8-2013

Southern Rep (Internship Report)

Marlene Thian

University of New Orleans

Follow this and additional works at: http://scholarworks.uno.edu/aa_rpts

Part of the Arts Management Commons

Recommended Citation

This Master's Report is brought to you for free and open access by the Dissertations and Theses at ScholarWorks@UNO. It has been accepted for inclusion in Arts Administration Master's Reports by an authorized administrator of ScholarWorks@UNO. For more information, please contact scholarworks@uno.edu.
Southern Rep

An Internship Report Submitted to the Graduate Faculty of the University of New Orleans in partial fulfillment of the requirements for the degree of

Master of Arts in Arts Administration

By

Marlene Thian
B.S., Business Administration, Loyola University, 1984

August 2013
# Table of Contents

Abstract ........................................................................................................................................... ii

Introduction ......................................................................................................................................1

Chapter 1: Overview of the Organization .....................................................................................2
  Mission and History ...........................................................................................2
  Organizational Structure ....................................................................................5
  Combined Earned and Unearned Revenue ........................................................6
  Current Programs and Activities ........................................................................9

Chapter 2: Internship Description ...............................................................................................13
  Small Business Development Strategy ............................................................14
  Concierge/Marketing Template .......................................................................17
  Grant Writing and Education ...........................................................................19
  Administrative Support ....................................................................................21
  Special Events ..................................................................................................21

Chapter 3: SWOT Analysis. .......................................................................................................25
  Internal Origin – Strengths and Weaknesses ...................................................26
  External Origin – Opportunities and Threats ...................................................33

Chapter 4: Best Practices ............................................................................................................40
  Comparative Analysis ......................................................................................45

Chapter 5: Recommendations .....................................................................................................48

Conclusion .....................................................................................................................................53

Works Cited ...................................................................................................................................55

Vitae ...............................................................................................................................................57

List of Appendices .........................................................................................................................58
Abstract

Since its inception in 1986, Southern Rep has maintained a formidable reputation for providing quality artistic programming as a nonprofit theatre company. Despite this status, dwindling government funding for arts in the United States combined with a decline in earned revenue and audience attendance has impacted Southern Rep’s operations. The result is an increased need for development and fundraising activities.

The purpose of this report is to document my internship with Southern Rep from September 4, 2012 through June 5, 2013. My assessment is written from the perspective of an Arts Administrator functioning in a development capacity. By identifying Southern Rep’s internal strengths and weaknesses combined with external opportunities and threats which impact its operations, I will provide recommendations to achieve sustainability of contemporary drama in a conservative yet emergent environment.
Introduction

In the most general sense, development refers to the ways nonprofit organizations supplement their earned income with donations, grants, sponsorships, and in-kind gifts. Often called donor development or relationship building, it is the foundation on which most fundraising takes place. Development applied in fundraising terms indicates a broader, savvier, more complex mode of gathering funding or simply fundraising with more planning. Due to the crossover of these functions, it is common for nonprofits to have development departments where staff conduct fundraising campaigns and manage related duties. However, depending on the size of the nonprofit, this is not always the case. For smaller organizations, such as Southern Rep, development is a shared responsibility and supplemented by paid staff or interns who interface with a group of supportive volunteers and participate in fundraising projects. The strategic challenge, no matter what the size of the organization, is to match the chosen method(s) of fundraising with the mission, the characteristics of potential supporters, and the resources available to accomplish the tasks. Whether through individual donations, grants, special events, major gifts, memberships, annual appeals, capital campaigns, telemarketing or canvassing, being able to identify potential sources of funding and capitalize on these opportunities are crucial elements that contribute to the nonprofit income stream.

I chose to work with Southern Rep Theatre as my host organization as part of the degree requirement to complete a 480-hour internship. I was initially engaged to pursue small business development and production underwriting, devise a concierge/marketing template for outreach to the hospitality industry, and provide basic administrative support. Due to internal changes, including departure of the Managing Director Associate and Development Associate, my position evolved into one focused primarily on administration, grant writing, and special events.
Chapter 1: Overview of the Organization

I. Mission and History

Southern Rep’s mission is to develop and produce new plays that reflect the diversity of the city we call home, to provide our audience with professional theatre of the highest artistic quality and achievement, and to establish a creative working environment that nurtures theatre professionals. As New Orleans’ only year round professional theatre, it strives to use the artistry of theatre to enlighten, educate, and entertain audiences, and further extend that service through educational and outreach programs. "Southern Rep continues to prove itself to be the most important driving force in contemporary drama in the Gulf South." – Theodore P. Mahne, The Times-Picayune Lagniappe

Dr. Rosary Hartel O’Neill, playwright and scholar, was a tenured Professor of Drama and Speech at Loyola University of New Orleans from 1982-2001. During that time, she founded Southern Repertory Theatre as the state theatre of Louisiana and the only Actors’ Equity Theatre in New Orleans, and served as its Artistic Director for fifteen years.¹ In the first year of its founding, the company was cited as a major artistic achievement by Gambit, the State of Louisiana, and Actors’ Equity Association. Southern Repertory Theatre was dedicated to the Southern mystique and the performance of multi-cultural plays that reflected Southern heritage.

Repertory companies were comprised of a core group of actors who presented one play while preparing and rehearsing new plays. The plays chosen could be classic works by famous dramatists or new works by emerging playwrights, and the companies that performed them often served as training ground for young actors. This system evolved into the practice of presenting a series of short, continuous runs of each play and is the method used by Southern Rep today.

¹ Appendix A: About Dr. Rosary Hartel O’Neill.
Following the departure of Rosary O’Neill, Ryan Rilette was appointed Producing Artistic Director of Southern Rep and remained in this leadership position from 2001-2008. During his tenure, Southern Rep began focusing on new play development and production by American playwrights, and community outreach programs. Rilette revamped and rejuvenated the organization which before his appointment had experienced a dramatic drop in attendance and community support. The outreach programs expanded to include free student matinees for local schoolchildren; discount student tickets; AcademySRT, focusing on education for theatre professionals; and a new component, The Louisiana Writers Project. His substantial work in reshaping the theatre led to its recognition by the Governor’s Arts Awards and being named as Louisiana’s Outstanding Arts Organization in 2007.

Ryan Rilette received a Bachelor of Arts in Drama/Communications from Loyola University New Orleans and a Master of Fine Arts in Acting from American Conservatory Theater in San Francisco. Under Rilette’s guidance, Southern Rep presented ten world premiere productions of which five moved on to later productions, and joined the National New Play Network (NNPN), a prestigious consortium of theatres dedicated to the continued life of new plays. Ryan Rilette also served as the Vice President of NNPN in 2008, and subsequently became President in 2010.

In 2008, Ryan Rilette announced that he would leave Southern Rep. After an extensive national search, Aimée Hayes, who had served as the theatre’s Managing Director for fifteen months, was appointed the company’s new Artistic Director. Noteworthy accomplishments during her term as Managing Director included: doubling season subscriptions; increasing arts education programming by developing the Louisiana Writers Project to bring local playwrights into schools; and partnering with universities and organizations such as Loyola University,
Tulane University TIDES program, Susan G. Komen for the Cure Foundation and the Young Leadership Council.

At the time of her appointment Aimée Hayes was already an accomplished director, actor, and producer. She had worked in theatre for over 20 years and directed productions in New York, regionally, and in her hometown, New Orleans. While working as a directing intern at Actors Theatre of Louisville, Hayes remarked about Jon Jory, “he impressed upon me that the most important element in the theatre is the playwright and that is Southern Rep’s absolute mandate.”

To this day, her artistic choices embody this philosophy.

Her work outside of Southern Rep included: the National Endowment for the Arts: Access to Excellence; Rockefeller MAP Fund; Louisiana Cultural Economy Summit; Arts Council of New Orleans; and Arts Ready: A Mellon Foundation initiative. As a member of the National New Play Network, Hayes served on the Showcase of New Plays panel and twice directed in the MFA Playwright Showcase at the Kennedy Center. She currently serves as an Executive Committee Member with Theatre Communications Group (TCG) whose core values are to strengthen, nurture, and promote the professional not-for-profit American theatre. Aimée Hayes has been nominated for and awarded numerous Big Easy Theatre Awards, most recently as the 2013 Theatre Person of the Year and 2013 Best Actress in a Drama for her portrayal of Blanche DuBois in A Streetcar Named Desire. She received her Masters of Fine Art in Directing from Tulane University and holds a Bachelor of Arts in English from Loyola University, graduating magna cum laude, and is a member of Sigma Tau Delta, English Honor Society.

---


4 Appendix B: Production History.
II. **Organizational Structure**

According to the By-Laws of Southern Rep, the purpose of the organization is to work for the development and performance of professional theatre in New Orleans, Louisiana. Southern Rep is exempt from Federal income taxes on income other than unrelated business income under Section 501(c)(3) of the Internal Revenue Code.

The Board of Directors is the essential governing body of Southern Rep. The By-Laws state that “At any given time, membership is not to exceed thirty-five (35) individuals and must not number fewer than ten (10). Currently, the Board is comprised of 15 individuals. The Board of Directors includes the following officers: President, Executive Vice President, Vice President of Development, Treasurer, Secretary, and Immediate Past President. Term of office shall be three (3) years and coincident with the fiscal year beginning July first and ending June thirtieth. The Directors have staggered terms, such that every year some Directors’ terms will expire. The President appoints chairpersons to six (6) committees, and includes: Executive, Nominating, Development & Marketing, Finance, Membership, Education & Outreach, and Special Events. Each committee is required to conduct the business of the organization consistent with their respective purpose.”

The only salaried position at present is that of the Producing Artistic Director. There are nine, essential divisions in the organizational framework of Southern Rep, all of which are hourly, paid positions and include: Administrative/Artistic, Stage Management, Technical, Marketing, Development, Box Office, Education, Literary, and Accounting. Department personnel work closely with one another to achieve a cohesive end product. The responsibilities are: Aimée Hayes, Administrative/Artistic; Anthony Carpenter, Technical Director/Marketing.

---

5 By-Laws of Southern Rep as amended through September 20, 2010.
One staff member oversees each division but overlaps with other departments depending on expertise and need. Interns and volunteers complete the company roster. I was exposed to all divisions throughout my internship which resulted in a comprehensive experience.

### III. **Combined Earned and Unearned Revenue**

Total revenue and other funding support for Southern Rep as of June 30, 2012 was $770,427 down from $807,515 the year prior.\(^7\) Subscriptions, contributions, and grants comprised a significant portion of total revenue in 2011. Expenses were higher in 2011 but the organization only incurred $14,563 in depreciation expense. Due to the loss of venue at the Canal Place Theatre in February 2012, the company was forced to depreciate about $200,000 in leasehold improvements and attached equipment. This partial depreciation in fixed assets resulted in an impairment loss for the fiscal year ended June 30, 2012 of $77,715.\(^8\) The company had a strong cash-flow in 2012 partly as a result of the success of the Directors Fund campaign and the 25\(^{th}\) Anniversary Season.

Support for Southern Rep comes through the above channels but also from individuals, corporations, foundations, board members, government agencies, and in-kind donors. The following table details funding from these sources in 2012, 2013, and 2014.\(^9\)

---

\(^6\) Appendix C: Board of Directors and Staff 2012-2013.

\(^7\) Independent Auditors Reports ending June 30, 2012 and June 30, 2011, respectively.

\(^8\) Appendix D: Selections from IRS Form 990 for Fiscal Year ending June 30, 2012.

Individual funding for Southern Rep dropped 25 percent from 2012 to 2013, and total support dropped by 60 percent. I will address possible reasons for this decline later in the paper. Individual and total support is projected to increase in 2014, and this is more consistent with growth patterns in prior years.

Roughly 73 percent of philanthropic dollars are contributed by individuals. That rises to 81 percent if you include family foundation giving. Individuals are more of a challenge to reach and solicit, but are undoubtedly the largest philanthropic resource. Even though corporations and foundations are easier to target, their contributions comprised only 19 percent of total philanthropic dollars in 2011.¹⁰ (See Figures 1 and 2).

---

Figure 1

2011 CONTRIBUTIONS: $290.89 BILLION
BY SOURCE OF CONTRIBUTIONS
($ in billions - All figures are rounded)

- Individuals: $217.79 - 73%
- Corporations: $14.55 - 5%
- Foundations: $41.67 - 14%
- Requests: $24.41 - 8%

Figure 2

2011 CONTRIBUTIONS: $298.42 billion by
type of recipient organization
($ in billions - All figures are rounded)

- Religion: $95.88 - 32%
- Education: $38.87 - 13%
- Human Services: $35.39 - 12%
- Foundation Grants to Individuals: $3.75 - 1%
- Arts, Culture & Humanities: $13.12 - 4%
- Public-Society Benefit: $21.37 - 7%
- Environment & Animals: $7.81 - 3%
- Unallocated: $9.97 - 3%
IV.  **Current Programs & Activities**

Southern Rep serves more than 14,000 audience members annually and employs more than 100 artists each year (more members of Actors Equity Association than any other company in the state). It operates under the agreement and rules governing New Orleans Louisiana area theatres, also known as the “NOLA Contract”. Southern Rep concentrates on new play production and development, educational outreach programs, and community partnerships.

1. **New Play Development**

In its 26-year history, Southern Rep has produced 30 world premieres and many more regional premieres that speak to the concerns of its region. These productions consistently move on to future life around the country and raise awareness of local artists and issues. Southern Rep forms working relationships with artists at the top of their professions, such as playwrights Sarah Ruhl, Steve Yockey, and Eric Overmyer, and the performing ensemble, Universes, a company of multi-disciplined writers and performers who create moving, challenging, and entertaining works. By bringing these artists to New Orleans, audiences are exposed to an array of original works in addition to mainstream plays.

A. **THE RUBY PRIZE** was introduced by Southern Rep in 2010 as an annual new play award to a woman of color playwright. The Southern Rep Ruby Prize is named in honor of civil rights veteran, Ruby Bridges, who believes that the arts have the power to transform public opinion on important social issues. She represents perseverance in the face of formidable, personal obstacles by being the one of the first African Americans to attend an integrated public school in New Orleans in 1960. The prize includes $10,000 and workshops in New Orleans and New York City. The Ruby Prize is currently suspended and will return in 2014.
B. **THE SOUTHERN REP NEW PLAY BACCHANAL** is Southern Rep’s yearly opportunity to bring its community together to talk about theatre in New Orleans and the field at large via panels, readings, and plays. The event spans four days and is a non-stop, jam-packed feast of workshops, readings, and one-of-a-kind events that all celebrate world premiere new plays, featuring the winner and finalists of the Southern Rep Ruby Prize.

C. **PLAYLAB** is a monthly forum for new play development which takes place on the third Monday of each month. Sections from works-in-progress are read, followed by audience feedback. It's an ever-changing meeting of playwrights, actors, directors, and theatre people where development of new plays is the focus.

D. **6x6, THE TEN-MINUTE PLAY SLAM** is a presentation of six 10-minute plays by six playwrights, all inspired by a shared monthly theme. The 6x6 writers participate in free workshops by award-winning playwrights; **3x3, THE ONE ACTS** is a presentation of three 1-act plays.

E. **DEBAUCHERY!** is New Orleans only live-theatre soap opera about a wealthy, eccentric family just trying to find love, family, and infamy in New Orleans. Debauchery is presented in monthly installments at Mid-City Arts Theatre.

2. **Education Outreach Programs**

   Arts Education is at the forefront of Southern Rep’s outreach and is accomplished through a variety of programs: in-school productions; student matinees for Mainstage productions; musical theatre summer camps for ages five to eighteen with tuition comparable to New Orleans Recreation Development (NORD) rates (this year partnering with Loyola University’s Department of Theatre Arts and Dance); Fall and Spring classes at the Jewish Community Center (JCC); free student matinee performances; transportation to and from the
venue and scholarship programs; multiple free and discounted ticket programs; hands-on internship opportunities to high school, college students, and emerging professionals.

Southern Rep’s centerpiece YO NOLA (Youth Onstage New Orleans Louisiana) program is an after-school program in residence at Success Preparatory Academy charter school in the Treme neighborhood. Now in its fourth year, YO NOLA engages under-served youth in our community in a free life-skills building program. YO NOLA offers 10-15 students, ranging from ages 7-12 with a 50/50 ratio of female to male. Participants have experienced improvement in writing and reading comprehension, attitude, behavior, respect, and individual self worth. Working with theatre professionals, the students learn everything from acting to directing to fundraising to business management. They write their own plays which then they share at performances both in school and on a professional stage.

3. **Community Partnerships**

Community collaboration is the cornerstone of Southern Rep’s operations. By partnering with a variety of organizations, Southern Rep has been privileged to host numerous productions. Collaborations in previous seasons have included those with New Orleans Fringe Festival, Louisiana Philharmonic Orchestra, Greater New Orleans Youth Orchestra, Loyola University College of Music and Fine Arts, Ashé Cultural Arts Center, Tulane University’s Department of Theatre and Dance, InSideOut Productions, Ricky Graham Productions, Theatre 13, Running with Scissors, The Tennessee Williams New Orleans Literary Festival, The Contemporary Arts Center, WWNO, and National New Play Network (NNPN). Joint programming ventures aim to increase awareness of Southern Rep’s valuable work in the artistic community and foster goodwill among partners.
A vital partnership for Southern Rep to date has been the one recently forged with the Contemporary Arts Center (CAC) in September 2012. The Contemporary Arts Center functions as a multi-disciplinary arts center, nationally recognized as a cultural leader in the presentation and support of contemporary arts, artists, and emerging art forms. In doing so, it explores and involves the diverse culture of our communities. By joining forces with the CAC, Southern Rep found an ideal new space in the Freeport-McMoRan Theater, located in the museum triangle where Ogden Museum of Southern Art, National World War II Museum, and Contemporary Arts Center create a cultural synergy. The central location provides high profile access in contrast to the former location in a shopping mall. With this move, Southern Rep is poised to retain its audience base as well as expand its reach in the community. At 160 seats, the CAC is slightly larger than the former 144-seat Canal Place site, and offers a traditional proscenium design versus thrust stage that split the audience in two. Audience cohesion is more likely with this arrangement, and the intimacy of the space more inviting from the perspectives of both actors and observers. These positive forces work in Southern Rep’s favor as the organization moves forward.

Chapter 1 has provided an overview of Southern Rep including its mission and history, organizational structure, funding support, and current programs and activities. Chapter 2 will describe my duties as a Development Intern and provide the basis for an assessment of strengths, weaknesses, opportunities, and threats to the organization. Best practices and inter recommendations will follow and provide an in-depth understanding of the strategies needed to sustain Southern Rep in a constantly shifting economical environment.

12 Appendix E: Programs and Activities.
Chapter 2: Internship Description

My internship with Southern Rep effectively merged theory learned in the degree program with practical application in a nonprofit theatrical arts organization. As a Development Intern, I effectively assisted in increasing funding and awareness of Southern Rep as a thriving performing arts organization in the New Orleans community. Chapter 2 will detail the scope of my internship by revealing both tasks and accomplishments.

Although I possess an extensive administrative background, I was determined to expand my verbal and written vocabulary based on working in a nonprofit, professional theatre setting. I also wanted to acquire knowledge of box office procedures and ticketing systems as they pertain to not only reservations but also patron/donor management. The outcome from a development perspective was to become more skilled at relationship building. The final thread of my interest was to ascertain an overview of public relations and social media marketing.

I was recommended to Southern Rep through the UNO Arts Administration Program. After a preliminary interview in July 2012 with the Producing Artistic Director, Aimée Hayes, my tenure as a Development Intern commenced in September 2012. We agreed upon a weekly stipend provided I could devote at least 15 hours per week to Southern Rep in addition to my professional work schedule and personal priorities. My inability to work more hours translated into a longer internship that extended until June 2013. The lengthened time frame allowed me to interact more closely with all levels of staff while simultaneously observing the organization’s core policies and procedures.

My intern activities were divided into four areas: 1) Small Business Plan Development, 2) Underwriting for Individual Productions, 3) Create a Concierge/Marketing Template, and
4) Basic Administrative Support. All of these projects had been explored by the organization in the past but were not fully developed at the time of my employ.

First, I was to develop a Small Business Plan by working with the Producing Artistic Director and Board of Directors to develop a program which would target small businesses interested in becoming donors or partners with Southern Rep. Second, and as an extension of the Small Business Plan Development, I was to identify individuals, corporations, private, and public institutions that would be willing to underwrite individual productions thus reducing reliance for revenue from ticket sales. Third, and an area of new exploration, I was to formulate a marketing template and contact concierges in the Hospitality Industry as well as member services in the New Orleans Convention and Visitors Bureau to apprise them about upcoming productions. Fourth, I was to provide basic office support in any capacity depending on departmental necessity. I was able to achieve a degree of success in each of these sectors, the least of which was the underwriting piece. As the needs of my supervisor and the organization changed, so did the internship direction. By December 2012, the focus remained on administrative support but shifted to include grant writing and special events.

A. **Small Business Development Strategy**

Generally speaking, the staff person in charge of development works closely with the board chair to structure fundraising efforts, especially with regard to the annual campaign and corporate sponsorships. The staff person would schedule meetings at the request of a board member and be prepared to provide any necessary correspondence such as letters confirming meetings, reports, pledge cards, etc. Most importantly, it is usually necessary for a staff person to be the “overall point person” in regards to prospects, meetings, and follow-up.13

---

When the Southern Rep Board of Directors was forced to eliminate staff positions as of June 30, 2012 due to budget constraints, this was one of the departments affected by downsizing. The small business strategy was abandoned at Southern Rep due to lack of resources.

**Development Committee Monthly Meetings**

The interruption in development activities due to staffing changes created a void in the organization, and I was asked to fill this gap by interfacing with the Board’s Development Committee. At the direction of Aimée Hayes, I initiated and coordinated monthly meetings with the board president and a board member. Following the monthly meetings, I circulated notes to the committee with points of discussion. Through these meetings we attempted to identify new donors who would possess a connection to the work. The challenge when approaching new donors would be to explain the change of venue from the Canal Place Theatre to the Contemporary Arts Center as an opportunity for breaking down the perception of elitism and broadening the audience base.

Southern Rep has a sound donor base but was seeking support from small businesses, recognizing the loss of Fortune 500 companies in New Orleans and the influx of young entrepreneurs. Various programs were started in the past to mine this sector but the outcome never quite materialized; hence, the desire to resurrect this campaign. Unfortunately, the meetings only convened for a few months as it became evident that young entrepreneur groups are still in an infancy stage. Once a critical mass is achieved, followed by growth then maturity, this demographic would be primed to donate to Southern Rep.

**Corporate Sponsorship**

Updating the corporate sponsorship donor packet with current information was part of the Small Business Plan development. Upon request, I compiled donation packets prior to staff or
board member(s) meeting with prospective sponsors. The packet included a sampling of materials: an organizational profile; corporate sponsorship levels; New Play Development; youth education programming; press photos; and information on season offerings.\textsuperscript{14}

Considering I was neither staff nor a board member, I could not directly seek donations. Instead, I composed a letter on behalf of the board president, Richard Lee Mathis, and submitted to my supervisor, Aimée Hayes, for approval.\textsuperscript{15} Utilizing the business listings from the Chamber of Commerce, of which Mr. Mathis is a member, I segmented the list and provided ten copies for distribution at an upcoming board meeting. Thank you letters/tax donation recognition from this or any other fundraising activities also became part of my internship responsibilities.

\textit{Associate Board}

Another segment of the development plan was to work with a board member and target young professionals interested in joining an associate board, which was recently renamed the Millennial Board. A handful of relatively inactive members were already on theAssociate Board but the goal was to build it with professionals in their 20s and 30s who would to contribute to Southern Rep’s mission. The Board would raise money and visibility for the organization as well as provide volunteer opportunities for productions and special events. Serving on the Associate Board allows for more input and impact than the average volunteer, and can help develop business networks, expand skill sets, and provide leadership experience. Prospects were gathered from groups such as 504ward, The Idea Village, Gambit’s 40 under 40, and Board contacts.

\textsuperscript{14} Appendix F: Corporate Sponsorship Packet Samples.

\textsuperscript{15} Appendix G: Development Letter to Board of Directors.
B. Concierge/Marketing Template

Another phase of my internship surrounded a very important aspect of any organization whether it be for profit or nonprofit – marketing. My task was to create a marketing template to reach the hospitality and tourist industry. The first group to pursue was the New Orleans Concierge Association (NOCA) which is comprised of 45 concierge members, 10 of which represent 19 of the most prestigious and eclectic hotels in New Orleans. I contacted Justin Fauth, Head Concierge at Le Pavillon Hotel and President of the NOCA, to schedule a personal meeting as well as provide a more comprehensive explanation of Southern Rep’s work. The process began by dropping off brochures but due to changes in scheduling another concierge was on duty. Through email exchanges, we discussed the possibility of Aimée Hayes giving a presentation at a NOCA monthly meeting as well as their sharing the concierge membership list. However, neither materialized and the outcome remained one of merely email exchanges.

