



# The Giving Common

An Initiative of the Boston Foundation

[www.thegivingcommon.org](http://www.thegivingcommon.org)

## Nemasket River Productions Inc.



### General Information

77 S Main Street  
c/o Merrie Mizaras  
Middleborough, MA 02346  
(508) 472-9467

**Website**

[www.nemasketriverproductions.com](http://www.nemasketriverproductions.com)

**Organization Contact**

Merrie Mizaras [merimizaras@gmail.com](mailto:merimizaras@gmail.com)

**Year of Incorporation**

2002

# Statements & Search Criteria

## **Mission Statement**

To encourage excellence in the performing arts in three ways; by educating and nurturing theater awareness; by strengthening the relationship between the community and the theater; and by providing an organized platform from which actors can develop, produce, and perform their work.

## **Background Statement**

Nemasket River Productions (NRP) is a theatrical production company dedicated to strengthening the quality of life in Plymouth County and surrounding communities through the preservation and growth of the dramatic arts.

NRP was formed in the summer of 1998 by a group of actors, directors, and playwrights as a theatrical production company. At the time, The Black & White Theatre (B&WT) was operating and welcomed the new production company to share their intimate Arts & Crafts styled theatre.

For 4 years, NRP had a successful run of 16 productions including sell out performances of One Flew Over the Cuckoo's Nest, Misery, Picasso at the Lapin Agile and The Glass Menagerie. However, in the fall of 2002, The Black & White Theatre closed its doors and NRP had to find a new home.

Adjusting the stage format to a "black box," NRP was able to secure performance space at the historically renovated Town Hall Ball Room in the spring of 2003. With the Black Box Theatre, NRP was able to reproduce an intimate performance setting similar to the B&WT. NRP performed for seven consecutive years at this venue.

In the fall of 2010 The Burtwood School of Performing Arts moved back to downtown Middleborough and added The Alley Theater to the school. Local theatre companies were invited to perform at the new venue and NRP debuted its fall production Doubt at The Alley Theater.

NRP has performed for thousands of people in Plymouth County; has showcased over 60 productions, hosted theatre workshops, collaborated with local artists, Erik Lindgren (composer/musician) Johnny Selzer, (pianist), Pam McAfee (cabaret performer), Eight to the Bar (Women's Octet), Revolutionary Snake Ensemble (Mardi Gras Band), Tom Irving (folksinger) Southern New England Artist Cooperative (SNAC) and local businesses (Wilmot's Decorating Center, Flat Iron Café, New England Bartending Service, Amazing Cakes, Heritage Flowers etc,) and succeeded in establishing a performance driven theatrical production company.

**Impact Statement**

NRP's 2017 Theatre Season features 3 main stage productions and a winter fundraising event. The spring show is Ken Ludwig's "Leading Ladies" directed by Jess Wilson; to be held at The Alley Theatre which has been our venue for the past 7 years. We will have seven performances in this intimate theatre with a total attendance of about 350.

This summer, in collaboration with the Town of Middleboro, we are beginning our Annual Shakespeare in the Park Festival at the historically designated Oliver Mill Estate just off the Nemasket River in Middleboro. The first play to be showcased by this festival will be "The Taming of the Shrew" directed by Andrew Child.

Our fall production will be the final chapter of Alan Ayckbourn's "Norman Conquests: Living Together" directed by Robert Gillett of Fall River, and will complete the trilogy that opened two years ago beginning with "Table Manners," followed by 2016 fall production "Round and Round the Garden" which has been performed with the same cast.

We will close our 18th Season on December 2nd with a pre-holiday fundraiser, a murder mystery dinner event at the popular Boston Tavern, "Murder on the Air."

**Needs Statement**

Our most pressing needs for 2017 are grants to help cover our rising rental fees (\$2000 per production), royalties (\$600- \$750 per production), growing operational costs, including bookkeeping fees (\$350 a month), office administration (\$300 monthly), plus storage fees for our properties, costumes and rehearsal studio (1600 sf for rehearsal studio/storage/set construction \$500 monthly which includes heat, electricity and sewer charges).

**CEO/Executive Director Statement**

Going into our 18th Season as a 501©3 non-equity theatrical production company we feel we have grown and have learned much about the art of production. The process of developing a fully functioning production company has taken us into new territory. It has been a learning process. Changing from a slightly chaotic committee, we have evolved our operations into two separate working boards plus a Producing Artistic Director (PAD) . Our Board of Trustees focuses on the business and fund-raising part of production; the Board of Advisors focus on marketing and production quality; while the PAD is the general manager and administrator; it has made for a much more efficient and effective operation.

