The NOLA Project: An Internship Report

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The NOLA Project

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
Monique Tourres
B.A., Art History, Louisiana State University, December 2011

May 2015
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Abstract

Since its origin in 2005, The NOLA Project has sought to bring innovative and high caliber works of theater to New Orleans audiences. Accustomed to performing in various venues due to lack of a permanent theatre, this nonprofit theater company has taken steps to plant roots in the community in other ways, including educational outreach for youth and the development of a new membership program.

The purpose of this report is to document my internship with The NOLA Project from April 2014 through April 2015 and to analyze the effectiveness of the company’s operations. My analysis is based on experiences and insights gleaned from my time spent within the organization, focusing primarily on development tasks. I will evaluate the state of the company by addressing current strengths and weaknesses, as well as identifying possible opportunities and threats. This analysis will in turn serve as the basis for recommendations pertaining to plans for the company’s growth and success through the next decade of operation.
Introduction

I first learned about The NOLA Project in 2011, when the theater company collaborated with The New Orleans Museum of Art (NOMA) to present A Midsummer Night’s Dream in the Sydney and Walda Besthoff Sculpture Garden. Employed as NOMA’s Volunteer Coordinator at the time, I worked at a few of the performances and got a glimpse into how this collaborative company worked. The NOLA Project has never had its own venue, and almost all of its members have full-time jobs outside of the company. This would explain, perhaps, why it has taken nearly a decade for the organization to achieve its current level of distinction. For example, not until 2011 did The NOLA Project receive 501(c)(3) status. This means board development, grant writing, and donor relations all remain in the early stages of growth.

In order to fulfill the requirement of 480 hours while maintaining full-time status at the Museum, I needed an internship host that operated outside of standard business hours, and was accustomed to flexible work schedules. The NOLA Project was a perfect fit, and I was given the opportunity to focus on some development tasks that I had only assisted on in other work environments, such as special events and donor development. It was also enlightening to spend time with an organization in the early stages of growth, as most of my career has been with a mature and established arts organization.
Chapter 1: Overview of the Organization

History

The NOLA Project was created in 2005 by founding Artistic Director Andrew Larimer, a New Orleans native studying at New York University’s Tisch School of the Arts. Larimer wanted to produce theater that combined the highest dramatic standards with the unique energy that characterizes New Orleans. The eight original members aimed to produce innovative and vibrant plays of various styles, including classic, contemporary, and new works. The company sought the advice of James Tripp, Head of Acting at the Stella Adler Studio of Acting, who directed the first show, The Cripple of Inishmaan by Martin McDonagh. During the production, many of the company members shared living space in Larimer’s family home, as all but two actors were from out of town. “Cripple”, as it was nicknamed by company members, was well received by the community, including The Time-Picayune theater critic. Unfortunately, the show was cut short by Hurricane Katrina, and finished the run at the HERE Arts Center in New York.¹

Despite the setback, the founding members returned in the summer of 2006 to produce two more plays. The first, Get This Lake Off My House: Our Tempest, exemplifies the type of work that has made The NOLA Project stand out among theater companies in the city. This original work, written and directed by founding director Andrew Larimer, chronicles the stories of a handful of characters in post-Katrina New Orleans. This show took place on the New Orleans Lakefront, at the site of the old Ponchartrain Beach, and was free of charge to all attendees. After each show, audiences were invited back to the Larimer household to share their stories, bonding the company members to the community in a way they could not have anticipated. For James Bartelle, current Associate Artistic Director, this show was his first

experience in New Orleans, and the take-away was profound. He states, “It was with this show that I saw for the first time how theatre could be used quite selflessly creating an enormously positive effect for such a beautiful community.”

Over the next few years, company members would spend months at a time in New Orleans, producing shows in a non-traditional way without any structured season. Along the way, The NOLA Project collaborated with established organizations such as Southern Rep Theater, New Orleans Center for Creative Arts (NOCCA), and the New Orleans Museum of Art (NOMA) to overcome the lack of available theater space in New Orleans. In 2009, leadership transitioned from Andrew Larimer to current Artistic Director AJ Allegra, an original company member who had moved to New Orleans in hopes of permanently establishing a theater company in the city. Larimer remained in the company, and continued to develop original plays, including the innovative roaming production of Shakespeare’s A Midsummer Night’s Dream.

In 2011, The NOLA Project filed for 501(c)(3) status, receiving the distinction in October. This step was crucial to the longevity of the organization, and meant that the company could work towards becoming a more established, formidable arts organization. Until this point, The NOLA Project lacked a Board of Directors and were not actively fundraising. While relying on ticket revenue alone is risky, The NOLA Project made ends meet without any annual appeals, fundraisers, or subscription services. With the tenth anniversary approaching in 2015, The NOLA Project took steps to solidify a position as one of New Orleans’ finest theater groups. This plan included growing the company and the board, expanding arts education, developing a membership program, and continuing to produce innovative and high-caliber shows.

Now in its tenth session, many of these goals have been met. The company has expanded

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2 “Get This Lake Off My House.” The NOLA Project Show Archive. Web. 12 January 2015.
to include 24 actors, directors, writers, and designers, including several of the original company members who now call New Orleans home. Other benchmarks of the tenth season include the launch of the Backstage Pass Membership program, designed to give discounts to close supporters and provide these members with exclusive perks. Furthermore, with five shows in NOLA.com’s *Top Ten Plays of 2014*, the productions continue to engage and entertain the community, prompting theater critic Theodore Mahne to declare 2014 “The Year of The NOLA Project” (Appendix A).

**Mission:**

“The NOLA Project is an ensemble-driven theatre company that strives to challenge, entertain, and engage diverse New Orleans audiences through high-quality and innovative performances of relevant great works, the development and production of new plays, and comprehensive educational opportunities for aspiring theatre artists.” ³ In adherence to the mission, each season features at least one newly developed play, either with special consideration of issues particular to New Orleans, or designed for unique settings around the city. Last season featured two new works; the first was based on the local paper, The Times-Picayune, reducing print to three days a week, *Truckload of Ink*. The second, *Adventures in Wonderland*, was written for the site of the production, the Sydney and Walda Besthoff Sculpture Garden at the New Orleans Museum of Art. The other guiding principle of the mission, ongoing education for the next generation of artists, spurred The NOLA Project to create a summer intensive for high school students, and continues to drive the development of new education initiatives.

Company and Board Structure

The NOLA Project is comprised of two separate decision-making bodies, the company and the board. Each body has its own structure, governance and scope of legislation. The company focuses on artistic decisions, such as play selection, while the board focuses on business matters, such as budgets and development opportunities. The company currently features 24 actors, directors, writers, and designers (Appendix B). Those interested in joining the company must first work on two productions to become eligible for membership. A membership committee will nominate artists that fit the criteria, and the entire company will then vote to select new members.

Before the 2014-2015 season, there were no official paid positions within the company. In 2014, the board approved a salary of $10,000 for the position of Artistic Director, currently held by AJ Allegra. The stipulations stated that the Artistic Director would dedicate one full business day a week to company duties. In this contract, there was also a condition limiting the number of acting or directing roles the Artistic Director could have each season, to prevent the person in this position from overshadowing the other company members. Other leadership roles within the company include Associate Artistic Director, Managing Director, Associate Managing Director, Education Director, Marketing Director, Social Media Coordinator, Audience Engagement, and Industry Liaison, though these positions are all currently unpaid.

The current board is comprised of 11 members, including one company member who is given voting rights (Appendix C). Board president Donna Gay Anderson, formally director of Hammond’s Columbia Theater for the Performing Arts, has been working with Artistic Director AJ Allegra to create a board with an infrastructure and level of experience that a thriving
organization needs to remain successful. After attending board development sessions, several of the board members drafted new bylaws, solicited new board members, and established subcommittees to address the areas of the company that could use improvement. As stated in the bylaws, board members serve two-year terms, not to exceed four consecutive terms. Members can be reelected after an absence of one year. The Artistic Director is present at board meetings, which occur every other month, but serves in a non-voting capacity. Subcommittees of the board include Finance, Development, Marketing, and Board Development, with additional committees added when needed.

Programs & Activities

Education

Now in its fourth year, The NOLA Project High School Summer Intensive (NPHSI) is the company’s primary education program. The three-week training program features basic classes such as voice and character development, as well as electives like stage combat and scenic design, all taught by industry professionals. The program culminates in a full-length production, which allows the students to apply the techniques learned throughout the program. Entry into the program is based on auditions and interviews, to ensure the participants have a genuine interest in the art form and can fit in the ensemble-style classes. There is a tuition associated with participation in the program, but board-sponsored scholarships are available.

The NOLA Project continues to look for ways to further integrate education into the shows. During the recent production of Shakespeare’s *Twelfth Night*, local schools were invited to attend at a discount, and to remain after the show for a talk-back with the cast. On occasion, educational guides are developed to accompany the productions. In the newest program, currently in the development phase, the company aims to adapt classical novels taught in local
high schools into productions that can be delivered to the schools. The first production will be an adaptation of Mark Twain’s *The Adventures of Huckbellery Finn*. Performed by The NOLA Project company members, the play will be presented free of charge to qualifying low-income schools, and with a nominal fee for other schools in the area.

*Play Club NOLA*

The NOLA Project seeks to foster a healthy theater community, and Play Club NOLA is one of the programs organized to engage both aspiring and existing artists. Participants can sign up to participate in table readings of new and established works. Held once a month at local restaurants, Play Club NOLA enables performers to practice their craft while exploring the city and networking within the theater community. Previous readings have included *Mean Girls*, *The Sandlot*, and Tennessee Williams’ *The Notebook of Trigorin*.

*By Any Scenes Necessary*

This program is a new approach for The NOLA Project, focusing more on improv than practiced performance. The company members strive to continually challenge themselves, and believe varied performance styles strengthen their talents as actors. The newest company member, Cecile Monteyne, is the proprietor behind an improv performance called You Don’t Know the Half of It, in which actors are given one half of a script, and are paired with improvisers. Monteyne adapted this format to *By Any Scenes Necessary*, a fast-paced performance that is part script and part improvisation. The first of four performances will be offered in conjunction with the 2015 Tennessee Williams/New Orleans Literary Festival.
Collaborations

The NOLA Project has been without a permanent stage since the inception, but has developed lasting partnerships with various organizations to overcome this setback. These collaborations have allowed the company to grow its visibility by expanding the audience, and also forced the company to think creativity about how to use theater spaces. Past partners include NOCCA, NOMA, University of New Orleans (UNO), Southern Rep, The Tennessee Williams Festival, Dillard University, The Shakespeare Festival at Tulane, The Louisiana Philharmonic Orchestra (LPO), Le Chat Noir, and Le Petit Theatre.

NOCCA proved to be a crucial partner through many of the company’s early years. Not only was it the site for the first production and many subsequent productions, but also the site for the first two years of The NOLA Project High School Intensive. Furthermore, several company members have been able to find gainful employment as teachers or consultants for the school. The size and versatility of NOCCA’s Nims Blackbox Theater make it a suitable fit for NOLA Project productions each year, and was most recently the site of The NOLA Project’s production of One Flew Over the Cuckoo’s Nest, named Best Play of 2014 by Nola.com.

Another key partner throughout the development of the company is the New Orleans Museum of Art. In 2006, the company was pressed for space and approached the New Orleans Museum of Art about the possibility of using the Stern Auditorium for a production. The museum agreed to host The NOLA Project, and was the site of The Misanthrope in July of 2006. Years later, in May 2011, Larimer was looking for a location for A Midsummer Night’s Dream that would highlight the ensemble’s classical training and allow for more movement and engagement between the actors and audience members. The 5-acre sculpture garden at NOMA
proved to be an ideal setting, providing a natural backdrop for the roaming whimsical production. Nola.com said, “Players appear from within the audience and can be seen walking through the gorgeous paths while ‘offstage’, even interacting with some of the sculptures. The result is an all-encompassing -- and intoxicating -- world of magic.” 

The company remounted the production in October of the same year, and these repeated performances helped to solidify a history of co-productions with NOMA. Since 2011, NOMA has been a host for two NOLA Project productions each season. Past productions include Romeo and Juliet, As You Like It, Art, Adventures in Wonderland, and Twelfth Night. The latter two shows were both also listed as Top Ten shows of 2014. The NOLA Project will close the tenth season with a production in the Besthoff Sculpture Garden with Robin Hood: Thief, Brigand, a new play by New Orleans playwright Andrew Vaught, of Cripple Creek Theater company.

**Funding**

In the Fiscal Year ending in 2015, The NOLA Project has an operating budget of $213,447, which represents an increase from the previous year by nearly $50,000 dollars. Prior to 2011, more than 90% of the revenue was generated from ticket sales, with the other 10% made up of in-kind donations and individual giving. In the current budget, ticket sales account for 42% of the income (See Appendix D). The reminder is primarily derived from board and individual giving, in-kind donations, Backstage Pass membership, NPHSI tuition, special events revenue, and grants. In-kind donations contribute 23% of the income, due in part to a large contribution from The New Orleans Advocate. This newly created daily paper offered ad space to The NOLA Project after the production A Truckload of Ink. The Advocate provides full-page ads for

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each production, at no charge to the organization, a donation of nearly $53,000 in ad space.

Grants, special event fundraising, and the Backstage Pass program were all new fundraising initiatives implemented in 2014 to meet the increased budget, and most of my internship was aimed at meeting these fundraising goals. The Backstage Pass program was developed with the goal of providing benefits to repeat audiences, and was created by blending the traditional theater subscriptions model with a visual arts membership model. This program provides advanced notice of the season and invitations to behind the scene events, but unlike season subscriptions, it does not include tickets to all of the shows. Instead, members can purchase discounted tickets to the shows they wish to see. Members also received a discount to the inaugural NOLA Project fundraiser, The Green Room Gala. Both the Backstage Pass program and Green Room Gala exceeded the first year goals, and The NOLA Project hopes to continue both initiatives. Lastly, The NOLA Project focused on targeting applicable, attainable grants. Previously, The NOLA Project only received one grant, from the Jazz and Heritage Foundation in support of artist’s fees. Grants are still not a significant source of income for The NOLA Project, but the organization doubled the income generated from grants and intends to apply for more substantial grants in future years.

**Organization Long-term Goals**

The tenth anniversary of The NOLA Project was referred to as a creative peak for the company⁵, and the group hopes to sustain this level of innovation and audience engagement. In addition to curating a varied schedule of shows for the 2015-2016 Season, The NOLA Project

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has identified a few long-term goals to ensure the company remains a vital part of the New Orleans theater community.

National Relevancy

The NOLA Project aims to elevate its own status, as well as the role of theater in New Orleans in general, by becoming a nationally recognized company. The company hopes to attract interest not only by presenting unique original works and exemplary classics, but also by joining industry affiliate groups. In January 2015, The NOLA Project became one of only three theaters in Louisiana to join Theater Communications Group (TCG). TCG is a national organization that promotes professional not-for-profit theater through advocacy, grants, publications, and networking opportunities. The NOLA Project’s Truckload of Ink was recognized by TCG in the November 2013 issue of American Theater magazine prior to joining, but the company’s shows will now appear in the magazine’s listings. Membership also allows access to a variety of grants, conferences, forums, and industry research. Additionally, The NOLA Project will soon join the Louisiana Association of Nonprofit Organizations (LANO), an organization that provides services to members, such as professional development seminars, payroll services, and affordable liability insurance. Affiliations such as TCG and LANO can provide invaluable resources to this growing organization, and also signify to funders that The NOLA Project is taking steps to become a sustainable, fully developed 501(c)(3).

