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Southern Rep Theatre - An Internship Report

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Southern Rep Theatre

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

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B.A. in Theatre, Louisiana State University, 2011

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Abstract

This report describes the duties and responsibilities involved in a 480-hour marketing and development internship from June to December of 2014 with Southern Rep Theatre. This first-hand research, supplemented by an earlier, shorter period as a box office associate from February to April of 2014, is used to examine the marketing, development, and managerial practices of the company. This examination includes a SWOT analysis, second-hand research into best practices, and recommendations for the company's future. Southern Rep is a three decade old 501(c)3 not-for-profit professional theatre company based in New Orleans, which places a special emphasis on producing new works by contemporary playwrights.

Chapter One: Southern Rep Theatre

History

Southern Rep Theatre was founded in New Orleans in 1986 by Rosary O’Neill, a local playwright and academic. Under her direction, the company focused on producing established plays in a Mainstage Season of fully-staged work, as well as promoting new work through the Southern New Plays Festival, presented annually until 2006. O’Neill’s play *Wishing Aces* was included as a part of the Third Southern New Plays Festival. Eight more of her plays were premiered at Southern Rep between 1992 and 2001, three of which were re-staged by Southern Rep in Paris, Tblisi, and Budapest. Southern Rep’s 1991-1992 season production of *An Evening with Tennessee Williams* was re-staged by the company in Moscow. Southern Rep moved into a permanent location at Canal Place during the 1993-1994 season. O’Neill left New Orleans in 2001.

Ryan Rillette served as producing artistic director from 2002 to 2007. During this time, Southern Rep joined the National New Play Network¹ and expanded its commitment to contemporary American playwrights with productions of regional and world premieres as a part of the Southern New Play Festival. Hurricane Katrina forced the company to suspend its operations between August of 2005 and April of 2006. Upon reopening, Southern Rep renamed the Southern New Play Festival as the New Play Bacchanal, and world premieres were incorporated into the Mainstage Season.

¹ An alliance of nonprofit theatres focused on promoting new play development. <http://nnpn.org/about/overview> (Accessed March 22, 2015).

Aimée Hayes was appointed producing artistic director in 2007 and has continued to expand Southern Rep's involvement with new play development. In addition to regional and world premieres, the company has its Lagniappe Series, which includes staged readings and workshop productions of new one-act plays by local writers, as well as *Debauchery!*, a monthly, live soap opera, and the Ruby Prize, an annual award for women playwrights of color.

In January of 2012, Southern Rep was forced out of its long-held lease at Canal Place, and has since produced its Mainstage Season and Lagniappe Series "on the road," at a number of venues throughout the city.

Mission

The mission of Southern Rep Theatre is to "develop and produce new plays that reflect the diversity of the city it calls 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."²

Organization Structure and Administration

A 501(c)3 not-for-profit corporation, Southern Rep is governed by a fourteen-member board of directors. The six officers include a president, vice president, secretary, treasurer, and two immediate past presidents.

² <http://www.southernrep.com/mission/> (Accessed March 17, 2015).

The producing artistic director is Aimée Hayes, whose office combines the responsibilities of an artistic director with those closer to the managing director and finance director of a larger performing arts company. Hayes has ultimate authority over matters of administration, and hiring and firing power for both administrative and production staff.

During the later months of my internship, the marketing manager was Michelle Moore. Previously, the company had a combined marketing and development director, Rachel Gorman, who left New Orleans mid-way through my internship and was retained part-time and over long distance as a grant writer through December of 2014. During the final months of my internship Southern Rep did not employ a full-time development director. Over the years, the roles of marketing director and development director have been filled by a variety of positions, dedicated or otherwise.

Southern Rep has a limited marketing budget. Therefore print and television advertising is typically eschewed in favor of glossy mailers, in-house printed matte finish posters, street teaming of collateral, email marketing, radio spots on NPR-affiliate WWNO, and social media, particularly Facebook and Twitter. Stories are frequently published by the Times-Picayune in advance of each production's opening night, and the cast and crew of Southern Rep productions have been featured on daytime local television. Southern Rep productions are reviewed by the Times-Picayune, Gambit Weekly, and others. Southern Rep's graphic designer and web developer are both third-party contractors.

Box office manager Lesley DeMartin and box office associate Josh Smith manage season subscriptions and single-ticket sales over the phone and through Seat Advisor. Their responsibilities extend to managing front-of-house during performances of all Mainstage, Lagniappe, and Afterschool and Summer Camp Workshop productions. DeMartin also fills a

number of roles that would not otherwise be considered the responsibility of a box office manager, including but not limited to overseeing the company's Annual Ask (the annual appeal for individual donations) from mailing letters to coordinating thank-you packages. Josh Smith is also the volunteer coordinator which involves, as the title suggests, securing and managing volunteers for ushering and other forms of event participation. Josh Smith also has proficiency with creative software that allows him to contribute to in-house graphic design needs if necessary.

Laura Friedmann is the company's education director, overseeing the Afterschool and Summer Workshops, YONOLA, and the Student Matinee Program.³ She is responsible for selecting and directing plays for Workshop productions, as well as leading the YONOLA program. In addition to coordinating student matinees for the Mainstage Season, Friedmann also writes the study guides distributed to teachers of school groups in attendance.

The company's literary manager is Jessica Podewell, whose largest responsibility is coordinating the 3x3 and 6x6 programs for the Lagniappe Series.⁴ She supervises the progress of the 6x6 and 3x3 playwrights and acts as the main point of communication and oversight between their work and the administrative office.

Technical director Alex Smith is the only production staff employed by Southern Rep year-round rather than on a production-by-production basis. Prior to Alex Smith's hiring, the company employed stage manager Elizabeth Harwood as production manager. In addition to his regular duties as technical director for Southern Rep's productions, Alex Smith took over Harwood's responsibility for maintaining the company's set and properties storage.

³ See the next section, "Programs."

⁴ Ibid.

During my internship, Southern Rep created the position of office manager for Reagan White. Her responsibilities evolved to include maintaining office supplies, assisting Hayes, and other miscellaneous administrative duties, including but not limited to scheduling auditions and checking the office voicemail.

Southern Rep does not take on interns on a year-round schedule. Each summer there is an Intern Company of undergraduate students, predominantly from Loyola University. They are primarily engaged with assisting Friedmann with the Summer Workshops, as well as with providing administrative assistance as needed. My internship was created based on my desire to gain experience in marketing and development. Previous graduate-level internships have similarly been based on the intersection of individuals' goals and the company's needs.

The marketing manager, box office manager, education director, and literary manager all answer directly to Aimée Hayes and attend the weekly staff meeting. This meeting is intended to ensure that administrative staff, the technical director, and the stage manager of the current production communicate to Hayes and to their peers how their various responsibilities and projects are currently tracking, and that all have the opportunity to address challenges or crises as needed. A meeting typically begins with Hayes outlining her current activities and goals for the company, and then goes around the table for every staff member. There is also a weekly box office meeting, normally held immediately prior to the general staff meeting, between Hayes, the marketing manager, and the box office staff. It should be noted that the marketing manager does not have direct authority over the box office staff but holds a position parallel to the box office manager, dividing responsibility for earned revenue.

Following the conclusion of my internship there were changes to the staff of Southern Rep that are taken into consideration in the final chapter of this report. Moore left the company

in February of 2015 and soon after a managing director and replacement grant writer were hired. I am unable to describe with any first-hand authority if or how this has affected the administrative reality of the company. Because of the recent nature of these developments and the fact that the lack of a marketing manager is, as with the lack of a development director, unlikely to be a permanent reality for the company, I do not believe that these recent changes have any significant bearing on the SWOT analysis and recommendations made later in this report.

Programs

Mainstage Season

Southern Rep Theatre is a nonprofit, professional, producing theatre company that operates under Actors Equity Association's New Orleans Central Agreement. It produces four fully-staged, professional productions from fall to spring every year as its Mainstage Season. In keeping with Southern Rep's commitment to contemporary theatre, at least one production every year is either a world or regional premiere. As a member of the National New Play Network, Southern Rep participates in that organization's Rolling World Premieres, in which three or more NNPN-member companies produce the same new work within twelve months of one another with modest financial assistance from the National New Play Network.

Productions typically run four weeks, with evening performances Thursday through Sunday, and matinees on Sunday. The first week of a run usually begins with preview performances Wednesday through Friday, with an official opening night with full-price tickets on Saturday. Since losing its main venue at Canal Place in 2012, Southern Rep has staged its Mainstage productions at a number of New Orleans venues, including Mid-City Theatre, the

Ashé Cultural Arts Center, and the Art Klub. The average seating capacity of these venues has been just over 100.

Full priced adult tickets for Mainstage productions are \$40 for the current 2014-2015 season, with discounts available for seniors, students, teachers, members of the military, theatre professionals, and groups of ten or more. Ten dollar student rush tickets are also available ten minutes before curtain on Thursday evening performances. Southern Rep offers season subscriptions that confer both a reduced cost for individual tickets as well as a number of perks—including the ability to exchange performances without charge—not available to single-ticket purchasers. Because Southern Rep does not have a permanent venue, rather than reserving seats for set dates at the start of the season “Priority Patrons” (as subscribers are called) instead reserve tickets for dates as they approach and can request seating arrangements as space and demand allows. Season subscriptions only cover the Mainstage Season, and Priority Patrons must purchase their tickets for other events separately.

Lagniappe Series

In addition to its Mainstage Season, Southern Rep also produces the Lagniappe Series, an array of regularly and irregularly scheduled programs focused on providing opportunities for emerging theatre professionals.

6x6: The New PlaySlam is a monthly program in which a group of playwrights are presented with a theme and must quickly submit a ten minute play on that theme. Six of these submissions are selected and given a staged reading for a single performance. Literary manager Podewell maintains a regular group of 6x6 playwrights who are given the opportunity to submit. Recent themes have included “Sharks,” “Carol,” and “The Battle of New Orleans.”

3x3: The One Acts is an evening of three one-act plays. This program, presented a few times a year, gives select 6x6 alumni a few months to develop one-act plays to be staged off-book in a workshop production. Each new slate of plays are performed together in a two night run.

Debauchery! is a live, monthly soap opera written by Pat Bourgeois. The serial is a parody of soap operatic conventions and features a cast of regular, recurring, and guest stars. As with televised soap operas, *Debauchery!* relies on its regular audience, and its author operates an official fan page on Facebook. 6x6, 3x3, and *Debauchery!* are all currently presented by Southern Rep at Mid-City Theatre.

Southern Rep also offers the Ruby Prize, an annual award given for a new play by a woman playwright of color. The award is named in honor of Ruby Bridges, the first African-American child to enroll in a white school during desegregation. The winner is awarded a \$10,000 prize, a play development workshop at the annual New Play Bacchanal, a sponsored trip to New York, and a writing residency at Hedgebrook, a literary nonprofit for women writers located at Whidbey Island in Washington state. In addition, two finalists are selected to have their plays read at the Bacchanal.

Arts Education

Southern Rep refers to its Arts Education programs collectively as the “School to Stage Pipeline,” the aim of which is to give students opportunities that range from attending Mainstage performances to creating their own ensemble-based work.

Friedmann, Southern Rep’s education director, works with area schools and the production staff to coordinate free and discount student matinees for appropriate Mainstage productions. For each production, teachers are provided with a study guide prepared by the

education director, and after a performance students can participate in a “talk back” with the cast and crew of the production. This program helps teachers meet Louisiana Education Benchmarks & Standards.⁵

Afterschool Workshops are available for students ages 4-8 and 9-12, and Summer Workshops are available for students ages 4-8, 9-12, and 13-18. Workshops are always musical theatre workshops, and each involves a combination of basic acting and music training in addition to the rehearsal and performance of a musical play directed by Friedmann. The 9-12 age range was originally added for the fall of 2014 Afterschool Workshops in response to requests for a “tween camp” giving more opportunities for students of that in-between age range. The initial offering struggled to enroll enough participants, but the fact that it is returning for the summer suggests that Hayes and Friedmann have hope for its success. Up to three scholarships are available to encourage a diverse participation.