In addition to the concierge piece, I was required to contact the New Orleans Convention and Visitors Bureau (CVB) to ascertain how Southern Rep could more fully realize its membership benefits. According to the CVB press release, the New Orleans' tourism industry welcomed 9.01 million visitors in 2012; record numbers not seen by the city in nearly 10 years. Total visitor numbers increased by three percent, or 225,027 from the number of visitors in 2011 (8.75 million). The 9.01 million visitors spent $6 billion, a nine percent or $512 million increase over 2011 and the highest spending in the city's history.16 “Reaching a milestone of nine million visitors in 2012 during a tough national economy reinforces that tourism does not just happen on its own, it takes aggressive, cutting-edge sales and marketing strategies,” said Stephen Perry, President and CEO of the New Orleans CVB. “The CVB and our partners work together every day to drive New Orleans’ $6 billion tourism industry that employs 75,000 people from every

---

local neighborhood and fuels our state and local economy.” “The results from 2012 illustrate that all part of New Orleans, from Magazine Street to Bywater, from Mid-City to Algiers is welcoming visitors to our city and seeing more and more benefits from our marketing efforts,” said Mark Romig, President and CEO of New Orleans Tourism Marketing Corporation. “The hospitality industry is working solidly together, and with a city administration that gives full support to continue this upward trend of visitation, we will continue to build more jobs and small business opportunities for our community.”

To capitalize on these statistics from an arts and culture perspective, I scheduled a meeting for Aimée Hayes and Jessica LaChute, External Affairs Department and Manager of Membership Services for the New Orleans Convention and Visitors Bureau. Having assembled the development packet for distribution at the meeting, I was asked to attend as well for observation. The meeting also included Jeffrey Anding, Director of External Affairs, and Sarah Forman, Communications Coordinator.

Upon conclusion of the meeting we shared our findings in the staff meeting and resolved to include the aforementioned New Orleans CVB personnel on distribution for press releases, Constant Contact emails, and social media. We later participated in the CVB coupons program which offered a discount coupon to potential patrons for one of our productions. The savings program is available to visitors, meeting planners, and destination management companies. The New Orleans CVB also circulates a newspaper publication, *Tourism Matters*, every two months detailing upcoming events. Regrettably, we missed being included in the spring issues because our press releases did not coordinate with the print deadlines. This detail was still in the process of being rectified upon conclusion of my internship.
A significant portion of Southern Rep’s single ticket buyers are visitors to the city and this plan was designed to communicate to those patrons. Considering the transition to a new venue, changing economic climate, and approach of Southern Rep’s 26th Season, it became imperative that the organization find alternative ways to describe, package, price, and offer its product to the public. The idea was to create a program that portrayed Southern Rep as approachable entertainment rather than being an exclusive or avant-garde cultural experience. Despite concerted efforts to explore the concierge/marketing programs, plans were eventually abandoned as other development needs within the organization took priority.

C. Grant Writing and Education

As Southern Rep’s staff changed, so did support for grant applications and final reports. Various government and/or foundation grants from FY2013 were either in process or submitted, some with approaching deadlines for final reports, whereas grants for FY2014 required new applications. Rolling grants could be submitted throughout the year depending on whether the production/program fell into the grant guidelines, when the submission would be reviewed by the grantor, and the timeline for distribution of funds for a new production or ongoing program.

There was never a time in the organization when a grant was not in one of these stages. With an increased need for assistance in this department, I voiced my interest in grant writing. I was given all the grant deadlines for the upcoming year and was instructed to maintain a calendar. Ultimately, I learned that grant writing in theory is very different than grant writing in practice. The balance of my internship would predominantly focus in this direction.

With a wealth of new information, and a certain degree of trepidation, I took on the challenge of writing a narrative about an organization whose work I had not recently observed. Certain portions of grants are straightforward, such as history and mission, whereas others are
more complex such as quantifiable population served, number of participating artists, and
demographic breakdown. The majority of data I was required to input was translated from prior
grants and carried forward with an approximate 5% increase in statistical data. For the most part,
I did not complete the budget sections as this was the sole responsibility of the Producing Artistic
Director. Guidelines provided details of submission including how paperwork should be
ordered, whether stapled or not, and how supporting materials should be formatted. Southern
Rep paid high attention to detail in both submission and presentation of grants considering the
smallest error could result in its loss of grantor support. For a small to medium-sized nonprofit,
this could mean thousands of dollars and have a significant impact on either programming or
general operating support.

My most valuable contribution with grant writing was in both applying for and receiving
a grant in the amount of $4,000 from New Orleans Theatre Association (NOTA) for Southern
Rep’s youth education program, YO NOLA (Youth Onstage New Orleans Louisiana).17

Following the success of the NOTA grant, I was ready to delve into government grants
not knowing how complex they were. It became obvious that local (Orleans Parish) and state
(Louisiana) grants require far more specifics than federal grants. I was encouraged to participate
in the Arts Council of New Orleans webinar to gain a greater understanding of grants on the
local and state level. The one-hour power point presentation was narrated and moderated by
Joycelyn Reynolds, Arts Council Grant Manager, and free to potential grantees. The webinar
allowed for questions and discussion while the moderator explained the available grants:
Community Arts Grant, Project Assistance Grant, and Louisiana Decentralized Grant. Applying
for funding in any of these areas depends on location of the organization and, thus, determines
that amount requested according to 2013-2014 limits.

17 Appendix H: New Orleans Theatre Association (NOTA) Grant.
I was also encouraged to participate in the Theatre Communications Group (TCG) Teleconference Series for Development Directors with budgets under $1 million as well as a workshop by The Sawn M. Donnelley Center for Nonprofit Communications on Development 101 will be discussed later in this paper. Both would provide valuable information that added a deeper dimension to my understanding of development practices and procedures.

D. Administrative Support

Without administrative support it would be relatively impossible to manage day-to-day operations of Southern Rep Theatre. Simple tasks such as answering phones, maintaining and organizing filing systems, printing and copying programs, and basic computer knowledge were essential duties for all staff, including me. We were required to attend weekly staff meetings, usually on Tuesday at 11:00 am, barring any production, travel or appointment conflicts. Each department would then meet with Aimee Hayes one-on-one for a briefing and project update.

Although not required, staff was encouraged to attend productions and Southern Rep supported this effort by providing complimentary tickets. On occasion, I collaborated with other staff members with program design and even spent an afternoon canvassing the neighborhood adjacent to a performance venue with flyers and talking to local businesses. Additional support involved filling out weekly Actors Equity Association (AEA) wage and pension reports at the direction of Aimée Hayes as well as assisting with auditions by monitoring sign-in/sign-out procedures, ensuring union actors adhered to their scheduled time slot, collecting pictures and resumes, and announcing actors to the director(s).

E. Special Events

A variety of special events, both casual and more formal, took place during my tenure at Southern Rep. My participation varied as observer, guest or staff. The first event took place at
the Contemporary Arts Center (CAC) where Aimée Hayes announced that Southern Rep would be staging its 2012-2013 productions in the CAC’s Freeport-McMoRan Theater. This was an epic moment in the theatre’s history.

Shortly after the Southern Rep season announcement, we joined in The Fifth Annual Culture Collision, A City-Wide Celebration to Kick-Off the Cultural Season in New Orleans hosted by WWNO and sponsored by Generations Hall and Canary Collective. Arts patrons would get a preview of fall arts programming with the ability purchase tickets or memberships from production companies, museums, and cultural groups, such as TEAM SOUTHERN REP!

Our staff dressed in white jerseys, each with Southern Rep on the front, and last name on the back. There was also the black grease paint under the eyes because the lighting in Generations Hall was quite blinding! We had referee whistle swag, games, and cheerleaders sporting with orange/white pom-poms. This was a test of my finest marketing techniques as I lured visitors into the booth for the football toss and opportunity to win tickets or a season subscription. Actually, I think aiming for the knees of Roger Goodell was more gratifying to local Saints fans than winning theatre tickets!

With the holiday season approaching, our first production was being mounted at the CAC as part of The Lagniappe Series, Charles Dickens' *A Christmas Carol*, featuring John "Spud" McConnell as Scrooge. What a wonderful chance to be part of the sold-out, opening night audience. This proved to be the first of many successful Southern Rep productions presented at the Contemporary Arts Center in its 26th Season.

With five weeks remaining in my internship, the 2013-2014 season was announced at Wine Institute of New Orleans (W.I.N.O.) on April 24, 2013. In attendance were staff, board members, producers, writers, actors, and patrons. Producing Artistic Director, Aimée Hayes,
detailed four exceptionally vibrant productions; each investigating the voices and histories of an
eccentric cast of characters as they grappled with universal issues of love, truth, salvation and self.
Featuring a Broadway play, an unforgettable classic, a world-premiere comedy, and the last
masterwork of a Louisiana legend, a multifaceted Mainstage Season would challenge and delight
audiences as it sheds new light on the colorful spectrum of the human experience.¹⁸

Aimée Hayes, commented, "Our 27th Season offers such an invigorating mix of stories.
What I was especially drawn to were the many powerful roles for women this season: From the
towering strength of Dr. Brandt in 33 Variations to The Totalitarians’ Penelope Easter, the most
unforgettable comic creation since Mama Rose (OK, or maybe Medea) to the romantic
intelligence of Pride & Prejudice’s Elizabeth Bennet contrasted with the spiritual purity of
Hannah and the bawdy sexuality of Maxine in The Night of the Iguana. These characters will
make for unforgettable entertaining evenings at the theatre!"

My involvement with Southern Rep culminated with working on its 2013 Annual Gala –
Les Bon Temps Soirée: An Elegant Evening of Cabaret at Windsor Court Hotel on June 4, 2013.
My specific duties were providing verbiage for promotional pieces and press releases, soliciting
and securing donors for the silent auction, with emphasis on silent auction packages, bid sheets
and signage, and providing ideas for table décor.

Using previous gala forms as a guideline, I edited and created a master list of potential
donors, then produced a mass mailing piece to all businesses with both an updated letter and
silent auction donation form.¹⁹ I personalized 480 letters, stamped, and mailed all in April/May.
I also added my own personal contacts to the list. In mid-May, box office staff and interns made


¹⁹ Appendix I: Fundraising Materials for 2013 Gala.
follow-up phone calls to businesses to confirm if they had received our request and were willing to participate in the fundraiser. Additional mailings and faxes were sent and resulted in generous donations. While we were receiving donations via mail or fax, I was required to pick up items from businesses that indicated this preference on the form. To keep an orderly record of donations, I generated an excel spreadsheet with donor contact details, item description, and stated value to utilize for bid sheets as well as when designing signage for packages or live auction items. The entire staff toured the Windsor Court Hotel penthouse to confirm reception procedures, silent auction table configuration, ballroom layout, and entertainment staging.

Southern Rep anticipated and achieved a profitable fundraising event.

Chapter 2 details my experience and activities with Southern Rep Theatre during a transitional time in the organization’s history. Certain skills were added to my repertoire while others were tested based on the current situation. Chapter 3 will draw from the mission and history, incorporate my internship knowledge, and present a situational analysis of Southern Rep.
Chapter 3: SWOT Analysis

For any organization to be successful, particularly in the nonprofit sector, there must be a method of self-evaluation to identify favorable and unfavorable factors which could bolster or impede its success. A **SWOT** analysis is a standard planning method used to evaluate the **Strengths**, **Weaknesses**, **Opportunities**, and **Threats** associated with organizational objectives and goals for sustainability. Strengths are characteristics of Southern Rep that give it an advantage over other nonprofits; weaknesses are characteristics of Southern Rep that places it at a disadvantage relative to other nonprofits; opportunities are elements that Southern Rep could exploit to its advantage; and threats are elements in the environment that could be problematic for Southern Rep. Once the SWOT analysis is performed board and staff can set objectives for reaching achievable goals. Southern Rep would benefit from this evaluation model for considering recent internal and external changes in its organization.

**SWOT ANALYSIS**

<table>
<thead>
<tr>
<th><strong>Strengths</strong></th>
<th><strong>Weaknesses</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>• Competent executive</td>
<td>• Insufficient staffing</td>
</tr>
<tr>
<td>• Highly respected organization</td>
<td>• Crowded office space and outdated technology</td>
</tr>
<tr>
<td>• Thriving collaborations with other nonprofits</td>
<td>• Lack of board diversity and participation</td>
</tr>
<tr>
<td>• Growing arts education programs</td>
<td>• Ambiguous management style</td>
</tr>
<tr>
<td>• Launch of intern company</td>
<td>• Careless website contractor</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Opportunities</strong></th>
<th><strong>Threats</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>• Engaging entrepreneurs moving to the city</td>
<td>• Decrease in foundation, corporate, and individual support</td>
</tr>
<tr>
<td>• Establishing an associate board</td>
<td>• Increased competition for resources</td>
</tr>
<tr>
<td>• Maximizing partnership with CAC</td>
<td>• Limited and shared talent pool</td>
</tr>
<tr>
<td>• Expanding marketing across the gulf south</td>
<td>• Community perception as an exclusive, high culture art form</td>
</tr>
</tbody>
</table>
A. **Strengths**

- Competent executive with both financial aptitude and artistic acumen

Probably the greatest strength that Southern Rep has is Aimée Hayes, who functions not only in a business capacity but also in a creative role, both Managing and Artistic Director. The ability to develop the budget for operations and productions as well as select programming is a unique combination. Running the day-to-day business operations while simultaneously being involved in the artistic process spans across a broad spectrum of duties that includes: discovering new plays; seeking sources of funding often a year in advance; workshops, casting, and directing; conceptualizing marketing pieces and public relations ideas; participating in the rehearsal process; coordinating technical aspects of mounting the show; overseeing box office and audience development; attending performances; and solidifying results. Her passion for theatre is the glue that binds all the pieces together.

- Highly respected locally, regionally, and nationally

Southern Rep was recognized in the 2013 Big Easy Theatre Awards with twelve nominations and four awards for its production of *A Streetcar Named Desire* which featured Aimée Hayes as Blanche DuBois. She was also recognized as 2013 Theatre Person of the Year. Each production is reviewed by esteemed writers in print and/or online publications such as nola.com (the online version of The Times-Picayune), Gambit, NOLA Defender, and The Baton Rouge Advocate coupled with reviews and appearances on local television programs such as Steppin’ Out/WYES New Orleans. In addition to being recognized with the Governor’s Arts Award, Southern Rep is a member of Theatre Communications Group (TCG) and National New Play Network (NNPN) – the first association fosters dialogue among theatres and the second supports new plays and playwrights.
• Thriving collaboration with other nonprofits and cultural entities

Southern Rep continues to develop artistic collaborations by partnering with other nonprofits, thus, sharing in the cultural fabric of our city. During the 2012-2013 season partnerships included Forum For Equality to present “8” by Academy Award-winner Dustin Lance Black who also attended and spoke at a talkback. Gulf Restoration Network and Levees.org worked with Southern Rep to enlighten audiences about the shape of our coast and levees via the production of MOLD by John Biguenet. Members of The National Alliance on Mental Illness (NAMI), the nation’s largest grassroots mental health organization dedicated to building better lives for those affected by mental illness, attended the final Mainstage production of Next to Normal, to raise awareness and build a community of hope for those in need.

Southern Rep is equally as diligent in fostering relationships with cultural entities in the greater New Orleans area including successful collaborations with groups such as Running with Scissors, Junebug Productions, Cripple Creek Theatre Company, MondoBizarro, Skin Horse Theatre and The AllWays Lounge and Theatre as well as the consortium of more than 50 national and regional theatres. By sharing artistic collaborations, organizations learn and challenge one another, build audiences and increase each other’s base, share marketing and public relations responsibilities, and create an environment of cultural cohesion.

• Growing enrollment in art education programs

The philosophical basis for education programs in the performing arts is very strong. The development of educational programs in the performing arts is also a response to the loss of arts education in school systems nationally. Southern Rep delivers arts education programs to its constituents as part of its fundamental mission and to build future audiences.
Arts Education is part of Southern Rep’s mission and is thriving through a variety of programs: in-school productions; student matinees for the Mainstage productions; musical theatre summer camps (this year partnering with Loyola University’s Department of Theatre Arts and Dance); fall and spring classes at the JCC; and the signature YO NOLA. Southern Rep is pursuing grants to allow it to add a second teacher to the YO NOLA staff which would establish greater continuity in the program.

Southern Rep strongly believes that audiences of all ages should have access to theatre and offers a mixture of free and sliding-scale ticket programs that make programming available to members of the community, including $10 student rush tickets and “pay what you can” performances for every production. The Free Student Matinee Program offers middle and high school students free and/or heavily discounted tickets depending on need. Southern Rep also offers special social media promotions for each production. It also offers standing discounts to theatre professionals, military, and seniors.

- Launch of new intern company

Building a volunteer base also serves as a source for audience development. Through social media marketing and outreach to local academic institutions, Southern Rep formed an intern company whereby volunteers who would receive education credits in exchange for volunteer hours. The Arts Education Director interviewed potential prospects following resume submission. Duties began at the end of May and would follow the summer season calendar with the intent of carrying the program forward into the season. Any facet of daily operations or production that required assistance was supported by an intern, each gaining practical experience and community service. By the time of my departure there were ten participants and the program appeared to be working. I sense this initiative holds promise for the company.
B. Weaknesses

- Insufficient staffing

The greatest weakness in the Southern Rep organizational structure is its staffing. Currently, there is only one employee, Aimée Hayes, and one part-time staff member in each specific department. Each staff member is assigned a particular area of responsibility, such as stage management, box office, education, marketing and public relations but primary duties overlap with secondary duties in other departments to make up for this deficiency. For example, the Marketing Associate is also the Technical Director and shares tasks with the Social Media Liaison. The Social Media Liaison is also responsible for creating show programs with the website contractor, furnishing website updates, and coordinating education for children’s shows and summer camps. The Box Office Manager also handles venue management, audience development, and in-kind donations for performances or events. The Producing Artistic Director is also the Managing Director. One person cannot function in a multitude of jobs, even in a small nonprofit, without the potential for burnout. The Production Stage Manager is also the Arts Coordinator and began assisting with grants prior to my departure. Since then, no one person other than Aimée Hayes is researching, writing, submitting, and finalizing grants. The lack of human resources is a significant issue that needs attention both from a management standpoint and with regards to pursuing diverse funding streams. Staff turnover has been a prevalent theme at Southern Rep for many years. Most all of the staff are from geographical areas outside of New Orleans and have either finished or are pursuing degrees in alternative academic concentrations – a telling sign for potential future instability.
Crowded office space with inefficient equipment

The move from the Canal Place office to the Claiborne Street office was one that resulted in extreme downsizing. The new office was a small room with limited desk/storage space. There was an adjacent conference room but it was shared with other tenants on the floor and used for Southern Rep weekly staff meetings. Five staff shared two desks with a third space available where the server equipment, fax machine, and copy supplies were located. And, when part-time staff or interns were in the office it becomes an even greater challenge. File and supply cabinets were interspersed between desks, and the copy machine was located near the entrance. Walls of L-shaped bookshelves and file storage outlined the Producing Artist Director’s office space which exacerbated an already difficult layout for efficiency, privacy, and communication. The office was moved to a convenient Uptown location with ample parking versus the former downtown high-rise, mall location with expensive parking.

There was one phone line, with no rollovers lines, which also operated the elevator access for guests. If the phone was in use there was no way to gain entry other than by furnishing guests with Southern Rep’s elevator code. Additionally, if a land line was needed for conference calls or extended use, then all incoming calls were lost and not diverted to voicemail. The fax machine was antiquated and still used carbon paper rolls. Occasionally there was poor reception in the cable lines so it would not send outgoing faxes. It would be efficient to e-fax but this method had not been incorporated into the office systems because a designated person would have to monitor incoming faxes and distribute to the appropriate party. The copy machine was expensive to maintain and regularly in disrepair. Southern Rep ran a high volume of copies so there was an urgent need for new equipment with current technology. The equipment would pay for itself through increased productivity and cost savings.
• Absence of board diversity and limited participation in fundraising

Although my interaction with the board of directors was minimal, I noticed two fundamental deficiencies. First, there is no diversity on a 15-member board and greater emphasis should be placed on recruitment for new board members that represent the diverse population of New Orleans. This pervading fact may contribute to the perception of Southern Rep as being a superior theatre company and similar in nature as to why the general public often perceives opera as an exclusive art form. Consequently, without diversity in governance how can Southern Rep expect to engage patrons from alternative communities?

Second, fundraising activities were not evident except from a select few board members who supported Southern Rep through advertising and attending events. The board of directors should be committed by not only making individual contributions but also actively fundraising to meet Southern Rep’s growing financial needs. A willingness to fundraise is crucial and could involve simple tasks such as calling friends or sending personalized letters asking for support. Many organizations are competing for the same dollars, hence the need for diverse individuals who can reach a broad spectrum of untapped supporters.

• Conflicting management style

For any organization to be successful in achieving its goals, the approaches and techniques used by managers to get the most out of their paid and volunteer workforces must be effective. A director must provide steadfast leadership, encourage open communication, and be willing to delegate duties. For Southern Rep, there was a lack of trust that any staff or volunteer could accomplish tasks with his/her own competency and professionalism. The need for complete control discouraged staff from doing their jobs to the best of their ability. Invariably, time and talents were wasted in the process as the end product, whether it was a press release,
program or grant, was edited to reflect management’s way of thinking. In this case, why would there be need for staff or volunteers? The alternative could be delegating responsibility and authority in job execution, not being heavy-handed, giving autonomy when necessary, and creating a work environment that is supportive and empowering.

- Website lacks attention to detail and often inaccurate

Basic marketing dictates that every organization needs a united message or slogan with accompanying brand recognition in the form of a logo. The need for an easily navigable and concise website remains an important publicity tool. A few years ago, Southern Rep revamped its website to reflect one with bright colors, flash pages, and online ticketing. Similarly, the logo was revised to include the *New Plays New Orleans* phrase which would provide immediate identity with Southern Rep. Even if an outside platform hosts the website, it is preferable to have control of content in-house to ensure immediate and accurate updates.

To satisfy technology needs, Southern Rep engages the services of an independent web designer who assists in development and management of the website. In this case, it also uses the same company to design production programs. Considering this was an outside contractor, all communication for printed materials and most all website updates were requested via email. It was a lengthy process with multiple email exchanges and excessive wait times for responses. Then, when updates were made the website formatting was sometimes sloppy or incorrect. The careless approach to website maintenance was frustrating especially when trying to retrieve current information. Updates were either nonexistent or months behind in terms of uploading current data. Social media and email blasts became the focus of information flow for current and future programming despite an older audience demographic.
C. **Opportunities**

- Engaging entrepreneurs relocating to the city

  Metropolitan New Orleans is one of the fastest growing cities following the recession. It fits the picture of a quintessential Southern city but is a bit of an anomaly. New Orleans’ fast growth is partially a rebound effect from its massive population loss after Katrina, but is also a function of a striking economic revival with start-ups such as Idea Village, the nonprofit incubator-accelerator-advocacy group that organizes New Orleans Entrepreneur Week. NOEW (pronounced NO-ee) is a local event featuring a flurry of speeches, competitions, and networking events among startups, students, and venture capitalists. Since 2007, New Orleans’ population has grown 28% to 370,000. Many are newcomers who came, at least initially, to rebuild the city. In essence everyone became an entrepreneur after Hurricane Katrina. With this eclectic group of burgeoning professionals interested in recovery and a drive to make New Orleans the next great tech city, Southern Rep can capitalize on this demographic to develop volunteers, audiences, and donors. Even though the city is still way below the 2002 population of 472,000, New Orleans was named No. 1 in Forbes list of America’s Fastest-Growing Cities.20

- Cultivating, training, and supporting an Associate Board

  Southern Rep decided to implement an Associate Board when they were fortunate to receive the services of a new board member, Amy Diecidue Savoie, from the Junior League of New Orleans Get on Nonprofit Board Training Program. The program is a five-week course that focuses on training volunteers for participation on nonprofit boards through workshops on topics such as board roles and responsibilities, financial policies and fiduciary duties, strategic planning processes, legal considerations, and effective leadership development. Upon completion, the

Junior League of New Orleans matches qualified candidates with a local nonprofit for board of directors’ participation or a board internship. Southern Rep’s Associate Board is still in its infancy and is comprised of 12 members – five members were recruited this year by Holly Wiseman; two prospects for new membership are in process; and seven members, albeit inactive, were recruited last year by Amy Diecidue Savoie. The Associate Board provides valuable human capital with the potential for increasing funding streams by requiring lower minimum contributions coupled with fresh ideas, energetic spirits, and burgeoning leadership.

- Optimizing current partnership with an established nonprofit

The Contemporary Arts Center appointed a new Executive Director, Neil Barclay, on May 1, 2013, who took the reins from a regime led by the CAC’s longest serving director, Jay Weigel. The press release announcing this appointment indicated that Barclay’s career path has included experience in the management and development of arts institutions that, like the Contemporary Arts Center, present a variety of arts disciplines.²¹

Although representing different art forms, Southern Rep and the CAC share a similar challenge when presenting and producing either theatre or visual arts – how does each nonprofit find support to sustain its work? Most cultural organizations know a lot about how to convene audiences, and excel at doing so for their own programs, but for what other mission-related purposes could people be brought together? How could people with disparate interests connect with each other on a similar yet divergent level? A collaborative effort is already in place to expose Southern Rep’s patrons to a visual arts environment thereby setting the stage for merging two fields into a unique cultural experience. Through this partnership, the opportunity presents

---

itself for both nonprofits to multiply rather than divide resources by examining shared missions, consolidating marketing efforts, and building community capacity.