Theater Space

New Orleans is a city full of creativity but short on affordable theater spaces to rent. This was true in 2005 and has worsened in the last decade, with reputable theaters such as Southern Rep losing its own space as well. The NOLA Project has been able to plan full seasons by using various stages across the city, but would ideally like a place to call its own. The board has taken
the first steps towards this goal, establishing a subcommittee to conduct a feasibility study. This study will look closely at various aspects of owning a theater, including architectural specifications and budgetary concerns. Allegra has also been in talks with a real estate developer who worked on Propeller, a social innovation incubator, to find a property with multi-purpose potential. The NOLA Project will continue to pursue any opportunities that arise in the hopes of securing its own space in the near future.
Chapter 2: Description of the Internship

One of the main reasons I sought an internship with The NOLA Project was the appeal of gaining development and fundraising experience. As the company is a nascent non-profit without a dedicated development staff, I knew I could be an asset with my basic understanding of non-profit fundraising while also expanding my understanding through real-life experience in the field. I began my internship with The NOLA Project in April 2014, and was primarily concerned with fundraising tasks through the end of my internship in April 2015. My main projects included the Backstage Pass membership program, the Green Room Gala, and grant writing.

*Backstage Pass*

Most theaters in the country generate revenue through ticket subscriptions, a program that allows subscribers to purchase tickets to all of the shows in advance of the season’s start at a reduced rate. However, The NOLA Project has a wide range of works, from Shakespeare to Drag Comedy, and a variety of venues, from NOMA to The Allways Lounge, so standard subscriptions models are difficult to implement. Additionally, The NOLA Project’s primary market is a younger demographic that is often hesitant to make purchases in advance. Allegra wanted to adapt the subscription model into a program that would suit the lifestyle of The NOLA Project audiences and so enlisted the help of a development consultant, Patricia Alexander. Together they created the Backstage Pass program, which involved an up front contribution and offered 33% discount to each production instead of requiring members to purchase tickets to all shows. Similar to subscriptions, this program incentivizes audiences to attend multiples shows and will save members money in the long run. Prior to the implementation of the program, I assisted Ms. Alexander in targeting potential members by looking at the current database of attendees for those who came to performances in multiple locations. Some of these individuals
were in turn invited to attend the season announcement party, which would also serve as the launch for the Backstage Pass program.

The launch of the Backstage Pass program was timed to coincide with the last production of the 2013-2014 Season, *Adventures in Wonderland* at the Besthoff Sculpture Garden at NOMA, so that The NOLA Project could take advantage of the high attendance of the garden shows to promote the program. The Backstage Pass was promoted during pre-show announcements to more than 1700 attendees during the run of the production. Throughout the summer, The NOLA Project invited targeted guests to cultivation events, where they could mingle with company members and learn about the program. I attended these events and served as a representative of The NOLA Project, explaining the program and answering questions about the upcoming season and the inaugural Green Room Gala fundraiser.

Similarly, I hosted the information table for the Backstage Pass Program during the run of the first production, *One Flew Over the Cuckoo’s Nest*. Once the payments for program memberships were processed on Eventbrite, I was responsible for inputting the information into a member directory, and for sending a tailored welcome email via MailChimp. In its first season, the Backstage Pass program had 87 members at varying levels and netted $10,000, doubling the original goal. Sales were cut off at the end of October after the closing of the second show of the season, *Shiner*, because the costs-saving incentive was no longer available. Additionally, marketing and development efforts needed to shift to a final push for the Green Room Gala, held on November 15th.

**Green Room Gala**

For The NOLA Project, the 10th season was felt to be an opportunity to display a level of maturity as an organization to the community. Hosting a gala was one way of sending this
message to the New Orleans philanthropic public. This fundraiser gave the company the chance to spend time with supporters off the stage, and also provided a platform to invite newcomers and prospective donors to become involved with the organization. Originally planned for May, it became clear that an event of this size required far more advance time, especially given that the planning committee was made up entirely of volunteers. The new date was set for November 15th, during a gap in the season between Shiner and Twelfth Night. This allowed more time to plan the marketing campaign, contact patrons, and secure restaurants, auction items, and venue. Securing the venue provided to be one of the most difficult tasks in this process.

The first venue choice was Felicity Church in the lower Garden District, a newly renovated 1800s church with brick walls and wood beam ceilings. During the site visit, the owner mentioned a zoning issue – the building was not in a neighborhood zoned for live music and events. Furthermore, some of the neighbors were unhappy about the weddings and increased number of events taking place, and had been vocal in their discontent. Though the space would be ideal and the price was far lower than budgeted, we decided it was not worth the risk of being shut down during the event because of noise complaints by neighbors.

The committee searched for other venues within the price range with similar décor, and eventually decided on Margaret Gardens Inn, also in the lower Garden District. This gorgeous home and accompanying courtyard had the elegance we were looking for at a price we could afford. However, the building was in the process of being sold to a new owner. Now in late August, it was time to send patron letters, restaurant letters, and auction letters out to allow time for follow-up before the print deadline on the invitation, so the venue needed to be solidified. The current owner assured us that the new owner would honor the contract, so we had both owners sign the event contract for security and proceeded with planning. However, the owner
had an employee that also lived in one of the rooms, and would not be allowed to remain when
the building was sold. With just three weeks until the event, we were informed that there was a
legal dispute between the tenant and the owner, and we would not be able to hold the event there.

Within days, we were able to secure a new venue, Reyn Studios in the Central Business
District. Invitations and email blasts had already been sent with the previous venue, so the
committee had to inform patrons and vendors about the change in location. Though not an ideal
situation for the first gala, the new venue proved to be a perfect space for the event. The night of
the event, the temperature dropped to low 40s. If the event were held at Margaret Gardens, we
would have had to add patio warmers, because the band and majority of the food would have
been set in the outside courtyard. Additionally, it was just large enough that the guests could
meander about between the beams of the yoga studio easily, but not so large that the space
looked empty.

Aside from the venue difficulty, most of the other aspects were completed successfully. I
was responsible for much of the mailing and follow-up correspondence for restaurants, auctions
items, and patrons. The committee compiled a list of 180 potential patrons, and yielded 50
patrons at various levels. We were able to secure food donations from 12 restaurants, including
Reginelli’s, Koz’s PoBoys, and Haydel’s Bakery. This is a slightly lower number of participants
than we had hoped, since we sent letters to nearly 200 restaurants, but the amount of food
perfectly suited the number of attendees, with leftovers to spare. Lastly, we knew we wanted to
do some sort of auction or raffle, but decided to see what type of items we received before
determining what format we would follow. We contacted 225 local businesses, including spas,
fitness clubs, clothing retailers, hotels, and other arts organizations. From the 32 items we
received, we were able to create four distinct and appealing packages, each valued at over $1500.
During the event, raffle tickets were sold for $5 a piece and attendees could choose which of the packages they wished to put in for a chance to win. The raffle was a surprising success, and helped get the revenue for the event over the $10,000 goal.

In the post event wrap-up, the main topics were venue and the timing of events on the yearly calendar. While the unfortunate venue change was handled promptly and to the ultimate benefit of The NOLA Project, the committee agreed the search should start sooner and encompass more site visits. Additionally, because the venue was secured late, all other mailings were sent slightly later than desired. The other topic centered on the challenge of soliciting Green Room Gala patrons and Backstage Pass members simultaneously. Board Member Casie Duplechain, who serves at Executive Director of Friends of City Park, chaired this year’s Green Room Gala and believes patron numbers were impacted because of the timing. For next season, Backstage Pass solicitation should take place in early summer, allowing time between this solicitation and the Green Room Gala in the fall.

Grant Writing

The NOLA Project was not eligible for grants until 2011, and never devoted much time to procuring grants. In 2013, the company applied to a Jazz & Heritage Foundation grant to assist with artists fees associated with *Cat on A Hot Tin Roof*, a production in partnership with The Tennessee Williams Festival. I was tasked with submitting the report for the 2013 grant, as well as preparing an application for the 2014 grant. The submitted grant requested $3,000 to cover artist fees for NOMA & The NOLA Project’s *Twelfth Night*. After preparing these documents, I created a list of grants available to arts organizations. The spreadsheet included deadlines, specific conditions, and whether the grant supported general operations or programs. Using this spreadsheet, Allegra and I chose a few grants we thought were attainable for The NOLA Project.
I wrote grants for the Brown Foundation and the RosaMary Foundation, which had extremely different applications processes but deadlines just days apart. The RosaMary Foundation requested several documents, including the budget for the last three years, IRS tax exempt letter, Form 990, board list, key staff resumes, and an extensive narrative statement. Many of these documents did not exist, or required contacting various board members. In comparison, the Brown Foundation was a two-page form, which limited purpose of the organization and proposal summary to one short paragraph. After submitting these applications and waiting approximately 30 days, I put in follow-up calls to both foundations to check on the status. Both applications were still awaiting review by the foundations’ boards. Ultimately, The NOLA Project received $3,000 from the RosaMary Foundation for general operations, but was not selected as a recipient by the Brown Foundation.

Aside from the two grants I personally submitted, I also assisted Allegra with editing and rewriting an old narrative statement for an Entergy grant and the Greater New Orleans Foundation Impact 2014 grant. These applications were not successful, but The NOLA Project now has updated grant materials and more experience with grant writing (See Appendix E). Towards the end of my internship, I continued to work on grant prospects aligned with developing projects. An example is TCG’s Think It grant, which supports research and development, in hopes of procuring funding for community outreach to study gentrification in New Orleans for a future production.

Through this process, I learned that grant writing is a time-consuming process that might not always pay off in the end. However, if you are able to dedicate time and resources towards creating remarkable grants, award money can be used to expand and enhance programs in a way that would not be possible otherwise.
Administration

One cannot expect to intern for a year without doing a bit of grunt work. Aside from the development and fundraising tasks described above, I also did a variety of other tasks such as poster distribution before each show. With a limited marketing budget, The NOLA Project attempts to increase its visibility by putting colorful, locally designed posters in key neighborhood businesses. The targeted neighborhood and types of businesses will vary depending on the theme of the production. For the NOMA shows, posters went up in Lakeview, Mid-City, Magazine Street and Oak Street primarily. For shows that appealed to children, I selected family friendly locations. Productions geared to an older demographic went to bars or coffee shops instead. For Shiner, presented at the Allways Lounge, the posters were displayed in the Marigny and Bywater area.

In addition to this marketing task, I worked concessions or box office for many of the shows. Experienced in visitor services from my current job, this was a natural placement for me. I was responsible for greeting the guests and processing their payments. During this interaction, I engaged them about upcoming programs and productions as well. After the show began, I prepared the money for deposit and packed up the materials. Lastly, after each production I exported the attendees list from each show and reformatted the information so that it could be added to the master database of all past attendees.

Currently, attendee data is maintained on an Excel spreadsheet hosted on Google Drive. By the end of my internship the expanded database in this format, with almost 9,000 entries, had become cumbersome. The system crashed frequently and it was time-consuming to integrate new attendees or search on specific criteria. It became clear that this format would not suffice much longer so I began to research cost-effective software options. I created a spreadsheet with pros
and cons of various donor management systems, including web-based systems such as eTapestry and installed software such as Giftworks by Mission Research. Though there will be no decision on this for some time, the company will be able to easily compare systems to find out what best suits its needs.
Chapter 3: SWOT Analysis

When referring to the life cycle of a nonprofit, there are generally five stages: Start-up, Adolescent, Mature, Stagnant/Renewal, and Decline. I would classify The NOLA Project as an organization in the adolescent stage, in the process of preparing the framework and developing proper administrative systems in order to become a mature organization. During this process, evaluation techniques such as a SWOT analysis can help identify strengths and weaknesses internally, as well as outside opportunities and threats. Information derived from this analysis can be used to reflect on successes made through past years while pinpointing priorities to work on going forward.

<table>
<thead>
<tr>
<th>Strengths</th>
<th>Weaknesses</th>
</tr>
</thead>
</table>
| - Dedicated and enthusiastic board and company  
- History of successful collaborations  
- Strong brand and social media following | - No Fund Development Plan or calendar  
- Insufficient staffing  
- Low participant compensation  
- Lack of a centralized space |

<table>
<thead>
<tr>
<th>Opportunities</th>
<th>Threats</th>
</tr>
</thead>
</table>
| - Opportunity to capitalize on past successes  
- Audience potential outside of New Orleans  
- Sponsorship potential from new and established businesses | - Impact of rising cost of living on actors  
- Competition with other entertainment options |

Strengths

Though not yet a mature arts organization, The NOLA Project, on a limited budget, has been able to accomplish several feats that are often challenging to nonprofits in New Orleans. Some of the strengths that allow this organization to thrive in a highly competitive field include a dedicated board and company, a long pattern of collaborations, and a strong social media presence.

Dedicated and Enthusiastic Board and Company

The NOLA Project board and company are comprised of incredibly positive individuals who genuinely believe in the mission and enjoy creating live theater. This attitude is what drives the organization, and allows the group to produce results with limited resources. Many of the company members have alternate primary jobs, but remain committed to The NOLA Project because they enjoy the people and have a passion for theater. Coordinating numerous conflicting schedules is no easy task, noting that a full month before each show company members will spend hours each week contributing to the creative process with read-throughs and rehearsals. The artists’ fees are so nominal that much of the rehearsal time is unpaid. Board and company members also volunteer their time on several occasions throughout the year for tasks such as bi-monthly meetings and retreats, cultivation events, and committee duties for the Green Room Gala. I have had the opportunity to view this organization from a myriad of roles including audience member, collaborative partner, intern, and committee member and have had positive experiences in all of these roles because of the passion and commitment of these individuals.
History of Successful Collaborations

The NOLA Project has benefitted from a wealth of partners in the New Orleans community, including NOCCA, UNO, The Tennessee Williams/New Orleans Literary Festival, Dillard University, Shakespeare Festival at Tulane, NOMA, the LPO, and even other theaters such as Le Chat Noir, Southern Rep, Cripple Creek Theatre Company and Le Petit Theatre. The benefits of collaborations cannot be understated, especially in a city where there are numerous nonprofits vying for the same limited resources. Collaborations facilitate an open exchange of creativity and new ideas, and also create a division of labor that allows each organization to play to its strengths. Additionally, collaborative projects have a broader reach and provide opportunities for each organization to grow its own audience. Lastly, funders look for collaborations when awarding grants because they increase their potential community impact. In the early years, The NOLA Project needed partners to provide space and resources it could not obtain otherwise. Now, the organization continues to collaborate on projects because of the creative and financial benefits of working with community partners.