As we continue to grow, the financial demands have also grown, we do our best to solicit pro bono work for our bookkeeping, accounting, legal counsel, as well as storage and rehearsal space. However, as time goes by, we feel these generous community members need some encouragement that all their good will and time will have a partial financial recompense.

One of the strengths of NRP has been its ability to collaborate with its neighbors and business community. Because many of our actors come from a variety of work backgrounds, journalists, real estate, bankers, lawyers, hotel management, film makers, we have been able to acknowledge and encourage our business sponsors through special press releases, movie site work, legal advice, hotel accommodations. NRP also involves the business and municipal community in its production season. We continue to hire local florists, caterers, showcase municipal facilities and attend local restaurants for afterhour's events. We barter with local antique stores for our sets and costumes and we always buy locally: drugstores, groceries, lumber supply and paint stores.

In addition to our goal of having our own performance space, we are looking to employ a full time office administrator/general manager. Currently this work is being done by the Producing Artistic Director, who in addition to managing the company, producing the events and fundraising, has a full time job. In the beginning, these duties were managed on a part time basis but as the company has grown the time needed to accomplish these necessary details has become full time. We are now exploring the opportunities offered b AGM and The Boston Foundation to see if we can find the right fit for a major donor.

**Board Chair Statement**

My name is Dr. Rober Rashid and I am currently the Chairman of the Board of Trustees of NRP and have been a contributing sponsor for the past 12 years.

Growing up in Illinois in a family devoted to the arts, I was happy to discover, on moving to Middleboro in 1997, that I had found a town in which I could become immersed in many satisfying community activities. Living close to Boston and not that far from Manhattan gives us wonderful access to the arts, but it is vital to have high-quality theater performances available to local residents, as well as being able to provide a venue for talented, local artists to perform. My intention as a Board Member is to preserve and strengthen the financial stability of this non-equity theatrical production company not only for this season, but for future generations.

I see the greatest challenge to this production company is the generation of continued funds through sponsorships, grants and ticket sales. In a declining economy it is very difficult for people to part with their hard earned money unless they get a lot in return. The prime directive of the current NRP Board is to make sure patrons get their 'moneys' worth; that the production quality is high, that the performers have inspired direction and that the production company is financially stable.

## Service Categories

Theater

## Geographic Areas Served

Southeast Region of Massachusetts

Please review online profile for full list of selected areas served.

# Programs

## **Current theatrical season (5 events)**

|                          |  |
|--------------------------|--|
| <b>Description</b>       | Each year, NRP's two boards plus Artistic Director, select 5 events for the coming season. Frequently a theme is chosen the prior year; for our 2014 season the focus has been on the One Act play. We have selected plays that reflect the spirit of the one act as well as playwrights who have chosen specifically the one act for their work. In the spring, "Same Time Next Year" was written around a couple who accidentally fall in love despite their happy marriages to other people; the play itself is a series of one acts that cover 25 years of clandestine meetings. The summer fundraiser is called "Summer Short"s showcasing two one acts. The summer show is "Enchanted April" again two one acts, one in England, one in Italy that have the same characters responding to two very different life experiences. Finally, the fall show is "Political Suicide" a new play by academy awarding winning playwright, Ernest Thompson, which features one acts lampooning the vagaries of political interests. |
| <b>Budget</b>            | 6,000 per show   |
| <b>Category</b>          | Arts, Culture & Humanities, General/Other  |
| <b>Population Served</b> | Adults ,   |

## Program Short Term Success

We measure our short term success by the enthusiasm and faithful attendance of our audience, by the frequent standing ovations and the local reviews. The following are excerpts from a recent review of last fall's production.

"NRP's revival of Edward Albee's "Who's Afraid of Virginia Woolf?" is powerful, revealing and as painful as a fresh wound. Widely known from the noisy 1966 film adaptation, "Virginia Woolf" often gets reduced to a yelling match between two academic alcoholics, not so in this timely production. Director Jim Quinn of Bridgewater State University Theatre Department, expertly mines the play's savage humor and heartbreak. His vision puts George and Martha on a more equal footing. George is as corrosive as Martha, however, with the field leveled, the volume comes down and the clarity is amplified."