Youth Onstage New Orleans, LA—abbreviate as YONOLA—provides underserved fifth-grade students in New Orleans’ Treme-Lafitte neighborhood a free, weekly, in-school intensive. Theatre professionals and instructors in a variety of different disciplines are brought in to teach students about acting, directing, writing, and designing for live performance. Each semester, students in the intensive produce an original, ensemble-created work. The program is run in partnership with SUCCESS Prep Academy⁶ and KIDsmART.⁷

⁵ For more information on Louisiana Education Benchmarks & Standards: <https://www.louisianabelieves.com/resources/library/academic-standards> (Accessed April 9, 2015).

⁶ Develops leadership skills in students intending to go to college. http://successpreparatory.org/apps/pages/index.jsp?uREC_ID=216142&type=d (Accessed March 17, 2015).

⁷ Focused on integrating arts education into school curriculum. http://www.kidsmart.org/what_we_do.html (Accessed March 17, 2015).

Funding

According to Southern Rep's projected budget for fiscal year 2015,⁸ which begins on July 1, 2014 and ends on June 30, 2015, Southern Rep projects a total annual income of \$576,240 and annual expenses totaling \$570,707, leaving an income in excess of expenses of \$5,533. Earned revenue represents over half of annual income at \$329,240, of which \$247,005 is projected from box office revenue. Contributed income is projected at \$247,000 (equivalent to box office earnings). Foundation, corporate, and government support total \$113,000. An additional \$78,000 is derived from individual and board donations, and special events net \$56,000.

⁸ Appendix A.

Chapter Two: The Internship

Duties and Responsibilities

My decision to intern with Southern Rep Theatre was the result of working for the company for three months as a box office associate while the usual associate was performing in Southern Rep's production of *The Night of the Iguana* from February to April of 2014. The UNO faculty agreed to my continuing with the same company so long as I did not work in the capacity of a box office associate during the time of the internship, and the staff of Southern Rep agreed to this restriction.

My internship was in the areas of marketing and development, originally under the supervision of Rachel Gorman, who was at that time the marketing and development director. According to my original Letter of Offer, my duties and responsibilities were to include:

... [assisting] with the development, design, implementation, and dissemination of traditional marketing collateral (posters, postcards, brochures, etc), email and social marketing strategies, individual donor campaigns, newsletters, and collateral, interactive lobby displays, and special events. Interns research and foster opportunities for strategic community partnerships, relationships with special event speakers, new methods of audience engagement, potential grant opportunities, and new corporate partnerships. Interns also assist with the planning and implementation of the editorial calendar, production-related special events, and perform additional duties on an as-needed basis.⁹

While the scope of my duties and responsibilities eventually came to encompass almost all of these activities, circumstances led to my work dividing into three major phases over the course of

⁹ Appendix B.

the six month internship, punctuated by the departure of Gorman as marketing and development director and the eventual hiring of Michelle Moore as marketing manager. In the first phase, I worked independently on a series of projects under Gorman's supervision. In the second phase, I directly implemented Southern Rep's marketing strategy under Hayes' supervision. In the third phase, I had a regular schedule of ongoing responsibilities under Moore's supervision.

First Phase: June 2-September 1

I began my internship by assisting with the preparation for Southern Rep's Annual Gala, as well as assisting during the event itself on June 3. Subsequent to this, Rachel Gorman spoke with me about what were to be the bulk of my tasks over the summer. To begin with, I was to create a folder archive of the Gala and prepare hand-written thank-you notes for those who contributed items to the silent and live auctions. Long term assignments were to include researching corporate sponsorships and grants, designing and composing a donor newsletter, selecting past production photos as well as pulling quotes to incorporate into a new website that was then being designed, and researching the production history of plays that received world premieres with Southern Rep. Gorman and I were to have weekly meetings on Mondays to assess the progress of these assignments in advance of the general staff meetings on Tuesdays.

Producing the hand-written thank-you notes consumed much of the first two weeks of my internship due to both the time it took to write all of the notes as well as the ever expanding and evolving list of individuals and groups who needed the letters. These recipients also had a formal, typed thank-you letter for tax purposes included with the hand-written note. Individuals who purchased tables for dinner received a similar typed letter but no hand-written note. Each typed letter had to be filled out with the correct dollar amounts before they were printed out and

stuffed. Keeping track of the individuals and companies involved proved helpful when it came time to create the folder archive for the event.

For researching foundation and corporate grants for both a potential capital campaign as well as general operational support, Gorman or Hayes would give me a name or list of names and I would collect and present as much information as I could find on those prospects and the companies they had awarded in the past. This was often challenging as I found that a great many foundations have a poor or non-existent web presence. I was also sent off-site to the offices of the Louisiana Association of Nonprofit Organizations (LANO) to use its free-of-charge access to the Foundation Center's Grant Search database, both to conduct blind searches as well as to find more information on already identified prospective foundations. I also identified local consulting firms with experience in feasibility consulting for nonprofits.

The donor newsletter originated as a promise to those who contributed to the Annual Ask in the fall of 2013. Thank-you packages for that year's donors were sent out in the spring of 2014, during the time I was employed by Southern Rep as a box office associate but, as of June, no work had been done towards the newsletter. Gorman assigned me to design and write the newsletter for the summer with the expectation that the resulting template could be used for future editions.

I proposed that each newsletter should include a "Word from Aimée Hayes," a Q&A with an individual involved in one production, a profile of an individual involved in another, and more general information regarding Southern Rep and the Mainstage Season to fill the layout. Gorman agreed to the features and that the newsletter should fill the front and back of one letter-size sheet of paper. Since the upcoming productions for the fall were the National New Play Network Rolling World Premiere of *Broomstick* and the regional premiere of *Detroit*, I drafted a

series of questions for John Biguenet, the author of *Broomstick*, and a profile of Lisa D'Amour, the author of *Detroit*. Gorman selected the questions she would send to Biguenet, and gave me revisions on the profile of D'Amour. On the day that I was going to provide Gorman with the second draft of the profile, it was announced that *Detroit* would be pushed to June of 2015 and be replaced in the late fall by a Lagniappe Series production of *A Christmas Carol*, so the profile of D'Amour had to be shelved in favor of a profile of John "Spud" McConnell, who was reprising the role of Scrooge from Southern Rep's 2012 production of the same adaptation. For reasons of space, only four of Biguenet's responses could be included. I applied my knowledge of Adobe InDesign to learn Microsoft Publisher in order to complete this project.¹⁰

Selecting production photos for use on the then in-development website was a simple, but time consuming, process. Hundreds of photos from all Southern Rep productions dating back to 2007 are stored on the office server. For each production photo album, I went through and made simple yes or no selections, followed by a second pass to end up with only the most dynamic selections that would be visually appealing when cropped horizontally as header images.

Southern Rep did not have a record of the subsequent production history of the plays that it had premiered. For this project, I used Southern Rep's catalogue of its past productions, which indicates world premieres, and researched these titles online. This required deeper research into the early history of Southern Rep, and in some cases the history of a play and its author, as it was not always clear whether an early production was a premiere, a short piece, a full production, or a staged reading. After speaking with Gorman and Hayes, I focused on fully-staged, full-length world premieres in both the Mainstage Season and Lagniappe Series, and only documented subsequent productions that were likewise fully-staged, disregarding staged readings. This

¹⁰ Appendix C.

information was used by Gorman in grant applications, and should be of value to the company in the future, especially if the catalogue is periodically updated.

During the first two months of the internship, my schedule was very irregular as the aforementioned Monday meetings were almost never observed and it was often unclear when Gorman would be available to go over the progress of my work. Often, my current slate of projects would be either finished or unable to proceed without instruction or assessment. At these times, I would give her either an update or a deliverable, depending on the nature of the project, and on some occasions had to wait days to receive feedback and new assignments. This situation improved during the last few weeks that Gorman was in New Orleans, as the large number of grant applications due in the summer were completed, and there came to be more tasks that required us to interact directly on a regular basis.

As the original projects came to completion, additional assignments included creating a spreadsheet of local ad rates, creating an introduction for a proposed media kit, compiling checklists for grant applications in order of due date to help Hayes keep track of the development process (Hayes is responsible for preparing any financial documentation that needs to be attached to an application), copyediting grant applications, creating Facebook events, miscellaneous office-related tasks, and becoming familiar with Constant Contact. Southern Rep uses Constant Contact for both e-blasts to its general contact list and press releases to media contacts. Email marketing became a major ongoing responsibility for me following Gorman's departure. The aforementioned media kit never came to fruition, but the introduction I created was eventually adapted into a page on the company's new website.¹¹ It was also during this time

¹¹ Appendix D.

that Gorman announced that she leaving New Orleans in September, but would continue to write grants for Southern Rep till the end of 2014.

Gorman wanted to begin preparing the company's newly designed website so that it would be ready to go live by the end of August, prior to her departure. Complicating matters, this subject was not raised until the staff meeting in the first week of August, and she would be on vacation for the second and third week of August. This left only one week before her vacation and one week after it for us to work together. Southern Rep's old website was updated and maintained by the company's third-party graphic designer, whereas the new website would be a custom Wordpress template designed by a third-party developer but updated in-house by the Southern Rep staff.

After working with Gorman the day before she left for her vacation, I took over the responsibility of inputting the content of the website and ensuring its functionality before it could be shown to Hayes for final approval. This involved extensive communication with the developer, as well as an off-site meeting, so that he could address my concerns as they arose. Gorman had not left me with any details of the original design expectations, and it was a challenge both before and after the launch of the website to determine what adjustments fell within the scope of the developer's contract and what he would consider additional design work requiring new fees. I also worked together with other members of the staff to ensure that the pages on the website pertaining to their departments were sufficiently detailed. This project also had to be balanced with the other responsibilities that had been left to me during Gorman's vacation. When Gorman returned we continued making adjustments until it was ready for Hayes' final approval. Then we learned that the developer would be out of the country for the next few weeks, and so the website ultimately did not go live until late September.

Second Phase: September 2-September 21

Gorman left behind a Marketing Manual to help her replacement, as well as Hayes and me, in ensuring that the normal marketing strategy and practices of Southern Rep continued with minimal interruption. Included in the Manual was a suggested marketing calendar for the season. Hayes and I went over the plan for the month of September, during which time Southern Rep would be rehearsing and promoting the upcoming premiere of *Broomstick*. She delegated to me responsibilities that included email marketing through Constant Contact, writing press releases,¹² updating Facebook, scheduling the publicity and production photo shoots for *Broomstick*, and working with Southern Rep's graphic designer and printer to complete the season brochure¹³ and *Broomstick* postcard.¹⁴ Since my part-time schedule limited how much work I could complete each week, Hayes delegated other jobs on the marketing calendar to White and DeMartin. Additional duties for me included assisting Gorman and Hayes in the preparation of grant applications over long distance, checking the company's "PR" email account (where all responses to e-blasts and press releases are sent), and responding to requests for information from the press forwarded to me by Hayes. I also took the opportunity created by the web developer's absence to help all members of the staff to log into the unpublished website and provide me with feedback on the pages relevant to their work.

During this time I was effectively responsible for carrying out Southern Rep's marketing strategy, although under a greater amount of supervision by Hayes than I might have experienced had I been a salaried employee. Since my duties and responsibilities were becoming more

¹² Appendix E.

¹³ Appendix F.

¹⁴ Appendix G.

regular and ongoing, and to facilitate communication with Hayes, I established a four-hour-a-day, five-day-a-week schedule in the office that became my routine for the remainder of the internship.

Third Phase: September 22-December 5

On Michelle Moore's first day, we had a meeting in which I explained to her the work that I had been doing in the absence of a full-time marketing manager. Since I was more familiar than her with both Constant Contact and Wordpress, email marketing and website maintenance remained my core responsibilities. I also initiated a Throwback Thursday¹⁵ series for Southern Rep's Facebook page using my knowledge of Southern Rep's photographic archives, continued to assist Gorman and Hayes with fund development, and performed any additional assignments as they arose.