- Expanding marketing across the Gulf South Region

Southern Rep should expand its marketing efforts to reach a wider regional audience. There are numerous opportunities in the hospitality and tourism industries to promote theatre by building a cooperative marketing campaign with local and regional businesses. Southern Rep has not pursued many alternatives to increase visibility within these industries predominantly due to insufficient staffing but there is a great opportunity to build on this growing economic engine, particularly in the south. Gulf Coast hotels could offer a weekend getaway package to local residents with theatre tickets to Southern Rep performances as well as transportation to and from the Contemporary Arts Center; local restaurants could buy a large number of tickets at group discount rates and then sell theatre/dinner packages, including transportation to and from the CAC, with post-performance drinks and dessert at the restaurants; or any business, whether local or regional, could buy group discount tickets and offer a night of theatre to their employees which builds company morale through an artistic experience. Considering its proven appeal to tourists, these are a few ideas for marketing Southern Rep to a larger audience.

D. Threats

- Loss of corporate, foundation, and individual giving

Nonprofit organizations rely on various sources to support their activities. The ability to access these resources is critical to creating a stable financial base. If disrupted, reliance on any single source of funding may present serious problems. For reasons not yet fully understood, Southern Rep has experienced a decline in corporate sponsors. Even small private or family foundations have declined support for valuable programs.
I participated in pursuing funding for arts education programs from Entergy and Peyback Foundation, only to realize that grantors were overwhelmed with applications and extremely selective about the programs they fund. Entergy Open Grants Program focuses on improving communities as a whole. Educational initiatives are funded mainly through Entergy’s Charitable Foundation. Peyback Foundation focuses primarily on economically disadvantaged youth through activities conducted outside the typical school day (i.e., after-school and summer programming). Southern Rep was denied funding by Entergy and Peyback Foundation for support of its arts education programs. Just as with foundation and corporate sponsors, Southern Rep has experienced a significant decline in individual contributions.

There are various theories as to why Southern Rep could be experiencing a funding decline. Competition for the same dollars is spread between numerous arts and cultural, religious, health, and educational organizations with similar needs. However, charities and nonprofit organizations are worried that new limits on tax deductions for high earners will hurt donations just as charitable giving is starting to rebound from the depths of the recession. The new tax provision reduces the amount of itemized deductions a taxpayer can claim by three cents for every dollar of income above the threshold. For example, if a married couple has an adjusted gross income of $400,000, that’s $100,000 above the threshold, so the itemized deductions would be reduced by $3,000.22 Paradoxically, charitable giving may increase slightly because of the new tax law because high earners facing increased tax rates have more incentive to seek deductions, and those deductions become more valuable. Unfortunately, nonprofit theatre companies like Southern Rep are further down the giving chain as most people are motivated to do things like feed the hungry and house the homeless or support one’s religious organization.

• Competition for audiences with other arts organizations

Culture Collision 2013 confirmed the fact that over 50 performing arts and visual arts organizations are now vying for patrons in the New Orleans area. Most participants in Culture Collision were nonprofits representing music arts, visual arts, film, festivals, dance, education, and culinary arts. Even Friends of City Park, The National World War II Museum, and Amistad Research Center are focused on increasing memberships and building loyalty in the community.

In recent years, New Orleans has seen an explosion of grassroots theatre companies performing quality work with less overhead. Despite competition, one of the best ways to expand outreach is through audience development. Southern Rep does not have an audience development plan; therefore its reliance for patrons is predominantly based on season subscriptions carried over from year to year, with supplemental income from single tickets sales, and student performances. My observation was the first/last weekend was usually well attended but interim weekends were often a challenge and resulted in either rescheduling or cancelling performances. Southern Rep needs a more well-defined strategy to attract new audiences during the cultural season where residents and tourists can choose to attend any variety of events.

• Limited and shared talent pool

Considering the variety of cultural opportunities in the New Orleans theatre community, producers and presenters of theatre are faced with a limited and shared talent pool of both non-professional and professional artists. The greater problem is in not only retaining the talent we have but also being able to attract talent from outside. Many artists have responded to the lack of local artistic opportunities by moving elsewhere to further their careers. The list of expatriate artists is sizeable because the harsh reality is that it is very difficult for theatre artists to make a living in New Orleans. Some retain strong ties to their birth city and state, but many
have closed the door firmly behind them. Southern Rep does employ local professionals but also hires actors, stage managers, and directors from outside the region. This is a costly venture which requires additional funding for successful projects and it is discouraging that we lack a trained, educated, and skilled cultural workforce.

- Perception of Southern Rep as offering esoteric art

Southern Rep’s former offices and performance space was located in a downtown, upscale shopping mall bounding the French Quarter and adjacent to the Mississippi River. They occupied this space for nearly 20 years before having to vacate in February 2012. This location seemed to perpetuate the perception of Southern Rep as inaccessible art. The New Orleans public perceives Southern Rep as the theatre that does weird plays, often with dark material and profanity. If a patron is offended by Southern Rep’s work, the overarching response is they do not have to support it. By continuing to operate in this manner, the elitist, unapproachable concept is perpetuated by Southern Rep’s board of directors and management.

Fortunately, the 2013-2014 Season takes an expansive approach by presenting four works with dynamic women as the central theme. Southern Rep is poised to attract not only a discerning, wealthy urban-based audience but also young professionals and entrepreneurs. Both understand the aesthetic framework, bring elevated training with their patronage, and may even be willing to finance the works. Such an environment enables artists, as near as possible, to realize their creative potential with few practical and technical constraints.

As defined in the introduction to Chapter 3, my SWOT analysis of Southern Rep serves as an overview of internal and external factors affecting the organization in its overall strategic planning process – a goal for sustainability that aligns with the mission. The execution of strategy is often a greater challenge than the development of strategy, and the failure of strategic
planning is often the result of poor execution. The next step is to move from strategy to implementation. Four basic questions should be asked when implementing these strategies – first, whom does Southern Rep serve as an organization and how does it serve them; second, what are the things Southern Rep must do well to serve its patrons and achieve its mission; third, in which areas must Southern Rep learn and grow at the individual and organizational level; and fourth, what results must Southern Rep achieve in order to survive and prosper?
Chapter 4: Best Practices

In addition to the aforementioned basic questions, Southern Rep’s board and staff must maintain awareness of current trends and best practices in the nonprofit sector. Best practices are time-tested processes that multiple organizations can use; methods or techniques that serve as a benchmark and have consistently shown results superior to those achieved with other means. Best practices should be evaluated annually and revised to avoid mission creep. Ultimately, a “best” practice can evolve as improvements are discovered. The strategic talent necessary when applying best practice is to balance unique qualities of an organization with the practices it has in common with others. Chapter 4 will provide an overview of best practices in areas of legal status, governance and ethics, financial standing, fundraising, and marketing.

Best Practice #1: Legal Compliance and Public Disclosure

The core principles in best practice #1 involve adhering to and understanding matters concerning laws of operation, code of ethics, code of conduct, conflict of interest, document retention and destruction, protection of assets, and availability of information to the public.

From my observation, Southern Rep has clear By-Laws that describe the board’s structure and practices along with ethics and conflict of interest policies. Documents are kept for a period of seven years and either properly destroyed or archived, if stored electronically. The board is covered by Directors & Officers Insurance which functions to mitigate risk and protect assets.

I believe that Southern Rep’s board understands what must be public information, what must be shared with the public, and what should remain confidential. In my opinion, public disclosure is paramount in best practice #1. Transparency is essential to earn the public’s trust.
A professional, clear, accurate website promotes transparency and can act as a central repository for organizational information. Publishing an IRS Form 990 or annual report on the company website would provide public disclosure to potential donors.

**Best Practice #2: Effective Governance**

The core principle in best practice #2 concerns the board of directors’ duties and responsibilities to the organization. Southern Rep is fortunate to have a competent and functioning board of directors. Although I was not allowed to attend monthly board meetings, I believe the Southern Rep board fulfills its oversight role and ensure resources are being used to advance the mission. Effective governance also requires that the governing board evaluate its financial resources and human capital to ensure that goals are being met with both efficiency and competency. Considering the unanticipated change in venue from Canal Place to the CAC, and renewing this partnership for a second year, the board should review the organization’s short- and long-term goals. Southern Rep is faced with substantial challenges that could result in either major setbacks or remarkable successes.

**Best Practice #3: Definitive Management and Leadership**

The core principle in best practice #3 has two facets – one is concerned with *day-to-day operations* (manager) and the other is interactive and involves a process or *relationship* (leader). Although people may use the words interchangeably, leadership and management is not the same thing. Management is generally concerned with making things work and emphasizes policies, procedures, rules, and processes. Management is transactional; the manager provides rewards in exchange for the work contributions of others or imposes sanctions on those who do not meet the
requirements of their assignments. A manager is often concerned primarily with maintaining a smooth operation by keeping the organization running and avoiding disruption. Leadership is more about purpose, vision, and direction. There can be no leaders without followers, and both play a part in the process of leadership. Leaders are focused on growth, and that growth is not directionless; leadership involves moving people toward the achievement of some defined goals.23

Southern Rep needs both leadership and management to be successful in the long run. Currently, the management and leadership roles are combined with the effect of blurring the line between expectations and outcomes. Given the lack of resources and because Aimée Hayes is under pressure to do both, this limits her ability to do either to its best. The opportunity gets missed for Southern Rep to grow and mature under this model. It is conceivable that the organization can survive for a time with only good management but this is not the optimum structure. To thrive, an organization also needs leaders who define vision, articulate direction, set goals, and influence others to achieve these together. Leadership is essential to obtaining and retaining the commitment of volunteer board members, service volunteers, donors, and staff.

**Best Practice #4: Strong Financial Oversight**

The core principles in best practice #4 concern complete, accurate, and current financial records, timely reporting, audit or compilation report performed by an independent CPA, annual budget, resource allocation for programs and administration, and expense reimbursement.

Southern Rep management maintains all records and submits reports directly to the board of directors. A Financial Services Manager is employed to assist with accounts payable,

---

accounts receivable, payroll, bank reconciliations, and tax preparation. An independent CPA prepares an annual audit report prior to filing the IRS Form 990 at the end of each fiscal year. From my perspective, Southern Rep has a viable “checks and balances” system as well as a competent, adept treasurer. The separation of fiscal duties ensures the organization manages its funds responsibly and in accordance with all legal requirements.

A significant portion of the management’s job involves budgeting for both programs and administration. A major part of the budget is allocated to programs with additional resources allocated to fundraising and administration. All costs, including staff time and overhead, are included when assessing the cost of programs and services. It is the management and board’s responsibility to ensure sufficient infrastructure to fulfill organizational mission. Management makes weekly financial decisions by tracking revenue and prioritizing payments. Staff is required to submit time sheets by noon on Tuesday for payroll processing on Wednesday. Expenses incurred by staff conducting business or travel on behalf of the organization are reimbursed after submitting the original receipt and expense reimbursement form. Overall, Southern Rep has a well-organized financial division.

**Best Practice #5: Responsible Fundraising**

The core principles in best practice #5 are accuracy of fundraising materials, donor intent, acknowledgement of charitable contributions, oversight and compensation of fundraisers, and donor privacy.

This particular area was the one to which I had the most exposure during my internship. Southern Rep is responsive to its donors by not only acknowledging contributions with diligent
follow-up but also recognizing their support in program ads, on the website, and during the curtain speeches. This is the most important aspect of best practice #5.

The company uses accurate information when soliciting donations and is sensitive to use the proper channels when doing so. There is a clear sense of whom to contact for donation information. Southern Rep periodically uses the service of a telemarketer for renewing subscriptions and general fundraising during the annual appeal. The methods and outcome are closely monitored to uphold the organization’s values and reputation.

**Best Practice #6: Comprehensive Marketing Plan**

The core principle in best practice #6 is a comprehensive marketing plan involving direct and indirect efforts to generate ticket sales including a mass media campaign, mail campaign, special promotions, group sales, networking campaign, and student ticket programs. Southern Rep uses various techniques to generate tickets sales, predominantly through its social media sites, print, radio, and television. Equally as effective are the student programs complete with study guides and talkbacks. Occasionally special promotions such as association tie-ins and fundraisers have proven successful but the organization lacks the ability to capture group sales or develop an effective networking campaign. Southern Rep has a marketing plan, and the same processes take place when producing each show, but it would be beneficial to share a formal plan with staff on an ongoing basis.
Comparative Analysis

San Diego Repertory Theatre

Performing a comparative analysis with another theatre of similar scope and mission is one way to ascertain effective best practices. San Diego Repertory Theatre (San Diego REP) will be sited for purposes of this comparison as it pertains to marketing and development.

The mission of San Diego Repertory Theatre is informed by a commitment to artistic virtuosity, partnerships with singular artists and inquisitive neighbors, and lively conversations about its role as citizens in a bi-national region. The company chooses provocative works of theatre to inspire audiences and artists to build the communication bridges needed to understand who we are today, and who we might become. San Diego Repertory Theatre (San Diego REP) was founded in 1976 by Sam Woodhouse and D.W. Jacobs. Mr. Woodhouse has since served as its Producing and Artistic Director. The company moved to the Lyceum Theatre in 1986 as downtown San Diego’s resident professional theatre, celebrating year-round on three stages and in art galleries the diversity and creativity of its community. To date, San Diego REP has produced 45 world premieres and over 30 regional premieres. San Diego REP differs from Southern Rep somewhat in scope as they produce and host over 300 events a year but are similar in mission with its choice of programming.

The reason for choosing this theatre company to compare and contrast best practices arose from my involvement in the TCG Teleconference Series for Development Managers with budgets under one million dollars. A fellow participant in the series, Lori Schick, Director of Institutional Development for San Diego REP, was willing to discuss the company’s approach to responsible fundraising and its comprehensive marketing plan.

Lori Schick emphasized that San Diego REP has a unified marketing and development department that functions within the company framework. Integrating these two departments is crucial for timely messaging by coordinating marketing and development activities on an annual calendar. An in-house designer synchronizes dates for its drop letter campaign, annual appeal, and internet marketing to avoid duplication of efforts.

At San Diego REP, donors are often asked what playwrights or what kind of theatre they like and what they would like to spend their money on. The challenge is to learn a donor’s “hot buttons” and use this information to gain support. Corporate sponsors and foundations are acknowledged on the company website, in programs, and on signage in the theatre. Although the company does not reveal individual donor names due to privacy and potential for overwhelming requests, the development department makes it a point to thank donors often and keep an open line of communication.

Long-term donor cultivation is also extremely vital to the success of San Diego REP. The standard practice for its arts development office is to try to interest people in becoming donors once they see shows. As they commit to the organization, donors move up to a higher giving level and eventually become part of the inner circle. In the case of San Diego REP, a gift of $1,000 is its inner circle minimum. The key in cultivating long-term donors is by developing personal relationships. San Diego REP formulates a proposal for a project that may be important to a potential donor then recognized recognizing the donor in a special way prior to the ask. It may even come in the form of a dinner or special event. Cultivating donor relations is an ongoing, labor intensive process but pays off more than any fundraising effort. Ultimately, donors should be kept informed, satisfied, and engaged. Southern Rep has a proven record of success in these three areas.
At present, San Diego REP has an endowment but its focus is on working capital. The company does not have a planned giving program at this time. Lori Schick mentioned this was lacking in the organization and a planned gift or bequests component should be incorporated into their strategic plan considering its aging group of donors. To my knowledge, Southern Rep has neither an endowment nor a planned giving program.

The final area of discussion involved questions regarding the most successful part(s) of San Diego REP’s marketing plan. According to Lori Schick, word of mouth, mass mailings, and follow-up postcards have resulted in an uptick in box office calls and ticket revenue. Proven marketing outcomes for San Diego REP include: four e-blasts per show; discounts for early ticket buyers; pre-show events with groups and audiences who are hermetically connected to shows (the lynch pin to marketing efforts); and donating a portion of proceeds from shows to organizations that benefit a particular cause. Southern Rep utilizes similar tactics in all of the aforementioned areas of its marketing plan, thereby, creating consistent outreach for audience development over an extended period of time.
Chapter 5: Recommendations

Through an in-depth SWOT Analysis and an overview of “Best Practices” for a nonprofit theatre company, weaknesses exist in Southern Rep that precludes it from operating at an optimum level. Chapter 5 will provide recommendations for improving both internal and external issues, including a proposed organizational chart, audit questionnaire, and cash flow worksheet as well as development and marketing activities for future exploration.

RECOMMENDATION 1:

*Increase public confidence and financial accountability by publishing an annual report that is either posted on the company website or available upon request.*

"Accountability" and "transparency" are the buzzwords for the nonprofit sector, primarily in relation to its donors. Today it is also a place that the astute public look to measure an organization's trustworthiness. One common way to make public your organization's financial records, principal programmatic activities, and officer's compensation package is through the completion of the required IFS Form 990, called the annual return. This return also helps donors evaluate the performance of the nonprofit and increase public awareness as to source and use of funds. Accuracy in reporting proves that Southern Rep is providing a community benefit through its work in new play development, production, and education.

A comprehensive means of transparency would be to produce an annual or bi-annual report that goes beyond the financial focus of the 990s. It would lay out the highlights of Southern Rep’s achievements and services in a more visually compelling document than a tax return. The benefit of this type of reporting is it includes text as well as financial records with photos and graphics. Unfortunately, these reports can be a costly administrative expense for a smaller nonprofit.
RECOMMENDATION 2:

*Implement a board-initiated internal assessment and annual retreat with an outside, professional facilitator to ascertain effective governance. Actively work to increase board diversity.*

The benefit of an internal assessment is to discern individual thoughts, concerns, attitudes, suggestions objectives, and goals of board members who may be reticent about speaking up in board meetings. By asking a series of questions designed to be submitted and returned in a confidential package, the board can use this questionnaire as a valuable communication and/or troubleshooting tool. I truly believe Southern Rep could derive valuable insight into the organization by grading everything on an A, B, C, and D scale where A=Excellent, B=Good, C=Fair, and D=Poor. Areas that should be addressed include theatre productions, board-staff relations, fundraising, long-term financial planning, budget integrity and audience development.

An annual retreat is perhaps the best way to address some of the more challenging issues facing Southern Rep’s board and the organization it governs. Perhaps a better term would be a forward retreat, or strategic meeting, where an impartial facilitator engages board members in small-group discussions and reveals opportunities for exploration. Ultimately, the process should tackle difficult issues, forge camaraderie, and improve productivity for Southern Rep.

One of the greatest deficiencies in the board of Southern Rep is lack of diversity. Although the board is comprised of volunteer members who represent a broad spectrum of leadership skills and professions who support Southern Rep’s mission, there is an absence of ethnic diversity in its make-up. A well-rounded board should be comprised of members with varying backgrounds, connections to funding agencies, and an understanding of the communities in which each lives and works. Ultimately, effective governance includes soliciting and selecting influential, diverse individuals to become volunteer board members.
RECOMMENDATION 3:

*Create an empowering environment with a more flexible management style.*

In lieu of the current management style which exerts complete and total control over all departments, the alternative could be delegating responsibility and authority in job execution, giving autonomy when necessary, and creating a work environment that is supportive and appreciative. It takes a conscious effort to tailor a management style to each person but more effective in the long run. Everyone needs to be managed differently but in a manner that works for that individual. One person may respond better to command and control whereas another person may desire more independence. Southern Rep would benefit greatly from adopting a more flexible management style rather than presenting an environment that appears to encourage independence but is squelched by persistent correction. Without respect and dignity there is no room for productivity. Volunteers and staff need both direction to avoid ambiguity and approval for a job well done.

RECOMMENDATION 4:

*Closely monitor cash flow and identify alternative funding sources to increase revenue stream. Evaluate results to ensure that the organization’s outcomes are linked to the community’s outcomes, needs, and interests.*

The current financial position of Southern Rep remains in the $750,000 income range. The challenge is to develop ways Southern Rep can expand beyond this position and not resolve this to be the cap on its growth. Three potentially lucrative revenue streams that would provide alternative funding sources include – first, small business sponsorships; second, production underwriting; and, third program ads.
There is an array of new businesses in New Orleans and classified as the “next set of moguls.” The list is an impressive combination of companies providing everything from health alternatives to software solutions. Targeting this group also presents the opportunity to engage young entrepreneurs in sponsorships or production underwriting. In addition, actively pursuing support through program advertisements would be beneficial. Currently, the same sponsors or in-kind donors are recognized in the Southern Rep programs. New sponsors would not only add to the funding stream but also create greater exposure for Southern Rep in the community.

**RECOMMENDATION 5:**

*Cultivate long-term donor relations through fundraising and development.*

Funders and donors can be the bridge between success and failure in a nonprofit. The challenge is to cultivate long-term relationships with donors. I attended a workshop given by the Shawn M. Donnelley Center for Nonprofit Communications which taught that the process of donor cultivation happens in three stages: annual giving, major giving, and deferred giving, representing transformation from being informed to being invested in the organization. The goal of this process is to learn as much as you can about prospects and cultivate relationships year round through constant interaction. A planned giving program would ensure the future stability of Southern Rep through a long-term, consistent funding stream, and position it to better ride the wave of philanthropic fluctuations in the future. Integrating a planned giving and major gift program in a comprehensive development plan also provides options for selecting the best giving vehicle for donors. The real reason people give is because they were asked by the right person, in the right way, at the right time, and for the right amount. There needs to be a belief in the cause, belief in the need, and commitment.

---

RECOMMENDATION 6:

Consider collaborating with for-profit businesses that support nonprofit interests.

Businesses and nonprofits today are exhibiting patterns of genuine collaboration, especially in areas where their interests intersect. Cause marketing is an innovative way to leverage marketing dollars for the maximum benefit of two different companies. The win-win attributes of a cause marketing campaign enable the nonprofit to receive donations and free advertising from the partnership, while the for-profit business enhances its image of good citizenship, and is ultimately able to generate more sales as a result. The general assumption is that people have a better view of companies that contribute to charitable organizations.

Businesses voice socially-friendly messages to market themselves and then do little more than simply writing occasional check to nonprofits. Similarly, strapped for cash and competing for limited funds, nonprofits are desperate to get the financial backing of businesses. As a result, they often become mere distributors of corporate charity rather than dynamic and independent agents of change. Exploring a symbiotic relationship between these two worlds in a creative marketing plan could be the beginning of real and lasting alliances that bring extensive resources to the promotion of critical agendas around the world.26

---

Conclusion

Theatre in America has acted as a voice for American attitudes by breaking down race and gender barriers; by paving the way for changes in how we think, as a country and as a culture. The major playwrights in the American tradition have been black and white, male and female. In a way, these writers embody the American dream they analyzed. They are the diverse and intelligent, forward-thinking people that we think of when we imagine the ideal America. They are potent. They are honest. Just think of Tennessee William, Arthur Miller, Lorraine Hansberry, David Mamet, and August Wilson. They speak with voices that have been tested by poverty, by prejudice, by anguish, and have proven themselves enduring.

Theatre matters because it is an expression of a basic human need to project stories onto ourselves and others, and to create meaning through narrative and metaphor. Even as children we expressed ourselves as real or imagined characters and events. Theatre brings people together, and in an age where most of our communication happens in front of a screen I think this gathering function of theatre creates, at the very least, a diversion. Both the making of theatre and attending of theatre contribute to education and literacy. We get historical lessons in leadership and government, we learn about people and cultures in different parts of our own country and other countries. Studies have shown that students who participate in theatre do better in schools. Southern Rep’s YO NOLA program is evidence that arts education improves student performance. Making plays together also draws kids out of their shells and helps them learn to socialize in productive and healthy ways. Theatre is a powerful mechanism for personal introspection and should be respected by both actors and observers. It influences the way we think and feel about our own lives and encourages us to take a hard look at ourselves, our values, and our behavior. For me, the question often arises, “maybe there is something I should change
about my own life”. And, it may have nothing to do with the message the playwright wanted to
deliver. Finally, in this world of violence, racism, domestic violence, financial turmoil,
additions, and chronic illness, theatre is one of those human activities that does not really 
hurt anyone or anything. While we are engaged in making or attending theatre, or any of the arts for 
that matter, we are not engaged in any of the personal vices we could be engaged in instead. For 
this reason alone, the more time and energy we as a society devote to theatre and the arts, the 
better off we will be.

So why does Southern Rep matter? Simply stated, it is a benchmark for professional 
theatre productions in New Orleans. Southern Rep is committed to New Orleans and its 
contribution to the theatre arts community is unwavering. Without Southern Rep, the city would 
be missing a viable piece of the cultural economy. Its role in the artistic and economic fabric of 
New Orleans is evident through both its programming and dedication of personnel. There is a 
sense of involvement from the core artists and a personal connection to the work. Inviting 
supporters to become more involved would create an atmosphere of belonging and foster 
enduring relationships: the foundation for sustainability.