Strong Brand and Social Media Following

With a marketing director and social media manager who volunteer their services part-time, one would expect the marketing efforts to suffer. Fortunately for The NOLA Project, these two individuals work in the marketing industry full-time during the day. Marketing Manager Richard Alex Pomes served as a brand ambassador for Fireball Whisky before co-founding RapJab, a marketing firm that prides itself on connecting brands with audiences and finding the right voice for each client. In his interview from New Orleans Magazine’s People to Watch 2014 issue Pomes states, “We believe that successful marketing begins with a solid and robust
brand that’s made up of true, human characteristics. Therefore, much of my work involves the direction that goes into building a brand from the ground, up.” Pomes applies the same concepts to The NOLA Project marketing materials, creating a strong brand that audiences can recognize (Appendix F). One of the primary marketing tools Pomes uses is email messaging through MailChimp, which allows The NOLA Project to easily communicate with its 4865 subscribers.

In a recent audience survey, when 122 participants were asked about the frequency of email communications, 91% answered that The NOLA Project sends just the right amount of emails to stay informed (Appendix G).

Additionally, Social Media Manager Keith Claverie works as a Creative Services Coordinator for the New Orleans Pelicans, and comes from a background in Journalism. Claverie ensures that The NOLA Project’s Twitter, Facebook and Instagram accounts remain active and provide relevant content to followers. When comparing the number of followers on various platforms with other theater groups, it is clear to see that social media remains a viable communication tool for The NOLA Project.

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Sourced from respective organization’s social media accounts

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8 Number of Subscribers as of March 1st, 2015.
Weaknesses

Taking stocks of strengths is helpful when seeking affirmation that an organization is meeting objectives and satisfying its mission, but there is perhaps much more to be learned from looking at the weaknesses of an organization. The NOLA Project produces quality theater, but improvements in administration and fundraising could help this talent become a more present and visible force for the New Orleans community.

No Fund Development Plan or Calendar

The NOLA Project lacks a clearly laid out fund development plan and calendar to support income expansion. For much of the first decade of operation, the financial goal has been to break even based solely on revenue from the sale of tickets. When The NOLA Project added educational programs and presented a full season of shows, it became clear that other funding sources were required. Progress has been made in grants, event planning, individual giving, and membership, but these efforts are not efficiently coordinated. One glaring example was the overlapping solicitation for Backstage Pass memberships and Green Room Gala tickets, where high level members of the Backstage Pass program declined supporting the gala because of the close proximity of the two initiatives. Additionally, there was no real push for Annual Appeal in 2014, because the Green Room Gala was held in late November, near the end of the year.

Insufficient Staffing

The NOLA Project currently has no full-time employees, one paid employee, and relies heavily on volunteers for essential business positions such as Managing Director and Marketing Director. Artistic Director AJ Allegra is the only paid employee of The NOLA Project, and he receives a salary of $10,000, an increase from the stipend of $3,500 dollars he received from
2012 until contract negotiations in 2014. The contract required he devote one full work day each week to company business. However, as the only person regularly compensated by the company, Allegra often performs a variety of tasks that would normally fall outside the realm of artistic director, such as payroll and fundraising meetings. The lack of support staff to handle these administrative tasks means Allegra has less time to focus on artistic development and long-term planning, which can ultimately cause the company’s play development to suffer.

**Low Participant Compensation**

At this time The NOLA Project actors and company members are paid far less than professional wages established with Actors Equity, the national union representing professional actors, which can lead to unrest and burnout within the company. For *Twelfth Night*, there was a cast and crew of 20 individuals who put in three weeks of rehearsals and 3 weeks of shows. Total talent fees accounted for $6,000 of the production budget. This means actors are making less than $500 on a production that involved weeks of commitment, while also incurring transportation costs and loss of revenue from any secondary jobs. While company members view it as a labor of love, these are not adequate wages for a professional theater company. If The NOLA Project hopes to attract high-caliber talent and retain current artists, these wages need to be competitive with those of other theater companies nationwide.

**Lack of a Centralized Space**

The NOLA Project currently pays separate fees for office, rehearsal, storage, and performance space, loses valuable time in transport between these various locations, and could reduce costs and improve productivity by having a centralized space for all of these functions. The current mailing address for The NOLA Project is the primary residence of its current Artistic Director. The phone number listed is an additional phone line within his residence, which serves
as a message-only answering service during productions. The company pays a monthly fee to Propeller, a social innovation co-working office space, which includes access to a printer and various meeting spaces. During the summers, the company members work out of Lusher Elementary for the High School Intensive. Throughout the season, rehearsals are held at Lusher High School, or the host venue for each upcoming production.

Company and board members believe a centralized space would be more cost-effective, and could even include a performance space for some of the shows. Because one of The NOLA Project’s talents is reinventing a space in to a stage, and its popular site-specific productions such as Shakespeare in the Sculpture Garden are integral to its identity, this building would not completely replace the need for partner venues such as NOMA, but could be utilized for smaller performances and programs such as Play Club NOLA or By Any Scenes Necessary.

Opportunities

The NOLA Project has celebrated a history of success in the last decade, and now has several opportunities to expand upon this success for the future.

*Opportunity to Capitalize on Past Successes*

Word of mouth is a highly effective means of communication in a city like New Orleans, and The NOLA Project is topical and popular right now. Year after year, The NOLA Project produces a series of varied works that demonstrate the range of the company and result in several industry awards (Appendix H). From the powerful drama of *One Flew Over the Cuckoo’s Nest* to the whimsical comedy of *Twelfth Night*, The NOLA Project once again delivered first-rate productions to the citizens of New Orleans in 2014. Coming off a season that earned the company a record 28 Big Easy nominations (Appendix I), The NOLA Project sold out the
majority of the shows in each of the productions in the 2014-2015 Season, meaning that there is a demand for tickets. Noting that The NOLA Project seeks to increase its revenue, the opportunity exists to capitalize on its successes to increase ticket prices during productions or increase the number of performances of its most popular productions.

**Audience Potential Outside of New Orleans**

Currently The NOLA Project only uses venues within New Orleans city limits and primarily markets to New Orleans neighborhoods and businesses, and the opportunity exists to expand this reach to the suburban areas of the city. In contrast to the Jefferson Performing Arts Society (JPAS) in Metairie and the Rivertown Theaters for the Performing Arts in Kenner, both of which offer traditional classics or musicals, The NOLA Project offers distinctive and often innovative experiences. From an analysis of the company’s database, Metairie and Kenner residents remain untapped audiences for The NOLA Project’s style of work, which can be accessed through partnership or venue rentals with the aforementioned centers. JPAS will be opening a brand-new, $54 million dollar performing center, which could provide a Jefferson Parish performing space for The NOLA Project. Expanding productions to these venues would increase visibility and provide more opportunity to develop a wide audience base, which in turn can support the growth of membership and fundraising initiatives.

**Potential Sponsorships from New and Established Businesses**

The NOLA Project has had very little success at securing sponsorships from businesses in the past. Business support is limited to ad space in programs. Occasionally, local restaurants will support an opening night by offering discounts, or contributing in-kind donations of libations. In the beginning of the 2014-2015 Season, Allegra drafted levels of sponsorship to support the season as a whole, but did not allow enough time to properly obtain these gifts before
the start of the first production in September. Now that the levels have been created, with corresponding benefits packages, The NOLA Project can attempt to develop meaningful relationships with a variety of New Orleans businesses that will be mutually beneficial.

**Threats**

*Impact of Rising Cost of Living on Actors*

New Orleans is not as affordable as it was a decade ago, and this rising cost of living could threaten the availability of quality actors, and also cause audiences to attend fewer live performances due to less discretionary income. Affordable housing should not exceed 30% of one’s income, but it is estimated in a 2014 New York Times article that New Orleanians spend an average of 35%, of their income on rent, more than double what it was a decade ago. When renters spend this much of their income on rent, it is an indication of a problem in housing affordability, which can limit a region’s availability to attract workforce and maintain a healthy economy. In 2004, 24% of New Orleans renters were severely cost-burdened. In nine years, this number rose to 37%, while the nation average remains at 24%. This spike in cost-burdened renters is directly correlated to the rising rent prices and static incomes. The average rent price in 2013 was listed as $925, up 33% from the 2004 average of $698. The nationwide increase is 6%.

What does all this mean for The NOLA Project? Living in New Orleans gets more expensive every year, but salaries are not increasing at the same rate, and the amount of theater opportunity may not be able to support the community of actors. Many company members have returned to New York, and in this past year alone one contributor and the previous associate director have moved to larger theater cities, where the salaries are typically more in line with the

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higher cost-of-living.

**Competition with Other Entertainment Options**

The NOLA Project flourished in the years following Hurricane Katrina when the lack of arts opportunities allowed for the growth of small nonprofits such as Cripple Creek Theatre Co., Mondo Bizarro and Skin Horse Theater. In recent years several presenting venues have joined the arts community, increasing the availability of entertainment options in the city, but not adding to the availability of theater spaces for rent.

The most recent space set to reopen is the Orpheum, which has been closed since 2005 but will reopen in 2015 in time to host the 2015-2016 season of the LPO. In 2014 the Saenger reopened following a $52 million dollar renovation after Hurricane Katrina, and hosts the Broadway in New Orleans series, as well as comedy shows and traveling celebrity appearances.\(^{11}\) In the same year, Bold Sphere Music announced that Champion Square, the outdoor space in front of the Superdome, would host concerts ranging from country singer Jake Owens to metal band Slipknot. In 2013, the Civic Theater reopened after two decades, and Le Petit Theatre reopened following a series of renovations and staff changes. The Joy Theater was one of the first spaces to come back online after Hurricane Katrina, and has been hosting live music and comedy since 2011. While these venues are not direct programming competitors to The NOLA Project audience, the expanding competition for entertainment dollars does change the landscape of performing arts in New Orleans.

Chapter 4: Best Practices

Best Practices will vary slightly between various types of nonprofits, but I have listed six areas of interest. Four of these areas were designated by Independent Sector\textsuperscript{12}, a network for nonprofits dedicated to ethical standards, transparency, and the common good: Legal Compliance & Public Disclosure, Effective Governance, Strong Financial Oversight, and Responsible Fundraising. The 33 principles, recently modified in 2014, serve to guide organizations by facilitating accountability and strengthening effectiveness. In addition to these, I have added Leadership and Marketing, which are increasingly important in today’s world as organizations change to welcome younger audiences.

Legal Compliance and Public Disclosure

The seven principles of compliance and disclosure exist to keep organizations out of trouble with the IRS, the law, and the public. Organizations should follow all federal, state and local regulations for nonprofits, and have a whistleblower policy in place to protect individuals that report wrongdoing. Furthermore, organizations should establish a Code of Ethics and Conflicts of Interest Policy that all staff, board members, and volunteers agree to follow. There should also be a policy in place to address the retention and destruction of certain documents, including financial statements. Independent Sector additionally recommends that organizations protect assets through risk management and liability insurance. Lastly, organizations are urged to be transparent and share this information with the public, including Form 990 returns, financial statements, and annual reports. While The NOLA Project adheres to regulations and laws and holds liability insurance, it does not have a written whistleblower policy or a code of ethics, and

does not post the Form 990 return online nor produce an annual report. Implementing these policies could help improve transparency and accountability to the public.

**Governance**

Effective Board Governance is essential in nonprofit management, because of the role the board plays in shaping the organization from the mission to the budget in addition to its legally mandated fiduciary responsibilities. Many of the principles of board governance specific to each organization are included in its by-laws, such as board size, structure, term limits, and frequency of meeting. Beyond these criteria, Independent Sector recommends diversity among the board, in age, race and gender, and also in skill sets and professional expertise. This helps ensure that a wide range of the community is represented on the board. Additionally, the board should oversee and evaluate the performance of the CEO and determine his or her compensation based on this evaluation. The board should also evaluate the performance of its own members every few years, and have a firm procedure in place to remove board members if needed. Lastly, all members of the board should be made aware of their responsibilities and remain informed about the ongoing events of the organization in order to carry out their duties efficiently. Board members should follow all of these principles without compensation, and are often expected to donate additional time and funds as well.

In a series of board development sessions, current Board President Donna Gay Anderson and Artistic Director AJ Allegra addressed many of the aforementioned principles and attempted to institute many of these principles within The NOLA Project board. One improvement after these sessions was the addition of the board development committee, which would focus on growing and diversifying the board.
Financial Responsibility

Nonprofits exist to serve a specific need for individuals in the community, and often rely heavily on individual giving. For this reason, it is imperative that nonprofits are fiscally transparent and accountable. Organizations are urged to share financial records with the board regularly, and larger organizations should have third party auditors perform regular reviews of these records as well. In addition, organizations should institute a policy for travel and expense reimbursement, prohibiting unreasonable requests such as first-class travel, or reimbursements for expenses incurred by spouses or dependents. Organizations should also prohibit loans to board members or directors. Lastly, it is a standard practice for organizations to monitor resource allocations so that a significant percentage of resources is spent on programs and administration.

Because its budget is below $250,000 annually The NOLA Project does not believe a third party audit is necessary, but it does submit timely reports of financial statements for board review. There is currently no policy for reimbursements, but the only occasion where travel is a concern is the TCG annual conference. Two members use funds to attend the conference and it is already included in the budget. Additionally, there was a loan issued from AJ Allegra to the organization in 2012 to fund cash deficit, but it is listed in the 2012 Form 990 return and board approved (See Appendix J). While The NOLA Project was transparent about these incidences, it would be in the organization’s best interest to implement policies for reimbursement and loans to mitigate any future issues.

Fundraising

Fundraising is essential to nonprofit organizations, and often establishes lasting relationships between the donors and the organizations. It is important to foster a pattern of ethical fundraising in order to comply with IRS laws and avoid conflict with donors. First,
fundraising solicitations must clearly identify the organization and be truthful and accurate so as not to mislead the potential donor. Upon receipt of a donation, the donor should be sent an acknowledgement of the contribution, with specific tax deduction information listed.

Additionally, the funds must be used as intended, either as described in the solicitation or as specifically expressed by the donor. On the organization’s end, staff should be trained to ensure they are following federal and state laws, and are not employing techniques that may be seen as coercive. Staff should not be compensated based on the amount raised, and should know that donor information is confidential and may not to be sold to third parties. Lastly, there should be a clear policy about what types of gifts are to be accepted in order to avoid accepting funds illegally or contributions obtained unethically. All of these principles exist to protect the donors and prevent the organization from entering into illegal activity with contributed monies. For the most part, The NOLA Project adheres to these principles of fundraising, due in large part to the supervision of Vice President of the Board Casie Duplechain, who comes from a fundraising background.

**Leadership**

Organizations need a strong leader at the helm to shape the vision, focus on the mission, and make the tough decisions. Michael Kaiser, former President of the John F. Kennedy Center for the Performing Arts, believes the art world is in need of saving, and lists leadership as one of the key issues. Every arts organization needs a leader who understands marketing, fundraising, and financial diversity. This person should be able to interact with various parties, from artists to corporate donors, and clearly communicate plans and strategies to staff and board. It is often difficult to find leaders that embody all of these traits. In fact, Kaiser states that while there is no
shortage of artists, there is a shortage of trained, skilled managers. While The NOLA Project has strong artistic leadership in AJ Allegra, the addition of a managing leader that possesses these skills would bring the organization to a new level of maturity.