When I first became involved with Southern Rep's email marketing, little time or effort had been put into the look of what was sent out, or into a regular, planned schedule of e-blasts. Emails typically featured Southern Rep's orange, red, and yellow color palette, but with a cluttered standard template and with little consideration for visual elegance, resulting in a dated and unprofessional appearance.¹⁶ After Moore arrived and I had more time available, I began experimenting with cleaner, more modern approaches¹⁷ and we agreed that improving the look of Southern Rep's email marketing was to be a priority going forward.

Gorman had prescribed the sending of twice-weekly e-blasts in the lead up to and run of *Broomstick*, which through my coursework at UNO I understood to be an excessive schedule. I

¹⁵ A social media trend of posting remarks and images related to the past of an individual or organization.

¹⁶ Appendix H.

¹⁷ Appendix I.

was reluctant to change this since my goal during the interim period had been to follow the Marketing Manual and calendar as given. Moore shared my concern about overwhelming our contact list, but we found it a challenge at first to bring the staff to appreciate the need for limiting our e-blasts to once a week except in the rarest of circumstances. I printed out a chart and table of our declining open rates and increasing opt-out rates over the period of increased scheduling since late August, which Moore was able to use in making our case.

Moore and Hayes became interested in this data provided by Constant Contact. Hayes attended Playwrights Horizons' production of *Boo! Candy* and received a thank-you email from them, which she and Moore decided we should emulate for *Broomstick*. The plan was for me to create distinct thank-you emails for both single-ticket buyers and subscribers, and to send these emails after every performance using addresses obtained by the box office. We would then look at the open, click-through, and opt-out rate for both groups for each performance. Various versions of these thank-you emails were tested, some focusing on *Broomstick*¹⁸ but others emphasizing *A Christmas Carol*¹⁹ or upgrading to season subscriptions,²⁰ with distinct color palettes for each but the template remaining the same. I pointed out early on that neither "Donate Now" nor "Support Us" buttons were clicked by single-ticket buyers. Moore agreed to let me replace this button with one to "Buy Tickets" for *A Christmas Carol*, which proved far more effective. During this experiment, we did not add newly acquired contacts to the general list until after the run of *Broomstick* was complete.

Moore and Hayes liked the template that I created for these thank-you emails, and it became Southern Rep's standard template for all e-blasts going forward. Moore had our graphic

¹⁸ Appendix J.

¹⁹ Appendix K.

²⁰ Appendix L.

designer create headers for different productions and programs based on our pre-existing artwork, and I sampled the colors in each of these headers to establish distinct color palettes to be used depending on the content of each e-blast. The standard procedure for email marketing was for me to prepare an email and draft its language based on the evolving schedule, and for it to be copyedited first by Moore and then by Hayes. Moore and I endeavored to schedule e-blasts as many hours or days in advance as possible.

For Throwback Thursday, each week I posted a production photo from a previous season with that production's credits. I had originally intended to cleverly tie in each week's post with current and upcoming events from Southern Rep, but stopped after the first month as the connections became increasingly tenuous. I found a CD-binder with photos that predated what was available on the office server, which helped to extend the life of the series.

One of my more significant development-related tasks during this phase was to help Gorman put together Southern Rep's progress report for its grant from the Foundation for Entertainment Development and Education. In addition to copyediting and acting as a go-between to collect needed documents from various departments, I also assembled a PDF of production photos and marketing collateral from the summer and fall up to that point.

Another development project was assisting with Southern Rep's annual grant application to the Shubert Foundation. For me, this included copyediting, finding multiple reviews for every Mainstage production going back two full seasons plus the current one, as well as typing up financial information provided by Hayes and DeMartin using the spread sheets provided by Shubert.

At Hayes' request and in anticipation of Gorman's last day as a grant writer and my last day as an intern, I created a wall calendar of upcoming grant-related due dates for the months to follow.

Additional responsibilities included but were not limited to assisting with rough drafts and copyediting for press releases and other documents, creating events on Facebook, updating social media, compiling content for the playbill for *A Christmas Carol*, and joining other staff members in filling envelopes for the Annual Ask. Maintaining the website, which went live soon after Moore's arrival, became a shared responsibility as Moore became more familiar with Wordpress in general and the custom template in particular. I created a guide to updating the website back in August, which I made available on the office server and occasionally updated as the design was adjusted before and after the launch. It was my intention that anyone who had to update the website in my absence would be able to use the guide for assistance and pointers.

Starting at this time, a major focus for the whole company was preparation for the premiere of *Boudin: The New Orleans Music Project* in April of 2015. The project, in partnership with WWOZ, was conceived by Sean Daniels (at that time an artist-in-residence for the Geva Theatre Center in Rochester, New York), and was to be curated by Daniels and Hayes from written, audio, or video submissions answering the question: "How has New Orleans music saved your soul?" Claire Bangser, a local "visual storyteller," was hired as an artistic coordinator responsible for organizing the volunteer "Story Krewe." There was also a call for visual art submissions to be incorporated into the set design of the production. A carefully designed and implemented marketing strategy was needed in order to explain the unique nature of *Boudin* to the press and general public.

Moore and I worked together with Bangser, whose job included creating and maintaining a *Boudin* Story Krewe Tumblr, to develop the artwork and language for the project in order for it to be both visually striking but consistent across all media. Hayes was extremely exacting about uniformity across e-blasts, Tumblr, invitations, and other physical and electronic collateral. My contributions to the project included assisting Moore and Bangser, writing a “one-pager” to be handed out explaining the various components of the project,²¹ creating a profile and campaign on the online platform Submittable to manage the visual art submissions, and assisting with the *Boudin* launch party at the New Orleans Music Factory on the penultimate day of the internship.

²¹ Appendix M.

Chapter Three: Strengths, Weaknesses, Opportunities, and Threats

Strengths

New Play Development

Southern Rep Theatre's first and foremost strength is its commitment to new play development. Its membership in the National New Play Network, involvement in numerous Rolling World Premieres and conventional world premieres, as well as its support of emerging local playwrights through the Lagniappe Series establish a point of differentiation for the company and help to set it apart from other theatre producers in the city of New Orleans. Aimée Hayes and the staff of Southern Rep are passionate about contemporary theatre and dedicated to the mission of the company. Producing new plays also helps the company to build relationships with playwrights across the nation.

Reputation

Southern Rep has sustained a devoted core of patrons despite lacking a permanent venue, having performances around the city, and producing unfamiliar content. This is because of the dedication and expertise that the company has shown over its nearly thirty-year existence. Local print media have testified to the reputation that Southern Rep has cultivated for itself.²² It is seen as not only New Orleans' professional theatre company but as a company with a unique purpose and production history.

²² Theodore P. Mahne, "Southern Rep's 'Streetcar' Worth the Ride for Hayes' Performance as Blanche," *The Times-Picayune* (March 26, 2012), http://www.nola.com/arts/index.ssf/2012/03/southern_reps_streetcar_worth.html

The Board of Directors

The members of the board at Southern Rep are generous with their money and their time, but are not overly involved with the day-to-day administration of the company. At fourteen members, the board is of average size for a governing body of a theatre company of Southern Rep's budget and longevity.²³ There is also a good mixture of long-time members and newcomers, allowing the governing body to benefit from greater experience and institutional memory as well as fresh approaches and ideas.

Weekly Staff Meetings

During my internship, the weekly staff meetings—mentioned earlier in this report—were always observed except in the most extenuating circumstances. For an administrative staff as small as Southern Rep's, having a meeting in which the entire team can understand what is going on in each department and with each staff member is invaluable. Everyone is able to see how they and others are contributing to a larger goal. Since every staff member has the opportunity to provide updates and ask questions on a weekly basis, challenges can be addressed as they approach rather than as they are happening or have already happened as is the case when workplaces have monthly or irregular meetings.

Flexible Season Subscriptions

Southern Rep's use of a "flex plan"-type season subscription model is in line with a general trend in American theatre that allows patrons to enjoy the benefits of a traditional subscription package but in a way that is more attuned to contemporary lifestyles and expectations of convenience, low pressure, and flexibility.²⁴ Rather than commit to seats and

²³ Zannie Giraud Voss et al., "In Whom We Trust V: Theatre Governing Boards in 2013," *Theatre Communications Group* (March 2014), <http://www.tcg.org/pdfs/tools/GoverningBoards2013.pdf>

²⁴ Jonathan Mandell, "Subscribe to This," *Theatre Communications Group* (November 2012), <http://www.tcg.org/publications/at/issue/featuredstory.cfm?story=2&indexID=24>

dates for an entire season of plays in advance, patrons appreciate knowing that they do not have to select a date until closer to the run of each play, and that they will not be penalized if they need to change their plans during the run.

Weaknesses

Flat Organizational Structure

Southern Rep has a flat organizational structure, in which employees—with the possible exception of the box office associate—are on the same level answering to a single manager. This hierarchy is to be expected for a company with only ten or so staff members at any given time, but it does have its weaknesses. Flat organization tends to be used in situations in which one manager oversees employees without middle management. However, at Southern Rep, those employees are all “managers” or “directors” with departments of their own but no staff. The practical result is that employees have titles and responsibilities, but lack authority and support.

Even with these titles, Southern Rep employees tend to fall into a trap common in other flat structures, where job functions become unclear and for many projects everyone becomes a generalist. At Southern Rep, this is because, regardless of the titles that have been assigned, there are plenty of gaps and grey areas and at the end of the day certain tasks need to be done and someone has to perform them. Gaps lead to occasions where staff members are asked to take time away from their regular duties and take responsibility for tasks outside of the scope of their positions. Grey areas lead to occasions where staff members take responsibility for tasks that would be better handled by different departments.

No Permanent Venue

Not having a permanent venue has placed a logistical strain on the company. It is also a frequent topic of conversation between patrons, the press, and the staff. Beyond inquiries into when Southern Rep will have a new “home,” there are also occasional complaints from patrons regarding the quality of the venues rented for performances. For example, the Art Klub—used most recently by Southern Rep for its production of *The Night of the Iguana* in the spring of 2014—was objected to by some who were dissatisfied with the building’s lack of restroom facilities and unfinished interior. Furthermore, the office space that Southern Rep is currently renting is very small and shares a conference room with other tenants, making it difficult to hold meetings.

No Market Segmentation or Targeting

Currently, Southern Rep assumes that its audience is uniform across all platforms, including Facebook, Twitter, other social media, email, printed collateral, advertising, and press. The company understands that the individual potential patrons receiving e-blasts may not be the same individuals looking at posters in coffee shops, but at this time the approach used for the one is the same as the approach used for the other.

Donor Levels and Benefits

Southern Rep’s individual donor fundraising includes donor benefits that are cost inefficient at the lower end and impractical at the higher end. The core of its efforts is the so-called “Annual Ask,” a letter campaign asking for support that is mailed every fall to priority patrons as well as others who have donated in the past or are thought to be potential supporters. Most respondents contribute less than \$500. The donor levels, of which there are eight, range from \$100-\$149 to \$10,000-\$19,000. The benefits associated with each level are too numerous

and too easily earned. Even those donating \$100-\$149 are entitled to a commemorative poster and invitations to special cocktail parties. For less than \$500 a donor receives a tote bag, mug, and complimentary drink. For levels starting at \$500, a donor is entitled to a parking voucher (despite Southern Rep not controlling its own parking from venue to venue), among other increasingly unfeasible benefits. Packing and mailing the eight distinct thank-you packages at the end of the season is expensive and time consuming considering the revenue-to-expense ratio involved.

Opportunities

A Permanent Space

Southern Rep has been actively searching for a permanent location. Acquiring one would eliminate the time and resources currently expended by the company in securing third-party venues. It would also mean avoiding the challenge of addressing each new location's unique requirements, space considerations, and parking conditions. Having a more open and presentable office space on site would allow for greater flexibility in holding meetings amongst the staff and with outside groups.