My paper has addressed the programs, activities, and processes involved in running a 
nonprofit theatre company, Southern Rep. The organization has immense growth potential, 
producing works by American playwrights, for the people of New Orleans and visitors to 
experience an eclectic mix of world premieres, contemporary plays, and re-imagined classics. I 
invite you to partake in some of the most riveting and challenging live theatre at Southern Rep.

“I noticed that writers in other countries would go deep into their national cultures to tell 
difficult stories. I wanted to do something like that for New Orleans. At its best, theater brings 
communities together -- not for easy answers, but to open up the biggest questions: What have 
we been through? And where are we going?” – John Biguenet
"33 VARIATIONS & More Set for Southern Rep's 2013-14 Mainstage Season." 


[http://www.cacno.org/about/general_info.html](http://www.cacno.org/about/general_info.html).


Vitae

As a native of New Orleans, Marlene Thian received her B.S. in Business Administration from Loyola University with a concentration in Finance. She is a member of the International Honor Society Beta Gamma Sigma which honors academic achievement in the study of business. Her early career was spent traveling throughout the United States as a runway, print, and commercial model for over 15 years. While living in south Florida, she redirected her career path by becoming a personal assistant to an international real estate developer then as a real estate sales and leasing agent. Upon moving home, she translated these skills to Louisiana and became a licensed Realtor. Marlene is currently a bookkeeper for a real estate brokerage and development company. Her avocation is performing in musical theatre, having done so both locally and regionally, possessing an artistic background in dance, voice, and classical piano. Marlene still engages in theatre arts and is proud to call New Orleans home.
List of Appendices

A. About Dr. Rosary Hartel O’Neill
B. Production History
C. Board of Directors and Staff 2012-2013
D. Selections from IRS Form 990 for Fiscal Year ending June 30, 2012
E. Programs and Activities
F. Corporate Sponsorship Packet Samples
G. Development Letter to Board of Directors
H. New Orleans Theatre Association (NOTA) Grant
I. Fundraising Materials for 2013 Gala

Artist in Residence at the Tyrone Guthrie Centre in Ireland (2011)

Three fellowships to the Norman Mailer Writing Center in Provincetown, MA (2010, 2011, 2012)

Awarded a residency at the Fundación Valparaíso, an international retreat for writers, artists, etc., in Almerica, Spain 2014

Fifteen plays published by Samuel French, Inc. (2009-2011)

Fellowships to Harvard University at Kirkland House (2012)

This summer she has a pending fellowship in TV/playwriting at the Norman Mailer Center and will be teaching a course on scriptwriting at the Omega Institute in Rhinebeck, NY. She was also reappointed as a Senior Fulbright Drama Specialist for five more years: 2013-2018. Other professional achievements include: *Marilyn/God* published by Samuel French, Inc. and *Uncle Victor* read at the German Consulate in New York City. She was Artist in Residence at Sweetbriar College and the Tyrone Guthrie Centre in Ireland.

From 1982-2001 Rosary was a tenured Professor of Drama and Speech at Loyola University of New Orleans. During that time, 1986-2001, she was also Founding Director of Southern Repertory Theatre.

Recent professional achievements include: (by invitation only) membership in the Actors Studio Playwrights Unit, fellowships to Columbia University Harlem Writers Project, scholarship awards to HB Studios Playwrights Workshop, NYC. Her plays have been featured in the Reading Series of the Abingdon Theatre and the Rattlesticks Playwrights Theater, New York.

Author photo by D.C. Larue
PLAYS

BLACKJACK: THE THIEF OF POSSESSION

COMEDY: Blackjack follow an eccentric Southern family as it is forced into the close quarters of a Mississippi cruise ship.

***

PLANE LOVE

ROMANTIC COMEDY: Inspired by the love story of Clark Gable and Carole Lombard, Plane Love is a contemporary fictional play about two love struck icons engaged in a spiraling series of emails which become increasingly more personal and sensual.

***

A LOUISIANA GENTLEMAN

COMEDY: Three utterly different New Orleans women have come to help Malter, a dedicated medical student, revive his life.

***

JOHN SINGER SARGENT & MADAME X

ROMANTIC COMEDY: John Singer Sargent, an up-and-coming artist is eager to collaborate on a portrait that would catapult him and Madame X, the most beautiful woman in Paris, to the pinnacle of society.
UNCLE VICTOR

Comedy: In 1899 the Mallory family, running Waverly Sugar Plantation, confront a totally changed Louisiana. Uncle Victor makes a beautiful woman central to choices that affect a town, a state, and a world.

***

WHITE SUITS IN SUMMER

Comedy: Celebrity artist Susann determines to re-claim her lost love, Blaise, now married to a sedate New Orleans socialite.

***

DEGAS IN NEW ORLEANS

Drama: This play takes place in the brief period (1872) just after the Civil War when a not yet famous Edgar Degas lived in a New Orleans which was wracked with poverty, economic devastation, and ugly racism.

***

WISHING ACES

Comedy: Housewife/student Kitten and teacher Jamie Ellis confront a hurricane in a makeshift depot in the Louisiana swamps two hours from New Orleans.
PUBLISHED PLAYS, PLAYLETS, MONOLOGUES, STORIES

• *Monologues from Solitaire, The Awakening of Kate Chopin* (formerly This Wakeful Night) published in *60 Seconds to Shine: 221 One Minute Monologues for Men*, Smith & Kraus, NYC, 2005, 2006
• *Monologue from The Awakening of Kate Chopin* published in *60 Seconds to Shine: 221 One Minute Monologues for Women*, Smith & Kraus, NYC, 2005, 2006
• *The Wing of Madness*, short one act play, winner of Monologue Mania Festival, Producer’s Club, NYC, May 2006
• *Wishing Aces*, published by Rain City Projects, Seattle Playwright’s Unit, selected as one of the top twenty plays in the U.S. for 1992.
• *Female Monologue from Degas in New Orleans, Best New American Female Monologues*, Smith and Kraus, NYC, Spring 2003.

(Over 20 monologues, etc. available on request.)

ARTICLES

Introduction to *New Playwrights: The Best Plays of 2004*, Smith & Kraus, NYC, 2005

(Over twenty articles on or by O’Neill available on request.)

ARTISTIC DIRECTOR

Dr. Rosary O’Neill founded the Southern Repertory Theatre, the state theatre of LA and the only Actor’s Equity Theatre in New Orleans, LA. and served as its artistic director for fifteen years. In the first year of its founding, the Southern Rep company was cited as a major artistic achievement by Gambit Magazine, the City of New Orleans, the State of LA and Actor’s Equity Association. Southern Rep is dedicated to the Southern mystique and the performance of multi-cultural plays with a Southern twist.

UNIVERSITY GRANTS

Over twenty-six research and curriculum grants awarded by the Faculty Research and Curriculum Committees for research and exchange with visiting scholars brought to campus. (1984-2000). These include Erika Szanto, Chamber Theatre, Budapest, Claude Coulon, of the Sorbonne, Paris, Christa Tragelehn, Brecht Institute, Berlin Germany, Clare Davidson, Oxford University, David Wheeler, Harvard University and numerous symposium and institutes created in New Orleans, New York, London, Los Angeles, Moscow, Paris, and Germany.
Appendix B: Production History

Production History

1987

- Toys in the Attic by Lillian Hellman
- Didn't Mean Goodbye by Sheila Bosworth
- Spring Dance by Horton Foote
- As You Like It by William Shakespeare

1988

- P. V T. Wars & Laundry and Bourbon by James McLure
- The Glass Menagerie by Tennessee Williams
- The Importance of Being Earnest by Oscar Wilde

1989

- And Further Mo' by Vernel Bagneris
- Crimes of the Heart by Beth Henley
- The Night of the Iguana by Tennessee Williams
- The Night Before Christmas by Ken Mentel

1990

- Suddenly Last Summer by Tennessee Williams
- Master Harold...and the Boys by Athol Fugard
- Talley's Folly by Lanford Wilson
- Southern New Plays Festival
  1) Bill One: Body Indemnity by Mikko Macchione and Jay Malarcher; Five Aural Images by Shirley Sergent; The Death of Superman by Michael D. Chafetz; The Last Resort by Rosemary Farmer Corry
  2) Bill Two: Caviar by Jackie Bullock; Acting Out by Robert Kornfeld; The Career Planner by Dan Godoy; Horror’s Passage by Mikko Macchione; Rats by James Edward Luczak
- Private Lives by Noël Coward

1992

- Cat on a Hot Tin Roof by Tennessee Williams
- To Kill a Mockingbird by Harper Lee; dramatized by Christopher Sergal
- 3rd Annual Southern New Plays Festival
  1) Bill One: Wishing Aces by Rosary O’Neill
  2) Bill Two: The Man Who Would Be Henry Miller and The Next Marilyn Monroe by Molly Shepard; Back to Bogalusa by Marion Killinger
  3) Bill Three: Can’t Dance, Too Late to Plow by Larry Gray
4) Bill Four: Potpourri Evening Trilogy of One Acts
   Passage in Purgatory by Robert Kornfeld; Red Road by Shirley Sergent;
   Evening Education by Jeff Elwell; Women’s Collage: The White Gardenia by
   Terese Bland Bueker; Three Women by Barry Ivker; Coffee by Jackie Bullock
   Monologue Duet: The Beatification of Simone by Paul Currant; With Don and
   Phil to the End of the World by Emily Newland
   New Orleans Duet: Child Don’t He Look Good by Barbara Trevigne; Bus Ride by
   Phyllis McMillon Clemons; The Day the Muzak Died by Kenneth J. Weatherup
   ➢ The Ponder Heart: A Southern Journey by Eudra Welty; Adapted by Jane Reid-Petty
   ➢ Belle of Amherst by William Luce

1993
   ➢ The Miracle Worker by William Gibson
   ➢ Franco-Louisiana New Play Festival
   ➢ Solitaire by Rosary H. O’Neill
   ➢ A Raisin in the Sun by Lorraine Hansberry

1994-1995
   ➢ Period of Adjustment by Tennessee Williams
   ➢ Hearts by Rosary O’Neill
   ➢ Voices in the Dark by Sharon Bridgforth
   ➢ The Member of the Wedding by Carson McCullers
   ➢ Three Hotels by Jon Robin Baitz
   ➢ The Rose Tattoo by Tennessee Williams
   ➢ Black Jack: The Thief of Possession by Rosary H. O'Neill

1995-1996
   ➢ Oh, Mr. Faulkner, Do You Write? by John Maxwell
   ➢ Four Dogs and a Bone by John Patrick Shanley
   ➢ Little Foxes by Lillian Hellman
   ➢ Wishing Aces by Rosary H. O'Neill

1996-1997
   ➢ Always Patsy Cline by Ted Swindley
   ➢ A Christmas Carol by Charles Dickens; Adapted by Ricky Graham (Co-Production with
   True Brew Theatre)
   ➢ Lillian by William Luce
   ➢ A Louisiana Gentleman by Rosary H. O'Neill
1997-1998
- *A Streetcar Named Desire* by Tennessee Williams (Co-Production by Michael Arata Productions & Dog and Pony Theater Company)
- *Noel and Gertie* (Devised by Sheridan Morley from words and music of Noël Coward)
- *Exposition Boulevard* by Rosary H. O'Neill

1998-1999
- *Love Letters* by A. R. Gurney
- *The Playboy of the Western World* by J. M. Synge (Co-Production with The Irish Cultural Society of New Orleans and Beefield Productions)
- *A Woman of Property* by Rosary H. O'Neill
- *Death of a Salesman* by Arthur Miller

1999-2000
- *Having Our Say: The Delany Sisters' First 100 Years* by Emily Mann
- *Scrooge And Nem* by Ricky Graham and David Cuthbert
- *Invasion of Beauty* by Rosary O'Neill
- *Full Gallop* by Mark Hampton & Mary Louise Wilson

2000-2001
- *A Little Grain of Sand* by Christophe Allwright
- *Degas in New Orleans* by Rosary O'Neill
- *Lady Day at Emerson's Bar and Grill* by Lanie Robertson
- *Cherries Jubilee* by Lynn Goldman, Harriet Nelson, Marcy Nathan and Joyce Pulizer

2001-2002
- *A Lesson Before Dying* by Romulus Linney; Adapted from the novel by Ernest Gaines
- *Licking the Bowl* by Barret O'Brien
- *Earl Long in Purgatory* by Jason Berry
- *Dinah Was* by Oliver Goldstick
- *Wit* by Margaret Edson

2002-2003
- *Spinning Into Butter* by Rebecca Gilman
- *The Santaland Diaries* by David Sedaris; Adapted by Joe Mantello
- *In Walks Ed* by Keith Glover
- *Bat Boy: The Musical* (Book by Keythe Farley and Brian Flemming; Music and Lyrics by Laurence O'Keefe)
2003-2004

- The House of Plunder by Jim Fitzmorris
- Mrs. Bob Cratchit’s Wild Christmas Binge by Christopher Durang
- Yellowman by Dael Orlandersmith

2004-2005

- The Goat, Or Who Is Sylvia? by Edward Albee
- Intimate Apparel by Lynn Nottage
- New Plays Festival
  Featured Production: The Vulgar Soul by John Biguenet
  Staged Readings:
  1) The Book of the Golem by Dalt Wonk
  2) The Return to Zion by Mark Leib
  3) Good Kind Spirits by R.J. Tsarov
  4) Treasure Island, FL by Bixby Elliot
  5) Exposed by Beth Henley
  6) The Sunken Living Room by David Caudle
  7) Brush the Summer By by Hal Corley
  8) A Buffet by Brian Sands
- Okra by Anne Galjour

2005-2006 (Closed from August 2005 – April 2006 due to Hurricane Katrina)

- The Sunken Living Room by David Caudle (On Tour; Co-Production with New Theatre in Coral Gables, FL)
- Kimberly AKimbo by David Lindsay-Abaire

2006-2007

- Callie’s Tally by Betsy Howie
- Yuletide by Jim Fitzmorris
- The Sunken Living Room by David Caudle
- Rising Water by John Biguenet
- Relativity by Cassandra Medley

2007-2008

- The Lieutenant of Inishmore by Martin McDonagh (Co-Production with NOLA Project)
- The Breach by Catherine Filloux, Tarell McCraney & Joe Sutton
- Doubt by John Patrick Shanley (Co-Production with All Kinds of Theatre)
- The Clean House by Sarah Ruhl
- For Better by Eric Coble
- Wind in the Willows (Adapted for the stage by Alan Bennett from the book by Kenneth Grahame; Produced by NOLA Project)
- Macbeth at the Gates by Micheal Lovett
2008-2009
- *Speech and Debate* by Stephen Karam
- *Seafarer* by Conor McPherson
- *Dying City* by Christopher Shinn
- *Sick* by Zayd Dohrn
- *Shotgun* by John Biguenet
- *Private Eyes* by Stephen Dietz (Co-Production with Golden Eagle Theatre Company)
- *Gutenberg! The Musical!* by Scott Brown & Anthony King (Co-Production with FourFront Theatre Company)
- *The History Boys* by Alan Bennet (Co-Production with FourFront Theatre Company)
- *Altar Boyz* book by Kevin Del Aguila (Co-Production with FourFront Theatre Company)

2009-2010
- *Opus* by Michael Hollinger
- *I Am My Own Wife* by Doug Wright (Co-Production with All Kinds of Theatre)
- *Ameriville* by Universes (In conjunction with Junebug Productions, Ashé Cultural Arts Center, and Tulane University)
- *With A Bang* by Peter McElligott
- *Grey Gardens* Book by Doug Wright, Music by Scott Frankel, and Lyrics by Michael Korie (Co-Production with Le Petit Théâtre du Vieux Carré)
- *The Piano Teacher* by Julia Cho

2010-2011
- In The Next Room or the vibrator play by Sarah Ruhl
- *afterlife: a ghost story* by Steve Yockey
- *A Holiday Show* by Running With Scissors
- New Play Workshop Series: *The New Play Bacchanal*
- *Intringulis* by Carlo Alban
- *The Norman Conquests* by Alan Ayckbourn
  - A Trilogy: *Table Manners; Living Together; Round And Round The Garden*
- Southern Rep at Le Chat Noir
  - *Zombie Town: A Documentary Play* by Tim Bauer
  - *Love Child* by Daniel Jenkins and Robert Stanton
  - *Telethon* by Kristin Newborn

2011-2012
- *God of Carnage* by Yasmina Reza
- *Red* by John Logan
- *A Streetcar Named Desire* by Tennessee Williams
- *Shirley Valentine* by Willy Russell
2012-2013

- The Lily’s Revenge: A Flowergory Manifold by Taylor Mac; Music by Rachelle Garniez (Co-Production with Allways Lounge; Jeffrey Gunshol; Pamela Davis-Noland; Cripple Creek Theatre; Mondo Bizarro; Nari Tomassetti; Skin Horse Theatre)
- Wolves by Steve Yockey (The New Orleans Fringe Festival)
- Charles Dickens’ A Christmas Carol (A Play with Music Adapted by Doris Baizley)
- Venus in Fur by David Ives
- MOLD by John Biguenet
- Next to Normal (Music by Tom Kitt; Book and Lyrics by Brian Yorkey)
- Freedom by Sean Patterson, Joyce Pulitzer, David Seelig, and Kitty Greenberg

2013-2014

- 33 Variations by Moisés Kaufman
- Pride and Prejudice (Adapted by Jon Jory)
- The Totalitarians by Peter Sinn Nachtrieb
- The Night of the Iguana by Tennessee Williams
2013-2014 MAINSTAGE SEASON

Tony Award Winner
Regional Premiere
33 VARIATIONS
September 11 - September 29
By Moisés Kaufman
Directed by Michael Cooper
Starring Maggie Eldred & Dane Rhodes with
Liane Pattison, Mike Harkins, Jessie Terrebonne Thompson, Silas Cooper and Bob Edes, Jr.

Bristles - like Beethoven's music - with intelligence, emotional power, moral gravity, surprising humor and piercing honesty.
- Chicago Reader

Regional Premiere
PRIDE AND PREJUDICE
October 23 - November 24
Adapted by Jon Jory
Co-Directed by Jeffrey Gunshol and Aimée Hayes

Exceptionally clear, funny and moving...
- San Francisco Chronicle

World Premiere Comedy
THE TOTALITARIANS
January 8 - February 2
By Peter Sinn Nachtrieb
Directed by Kenneth Prestlininzi
Starring Judith Hawking

Mr. Nachtrieb...has a gift for darkly funny dialogue and an appealing way of approaching big themes sideways.
- The New York Times

Tony Award Winner
THE NIGHT OF THE IGUANA
March 26 - April 20
By Tennessee Williams
Directed by: Phil Karnell
Starring Mike Harkins and Aimée Hayes

Tennessee Williams created lots of fascinating female characters. But two of the strongest, most resilient and seemingly dissimilar are in "The Night of the Iguana."
- The Baltimore Sun

In partnership with MESA Production Company, Southern Rep's 2013-2014 season opener is an elegant waltz between past and present, fact and speculation, a mother and daughter, and art and life.

One of classical music's enduring riddles is why Ludwig van Beethoven devoted four years of his diminishing life writing 33 variations, known as the Diabelli Variations (one of the greatest works ever composed for piano) based on a humble waltz. Two hundred years later, a modern-day music scholar is driven to solve the mystery even as her own health and relationship with her daughter crumbles. The result is an extraordinary American play - accompanied throughout by a live pianist performing the variations - about passion, parenthood, and the moments of beauty that can transform a life!

Not to be missed! What 33 VARIATIONS suggests, ultimately, is that when ideas breathe at all, it's because human beings have given shape to them in the first place.
- New York Magazine

In celebration of the 200th Anniversary of the Jane Austen novel of the same name, Southern Rep is thrilled to bring a new life to PRIDE AND PREJUDICE, the beloved story of Elizabeth, a strong-willed, independent woman and Mr. Darcy, a handsome man with a past that is more than meets the eye. Gossip, intrigue, and society snobbery are sketched in this fresh spin on a classic tale. Through wit, dance and music, PRIDE AND PREJUDICE is a playful romp about romance, morality, and the realization that sometimes, the only thing in the way of one's happiness is oneself.

A treat not only for fans of Austen's work... but a great entrée for the uninitiated to discover the world of Mr. Bennet and his five daughters.
- Mark Turvin, Back Stage Newspapers

Originally commissioned by the National New Play Network in partnership with Full Stage USA at New Dramatists, and made possible by the Andrew W. Mellon Foundation.

In a world of dishonesty, spin and deliberate manipulation, what does it mean to take control of the political process? How can two people believe completely different truths about the same thing? No one is safe in the world premiere production of this ambitious, darkly satirical play that explores the prevalence of lying in our contemporary culture and finds the funny on the both sides of the aisle.

There's exuberance and bounce in Nachtrieb's voice, and... evinc[ing] a loving, Ira Glass-y eye for off-kilter Americana.
- American Theatre Magazine

A disgraced Reverend seeking refuge in alcohol and carnality. A woman of extraordinary grace who nonetheless feels forlorn and abandoned. In THE NIGHT OF THE IGUANA, troubled souls navigate faith, sex and sin in an attempt to save one another before they reach the end of their rope. On stage together for the first time since the award-winning A STREETCAR NAMED DESIRE, Mike Harkins and Aimée Hayes star in the famous confession drama considered to be Tennessee Williams' last great play.

Achieves a vibrant eloquence in declaring its respect for those who have to fight for their bit of decency.
- New York Times

The Night of the Iguana does not go anywhere. In the deepest sense, it does not need to. It is already there, at the moving, tormented heart of the human condition.
- Time
## SOUTHERN REP BOARD OF DIRECTORS

<table>
<thead>
<tr>
<th>Last Name</th>
<th>First Name</th>
<th>Title</th>
<th>Employment / Occupation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clayton</td>
<td>[Jon] Kerry</td>
<td>Treasurer</td>
<td>Retired CEO, Assurant</td>
</tr>
<tr>
<td>Dowling</td>
<td>Patrick</td>
<td>Psychiatrist</td>
<td>Private</td>
</tr>
<tr>
<td>Gordon</td>
<td>Bruce</td>
<td>Vice-President</td>
<td>Project Associates Inc.</td>
</tr>
<tr>
<td>Grundmeyer</td>
<td>Douglas</td>
<td>Secretary</td>
<td>Attorney at Chaffe McCall, L.L.P.</td>
</tr>
<tr>
<td>Jaffe</td>
<td>Bernard</td>
<td></td>
<td>Retired Surgeon, Tulane Medical Center</td>
</tr>
<tr>
<td>Krinsky</td>
<td>Susan L.</td>
<td></td>
<td>Tulane Law School</td>
</tr>
<tr>
<td>Maher</td>
<td>Paula</td>
<td></td>
<td>President, M.G. Maher &amp; Company, Inc.</td>
</tr>
<tr>
<td>Manshel</td>
<td>Stephen</td>
<td></td>
<td>Real Estate Developer</td>
</tr>
<tr>
<td>Mathis</td>
<td>Richard Lee</td>
<td>President</td>
<td>Owner, Symmetry Jewelers and Designs</td>
</tr>
<tr>
<td>Mize</td>
<td>R. Ranney</td>
<td></td>
<td>LSU Medical Center</td>
</tr>
<tr>
<td>Reidy</td>
<td>Mary</td>
<td></td>
<td>Retired, Exxon Mobil</td>
</tr>
<tr>
<td>Rooth</td>
<td>Robert S.</td>
<td></td>
<td>Attorney at Chaffe McCall, L.L.P.</td>
</tr>
<tr>
<td>Savoie</td>
<td>Amy D.</td>
<td></td>
<td>Interior Designer, HMS Architects</td>
</tr>
<tr>
<td>Sandler</td>
<td>Morris A.</td>
<td></td>
<td>Emergency Medicine Lakeside Hospital</td>
</tr>
<tr>
<td>Wiseman</td>
<td>Holly</td>
<td></td>
<td>Attorney</td>
</tr>
</tbody>
</table>
As Artistic Director of Southern Rep, Hayes has focused on new play development with the launch of a monthly PLAYLAB; the CROSSTOWN READING SERIES for local new plays; 6x6, a monthly play slam; the NEW PLAY BACCHANAL; and The RUBY PRIZE, an annual $10K new play award for a female playwright of color. At Southern Rep she has directed the World Premieres of SICK, AFTERLIFE and WITH A BANG, and the regional premieres of IN THE NEXT ROOM (or THE VIBRATOR PLAY), THE CLEAN HOUSE, SPEECH & DEBATE, and GREY GARDENS. Locally Hayes produced and directed three seasons of the RED LIGHT DISTRICT VARIETY SHOW at Le Chat Noir, and THE UPRISING in a co-production with Le Chat Noir. As a member of Vital Theatre Company in NYC, Hayes directed and produced new works. She has also served as an Artistic Associate at The Shakespeare Festival at Tulane. As a member of the National New Play Network, Hayes has served on the Showcase of New Plays panel and twice directed in the MFA Playwright Showcase at the Kennedy Center. As a member of the National New Play Network, Hayes has served on the Showcase of New Plays panel and twice directed in the MFA Playwright Showcase at the Kennedy Center. Panels and other associations include: the National Endowment for the Arts, the MAP Fund, the Arts Council of New Orleans and ArtsReady. Hayes was a directing intern at Actors Theatre of Louisville under Jon Jory. She earned her directing MFA from Tulane University, and an English BA magna cum laude from Loyola University. Hayes was one of New Orleans Magazine’s 2008 People to Watch. She serves as a board member of Theatre Communications Group (TCG), the national service organization for non-profit theatres.