"Teresa Capachione performance is a *tour de force*, not only is her Martha unforgettable, she reveals herself as a great naturalistic actor..... While it is George (Phil Markella) who dispenses the copious amounts of liquor, George whose verbal wit most dazzles, George who brings the savage rites to a close...Andy Riel and Kat Joy lend terrific support. Riel gives a layered performance that reveals the troubled personality behind Nick's apparent confidence while Joy's, ingenuous humor and inherent silliness as the brandy-soused Honey unmask the character's manipulative side."

"Scenic designer Max Verga wraps the play up in a detailed realistic living room of an old college-town house. Fittingly, it's filled with books, liquor and lots of baggage. Costume designer, MaryAnne Spence, keeps quiet academic observation of the early 60's on stage. While lights & sound by W.W. Lighting, the father and son team, creates the natural ambiance of a New England home...."

## **Program Long term Success**

NRP's long term goal is to locate a permanent home and to this end we have researched and investigated local warehouses and other open space properties. Over the 15 years that NRP has been producing theatrical events we have faced venue challenges. The company has been both resilient and resourceful; an example of that can be found in the company's response to the unexpected closing of The Black & White Theatre. Still in its early years of production, the search to find a suitable space led to the creative use of trade show curtains and frames to construct a "black box" theatre on the 2<sup>nd</sup> floor of the historically renovated Town Hall ballroom. Designing a theatre in the round with minimal sets helped defray climbing construction costs and established a memorable performance space for 7 years.

Testimonial from local paper: "NRP's production at the Middleboro Town Hall is a unique black box setting, with the activity on the floor in the center of the auditorium and the audience arranged on all four sides of the scene. The arrangement offers some challenges with sight lines, however, the greater advantage of the arrangement is that it creates an intimacy with the audience seldom enjoyed when the performance is on a proscenium stage; the minimal staging also focuses the attention on the performance."

**Program Success Monitored By**

Though the current economic climate has affected attendance NRP still has a strong following and a viable current mailing list (700) that we have maintained and grown over the past several years. Another way that we monitor our success is by measuring our audiences' response after a performance and by the frequent press reviews that follow our openings. The following review was printed in the local Middleborough Gazette following the opening of "Picasso at the Lapin Agile" in July 2012.

"The setting is a rhapsodic bar in 1904, the *Lapin Agile*, a famous cabaret, famous for its clientele, a watering hole for artistic types like Picasso and cosmic thinkers like Einstein; the source of much-heated philosophical debate about the nature of art and beauty.

"You take a couple of geniuses, put them in a room together, and ... wow," raptures Gaston, the "newly old," bourgeois. The result is, indeed, magic. "Picasso at the Lapin Agile," Nemasket River Productions' summer show opened last weekend to a full house. The play is electrically directed by Eric Henderson and written by comedian Steve Martin, whose script skillfully squeezes the funny out of the fundamental.

The audience sits inches away from the set, which glows with the magic of Max Verga's Art Quilts creating a brilliant background for the actors, complete with ample amounts of "smoke" and "alcohol" to fuel a night entirely intoxicating. At its heart, the play is highly entertaining, and the actors fully embody their multifaceted characters.

The bright pace of the show starts immediately, with Freddy preparing the bar for its evening visitors. Freddy welcomes his customers and invites the audience to enter a whirlwind of drama, fueled by arguments about the meaning of art and science, plus the ever unveiling love triangles. As the evening draws to a close "the messenger" enters from the future, and while glorifying the respective genius of Einstein and Picasso, casts inspiration through glitter, smoke and music. The messenger, complete with signature hip-shaking and Tennessee drawl, is never named~ adding another dimension to the evenings spontaneity.

## **Examples of Program Success**

Our measure/examples of success are in the affect our productions have on our audience and our reviewers, the following is another review published in the local paper.

“Dorothy Parker on Love” NOT to be missed! Middleboro Gazette/  
July 27<sup>th</sup>/By Cindy Dow

“Dorothy Parker on Love” NRP’s summer show which opened last weekend, is a performance to put on your calendar in ink and perhaps to purchase tickets in advance to ensure that you get seats before they are sold out!

Adapted by director Pamela Lambert, DPOL is a series of one acts taken from Parker’s short stories, these one acts offer a glimpse of the 1920’s and the sardonic view Parker had of love.

Parker is quoted as having said, “the first thing I do in the morning is brush my teeth and sharpen my tongue” and she gives plenty of evidence to support that in the short stories selected for this presentation. The world premiere performance opened with “Unfortunate Coincidence”, a short poem clarifying Parker’s opinion of a couple’s undying love for each other with her final line “Lady make a note of this, one of you is lying.” Perhaps the most amusing lines of the evening are found in the poems sprinkled between the one acts and recited with great aplomb by the actors.