A Large Talent Pool for Interns

New Orleans is home to four universities with theatre programs (Tulane, Loyola, UNO, and Dillard) from which Southern Rep can draw interns at both the undergraduate and graduate level, in addition to the prospect of drawing from programs in administrative areas such as communication, marketing, and, of course, arts administration. Continuing and expanding the company's commitment to taking on interns in a variety of areas would be beneficial to the staff

during the fall-spring period of the Mainstage season especially, assuming interns are carefully selected for their capacity to provide meaningful assistance.

Sponsorships and Community Partnerships

Southern Rep is dedicated to fostering community partnerships, typically in the form of turning designated performances into fundraisers for local nonprofits, as well as presenting productions “in partnership” with larger nonprofits such as the Tennessee Williams/New Orleans Literary Festival. As the practical reason for these partnerships is to expand the potential audience for Southern Rep’s productions, a more comprehensive approach to partnering would have a positive effect on the company’s reach. The opportunity exists for Southern Rep to foster partnerships and sponsorships that benefit the company beyond connecting with new audiences. This includes establishing relationships that can support Southern Rep’s work through fundraising and in-kind donations and assistance.

Threats

Changes in Foundation Support

Foundation support for the arts has declined since 2009.²⁵ For a company as small as Southern Rep, the loss of even one relied-upon grant, or a reduction in the size of a grant compared to previous years, can have a drastic result. Southern Rep’s foundation support for Fiscal Year 2015 is anticipated to be \$62,500, 25% of contributed income. The loss of an anticipated \$10,000 or even \$5,000 grant would have a significant impact on the ability of the company to carry out its mission.

²⁵ Steven Lawrence and Reina Mukai, “Foundation Grants to Arts and Culture, 2009: a One-year Snapshot,” *Grantmakers in the Arts Reader* 22, No. 3 (Fall 2011): 3, http://foundationcenter.org/gainknowledge/research/pdf/artsfunding_2011.pdf

Newer Companies

Southern Rep currently stands alone as the preeminent, nonprofit regional theatre company in New Orleans. This means that Southern Rep's main competitors in local theatre production are newer, smaller companies, of which the NOLA Project has been the most prominent in the past few years. Although it has not happened in New Orleans yet, a theatre community that is home to two or three nationally recognized, professional year-round companies would be a challenge to Southern Rep's current prominence in that sector.

The Revitalization of Established Companies

In the past few years, local theatre companies such as Le Petit Theatre and venues such as the Saenger Theatre and the Orpheum Theater have returned to full operations and are back in the public eye. While a percentage of the audience for these institutions can be considered distinct from Southern Rep's own, it is likely that there is a crossover audience as well. Southern Rep is likely to experience more competition from these companies now and in the future than it had following 2005 when Hurricane Katrina temporarily shrank the city's offerings for live theatre.

Chapter Four: Best Practices

Management

In “A Great Confusion in Theater Management,” Wayne State University professor of theatre Anthony S. Rhine argues for a distinction between the concepts of leadership and management as they pertain to theatre administration.²⁶ Rhine compares his own leadership theory to the management and leadership theories of two other experts.

Rhine begins by summarizing the ideas of management theory pioneer Peter F. Drucker. According to Rhine, Drucker conflates leadership and management and emphasizes the importance of hierarchy in management. In this view, a lack of authority leads to anarchy, and anarchy is “the absence of management.”²⁷ For Drucker, good management makes people “capable of joint performance through common goals, common values, the right structure, and the training and development they need to perform and to respond to change.”²⁸

Rhine contrasts Drucker’s work with that of James McGregor Burns, who also conflates management and leadership but claims that “leadership” is divided between transactional and transformational components. “Transactional leadership” is “based on a series of transactions between manager and managed” and Burns derives this concept from Drucker’s work on management.²⁹ “Transformational leadership” gives power to employees through increased responsibility, assuming that said employees are the best equipped to address needs where they see them.³⁰

²⁶ Anthony S. Rhine, “A Great Confusion in Theatre Management,” *Journal of Arts Management, Law & Society* 36, No. 1 (2006): 33, *Academic Search Complete*, EBSCOhost (accessed February 28, 2015).

²⁷ *Ibid.*, 35.

²⁸ Drucker, quoted in Rhine, “A Great Confusion in Theatre Management,” 35.

²⁹ Rhine, “A Great Confusion in Theatre Management,” 36.

³⁰ *Ibid.*, 36.

Rhine argues that the two forms of “leadership” described by Burns are actually forms of *management*. According to Rhine, the most important feature of *true leadership* is vision.³¹ Rhine separates management and leadership, contending that leaders establish a vision for the future, while managers work to make that vision a reality using both the transactional and transformational approaches defined by Burns as “leadership”. Rhine claims that “clarity of goals is not necessarily a trait of leadership,”³² and “a manager, not the leader, assumes the clarification duties.”³³

Looking at Southern Rep, Aimée Hayes’ leadership style can be compared most closely to Drucker’s management theory or Burns’ notion of “transactional leadership.” Burns’ “transformational leadership” is only used infrequently, and Rhine’s distinction between leadership and management is not made. Hayes provides the vision, but she also clarifies the goals and plays a significant role in developing the strategies. The rest of the staff responds to those goals but are not given the authority to implement change at any level without extensive consultation with Hayes.

Rhine’s essay includes the results of a survey he distributed to 396 theatre companies in the United States, with 206 responses. Individuals who completed the survey were to have hiring authority. They were asked to rate a series of fifty-seven traits from one to five, based on the importance that an applicant for a management position possess that trait. These fifty-seven traits were grouped into nine categories: character, leadership, board relations, fundraising/development, personnel management, labor relations, fiscal management, marketing and public relations, and theatre specific/artistic.³⁴ The character (4.1), leadership (4.0), and

³¹ Rhine, “A Great Confusion in Theater Management,” 37.

³² *Ibid.*, 39.

³³ *Ibid.*, 40.

³⁴ *Ibid.*, 40-41.

board relations (3.7) categories contained the traits considered most necessary by respondents. The traits in the fiscal management (3.0), marketing and public relations (3.0), and theatre specific/artistic (2.6) categories were on average considered the least necessary.³⁵ It should be noted that these categories are ranked based on the mean of the traits contained within each category and that respondents were not asked to rank the categories themselves. For example, although the mean of the traits in the fiscal management category was lower than in most of the other categories, budgeting, one of eight fiscal management traits, had an average rating of 4.3, placing it near the top of the fifty-seven traits if they are not sorted into categories.³⁶

Rhine emphasizes that the results of his survey are intended to help faculty in theatre management to better prepare their students for the expectations of prospective employers.³⁷ It can also be assumed that the over two hundred officers and board members who participated based their responses on what their experience in the field leads them to consider the qualities necessary for successful leadership in a theatre company.

Marketing

A marketing director or manager must take the vision of the artistic and managing directors (or in the case of Southern Rep, the producing artistic director) and construct out of it a marketing strategy. In her book *Arts Marketing Insights*, Joanne Scheff Bernstein writes that to plan this strategy, the marketing director should begin with a strategic analysis by considering the mission of the organization in comparison to the organization's strengths, weaknesses,

³⁵ Rhine, "A Great Confusion in Theatre Management," 44.

³⁶ *Ibid.*, 44.

³⁷ *Ibid.*, 42.

opportunities, and threats.³⁸ From here, a marketing plan can be devised by determining the goals for the period of time ahead, creating a strategy to accomplish those goals, and the means by which that strategy will be implemented.³⁹ During the implementation of the marketing plan, the marketing director must continue to track the correlation between the strategy and sales results, adjusting tactics or even the strategy accordingly.⁴⁰ The creation of a successful strategy requires careful segmentation, targeting, and positioning.⁴¹

Currently at Southern Rep, marketing efforts emphasize promotion and communication, involving advertising, direct marketing and public relations. The processes of developing, implementing, and tracking an overall marketing strategy are marginalized following any planning done at the start of the season.

Bernstein describes the concept of “augmented product,” in which the product offered by a theatre company is not simply a performance that can be seen by customers with the purchase of a ticket, but a number of ancillary benefits that a marketing director devises in order to sell the “core product.”⁴² Southern Rep does offer a large array of benefits associated with purchasing season subscriptions and is active in promoting special events such as talk-backs and benefits for certain performances at no additional charge. However, more work could be done to make the connection for the public between the cost of the ticket or the subscription on the one hand, and the value of the core and augmented products on the other.

³⁸ Joanne Scheff Bernstein, *Arts Marketing Insights: The Dynamics of Building and Retaining Performing Arts Audiences* (San Francisco: Jossey-Bass 2007), 68-70.

³⁹ *Ibid.*, 70.

⁴⁰ *Ibid.*, 70-71.

⁴¹ *Ibid.*, 81-84.

⁴² *Ibid.*, 92-93.

Boise Contemporary Theater

Boise Contemporary Theatre (BCT) is a company similar in its size, mission, and operations to Southern Rep Theatre, whose current status might reflect where Southern Rep would like to be in the future. In particular, BCT's approach to individual donor fundraising could offer some insight into its growth.

Boise Contemporary Theater is a small, professional theatre company, founded in 1997, whose mission is "to create theater that invites all of us to imagine something new."⁴³ According to the Theatre Communications Group's website, its budget for 2014-2015 is \$750,000.⁴⁴ It offers a September through June season of plays, with a focus on new and contemporary work, and operates under Actors Equity's Small Professional Theatre (SPT) contract.

BCT operates its own stand-alone venue, opened in 2000. Its main stage is a 230-seat black box theater. The outfitting of the venue was aided by another local venue, the Egyptian Theatre, which donated its seats after a remodel, and the Idaho Historical Society, which has loaned the BCT a set of chandeliers for its main hall.

BCT's 2014-2015 main stage season includes three world premieres (*Narwhal! Unicorn of the Sea*, *Fata Morgana*, and *The Fisherman and His Soul*) and one previously produced, contemporary play (*Venus in Fur*). The company is also producing the world premiere of a site-specific piece with audience participation, *SuperSecretSiteSpecificSomething*, as an "add-on performance." Despite its mission, BCT is not a member of the National New Play Network.

BCT's output is supplemented by the 5x5 Reading Series and the Children's Reading Series. Plays are presented in the form of readings, as with Southern Rep's 6x6, but are given multiple performances, as with Southern Rep's 3x3. Previously produced plays are chosen, but

⁴³ <http://bctheater.org/about-bct/bcts-mission> (Accessed March 21, 2015).

⁴⁴ http://www.tcg.org/tools/profiles/member_profiles/profile_detail.cfm (Accessed March 3, 2015).

BCT's focus for new play development is in the main stage season, where three out of four plays this season are original, compared to two out of four (including one Rolling World Premiere) with Southern Rep. BCT's education program is the BCT Theater Lab, with a one-week Spring Break Camp for ages 6-12, and a two-month Spring Session for ages 12-18. The older lab requires an audition. The purpose of the labs is for students in each session to write, rehearse, and perform a new play with the instruction and assistance of theatre professionals. Scholarships are available by request based on need. BCT also offers weekend workshops as "Flash Labs."

According to the company's website, the staff includes an artistic director, managing director, equity stage manager, finance director/development associate, patron communications director, associate artist/education director, associate artist, box office assistant, and accounting assistant. As with Southern Rep's board of directors, BCT's board of trustees has fourteen members. Comparing the two companies, the administration of BCT includes leadership (the artistic and managing directors), management (the finance director and patron communications director), and staff (the associate artists, the box office assistant, and accounting assistant), whereas the administration of Southern Rep includes a leader-manager (the producing artistic director) and management-staff (everyone else).