Anthony Carpenter, Technical Director and Marketing Associate
acarpenter@southernrep.com

Anthony comes back to New Orleans after a three year hiatus, during which time he toured with a clown in Mexico, a dance company through Russia and Europe, and worked as a Technical Director in Philadelphia and New York City. He enjoys making large-scale installation art, travelling, enjoying quality time with friends and family, and all forms of creative expression. He is absolutely passionate about theatre and is very pleased to be doing marketing and technical direction for Southern Rep.

Elizabeth Harwood, Arts Coordinator/ Production Stage Manager
EKHarwood@gmail.com

Elizabeth Harwood is from northern Virginia and received her BA in Theatre with High Honors from the University of Hawai‘i. In Denver, CO she worked at Curious Theatre Company for 3 seasons as a Stage Manager, the Artistic Coordinator, and also as the Production Manager. She was also the Tour Stage Manager of AMERIVILLE by Universes. Recent productions with Southern Rep include: VENUS IN FUR, A CHRISTMAS CAROL, WOLVES, THE LILY’S REVENGE, SHIRLEY VALENTINE, RED, GOD OF CARNAGE, THE NORMAN CONQUESTS and INTRINGULIS.

Laura Friedmann, Education Coordinator/Social Media Liaison
education@southernrep.com

Laura Friedmann is a recent college graduate of Loyola University where she received her BA in Theatre Arts. There, she performed in several mainstage productions including: SPINNING INTO BUTTER, TROJAN WOMEN, and A CHRISTMAS CAROL. Originally from Cincinnati, Laura is delighted to have found homes in the community of New Orleans and with the Southern Rep family. Since beginning at Southern Rep as an eager intern in the Spring of 2012, she has helped to develop several curriculums for Arts Education, directed children’s productions and workshops, and performed in A CHRISTMAS CAROL.
Jessica Podewell, Literary Manager

Jessica Podewell received her MFA in Acting and New Works at the Ohio State University, and her BFA from Webster University. She originally hails from New Orleans and currently teaches at Tulane. Jessica has worked professionally in theatres throughout Austin, Chicago, and New York. She is also a proud founding member of the children’s theatre The Patchwork Players.

Chris Kaminstein, YO NOLA Leader
ckaminstein@southernrep.com

Chris Kaminstein is a teacher, actor, writer, and director who originally hails from Philadelphia, Pennsylvania. Chris works part-time as an arts-integration teacher for KIDsmART, a New Orleans based education company specializing in combining core classroom content with the arts. He is co-artistic director of Goat in the Road Productions, an emerging New Orleans theater company devoted to creating new work, fostering the growth of local theater artists, and educational outreach. Goat in the Road is in their third year running Play/Write, a program that teaches playwriting to elementary school students, culminating in a showcase of student work. The company has also premiered a number of original plays over the last three years, including Whatever Just Happened, Didn't Happen (2008 State of the Nation Festival), Our Man (2010 New Orleans Fringe Festival), The Don Effect, and co-produced Major Swelling's Salvation Salve Medicine Show with the Cripple Creek Theater Company. He holds a B.A. from Wesleyan University in theater studies, and has many years experience teaching improvisation, writing, acting, and movie making to elementary, middle, and high school. In addition, he has performed with a variety of theater organizations in New Orleans, including Southern Rep (at Le Chat Noir), Cripple Creek, Artspot, and NEW NOISE.

Lesley DeMartin, Box Office Manager
boxoffice@southernrep.com

Lesley DeMartin has been on the staff of Southern Rep since the Fall of 2011. Received her B.A. in music at Bard College in upstate New York. She has performed with various choruses and orchestras around the Hudson Valley and New York City. Before Southern Rep, she worked at the Front of House Manager at the Fisher Center for Performing Arts at Bard College. She is currently working on her masters in mental health counseling at Loyola University New Orleans.

Colleen Gowland, Sea Level Design
Graphic Designer & Webmaster
Appendix D: Selections from IRS Form 990 for Fiscal Year ending June 30, 2012
## Form 990

**Return of Organization Exempt From Income Tax**

- **Under section 501(c), 527, or 4947(a)(1) of the Internal Revenue Code (except black lung benefit trust or private foundation)**

**Department of the Treasury**

**Internal Revenue Service**

- The organization may have to use a copy of this return to satisfy state reporting requirements.

### Part I - Summary

<table>
<thead>
<tr>
<th>Description</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1.</strong> Briefly describe the organization’s mission or most significant activities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>To develop and produce new plays, to provide our audience with a professional theatre of the highest artistic quality and achievement, and to establish a creative working environment that nourishes theatre professionals</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>2.</strong> Check this box if the organization discontinued its operations or disposed of more than 25% of its net assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>3.</strong> Number of voting members of the governing body (Part VI, line 1a)</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td><strong>4.</strong> Number of independent voting members of the governing body (Part VI, line 1b)</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td><strong>5.</strong> Total number of individuals employed in calendar year 2011 (Part V, line 2a)</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td><strong>6.</strong> Total number of volunteers (estimate if necessary)</td>
<td>120</td>
<td>120</td>
</tr>
<tr>
<td><strong>7a.</strong> Total unrelated business revenue from Part VIII, column (C), line 12</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>7b.</strong> Net unrelated business taxable income from Form 990-T, line 34</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

### Part II - Financial Information

**Revenue**

<table>
<thead>
<tr>
<th>Description</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>8.</strong> Contributions and grants (Part VIII, line 1h)</td>
<td>565,065</td>
<td>388,272</td>
</tr>
<tr>
<td><strong>9.</strong> Program service revenue (Part VIII, line 2g)</td>
<td>230,845</td>
<td>335,504</td>
</tr>
<tr>
<td><strong>10.</strong> Investment income (Part VIII, column (A), lines 3, 4, and 7d)</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>11.</strong> Other revenue (Part VIII, column (A), lines 5, 6d, 8c, 9c, 10c, and 11e)</td>
<td>-2,826</td>
<td>27,032</td>
</tr>
<tr>
<td><strong>12.</strong> Total revenue—add lines 8 through 11 (must equal Part VIII, column (A), line 12)</td>
<td>793,084</td>
<td>750,808</td>
</tr>
</tbody>
</table>

**Expenses**

<table>
<thead>
<tr>
<th>Description</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>13.</strong> Grants and similar amounts paid (Part IX, column (A), lines 1-3)</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>14.</strong> Benefits paid to or for members (Part IX, column (A), line 4)</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>15.</strong> Salaries, other compensation, employee benefits (Part IX, column (A), lines 5-10)</td>
<td>247,880</td>
<td>229,393</td>
</tr>
<tr>
<td><strong>16a.</strong> Professional fundraising fees (Part IX, column (A), line 11e)</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>16b.</strong> Total fundraising expenses (Part IX, column (D), line 25)</td>
<td>562,296</td>
<td>566,608</td>
</tr>
<tr>
<td><strong>17.</strong> Other expenses (Part IX, column (A), lines 11a-11d, 11f-24e)</td>
<td>810,176</td>
<td>795,947</td>
</tr>
<tr>
<td><strong>18.</strong> Total expenses Add lines 13-17 (must equal Part IX, column (A), line 25)</td>
<td>-17,092</td>
<td>-45,139</td>
</tr>
</tbody>
</table>

**Net Assets or Fund Balances**

<table>
<thead>
<tr>
<th>Description</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>20.</strong> Total assets (Part X, line 16)</td>
<td>258,662</td>
<td>76,443</td>
</tr>
<tr>
<td><strong>21.</strong> Total liabilities (Part X, line 26)</td>
<td>223,405</td>
<td>86,325</td>
</tr>
<tr>
<td><strong>22.</strong> Net assets or fund balances Subtract line 21 from line 20</td>
<td>35,257</td>
<td>-9,882</td>
</tr>
</tbody>
</table>

### Signature Block

- **Signature of officer**: AIMEE HAYES ARTISTIC DIRECTOR
- **Preparer’s signature** LINDSAY J CALIB CPA
- **Preparer’s date**
- **Preparer’s firm’s name and address** DUPLANTIER HRAPMANN HOGAN & MAHER LLP 1615 POYDRAS STREET SUITE 2100 NEW ORLEANS, LA 70112

May the IRS discuss this return with the preparer shown above? (see instructions)
### Part III  Statement of Program Service Accomplishments

#### Check if Schedule O contains a response to any question in this Part III

- **1** Briefly describe the organization’s mission

  TO DEVELOP AND PRODUCE NEW PLAYS, TO PROVIDE OUR AUDIENCE WITH A PROFESSIONAL THEATRE OF THE HIGHEST ARTISTIC QUALITY AND ACHIEVEMENT, AND TO ESTABLISH A CREATIVE WORKING ENVIRONMENT THAT NOURISHES THEATRE PROFESSIONALS

#### 2  Did the organization undertake any significant program services during the year which were not listed on the prior Form 990 or 990-EZ?  

- **Yes** ☑  
- **No** ☐

  If “Yes,” describe these new services on Schedule O

#### 3  Did the organization cease conducting, or make significant changes in how it conducts, any program services?  

- **Yes** ☑  
- **No** ☐

  If “Yes,” describe these changes on Schedule O

#### 4  Describe the organization’s program service accomplishments for each of its three largest program services, as measured by expenses  

Section 501(c)(3) and 501(c)(4) organizations and section 4947(a)(1) trusts are required to report the amount of grants and allocations to others, the total expenses, and revenue, if any, for each program service reported.

<table>
<thead>
<tr>
<th>Code</th>
<th>Expenses</th>
<th>Revenue</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>4a</strong></td>
<td>(Expenses $ 524,481 including grants of $ )</td>
<td>(Revenue $ 361,482 )</td>
</tr>
<tr>
<td>Description</td>
<td>TO PROMOTE PROFESSIONAL THEATRICAL PERFORMANCES AND ART EDUCATION IN NEW ORLEANS, LA</td>
<td></td>
</tr>
</tbody>
</table>

| **4b** | (Expenses $ ) | (Revenue $ ) |
| Description | |

| **4c** | (Expenses $ ) | (Revenue $ ) |
| Description | |

| **4d** | Other program services (Describe in Schedule O ) |
| Description | |

<p>| <strong>4e</strong> | Total program service expenses $ 524,481 |
| Description | |</p>
<table>
<thead>
<tr>
<th>Contributions, gifts, grants and other similar amounts</th>
<th>(A) Total revenue</th>
<th>(B) Related or exempt function revenue</th>
<th>(C) Unrelated business revenue</th>
<th>(D) Revenue excluded from tax under sections 512, 513, or 514</th>
</tr>
</thead>
<tbody>
<tr>
<td>1a Federated campaigns</td>
<td>1a 272,523</td>
<td>272,523</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1b Membership dues</td>
<td>1b 39,145</td>
<td>39,145</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1c Fundraising events</td>
<td>1c 20,041</td>
<td>20,041</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1d Related organizations</td>
<td>1d 3,795</td>
<td>3,795</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1e Government grants (contributions)</td>
<td>1e 24,707</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1f All other contributions, gifts, grants, and similar amounts not included above</td>
<td>1f 351,340</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1g Noncash contributions included in lines 1a-1f</td>
<td>1g 19,969</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1h Total, Add lines 1a-1f</td>
<td>1h 388,272</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Program Service Revenue**

<table>
<thead>
<tr>
<th>Program Service Revenue</th>
<th>Business Code</th>
<th>Total revenue</th>
</tr>
</thead>
<tbody>
<tr>
<td>2a ADMISSIONS</td>
<td>900099</td>
<td>272,523</td>
</tr>
<tr>
<td>2b MEMBERSHIP &amp; SUBSCRIPTION</td>
<td>900099</td>
<td>39,145</td>
</tr>
<tr>
<td>2c TUITION</td>
<td>900099</td>
<td>20,041</td>
</tr>
<tr>
<td>2d THEATRE RENTAL</td>
<td>900099</td>
<td>3,795</td>
</tr>
<tr>
<td>2e All other program service revenue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2g Total, Add lines 2a-2f</td>
<td>2g 335,504</td>
<td></td>
</tr>
</tbody>
</table>

**Investment income** (including dividends, interest and other similar amounts)

<table>
<thead>
<tr>
<th>Royalties</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Income from investment of tax-exempt bond proceeds</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Royalties</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>(i) Real</th>
<th>(ii) Personal</th>
</tr>
</thead>
<tbody>
<tr>
<td>6a Gross rents</td>
<td></td>
</tr>
<tr>
<td>b Less rental expenses</td>
<td></td>
</tr>
<tr>
<td>c Rental income or (loss)</td>
<td></td>
</tr>
<tr>
<td>d Net rental income or (loss)</td>
<td></td>
</tr>
<tr>
<td>(i) Securities</td>
<td>(ii) Other</td>
</tr>
<tr>
<td>7a Gross amount from sales of assets other than inventory</td>
<td></td>
</tr>
<tr>
<td>b Less cost or other basis and sales expenses</td>
<td></td>
</tr>
<tr>
<td>c Gain or (loss)</td>
<td></td>
</tr>
<tr>
<td>d Net gain or (loss)</td>
<td></td>
</tr>
</tbody>
</table>

**Gross income from fundraising events** (not including $ 12,225 of contributions reported on line 1c) See Part IV, line 18

| a | 28,515 | |
| b | 27,461 | |
| c | 1,054 | |

**Gross income from gaming activities** See Part IV, line 19

| a | 25,810 | |
| b | 12,127 | |
| c | 13,683 | 13,683 |

**Miscellaneous Revenue**

<table>
<thead>
<tr>
<th>Miscellaneous Revenue</th>
<th>Business Code</th>
<th>Total revenue</th>
</tr>
</thead>
<tbody>
<tr>
<td>11a MISCELLANEOUS</td>
<td>900099</td>
<td>12,295</td>
</tr>
<tr>
<td>b</td>
<td></td>
<td>12,295</td>
</tr>
<tr>
<td>c</td>
<td></td>
<td></td>
</tr>
<tr>
<td>d</td>
<td>All other revenue</td>
<td></td>
</tr>
<tr>
<td>e</td>
<td>Total, Add lines 11a-11d</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Total revenue, See Instructions</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>361,482</td>
</tr>
</tbody>
</table>
### Part IX Statement of Functional Expenses

Section 501(c)(3) and 501(c)(4) organizations must complete all columns. All other organizations must complete column (A) but are not required to complete columns (B), (C), and (D).

Check if Schedule O contains a response to any question in this Part IX.

Do not include amounts reported on lines 6b, 7b, 8b, 9b, and 10b of Part VIII.

<table>
<thead>
<tr>
<th></th>
<th>(A) Total expenses</th>
<th>(B) Program service expenses</th>
<th>(C) Management and general expenses</th>
<th>(D) Fundraising expenses</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Grants and other assistance to governments and organizations in the United States  See Part IV, line 21</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Grants and other assistance to individuals in the United States  See Part IV, line 22</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Grants and other assistance to governments, organizations, and individuals outside the United States  See Part IV, lines 15 and 16</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Benefits paid to or for members</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Compensation of current officers, directors, trustees, and key employees</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Compensation not included above, to disqualified persons (as defined under section 4958(f)(1)) and persons described in section 4958(c)(3)(B)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Other salaries and wages</td>
<td>193,520</td>
<td>85,150</td>
<td>108,370</td>
</tr>
<tr>
<td>8</td>
<td>Pension plan contributions (include section 401(k) and section 403(b) employer contributions)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Other employee benefits</td>
<td>19,160</td>
<td>13,412</td>
<td>5,748</td>
</tr>
<tr>
<td>10</td>
<td>Payroll taxes</td>
<td>16,659</td>
<td>11,661</td>
<td>4,998</td>
</tr>
<tr>
<td>11</td>
<td>Fees for services (non-employees)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a</td>
<td>Management</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>b</td>
<td>Legal</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>c</td>
<td>Accounting</td>
<td>20,937</td>
<td>20,937</td>
<td></td>
</tr>
<tr>
<td>d</td>
<td>Lobbying</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>e</td>
<td>Professional fundraising  See Part IV, line 17</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>f</td>
<td>Investment management fees</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>g</td>
<td>Other</td>
<td>279</td>
<td>279</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Advertising and promotion</td>
<td>37,260</td>
<td>37,260</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Office expenses</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Information technology</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Royalties</td>
<td>18,522</td>
<td>18,522</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Occupancy</td>
<td>48,393</td>
<td>34,106</td>
<td>14,287</td>
</tr>
<tr>
<td>17</td>
<td>Travel</td>
<td>33,271</td>
<td>31,829</td>
<td>1,442</td>
</tr>
<tr>
<td>18</td>
<td>Payments of travel or entertainment expenses for any federal, state, or local public officials</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Conferences, conventions, and meetings</td>
<td>2,261</td>
<td>1,583</td>
<td>678</td>
</tr>
<tr>
<td>20</td>
<td>Interest</td>
<td>3,175</td>
<td>3,175</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>Payments to affiliates</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>Depreciation, depletion, and amortization</td>
<td>18,960</td>
<td>18,736</td>
<td>224</td>
</tr>
<tr>
<td>23</td>
<td>Insurance</td>
<td>6,967</td>
<td>6,967</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>Other expenses List errors not covered above (List miscellaneous expenses in line 24f. If line 24f amount exceeds 10% of line 25, column (A) amount, list line 24f expenses on Schedule O)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a</td>
<td>CONTRACTUAL SERVICES</td>
<td>193,558</td>
<td>193,558</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td>IMPAIRMENT OF LEASEHOLD</td>
<td>77,714</td>
<td>77,714</td>
<td></td>
</tr>
<tr>
<td>c</td>
<td>SUPPLIES</td>
<td>32,917</td>
<td>27,162</td>
<td>5,755</td>
</tr>
<tr>
<td>d</td>
<td>COMMUNICATIONS</td>
<td>14,633</td>
<td>10,243</td>
<td>4,390</td>
</tr>
<tr>
<td>e</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>f</td>
<td>All other expenses</td>
<td>57,761</td>
<td>34,292</td>
<td>23,469</td>
</tr>
<tr>
<td>25</td>
<td>Total functional expenses  Add lines 1 through 24f</td>
<td>795,947</td>
<td>524,481</td>
<td>271,466</td>
</tr>
</tbody>
</table>

---

**Joint costs.** Check here if following:

SOP 98-2 (ASC 958-720) Complete this line only if the organization reported in column (B) joint costs from a combined educational campaign and fundraising solicitation.
### Part X Balance Sheet

<table>
<thead>
<tr>
<th></th>
<th>(A) Beginning of year</th>
<th>(B) End of year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Cash—non-interest-bearing</td>
<td>29,137</td>
</tr>
<tr>
<td>2</td>
<td>Savings and temporary cash investments</td>
<td>1,500</td>
</tr>
<tr>
<td>3</td>
<td>Pledges and grants receivable, net</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>Accounts receivable, net</td>
<td>1,500</td>
</tr>
<tr>
<td>5</td>
<td>Receivables from current and former officers, directors, trustees, key employees, and highest compensated employees</td>
<td>4</td>
</tr>
<tr>
<td>6</td>
<td>Receivables from other disqualified persons (as defined under section 4958(f)(1)) and persons described in section 4958(c)(3)(B)</td>
<td>5</td>
</tr>
<tr>
<td>7</td>
<td>Notes and loans receivable, net</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>Inventories for sale or use</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>Prepaid expenses and deferred charges</td>
<td>14,047</td>
</tr>
<tr>
<td>10a</td>
<td>Land, buildings, and equipment cost or other basis</td>
<td>98,598</td>
</tr>
<tr>
<td>10b</td>
<td>Less accumulated depreciation</td>
<td>98,598</td>
</tr>
<tr>
<td>11</td>
<td>Investments—publicly traded securities</td>
<td>11</td>
</tr>
<tr>
<td>12</td>
<td>Investments—other securities</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>Investments—program-related</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>Intangible assets</td>
<td>14</td>
</tr>
<tr>
<td>15</td>
<td>Other assets</td>
<td>15</td>
</tr>
<tr>
<td>16</td>
<td>Total assets. Add lines 1 through 15 (must equal line 34)</td>
<td>258,662</td>
</tr>
<tr>
<td>17</td>
<td>Accounts payable and accrued expenses</td>
<td>49,146</td>
</tr>
<tr>
<td>18</td>
<td>Grants payable</td>
<td>18</td>
</tr>
<tr>
<td>19</td>
<td>Deferred revenue</td>
<td>34,259</td>
</tr>
<tr>
<td>20</td>
<td>Tax-exempt bond liabilities</td>
<td>20</td>
</tr>
<tr>
<td>21</td>
<td>Escrow or custodial account liability</td>
<td>21</td>
</tr>
<tr>
<td>22</td>
<td>Payables to current and former officers, directors, trustees, key employees, highest compensated employees, and disqualified persons</td>
<td>22</td>
</tr>
<tr>
<td>23</td>
<td>Secured mortgages and notes payable to unrelated third parties</td>
<td>140,000</td>
</tr>
<tr>
<td>24</td>
<td>Unsecured notes and loans payable to unrelated third parties</td>
<td>24</td>
</tr>
<tr>
<td>25</td>
<td>Other liabilities (including federal income tax, payables to related third parties, and other liabilities not included on lines 17-24)</td>
<td>25</td>
</tr>
<tr>
<td>26</td>
<td>Total liabilities. Add lines 17 through 25</td>
<td>223,405</td>
</tr>
</tbody>
</table>

**Organizations that follow SFAS 117, check here ▶ and complete lines 27 through 29, and lines 33 and 34.**

<table>
<thead>
<tr>
<th></th>
<th>(A)</th>
<th>(B)</th>
</tr>
</thead>
<tbody>
<tr>
<td>27</td>
<td>Unrestricted net assets</td>
<td>35,257</td>
</tr>
<tr>
<td>28</td>
<td>Temporarily restricted net assets</td>
<td>28</td>
</tr>
<tr>
<td>29</td>
<td>Permanently restricted net assets</td>
<td>29</td>
</tr>
</tbody>
</table>

**Organizations that do not follow SFAS 117, check here ▼ and complete lines 30 through 34.**

<table>
<thead>
<tr>
<th></th>
<th>(A)</th>
<th>(B)</th>
</tr>
</thead>
<tbody>
<tr>
<td>30</td>
<td>Capital stock or trust principal, or current funds</td>
<td>30</td>
</tr>
<tr>
<td>31</td>
<td>Paid-in or capital surplus, or land, building or equipment fund</td>
<td>31</td>
</tr>
<tr>
<td>32</td>
<td>Retained earnings, endowment, accumulated income, or other funds</td>
<td>32</td>
</tr>
<tr>
<td>33</td>
<td>Total net assets or fund balances</td>
<td>36,257</td>
</tr>
<tr>
<td>34</td>
<td>Total liabilities and net assets/fund balances</td>
<td>258,662</td>
</tr>
</tbody>
</table>
### Part XI  Reconciliation of Net Assets

Check if Schedule O contains a response to any question in this Part XI.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Total revenue (must equal Part VIII, column (A), line 12)</td>
</tr>
<tr>
<td>2</td>
<td>Total expenses (must equal Part IX, column (A), line 25)</td>
</tr>
<tr>
<td>3</td>
<td>Revenue less expenses  Subtract line 2 from line 1</td>
</tr>
<tr>
<td>4</td>
<td>Net assets or fund balances at beginning of year (must equal Part X, line 33, column (A))</td>
</tr>
<tr>
<td>5</td>
<td>Other changes in net assets or fund balances (explain in Schedule O)</td>
</tr>
<tr>
<td>6</td>
<td>Net assets or fund balances at end of year Combine lines 3, 4, and 5 (must equal Part X, line 33, column (B))</td>
</tr>
</tbody>
</table>

### Part XII  Financial Statements and Reporting

Check if Schedule O contains a response to any question in this Part XII.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Accounting method used to prepare the Form 990</td>
</tr>
<tr>
<td></td>
<td>□ Cash  □ Accrual  □ Other</td>
</tr>
<tr>
<td></td>
<td>If the organization changed its method of accounting from a prior year or checked &quot;Other, explain in Schedule O</td>
</tr>
<tr>
<td>2a</td>
<td>Were the organization's financial statements compiled or reviewed by an independent accountant?</td>
</tr>
<tr>
<td>2b</td>
<td>Were the organization’s financial statements audited by an independent accountant?</td>
</tr>
<tr>
<td>2c</td>
<td></td>
</tr>
<tr>
<td></td>
<td>If &quot;Yes,&quot; to 2a or 2b, does the organization have a committee that assumes responsibility for oversight of the audit, review, or compilation of its financial statements and selection of an independent accountant?</td>
</tr>
<tr>
<td></td>
<td>If the organization changed either its oversight process or selection process during the tax year, explain in Schedule O</td>
</tr>
<tr>
<td>3a</td>
<td>As a result of a federal award, was the organization required to undergo an audit or audits as set forth in the Single Audit Act and OMB Circular A-133?</td>
</tr>
<tr>
<td>3b</td>
<td>If &quot;Yes,&quot; did the organization undergo the required audit or audits? If the organization did not undergo the required audit or audits, explain why in Schedule O and describe any steps taken to undergo such audits</td>
</tr>
</tbody>
</table>
### Part III

**Support Schedule for Organizations Described in IRC 509(a)(2)**

(Complete only if you checked the box on line 9 of Part I or if the organization failed to qualify under Part II. If the organization fails to qualify under the tests listed below, please complete Part II.)

