

THEATRE FOR A NEW AUDIENCE

Annual Report for the 2011-2012 Season

Theatre for a New Audience
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Theatre for a New Audience is a New York-based Off-Broadway not-for-profit producer of Shakespeare and classic drama, founded in 1979 by Jeffrey Horowitz. Through its bold, text-based productions, the Theatre broadens cultural literacy, engages diverse audiences in masterworks that offer context and perspective to current events and contemporary life and serves its mission to develop and vitalize the performance and study of Shakespeare and classic drama.

In 2011-2012, Theatre for a New Audience produced five critically acclaimed productions, including the Theatre's first Off-Broadway commercial transfer. The Theatre's productions were seen by nearly 50,000 people. In addition, Theatre for a New Audience continued to serve New York City Public Schools with its arts in education programs, which reached more than 1,000 teachers and students citywide. The Theatre's successes continue to enhance its reputation for innovative classic drama.

Theatre for a New Audience is now poised on the brink of new chapter in its history: after more than three decades of itinerancy, in October 2013 the Theatre will open its first home, a center for Shakespeare and classic drama currently under construction in the Downtown Brooklyn Cultural District.

2011-2012 ARTISTIC SEASON

The 32nd Season began with the Theatre's first Off-Broadway commercial transfer of its production of Fiasco Theater's *Cymbeline* by Shakespeare to the Barrow Street Theatre. The production was named one of *New York Magazine's* "Top Ten" for 2011 and was awarded the Off Broadway Alliance Award for "Best Revival." Produced by the Theatre in partnership with acclaimed producers Scott Morfee, Jean Doumanian and Tom Wirtshafter, *Cymbeline* played at the Barrow Street Theatre from August 2011 to January 2012.

Next, the Theatre offered the New York premiere of the C.I.C.T./Théâtre des Bouffes du Nord production of Samuel Beckett's funny and tender short plays, *Fragments*, directed by the world-renowned Peter Brook and Marie-Hélène Estienne and presented in association with Baryshnikov Arts Center (BAC). *Fragments* played at the 238-seat Jerome Robbins Theater and ran from November 9 to December 4, 2011.

John Lahr of *The New Yorker* raved ("Miss it at your peril" and "better by far than anything currently on Broadway") about the Klezmer musical *Shlemiel the First*. Co-produced with New York University Jack H. Skirball Center for the Performing Arts, Peak Performances at Montclair State University and The National Yiddish Theatre – Folksbiene, *Shlemiel* was adapted from the folktales and the play by Isaac Bashevis Singer, and was performed at the 805-seat New York University Jack H. Skirball Center for the Performing Arts from December 13 – December 31, 2011.

The third play of the Theatre's Season was the Off-Broadway premiere of John Ford's little-known 1629 masterwork, *The Broken Heart*, often cited as one of his best plays along with his more famous work, *'Tis Pity She's a Whore*. *The Village Voice* called our production "revelatory," adding, "Selina Cartmell is obviously a classical director to watch." The Theatre's final show of the season was Shakespeare's *The Taming of the Shrew*, directed by the Theatre's Associate Artistic Director, Arin Arbus. *New York Magazine* chose it as a Critics' Pick, adding "Arin Arbus's delightful new *The Taming of the Shrew* romps...with the collision of volatile, irrepressible Kate (*Mad Men's* Maggie Siff) and head-gaming mock-patriarch Petruchio (Andy Grotelueschen) throwing off very mod sparks." Both

The Broken Heart and *The Taming of the Shrew* played at The Duke on 42nd Street; *Broken Heart* ran from February 4, 2012 – March 4, 2012 and *Shrew* ran from March 17 to April 21, 2012.

ARTS IN EDUCATION

In addition to its theatrical productions, Theatre for a New Audience continued to provide the largest in-depth program to introduce Shakespeare and classic drama in New York City Public Schools. In 2011-2012, the Theatre's arts in education in-school residency programs provided 1,033 New York City Public School students in grades 4 to 12 hands-on activities in classic drama and playwriting that enhanced literacy and exposed young people to classic drama, Shakespeare and playwriting.

The Theatre's six Teaching Artists made 424 visits to 40 classrooms in 14 schools in Brooklyn, Manhattan, Queens and the Bronx. The World Theatre Project provided 771 tickets at no cost to participating students to see the Theatre's production of *The Taming of the Shrew*. At the end of the World Theatre Project residencies, students performed scenes from *Shrew* alongside their own versions inspired by the play in Culminating Events at their schools for parents, teachers, and peers. The New Voices Project taught playwriting through classroom sessions and workshops with professional actors to approximately 300 students. New Voices Project students created, revised and completed more than 50 original one-act plays original plays and scenes which were then performed at their schools' Culminating Events. Students in both programs studied the basics of playwriting and learned about theatre production, stage direction, design, and stage management.

Since 2005, the Theatre has partnered with the New York City Department of Education (DOE) to lead the Drama Studio for the Summer Arts Institute, a tuition-free intensive arts program for New York City Public School students, grades 8-12. In July 2012, the Theatre ran the two-week High School Drama Studio for twenty-three intermediate and advanced students at the Frank Sinatra School of the Arts in Queens. Led by a Teaching Artist from the Theatre and a DOE Drama Specialist, the participants attended major theatre productions, visited professional arts venues and discussed potential careers, while also studying scenes from classic and contemporary plays. The Drama Studio culminated with a showcase of the students' scene work on July 26, attended by parents, friends and educators. Students also presented highlights from the Drama Studio Program in the Institute's Finale, held on August 3, 2012 and open to the general public.