Like Southern Rep, BCT has eight levels of donor support, which the latter refers to as "membership." BCT's levels are much smaller than Southern Rep's, at \$5+, \$50+, \$100+, \$250+, \$500+, \$1,000+, \$2,000+, and finally a Producers Circle, which will be elaborated in the next paragraph. The benefits offered by BCT tend to be in the form of vouchers, invitations, special offers, and free tickets. Free parking for performances is offered, but at the \$1,000 level rather than the \$500 level at Southern Rep, and BCT is capable of consistently honoring this promise as its performances are all held in the same location, which is under its control. Starting the levels at

\$5 allows donors with less disposable income to feel that their contributions are welcome and important. By offering benefits that reflect a cost for the company without requiring significant time or labor to produce, BCT conveys the value of philanthropic support without burdening the staff.

BCT's Producers Circle asks supporters to pledge an amount of \$1,000 or more per year for three years. This pledge drive, implemented in 2013, is referred to as an investment in the "artistic legacy" of BCT.⁴⁵ The income from the Producers Circle is stated to go towards a building fund for the maintenance and improvement of the facility, operations expansion, and a five-year plan. This approach, including the use of a pledge card,⁴⁶ is intended to help donors feel as if they are participating in a project together with the company.

⁴⁵ Appendix N.

⁴⁶ Appendix O.

Chapter Five: Recommendations

Management

Since Southern Rep now employs a managing director in addition to a producing artistic director, the staff should be grouped into two overarching departments. The current development, marketing, and box office staff should work together under the authority of the managing director, while the current literary, education, and production staff should work together under the authority of the producing artistic director. As the staff adjusts to this structure, the part-time office manager should assist both the managing and producing artistic directors until such time as it is clear which department would make the most efficient use of her current job functions.

This recommendation assumes that Southern Rep intends to rehire for the positions of marketing director (vacant since February of 2015) and development director (vacant since September of 2014) at some point over the next twelve months. Given the important but time-consuming nature of writing grant applications, Southern Rep should continue to employ a part-time grant writer, while the development director would be responsible for individual donor fundraising, corporate sponsorship, and partnership strategies.

As the education director is already supported by the Intern Company in the summer, the literary and education directors should expand to use the assistance of interns during the fall-spring season as well. It can be assumed that the cast and crew hired for each production would also fall under the authority of the producing artistic director, but that no additional year-round production staff would need to be hired beyond the current technical director.

Each department should establish its goals for the July-June fiscal year and develop a strategy or strategies to achieve those goals. This includes looking at the successes and failures of previous years and taking a formalized and comprehensive approach to growth. The focus of the two directors should be to facilitate the implementation and tracking of their departments' strategies, ceding day-to-day authority for ground-level decision making to the individual staff members under their control.

While individual staff members should be in regular dialogue with their directors, each overarching department should meet weekly in order for individual staff members to be kept informed of one another's work. This is in addition to the current general staff meeting, which under the proposed system would likely only need to take place on an every-other-week or monthly basis.

Because of the overlapping nature of the responsibilities of development, marketing, and box office staff, great care should be taken by the managing director to ensure that each staff member has a clear understanding of his or her responsibilities. When the work of one staff member includes a component that should be performed by another, clear procedures should be in place to facilitate efficient collaboration. In addition to tracking goals and strategies, weekly departmental meetings should be used to organize collaborative efforts between staff members.

Marketing

Southern Rep must develop and follow through with a detailed marketing strategy, and market segmentation and targeting in particular are two strategy components on which the company should focus. Southern Rep hired a firm to conduct market research over five years ago, and should do so again, as that data corresponds to a time in which Southern Rep had a

permanent venue and a corresponding larger audience. It is only after obtaining up-to-date information on its current and potential audiences that Southern Rep can begin to make informed decisions on segmentation and targeting.

The core ongoing programs of the Lagniappe Series—6x6, 3x3, and the New Play Bacchanal—are under-attended, and the marketing director and literary manager should work together to increase ticket sales for these programs over the next five years. During this period, the marketing director should plan a distinct marketing strategy for the Lagniappe Series, focusing on understanding the audience currently served by the Series, and how to attract more within that market segment as well as attract new audiences. Whereas current language regarding the Lagniappe Series focuses on what opportunities 6x6, 3x3, and the New Play Bacchanal offer to emerging theatre professionals, the marketing language should convey to potential audiences what these programs offer to *them*. Since Lagniappe programs tend to run only one or two performances at a time, the sixty percent attendance goal that might be typical for a production with multiple performances is not sufficient, and the goal should be to achieve attendance as close to one hundred percent as possible. This recommendation assumes that these programs cannot easily be expanded to more performances, which is likely the case given that a nearly full house for two performances of a 3x3 program is more cost-efficient than sixty percent house for four performances of the same program.

When marketing the Mainstage Season, the focus should be on creating a connection for potential single-ticket buyers between the cost of a ticket on the one hand and the value of the entire experience on the other. The dissemination of positive reviews during the week after opening cannot be the final statement from Southern Rep as to *why* a theatre-goer should attend the current production. Single-ticket buyers are not the same audience as subscribers, and the fact

that they have not purchased subscriptions at the start of the season suggests that they do not necessarily recognize the value of what Southern Rep offers without additional motivation. At the very least Southern Rep should acknowledge internally that there will always be a certain percentage of potential audience members each season who do not view their lifestyles as conducive to subscribing to the arts and therefore the company must communicate with them in ways distinct from how it communicates with core patrons.

E-blasts and social media accounts primarily reach those individuals who have already purchased tickets in the past. E-blasts should therefore only be used to make current patrons aware of special events and news, and to remind previous single-ticket buyers to purchase tickets for the current productions. The focus of social media should be on shareable and retweet-able content, which has the potential to exponentially increase engagement with Southern Rep's social media content, and most importantly to reach individuals who do not currently follow Southern Rep's activities. Press releases, collateral, and paid advertising, on the other hand, currently focus on basic information such as announcements, upcoming productions and special events and should be balanced with language and media aimed at appealing to new customers. The potential single-ticket buyers that encounter these marketing outputs can be considered the "general public," as they are the individuals who have not elected to receive information directly from Southern Rep.

Development

At present, Southern Rep's fund development is strongest in the area of foundation support, and the areas for improvement include individual donor fundraising and corporate sponsorships. At least in the past few years, Southern Rep has considered grant writing to be the

primary function of the development staff member or members. As recommended earlier in this chapter, the responsibilities of grant writing should be spun off from the rest of fund development in order for any future development director to pay adequate attention to contributed income in its entirety.

Philanthropy must be encouraged at all income levels. Currently, donations under one hundred dollars are only explicitly requested at Mainstage performances, where all programs include an envelope requesting the bearer to insert twenty dollars and leave it in a designated jar. This approach is not especially successful for a number of reasons, including the unclear design of the envelopes and the resulting confusion of many patrons. The “Support Us” button, occasionally used in e-blasts and that leads to a Seat Advisor-based donation page on the website, is almost never clicked. Southern Rep should test multiple approaches until it determines a method by which small donations can be successfully encouraged.

The development director should begin by crafting the language explaining the need for donations. It cannot be to bridge the gap between the cost of a ticket and the expense of production (the problematic “the cost of a ticket only pays for half...” speech) but instead the need must be to support the work done outside of the Mainstage Season. In other words, audiences should be asked to support something beyond their own experience, rather than be asked to pay again for a luxury item (live theatre at forty dollars a seat) for which they have already concluded a transaction. The Lagniappe Series and Arts Education programs, referred to in grant applications as the “School to Stage Pipeline,” must be made to seem vital to potential donors. Donors should come to equate the value of their experience at the theatre—which they paid for with a ticket purchase—with the value of Southern Rep’s nonprofit work, in order to

feel the need to spend as much supporting Arts Education and emerging professionals as they spend to enjoy Mainstage productions.

Regarding corporate sponsorships, Southern Rep should endeavor over the next five years to secure the ongoing support of one to three major sponsors for each Mainstage Season, as opposed to the current, more erratic sponsorships, which often take the form of in-kind donations from such companies as Whole Foods. These relationships will prove especially valuable in the event that Southern Rep succeeds in finding a new permanent location, as sponsorships and partnerships will be vital to the special fundraising events and galas that will be necessary to launching Southern Rep's new headquarters.

Conclusion

Southern Rep Theatre is a company with a well-defined mission and a strong reputation that has been made potentially vulnerable due to the loss of its permanent venue and increased competition from new and revitalized theatre companies in the city of New Orleans. In order to grow and continue to thrive, Southern Rep must revise its current administrative practices in favor of clearly delineated responsibilities and authorities. In addition, the company should conduct market research, plan and follow through with a marketing strategy every year, and pursue increases in individual donor support and corporate sponsorship.

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Appendix A: Fiscal Year 2015 Budget

1 REVENUE			
2 Contributed Income		FY 2015	
3 Contributions		Budget	
4 Individual		58,500	
5 Corporate		11,500	
6 Foundation		62,500	
7 Government		39,000	
8 Board Support		19,500	
9 Subtotal Contributed Income		191,000	
10 Special Events Contributed Income			
11 Total Special Event Income (net)		56,000	
12 Total Contributed Income		247,000	
13 Earned Revenue			
14 Programmatic Earned Revenue			
15 Production Box Office		247,005	
16 Concessions		15,000	
17 Tuition/Workshops		54,200	
18 Enhancement/Participation		0	
19 Space Rentals		7,500	
20 Advertising		2,500	
21 Royalties and Other Income		3,020	
22 Subtotal Programmatic Earned Revenue		329,225	
23 Earned Interest			
24 Investment		15	
25 Subtotal Investment Revenue		15	
26 Total Earned Income		329,240	
27 TOTAL INCOME		576,240	
28 EXPENSES		FY 2015	
29 General Management Expense		Budget	
30 Salaries & Benefits			
31 Employee Salaries & Benefits		149,911	
32 Gen. Management Contractors		19,785	
33 Auditors		12,000	
34 Subtotal Salaries & Benefits		181,696	
35 Operating Expense			
36 Subtotal Operating Expense		88,958	
37 Total General Management Expense		270,654	
38 Programmatic Expense			
39 Productions		234,403	
40 Education		30,700	
41 Total Programmatic Expense		265,103	
42 Other Expense			
43 Development			
44 Development			16,000
45 Subtotal Fundraising			16,000
46 Interest/Finance Expense			
47 Interest Line of Credit			1,250
48 Credit Credit/Bank/Finance Fee/Dcp			1,700
49 Subtotal Interest/Finance Expense			2,950
50 Total Other Expense			18,950
51 TOTAL EXPENSES			570,707
52 DIFFERENCE Income - Expense			5,533

Appendix B: Letter of Offer



Aimée Hayes, Producing Artistic Director

April 22, 2014

Mr. Brooks Lazar
4235 Saint Ann St.
New Orleans, LA 70119

Dear Brooks:

It is my pleasure to offer you a position as a Southern Rep Intern for the Summer/Fall of 2014. As we discussed, the position will involve 20 hours/week of work (depending on organizational need) for Southern Rep's Marketing and Development Department, starting June 1, 2014. We are happy to offer you a travel stipend of \$100/week to cover your expenses.

Please find a detailed description of your internship duties attached. We have every confidence that you will be able to execute your responsibilities through that Fall 2014 date upon which you have fulfilled your 480-hour degree requirement. However, per company policy, and to ensure a suitable and mutually beneficial working relationship, Southern Rep will require your successful completion of a six-week probationary period (beginning on your start date), before we are able to offer a longer-term commitment to retain you through the remainder of your service hours.

You will report to Rachel Gorman, your direct supervisor, as well as to me for the duration of your Internship.

Please feel free to contact Rachel Gorman if you have any questions or concerns. In the meantime, thank you for your interest in an internship position with Southern Rep, and welcome to the team. I look forward to working with you over the Summer and Fall to ensure our organization's future success.