**Marketing**

Many theaters focus primarily on promotions for specific performances or programs, but healthy organizations should acknowledge the importance of institutional marketing. This type of marketing gets audiences excited about supporting the company and increases visibility. It helps sell more tickets, and can also result in higher contributed income. In his book *The Art of the Turnaround: Creating and Maintaining a Healthy Arts Organizations*, Michael Kaiser states that marketing is more than brochures and advertisements. In the various organizations he has renewed, he would develop programs or coordinate events in the months between performances, so that the organization would remain constantly visible to audiences. More theaters and performing arts centers have begun to follow this model, coordinating performance schedules closely with the events and programs calendar in an increased effort to remain relevant year round.

**Comparative Analysis**

*Southern Rep Theatre*

Southern Rep Theatre, founded in 1986, is New Orleans’ only year round professional theatre. It strives to enlighten, educate, and entertain audiences through the development of new plays and establish a creative working environment that nurtures theatre professionals.

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Southern Rep offers a variety of educational and outreach programs, including Youth Onstage New Orleans, LA (YO NOLA) and afterschool and summer camp workshops. It offers two series of performances, Mainstage and Lagniappe. The Mainstage hosts World Premieres, Broadway and Off Broadway productions and classics. Southern Rep employs artists on the Mainstage at Actors Equity rates, and employs more members of Actors Equity Association than any other company in the state. The Lagniappe series includes 6X6, 3X3, DEBAUCHERY! and Playwright classes. These offerings help nurture new and local talent, and provide an avenue for emerging playwrights, directors and actors to present new work to the public. In addition, the combination of Mainstage, Lagniappe and Arts Education programming helps keep Southern Rep’s brand current year round, one of the best practices in today’s marketing world.

For 19 years, Southern Rep Theater was located on the third floor of Canal Place, but this contract was not renewed in 2012\(^\text{16}\). In the Form 990 filed for 2011, Southern Rep listed total revenue at $750,808, but after accounting for a depreciation of nearly $200,000 in lease and equipment due to the loss of the building, the year ended with a deficit. Since the loss of Canal Place, Southern Rep has worked out of a variety of spaces. The 2012-2013 season was held at the Contemporary Arts Center, and the 2013-2014 season was held in four different theaters. Southern Rep found a temporary home in its 2014-2015 season with the newly renovated Ashé Power House Theater in Central City. Unlike The NOLA Project, this regional theater is not normally accustomed to production on the road and has an older demographic, so it does better in a permanent location.

The current Producing Artistic Director at Southern Rep is Aimée Hayes, who holds the only salaried position. Hayes serves as the Chair of the Governance Committee and at-large Board Member for the Theatre Communications Group. The NOLA Project could look at using this model for its own organization of leadership, as AJ Allegra’s role closely resembles that of Hayes’ position of Producing Artistic Director. In addition, Southern Rep has several other positions that are compensated hourly, including Managing Director, Technical Director, Education Director, Literary Manager, Box Office Manager, Volunteer Coordinator, Marketing Associate and Office Manager. These employees receive an employee handbook at the start of employment, which includes a Code of Ethics and Conflict of Interest policy.

In efforts to improve transparency, Southern Rep lists all 13 members of the board on the website, with biographies for each person. Furthermore, Southern Rep uses independent auditors in the process of preparing the Form 990 for submission to the IRS. This information is shared with the board internally, but can also be found on Guidestar, a nonprofit organization that gathers information on registered nonprofits and then publishes them in efforts to improve transparency and encourage charitable giving.\(^{17}\) In addition, Southern Rep has provided financial data and mission information to Guidestar. It is worth noting that The NOLA Project can only be easily found using the Employer ID number, and no additional financial or organizational information has been provided.

\textit{Steppenwolf Theatre Company}

The NOLA Project often looks to this Chicago theater company as a role model, as it is America’s longest standing, most distinguished ensemble theater, formed in 1976. Currently Steppenwolf has three spaces, a 515-seat theater, a 300-seat theater, and an 80-seat theater called

\(^{17}\) “About Us.” \textit{Guidestar}. Web. 22 April 2015.
the Garage. The variety of spaces allows the company to produce an average of 16 shows a year and offer nearly 700 public events to almost 200,000 people, making a year round calendar of programming an easy feat. It was recently announced that Steppenwolf would expand to replace the two smaller spaces with purpose-built theaters, allowing the company to expand the number of productions, enhance the audience experience, and develop additional community programs.

Steppenwolf offers educational programs for all ages and talent levels. From a ten-week residency for serious actors to in-school residencies and Young Adult Council for high school students, Steppenwolf is committed to meaningful and ongoing engagement with theater lovers in the community. While Steppenwolf and The NOLA Project are leagues apart in terms of staff size and budget, the performance standards remain similar. Steppenwolf Board Member Eric Lefkofsky states, “Steppenwolf remains successful nearly 40 years after its founding because it is relevant. The company’s performances address contemporary and social issues of the day while creating a forum for discussing and reflection.” The NOLA Project champions the same ideals and hopes to remain relevant for decades to come as well.

Steppenwolf has a staff of over 100 full-time and part-time employees, including large Administration, Marketing and Development departments. With a Development department of 13 full time employees, Steppenwolf has a comprehensive fundraising approach aimed at raising significant amounts of unearned income, so that ticket revenue is not the primary source of income. In addition to standard donations or memberships, Steppenwolf lists installment giving, stock gifts, memorials, bequests, seat naming, matching programs, and endowments as alternative ways of giving. Each method of giving is explained in detail, and acknowledged properly upon receipt of the donation, in adherence of standard best practices.

Overseeing the large staff, Steppenwolf’s executive leadership is divided into Artistic Director and Managing Director, a leadership style that is widely used in performing arts institutions to ensure that organizations can fulfill the artistic missions while remaining financially sound. As The NOLA Project grows its budget, it should aim to follow a similar leadership style.

Steppenwolf appears to follow best practices for governance and financial responsibility, based on the amount of information that is readily available to the public. Much like Southern Rep, Steppenwolf lists board members on its website, though only names and affiliations are listed to accommodate information for all 55 members. Steppenwolf is also listed as a Silver participant on Guidestar, which means the organization regularly updates financial records and provides additional information, demonstrating its commitment to transparency. With its small staff size and budget, it would be difficult for The NOLA Project to implement all of Steppenwolf’s plans, but this organization continues to serve as a great role model for The NOLA Project as it sets benchmarks for its own future.
Chapter 5: Recommendations

After evaluating The NOLA Project with a SWOT analysis and delving into industry Best Practices, I have put together some recommendations to help the company to reach its full potential.

Management

*Develop the Position of Managing Director and Re-evaluate the Job Description of Artistic Director*

In many established theaters, the leadership is divided between two roles: Artistic Director and Executive or Managing Director. The dichotomy exists because these two roles have fundamentally different goals that inevitably conflict with each other. The Artistic Director is tasked with producing great art and pushing the boundaries of creativity. The Managing Director ensures the organization has the resources to support this vision, and often has to place parameters on what projects are feasible.

Currently, Allegra is only able to devote one full workday each week to company business, and this time was intended to be spent focusing on long-term planning for program and play development. Instead this day is usually spent on check signing, contracts, trips to Lowes, and other administrative tasks. Allegra exists in a role similar to Southern Rep’s Producing Artistic Director, but is not compensated for this position. I recommend that attaching a stipend or salary to the position of Managing Director would allow Allegra more time to focus on the productions. Additionally, the Managing Director could focus on development and fundraising initiatives to support ongoing growth.
**Marketing**

**Web Design**

The NOLA Project emphasizes the importance of strong brand and voice in emails and social media, but its website appears to get left behind. The company champions innovative, original, and exciting work, but their website fails to convey this image. While it attempts to integrate social media and videos into the pages, the overall aesthetic is dull and drab. The content is maintained by a select group of company members and is generally up to date, but the format can be limiting. At this time, the page with the upcoming show lists The NOLA Project’s offerings for The Tennessee Williams Festival, but there is a button that reads “Download the educational guide to this production” which pulls up an education guide to *Twelfth Night*, the production held four months ago. The current version of the website was launched in the company’s early years, designed by company in Slidell in 2007. The NOLA Project has grown tremendously since then, and should have a website that projects a higher level of professionalism.

**Development**

*Start with a Fund Development Plan to Outline Specific Fundraising and Donor Relations Goals*

The NOLA Project could greatly benefit from a Fund Development Plan, complete with specific, measureable, achievable, reasonable and timely goals. At this time, fundraising is a supplement to ticket revenue. There is no person designated to development, so there are often periods of time when little fundraising or development efforts are made. This plan would serve as guide to the various company members who raise funds on the organization’s behalf. Additionally, attention to the timing of these fundraising initiatives as they relate to one another could result in greater income for the organization.
Re-evaluate Current Business Sponsorship Approach

The NOLA Project developed corporate sponsorship levels in advance of the 2014-2015 Season, but was unable to secure any season sponsors. I believe this solicitation had two shortcomings: there was no relationship building beforehand, and there was not enough advance notice before the season’s start. Sponsorships are partnerships between a business and a nonprofit that require cultivation. Allegra developed sponsorship benefits and attempted to get meetings with local businesses, such as Entergy and Capital One. This was in the summer of 2014, with the season starting in September. In the future, this conversation should be started much earlier in the year. Businesses often operate on a January-December fiscal year, and by summer have been approached by several organizations and have likely committed most of their dedicated philanthropic money.

Furthermore, The NOLA Project should use board and company members to identify potential supporters, instead of aiming for the larger corporations that have no connections or ties to the company or board. If The NOLA Project is determined to have a larger sponsor, it should begin with smaller actions, such as inviting staff to an opening night or rehearsal. This would give The NOLA Project an opportunity to show the business its talents and public appeal and begin a dialogue, which could result in sponsorship.

Legal Applications

Develop Clear Policies and Procedures

The NOLA Project has been fortunate to avoid any serious illegal or unethical issues in its first decade. As a preventive measure, it should develop a firm set of policies and procedures to guide the company and board through the next phase of growth. For the board, this means outlining the board selection process, and clearly stating the responsibilities and limitations of
board membership. It should also include a code of ethics and a conflict of interest policy.
When the company begins to bring on additional paid staff, it should have an employee
handbook, which would include a reimbursement policy, compensation criteria, and
disciplinarily measures in addition to the code of ethics. These documents communicate to the
board and staff that The NOLA Project is committed to ethical and professional business
operations, and holds its members to the same standards.

Financial Management

*Increase Transparency with Annual Reports and External Auditing*

Each nonprofit is required to fill out a Form 990, the reporting document that
organizations with tax exempt status file each year. Though this document is, by law, available
to the public through the state attorney general’s office, it could also be placed on the company’s
website as an increased demonstration of fiscal transparency. Many organizations produce and
post an annual report in addition, which includes a description of services offered and
demographics served, along with financial information in an easily understandable format.
Individuals and businesses that are considering supporting the organization can get a better sense
of how the mission is being fulfilled. Though producing this document can be time-consuming,
The NOLA Project could attract and secure more funding with an annual report to clearly show
its impact on and dedication to the community.

External auditing can ensure that The NOLA Project is adhering to tax laws, while
increasing its credibility to granters and corporations. Furthermore, in my time spent
researching grants I discovered several grants that required all applicants to submit an audit.
Since The NOLA Project does not currently perform an audit, it was not able to apply for these
grants. Funders want to know that their money is going to a reliable organization, and performing regular audits helps to relay this message. While it may not be financially feasible to do this annually, The NOLA Project should consider hiring an outside auditor every few years. As the organization and budget grow, an audit will be become an essential step to transparent financial management.
Conclusion

The NOLA Project has experienced a tremendous amount of growth and success in the past decade, largely due to the strength of its mission and artistic integrity. This, in addition to the extremely talented ensemble and supportive audiences, has allowed The NOLA Project to flourish into a formidable company in a relatively short amount of time. The tenth season highlighted the range of this company: from dramas like *One Flew Under the Cuckoo’s Nest* that force audiences to contemplate the message on a deeper level, to *Twelfth Night* which delights and amuses, The NOLA Project produces some of the finest ensemble work in the city in a variety of venues. The company now needs to develop a stable infrastructure that will allow the organization to continue to test boundaries without fear of failure.

As is evident from performing a SWOT analysis and addressing industry best practices, the company currently lacks the administrative and development staff to sustain this rapid growth, so it is imperative that The NOLA Project take steps to rectify this issue. In recent years, the company acknowledged the need for alternate funding and addressed this by developing the Backstage Pass program, planning a gala, and identifying grants to pursue. It is my hope that the company remains committed to seeking out new funding sources and continues to diversify funding to increase the budget further. In my dealings with The NOLA Project as a collaborator, an audience member, and an intern, I have heard nothing but praise about the talent and dedication of this group, and recognize the potential for growth that remains untapped.
Works Cited


“Get This Lake Off My House.” The NOLA Project Show Archive. Web. 12 January 2015.


Appendices

APPENDIX A- NOLA.com article – Excerpt from “Best of 2014 New Orleans theater: top 10 plays, musicals and top theater company”

APPENDIX B- Company List

APPENDIX C- Board List and By-Laws

APPENDIX D- Proposed 2015 Budget

APPENDIX E- Grant Writing Sample

APPENDIX F- Marketing Materials

APPENDIX G- Audience Survey

APPENDIX H- The NOLA Project Awards

APPENDIX I- 2014-2015 Big Easy nominations

APPENDIX J- The NOLA Project 2012 Form 990 Return
APPENDIX A: Excerpt from Best of 2014 New Orleans theater: top 10 plays, musicals and top theater company

When a hometown team is on a winning streak headed to a championship, the word “dominate” finds its way into a sportswriter’s lexicon. Since it doesn’t appear that my colleagues on the sports side will be needing the term, I’ll claim it for the New Orleans theater scene in 2014.

As the curtain comes down on the current year, one theater troupe dominated the scene in every way with a series of productions ranging from intense drama to whimsical comedy, cutting edge new works to the freshest interpretation of Shakespeare. This was the year of the NOLA Project.

Theater company of the year

In the decade since its arrival on the New Orleans theater scene, the NOLA Project has grown into a formidable company. With no single home stage, the intrepid company has been at the vanguard of showing how significant theater can be produced in a variety of places and settings. With its strong central ensemble of actors and directors, the troupe also regularly attracts some of the best actors in town.

Fully half of this year’s Top 10 list of plays were NOLA Project productions, including the unforgettable fall production of “One Flew Over the Cuckoo’s Nest,” the best drama of the year. With stark intensity, it highlighted the best of the company’s ensemble work.

NOLA Project playwright Pete McElligott took audiences down Alice’s rabbit hole in one of the sweetest theatrical spectacles of the year, “Adventures in Wonderland,” staged with such imagination in the Sculpture Gardens at the New Orleans Museum of Art.

In a season in which local audiences could see three distinctly different interpretations of Tennessee Williams’ “Cat on a Hot Tin Roof,” the company’s staging at Le Petit Theatre du Vieux Carre proved to be the most insightful and pulsating.