AUDIENCE OUTREACH AND DEVELOPMENT

The Theatre endeavors to make its productions accessible to the widest and most diverse audience possible through a variety of initiatives, which include the **New Deal** program, which provides \$10 tickets that can be booked in advance by audience members 25 years old and younger, as well as by all full-time students with ID. The New Deal program sold more than 2,600 tickets in the 2011-2012 Season. When New Deal ticket attendees are combined with all student group sales and student attendance through the Theatre's education programs, approximately 5,000 young people attended our productions in 2011-2012.

Based on the average of the past several seasons, 70% to 75% of the Theatre's tickets are sold at a discount through the Theatre's outreach and marketing initiatives and through other discount outlets, including the Theatre Development Fund. The average price of a ticket was \$43. Subscriptions cost \$236 for a five-play package and \$189 for a four-show package, a 37% discount from the full ticket price. Full price tickets are \$75, and premium tickets are \$95.

Expanded Humanities Programs

Theatre for a New Audience's Humanities Programs for adults and audiences of all backgrounds are designed to deepen audience engagement with classic works. In 2011, these programs were awarded a \$500,000 Challenge grant from the National Endowment for the Humanities (NEH) to support the expansion of Humanities programming in advance of the Theatre's relocation to its new facility in the Downtown Brooklyn Cultural District. This grant, which is being matched 3:1, will create a new

endowment to support the initiatives, and provides outright support to launch the programs through the first year of operations in the Theatre's new home.

To advise on the Humanities programs, the Theatre established a Council of Scholars, chaired by James Shapiro, Larry Miller Professor of English and Comparative Literature at Columbia University. The Council will have a fundamental role in advising the Theatre's artistic and educational leadership in the design of comprehensive and integrated programs that meet the needs of target audiences and deepen the contributions of the Theatre to Shakespeare study and scholarship. Further, Council members will participate in the Theatre's public programs and will write articles for its publications.

Introduced in fall 2011, the **360° Series: Viewfinders** are free dramaturgical publications for each production available on the Theatre's website. They provide facts and perspectives on the play, playwright, and production elements and are a resource for the general public, school teachers, students and parents. **360° Series: Viewfinders** can be viewed or downloaded by clicking here:

<http://www.tfana.org/education/360-series-viewfinders>.

Throughout the 2011–2012 Season, the Theatre offered eight **TFANA Talks** post-performance discussions that were free and open to the general public in conjunction with performances of *Cymbeline*, *Shlemiel the First*, *Broken Heart*, and *The Taming of the Shrew*. The panels featured artists, scholars and writers from the fields of education and journalism.

Capital Campaign Update: The Theatre's first home, a center for Shakespeare and classic drama, continues to rise in the Downtown Brooklyn Cultural District. Designed by celebrated architect Hugh Hardy, the Theatre's future home is inspired by the Cottesloe Theatre of Britain's Royal National Theatre and will include a multi-level lobby, a fully flexible 299-seat Mainstage capable of different stage and seating configurations and a rehearsal/performance space that will accommodate 50. The facility is the first new theatre constructed in New York City for classic drama since the Vivian Beaumont Theater in the 1960s. The total Capital Campaign, including a \$10 million program and building endowment, is \$68.5 million. Thanks to support from generous donors and The City of New York, \$54.3 million has been raised.

The facility will open in October 2013 with a new production of a play by Shakespeare directed by Tony Award Winner Julie Taymor. This will be her first major production for Theatre for a New Audience since her productions of Carlo Gozzi's *The Green Bird* (Off-Broadway, 1996; Broadway, 2000) and *Titus Andronicus* (1994). This production will also be the focus of our arts in education programs for 2013-2014 Season.

For up-to-date information on our new facility, please go to:

<http://www.tfana.org/category/news/our-first-home>

Highlights of the season included:

- Attendance for the Theatre's productions in the 2011-2012 Season was 76% of capacity. Including attendance at the Theatre's Off-Broadway transfer of *Cymbeline* at Barrow Street Theatre, a total of 47,897 people attended the Theatre's productions throughout the season. 944 people subscribed to the season.
- Box office revenue exceeded its goal for FY12 by 5%
- The commercial transfer of the Theatre's production of *Cymbeline* received a "**Best Play Revival**" Award from the Off Broadway Alliance.
- Choreographer Annie B-Parson received a **Lucille Lortel Award nomination** for her work on the Theatre's production of *The Broken Heart*.
- With the Lead Sponsorship of Deloitte, the Theatre's Annual Spring Gala Celebrating Shakespeare's Birthday raised a gross of nearly \$610,000 to benefit the Theatre's artistic and educational programs. The Master of Ceremonies was Academy Award-winning actor F.

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Donations are tax-deductible to the extent allowed by law.*

Murray Abraham, Alastair Macaulay, chief dance critic of *The New York Times*, and James Shapiro, Larry Miller Professor of English and Comparative Literature at Columbia University, presented the 8th annual Samuel H. Scripps Award to Michael Boyd, Artistic Director of the Royal Shakespeare Company.

- The first **Life in Art Award** was presented to former Theatre for a New Audience Board Chairman, Ted Rogers, by fellow Theatre Board Members Julie Taymor and Mark Rylance. Instituted for the 2011-2012 Gala, The Life in Art Award honors the achievements of an individual whose support for theatre has set the standard for leadership and generosity and whose example has inspired others to ensure that theatre remains a vibrant part of our cultural life. The award is named for the autobiography by the great theatre artist Constantin Stanislavski, *My Life in Art*.

The following is an overview of Theatre for a New Audience's income and expenses for the fiscal year ended August 31, 2012.

Total Support and Revenue	\$3,536,725
Program Expenses	\$2,626,481
Management & General Expenses	\$388,152
Fundraising Expenses	\$348,352
Special Event – direct expenses	\$135,293
Special Event – indirect expenses	\$38,447
End of Year Unrestricted Net Asset Balance	\$336,437

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