Best wishes,

Aimée Hayes



Aimée Hayes, Producing Artistic Director

Southern Rep Internship: Marketing and Development Department

Description of duties: Marketing and Development Department Interns (“Interns”) assist with the development, design, implementation, and dissemination of traditional marketing collateral (posters, postcards, brochures, etc), email and social marketing strategies, individual donor campaigns, newsletters, and collateral, interactive lobby displays, and special events. Interns research and foster opportunities for strategic community partnerships, relationships with special event speakers, new methods of audience engagement, potential grant opportunities, and new corporate partnerships. Interns also assist with the planning and implementation of the editorial calendar, production-related special events, and perform additional duties on an as-needed basis.

Requirements: excellent critical and creative thinking, research, and communication skills, an interest and/or background in Arts Administration, a propensity to be self-motivated, a working knowledge of Microsoft Office and Adobe Suite (knowledge of video editing software a plus). Candidate should be able to take direction, and work well with and alongside others in an administrative office setting.

Appendix C: Donor Newsletter

SOUTHERN REP THEATRE DONOR NEWSLETTER FALL 2014

A NOTE FROM AIMÉE HAYES JOIN US WHILE WE CELEBRATE LOUISIANA!



More than anything else, Southern Rep is Louisiana theatre, and since our inception in 1986, we've spent Season after Season creating the high-caliber productions for which our home state can be proud.

I'm excited to say that we'll spend our 28th Season getting back to basics - celebrating that heritage and producing the best stories from, and about Louisiana with the vision, care, and high-caliber production values that have become South-

ern Rep's industry trademark. We're excited for our new season, and to show you, our loyal donors, a sneak peak today!

With thanks,

Aimée Hayes

A QUESTION & ANSWER SESSION WITH JOHN BIGUENET, AUTHOR OF BROOMSTICK

Q: What kind of research do you do before you begin writing?

A. Each project is quite different, but in [this] case..., I researched how different cultures have depicted older, solitary women. In most cases, the depictions suggested a great fear of such individuals.

Q: What are some of the challenges to writing a play for one character?

A: John Guare, the distinguished playwright, heard a staged reading of a version of the play at the Tennessee Williams Festival and told me afterward to remember that in a one-person play, there's always a second character, the audience. As that advice suggests, a one-person play is not what it seems. The most difficult challenge is to find a way for the character to develop over the course of the play and



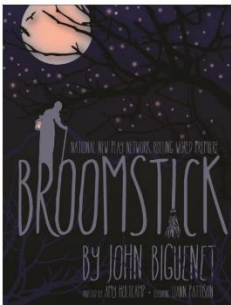
not simply tell us about a change that's already taken place before the play begins.

Q: As someone who has also written fiction, what draws you to continue writing for the theatre?

A: When you write a novel, they lock you in your room for a year, slip your food under the door, and won't let you out until you've written 100,000 words. When you write a play, you get to go to rehearsals, where they always have snacks, and you get to hang out with other people. It's much more fun.

Q: What writers inspire your work?

A: Three dead Russians—Tolstoy, Dostoevsky, and Chekhov.



MEET

JOHN "SPUD" MCCONNELL STAR OF SOUTHERN REP THEATRE'S UPCOMING A CHRISTMAS CAROL!



John "Spud" McConnell is a part of the New Orleans landscape—no really! He was the model for the statue of Ignatius T.

Reilly on Canal Street. Born in Gonzales, McConnell studied at Nicholls State University. He has lived and acted in New York and Los Angeles, but for many years now has called the New Orleans area home.

McConnell has been in dozens of major and independent motion pictures, including *12 Years a Slave*, *O Brother, Where Art Thou*, and *Miller's Crossing*, with recurring roles on the television series "Roseanne," "The Riches," and, most recently, "Treme," playing fictional WWOZ DJ Jeffy Jeff. This part was a familiar one for him as one of the many hats he wears is that of host of WWL call-in talk show "The Spud Show." Theatre roles have included *A CONFEDERACY OF DUNCES* (see

(Meet "Spud" Cont.)

the statue), GOD OF CARNAGE (at Southern Rep Theatre, co-starring with his wife



A CHRISTMAS CAROL, 2012
(photo by John B. Barrois)

Maureen Brennan), and title roles in EARL LONG IN PURGATORY and THE KINGFISH.

McConnell played Ebenezer Scrooge in Southern Rep

Theatre's production of A CHRISTMAS CAROL in 2012. The Times-Picayune called his performance a "genuine transformation. By the end of his spectral visitations, McConnell exudes the giddy joy of the man truly rediscovering Christmas. It is believable and infectious." We are thrilled to have him back for this year's production!



Pictured with Maureen Brennan in GOD OF CARNAGE, 2011
(photo by John B. Barrois)

DID YOU KNOW...?

Southern Rep Theatre doesn't just produce its Mainstage Season. It is also the most visible resource for emerging playwrights and theatre professionals in the region!



Jackie Sibblies Drury,
Ruby Prize finalist
(photo by Jose Garcia)

Southern Rep's DEBAUCHERY!, the monthly live soap opera, 6X6: The PlaySlam, 3X3: THE ONE ACTS, and THE NEW PLAY BACHANAL give fresh, new talent an opportunity to explore their craft, cultivate their interest, and publicly showcase their work.



Matt Standley in a staged reading
(photo by Jose Garcia)

CATCH THE LATEST, AND GREATEST, FROM OUR NEW TALENT AT...

Southern Rep's 6x6: The PlaySlam

August 20 and September 24, 2014

Mid City Theatre

3540 Toulouse St.

7:30 pm, \$10 at the door



Kerry Cahill in a 6x6 PlaySlam
(Photo by Jose Garcia)

Southern Rep's DEBAUCHERY! by Pat Bourgeois

July 2, August 6, September 10, October 8, and November 5, 2014

Mid City Theatre,

3540 Toulouse St.

7:30 pm, \$10 at the door

AND COMING SOON!



****Tickets on Sale Now****

A National New Play Network Rolling World Premiere

BROOMSTICK

Written by John Biguenet

Directed by Amy Holtcamp

Featuring Liann Pattison

October 4 - November 2, 2014 (Previews Oct. 1-3)



Presented in partnership with the Tennessee Williams/
New Orleans Literary Festival

SUDDENLY LAST SUMMER

Written by Tennessee Williams

Directed by Aimée Hayes

Featuring Brenda Currin

March 7 - April 5, 2015 (Previews March 4-6)



World Premiere

BOUDIN: The New Orleans Music Project

Concept by Sean Daniels, Curated by Sean Daniels, Aimée

Hayes, and Matt Callahan

Directed by Sean Daniels

April 18 - May 17, 2015 (Previews April 15-17)



Regional Premiere

DETROIT

BY Lisa D'Amour

Directed by Aimee Hayes

Featuring Jessica Podewell, Todd D'Amour, Laura Friedmann, and Mike Harkins

May 30 - June 21, 2015 (Previews May 27-29)



**** JUST ANNOUNCED! ****

A CHRISTMAS CAROL

by Charles Dickens, adapted by Doris Baizley

Directed by Ann Mahoney Kadar

Featuring John "Spud" McConnell

December 6 - December 21, 2014 (Previews Dec. 3-5)

Tickets and Information at
WWW.SOUTHERNREP.COM

Appendix D: Material for Introduction to Media Kit

SOUTHERN REP THEATRE – WHO WE ARE

Founded in 1986, Southern Rep Theatre is a 501(c)3 company, and New Orleans' only year round professional theatre.

- Since its inception, Southern Rep has produced over 30 world premieres, and over 100 shows have been produced as a part of its Mainstage season.
- Over the years, over 200,000 people have attended Mainstage performances.
- Southern Rep Theatre and its productions have won 57 of Gambit's Big Easy Entertainment Awards.
- In 2007, Southern Rep received the *Governor's Arts Award* for Outstanding Arts Organization in Louisiana.
- In recent years, Southern Rep Theatre has worked with such well-known figures as renowned author and playwright John Biguenet, and actor and radio personality John "Spud" McConnell.
- Collaborators have included The NOLA Project, the Tennessee Williams/New Orleans Literary Festival, and Le Petit Theatre, among others.

"Part of the reason I'm here is because Southern Rep is still doing it, still making great theater." – Valerie Curtis-Newton, stage director

TODAY—

- Over 10,000 patrons attend Southern Rep Theatre's Mainstage productions annually.
- The company maintains a subscriber retention rate of 60%.
- 20% of patrons are between the ages of 21 and 35.
- 83% are college graduates.

"Under the artistic direction of Aimee Hayes, Southern Rep has trusted its audience, and the audience has responded in kind." – The Times-Picayune

"Audiences have come to expect near perfection from anything stamped with the Southern Rep brand." – The Times-Picayune

"It continues to provide top-notch productions of contemporary plays that challenge and entertain." – Gambit

"SCHOOL TO STAGE PIPELINE"

Southern Rep Theatre's Educational programs have to date served over 18,000 individuals.

Programs include:

- Youth Onstage New Orleans, Louisiana—YONOLA—offers 16 underserved school-age children in the Treme-Lafitte neighborhood classes in acting, writing, directing, and design, with the ultimate goal of producing original, ensemble-created works.
- Afterschool and Summer Camp Workshops encourage New Orleans students to produce their own shows.

- Free and Discount Student Matinee Programs make performances available to hundreds of high school students who would otherwise not have to opportunity to attend Southern Rep’s productions.
- \$10 Student Rush tickets allow individual students at any level to attend regularly scheduled performances.
- A new partnership with the University of New Orleans allows graduate students an opportunity to present their work at Southern Rep events, and to get on the job training in arts education, administration and production as Interns for the company.

Also a part of the Pipeline is the Lagniappe Series, which provides local playwrights, directors, and actors the opportunity to develop new work. Last year, the Lagniappe Series reached 3,000 audience members.

Lagniappe offerings include:

- Southern Rep’s 6X6, which presents six 10 minute plays by six playwrights every month,
- Southern Rep’s 3X3, which presents three one-act plays by three playwrights every three months,
- And Southern Rep’s DEBAUCHERY!, an ongoing live soap opera by Pat Bourgeois.

THE FUTURE—

Southern Rep Theatre will continue to:

- Create artistically meaningful, award-winning work,
- Deepen our commitment to new play development,
- Expand our “School to Stage Pipeline”,
- And encourage a stronger, more sustainable New Orleans arts community.

Appendix E: Press Releases from September, 2014



AIMÉE HAYES, PRODUCING ARTISTIC DIRECTOR
THEATRE NEWS *** FOR IMMEDIATE RELEASE
For More Information please contact: pr@southernrep.com

SOUTHERN REP THEATRE ANNOUNCES OPEN AUDITIONS FOR A CHRISTMAS CAROL

NEW ORLEANS, LA (September 16, 2014) – Southern Rep Theatre will hold open auditions for its upcoming production of A CHRISTMAS CAROL on September 25 2014 at Carrollton United Methodist Church.

WHEN AND WHERE

Thursday, September 25, 6:00pm-9:00pm.
Carrollton United Methodist Church
921 South Carrollton Ave. (Entrance on Freret)

AVAILABLE ROLES

Clowns: 3 actors needed to play a multitude of roles. Must be acrobatic and able to juggle. Some singing and dancing.
Fred: Scrooge's nephew, 20's.

DETAILS

The production runs December 3-21, with rehearsals starting on November 10.
EMC points are available. All roles are paid.
Open Auditions – AEA members may call for an appointment at 504-523-9857.

ABOUT SOUTHERN REP THEATRE

Now in its 28th Season, Southern Rep Theatre produces award-winning programs that are engaging, educational, and accessible for audiences of every socioeconomic background. Under the leadership of Producing Artistic Director, Aimée Hayes, Southern Rep Theatre's Mainstage Season work includes bold World and Regional Premieres as well as the best of Broadway, off-Broadway, and classic plays. Southern Rep Theatre's Lagniappe Series and "School to Stage Pipeline" of Arts Education Programs reflect the company's ongoing commitment to new play development by providing resources for students and burgeoning theatre professionals and supporting a more diverse theatre community. A mainstay of New Orleans' arts community, Southern Rep Theatre continues to build on its unique position as a sector leader, creative force, and important resource for contemporary American theatre.