### Section A. Public Support

<table>
<thead>
<tr>
<th>Calendar year (or fiscal year beginning in)</th>
<th>(a) 2007</th>
<th>(b) 2008</th>
<th>(c) 2009</th>
<th>(d) 2010</th>
<th>(e) 2011</th>
<th>(f) Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Gifts, grants, contributions, and membership fees received (Do not include any &quot;unusual grants&quot;)</td>
<td>266,097</td>
<td>297,193</td>
<td>440,958</td>
<td>565,065</td>
<td>388,272</td>
<td>1,957,585</td>
</tr>
<tr>
<td>2 Gross receipts from admissions, merchandise sold or services performed, or facilities furnished in any activity that is related to the organization's tax-exempt purpose</td>
<td>210,540</td>
<td>263,279</td>
<td>220,129</td>
<td>250,692</td>
<td>389,829</td>
<td>1,334,469</td>
</tr>
<tr>
<td>3 Gross receipts from activities that are not an unrelated trade or business under section 513</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 Tax revenues levied for the organization's benefit and either paid to or expended on its behalf</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 The value of services or facilities furnished by a governmental unit to the organization without charge</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6 Total. Add lines 1 through 5</td>
<td>476,637</td>
<td>560,472</td>
<td>661,087</td>
<td>815,757</td>
<td>778,101</td>
<td>3,292,054</td>
</tr>
</tbody>
</table>

#### Section B. Total Support

<table>
<thead>
<tr>
<th>Calendar year (or fiscal year beginning in)</th>
<th>(a) 2007</th>
<th>(b) 2008</th>
<th>(c) 2009</th>
<th>(d) 2010</th>
<th>(e) 2011</th>
<th>(f) Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>9 Amounts from line 6</td>
<td>476,637</td>
<td>560,472</td>
<td>661,087</td>
<td>815,757</td>
<td>778,101</td>
<td>3,292,054</td>
</tr>
<tr>
<td>10a Gross income from interest, dividends, payments received on securities loans, rents, royalties and income from similar sources</td>
<td>5,390</td>
<td>135</td>
<td>575</td>
<td></td>
<td></td>
<td>6,100</td>
</tr>
<tr>
<td>b Unrelated business taxable income (less section 511 taxes) from businesses acquired after June 30, 1975</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>c Add lines 10a and 10b</td>
<td>5,390</td>
<td>135</td>
<td>575</td>
<td></td>
<td></td>
<td>6,100</td>
</tr>
<tr>
<td>11 Net income from unrelated business activities not included in line 10b, whether or not the business is regularly carried on</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12 Other income. Do not include gain or loss from the sale of capital assets (Explain in Part IV)</td>
<td>30,939</td>
<td>36,633</td>
<td>56,136</td>
<td>12,815</td>
<td>12,295</td>
<td>148,818</td>
</tr>
<tr>
<td>13 Total support (Add lines 9, 10c, 11 and 12)</td>
<td>512,966</td>
<td>597,105</td>
<td>717,358</td>
<td>829,147</td>
<td>790,396</td>
<td>3,446,972</td>
</tr>
<tr>
<td>14 First Five Years If the Form 990 is for the organization's first, second, third, fourth, or fifth tax year as a 501(c)(3) organization, check this box and stop here</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Section C. Computation of Public Support Percentage

15 Public Support Percentage for 2011 (line 8 column (f) divided by line 13 column (f))  
    | 15 | 77 000 % |

16 Public support percentage from 2010 Schedule A, Part III, line 15  
    | 16 | 83 750 % |

### Section D. Computation of Investment Income Percentage

17 Investment income percentage for 2011 (line 10c column (f) divided by line 13 column (f))  
    | 17 | 0 180 % |

18 Investment income percentage from 2010 Schedule A, Part III, line 17  
    | 18 | 0 600 % |

19a **33 1/3% support tests—2011.** If the organization did not check the box on line 14, and line 15 is more than 33 1/3% and line 17 is not more than 33 1/3%, check this box and stop here. The organization qualifies as a publicly supported organization  

19b **33 1/3% support tests—2010.** If the organization did not check a box on line 14 or line 19a, and line 16 is more than 33 1/3% and line 18 is not more than 33 1/3%, check this box and stop here. The organization qualifies as a publicly supported organization  

20 Private Foundation If the organization did not check a box on line 14, 19a or 19b, check this box and see instructions  

---
Part III  Organizations Maintaining Collections of Art, Historical Treasures, or Other Similar Assets (continued)

3  Using the organization's accession and other records, check any of the following that are a significant use of its collection items (check all that apply)
   a  □  Public exhibition
   b  □  Scholarly research
   c  □  Preservation for future generations
   d  □  Loan or exchange programs
   e  □  Other

4  Provide a description of the organization's collections and explain how they further the organization's exempt purpose in Part XIV

5  During the year, did the organization solicit or receive donations of art, historical treasures or other similar assets to be sold to raise funds rather than to be maintained as part of the organization's collection?
   □  Yes  □  No

Part IV  Escrow and Custodial Arrangements. Complete if the organization answered "Yes" to Form 990, Part IV, line 9, or reported an amount on Form 990, Part X, line 21.

1a  Is the organization an agent, trustee, custodian or other intermediary for contributions or other assets not included on Form 990, Part X?
   □  Yes  □  No

   b  If "Yes," explain the arrangement in Part XIV and complete the following table

<table>
<thead>
<tr>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>1c</td>
</tr>
<tr>
<td>1d</td>
</tr>
<tr>
<td>1e</td>
</tr>
</tbody>
</table>

2a  Did the organization include an amount on Form 990, Part X, line 21?
   □  Yes  □  No

   b  If "Yes," explain the arrangement in Part XIV

Part V  Endowment Funds. Complete if the organization answered "Yes" to Form 990, Part IV, line 10.

1a  Beginning of year balance
1b  Contributions
1c  Investment earnings or losses
1d  Grants or scholarships
1e  Other expenditures for facilities and programs
1f  Administrative expenses
1g  End of year balance

2  Provide the estimated percentage of the year end balance held as
   a  Board designated or quasi-endowment  ►
   b  Permanent endowment  ►
   c  Term endowment  ►

3a  Are there endowment funds not in the possession of the organization that are held and administered for the organization by
   (i) unrelated organizations
   (ii) related organizations

   b  If "Yes" to 3a(ii), are the related organizations listed as required on Schedule R?
   □  Yes  □  No

4  Describe in Part XIV the intended uses of the organization's endowment funds

Part VI  Land, Buildings, and Equipment. See Form 990, Part X, line 10.

<table>
<thead>
<tr>
<th>Description of property</th>
<th>(a) Cost or other basis (investment)</th>
<th>(b) Cost or other basis (other)</th>
<th>(c) Accumulated depreciation</th>
<th>(d) Book value</th>
</tr>
</thead>
<tbody>
<tr>
<td>1a  Land</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1b  Buildings</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1c  Leasehold improvements</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1d  Equipment</td>
<td>98,598</td>
<td>98,598</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>1e  Other</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Total. Add lines 1a-1e  (Column (d) should equal Form 990, Part X, column (B), line 10(c.))  ▶
# Schedule D (Form 990) 2011

## Part XI  Reconciliation of Change in Net Assets from Form 990 to Financial Statements

<table>
<thead>
<tr>
<th></th>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Total revenue (Form 990, Part VIII, column (A), line 12)</td>
<td>750,808</td>
</tr>
<tr>
<td>2</td>
<td>Total expenses (Form 990, Part IX, column (A), line 25)</td>
<td>795,947</td>
</tr>
<tr>
<td>3</td>
<td>Excess or (deficit) for the year: Subtract line 2 from line 1</td>
<td>-45,139</td>
</tr>
<tr>
<td>4</td>
<td>Net unrealized gains (losses) on investments</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Donated services and use of facilities</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Investment expenses</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Prior period adjustments</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Other (Describe in Part XIV)</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Total adjustments (net): Add lines 4 - 8</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Excess or (deficit) for the year per financial statements: Combine lines 3 and 9</td>
<td>-45,139</td>
</tr>
</tbody>
</table>

## Part XII  Reconciliation of Revenue per Audited Financial Statements With Revenue per Return

<table>
<thead>
<tr>
<th></th>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Total revenue, gains, and other support per audited financial statements</td>
<td>770,427</td>
</tr>
<tr>
<td>2</td>
<td>Amounts included on line 1 but not on Form 990, Part VIII, line 12</td>
<td></td>
</tr>
<tr>
<td>2a</td>
<td>Net unrealized gains on investments</td>
<td></td>
</tr>
<tr>
<td>2b</td>
<td>Donated services and use of facilities</td>
<td></td>
</tr>
<tr>
<td>2c</td>
<td>Recoveries of prior year grants</td>
<td></td>
</tr>
<tr>
<td>2d</td>
<td>Other (Describe in Part XIV)</td>
<td>19,619</td>
</tr>
<tr>
<td>2e</td>
<td>Add lines 2a through 2d</td>
<td>19,619</td>
</tr>
<tr>
<td>3</td>
<td>Subtract line 2e from line 1</td>
<td>750,808</td>
</tr>
<tr>
<td>4</td>
<td>Amounts included on Form 990, Part VIII, line 12, but not on line 1</td>
<td></td>
</tr>
<tr>
<td>4a</td>
<td>Investment expenses not included on Form 990, Part VIII, line 7b</td>
<td></td>
</tr>
<tr>
<td>4b</td>
<td>Other (Describe in Part XIV)</td>
<td></td>
</tr>
<tr>
<td>4c</td>
<td>Add lines 4a and 4b</td>
<td>0</td>
</tr>
<tr>
<td>5</td>
<td>Total Revenue: Add lines 3 and 4c. (This should equal Form 990, Part I, line 12)</td>
<td>750,808</td>
</tr>
</tbody>
</table>

## Part XIII  Reconciliation of Expenses per Audited Financial Statements With Expenses per Return

<table>
<thead>
<tr>
<th></th>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Total expenses and losses per audited financial statements</td>
<td>737,852</td>
</tr>
<tr>
<td>2</td>
<td>Amounts included on line 1 but not on Form 990, Part IX, line 25</td>
<td></td>
</tr>
<tr>
<td>2a</td>
<td>Donated services and use of facilities</td>
<td></td>
</tr>
<tr>
<td>2b</td>
<td>Prior year adjustments</td>
<td></td>
</tr>
<tr>
<td>2c</td>
<td>Other losses</td>
<td></td>
</tr>
<tr>
<td>2d</td>
<td>Other (Describe in Part XIV)</td>
<td>19,619</td>
</tr>
<tr>
<td>2e</td>
<td>Add lines 2a through 2d</td>
<td>19,619</td>
</tr>
<tr>
<td>3</td>
<td>Subtract line 2e from line 1</td>
<td>718,233</td>
</tr>
<tr>
<td>4</td>
<td>Amounts included on Form 990, Part IX, line 25, but not on line 1</td>
<td></td>
</tr>
<tr>
<td>4a</td>
<td>Investment expenses not included on Form 990, Part VIII, line 7b</td>
<td></td>
</tr>
<tr>
<td>4b</td>
<td>Other (Describe in Part XIV)</td>
<td>77,714</td>
</tr>
<tr>
<td>4c</td>
<td>Add lines 4a and 4b</td>
<td>77,714</td>
</tr>
<tr>
<td>5</td>
<td>Total expenses: Add lines 3 and 4c. (This should equal Form 990, Part I, line 18)</td>
<td>795,947</td>
</tr>
</tbody>
</table>

## Part XIV  Supplemental Information

Complete this part to provide the descriptions required for Part II, lines 3, 5, and 9, Part III, lines 1a and 4, Part IV, lines 1b and 2b, Part V, line 4, Part X, Part XI, line 8, Part XII, lines 2d and 4b, and Part XIII, lines 2d and 4b. Also complete this part to provide any additional information.

<table>
<thead>
<tr>
<th>Identifier</th>
<th>Return Reference</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>PART XII, LINE 2D - OTHER ADJUSTMENTS</td>
<td>CONCESSION EXPENSES 12,127 FUNDRAISING EXPENSES 7,492</td>
<td></td>
</tr>
<tr>
<td>PART XIII, LINE 2D - OTHER ADJUSTMENTS</td>
<td>CONCESSION EXPENSES 12,127 FUNDRAISING EXPENSES 7,492</td>
<td></td>
</tr>
<tr>
<td>PART XIII, LINE 4B - OTHER ADJUSTMENTS</td>
<td>IMPAIRMENT OF LEASEHOLD EXPENSES 77,714</td>
<td></td>
</tr>
</tbody>
</table>
### Part II  **Fundraising Events.** Complete if the organization answered "Yes" to Form 990, Part IV, line 18, or reported more than $15,000 on Form 990-EZ, line 6a. List events with gross receipts greater than $5,000.

#### Revenue

<table>
<thead>
<tr>
<th>Event #1 (event type)</th>
<th>Event #2 (event type)</th>
<th>Other Events (Add col (a) through col (c))</th>
</tr>
</thead>
<tbody>
<tr>
<td>AUCTION</td>
<td>GALA TICKETS</td>
<td></td>
</tr>
<tr>
<td>1 Gross receipts</td>
<td></td>
<td>40,740</td>
</tr>
<tr>
<td>2 Less Charitable contributions</td>
<td></td>
<td>12,225</td>
</tr>
<tr>
<td>3 Gross income (line 1 minus line 2)</td>
<td></td>
<td>28,515</td>
</tr>
</tbody>
</table>

#### Direct Expenses

<table>
<thead>
<tr>
<th>Event</th>
<th>Gross receipts</th>
<th>Less Charitable contributions</th>
<th>Gross income (line 1 minus line 2)</th>
<th>Cash prizes</th>
<th>Non-cash prizes</th>
<th>Rent/facility costs</th>
<th>Food and beverages</th>
<th>Entertainment</th>
<th>Other direct expenses</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>14,957</td>
<td>12,225</td>
<td>14,957</td>
<td>19,969</td>
<td>19,969</td>
<td>7,492</td>
<td>7,492</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Direct expense summary Add lines 4 through 9 in column (d). 27,461

#### Net income summary Combine lines 3 and 10 in column (d). 1,054

### Part III  **Gaming.** Complete if the organization answered "Yes" to Form 990, Part IV, line 19, or reported more than $15,000 on Form 990-EZ, line 6a.

#### Revenue

<table>
<thead>
<tr>
<th>Event</th>
<th>Bingo</th>
<th>Pull tabs/Instant bingo/progressive bingo</th>
<th>Other gaming</th>
<th>Total gaming (Add col (a) through col (c))</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Direct Expenses

<table>
<thead>
<tr>
<th>Event</th>
<th>Volunteer labor</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>Yes No</td>
</tr>
</tbody>
</table>

#### Direct expense summary Add lines 2 through 5 in column (d). 

#### Net gaming income summary Combine lines 1 and 7 in column (d). 

---

9 Enter the state(s) in which the organization operates gaming activities

a Is the organization licensed to operate gaming activities in each of these states? Yes No

b If "No," Explain ____________________________

---

10a Were any of the organization's gaming licenses revoked, suspended or terminated during the tax year? Yes No

b If "Yes," Explain ____________________________
NonCash Contributions

Complete if the organization answered "Yes" on Form 990, Part IV, lines 29 or 30. Attach to Form 990.

Name of the organization: SOUTHERN REPERTORY THEATRE
Employer identification number: 72-1088017

<table>
<thead>
<tr>
<th>Part I</th>
<th>Types of Property</th>
<th>(a) Check if applicable</th>
<th>(b) Number of Contributions or items contributed</th>
<th>(c) Contribution amounts reported on Form 990, Part VIII, line 1g</th>
<th>(d) Method of determining contribution amounts</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Art—Works of art</td>
<td>X</td>
<td>8</td>
<td>10,620 COST</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Art—Historical treasures</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Art—Fractional interests</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Books and publications</td>
<td></td>
<td>X</td>
<td>39 COST</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Clothing and household goods</td>
<td></td>
<td>X</td>
<td>4,071 COST</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Cars and other vehicles</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Boats and planes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Intellectual property</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Securities—Publicly traded</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Securities—Closely held stock</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Securities—Partnership, LLC, or trust interests</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Securities—Miscellaneous</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Qualified conservation contribution—Historic structures</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Qualified conservation contribution—Other</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Real estate—Residential</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Real estate—Commercial</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Real estate—Other</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Collectibles</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Food inventory</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Drugs and medical supplies</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>Taxidermy</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>Historical artifacts</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>Scientific specimens</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>Archeological artifacts</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>Other ▶ (EVENTS )</td>
<td>X</td>
<td>7</td>
<td>1,536 COST</td>
<td></td>
</tr>
<tr>
<td></td>
<td>GIFT</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>Other ▶ (CERTIFICATES )</td>
<td></td>
<td>X</td>
<td>3,703 COST</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>Number of Forms 8283 received by the organization during the tax year for contributions for which the organization completed Form 8283, Part IV, Donee Acknowledgement</td>
<td>29</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

30a During the year, did the organization receive by contribution any property reported in Part I, lines 1-28 that it must hold for at least three years from the date of the initial contribution, and which is not required to be used for exempt purposes for the entire holding period? 30a No

b If "Yes," describe the arrangement in Part II

31 Does the organization have a gift acceptance policy that requires the review of any non-standard contributions? 31 No

32a Does the organization hire or use third parties or related organizations to solicit, process, or sell non-cash contributions? 32a No

b If "Yes," describe in Part II

33 If the organization did not report revenues in column (c) for a type of property for which column (a) is checked, describe in Part II
Name of the organization
SOUTHERN REPERTORY THEATRE

Employer identification number
72-1088017

<table>
<thead>
<tr>
<th>Identifier</th>
<th>Return Reference</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>FORM 990, PART VI, SECTION A, LINE 6</td>
<td>THE ORGANIZATIONS MEMBERS SHALL CONSIST OF ALL NATURAL PERSONS WHO HAVE PAID ALL CURRENT FEES, DUES AND ASSESSMENTS OF THE CORPORATION AS DETERMINED BY THE BOARD OF DIRECTORS</td>
<td></td>
</tr>
<tr>
<td>FORM 990, PART VI, SECTION A, LINE 7A</td>
<td>EACH MEMBER SHALL HAVE ONE VOTE IN ELECTING THE BOARD OF DIRECTORS AT THE ANNUAL MEETING</td>
<td></td>
</tr>
<tr>
<td>FORM 990, PART VI, SECTION B, LINE 11</td>
<td>BEFORE THE FORM 990 IS FILED IT IS REVIEWED BY THE ARTISTIC DIRECTOR, MANAGING DIRECTOR AND THE BOARD'S EXECUTIVE COMMITTEE</td>
<td></td>
</tr>
<tr>
<td>FORM 990, PART VI, SECTION B, LINE 12C</td>
<td>ADDRESSED AT REGULAR MEETINGS AND CHECK-INS</td>
<td></td>
</tr>
<tr>
<td>FORM 990, PART VI, SECTION B, LINE 15</td>
<td>PERFORMING ARTISTIC DIRECTOR - PAY IS REVIEWED AND APPROVED ANNUALLY BY THE BOARD</td>
<td></td>
</tr>
<tr>
<td>FORM 990, PART VI, SECTION C, LINE 19</td>
<td>UPON REQUEST</td>
<td></td>
</tr>
</tbody>
</table>
Appendix E: Programs and Activities

2012 - 2013 MAINSTAGE SEASON

**Venus In Fur**

January 9 - 24

By David Ives
Directed by Aimée Hayes

This sexy and seductive 2011-12 Tony Nominated comedy introduces Vanda, a seemingly unassuming, talented actress, determined to win the lead role by any means necessary in Thomas’ scintillating new play. A frisky game of cat and mouse ensues and suddenly the lines blur between reality and play, seduction and power, and love and sex. An electrifyingly funny play that was “the most acclaimed new Broadway play of the season.”

**WORLD PREMIERE**

**Mold**

The Final Play of the Rising Water Trilogy
March 20 - April 14

By John Biguenet
Directed by Mark Routhier

Completing his award-winning trilogy of plays about the flooding of New Orleans and its aftermath, John Biguenet follows RISING WATER and SHOTGUN with MOLD, set the summer after the levee collapse, in which a young husband is forced to choose between his wife and the city he loves.

“RISING WATER EMERGES AS A GREAT AMERICAN PLAY. . .” – Orange County Register

“IT’S THE NARROW FOCUS OF THIS NEW PLAY [SHOTGUN] THAT SHAKES YOU. . . HUMAN DRAMA DOESN’T HAVE TO LOOK HUGE TO BE HEARTBREAKING.” – Orlando Sentinel

ALL PERFORMANCES WILL BE HELD AT THE Freeport-McMoRan Theater AT THE CONTEMPORARY ARTS CENTER 900 Camp St. New Orleans, LA 70130 Recommended for ages 13 and up.
Next To Normal
May 15 - June 9

Music by Tom Kitt
Book and Lyrics by Brian Yorkey
Winner of 3 Tony Awards and the 2010 Pulitzer Prize
Featuring Leslie Castay
Directed by Blake Coheley

A groundbreaking powerhouse musical and smash hit with Leslie Castay in a tour de force role! A heartbreaking but beautifully told story about a suburban mother's fight with mental illness and her family's attempt to hold it all together for her and themselves. With an exciting contemporary score and thrilling lyrics, this prize-winning musical strives to understand what “normal” means in an unknowable, complicated world.

LAGNIAPPE SERIES

Charles Dickens'
A CHRISTMAS CAROL
November 23 - December 16

A Play With Music Adapted by Doris Baizley
Directed by Ann Mahoney Kadar

Featuring John “Spud” McConnell

Don't miss John “Spud” McConnell starring as SCROOGE in this delightful Dickens Holiday tale featuring a traveling troupe of actors who enact this unforgettable classic with music, dance, clowns and visual effects. This special production rings in the holiday season with plenty of cheer, wit and family fun.

PERFORMED AT THE CAC
Recommended for all ages. Family-friendly.
WOLVES
November 14 - 18 at The Den of Muses
No performance on November 15
November 23 - 25 at The Shadowbox Theatre

By Steve Yockey

This National New Play Network Rolling World Premiere features Ben, who freaks out when his roommate Jack brings home a big bad wolf for a one-night stand. When he tries to "rescue" Jack, Ben sets into motion a dangerous chain of events that will unravel everything in their very small apartment in the very big city. Throw in a peculiar narrator who knows more than she’s letting on and this sexy, savagely funny fairy tale for grownups twists and turns to a breath-taking climax. WOLVES fuses the worlds of fable and horror in a fascinating story of unrequited love, the virtues of lava lamps, the dangers of storytelling, and the hazards of a handy axe.

PERFORMED AT THE NEW ORLEANS FRINGE FESTIVAL
Recommended for 18 and above. Contains strong language, nudity, sexual themes, and violence.

FREEDOM
July 10--28

By Sean Patterson, Joyce Pulitzer, David Seelig, Kitty Greenberg

This World Premiere tells the story of a Holocaust survivor and an Irish immigrant who meet by chance in the hours before their American naturalization ceremony. Bearing deep wounds from the past, and carrying secrets too painful to tell, they forge a connection and learn they have more similarities than differences. Based in part on survivor testimony, this new American play looks at the many ways we yearn for freedom - not just "life, liberty, and the pursuit of happiness," but also the freedom to face the truth about ourselves with grace, acceptance, and forgiveness.

PERFORMED AT THE CAC
THE LILY’S REVENGE:
A Flowergory Manifold
October 18 - 21, 6:00pm

Books, Lyrics and Concept By Taylor Mac
Music by Rachelle Garniez
Directed by Andy Vaught, Pamela Davis-Noland, Jeffrey Gunshol, Nick Slie and Aïmée Hayes in collaboration with Cripple Creek Theatre Company, the Allways Lounge, Mondo Bizarro, Skin Horse Theatre and Nari Tomassetti.

A five-act epic tale told in Music, Dance, Film, and Verse about a Lily’s journey to become a man and win his true love’s hand. This hedonistic ride is not for the faint of heart and features wild desires and vivid theatricality as told by a 45+ cast of local performers.

PERFORMED AT THE DEN OF MUSES
Recommended for ages 16 and above. Contains sexual themes, nudity, and strong language.