The just-closed production of “Twelfth Night” received a majestic and comic production in NOMA’s Great Hall. And with playwright Christian Durso’s “Shiner,” the company offered a disturbingly real look at teen-aged angst. Not a bad output for a single year.
APPENDIX B: Company List

KEY STAFF

Artistic Director- AJ Allegra

AJ Allegra graduated in 2007 from New York University with a Bachelor of Fine Arts in Theater. In 2005, he was one of 16 American chosen to study at London’s Royal Academy of Dramatic Arts where he received a Shakespeare in Performance Certificate. From Fall 2007 to Summer 2014, he taught Musical Theater at the New Orleans Center for the Creative Arts. He now resides at Lusher High School as head of the Musical Theater department. In 2011, he was included in New Orleans Magazine’s People to Watch list, and in 2012 he was a recipient of Gambit Magazine’s 40 Under 40 award. He has won two Big Easy Entertainment Awards (ten nominations) for both acting and directing, six Storer Boone Awards for acting and directing, and was selected as Host of the 2013 Big Easy Awards Ceremony. He has acted as stage director for The NOLA Project, Le Petit Theatre, JPAS, Harms Way Theatre, Le Chat Noir, Southern Rep, and Rising Shiners Productions.

Managing Director- Beau Bratcher

Beau Bratcher has undergraduate degrees from Grayson College, Southwestern Oklahoma State University, and Texas Woman’s University, as well as graduate degrees from the University of Texas at El Paso and the University of New Orleans. He has directed numerous shows, including Much Ado About Nothing, Weird, Jared Gore’s My Name is Chainsaw and Big Easy Award-winning Is He Dead?. Beau also works in UNO’s Theater department.

Additional Staff Support:

Marketing Director- Richard Alexander Pomes
Associate Managing Director- Natalie Boyd
Associate Artistic Director- Sam Dudley
Social Media Marketing Manager- Keith Claverie
Education Director- Sean Glazebrook
Audience Engagement Manager- Alex Ates
Industry Liaison: James Yeargain

Original Members:

Andrew Larimer    Will Conolly    Sean Glazebrook    James Bartelle
AJ Allegra        Alex Wallace    Pete McElligott    Kathlyn Tarwater
APPENDIX C: Board List and By-Laws

BOARD OF DIRECTORS

President
Donna Gay Anderson
Former Director of Columbia Theater of Hammond, LA
504-345-7777
dgbanderson1@gmail.com

Treasurer
Katherine Hoffman
CPA, Bernard Franks
504-451-1659
KHoffman@bernardfranks- cpa.com

Secretary
Eric Charleston
Attorney- Gieger, Laborde and Laperouse, LLC
504-654-1354
eric.charleston@gmail.com

Vice President
Casie Duplechain
Executive Director of Friends of City Park
504-415-7987
casiedup@gmail.com

Richard Arnold
Development Director at Covenant House New Orleans
(917) 304-1501
richwarnold@gmail.com

James Bartelle
Company Representative
(520) 907-6007
jamesibartelle@gmail.com

Elizabeth Meneray
Attorney- Meneray Family Law
(504) 330-5522
liz@menerayfamilylaw.com

Louise Coleman
(850) 797-1534
aieddecamp211@gmail.com

Bernie Strauss
Attorney- Strauss & King
Berneystrauuss@straussandking. com

Philip Wingertner
Technical Director at New Orleans Center for Creative Arts
(504) 874-0872
Philip.Wingertner422@gmail.com

Nick Thompson
Owner of Fetch Mid-City
(504) 931-8289
nathompson215@gmail.com
APPENDIX C: Board List and By-Laws

SECTION 1. General Powers.
The business and affairs of the Corporation shall be managed by its Board of Directors (“Board”).

SECTION 2. Number. Tenure and Qualifications.
The number of directors of the Corporation shall be fixed by the Board of Directors, but in no event shall be less than three (3) members. Additional members shall be voted on and approved by the existing board as needed. One-third of the Governors shall be elected each year for terms of two years. No member of the Board of Directors shall serve for more than four consecutive two-year terms. Members shall be eligible for re-election to the Board after an absence of Board membership for one year. Anyone filling an unexpired term shall be considered to have served a full term. No member of the Board of Directors shall be employed for compensation nor receive any remuneration from the corporation unless the majority of the board agrees to a special condition as laid out in the NOLA Project. The Artistic Director will serve in a non-voting, ex officio, capacity.

SECTION 3. Removal.
Any director may be removed by the Board whenever, in its judgment, the best interests of the Corporation will be served thereby, but such removal shall be without prejudice to the contract rights, if any, of the person so removed. Election or appointment of a director shall not of itself create contract rights, and such appointment shall be terminable at will. Particularly, if any director is absent from more than three (3) regular meeting pursuant to Section 4 of Article II without due cause said director is automatically removed without any notice other than this By-Law.

SECTION 4. Regular Meetings.
Regular bi-monthly (every other month) meetings of the Board of Directors shall be held at the NOLA Project office or at any other location selected by the Board. The full Board of Directors shall meet no less than six (6) timer per year. With the exception of those times the Chairman of the Board calls for closed sessions, theatre staff members responsible for management, artistic decisions, and marketing may attend Board meeting in an advisory capacity.
### APPENDIX D: Proposed 2015 Budget

#### The NOLA Project

**FYE 6/30/2015 Proposed Budget**

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#### Expenses

**Production Costs**

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## APPENDIX D: Proposed 2015 Budget

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### Other Expenses

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## APPENDIX D: Proposed 2015 Budget

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<td>TO RESEARCH</td>
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**INCREASE/(DECREASE) IN NET ASSETS**

| Increase/(Decrease) | 20,300 | 17,883 | (11,609) |
APPENDIX E: Grant Writing Sample

Grant Application to RosaMary Foundation
The NOLA Project, Operations Increase
Contact person: AJ Allegra, aallegra@nolaproduction.com (847) 370-9751

About The NOLA Project: The NOLA Project is an ensemble-driven professional theatre company that strives to challenge, entertain, and engage diverse New Orleans audiences through high-quality and innovative performances of relevant great works, the development and production of new plays, and comprehensive educational opportunities for aspiring theatre artists. Formed by a collective of eight notable Theatre majors at New York University in 2005, the company now features twenty-four actors, directors, writers, and designers. In 2012, The Nola Project became an incorporated 501c3 and has been able to continue remarkable growth, with the aid of the 11 members of the board and several community partners. Now in our tenth year, we have produced over thirty major works that run the theatrical gamut from Shakespeare to Sondheim, including several new plays that have received national recognition.

As a resource for local artists, The NOLA Project is committed to assisting new and upcoming writers, creating venues for partial or full performance of the work of playwrights to be heard by audiences. We also enjoy listening to the audience in terms of new work creation, as we have developed several theatre pieces in reaction to local events and issues that are important to the community. Plays such as A Truckload of Ink (2013)-dramatizing the tumultuous and sudden downsizing of The Times Picayune, Catch the Wall (2012)-created in response to the city’s charter school movement and its surprising connection to Bounce music, and Get This Lake Off My House (2006)- an environmental original adaptation of The Tempest set in a Katrina-ravaged New Orleans and staged on the shores of Lake Pontchartrain, all represent the very best of The NOLA Project’s unique ability to connect local and newsworthy stories to theatre artists and writers in order to create truly timely and visceral works of art.

But new plays and local stories are only part of the impressive and versatile company’s vast repertoire. Many of the company members have extensive classical training, and our unique partnership with the New Orleans Museum of Art has produced some of the finest Shakespeare experiences to be had in the region. Outdoor productions of A Midsummer Nights Dream, As You Like It, and Much Ado About Nothing creatively staged in the museums famed Besthoff Sculpture Garden as well as innovative stagings of Romeo and Juliet and Twelfth Night inside the museum's Great Hall have garnered heaps of critical praise and have played to thousands of eager and excited audience members of all ages and demographics. In 2013, The NOLA Project achieved another first-blending our penchant for outdoor classic theatre with our ability to commission new works-to create a show unlike any other: Adventures in Wonderland, a roving production that brings three different audience groups all around the sculpture garden, each experiencing a unique take on Alice in Wonderland, told through different characters' perspectives. The production played to over two thousand guests and was widely hailed as the one of the most unique 'immersive theatre' experiences in the country.
APPENDIX E: Grant Writing Sample

Our investment in the city does not stop at the performance level however. Since our inception, TNP has committed to training the next generation of New Orleans theatre artists through various workshops, classes and student performances. In 2012, in an effort to further expand our educational services, we created The NOLA Project High School Intensive, a comprehensive theatre training program for 8th-12th grade students. The NPHSI offers students a unique combination of core training classes, electives, specialty courses and rehearsals, combining both rigorous class work with rehearsals and a fully produced production to put those skills into active use. This blend of classes AND performance, along with our commitment to small class sizes and individualized training makes the NPHSI one of the best and most unique summer theatre programs for students in the entire state.

As a mobile theatre company accustomed to performing in various venues all throughout the city, our company has grown to know the importance of collaborators and artistic partnerships. Since 2005, TNP has successfully partnered with a host of organizations to present theatre including educational leaders such as NOCCA, UNO, The Tennessee Williams/New Orleans Literary Festival, Dillard University, and The Shakespeare Festival at Tulane, cultural leaders such as NOMA and the LPO, and other theater organizations such as Southern Rep, Cripple Creek, Le Chat Noir, and Le Petit Theatre.

We have learned that combining the diverse audiences of these organizations with a live theatre arts audience can produce amazing results and expose thousands of New Orleanians to new and classic works of art. Furthermore, these crucial partnerships inspire us to consistently think creatively, imagining new and unique programming, and have allowed our company to grow and flourish into one of the most successful nonprofit theatre producers in the region.

**Project Description:** Until recently, ticket sales and program fees have accounted for nearly all of our organization’s income. We have been able to achieve success through the efforts of our entire company of theatre artists, many of which take on various administrative tasks and labor-intensive duties voluntarily and for no pay. Happily, we have now reached a point in our growth where in order to continue our programming and, most importantly, widen the reach of that programming to create a thriving theatre arts community for all, we require additional means of operational support.

This year for the first time we hope to provide our Artistic Director with a part-time salary, join the Theatre Communications Group (a National collective of non-profit US regional theatres), implement the brand new Backstage Pass membership program to increase attendance and involvement by young people, and increase the size of our summer theatre education program at Lusher Charter School by 50%. This, in addition to the multitudes of other established expenses such as marketing costs, office and technical theatre supplies, office and storage rental, postage, emails, and professional development may all be greatly served by support from the RosaMary Foundation Grant.
APPENDIX E: Grant Writing Sample

The proof of our company’s tremendous growth and success is evident in our previous three years’ annual budgets, which have increased significantly, from $108,000 (2012-2013) to $140,000 (2013-2014) to $212,000 (2014-2015) as the company has deepened its New Orleans roots and spread its reach with the help of our partner organizations and educational programming.

Our Shakespeare productions and most recent production of *Adventures in Wonderland* at NOMA have reached a combined total of nearly 15,000 New Orleanians in just four years time. Our unique and approachable style with Shakespeare has made his work incredibly accessible and fun for audiences of all ages, and the clever staging of *Adventures in Wonderland* allowed audiences to be led all throughout the entire garden by characters, combining performing and visual arts in ways never before seen in New Orleans or much of the country. It is certain that this partnership allows a theatrical reach like few seen before in our city, and support from RosaMary foundation would allow us to increase our marketing budgets, which are relatively miniscule for the audiences we already manage to reach, and increase our paid administration staff in order to afford the hours to do the necessary work of a quickly expanding company.

**Project Evaluation:** Success is measured by attendance to each performance, as well as by the diversity of the audience. We expect to see greater attendance as a result of increased marketing efforts, so our goal is to reach over 10,000 community members. The NOLA Project also encourages and welcomes input from artists, audience members, and sponsors, and often develops feedback questions or activities just as post-show talkbacks in order to collect feedback and reviews from attendees. This information helps us better serve our audiences in future productions.

Our budget for 2014-2015 is around $70,000 more than our previous years budget, so we have begun to diversify our funding sources to help us support our growth. In addition to increasing our number of grant applications this season, we have also increased our number of corporate asks. Lastly, this season we launched our membership program, Backstage Pass, offering varying levels of membership incentive.
APPENDIX F: Marketing
APPENDIX G: Excerpt from Audience Survey

Q6 Do you believe The NOLA Project sends...
Answered: 122  Skipped: 2

<table>
<thead>
<tr>
<th>Answer Choices</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Too many emails</td>
<td>1.64%</td>
</tr>
<tr>
<td>Just the right amount of...</td>
<td>99.98%</td>
</tr>
<tr>
<td>Not enough emails to stay informed</td>
<td>7.30%</td>
</tr>
<tr>
<td>Total</td>
<td></td>
</tr>
</tbody>
</table>

Q7 Please select your preference as we plan for our future
Answered: 123  Skipped: 1

<table>
<thead>
<tr>
<th>Answer Choices</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>I would prefer The NOLA...</td>
<td>4.07%</td>
</tr>
<tr>
<td>I enjoy traveling...</td>
<td>41.46%</td>
</tr>
<tr>
<td>I don't mind productions being held at different locations, but I prefer some venues over others.</td>
<td>54.47%</td>
</tr>
<tr>
<td>Total</td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX H: The NOLA Project Awards

Awards

2015

- 2015 Big Easy Award for Best Drama: ‘One Flew Over the Cuckoo’s Nest’
- 2015 Big Easy Award for Best Director of a Drama: Mark Routhier for ‘One Flew Over the Cuckoo’s Nest’
- 2015 Big Easy Award for Best Director of a Comedy: Andrew Larimer for ‘Adventures in Wonderland’
- 2015 Big Easy Award for Best Original Work (Scripted): Pete McElligott for ‘Adventures in Wonderland’
- 2015 Big Easy Award for Best Actor in a Drama: Alex Wallace for ‘One Flew Over the Cuckoo’s Nest’
- 2015 Big Easy Award for Best Actress in a Drama: Amy Alvarez for ‘One Flew Over the Cuckoo’s Nest’
- 2015 Big Easy Award for Best Supporting Actress in a Drama: Yvette Hargis for ‘Cat on a Hot Tin Roof’
- 2015 Big Easy Award for Best Supporting Actor in a Comedy: Keith Claverie for ‘Twelfth Night; or, What You Will’
- 2015 Big Easy Award for Best Costumes: Cecile Casey Covert/Chris Arthur for ‘Adventures in Wonderland’
- 2015 Big Easy Award for Best Lighting Design: Dan Zimmer for ‘One Flew Over the Cuckoo’s Nest’

2014

- 2014 Big Easy Award for Best Drama: ‘A Truckload of Ink’
- 2014 Big Easy Award for Best Director of a Drama: Beau Bratcher for ‘A Truckload of Ink’
- 2014 Big Easy Award for Best Original Work (Scripted): Jim Fitzmorris for ‘A Truckload of Ink’
- 2014 Big Easy Award for Best Supporting Actor in a Comedy: Keith Claverie for ‘Oregon Trail: The Play’

2013

- 2013 Big Easy Award for Best Comedy: ‘A Behanding in Spokane’
- 2013 Big Easy Award for Best Supporting Actress in a Comedy: Kate Kuen for ‘As You Like It’
- 2013 Big Easy Award for Best Director of a Drama: Mark Routhier for ‘Balm in Gilead’
APPENDIX H: The NOLA Project Awards

2012

- 2012 Storer Boone Award for Theatre Company of the Year
- 2012 Storer Boone Award for Best Drama: 'Romeo & Juliet'
- 2012 Storer Boone Award for Best Comedy: 'A Midsummer Night’s Dream'
- 2012 Storer Boone Award for Best Supporting Actor in a Drama: A.J. Allegra for 'Romeo & Juliet'
- 2012 Big Easy Award for Best Director of a Comedy: Andrew Larimer for 'A Midsummer Night’s Dream'
- 2012 Big Easy Award for Best Actor in a Comedy: Alex Martinez Wallace for 'Is He Dead?'