## Program Comments

### **CEO Comments**

#### Program Success Monitored By Continued:

In a highly self-aware comedic style, the actors are always aware they’re acting — one of Picasso’s lovers asks him when he’ll be coming over later, and Picasso responds, “after the play.” Don’t miss this wonderful, silly, thought provoking evening at The Alley Theatre!”

#### Examples of Program Success Continued:

Although the characters in Parker’s works are somewhat stereotypical, they make identifying real life idiosyncrasies easy. Her stories and verses reveal a woman in possession of a great deal of wit and disillusionment.

One of the highlights of the evening is the monologue “ATelephone Call” portrayed by Bianca Thompson. Ms Thompson’s performance alternately suggests naivety and a psychopath in the making, as she paces back and forth begging God to let the telephone ring and promising to change if the man she’s hoping to hear from does call. “I’ll be the way I was when I first met him... Then maybe he’ll like me again. I was always sweet, at first. Oh, its’ so easy to be sweet before you love them.”

# Management

## CEO/Executive Director

**Executive Director**

MS Merrie J. Mizaras

**Term Start**

Jan 2010

**Email**

merimizaras@gmail.com

### **Experience**

The current Producing Artistic Director was one of the founding members of NRP in 1999 and was responsible for inviting an informal group of actors, directors, playwrights to establish a theatrical production company. Mizaras has been the principal fundraiser, general manager, production designer, publicist and office administrator since that time. She has made all the local business contacts for our accountant, bookkeeper, legal advisor, prepared incorporation papers, wrote local grant applications and filed 501(c)3 applications.

## Senior Staff

### **Mr Max Verga**

**Title**

Set Designer/set dresser

**Experience/Biography**

### **Mr Grant Waterman**

**Title**

Light & Sound Technician

**Experience/Biography**

### **Ms Malorie Savran**

**Title**

Webmistress/Facebook

**Experience/Biography**

### **Mrs Eleanor Osborne**

**Title**

Treasurer

**Experience/Biography**

### **Mr. Alberto Rizzotti**

**Title**

Clerk

**Experience/Biography**

## Staff Information

**Full Time Staff**

0

**Part Time Staff**

0

**Volunteers**

20

|   |                   |
|---|-------------------|
| <b>Contractors</b>                                      | 0                 |
| <b><u>Staff Demographics - Ethnicity</u></b>            |                   |
| <b>African American/Black</b>                           | 0                 |
| <b>Asian American/Pacific Islander</b>                  | 0                 |
| <b>Caucasian</b>  | 20                |
| <b>Hispanic/Latino</b>                                  | 0                 |
| <b>Native American/American Indian</b>                  | 0                 |
| <b>Other</b>  | 0                 |
| <b><u>Staff Demographics - Gender</u></b>               |                   |
| <b>Male</b>   | 8                 |
| <b>Female</b>   | 12                |
| <b>Unspecified</b>                                      | 0                 |
| <b><u>Formal Evaluations</u></b>                        |                   |
| <b>CEO Formal Evaluation</b>                            | N/A               |
| <b>CEO/Executive Formal Evaluation Frequency</b>        | N/A               |
| <b>Senior Management Formal Evaluation</b>              | N/A               |
| <b>Senior Management Formal Evaluation Frequency</b>    | N/A               |
| <b>NonManagement Formal Evaluation</b>                  | No                |
| <b>Non Management Formal Evaluation Frequency</b>       | N/A               |
| <b><u>Plans &amp; Policies</u></b>                      |                   |
| <b>Organization has a Fundraising Plan?</b>             | Under Development |
| <b>Organization has a Strategic Plan?</b>               | Under Development |
| <b>Organization Policy and Procedures</b>               | Under Development |
| <b>Nondiscrimination Policy</b>                         | Under Development |
| <b>Whistleblower Policy</b>                             | No                |
| <b>Document Destruction Policy</b>                      | No                |
| <b>Directors and Officers Insurance Policy</b>          | No                |
| <b>Is your organization licensed by the Government?</b> | No                |

# Board & Governance

## Board Chair

|                            |                          |
|----------------------------|--------------------------|
| <b>Board Chair</b>         | Dr. Rober Rashid         |
| <b>Company Affiliation</b> | Gudmundsson Chiropractic |
| <b>Term</b>                | Jan 2010 to Dec 2015     |
| <b>Email</b>               | docbear@comcast.net      |