Brought to you by:

Southern Rep Theatre
Jeffrey Gunshol
Pamela Davis-Noland
Cripple Creek Theatre

Andy Vaught
Pamela Davis-Noland
Jeffrey Gunshol
Eric Thielman
Nick Slie
Aïmée Hayes
Sarah Zoghbi
Nari Tomassetti
Nat Kusinitz
Veronica Hunsinger-Loe
Nina Nichols
Joan Long
Joshua Courtney
Ellen Macomber
Brendan Connelly
William Bowling
Owen Ever
M. Chandelier
Anthony Carpenter
Burton Tedesco
Frederick Mead
Leah Farrelly
Nevada Paxton
Peter Bowling
Sean LaRocca
Chris Lane
Shannon Flaherty
Todd Phillips
Elyse Manning
Beverly Trask

Allways Lounge
Mondo Bizarro
Nari Tomassetti
Skin Horse Theatre

Jennifer Pagan
Emilie Whelan
Todd D’Amour
Pandora Gastelum
Ian Hoch
Jessica Lozano
Monica Harris
Sherri Marina
Jarrell Hamilton
Amanda Winfield
Samantha Beaulieu
Style B
Lauren Channell Allen
Fari Nzinga
Vockah Redu
Francesca McKenzie
Zach Rogers
Barbara Hayley
Sarah Jane Duax
Eric Thielman
Maritza Mercado
Rachel Clark
Cristine Barona
Kerry Cahill
Chris Marroy
Matt Standley
Bruce France
Lee Kyle
Pam Roberts
Victoria Baker
Thugsy Da Clown
The Ruby Prize has been suspended for 2013 and will return in 2014. Submission details for the next Ruby Prize will be announced in 2013.

THE RUBY PRIZE

our national New Play Award for a woman of color playwright and Announces A New Partnership With Hedgebrook: a ten-day writer’s retreat for the RUBY PRIZE Winner

THE RUBY PRIZE

An annual new play award of $10,000 to a woman of color playwright named in honor of Ruby Bridges, representing perseverance in the face of formidable obstacles. This program was conceived as part of ongoing efforts made by Southern Rep to develop new American plays, support a diverse community of artists, and incite a stimulating dialogue within our community.

THE PRIZE

• $10,000 prize
• An original, one of a kind Ruby Prize Award, designed for Southern Rep by Tom Mathis and made possible through generous donation by New Orleans' own Symmetry Jewelers.
• A week long development workshop with collaboration of full artistic team at the Southern Rep New Play Bacchanal, held in New Orleans, January 5 – 7, 2012
• A sponsored trip to New York to continue development of the play and introduce the new work to a larger audience. (The above travel includes roundtrip air and accommodations.)
• A ten-day writing retreat to Hedgebrook. Located on beautiful Whidbey Island near Seattle, Hedgebrook offers one of the few residency programs in the world exclusively dedicated to supporting the creative process of women writers. Through innovative public programs, Hedgebrook enables women's work to enrich the global community by diversity: of culture, nationality, voice, genre, generation, perspective, religious beliefs and political affiliations. (Does not include travel.)

Two finalists will be selected to have their new works read at the Southern Rep New Play Bacchanal in January 2012. (Includes roundtrip air and accommodations. There is no cash award associated with the selection of finalists.)

GUIDELINES

The contest will be open to US citizens who self-identify as women of color, and may be either emerging or established playwrights. Southern Rep’s in-house readers will review and evaluate scripts, selecting finalists that will be move into the next round of judging. The final panel consists of national and local theatre artists with Southern Rep’s Artistic Director, Aimée Hayes.

Plays may be of any genre: drama, comedy, musical, etc., etc. We will not accept collaborative scripts, translations, one-acts, or any play previously submitted to Southern Rep. In the case of musical submissions, only the playwright will be eligible for the prize.

Plays that have had a professional production, or have been written under a commission, are not eligible for submission. Plays that have received a development workshop, or reading/s or nonprofessional production are eligible. (“Professional production” shall be defined as a production with paid actors and had an official press opening.)

If selected as a Prize Winner or Finalist, playwright agrees that Southern Rep may include the play in an annual Ruby Prize publication. The publication will not require any exclusive rights for printing.

Only one submission per playwright is allowed.
The New Play Bacchanal will return in 2014

Every theater ensemble has — or at least ought to have — a central, identifying imperative.

For New Orleans' Southern Rep, that imperative is bound up in its annual New Play Bacchanal offering readings, staged productions and panel discussions.

PlayLab
Free and Open to the Public starts at 7:00pm
Third Monday of the Month (with occasional exceptions)
Southern Rep Theatre

Head over to Southern Rep on the third Monday of each month for our PlayLab, in which sections from works-in-progress are read, followed by audience feedback. It's an ever-changing meeting of playwrights, actors, directors and theatre folk where development of new plays is the focus. Working on developing a script? Want to participate as an reader? Join us! Contact literary@southernrep.com for more information or to be put on the list of participants. Call SRT's office at 504.523.9857 to confirm if a PlayLab is scheduled for a specific Monday.
Debauchery!
The Soap Opera

Pat Bourgeois brings you DEBAUCHERY!, a soap opera about a wealthy, eccentric family just trying to find love, family, and infamy in New Orleans. Come join the fun and find out: Will Buff tell Cartier that he's really Nick – long lost husband of her sister, Chanel? Will Chanel continue her marriage to dull, predictable Larsen, or will she consummate her coitus-interuptus honeymoon with Nick, who is now Buff? And, if Buff was impotent during his marriage to Cartier, who fathered the twins?

Tickets are still just $10 at the door!
And, yes, there will be cocktails.

6x6
6 Ten Minute Plays by Six Playwrights

6X6 will be on hiatus till January 2013
NEW PLAYS NEW ORLEANS
SOUTHERN REP

3X3
THE ONE ACTS
MID-CITY THEATRE | AUGUST 27-29, 7:30PM
BY JARED GORE, BRIAN SANDS & PAUL WERNER
**3x3**

**HOLD FISHY TIGHT** - Written by Paul Werner  
Directed by Phil Karnell  
Time: A fall night in 1995 (there are two scenes)

**Cast**

John..........................................................P.J. McKinnie  
Character #1..................................................Richard Hutton  
Character #2..................................................Kaitlyn Heckel  
Eva..............................................................Lisa Picone  
Henry..........................................................Richard Hutton  
Donna..........................................................Kaitlyn Heckel

Also, thanks so much to all of you for doing this play.  
Paul

-INTERMISSION-

**THE SITTER**- Written by Brian Sands  
Directed by Andrea Carlin

**Cast**

Helena..........................................................Jane McNulty  
Corey, her son...............................................Coldin Grundmeyer  
Sarah, her daughter........................................Elizabeth Donner  
Paul, a home health aide...................................Darren Hayes

**EDIBLE COMPLEX**- Written by Jared Gore  
Directed by Fred Nuccio

**Cast**

Jim..............................................................Mike Harkins  
Cheryl..........................................................Tari Hohn

Tari Hohn was last seen in the Mid-City Theatre production of *Psycho Beach Party, The Visiting Hours,* and *Divine Sisters.* Tari has been on the theatre scene for over 20 years and is happy to be back with Southern Rep's new playwrights to perform in the 3x3 series. Tari was the first "Shelby" in the Southern premiere of *Steel Magnolias* and is a Big Easy nominated actress for her role in *The Clean House* directed by Aimee Hayes at Southern Rep!

P. J. McKinnie's recent stage credits: *Hamlet* (Laertes) at the Tulane Shakespeare Festival; *tick, tick...Boom!* (Jon) at Cafe’ Istanbul; *Holy Ghosts* (Coleman) at UNO; *The Glass Menagerie* (Jim) at Le Petit; *Good-night Moon* (Bunny) at JPAS; *Rosencrantz and Guildenstern are Dead* (Rosencrantz) at UNO; *Wine Lovers* (Brian) at Le Petit; *Our Town* (Stage Manager) at UNO; *Altar Boyz* (Luke) at Harrahs Casino, Southern Rep, and Le Petit; *25th Annual Putnam County Spelling Bee* (Leaf Coneybear) at Le Petit. P.J. has an MFA in Theatre Performance from UNO and teaches Fundamentals of Acting at Tulane University. Thanks to Phil.

Jane McNulty received an MFA in Acting from UNO in 2004. She studied acting with Ron Stetson of the Neighborhood Playhouse and holds a BA in Psychology from Hunter College in New York City. She has performed in numerous stage productions in New York, New Orleans, and on the North Shore. She was last seen in New Orleans in *Three Tall Women* as "B" (Silk Dress Productions) at the Shadowbox Theatre. Jane has also worked in film as well as local radio and television commercials. She teaches Drama at Cedarwood School in Mandeville. She thanks Brian Sands and Aimee Hayes for this wonderful opportunity and is grateful to work with such a fantastic director and cast!

Lisa Picone is thrilled to be working with two of her mentors on this piece. She received an MFA from UNO in 2007, where Phil Karnell was one of her professors. She graduated from Mt. Carmel Academy in 1988, where Paul Werner was her first drama teacher. She was last on the Southern Rep stage in *Afterlife: A Ghost Story.* She appears regularly with comedy troupe Running With Scissors, most recently in *Alien Home Companion and the Titanic Comedy Hour* at the Allways Lounge. "Lisa Sings Lee," her premiere solo cabaret, won the Big Easy Award and the Marquee Award for Best Cabaret of 2010. Look for a reprise of "Lisa Sings Lee" at the Furmann Auditorium this October in Covington.
Writers Bios:

Jared Gore is a playwright and actor. His plays include: The Health Benefits of Orange Soda, My Name is Chainsaw, and Suicide in the Key of Infomercial. He was last seen in Balm in Gilead looking like a hippopotamus. Thanks to Southern Rep, his cast and crew, Fred, Aimée, and everybody.

Brian Sands is one of the original 6x6 playwrights as well as one of the team of writers who created GEMMA & JACK for Southern Rep's 2012 New Play Bacchanal. THE THING ABOUT IT, a musical for which he wrote the book, was work shopped as part of the 2010 Bacchanal. Brian has also had works produced locally by Four Humors, Artists Cooperative Theater, Dillard University and was a Featured Artist at DramaRama’05. ROI C. NOGGIN, an adaptation of UBU ROI, was included in DramaRama’08, and subsequently presented by Pavement Productions in Portland, OR. Brian is a member of the Dramatists Guild.

Paul Werner has been a writer, director, and actor in New Orleans for over 40 years. His writing credits include Dramas: Hold Fishy Tight, X210-The Genesis Project, Prime Time; Musicals (Book only): Make Me A Rainbow, Aftermath, Quest, Omega Point, After The Applause, One Star Rising, Upstage/Downstage, and 10 one act musicals. He also was staff writer for the “Morgus Presents” television series. He is currently chair of the Media Arts department at NOCCA.

Director’s Bios:

Andrea Carlin is delighted to be working with Southern Rep again for 3x3. A Pennsylvania native with a degree in acting and directing, Ms. Carlin started her New Orleans directing career with Cripple Creek Theatre Company's 2010 hit, and Ambie Award winner for Best Production of a Comedy, Little Murders. She is glad to be collaborating with Brian Sands again, and would like to thank her cast: Jane, Darren, Coldin, and Elizabeth for being so talented, professional, and full of life.

Phillip Karnell is glad to be working with Southern Rep again. Mr. Karnell is a full professor at UNO who has been teaching acting for the stage and film for twenty-five years, and is delighted to work with some of his current and former students on this production. Thus far, Mr. Karnell has directed 55 productions.

Fred Nuccio is the owner/operator of Mid-City Theatre and is very happy to be working with this talented group of people. Fred looks forward to many more Southern Rep offerings of 3x3’s, 6x6’s, and nights of Debauchery at Mid-City.

Actors Bios:

Elizabeth Donner began her career at the age of 8 and has performed on many stages throughout the New Orleans area. Credits include Ariel - Disney's The Little Mermaid Jr. (JPAS), Annie – Annie (River Region Drama Guild), Louise – The Sound of Music (JPAS), Lee Bouvier – Grey Gardens (Le Petit/Southern Rep), Pinkalicious – Pinkalicious, the Musical (FourFront Theatre), and Jill – Jewtopia (Theatre 13). Her work has been recognized by award nominations including Ambie, Big Easy Entertainment, and Storer Boone. She will appear as a principal character in National Geographic’s 3-D film, Hidden Worlds, scheduled for international release in theaters next year. She has also been featured in television commercials and print, including Tony Chachere’s Creole Seasoning and American Girl. Elizabeth would like to thank Brian Sands and Southern Rep for the opportunity for her debut at Mid-City Theatre!

Coldin Grundmeyer is excited to be joining the case of “The Sitter”. Coldin is currently a 9th grader at Holy Cross High School and is also attending NOCCA as a student in the Musical Theatre Department. This past summer Coldin was involved with Southern Rep in the production of Avenue Q, playing Gary Coleman, and also traveled to New York to participate with Musical Theatre International as a part of the cast of their DVD taping of Disney’s Broadway Junior new releases of Peter Pan and My Son Pinochio. Past credits include Dauntless in Once upon a Mattress with Jefferson Players; Ching Ho in Theatre 13 production of Thoroughly Modern Millie; Friedrich Von Trapp in JPAS’s production of The Sound of Music; and Oliver in Holy Cross production of Oliver. Coldin is also a member of Center Stage at Holy Cross, All District Honor Choir and a member of the JPAS Theatre Kids Competition Team. Coldin would like to thank Mr. Brian Sands for this opportunity.

Mike Harkins holds his M.F.A. in Acting from the University of New Orleans and is a proud founding member of InSideOut Productions in New Orleans. Directing credits include BALCONY SCENE, CLOSER, STEEL MAGNOLIAS and SIDEMAN. Mike has been seen recently in CAT’S-PAW, THE WEIR, A STREETCAR NAMED DESIRE, AS YOU LIKE IT and FROM A LONG WAY OFF. Sound Design credits include AFTERLIFE: A GHOST STORY, 39 STEPS and many others with Southern Rep, Theatre13, The Elm Theatre and InSideOut Productions. Mike is an adjunct instructor at Tulane University, The University of New Orleans and Delgado CC.

Darren Hayes Paul recently graduated from the University of Southern Mississippi with a B.F.A. in Theatre (Acting) and has just moved back to the Big Easy. Some favorite roles include "Jamie Wellerstein" in The Last Five Years, "Demetrius" in A Midsummer Night's Dream, "Mozart" in Amadeus, and the title role in Pippin. During his time at college, he had been both the President and Co-Treasurer of the Lambda Nu cast of the Alpha Psi Omega Theatre fraternity and was awarded the Outstanding Senior in Theatre Award. He would like to thank Aimée, Andrea, and Brian for this opportunity.

Kaitlyn McQuin Heckel is an undergraduate senior at the University of New Orleans, where she is studying theatre. She is also the Vice-President of the Lakefront Players, as well as a member of FDR Improv. She would like to thank Phil for providing her with such an exciting opportunity, as well as the playwright, Paul, for providing such a beautifully written play. To her fellow cast members, it was a pleasure to have worked with all of you, and, of course, break a leg!

Richard Hutton is happy to finally participate in this inaugural 3x3. A two-time Big Easy Award winner, he’s been seen in numerous productions including South Pacific, Camelot, Victor/Victoria, and Man of La Mancha. Thanks to the cast and Southern Rep as well as a special thanks to J and J for keeping the home fires burning.
Southern Rep Student Matinees

Each year Southern Rep produces several plays that will work wonderfully with your curriculum, helping to meet Louisiana Educational Benchmarks and Standard in an innovative setting (ELA 1-M2, ELA-5-M2, ELA-6-M3, ELA-1-H3). Study guides are also available to help you better integrate the field trip experience into your classroom lesson plan. In addition, students are treated to an after-show talkback with the actors and director, where they can ask questions about the theatrical process.

Please download the Student Matinee Ticket Reservation Form [HERE](#) and send it in via FAX: **504-523-9859**, or via email to Education@SouthernRep.com.

For ticket prices, please contact our Arts Education Director at **504-523-9857**, or Education@SouthernRep.com

**Student Matinee offerings for 2012-13 Season:**

**Mold**  
The Final Play of the Rising Water Trilogy  
March 20 - April 14  
By John Biguenet  
Directed by Mark Routhier

Completing his award-winning trilogy of plays about the flooding of New Orleans and its aftermath, John Biguenet follows RISING WATER and SHOTGUN with MOLD, set the summer after the levee collapse, in which a young husband is forced to choose between his wife and the city he loves.

**Student Matinees Available: March 27, March 28, April 3, April 4, April 10, and April 11th**

*Recommended for ages 13 and up. Contains adult themes.*
In-School Workshops
Southern Rep is committed to educating young people about all aspects of theatre: auditions, acting technique, and technical theatre. We can also send one of our teachers TO YOUR SCHOOL to teach an acting class, or a musical theatre workshop!

This year's WORKSHOP offerings include:

101 DALMATIANS, KIDS!
In a loving home in the city of London, Dalmatian parents, Pongo and Perdita happily raise their Dalmatian puppies, until the monstrous Cruella De Vil plots to steal them for her new fur coat! Join all the dogs of London, as they daringly rescue the puppies from Cruella and her bumbling henchmen. With a delightfully fun score, lovable characters, and one of the most deliciously evil villains in the Disney canon, this stage adaptation is certain to charm and delight all audiences. And with a highly expandable chorus, the stage could easily be filled with 101 performers to fit the bill!

Disney's ARISTOCATS KIDS
Madame's jealous butler Edgar cat-naps Duchess and her Aristokittens and abandons them in the Parisian countryside. What's a cat to do? Luckily, Thomas O'Malley and his rag-tag bunch of Alley Cats come to their rescue! This feline adventure is sure to get your audiences tapping their feet to its hep, jazzy beat, which includes the Disney favorites "The Aristocats," "Scales and Arpeggios" and "Ev'rybody Wants to Be a Cat."

YO NOLA

YO NOLA (Youth Onstage New Orleans, LA). YO NOLA is a free after school program that will run in partnership with Success Preparatory Academy, a charter school in the Treme-Lafitte neighborhood.

Each YO NOLA member will serve the company in multiple, rotating roles, responsible for the running, operating, and creative output of this junior theatre company. Along with daily mentor supervised operations (including meetings with staff, board, and topic specific committees), members take classes in acting, writing, directing, design, stage management, marketing, fundraising and theatre business management. The company will produce original works, created by the ensemble, which will draw on current events and peer issues, as well as classic literature, fairytales and myths.

Mentors are local and national theatre and business professionals as well as local university graduate students, with visits from guest artists from around the world.

Not only are we nurturing future artists and audience members, but company members of YO NOLA will gain valuable communication and life skills that build self esteem, and invaluable real life tools that can be applied to any path of learning or future employment.
2013 Summer Camps

Southern Rep will be holding Summer Theatre Camps in collaboration with Loyola Theatre Arts—to be held at Loyola University.

CLICK HERE TO DOWNLOAD REGISTRATION PACKET
Email questions to education@southernrep.com

Disney’s Cinderella, KIDS!  
(TWO SESSIONS!)

For Ages 4-8 | $300

LOCATION:
Carrollton United Methodist Church,  
921 S. Carrollton Ave, New Orleans, LA 70118

Session 1 Camp Dates:  
June 10-22, Monday-Friday 9 a.m.-12:30pm.  
Performances Dates:  
June 21 at 7pm and June 22 at 2pm and 7pm

Session 2 Camp Dates:  
July 8-20, Monday-Friday 9 a.m.-12:30pm.  
Performances Dates:  
July 19 at 7pm and July 20 at 2pm and 7pm.

Before & After Care available:  
8:30am - 9am & 1pm - 5:30pm

The timeless fairy tale meets the magic of Disney in this adaptation of the treasured animated film. Poor Cinderella is endlessly mistreated by her wicked stepmother and stepsisters, and denied a chance to go to the Royal Ball. With a little help from her mice friends, and a lot of help from her Fairy Godmother, Cinderella goes to the ball, meets the Prince, and falls in love!
Guys and Dolls, Jr

For Ages 9-12 | $300

Camp Dates: June 3-15
Monday-Friday 9 a.m.- 1 p.m.

Performances Dates: Friday June 14, 7 p.m. and Saturday June 15, 2 p.m. and 7 p.m.
Marquette Theater

Before & After Care available:
8:30am - 9am & 1pm - 5:30pm

Set in Damon Runyon's mythical New York City, GUYS AND DOLLS JR. introduces us to colorful characters who have become legends in the musical theatre canon: Sarah Brown, the upright but uptight "mission doll;", Sky Masterson, the slick, high-rolling gambler who woos her on a bet and ends up falling in love; Adelaide, a nightclub performer whose chronic flu is brought on by the fact she's been engaged to the same man for 14 years; and Nathan Detroit, her devoted fiancé, desperate as always to find a spot for is infamous floating dice game.

Sweeney Todd School Edition

For ages 13-18 | $300

Camp Dates: June 24-July 6
Monday-Friday, 9 a.m.- 2 p.m.

Performance Dates: Friday July 5, 7 p.m. and Saturday July 6, 2 p.m. and 7 p.m.

Before & After Care available:
8:30am - 9am & 2pm - 5:30pm

This special School Edition has been masterfully adapted, working directly with Mr. Sondheim, to retain the dark wit and grand scope of the original work, with a few lyric and key changes to facilitate high school productions. Sophisticated, macabre, visceral and uncompromising, SWEENEY TODD SCHOOL EDITION mixes intense drama with howlingly funny moments of dark humor. Audiences find themselves laughing hysterically one moment and gasping in surprise the next.
Pirates of Penzance

For Ages 9-18 | $300

Camp Dates: July 22- August 3
Monday- Friday 9 a.m.- 2 p.m.

Performance Dates: Friday August 2, 7 p.m.
and Saturday August 3, 2 p.m. and 7 p.m.

Before & After Care available:
8:30am - 9am & 1pm - 5:30pm

Wacky, irreverent and as entertaining as its predecessor from 1879, THE PIRATES OF PENZANCE JR. spins a hilarious farce of sentimental pirates, bumbling policemen, dim-witted young lovers, dewy-eyed daughters and an eccentric Major-General, all morally bound to the often-ridiculous dictates of honor and duty.
Appendix F: Corporate Sponsorship Packet Samples

Aimée Hayes, Producing Artistic Director

ORGANIZATION PROFILE
Legal Name: Southern Rep, Inc.
DBA: Southern Rep
Founded: 1986
Average Annual Budget: $750,000
Website: www.SouthernRep.com
Affiliations: Official Louisiana State Theatre
  Member of Theatre Communications Group
  Member of the National New Play Network
Major Contributors Include: Arts Council of New Orleans, Baton Rouge Area Foundation, Entergy, Harrah’s, Joe W. and Dorothy Dorsett Brown Foundation, Louisiana Cultural Economy Foundation, Louisiana Division of the Arts, Louisiana Endowment for the Humanities, National Endowment For the Arts, New Orleans Jazz and Heritage Foundation, Rosa Mary Foundation, Shubert Foundation, Shugoll Research, Inc., Theatre Communications Group/Met-Life Foundation

“Southern Rep continues to prove itself to be the most important driving force in contemporary drama in the Gulf South.” - Theodore P. Mahne, The Times-Picayune

MISSION
Founded in 1986, Southern Rep’s mission is to develop and produce new plays that reflect the diversity of the city we call home, to provide our audience with professional theatre of the highest artistic quality and achievement, and to establish a creative working environment that nurtures theatre professionals. As New Orleans’ only year round professional theatre, we strive to use the artistry of theater to enlighten, educate, and entertain audiences, and further extend that service through educational and outreach programs.

ABOUT SOUTHERN REP
➢ Southern Rep is the only year-round professional theatre company in New Orleans.

➢ Southern Rep serves more than 14,000 audience members annually, and in its 25 year history has produced 29 world premieres, and many more regional premieres (garnering 18 Big Easy nominations last season alone).

➢ Southern Rep has made community collaborations the cornerstone of its operations. In the 2011-2012 Season alone, SRT was scheduled to host more than a dozen productions from around the city, partnering with still more organizations in its main stage season.

As a member of NNPN, Southern Rep has participated in four Rolling World Premiere Productions of new plays, ensuring opportunities for each of the plays to evolve artistically and generate significant critical attention and momentum for both emerging and established playwrights John Biguenet, Eric Coble, Zayd Dohrn, and Steve Yockey.

Southern Rep is a producer of world premieres that speak to the concerns of its region and consistently go on to future life around the country, raising awareness of local artists and issues.

Southern Rep regularly receives recognition and critical praise in local publications, as well as the nationally celebrated American Theatre Magazine, and in 2007 was awarded the Governor’s Arts Award for Outstanding Arts Organization in Louisiana.

Southern Rep forms working relationships with artists at the top of their professions, such as playwrights Sarah Ruhl, Doug Wright, Theresa Rebeck, Eric Overmeyer and the accomplished performing ensemble Universes, bringing them to the New Orleans community to share their work, and incite essential conversations with its audiences.

Southern Rep employs more than 100 artists each year (employing more members of Actors Equity Association each than any other company in the state).