###



THEATRE NEWS * * * FOR IMMEDIATE RELEASE

SOUTHERN REP THEATRE: AIMÉE HAYES, PRODUCING ARTISTIC DIRECTOR
For More Information, please contact: pr@southernrep.com

PROJECT LAZARUS: LILLY HANNIGAN
For More Information, please contact: lhannigan@projectlazarus.net

SOUTHERN REP THEATRE ANNOUNCES PARTNERSHIP WITH PROJECT LAZARUS

Proceeds from BROOMSTICK Preview to go to Local Non-Profit

NEW ORLEANS, LA (September 19, 2014) – Southern Rep Theatre is proud to announce a partnership with Project Lazarus. For the preview performance of BROOMSTICK on October 3, \$5 of each ticket sold will be donated to the local non-profit, which provides housing for people living with HIV/AIDS. Preview tickets are \$25 dollars, and can be reserved by calling 504-522-6545, or visiting southernrep.com.

“We are excited to partner with Southern Rep Theatre and look forward to what this relationship will mean for our mission and our residents.”

- *Kim Moss, Project Lazarus*

ABOUT PROJECT LAZARUS

Project Lazarus is a home for people living with HIV/AIDS who have nowhere else to go. Founded in 1985 by the Archdiocese of New Orleans, Project Lazarus provides a beautiful home, tranquil meditation gardens, case management, substance abuse counseling, and educational programming to 23 residents at a time. Originally established as a hospice for people dying of AIDS, today, it is a place to live. Project Lazarus provides residents the resources they need to live successful, independent, healthy, and prosperous lives.

ABOUT BROOMSTICK

In a remote cabin deep in the woods, an old crone spins a spellbinding tale about her life, her love affairs, and her *curse*d reputation. Mischievously funny, dark, and just in time for Halloween, BROOMSTICK is the story of one woman who hovers in the shadowy space between good and evil fantasy and reality, and who, some say, may be a little too hungry for justice. BROOMSTICK is written by John Biguenet, directed by Amy Holtcamp, and features Liann Pattison. Performances run October 4-November 2, with previews October 1-3.

ABOUT SOUTHERN REP THEATRE

Now in its 28th Season, Southern Rep Theatre produces award-winning programs that are engaging, educational, and accessible for audiences of every socioeconomic background. Under the leadership of Producing Artistic Director, Aimée Hayes, Southern Rep Theatre's Mainstage Season work includes bold World and Regional Premieres as well as the best of Broadway, off-Broadway, and classic plays. Southern Rep Theatre's Lagniappe Series and "School to Stage Pipeline" of Arts Education Programs reflect the company's ongoing commitment to new play development by providing resources for students and burgeoning theatre professionals and supporting a more diverse theatre community. A mainstay of New Orleans' arts community, Southern Rep Theatre continues to build on its unique position as a sector leader, creative force, and important resource for contemporary American theatre.

###

Appendix F: 2014-2015 Season Brochure



SOUTHERN REP THEATRE'S 2014-2015 SEASON
WE'RE HOME. GROWN.





www.southernrep.com



SOUTHERN REP THEATRE
 8221 S. Claiborne Avenue
 Suite 310
 New Orleans, LA 70125

Non-Profit Org.
 U.S. Postage
 FIMD
 New Orleans, LA
 Permit No. 1428

We've got a new look for our new Season! Check it out at www.southernrep.com





“Born in New Orleans, matured into the premiere theatre company in the Gulf Coast South. We're Southern Rep. We're Home. Grown.”
 - Aimee Hayes,
 Producing Artistic Director

**For Tickets & Info call
 Southern Rep Theatre's box office at 504.522.6545
 or visit www.southernrep.com**

Appendix G: *Broomstick* Postcard

OCTOBER 4 - NOVEMBER 2, 2014
Previews: October 1 - 3
Ashé Cultural Arts Center
1712 Oretha Castle Haley Blvd.

SOUTHERN
REP
T H E A T R E

"Wickedly Funny"
- examiner.com

NATIONAL NEW PLAY NETWORK ROLLING WORLD PREMIERE

BROOMSTICK

BY JOHN BIGUENET

DIRECTED BY AMY HOLT CAMP • FEATURING LIANN PATTISON

WWW.SOUTHERNREP.COM

BOX OFFICE 504.522.6545

NATIONAL NEW PLAY NETWORK ROLLING WORLD PREMIERE!

BROOMSTICK



BY JOHN BIGUENET • DIRECTED BY AMY HOLT CAMP • FEATURING LIANN PATTISON

In a remote cabin deep in the woods, an old crone spins a spellbinding tale about her life, her love affairs, and her cursed reputation. Mischievously funny, dark, and just in time for Halloween, BROOMSTICK is the story of one woman who hovers in the shadowy space between good and evil, fantasy and reality, and who, some say, may be a little too hungry for justice.

Tickets: \$40 (discounts available by calling 504 522 6545) www.SouthernRep.com

CALENDAR

- October 1 - 3: Previews (\$25)**
- October 2: Ladies Night**
Bring your mom, sister, aunt, or grandmother and receive a special treat on us!
- October 3: Benefit for Project Lazarus**
\$5.00 of each ticket will be donated to Project Lazarus, a local non-profit which provides transitional housing to people living with HIV/AIDS.
- October 4: Opening Night**
- October 5: Post-Show Talk Back**
with John Biguenet
- October 9: Pay What You Can Night**
- October 12: Post-Show Talk Back**
with Cast and Designers of BROOMSTICK
- October 19: Post-Show Talk Back**
with John Biguenet
- October 26: Post-Show Talk Back**
with John Biguenet
- October 31: Halloween Costume Party**
Come in costume and enjoy some tricks and treats in the lobby before the show.

Parking lots are located on each side of Ashé. Street parking is also available.

Discounts available for groups of 10 or more!
Call the box office for details.
And it's always \$10 student rush 10 minutes before the show with a valid student ID.

LOVE WHAT YOU SEE? Join the club!

Become a Southern Rep Priority Patron and see BROOMSTICK and the rest of our great Mainstage Season for less! Visit www.southernrep.com or call 504 522 6545 for information.



6221 South Claiborne Ave.
Suite 310
New Orleans, LA 70125

Non-Profit Org.
U.S. Postage
PAID
New Orleans, LA
Permit No. 1429



Appendix H: Constant Contact Example 1

3/12/2015

Announcing Special Events for BROOMSTICK!



Announcing Special Events for BROOMSTICK!

RESERVE
TICKETS



"A WICKEDLY FUNNY PLAY"

- *Examiner.com*

"A MUST-SEE" - *Broadway World*

**"MASTERFUL...HIGHLY
RECOMMENDED!"** - *New Jersey Stage*

October 2: Ladies Night
*Bring your mom, sister, aunt, or
grandmother and receive a special treat
on us!*

October 3: Benefit for Project
Lazarus
*\$5.00 of each
ticket will be
donated to Project
Lazarus, a local
non-profit which
provides transitional housing to people
living with HIV/AIDS.*



October 4: Opening Night

October 5: Post-Show Talk Back
with John Biguenet

October 9: Pay What You Can Night

October 12: Post-Show Talk Back
*with Cast and Designers of
BROOMSTICK*

October 19: Post-Show Talk Back
with John Biguenet

October 26: Post-Show Talk Back
with John Biguenet

October 31: Halloween Costume
Party
Come in costume and enjoy some tricks

Starring
Film and Television
Actor



LIANN PATTISON

By Acclaimed Writer



JOHN BIGUENET

In a remote cabin
deep in the
woods, an old
crone spins a
spellbinding tale
about her life, her
love affairs, and
her "cursed"
reputation.

New Box Office
Hours:
Tuesday-Saturday
2:00pm-5:00pm

504-522-6545

RESERVE TICKETS

https://ui.constantcontact.com/visualeditor/visual_editor_preview.jsp?agentid=1118458704149&format=html&printFrame=true

1/2

and treats in the lobby before the show.

October 4th - November 2nd

*Previews:
October 1st - 3rd*

Showtimes:
8:00 pm
Sunday Matinees: 3:00 pm

Ashé Cultural Arts Center
1712 Oretha Castle Haley Blvd.

Parking lots are located on each side of Ashé
Street Parking is also available

Southern Rep. We're Home. Grown.

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[Update Profile/Email Address](#) | Rapid removal with [SafeUnsubscribe™](#) | [Privacy Policy](#).



Southern Rep | 6221 South Claiborne Avenue | Suite 310 | New Orleans | LA | 70125

Appendix I: Constant Contact Example 2

3/12/2015

Last Chance to Register for Afterschool Workshops!



SOUTHERN REPERTORY THEATRE AFTERSCHOOL WORKSHOPS



LAST WEEK TO REGISTER!

Workshops begin next week - register your child today!

ANNOUNCING A NEW PROGRAM FOR TWEENS!

Ages 9 - 12 THE JUNGLE BOOK (Musical Theatre Workshop)



Come hear the incredible tale of Mowgli, a young boy raised by wolves. With the help of his friends - the bear Baloo, the panther Bagheera, and the python Kaa - Mowgli learns the ways of the jungle. With his fawning jackal follower, Shere Khan plots to take control of the jungle. Mowgli must use all of his strength and courage to stop Shere Khan before it is too late. This faithful adaptation allows for each actor to have dialogue and it's fun and easy to rehearse. It will enchant audiences and have everyone cheering when Mowgli declares "I am Mowgli, Keeper of the Law, and Guardian of the Jungle!"

Ages: 9 - 12

Tuition: \$275 (as for the JCC Member discount rate!)

Other Fees: Parents are responsible for providing a costume

Dates: October 13 - December 2, MON/WED from 4:30-6:00pm

Performances: Tuesday, December 2 at 7:00pm and Wednesday, December 3 at 7:00pm

Parents receive 2 comp tickets per child, additional tickets are \$10

https://ui.constantcontact.com/visualeditor/visual_editor_preview.jsp?agentid=1118722886101&format=html&printFrame=true

1/2

Location: 5342 St. Charles Ave., New Orleans, LA 70115

[Download the Registration Packet](#)

Ages 4 - 8
ALICE IN WONDERLAND
(Musical Theatre Workshop)



Welcome to Wonderland, where everything is curiouser and curiouser! This innovative children's script brings Lewis Carroll's beloved classic to life. Join Alice as she chases the White Rabbit, races the Dodo Bird, gets tied up with Tweedle Dee and Tweedle Dum, encounters the bubble-blowing Caterpillar, and beats the Queen of Hearts at her own game!

This children's script was written with students in mind, so everyone gets a line and it's fun and easy to memorize. Your children will delight in the excitement of bringing this timeless children's classic to life.

Ages: 4 - 8

Tuition: \$275

Other Fees: Parents are responsible for providing a costume

Dates: October 14 -December 9, TUES/THURS from 4:30-6:00pm
(no class on October 16, additional class on Monday December 8)

Shows: Monday, December 8 at 7:00pm and Tuesday, December 9 at 7:00pm

Parents receive 2 comp tickets per child. Additional tickets are \$10 each.

Location: 5342 St. Charles Avenue, New Orleans, LA 70115

[Download the Registration Packet](#)

Southern Rep Theatre's Afterschool Workshops
are produced in partnership with



Questions? Contact Arts Education Director Laura Friedmann at
Education@southernrep.com

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Southern Rep | 6221 South Claiborne Avenue | Suite 310 | New Orleans | LA | 70125

Appendix J: Constant Contact Example 3

3/12/2015

Thank you for joining us at BROOMSTICK



THANK YOU FOR VISITING SOUTHERN REP THEATRE

Now in its 28th Season, Southern Rep Theatre produces award-winning programs that are engaging, educational, and accessible for audiences of every socioeconomic background. Our Lagniappe Series and Arts Education Programs reflect the company's ongoing commitment to new play development by providing resources for students and burgeoning theatre professionals and supporting a more diverse theatre community.

Because of fearless theatergoers like yourself, Southern Rep Theatre is able to continue to build on our unique position as a sector leader, creative force, and important resource for contemporary American theatre.