## Board Members

| <b>Name</b>          | <b>Affiliation</b>       | <b>Status</b> |
|----------------------|--------------------------|---------------|
| Ms Jane Lopes        | Middleboro Gazette       | Voting        |
| Mrs Eleanor Osborne  | Retired Schoolteacher    | Voting        |
| Dr Rober Rashid      | Gudmundsson Chiropractic | Voting        |
| Mr. Alberto Rizzotti | Community Volunteer      | Voting        |
| Mr. Neil Rosenthal   | Corsini's                | Voting        |

## Board Demographics - Ethnicity

|  |   |
|--|---|
| <b>African American/Black</b>          | 0 |
| <b>Asian American/Pacific Islander</b> | 0 |
| <b>Caucasian</b>                       | 5 |
| <b>Hispanic/Latino</b>                 | 0 |
| <b>Native American/American Indian</b> | 0 |
| <b>Other</b>                           | 0 |

## Board Demographics - Gender

|                    |   |
|--------------------|---|
| <b>Male</b>        | 3 |
| <b>Female</b>      | 2 |
| <b>Unspecified</b> | 0 |

## Board Information

|   |                   |
|---|-------------------|
| <b>Board Term Lengths</b>                       | 5                 |
| <b>Board Term Limits</b>                        | 5                 |
| <b>Number of Full Board Meetings Annually</b>   | 5                 |
| <b>Board Meeting Attendance %</b>               | 80%               |
| <b>Written Board Selection Criteria?</b>        | Under Development |
| <b>Written Conflict of Interest Policy?</b>     | Under Development |
| <b>Percentage Making Monetary Contributions</b> | 40%               |

|  |     |
|--|-----|
| <b>Percentage Making In-Kind Contributions</b>     | 60% |
| <b>Constituency Includes Client Representation</b> | No  |

### Standing Committees

Development / Fund Development / Fund Raising / Grant Writing / Major Gifts

### Additional Board Members and Affiliations

| <b><u>Name</u></b>   | <b><u>Affiliation</u></b> |
|----------------------|---------------------------|
| Ms Jane Cartier      | Community Volunteer       |
| Mr Joseph Neustedter | Retired                   |
| Ms Monica Saviolakis | Community Volunteer       |
| Ms Maryanne Spence   | Community Volunteer       |
| Mr Max Verga         | Retired                   |

# Impact

## **Goals**

Our ultimate goal is to establish our own theatre home where we will have storage for props, costumes, set pieces, rehearsal space, set room, green room and stage.

As a theatre production company much of our measure of impact comes directly from our audience, on attendance and response. Our company is located in southeastern Massachusetts between Boston and Providence and therefore just outside the metro areas of these two great art centers. Our audiences are from a more rural experience and many are seeking an exposure to the performing arts that is both accessible and entertaining.

Since our inception in 1999, we have selected plays that cover a wide range of theatrical experience; from the classics to contemporary from the unexpected to the uncharted. Our selections have come from Clare Booth Luce, Tennessee Williams, Edward Albee, Harold Pinter as well as plays with a dose of the absurd: Steve Martin, Ken Kesey, Steven King, A. R. Gurney, a smattering of the unexpected: *The Complete Works of William Shakespeare, Abridged*, our own translation of Moliere's classic transformed into *Peace & Love, Tartuffe* also several original one acts taken from *Dorothy Parker's Short Stories*. We have also included in our selections more standard and popular pieces, *Last of the Red Hot Lovers, Mornings at Seven, Moon Over Buffalo, Lion in Winter, Doubt, Run for your Wife* etc.; this year we will produce a new work by Academy Award winning playwright Ernest Thompson.

We have had many sold out performances and even more standing ovations, our actors and directors as well as audiences have come from all over southeastern Massachusetts.

## **Strategies**

During the past several year through our real estate and business partners we have explored possible new theatre sites. Part of our local town's industrial growth over the years, includes many small factories, warehouses which have been closed and now have been converted into living spaces and alternative business space. Many of these buildings provide open space which might be suitable for a theatre company. Recently, we have located a building space downtown and a very supportive business partner who serves on our Board. Currently the space is available and we have been assured that the 30X40 warehouse space would be lease free for 7 years once we have invested the money necessary to converted this space to a theatrical venue.