New Play Development activities include:
- THE RUBY PRIZE, an annual new play award of $10,000 to women-of-color playwrights
- The SOUTHERN REP NEW PLAY BACCHANAL, featuring readings, panels and workshops that highlight playwrights and artists of the Gulf Coast South
- PLAYLAB, our quickly growing monthly forum for new play development
- 6X6 10 MINUTE PLAY SLAM, where six playwrights present ten-minute plays all inspired by a shared monthly theme. 6X6 writers receive free workshops lead by award-winning playwrights.
- DEBAUCHERY, New Orleans only live-theatre soap opera, presented in monthly installments.

Education Outreach programs include:
- YO NOLA, in residence at Success Prep Academy charter school, engages under-served youth in our community in a free life-skills building program, teaching kids everything from acting and directing to fundraising and business management.
- Summer Camps for campers age 5 – 18 with tuition comparable to NORD rates
- Free student matinee performances
- Essential transportation support and scholarship programs
- Multiple free and discounted ticket programs
- Hands-on internship opportunities to high school, college students and emerging professionals
SOUTHERN REP BOARD OF DIRECTORS

Officers
Susan Krinsky, President
Richard Lee Mathis, Vice President
J. Kerry Clayton, Treasurer
Douglas Grundmeyer, Secretary
Bernard Jaffe, M.D., Immediate Past President

Tulane University
Symmetry Jewelers
Retired
Chaffe, McCall LLP
Tulane University

Directors
Patrick Dowling, MD
Melanie Edwards, MD
Bruce A. Gordon
Paula Maher
Stephen Manshel
R. Ranney Mize
Mary Reidy
Robert S. Rooth
Morrie Sandler, M.D.
Amy Diecidue Savoie
Holly Wiseman

Private Practice: Psychiatrist
Tulane University
EDG, Inc.
President, MG Maher
TVG Development Group
LSU School of Medicine
Retired
Chaffe, McCall LLP
Director of Tulane Lakeside ER
HMS Architects, APC

CONTACT
Aimée Hayes
Producing Artistic Director
Email: ahayes@southernrep.com
Office: (504) 523-9857
Fax: (504) 522-9859
## CORPORATE DONOR LEVELS

<table>
<thead>
<tr>
<th>Sponsorship Opportunities</th>
<th>Donation</th>
<th>Benefits of Sponsorship/Underwriting</th>
</tr>
</thead>
</table>
| **Producer: Gold Mainstage** | $50,000 | - 20 tickets to each Mainstage production  
- Named in Mainstage pre-show curtain speeches  
- Marquee Underwriting in all media – “Your Company Presents Southern Rep’s Mainstage Season”  
- Acknowledged in all Mainstage Press Releases  
- Includes Producer Bronze Benefits |
| **Producer: Silver Lagniappe** | $25,000 | - 20 tickets to each Lagniappe production  
- Named in Lagniappe pre-show curtain speeches  
- Marquee Underwriting in all media – “Your Company Presents Southern Rep’s Lagniappe Season”  
- Acknowledged in all Lagniappe Press Releases  
- Includes Producer Bronze Benefits |
| **Producer: Bronze** | $10,000 | - Special performance for employees (160 seats)  
- 10 additional tickets to a Mainstage production of your choice  
- Thanked in one production’s pre-show curtain speech  
- Corporate name included in flyers and posters  
- Two Classes for employees (i.e. Speech, Trust, Relaxation, Acting)  
- Full page, color advertisement in that production’s program  
- Includes Star Benefits |
| **Opening Night Star** | $5,000 | - 10 tickets to an Opening Night of your choice  
- Thanked in one production’s pre-show curtain speech  
- Includes Basic Sponsor Acknowledgements & Benefits |
| **Director** | $2,500 | Basic Sponsor Acknowledgements & Benefits:  
- Click-through Corporate Logo on Website  
- Full page, color advertisement in production program  
- Corporate Logo on show poster & flyer  
- Included on sabo.com website description of production  
- Volunteer opportunities for employees  
- Tickets to Mainstage productions (4 tickets/show) |
| **Actor** | $750 | - Click-through Corporate Logo on Website  
- Full page, color advertisement in current production’s program |
| **Stage Manager** | $500 | - Click-through Corporate Logo on Website  
- Half page, color advertisement in current production’s program |
| **Cameo** | $250 | - Corporate Logo on Website  
- Quarter page, color advertisement in current production’s program |
Press Photos

MOLD:

Photo by John Barrois
1 Kerry Cahill and Trey Burvant
2 Kerry Cahill and Trey Burvant
3 Randy Maggiore, Carol Sutton, Kerry Cahill and Trey Burvant
4 Randy Maggiore, Kerry Cahill, Trey Burvant and Carol Sutton

VENUS IN FUR:

Veronica Russel & Todd d'Amour

A CHRISTMAS CAROL:

Photo by John Barrois
1 John "Spud" McConnell
2 John "Spud" McConnell & Julian Simmons
SHIRLEY VALENTINE :

Photo by John Barrois
Ricky Graham as Shirley Valentine

A STREETCAR NAMED DESIRE:

Photo by Ride Hamilton
1 Ashley Ricord
2 Dean Wray, Aimée Hayes
3 Aimee Hayes
4 Ashley Ricord, Michael Aaron Santos, Aimée Hayes

RED:

Photo by Ride Hamilton
1 (left to right) Bob Edes Jr. and Sean Glazebrook
2 (left to right) Bob Edes Jr. and Sean Glazebrook
3 Bob Edes Jr.
4 (left to right) Bob Edes Jr. and Sean Glazebrook

God of Carnage:

Photo by John Barrois
1 Lara Grice
2 (left to right) Lara Grice, Maureen Brennan, Gary Rucker
3 (left to right) Maureen Brennan, John "Spud" McConnell
4 (left to right/ top to bottom) John "Spud" McConnell, Gary Rucker, Lara Grice, Maureen Brennan
5 John "Spud" McConnell
The Norman Conquest:

Photo by John Barrois
1 (L-R) Aimee Hayes, Andrew Vaught
2 (L-R) Andrew Vaught, Ricky Graham
3 (L-R) Ricky Graham, Andrew Vaught, James Bartelle, Aimee Hayes, Jennifer Pagan, Natalie Boyd
4 (L-R) Natalie Boyd, Andrew Vaught

Three World Premiere One Act Plays By Tennessee Williams:
THE PRETTY TRAMP, THE MAGIC TOWER & EVERY TWENTY MINUTES:

Photo by John Barrois
1 Every 20 Minutes - Lara Grice, Sean Glazebrook
2 The Pretty Trap - Lucy Faust, Chris Marroy
3 The Magic Tower - Lara Grice, Alex Lemonier
4 The Pretty Trap - Sean Glazebrook, Lucy Faust, Chris Marroy, Rebecca Taliancich

In The Next Room, or the vibrator play:

Photo by John Barrois
The Foundation for Entertainment, Development and Education announces nominees for its

2013 Big Easy Theater Award Nominees

Aimee Hayes is the Theater Person of the Year and also is nominated for Best Actress in a Drama for her portrayal of Blanche DuBois in *A Streetcar Named Desire*.

The Foundation for Entertainment, Development and Education (FEDE) has announced nominees for theater performances in 2012, and winners will be announced at the 25th Annual Big Easy Theater Awards from 6:30 p.m. to 10 p.m. Monday, March 25, at Harrah's New Orleans.

Special honors to be presented at the event include a Lifetime Achievement Award for Luis Q. Barroso, an actor, director, producer and educator whose stage credits stretch back to 1967. He has worked on more than 100 productions, including children's theater projects, puppetry, community theater and opera.

Theater Person of the Year is Aimee Hayes, the artistic director at Southern Rep, who last year starred as Blanche in *A Streetcar Named Desire*, orchestrated production of the five-hour experimental theater piece *The Lily's Revenge* (and directed part of the play) and directed *Wolves*. She also helped Southern Rep present a season of programming after the company lost its longtime Canal Place home.

The New Orleans Museum of Art will receive the Business Recognition Award for its efforts to bring theater productions to the public. Tari Hohn, nominated for Best Actress in a Drama, will serve as Honorary Theater Chairperson. Mike Harkins will receive special recognition for his extensive work in sound design.

Proceeds from this event benefit the FEDE, which awards grants to support arts education and development.
Appendix G: Development Letter to Board of Directors

November 29, 2012

Mr. Richard Lee Mathis
Symmetry Jewelers
818 Hampson Street
New Orleans, LA 70118

Dear Mr. Mathis,

As part of Southern Rep’s 2012-2013 fundraising and development efforts, we are contacting our board members and asking for your participation in the area of small business development.

Enclosed you will find a categorical membership listings from the Chamber of Commerce which identifies members according to business specialty. If possible, please identify members you may either know personally or have been associated with in a business capacity, and would be willing to contact on behalf of Southern Rep. This is only a sampling of professionals in our area, and we encourage you to create a list of your own to assist us with developing an outreach program of support from donors through program advertising, monetary or in-kind donations and production underwriting.

Feel free to email your contact list to ahayes@southernrep.com, tomsym@aol.com, or wisemanhl@gmail.com so we can share the information with all of the board members to avoid duplication.

We look forward to hearing from you and forging new partnerships in the community to support the first rate, theatrical work and educational programs at Southern Rep.

Sincerely,

Richard Lee Mathis
Vice-President

RLM/mt

Enclosures
Appendix H: New Orleans Theatre Association (NOTA) Grant

New Orleans Theatre Association

January 18, 2013

Aimee Hayes
Producing Artistic Director
Southern Rep Theater
New Orleans, LA 70112

Re: NOTA Grant

Dear Aimee:

Enclosed is NOTA’s grant of $4,000.00 for Youth Onstage New Orleans (YO NOLA), in accordance with your grant application.

Good luck with the program!

Sincerely,

Michael S. Mitchell

/msm
Enclosure
January 7, 2013

Aimee Hayes
Producing Artistic Director
Southern Rep Theater
New Orleans, LA 70112

Dear Aimee:

I’m writing to confirm that the New Orleans Theatre Association has approved a grant application for Youth Onstage New Orleans (YO NOLA). The amount of the grant is $4,000. This is less than the full amount you requested, based partly on our lack of familiarity with your program.

In cases where we are familiar with an agency and it has a proven track record of success in areas that we support, we are favorably inclined not only toward larger grants, but also in funding multi-year proposals.

This $4,000 grant is subject to a few reasonable conditions:

1. The NOTA grant must be matched by an equal amount from other sources or by Southern Rep. It appears from your grant application that this requirement has already been fulfilled.

2. Southern Rep or YO NOLA will agree to acknowledge the support of NOTA by using the NOTA logo and the following credit line on all printed and broadcast promotion, publicity, advertising, printed programs, and the Southern Rep website:

"The program is supported by a grant from the New Orleans Theatre Association (NOTA)."

3. Please continue to inform NOTA on a regular basis concerning progress in the production and the YO NOLA program through press releases, brochures or programs.

4. Provide NOTA with at least four complimentary tickets to any performance or program (upon request), if the program is not free to the public, so that NOTA board members may attend funded programs.
5. Submit a final report, including at least four photographs, along with your permission to use such photographs on the NOTA website, or in other NOTA-related materials.

Aimee, we think this is a worthwhile program and are happy to be a part of it. Please acknowledge your agreement to the conditions set out above and return a copy to me for our records.

Good luck with the program.

Yours truly,

Michael S. Mitchell

On behalf of Youth Onstage New Orleans, I agree to the terms and conditions set out above.

Aimee Hayes
December 6, 2012

NOTA Grants Committee
c/o Michael S. Mitchell
Fisher & Phillips LLP
201 St. Charles Avenue, Suite 3710
New Orleans, LA 70130

Dear Mr. Mitchell,

Please find the attached resubmission to the NOTA Grants Committee based on our recent conversation. We were following the suggested guidelines of one page but are happy to resubmit with a thorough overview of the program.

We are seeking a long term funding relationship to support this exciting program. We are increasing it next year to two teachers so we can grow along with Success Prep. The school plans to expand every year to include an additional grade and we are interested in doing the same with youth education.

This year we faced a dilemma. Since we only have one class, when students finish the program they are released to make way for the new class. We want to overcome this issue by receiving a multi-year grant which allows students to move forward in the program with a seamless transition. This would be accomplished with the addition of another teacher and class. Otherwise, students who benefitted from the first year would be left behind to make room for new students. The end result would be loss of reinforcement and empowerment of these students’ newly acquired life skills. If we do not capitalize on students’ improvements through their participation in YO NOLA, then we have failed in our roles as arts educators. YO NOLA is its third year as an ongoing arts education program, and is imperative for the development and growth of our underserved youth. The arts make a difference! We have quantitative proof in the improvement of the reading and writing skills of our YO NOLA students. The impact of theatre on learning cannot be overestimated.

We appreciate your consideration of the enclosed materials to support our initial proposal and grant request. Please feel free to contact me with any additional questions.

Sincerely,

Aimée Hayes
Producing Artistic Director
ABOUT THE SCHOOL:

Success Preparatory Academy (SPA) is a Kindergarten through 5th grade high performing “transformation” charter school that opened its doors in August 2009. Each year, they plan to grow by one grade level, eventually serving students in Kindergarten through 8th grade. They are a team of result-driven educators who offer a world class education to this great city’s children. Current enrollment is 380 students.

Success Prep serves some of the most at-risk children in the country, as the school has a population of 96% free and reduced lunch students. There is a dire need in New Orleans for high quality schools, which SPA aims to fill. They provide rigorous, data-driven instruction in language arts, math, science, and social studies and nurture the whole child by providing music and physical education on a daily basis. Each student is required to complete a minimum of ten service learning hours each year, and by the time they graduate from SPA they will have been on 15 college visits around the country.

SPA staff is composed of a highly dedicated team of committed, passionate, and critical thinking individuals who firmly believe that every one of our students will be going to college. The team of educators develops the next generation of leaders within the school community and beyond by focusing on these three distinct strengths:

- Focus is on academics AND building cultural capital. SPA has a rigorous focus on academic success in addition to constantly exposing our students to a larger world context that reinforce our school values of achievement, enthusiasm, respect, service, and teamwork along with the spirit of Ubuntu.
- SPA is led by two experienced principals with proven results to leverage and offer double the support. They match teachers' efforts every step of the way. Their support accelerates professional development.
- SPA is driven by results and brings a record of unwavering commitment to student achievement. They do not fall into the trap of solely concentrating on inputs; rather, SPA focuses on student outputs.

The school address is: 2011 Bienville Street, New Orleans, LA 70112.
Hours are Monday through Friday from 9:00 am – 4:00 pm.
ABOUT THE PROGRAM:

YO NOLA is an after school program that runs from August through June. To be in the program, teachers hold two rounds of auditions, and all 4th and 5th graders are invited to attend. The kids are selected for the class based upon interest, talent, and ability to focus.

YO NOLA is academically designed with lesson plans for the year and divided into “units.” Each unit encompasses a specific area that begins with basic acting skills, i.e. how to be an actor, how to use the voice, how to perform in an ensemble, and building vocabulary to speak to one another in addition to character building and conflict resolution.

All of the aforementioned skills translate to enhanced reading and writing skills, thus, resulting in students with higher academic performance. The class opens with relaxation exercises, a physical warm-up and then moves in the unit planned for the session.

Directing lessons are taught by Aimée Hayes. A simple idea is translated into teaching students how to observe “if” a story is being told. For instance, take the exercise that Sally sneaks into the kitchen and swipes a cookie. The students are asked to brainstorm by defining the concept and thinking to themselves. They then share their brainstorm, define who everyone is in the story, determine what they will do to convey the story, then practice, make changes, practice again, and then demonstrate their story as well as how to direct and convey their ideas.

*The beauty in these lessons is that there is no wrong story. It is all about students’ imagination and what others see.*

Two units involving marketing and fundraising were not incorporated into the program last year. The idea was to have a bake sale whereby the students had a product to sell and raise funds to produce their show. The same applies to costumes and design.

Upon mid-term evaluation it was noticed this goal had not been met mainly because a few behavioral problems had arisen with a couple of students. The programming was revised for the balance of the year. Plans are to evaluate the same lessons this year and introduce them into the program once again.

YO NOLA will have two performances at the Contemporary Arts Center this year as well as three to four presentations in school during the academic year.

In addition to the quote from Chris Kaminstein and St. Claire Adriaan, here’s what Ana Roca, 2011-2012 co-teacher, had to say: “Helping with YO NOLA was one of my favorite aspects of my first year of teaching. I witnessed amazing productions that surprised me every time with how good they were. I bragged to everyone about my students in YO NOLA and how talented they were. This program made these students shine in the best way they knew how. I was blessed to be a part of this.”
Appendix I: Fundraising Materials for 2013 Gala

April 9, 2013

Mr. Dickie Brennan
Dickie Brennan & Co. Restaurant Group
605 Canal Street
New Orleans, LA 70130

Dear Mr. Brennan,

Southern Rep continues to thrive in its 26th Season, and we would like to personally extend an invitation to your business to donate a silent auction item to our 2013 Gala, "Le Bon Temps Soirée: An Elegant Evening of Cabaret" which will be held on June 4, 2013 at the Windsor Court Hotel. The evening is a premier event in the New Orleans performing arts community! A host of local artists will be singing their favorite cabaret selections while guests partake in festive libations and dine on delicious cuisine.

Thanks to the generosity of so many New Orleans' businesses, our silent auction draws rave reviews each year and is critical to our success. Your participation would contribute greatly to the enjoyment of our guests as well as support the fundraising efforts for the theatre. The funds raised are earmarked for our MainStage productions, such as A STREECAR NAMED DESIRE, and programming such as the Free Student Matinee Program offering local school children the opportunity to experience professional, award winning theatre complete with talkbacks with the artistic staff and actors.

Please help us fulfill our mission to develop and produce new plays! If you would like to participate, simply fill out the enclosed donation form then fax, email or mail this back to us by May 15, 2013 so we may include your company in our invitation. Southern Rep is eager to acknowledge your business at the event, on our website, through e-blasts, flyers, advertisements as well as in our full-color production programs for the 2013-2014 Season.

You play an important role in our city by supporting the cultural community. Contributing to the Southern Rep Annual Gala allows us the opportunity to share your work with our audiences. Thank you in advance for your consideration and support.

Sincerely,

Richard Lee Mathis
Board President

Aimée Hayes
Producing Artistic Director
**CONTACT INFORMATION:**

<table>
<thead>
<tr>
<th>Company Name/Donor</th>
<th>Contact Name</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Mailing Address: Street, Suite #</th>
<th>City</th>
<th>State</th>
<th>Zip</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Phone</th>
<th>Fax</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**DONATION INFORMATION:**

Donor Name As It Should Appear In The Program (or Anonymous):

Name / Description of Item:

Specific Information regarding Item (date to be used, size, something that makes this gift unique, etc.):

Donor will provide:  
- Actual Item
- Gift Certificate

Estimated Fair Market Value: $__________

**HOW WILL YOUR DONATION GET TO US:**

- Donation is enclosed (please include business cards, menu, brochures, or display items for your business)
- I will call Southern Rep at (504) 523-9857 to arrange for drop off
- SOUTHERN REP may call this number: ___________ to arrange for pick up

*If not enclosing your item at this time, please include business cards, menu, brochures, or display items for your business at the time of drop off / pick up.*

We’d love to include your logo in promotional materials! Please email your logo to ahayes@southernrep.com.

**Please return this form via:**

Fax: (504) 523-9859
Email: ahayes@southernrep.com
Mail: Southern Rep
6221 S. Claiborne Ave., Suite 310
New Orleans, LA 70125

*Southern Rep is a non-profit 501(c)(3) organization. Your donation is tax-deductible to the extent allowed by law.*
Thank you to our Auction Sponsors!

Adler's
Adventure Quest Laser Tag
Alexa Pulitzer
Audubon Nature Institute
Basin Street Records
Bayona
Bevolo Gas & Electric Lights
Bourbon Orleans Hotel
Café Amelie
Carreta's Grill
Dante's Kitchen
David Boudreaux (d.o.c.s. Gallery)
Deanie's Seafood Restaurant
Delta Festival Ballet
Derby Pottery and Tile
Dickie Brennan and Company
Domilise's Po-Boys
Downtown Fitness Center
Embassy Suites New Orleans
Fisher and Sons Jewelers
Friends of Music
Houston's Restaurant
Il Posto
Iris
Jefferson Performing Arts Society
Live Art Studio
Louisiana Philharmonic Orchestra

Mary Reidy, Artist
Michalopoulos Gallery
Miche
Mignon Faget
Muriel's Jackson Square
Neal Auction Company
New Orleans Athletic Club
New Orleans Ballet Association
New Orleans Museum of Art
Octavia Books
One-to-One Personal Training
Palm Court Jazz Café
Peter Gabb
PJ's Coffee of New Orleans, LLC
Royal Sonesta Hotel New Orleans
Seven Men's/Siren Women's Magazine
The Columns Hotel
The Historic New Orleans Collection
The National World War II Museum
The New Orleans Cooking School
The Ogden Museum of Southern Art
The Ritz-Carlton New Orleans
TVG Development
VIP/Celebrity Limousines
Wine Institute of New Orleans
Zephyrs Baseball
Les Bon Temps Soirée:
An Elegant Evening of Cabaret

You are cordially invited to
SOUTHERN REP’S ANNUAL GALA
at Windsor Court Hotel’s Penthouse Ballroom
300 Gravier Street / $8 Valet Parking Available

JUNE 4, 2013 AT 6:30 PM

Celebrate with Southern Rep Theatre as we toast our 26th Season with Leslie Castay,
New Orleans’ own “Queen of Cabaret” presiding over the festivities accompanied by
piano guru Jefferson Turner.

Enjoy an inspired evening of performances from our city’s greatest musical talents such as
Troi Bechet, Jessie Terrebonne Thompson, Lisa Picone, Clint Johnson, Ann Mahoney
Kadar; those wild ladies of burlesque, Fleur de Tease; and the cast of NEXT TO NORMAL,
Southern Rep’s musical smash hit.

Our grand feast promises to entertain in spectacular style with a sumptuous
three-course meal, champagne, silent auction, open bar and more!

Tickets
$150 per person, $1,500 for a table of 10
$2,500 for special VIP Front Row Table of 10
www.southernrep.com or call 504.522.6545
SOUTHERN REP THEATRE ANNOUNCES ITS ANNUAL GALA AND MAJOR FUNDRAISER:
LES BON TEMPS SOIRÉE: AN ELEGANT EVENING OF CABARET
STARRING LESLIE CASTAY

New Orleans - Southern Rep Theatre debuts Les Bon Temps Soirée: An Elegant Evening of Cabaret, June 4, at the Windsor Court Hotel starring Leslie Castay, New Orleans' own "Queen of Cabaret." Ms. Castay, accompanied by piano guru Jefferson Turner, takes the lead in an inspired evening of performances from our city's greatest musical talents and storytellers such as Troi Bechet, Jessie Terrebonne Thompson, Lisa Picone, Clint Johnson, Ann Mahoney, those wild ladies of burlesque, Fleur de Tease; and features the cast of NEXT TO NORMAL, Southern Rep's musical smash hit. Windsor Court Chefs create a tantalizing menu for our guests while champagne and a full bar await eventgoers. The Southern Rep silent auction, an annual favorite, includes original artwork, jewelry, and offerings from many popular and beloved local businesses with the exciting live auction returning as well. Tickets are on sale now at southernrep.com for $150 per person or $1,500 for a table of 10.

"Leslie Castay joins the ranks of such cabaret luminaries who have taken to Le Chat's stage such as Karen Akers and Andrea Marcovicci... [Castay possesses] a rich expressive soprano...truly a singing actress...her breathtaking performance of David Friedman's 'Listen to my Heart' sets the standard for what has become a classic"
---Times Picayune

Les Bon Temps Soirée takes place at the Windsor Court Hotel's Penthouse Ballroom overlooking an enchanting view of the Mississippi River and CBD. $8 Valet Parking is available at the hotel.

"Les Bon Temps Soirée: An Elegant Evening of Cabaret is our major fundraising event of the year. We have so much to celebrate this year with our successful residency at the Contemporary Arts Center and a season of great plays so get ready to be tempted by incredible auction packages, succulent food and drink, and be mesmerized by the best talent our city has to offer. Our annual gala is a sophisticated event with a flair for the wild--We know how to throw a good party! You won't want to miss it!"
---Aimée Hayes, Producing Artistic Director

Southern Rep Theatre enters its 26th season as the region's premiere professional theatre, producing bold world and regional premieres under the leadership of Producing Artistic Director, Aimée Hayes. In addition to Southern Rep's ongoing commitment to new play development with exciting programs like the 6X6 Play Slam and its PlayLab, DEBAUCHERY, and The Ruby Prize, the company's Mainstage work includes the best of Broadway, off-Broadway and classic plays. Southern Rep offers educational programs such as YO NOLA, free student matinees,$10 student rush tickets and AcademySRT; as well as providing an artistic home to new works in development in the annual New Play Bacchanal.

"Southern Rep continues to show that it is staging the most important, challenging, and downright mesmerizing pieces of theater New Orleans audiences are graced to experience."

- Theodred P. Mahne, The Times-Picayune Lagniappe

###