LET'S MEET AGAIN

Join us for the rest of our 2014/15 Mainstage Season. Purchase a three-play subscription and see our productions at a discounted price while enjoying all the perks Southern Rep has to offer! Subscribe by calling our box office at 504.522.6545.

GET INVOLVED

Learn how to become a donor, a corporate sponsor, or a volunteer.

#BROOMSTICK


www.southernrep.com

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Appendix K: Constant Contact Example 4

3/12/2015

See More From Southern Rep





ENJOY DISCOUNTED TICKET PRICES FOR A CHRISTMAS CAROL
Southern Rep is thrilled to bring Charles Dickens' iconic tale A CHRISTMAS CAROL back to the stage in New Orleans! Adapted by Doris Baizley and directed by John "Spud" McConnell, this fresh take will feature lots of hi-jinks, fun, laughter, and dancing - not to mention a handbell chorus!
December 6 - December 21, 2014
Previews: December 3-5
Marquette Theatre, Loyola University
6363 St. Charles Avenue
Marquette Hall, 2nd Floor
ADULTS: \$25
CHILDREN UNDER 12: ONLY \$12.50!
BUY TICKETS
Discounts are available for seniors, students, teachers, members of the military, theatre professionals and Southern Rep subscribers by calling the Southern Rep Box Office at (504) 522-6545.
PERFORMANCE SCHEDULE
Thursday - Saturday Performances: 8:00pm
Saturday & Sunday Matinees: 3:00pm
#SRTCAROL

www.southernrep.com

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Appendix L: Constant Contact Example 5

3/12/2015

Become a Subscriber and Enjoy the Perks





BECOME A SOUTHERN REP SUBSCRIBER AND ENJOY THE PERKS
Did you enjoy BROOMSTICK? Become a Southern Rep Priority Patron and see the rest of our Mainstage Season for less! Purchase a three-play subscription for ONLY \$95 and save 20% on the individual ticket prices.
Additional perks for Priority Patrons include:

- Reserved seats at every play
- Flexible exchange and cancellation policies
- Save an extra 20% on up to 2 additional tickets per play when you feel like bringing friends along
- Seniors, students, teachers, members of the military and theatre professionals save an ADDITIONAL \$15 when they subscribe - that's three plays for ONLY \$80!

SEE MORE FOR LESS

Check out our website for more information on our Mainstage Season, or call the Southern Rep Box Office at (504) 522-6545 to purchase your subscription now!
SUPPORT US
Please make an online donation and help support new play development.

www.southernrep.com

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Appendix M: *Boudin* “One-Pager”



What is BOUDIN: The New Orleans Music Project?

- A six month multimedia collaboration that asks New Orleanians: “**How has New Orleans music saved your soul?**”
- The project is supported in part by the New Orleans Jazz & Heritage Foundation’s Community Partnership Grant
- Southern Rep Theatre is presenting BOUDIN: The New Orleans Music Project in partnership with WWOZ 90.7 FM
- The extensive effort is being guided by an engaged and creative Advisory Board, including:
 - **Claire Bangser** of NOLAbeings, **Crystal Gross** of WWOZ, **Elton Jones** of SPUN-TV, **David Kunian** of WWOZ, **Peggy Scott Laborde** of WYES, **Gene Meneray** of Arts Council of New Orleans, **Melanie Merz** of WWOZ, **Jim O’Quinn** of American Theatre Magazine, **Dr. Ray Sanders** of The New Orleans Imperative, **Cameron Shaw** of Pelican Bomb, **Gwen Thompkins** of WWNO, and Composer/Producer **Jay Weigel**
- BOUDIN: The New Orleans Music Project consists of three primary components:
 - **Storytelling & Story Krewe**
 - **Visual Artists**
 - **The Production**

Storytelling & Story Krewe

- Submitted responses will be collected and archived, and many will be available for public view at www.boudinmusicproject.com
- **Claire Bangser**, a local visual storyteller, is spearheading a group of volunteers known as the BOUDIN Story Krewe
- Story Krewe will interview and record New Orleanians, asking the central question: “How has New Orleans music saved your soul?”
- Those interested in joining Story Krewe and helping SRT collect responses should email boudin@southernrep.com
- Story Krewe expectations and perks include:
 - Each Story Krewe contributor will be expected to follow a series of guidelines to ensure continuity of methods and quality of work
 - Contributors are given full credit for their work everywhere the media is used
 - Contributors receive two free tickets to attend the BOUDIN production

Visual Artists

- The BOUDIN production will feature:
 - A custom-made interactive lobby display by local digital media artist **Margot Herster**
 - A collective map displaying the psychogeographic history of New Orleans music by **Jakob Rosenzweig**
 - 30 “music altars” created by local visual artists - used as part of the BOUDIN production’s scenic design
- New Orleans investigative journalist **Della Hasselle** will also support the project’s expansive visual arts components
- Visual Art Submission Guidelines
 - Southern Rep Theatre is asking local visual artists to submit a rendering of their version of a “music altar” that responds to the central question: “How has New Orleans music saved your soul?”
 - 30 artists will be chosen to display their altars as part of BOUDIN’s scenic design, running April 15th-May 17th
 - After the play closes, these featured altars will be auctioned off with all net proceeds returned to the artist
 - All renderings must be received by January 15, 2015 for consideration
 - All submissions must be made via Submittable at: <https://boudinmusicproject.submittable.com/submit> - guidelines are also available here
 - For more information about submitting visual art renderings, please contact Reagan White at rwhite@southernrep.com – no phone calls please

The Production

- BOUDIN: The New Orleans Music Project will be a musical performance that celebrates the music, history and overall magic nature of New Orleans
- The 90-minute production runs April 15-May 17, 2015 as part of Southern Rep Theatre’s 2014/15 Mainstage Season
- The production will be Directed by **Sean Daniels**, Geva Theatre Center’s Artist-At-Large; Co-Curated by Daniels, Southern Rep’s Producing Artistic Director **Aimée Hayes**, and Award-Winning Set Designer **Matt Callahan**; and Music Direction will be by local Composer **Jay Weigel**

Appendix N: Boise Contemporary Theater: Producers Circle Brochure



Vision

Leadership

Celebration



BCT PRODUCERS CIRCLE


invest in Boise Contemporary Theater



Caro Casper, Ashton Mitchell, Linley Van Derar, Audrey Antoniak & Brian Qualls

An investment in BCT is an investment in the cultural future of the Treasure Valley. It is an investment in our artistic legacy. For generations to come BCT will house the dreams of young artists; inspire and challenge us to think; and recognize the hard work and achievements in a community that believes in a vibrant, inclusive tapestry of life.

initiatives



Amirrae Cuban

WITH THIS EFFORT WE ARE WORKING TOWARDS EXECUTING THE FOLLOWING INITIATIVES:

- The creation of a **BUILDING FUND** dedicated to the continuing improvement of BCT's theater facility.
- Giving the ability to **EXPAND OPERATIONS**, which includes increasing the number and scope of productions and adding staff.
- Implementing a **5-YEAR PLAN** to grow the company and sustain a more robust operation.

a source of **enrichment** for our community



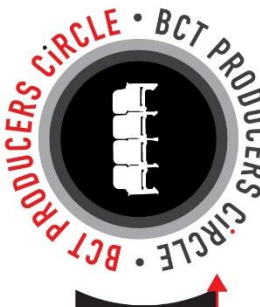
Aled Davies & Matthew Carmann Clark

BCT produces great art and provides a venue for exploring diverse perspectives of contemporary life using modern plays that are outside of the classical cannon. These works can be at times gritty and demanding. Each play we produce challenges our audience and ourselves. We believe the community that asks tough questions is healthier, smarter, and enriched by this process.



Lauren Westman

Become a **founding member** of the



We're telling stories not to provide answers but to ask questions.
We're telling stories that get a hold of people.

...Hopefully generating conversation that continues long after the play.



Mary Ponsler

why?

Boise Contemporary Theater creates, produces and presents vibrant and dynamic professional theater that illuminates enduring themes while exploring contemporary issues and ideas.

an incubator for new work LOCAL ORIGIN, NATIONAL REACH

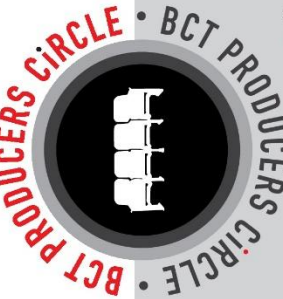
Since 1997, BCT has established itself as a national leader in the production of new plays and a vital home for the arts in Boise's Cultural District.

Lindley Van Dancer



Joe Conley Golden & Co. & Co. Architects

Today BCT also serves as a platform for students and emerging professionals to hone their craft and as an incubator for new plays by theater artists from across the country.



Join

BCT PRODUCERS CIRCLE

- Contemporary theater enthusiasts united to sustain and grow BCT and its programming as a community resource.
- Members at the \$1000, \$2000, \$3000, and \$5000+ membership levels pledge this support for a period of three years.
- Members are recognized for their vision and leadership in the philanthropic community.



- Members enjoy all the benefits commensurate with that level of giving, and meet annually.
- To hear about issues relating to the theater industry and BCT.
- To vote on one or more funding priorities facing BCT with regard to facilities or services.

world premieres



Elise Lunger & Dwayne Blackcoller

With consistent offerings of groundbreaking performances BCT remains at the helm of contemporary theater in Boise. That work has included ten World Premiere productions since 2008. Some of these plays have gone on to engage audiences in every region of the country, including Broadway.

impact } An Economic Engine in Boise's Vibrant Downtown

A 2010 Capital City Development Corporation report details BCT's economic impact: With a total audience since 2000 of 119,000 and total trips to the Cultural District generated by BCT approximately 146,000, BCT's estimated impact over that time is \$5.9 million.



Bill Coffey & his Cash Money Cousins

BCT
854 Fulton Street
Boise, ID 83702
208.331.8224
BCTTheater.org

Appendix O: Boise Contemporary Theater: Producers Circle Pledge Card BCT PRODUCERS CIRCLE

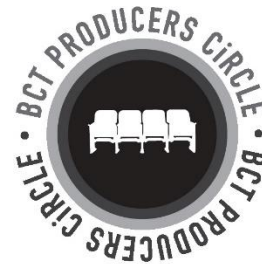
Name:	Email:
Address:	City/State/Zip:
Evening phone:	Daytime Phone:

As a Founding Member of the BCT Producer's Circle, I pledge the following:

- \$1,000/ year for three years
- \$2,000/ year for three years
- \$3,000/ year for three years
- Other _____ /year for three years

To Be Paid as Follows:

- My initial gift of _____ is included
- Please invoice me
 - Annually, beginning on _____
 - Quarterly, beginning on _____
 - Other _____
- Please charge my Visa / MC / Discover # _____
 EXP Date: _____ Security Code _____



BOISE CONTEMPORARY THEATER 854 Fulton St., Boise, ID 83702 bctheater.org 208.321.9224

BCT PRODUCERS CIRCLE

Name:	Email:
Address:	City/State/Zip:
Evening phone:	Daytime Phone:

As a Founding Member of the BCT Producer's Circle, I pledge the following:

- \$1,000/ year for three years
- \$2,000/ year for three years
- \$3,000/ year for three years
- Other _____ /year for three years

To Be Paid as Follows:

- My initial gift of _____ is included
- Please invoice me
 - Annually, beginning on _____
 - Quarterly, beginning on _____
 - Other _____
- Please charge my Visa / MC / Discover # _____
 EXP Date: _____ Security Code _____



BOISE CONTEMPORARY THEATER 854 Fulton St., Boise, ID 83702 bctheater.org 208.321.9224

Vita

Peter Brooks Lazar was born in Baton Rouge, Louisiana in 1990. He received his Bachelor of Arts in Theatre from Louisiana State University in May, 2011 and moved to New Orleans in 2013 to study for his Master of Arts in Arts Administration from the University of New Orleans.