# Financials

## Fiscal Year

|                                   |              |
|-----------------------------------|--------------|
| <b>Fiscal Year Start</b>          | Jan 01, 2017 |
| <b>Fiscal Year End</b>            | Dec 31, 2017 |
| <b>Projected Revenue</b>          | \$25,000.00  |
| <b>Projected Expenses</b>         | \$20,000.00  |
| <b>Endowment?</b>                 | No           |
| <b>Spending Policy</b>            | Income Only  |
| <b>Credit Line?</b>               | Yes          |
| <b>Reserve Fund?</b>              | No           |
| <b>Months Reserve Fund Covers</b> | 0            |

## Detailed Financials

### **Revenue and Expenses**

| <b>Fiscal Year</b>    | <b>2015</b> | <b>2014</b> | <b>2013</b> |
|-----------------------|-------------|-------------|-------------|
| <b>Total Revenue</b>  | \$26,957    | \$28,090    | \$28,208    |
| <b>Total Expenses</b> | \$26,904    | \$27,013    | \$28,416    |

### **Revenue Sources**

| <b>Fiscal Year</b>                              | <b>2015</b> | <b>2014</b> | <b>2013</b> |
|---|-------------|-------------|-------------|
| <b>Foundation and Corporation Contributions</b> | --          | --          | --          |
| <b>Government Contributions</b>                 | \$0         | \$0         | \$0         |
| <b>Federal</b>                                  | --          | --          | --          |
| <b>State</b>                                    | --          | --          | --          |
| <b>Local</b>                                    | --          | --          | --          |
| <b>Unspecified</b>                              | --          | --          | --          |
| <b>Individual Contributions</b>                 | --          | --          | --          |
| <b>Indirect Public Support</b>                  | --          | --          | --          |
| <b>Earned Revenue</b>                           | \$26,957    | \$28,090    | \$28,208    |
| <b>Investment Income, Net of Losses</b>         | --          | --          | --          |
| <b>Membership Dues</b>                          | --          | --          | --          |
| <b>Special Events</b>                           | --          | --          | --          |
| <b>Revenue In-Kind</b>                          | --          | --          | --          |
| <b>Other</b>                                    | --          | --          | --          |

### Expense Allocation

| Fiscal Year                             | 2015     | 2014     | 2013     |
|---|----------|----------|----------|
| Program Expense                         | \$25,326 | \$25,747 | \$24,783 |
| Administration Expense                  | \$1,578  | \$1,266  | \$3,633  |
| Fundraising Expense                     | --       | --       | --       |
| Payments to Affiliates                  | --       | --       | --       |
| Total Revenue/Total Expenses            | 1.00     | 1.04     | 0.99     |
| Program Expense/Total Expenses          | 94%      | 95%      | 87%      |
| Fundraising Expense/Contributed Revenue | --       | --       | --       |

### Assets and Liabilities

| Fiscal Year           | 2015    | 2014    | 2013    |
|-----------------------|---------|---------|---------|
| Total Assets          | \$9,215 | \$8,655 | \$8,756 |
| Current Assets        | \$1,514 | \$954   | \$1,531 |
| Long-Term Liabilities | \$0     | \$0     | \$0     |
| Current Liabilities   | \$5,411 | \$3,548 | \$4,726 |
| Total Net Assets      | \$3,804 | \$5,107 | \$4,030 |

### Short Term Solvency

| Fiscal Year                                       | 2015 | 2014 | 2013 |
|---|------|------|------|
| Current Ratio: Current Assets/Current Liabilities | 0.28 | 0.27 | 0.32 |

### Long Term Solvency

| Fiscal Year                        | 2015 | 2014 | 2013 |
|------------------------------------|------|------|------|
| Long-Term Liabilities/Total Assets | 0%   | 0%   | 0%   |

### Top Funding Sources

| Fiscal Year                                   | 2015 | 2014 | 2013 |
|---|------|------|------|
| Top Funding Source & Dollar Amount            | --   | --   | --   |
| Second Highest Funding Source & Dollar Amount | --   | --   | --   |
| Third Highest Funding Source & Dollar Amount  | --   | --   | --   |

## Capital Campaign

Currently in a Capital Campaign?

No

## Comments

### CEO Comments

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#### **Foundation Staff Comments**

Financial summary data in the charts and graphs above is per the organization's IRS Form 990-EZs, with functional express breakout detail per the Form PCs on file with the state of MA. Contributions from foundations and corporations are listed under individuals when the breakout was not available.