2010

- 2010 Storer Boone Award for Best Original Play: 'Taste' by Gabrielle Reisman
- 2010 Storer Boone Award for Best Comedy: 'Mr. Marmalade'
- 2010 Storer Boone Award for Best Actress in a Comedy: Natalie Boyd for 'Mr. Marmalade'
- 2010 Storer Boone Award for Best Director of a Comedy: Andrew Larimer for 'Mr. Marmalade'
- 2010 Big Easy Award for Best Supporting Actor in a Comedy: A.J. Allegra for 'Mr. Marmalade'
- 2010 Big Easy Award for Best Actress in a Comedy: Natalie Boyd for 'Mr. Marmalade'
- 2010 Amblie Award for Best Ensemble: 'Taste'

2009

- 2009 Storer Boone Award for Theatre of the Year: The NOLA Project
- 2009 Storer Boone Award for Best Musical: 'Assassins'
- 2009 Storer Boone Award for Best Children’s Play: James Bartelle for 'A Kingdom of Statues'
- 2009 Storer Boone Award for Best Director of a Musical: A.J. Allegra for 'Assassins'
- 2009 Storer Boone Award for Best Actor in a Musical: Jimmy Murphy for 'Assassins'
- 2009 Storer Boone Award for Best Set Design: Eli Grove & Kyle Herbert for 'Assassins'
- 2009 Storer Boone Award for Best Costume Design: Cecile Casey Covert for 'Assassins'
- 2009 Storer Boone Award for Best Actress in a Drama: Ashley Ricord in 'Side Man'
- 2009 Big Easy Award for Best Supporting Actor in a Musical: Jimmy Murphy for 'Assassins'
- 2009 Big Easy Award for Best Supporting Actress in a Musical: Lisa Picone for 'Assassins'
- 2009 Big Easy Award for Best Director of a Musical: A.J. Allegra for 'Assassins'
- 2009 Big Easy Award for Best Original Work: 'What, Has This Thing Appeared Again Tonight?'
- 2009 Amblie Award for Best Actress in a Drama: Ashley Ricord for 'Side Man'
- 2009 Amblie Award for Best Supporting Actor in a Musical: Richard Alexander Pomes for 'Assassins'
APPENDIX H: The NOLA Project Awards

2008

- 2008 Big Easy Award for Best Comedy: 'The Lieutenant of Inishmore'
- 2008 Big Easy for Best Supporting Actor in a Comedy: James Bartelle
- 2008 Marquee Award for Best Supporting Actor in a Comedy: James Bartelle
- 2008 Ambie Award for Best Comedy: 'The Lieutenant of Inishmore'
- 2008 Ambie Award for Best Special Effects: 'The Lieutenant of Inishmore'
- 2008 Storer Boone Award for Best Comedy: 'The Lieutenant of Inishmore'
- 2008 Storer Boone Award for Best Director of a Comedy: Noel Wilson
- 2008 Storer Boone Award for Best Actor in a Comedy: Pete McElligott
- 2008 Storer Boone Award for Best Children's Play: 'The Wind In The Willows'
- 2008 Storer Boone Award for Best Sound Design: 'The Lieutenant of Inishmore'

2006

- 2006 Storer Boone Award for Best Drama: 'The Cripple of Inishmaan'
- 2006 Storer Boone Award for Best Actress in a Drama: Janet Shea
- 2006 Marquee Award for Best Drama: 'The Cripple of Inishmaan'
APPENDIX I: 2014-2015 Big Easy Nominations

Big Easy Theater Nominations

Best Musical
- A Chorus Line, Summer Lyric Theatre at Tulane University
- Shrek The Musical, Rivertown Theaters for the Performing Arts
- Young Frankenstein, Rivertown Theaters for the Performing Arts
- Zanna, Don’t!, See ‘Em On Stage: A Production Company

Best Drama
- Cat on a Hot Tin Roof, The NOLA Project
- The Night of the Iguana, Southern Rep
- Numb, Goat In the Road Productions
- One Flew Over the Cuckoo’s Nest, The NOLA Project

Best Comedy
- Adventures in Wonderland, The NOLA Project/New Orleans Museum of Art
- One Man, Two Guvnors, Rivertown Theaters for the Performing Arts
- The Totalitarians, Southern Rep
- Twelfth Night, or, What You Will, The NOLA Project/New Orleans Museum of Art

Best Director of A Musical
- Christopher Bentivegna Zanna, Don’t!, See ‘Em on Stage: A Production Company
- Ricky Graham Young Frankenstein, Rivertown Theaters for the Performing Arts
- Sean Patterson The Mysterious Wistarias, The Stage Door Canteen, The National World War II Museum
- Gary Rucker Shrek The Musical, Rivertown Theaters for the Performing Arts

Best Director of A Drama
- Beau Bratcher Cat on a Hot Tin Roof, The NOLA Project
- Chris Kaminstein Numb, Goat in the Road Productions
- Nat Kuslitz Macbeth, Skin Horse Theater
- Mark Routhier One Flew Over the Cuckoo’s Nest, The • NOLA Project

Best Set Design
- Frank Olva Shiner, The NOLA Project
- Eric Porter The Ladies Of The Camellias, Rivertown Theaters for the Performing Arts
- David Raphel Young Frankenstein, Rivertown Theaters for the Performing Arts
- Bill Walker One Flew Over the Cuckoo’s Nest, The NOLA Project

Best Lighting Design
- Joan Long Numb, Goat in the Road Productions
- Scott Sauber Young Frankenstein, Rivertown Theaters for the Performing Arts
- Evan Spigelman Macbeth, Skin Horse Theater
- Dan Zimmer One Flew Over the Cuckoo’s Nest, The NOLA Project
APPENDIX I: 2014-2015 Big Easy Nominations

Best Costume Design
• Mignon Charvet Numb, Goat in the Road Productions
• Cecile Case Covert/Chris Arthur Adventures in Wonderland, The NOLA Project/New Orleans Museum of Art
• Linda Fried Shrek The Musical, Rivertown Theaters for the Performing Arts
• Julia Winn Twelfth Night; or, What You Will, The NOLA Project/New Orleans Museum of Art

Best Sound Design
• Brendan Connelly The Totalitarians, Southern Rep
• Marcus Davis Shiner, The NOLA Project
• Mike Harkins One Flew Over the Cuckoo's Nest, The NOLA Project
• Kyle Sheehan Numb, Goat In the Road Productions

Best Supporting Actress in a Comedy
• Idella Johnson Vanya and Sonia and Masha and Spike, Le Petit Theatre du Vieux Carre
• Lynae LeBlanc Adventures in Wonderland, The NOLA Project/New Orleans Museum of Art
• Cecile Monteyne Twelfth Night; or, What You Will, The NOLA Project/New Orleans Museum of Art
• Jessica Podowill The Totalitarians, Southern Rep

Best Supporting Actor in A Comedy
• Jake Bartush Twelfth Night; or, What You Will, The NOLA Project/New Orleans Museum of Art
• Keith Claverie Twelfth Night; or, What You Will, The NOLA Project/New Orleans Museum of Art
• Clint Johnson A Midsummer Night's Dream, New Orleans Shakespeare Festival at Tulane University
• Alex Martinez Wallace Peter and the Starcatcher, Le Petit Theatre du Vieux Carre

Best Actress in a Comedy
• Jennifer Pagan Shoebox Lounge, Jennifer Pagan
• Linn Pettison Broomstick, Southern Rep
• Ashley Ricord Santos Peter and the Starcatcher, Le Petit Theatre du Vieux Carre
• Kyle June Williams Adventures in Wonderland, The NOLA Project/New Orleans Museum of Art

Best Actor in a Comedy
• James Bartolo Twelfth Night; or, What You Will, The NOLA Project/New Orleans Museum of Art
• Ross Britz The Ladies of the Camellias, Rivertown Theaters for the Performing Arts
• Chris Marroy One Man, Two Guvnors, Rivertown Theaters for the Performing Arts
• Nicholas Stephens Peter and the Starcatcher, Le Petit Theatre du Vieux Carre

Best Supporting Actress in a Drama
• Troi Bechet The Night of the Iguana, Southern Rep
• Gail Glapion Cat on a Hot Tin Roof, The Anthony Bean Theater
• Yvette Hargis Cat on a Hot Tin Roof, The NOLA Project
• Lisa Picone Love The Normal Heart, The Allways Theatre
APPENDIX I: 2014-2015 Big Easy Nominations

Best Supporting Actor in a Drama
- A.J. Allegra One Flew Over the Cuckoo’s Nest, The NOLA Project
- Randy Cheramie Cat on a Hot Tin Roof, The NOLA Project
- Sam Dudley The Normal Heart, The Allways Theatre

Best Actress in a Drama
- Amy Alvarez One Flew Over the Cuckoo’s Nest, The NOLA Project
- Becca Chapman Enter Your Sleep, The Elm Theatre
- Aimee Hayes The Night of the Iguana, Southern Rep
- Cecile Monteyne Cat on a Hot Tin Roof, The NOLA Project

Best Actor in a Drama
- Mike Harkins The Night of the Iguana, Southern Rep
- Ian Hoch Bug, The Allways Theatre
- Dylan Hunter Macbeth, Skin Horse Theater
- Alex Martinez Wallace One Flew Over the Cuckoo’s Nest, The NOLA Project

Best Original Work of Theater, Scripted
- Adventures in Wonderland Peter McElligott, The NOLA Project
- Broomstick John Biguenet, Southern Rep
- An Otopia for Pigeons Justin Maxwell, The Shadowbox Theatre
- Shoebox Lounge Jennifer Pagan
Form 990EZ Return of Organization Exempt From Income Tax

APPENDIX J: The NOLA Project 2012 Form 990 Return
## Appendix J: The NOLA Project 2012 Form 990 Return

Form 990-EZ (2012) The NOLA Project, Inc. 20-2166597 Page 2

### Part II Balance Sheets (see the instructions for Part II)

<table>
<thead>
<tr>
<th></th>
<th>(A) Beginning of year</th>
<th>(B) End of year</th>
</tr>
</thead>
<tbody>
<tr>
<td>22</td>
<td>Cash, savings, and investments</td>
<td>34,562.22</td>
</tr>
<tr>
<td>23</td>
<td>Land and buildings</td>
<td>23</td>
</tr>
<tr>
<td>24</td>
<td>Other assets (describe in Schedule O) See Schedule O</td>
<td>8,767.24</td>
</tr>
<tr>
<td>25</td>
<td>Total assets</td>
<td>43,329.28</td>
</tr>
<tr>
<td>26</td>
<td>Total liabilities (describe in Schedule O) See Schedule O</td>
<td>36,260.28</td>
</tr>
<tr>
<td>27</td>
<td>Net assets or fund balances (line 27 of column (B) must agree with line 21)</td>
<td></td>
</tr>
</tbody>
</table>

### Part III Statement of Program Service Accomplishments (see the instructions for Part III)

Check if the organization used Schedule O to respond to any question in this Part III.

### Expenses

(Required for section 501(c)(3) and 501(c)(4) organizations and section 4947(a)(1) trusts; optional for others.)

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>28</td>
<td>See Schedule O</td>
</tr>
<tr>
<td>29</td>
<td>(Grants $ ) If this amount includes foreign grants, check here</td>
</tr>
<tr>
<td>30</td>
<td>(Grants $ ) If this amount includes foreign grants, check here</td>
</tr>
<tr>
<td>31</td>
<td>(Grants $ ) If this amount includes foreign grants, check here</td>
</tr>
<tr>
<td>32</td>
<td>Total program service expenses (add lines 28a through 31a)</td>
</tr>
</tbody>
</table>

### Part IV List of Officers, Directors, Trustees, and Key Employees

List each one even if not compensated. (see the instructions for Part II)

Check if the organization used Schedule O to respond to any question in this Part IV.

<table>
<thead>
<tr>
<th>(a) Name and title</th>
<th>(b) Average hours per week devoted to position</th>
<th>(c) Other compensation (Form W-2)</th>
<th>(d) Estimated amount of other compensation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jacquelyn Wax</td>
<td>President, Board of Direct</td>
<td>1.00</td>
<td>0.0</td>
</tr>
<tr>
<td>Nick Thompson</td>
<td>Vice President, Board of D</td>
<td>1.00</td>
<td>0.0</td>
</tr>
<tr>
<td>Kate Hoffman</td>
<td>Treasurer, Board of Direct</td>
<td>2.00</td>
<td>0.0</td>
</tr>
<tr>
<td>Louise Coleman</td>
<td>Secretary, Board of Direct</td>
<td>1.00</td>
<td>0.0</td>
</tr>
<tr>
<td>David Hoover</td>
<td>Board Member</td>
<td>1.00</td>
<td>0.0</td>
</tr>
<tr>
<td>Donna Gay Anderson</td>
<td>Board Member</td>
<td>1.00</td>
<td>0.0</td>
</tr>
<tr>
<td>Rebecca Duckert</td>
<td>Board Member</td>
<td>1.00</td>
<td>0.0</td>
</tr>
<tr>
<td>Nancy Upton</td>
<td>Board Member</td>
<td>1.00</td>
<td>0.0</td>
</tr>
<tr>
<td>Jamie Wax</td>
<td>Board Member</td>
<td>1.00</td>
<td>0.0</td>
</tr>
<tr>
<td>Emilie Whelan</td>
<td>Board Member</td>
<td>1.00</td>
<td>0.0</td>
</tr>
<tr>
<td>Eric Charleston</td>
<td>Board Member</td>
<td>1.00</td>
<td>0.0</td>
</tr>
<tr>
<td>Wingate Jones</td>
<td>Board Member</td>
<td>1.00</td>
<td>0.0</td>
</tr>
</tbody>
</table>
## Appendix J: The NOLA Project 2012 Form 990 Return

### Part V Other Information

- **Did the organization engage in any significant activity not previously reported to the IRS?**
  - Yes: X
  - No: 

- **Were any significant changes made to the governing documents?**
  - If "Yes," attach a copy of the amended governing documents that reflect a change to the organization's name. Other changes, explain the change on Schedule O.

- **Did the organization have unrelated business gross income of $1,000 or more during the year from business activities?**
  - If "Yes," provide an explanation on Schedule O.

- **Was the organization a section 501(c)(4), 501(c)(5), or 501(c)(6) organization subject to section 6033(e) notice, reporting, and proxy tax requirements during the year?**
  - If "Yes," complete Schedule C, Part III.

- **Did the organization undergo a liquidation, dissolution, or termination, or significant disposition of assets?**
  - If "Yes," complete Schedule N.

- **Enter amount of political expenditures, direct or indirect, as described in the instructions.**
  - If 37a is "Yes," complete Schedule N.

- **Did the organization file Form 1120-POL for this year?**
  - X

- **Did the organization receive any loans from any officer, director, trustee, or key employee or were any such loans made in a prior year and still outstanding at the end of the tax year covered by this return?**

- **Section 501(c)(7) organizations. Enter:**
  - Gross receipts, included on line 9, for public use of club facilities.

- **Enter amount of tax imposed on organization during the year under:**
  - Section 4911
  - Section 4912
  - Section 4954

- **List the states with which a copy of this return is filed.**

- **The organization's books are in care of**
  - Telephone no.: 847-370-9751
  - Telephone no.: 70130

- **At any time during the calendar year, did the organization maintain an office outside of the U.S.?**

- **Did the organization receive any payments for indoor tanning services during the year?**

- **Did the organization have a controlled entity within the meaning of section 512(b)(13)?**

- **Did the organization receive any payment from or engage in any transaction with a controlled entity within the meaning of section 512(b)(13)?**

- **Form 990-EZ may need to be completed instead of Form 990-EZ (see instructions).**
Appendix J: The NOLA Project 2012 Form 990 Return

The NOLA Project, Inc.

Form 990-EZ (2012) 20-2166597 Page 4

Did the organization engage, directly or indirectly, in political campaign activities on behalf of or in opposition to candidates for public office? Yes No

Part VI Section 501(c)(3) organizations only
All section 501(c)(3) organizations must answer questions 47-49 and 52, and complete the tables for lines 50 and 51

Check if the organization used Schedule O to respond to any question in this Part VI

47 Did the organization engage in lobbying activities or have a section 501(h) election in effect during the tax year? Yes No

48 Is the organization a school as described in section 170(b)(1)(A)(ii)? Yes No

49a Did the organization make any transfers to an exempt non-charitable related organization? Yes No

49b If "Yes," was the related organization a section 527 organization? Yes No

50 Complete this table for the organization’s five highest compensated employees (other than officers, directors, trustees and key employees) who each received more than $100,000 of compensation from the organization. If there is none, enter "none."

(a) Name and title of each employee paid more than $100,000

(b) Average hours per week devoted to position

(c) Reportable compensation (Form W-2/1099-MISC)

(d) Health benefits, contributions to employee benefit plans, and deferred compensation

(e) Estimated amount of other compensation

51 Complete this table for the organization’s five highest compensated independent contractors who each received more than $100,000 of compensation from the organization. If there is none, enter "none."

(a) Name and address of each independent contractor paid more than $100,000

(b) Type of service

(c) Compensation

52 Did the organization complete Schedule A? Yes No

Note: All section 501(c)(3) organizations and 4947(a)(1) nonexempt charitable trusts must attach a completed Schedule A.

Signature of person responsible for preparing or reviewing the return, including accompanying schedules and statements; and to the best of my knowledge and belief, is true, correct, and complete.

Katherine A. Hoffman, Treasurer

Form 990-EZ (2012)

69
## Appendix J: The NOLA Project 2012 Form 990 Return

### SCHEDULE A

**Public Charity Status and Public Support**

Complete if the organization is a section 501(c)(3) organization or a section 4947(a)(1) nonexempt charitable trust.

Attach to Form 990 or Form 990-EZ. See separate instructions.

<table>
<thead>
<tr>
<th>Part</th>
<th>Reason for Public Charity Status (All organizations must complete this part.) See instructions.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A church, convention of churches, or association of churches described in section 170(b)(1)(A)(ii).</td>
</tr>
<tr>
<td>2</td>
<td>A school described in section 170(b)(1)(A)(ii). (Attach Schedule E.)</td>
</tr>
<tr>
<td>3</td>
<td>A hospital or a cooperative hospital service organization described in section 170(b)(1)(A)(iii).</td>
</tr>
<tr>
<td>4</td>
<td>A medical research organization operated in conjunction with a hospital described in section 170(b)(1)(A)(iii). Enter the hospital's name, city, and state.</td>
</tr>
<tr>
<td>5</td>
<td>An organization operated for the benefit of a college or university owned or operated by a governmental unit described in section 170(b)(1)(A)(iv). (Complete Part II.)</td>
</tr>
<tr>
<td>6</td>
<td>A federal, state, or local government or governmental unit described in section 170(b)(1)(A)(v).</td>
</tr>
<tr>
<td>7</td>
<td>An organization that normally receives a substantial part of its support from a governmental unit or from the general public described in section 170(b)(1)(A)(vi). (Complete Part II.)</td>
</tr>
<tr>
<td>8</td>
<td>A community trust described in section 170(b)(1)(A)(vii). (Complete Part II.)</td>
</tr>
<tr>
<td>9</td>
<td>An organization that normally receives: (1) more than 33 1/3% of its support from contributions, membership fees, and gross receipts from activities related to its exempt functions - subject to certain exceptions, and (2) no more than 33 1/3% of its support from gross investment income and unrelated business taxable income (less section 511 tax) from businesses acquired by the organization after June 30, 1975. See section 509(a)(2). (Complete Part III.)</td>
</tr>
<tr>
<td>10</td>
<td>An organization organized and operated exclusively to test for public safety. See section 509(a)(4).</td>
</tr>
<tr>
<td>11</td>
<td>An organization organized and operated exclusively for the benefit of, to perform the functions of, or to carry out the purposes of one or more publicly supported organizations described in section 509(a)(1) or section 509(a)(2). See section 509(a)(3). Check the box that describes the type of supporting organization and complete lines 11e through 11h.</td>
</tr>
</tbody>
</table>

- [ ] Type I
- [ ] Type II
- [ ] Type III - Functionally integrated
- [x] Type III - Non-functionally integrated

By checking this box, I certify that the organization is not controlled directly or indirectly by one or more disqualified persons other than foundation managers and other than one or more publicly supported organizations described in section 509(a)(7) or section 509(a)(2).

If the organization received a written determination from the IRS that it is a Type I, Type II, or Type III supporting organization, check this box.

Since August 17, 2006, has the organization accepted any gift or contribution from any of the following persons?

- [ ] A person who directly or indirectly controls, either alone or together with persons described in (i) and (ii) below, the governing body of the supported organization?
- [ ] A family member of a person described in (i) above?
- [ ] A 35% controlled entity of a person described in (i) or (ii) above?

Provide the following information about the supported organization(s):

### Schedule A (Form 990 or 990-EZ) 2012

**Name of supported organization** | **EN** | **Type of organization (described on lines 1-9 above or IRC section (see instructions))** | **Is the organization in col. (i) listed in your governing document?** | **Did you notify the organization in col. (i) of your support?** | **Is the organization in col. (i) organized in the U.S.** | **Amount of monetary support**
---|---|---|---|---|---|---

<table>
<thead>
<tr>
<th>Name of supported organization</th>
<th>EN</th>
<th>Type of organization (described on lines 1-9 above or IRC section (see instructions))</th>
<th>Is the organization in col. (i) listed in your governing document?</th>
<th>Did you notify the organization in col. (i) of your support?</th>
<th>Is the organization in col. (i) organized in the U.S.?</th>
<th>Amount of monetary support</th>
</tr>
</thead>
</table>

Total

LHA For Paperwork Reduction Act Notice, see the instructions for Schedule A (Form 990 or 990-EZ) 2012

Form 990 or 990-EZ.

232621
12-04-12

5
### Appendix J: The NOLA Project 2012 Form 990 Return

**Schedule A (Form 990 or 990-EZ) 2012**

**Part II  Support Schedule for Organizations Described in Sections 170(b)(1)(A)(iv) and 170(b)(1)(A)(vi)**

(Complete only if you checked the box on line 5, 7, or 8 of Part I or if the organization failed to qualify under Part III. If the organization fails to qualify under the tests listed below, please complete Part III.)

#### Section A. Public Support

<table>
<thead>
<tr>
<th>Calendar year (or fiscal year beginning on)</th>
<th>(a) 2008</th>
<th>(b) 2009</th>
<th>(c) 2010</th>
<th>(d) 2011</th>
<th>(e) 2012</th>
<th>(f) Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Gifts, grants, contributions, and membership fees received. (Do not include any &quot;unusual grants.&quot; )</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Tax revenues levied for the organization's benefit and either paid to or expended on its behalf</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. The value of services or facilities furnished by a governmental unit to the organization without charge</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Total. Add lines 1 through 3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. The portion of total contributions by each person (other than a governmental unit or publicly supported organization) included on line 1 that exceeds 2% of the amount shown on line 11, column (f)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Section B. Total Support**

<table>
<thead>
<tr>
<th>Calendar year (or fiscal year beginning on)</th>
<th>(a) 2008</th>
<th>(b) 2009</th>
<th>(c) 2010</th>
<th>(d) 2011</th>
<th>(e) 2012</th>
<th>(f) Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>7. Amounts from line 4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Gross income from interest, dividends, payments received on securities loans, rents, royalties and income from similar sources</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. Net income from unrelated business activities, whether or not the business is regularly carried on</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. Other income. Do not include gain or loss from the sale of capital assets (Explain in Part IV)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11. Total support. Add lines 7 through 10</td>
<td>12</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13. First five years. If the Form 990 is for the organization's first, second, third, fourth, or fifth tax year as a section 501(c)(3) organization, check this box and stop here</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Section C. Computation of Public Support Percentage**

| 14. Public support percentage for 2012 line 6, column (f) divided by line 11, column (f) |        |
| 15. Public support percentage from 2011 Schedule A, Part II, line 14 |        |

| 16a. 33 1/3% support test - 2012. If the organization did not check the box on line 13, and line 14 is 33 1/3% or more, check this box and stop here. The organization qualifies as a publicly supported organization |        |
| 16b. 33 1/3% support test - 2011. If the organization did not check a box on line 13 or 16a, and line 15 is 33 1/3% or more, check this box and stop here. The organization qualifies as a publicly supported organization |        |

| 17a. 10% -facts-and-circumstances test - 2012. If the organization did not check a box on line 13, 16a, or 16b, and line 14 is 10% or more, and if the organization meets the "facts-and-circumstances" test, check this box and stop here. Explain in Part IV how the organization meets the "facts-and-circumstances" test. The organization qualifies as a publicly supported organization |        |
| 17b. 10% -facts-and-circumstances test - 2011. If the organization did not check a box on line 13, 16a, 16b, or 17a, and line 15 is 10% or more, and if the organization meets the "facts-and-circumstances" test, check this box and stop here. Explain in Part IV how the organization meets the "facts-and-circumstances" test. The organization qualifies as a publicly supported organization |        |

| 18. Private foundation. If the organization did not check a box on line 13, 16a, 16b, 17a, or 17b, check this box and see instructions |        |
Appendix J: The NOLA Project 2012 Form 990 Return

### Part III Support Schedule for Organizations Described in Section 509(a)(2)

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

#### Section A. Public Support

<table>
<thead>
<tr>
<th>Calendar year (or fiscal year beginning in)</th>
<th>(a) 2008</th>
<th>(b) 2009</th>
<th>(c) 2010</th>
<th>(d) 2011</th>
<th>(e) 2012</th>
<th>(f) Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Gifts, grants, contributions, and</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>membership fees received. (Do not</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>include any 'unusual grants.') ..........</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 Gross receipts from admissions,</td>
<td>9,059.</td>
<td>40,191.</td>
<td>49,250.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>merchandise sold or services per-</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>formed, or facilities furnished in any</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>activity that is related to the</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>organization’s tax-exempt purpose</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 Gross receipts from activities that</td>
<td>47,392.</td>
<td>72,789.</td>
<td>120,181.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>are not an unrelated trade or business</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>under section 513</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 Tax revenues levied for the organiza-</td>
<td>3,182.</td>
<td>3,024.</td>
<td>6,206.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>tion’s benefit and either paid to or</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>expended on its behalf</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 The value of services or facilities</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>furnished by a governmental unit to the</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>organization without charge ...</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6 Total, Add lines 1 through 5</td>
<td>59,633.</td>
<td>116,004.</td>
<td>175,637.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7a Amounts included on lines 1, 2, and</td>
<td>940.</td>
<td>940.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 received from disqualified persons</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>b Amounts included on lines 2 and 3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>received from other than disqualified</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>persons that exceed the greater of $6,000</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>or 1% of the amount on line 12 for the</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>year ..................................</td>
<td>0.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>c Add lines 7a and 7b</td>
<td>940.</td>
<td>940.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8 Public support (sum of line 7c and line 1)</td>
<td>174,697.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Section B. Total Support

<table>
<thead>
<tr>
<th>Calendar year (or fiscal year beginning in)</th>
<th>(a) 2008</th>
<th>(b) 2009</th>
<th>(c) 2010</th>
<th>(d) 2011</th>
<th>(e) 2012</th>
<th>(f) Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>9 Amounts from line 6</td>
<td>59,633.</td>
<td>116,004.</td>
<td>175,637.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Section C. Computation of Public Support Percentage

- Public support percentage for 2012 (line 8, column (f) divided by line 13, column (f)) ........................................... 15  
- Public support percentage from 2011 Schedule A, Part III, line 15 ................................................................. 15

#### Section D. Computation of Investment Income Percentage

- Investment income percentage for 2012 (line 10c, column (f) divided by line 13, column (f)) ........................................... 17  
- Investment income percentage from 2011 Schedule A, Part III, line 17 ................................................................. 18

- **33 1/3% support tests - 2012.** If the organization did not check the box on line 14, and line 15 is more than 33 1/3%, and line 17 is not more than 33 1/3%, check this box and stop here. The organization qualifies as a publicly supported organization ...........................................  
- **33 1/3% support tests - 2011.** If the organization did not check the box on line 14 or line 16a, and line 16 is more than 33 1/3%, and line 18 is not more than 33 1/3%, check this box and stop here. The organization qualifies as a publicly supported organization ...........................................  

- **Private foundation.** If the organization did not check a box on line 14, 16a, or 16b, check this box and see instructions ...........................................
## Appendix J: The NOLA Project 2012 Form 990 Return

The NOLA Project, Inc.  
20-2166597

<table>
<thead>
<tr>
<th>Payer's Name</th>
<th>2008 Amount</th>
<th>2009 Amount</th>
<th>2010 Amount</th>
<th>2011 Amount</th>
<th>2012 Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>David Hoover</td>
<td>0.</td>
<td>0.</td>
<td>0.</td>
<td>0.</td>
<td>100.</td>
</tr>
<tr>
<td>Donna Gay Anderson</td>
<td>0.</td>
<td>0.</td>
<td>0.</td>
<td>0.</td>
<td>100.</td>
</tr>
<tr>
<td>Emilie Whelan</td>
<td>0.</td>
<td>0.</td>
<td>0.</td>
<td>0.</td>
<td>40.</td>
</tr>
<tr>
<td>Jacquelyn Cole Wax</td>
<td>0.</td>
<td>0.</td>
<td>0.</td>
<td>0.</td>
<td>150.</td>
</tr>
<tr>
<td>Kate Hoffman</td>
<td>0.</td>
<td>0.</td>
<td>0.</td>
<td>0.</td>
<td>150.</td>
</tr>
<tr>
<td>Louise Coleman</td>
<td>0.</td>
<td>0.</td>
<td>0.</td>
<td>0.</td>
<td>100.</td>
</tr>
<tr>
<td>Nancy E. Upton</td>
<td>0.</td>
<td>0.</td>
<td>0.</td>
<td>0.</td>
<td>300.</td>
</tr>
</tbody>
</table>

** Do Not File **  
*** Not Open to Public Inspection ***

Total to Schedule A,  
Part III, Line 7a  
940.
Appendix J: The NOLA Project 2012 Form 990 Return

<table>
<thead>
<tr>
<th>Schedule B</th>
<th>Schedule of Contributors</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Form 990, 990-EZ, or 990-PF)</td>
<td>▶ Attach to Form 990, Form 990-EZ, or Form 990-PF.</td>
</tr>
</tbody>
</table>

Name of the organization: The NOLA Project, Inc.  
Employer Identification number: 20-2166597

Organization type (check one):

- [ ] 501(c)(3) [ ] 501(c)(4) [ ] 501(c)(5) [ ] 501(c)(6)
- [X] 501(c)(3) 3(enter number) organization
- [ ] 4947(a)(1) nonexempt charitable trust not treated as a private foundation
- [ ] 527 political organization
- [ ] 6011(c)(3) exempt private foundation
- [ ] 4947(a)(1) nonexempt charitable trust treated as a private foundation
- [ ] 501(c)(3) taxable private foundation

Note: Only a section 501(c)(7), (8), or (10) organization can check boxes for both the General Rule and a Special Rule. See instructions.

General Rule

- [X] For an organization filing Form 990, 990-EZ, or 990-PF that received, during the year, $5,000 or more (in money or property) from any one contributor. Complete Parts I and II.

Special Rules

- For a section 501(c)(3) organization filing Form 990 or 990-EZ that met the 33 1/3% support test of the regulations under sections 509(a)(1) and 170(b)(1)(A)(vi) and received from any one contributor, during the year, a contribution of the greater of (1) $5,000 or (2) 2% of the amount on (i) Form 990, Part VIII, line 1h, or (ii) Form 990-EZ, line 1. Complete Parts I and II.

Caution. An organization that is not covered by the General Rule and/or the Special Rules does not file Schedule B (Form 990, 990-EZ, or 990-PF), but it must answer "No" on Part IV, line 2, of its Form 990; or check the box on line H of its Form 990-EZ or on Part I, line 2 of its Form 990-PF, to certify that it does not meet the filing requirements of Schedule B (Form 990, 990-EZ, or 990-PF).

LHA For Paperwork Reduction Act Notice, see the instructions for Form 990, 990-EZ, or 990-PF. Schedule B (Form 990, 990-EZ, or 990-PF) (2012)
## Appendix J: The NOLA Project 2012 Form 990 Return

**Schedule B (Form 990, 990-EZ, or 990-PF) (2012)**

<table>
<thead>
<tr>
<th>(a) No.</th>
<th>(b) Name, address, and ZIP + 4</th>
<th>(c) Total contributions</th>
<th>(d) Type of contribution</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Helen C. Routhier</td>
<td>$25,000.</td>
<td>Person [x] Payroll [ ] Noncash [ ] (Complete Part II if there is a noncash contribution.)</td>
</tr>
<tr>
<td></td>
<td>900 N.W. Winters Creek Road Palm City, FL 34990</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(Complete Part II if there is a noncash contribution.)
### Appendix J: The NOLA Project 2012 Form 990 Return

#### Part II Noncash Property

*(see instructions). Use duplicate copies of Part II if additional space is needed.*

<table>
<thead>
<tr>
<th>No. from Part I</th>
<th>Description of noncash property given</th>
<th>FMV (or estimate) (see instructions)</th>
<th>Date received</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>$</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
</tbody>
</table>
Appendix J: The NOLA Project 2012 Form 990 Return

Schedule B (Form 990, 990-EZ, or 990-PF) [2012]  
Name of organization: The NOLA Project, Inc.  
Employer identification number: 20-2166597  

Part III  
Exclusively religious, charitable, etc., individual contributions to section 501(c)(7), (8), or (16) organizations that total more than $1,000 for the year. Complete columns (a) through (e) and the following line entry. For organizations completing Part III, enter the total of exclusively religious, charitable, etc., contributions of $1,000 or less for the year. (Enter this information here)  
$  

<table>
<thead>
<tr>
<th>(a) No. from Part I</th>
<th>(b) Purpose of gift</th>
<th>(c) Use of gift</th>
<th>(d) Description of how gift is held</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
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</tbody>
</table>

(e) Transfer of gift  
Transferee’s name, address, and ZIP + 4  
Relationship of transferor to transferee

<table>
<thead>
<tr>
<th>(a) No. from Part I</th>
<th>(b) Purpose of gift</th>
<th>(c) Use of gift</th>
<th>(d) Description of how gift is held</th>
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Relationship of transferor to transferee

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Appendix J: The NOLA Project 2012 Form 990 Return

### SCHEDULE L

#### Transaction With Interested Persons

**2012**

**Name of the organization:** The NOLA Project, Inc.

**Employer Identification number:** 20-2166597

---

**Excess Benefit Transactions**

1. **(a) Name of disqualified person:**
   - 
   - 
   - 
   - 
   - 

2. **(b) Relationship between disqualified person and organization:**
   - 
   - 
   - 
   - 

3. **(c) Description of transaction:**
   - 
   - 
   - 
   - 
   - 

4. **(d) Corrected?**
   - Yes
   - No

---

**Loans To and/or From Interested Persons.**

1. **(a) Name of interested person:** AJ Allegra
2. **(b) Relationship with organization:** Artisticto fund
3. **(c) Purpose of loan:** X
4. **(d) Loan from To:** 1,600.
5. **(e) Balance due:** 0.
6. **(f) In default?** Yes
7. **(g) Approved by board or committee?** Yes
8. **(h) Written agreement?** No

---

**Grants or Assistance Benefiting Interested Persons.**

1. **(a) Name of interested person:**
   - 
   - 
   - 
   - 
   - 

2. **(b) Relationship between interested person and the organization:**
   - 
   - 
   - 
   - 
   - 

3. **(c) Amount of assistance:**
   - 
   - 
   - 
   - 
   - 

4. **(d) Type of assistance:**
   - 
   - 
   - 
   - 
   - 

5. **(e) Purpose of assistance:**
   - 
   - 
   - 
   - 
   - 

---

**Total**

**$**

---

LHA For Paperwork Reduction Act Notice, see the Instructions for Form 990 or 990-EZ.

**Schedule L (Form 990 or 990-EZ) 2012**

See Part V for Continuations
Appendix J: The NOLA Project 2012 Form 990 Return

Schedule L (Form 990 or 990-EZ) 2012 The NOLA Project, Inc. 20-2166597 Page 2

Part IV Business Transactions Involving Interested Persons.
Complete if the organization answered "Yes" on Form 990, Part IV, line 28a, 28b, or 28c.

<table>
<thead>
<tr>
<th>(a) Name of Interested person</th>
<th>(b) Relationship between interested person and the organization</th>
<th>(c) Amount of transaction</th>
<th>(d) Description of transaction</th>
<th>(e) Sharing of organization's revenues?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Yes No</td>
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</tr>
</tbody>
</table>

Part V Supplemental Information
Complete this part to provide additional information for responses to questions on Schedule L (see instructions).

Schedule L, Part II, Loans To and From Interested Persons:

(a) Name of Person: AJ Allegra

(b) Relationship with Organization: Artistic Director

(c) Purpose of Loan: to fund cash flow deficit

(d) Loan to or from organization? = To

(e) Original Principal Amount $ 1,600. (f) Balance Due $ 0.

(g) Loan in Default? = No

(h) Approved by Board or Committee? = Yes

(i) Written Agreement? = No

Schedule L (Form 990 or 990-EZ) 2012

201212
12-09-12

13
## Appendix J: The NOLA Project 2012 Form 990 Return

### 2012 DEPRECIATION AND AMORTIZATION REPORT

**Form 990-RZ Page 1**

<table>
<thead>
<tr>
<th>Asset No.</th>
<th>Description</th>
<th>Date Acquired</th>
<th>Method</th>
<th>Life</th>
<th>Low No.</th>
<th>Unadjusted Cost Or Basis</th>
<th>Bus % Excl</th>
<th>Reduction in Basis</th>
<th>Basis For Depreciation</th>
<th>Accumulated Depreciation</th>
<th>Current Sec 179</th>
<th>Current Year Reduction</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>* Total 990-RZ Pgs 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(D)- Asset disposed

*ITC, Section 179, Salvage, Bonus, Commercial Revitalization Deduction

13.1
### Appendix J: The NOLA Project 2012 Form 990 Return

#### Form 990-EZ, Part I, Line 14, Occupancy, Rent, Utilities, and Maintenance:

**Description of Expenses:**

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Depreciation</td>
<td>345.</td>
</tr>
<tr>
<td>Other Expenses</td>
<td>450.</td>
</tr>
<tr>
<td><strong>Total to Form 990-EZ, line 14</strong></td>
<td><strong>795.</strong></td>
</tr>
</tbody>
</table>

#### Form 990-EZ, Part I, Line 16, Other Expenses:

**Description of Other Expenses:**

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theatre Production Costs</td>
<td>35,404.</td>
</tr>
<tr>
<td>Co-Production Box Office Split</td>
<td>11,177.</td>
</tr>
<tr>
<td>Costume Storage</td>
<td>2,709.</td>
</tr>
<tr>
<td>Marketing/Public Relations</td>
<td>3,107.</td>
</tr>
<tr>
<td>Licenses/Permits</td>
<td>10.</td>
</tr>
<tr>
<td>General Operations</td>
<td>2,264.</td>
</tr>
<tr>
<td>Website Fees</td>
<td>370.</td>
</tr>
<tr>
<td><strong>Total to Form 990-EZ, line 16</strong></td>
<td><strong>55,041.</strong></td>
</tr>
</tbody>
</table>

#### Form 990-EZ, Part II, Line 24, Other Assets:

<table>
<thead>
<tr>
<th>Description</th>
<th>Beg. of Year</th>
<th>End of Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts Receivable</td>
<td>3,412.</td>
<td>15,803.</td>
</tr>
<tr>
<td>Prepaid Expenses</td>
<td>3,223.</td>
<td>1,508.</td>
</tr>
<tr>
<td>Other Depreciable Assets</td>
<td>2,132.</td>
<td>1,787.</td>
</tr>
<tr>
<td><strong>Total to Form 990-EZ, line 24</strong></td>
<td><strong>8,767.</strong></td>
<td><strong>19,098.</strong></td>
</tr>
</tbody>
</table>

#### Form 990-EZ, Part II, Line 26, Other Liabilities:
Appendix J: The NOLA Project 2012 Form 990 Return

<table>
<thead>
<tr>
<th>Name of the organization</th>
<th>Employer Identification number</th>
</tr>
</thead>
<tbody>
<tr>
<td>The NOLA Project, Inc.</td>
<td>20-2166597</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Account</th>
<th>2012</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts Payable</td>
<td>250.</td>
<td>2,500.</td>
</tr>
<tr>
<td>Loan Payable</td>
<td>1,600.</td>
<td>0.</td>
</tr>
<tr>
<td>Deferred Revenue</td>
<td>34,410.</td>
<td>10,210.</td>
</tr>
<tr>
<td>Total to Form 990-EZ, line 26</td>
<td>36,260.</td>
<td>12,710.</td>
</tr>
</tbody>
</table>

Form 990-EZ, Part III, Primary Exempt Purpose - The NOLA Project is an ensemble-driven theatre company that strives to challenge, entertain, and engage diverse New Orleans audiences through high-quality and innovative performances of relevant great works, the development and production of new plays, and comprehensive educational opportunities for aspiring theatre artists.

Form 990-EZ, Part III, Line 28, Program Service Accomplishments:
The 2012/2013 season represented continued growth and success for The NOLA Project. During this time, we produced five major productions, two of which were new plays commissioned by local playwrights and featured modern and relevant issues pertaining to our New Orleans community. Our season-opening production of 'Balm in Gilead' was a major success and our largest production to date, employing a massive cast of twenty-four performers and a team of twelve designers. Our second production 'She Remembers' was a new play produced as part of the New Orleans Fringe Festival, a new annual theatre festival featuring international as well as national theatre works. Our production of 'Catch the Wall' produced at Dillard University was the first production of its kind to tackle issues about Bounce music culture and the charter school system in New Orleans.
Appendix J: The NOLA Project 2012 Form 990 Return

Supplemental Information to Form 990 or 990-EZ

Complete to provide information for responses to specific questions on Form 990 or 990-EZ or to provide any additional information.

Attach to Form 990 or 990-EZ.

<table>
<thead>
<tr>
<th>Name of the organization</th>
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</thead>
<tbody>
<tr>
<td>The NOLA Project, Inc.</td>
<td>20-2166397</td>
</tr>
</tbody>
</table>

Orleans, both topics which would later go on to gain national significance and attention. And both of our Shakespeare productions of 'Romeo & Juliet' and 'Much Ado About Nothing' garnered significant critical praise, several awards, and helped continue our successful partnership with The New Orleans Museum of Art.

Form 990-EZ, Part III, Line 29, Program Service Accomplishments:
Also of major significance, in July 2012 we held our first NOLA Project High School Intensive. This is a three week conservatory-style theatre training program for high school-aged students in the New Orleans area that featured four core classes, elective specialty courses, and a major, fully-produced production at the program's conclusion. In our first year, we served 20 full-time students, 4 of which came on either full or partial scholarship. The program quickly gained a reputation for being one of the most comprehensive and well-regarded youth theatre programs in the state of Louisiana.

Form 990-EZ, Part V, Information Regarding Personal Benefit Contracts:
The organization did not, during the year, receive any funds, directly, or indirectly, to pay premiums on a personal benefit contract.
The organization, did not, during the year, pay any premiums, directly, or indirectly, on a personal benefit contract.

For Paperwork Reduction Act Notice, see the instructions for Form 990 or 990-EZ.
### Appendix J: The NOLA Project 2012 Form 990 Return

**Schedule O (Form 990 or 990-EZ)**

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>The NOLA Project, Inc.</td>
<td>20-2166597</td>
</tr>
</tbody>
</table>

**Part IV: List of Officers, Directors, Trustees, and Key Employees**

<table>
<thead>
<tr>
<th>(a) Name and title</th>
<th>(b) Average hours per week devoted to position</th>
<th>(c) Reportable compensation (Form W-21096-MISC)</th>
<th>(d) Health benefits contributions to plans and other compensation</th>
<th>(e) Estimated amount of other compensation</th>
</tr>
</thead>
<tbody>
<tr>
<td>AJ Allegra</td>
<td>10.00</td>
<td>3,500.</td>
<td>0.</td>
<td>0.</td>
</tr>
</tbody>
</table>


Vita

Monique Tourres was born and raised in Metairie, Louisiana. She attended Louisiana State University in Baton Rouge in 2007, completing a Bachelors of Arts in Art History in 2010. Monique returned to New Orleans for a job at the New Orleans Museum of Art, where she currently holds the position of Visitor Services Coordinator. She entered the Arts Administration graduate program in 2012 so that she could better serve the arts organizations of the future.