



LA MAMA

EXPERIMENTAL THEATRE CLUB

56th Season Annual Report

**2017-2018
(FY18)**

La MaMa received the 2018 Regional Theatre Tony Award!
 “La MaMa Experimental Theatre Club is a staple of the New York theatre scene. It is an exciting space where artists can grow, create, and push boundaries, and we are thrilled to be able to honor them this year.”

-American Theatre Wing

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56TH SEASON HIGHLIGHTS



BURNING DOORS

Belarus Free Theatre

"The astonishment of *Burning Doors* is its ability to translate political rage and impotence into an art of indirection that is often as complex as it is powerful."

-Ben Brantley, *The New York Times*

PANORAMA

Great Jones Repertory + Motus Theatre

The New York Times
Critic's Pick

"A heart-and-mind-expanding new performance piece."

-Ben Brantley, *The New York Times*



CONQUEST OF THE UNIVERSE OR WHEN QUEENS COLLIDE

Written by Charles Ludlam

Directed by Everett Quinton

"An exceptionally lavish production... planets that dangle like chandeliers... and improbable costumes... that would be the envy of Lady Gaga."

-Ben Brantley, *The New York Times*



56th SEASON SUMMARY

La MaMa's 56th Season featured artists who challenge the status quo and expose injustice through their work. Our 2017-2018 programming included puppetry, dance, cabaret, multi-media performance, poetry, and more.

2017-2018 Statistics:

- **53** Productions (**24** World Premieres)
- **1,008** Artists from **21** Countries
- **15** Readings
- **26** Panel Discussions and **6** Lectures
- **16** Art Workshops for Youth
- **18** Art Workshops for Seniors
- **11** Performances of **2** Family Productions
- **8** Art Exhibitions

Throughout the season, we served approximately 28,200 audience members from all walks of life, comprising residents of 73% of New York City zip codes, 48 U.S. states and territories, and 43 countries from 6 different continents.

The season began with Belarus Free Theatre's *Burning Doors*, which featured Pussy Riot's Maria Alyokhina and presented the real narratives of three artists who have been imprisoned, exiled, and tortured because of their art.

Panorama (previously titled *Furious Diaspora*), a collaboration between La MaMa's Great Jones Repertory Company and Italy's Motus Theatre, investigated the meaning of personal identities. The piece toured throughout Europe in four theatre festivals. We are currently discussing opportunities for a national tour.

Conquest of the Universe or When Queens Collide, a fully-produced revival of Charles Ludlam's early masterwork, directed by Everett Quinton, was the centerpiece of a festival celebrating the 50th Anniversary of the founding of Ludlam's Ridiculous Theatrical Company.

This season, La MaMa provided \$3 million (market value) of in-kind support to our artists. Every artist in our season received a theatre with a light and sound package, up to three weeks of free rehearsal space, 50-60% of box office receipts, marketing support, a production manager, front of house staff, and ticketing assistance. We also provided a dormitory for visiting companies. It is this level of support that defines La MaMa as an organization that plays a vital role in sustaining New York City's cultural ecosystem. In turn, we were supported by 891 individual donors and 110 season members.

La MaMa is committed to exploring emerging media and new technologies that connect artists, audiences, and communities across great distances. During this grant period, La MaMa live-streamed three of its productions: *ALASKA/ALAXSXA*, *Burning Doors*, and *Don't Feed The Indians: A Divine Comedy Pageant*. Our season had a total digital audience of 26,190 who viewed live-streamed performances and YouTube videos and visited our online archives. Our digital audience accessed our program offerings from across the United States as well as from 52 other nations (27% of countries in the world).

ALAXSXA | ALASKA

Ping Chong + Company

"Weaves a spellbinding history of the 49th state."

-Helen Shaw, *The Village Voice*



UNEXPLODED ORDNANCES

Split Britches

"*Unexploded Ordnances* feels very much of the minute."

-Elisabeth Vincentelli, *The New York Times*

DISTANT OBSERVER: TOKYO / NY CORRESPONDENCE

Takeshi Kawamura + John Jesurun

"A mesmeric, deadpan fever dream of a play... There's a playful, volleying spirit... intriguing, endearing and odd."

-Laura Collins-Hughes, *The New York Times*



TIME NO LINE

John Kelly

"Time is not just nonlinear but magically suspended."

-Elisabeth Vincentelli, *The New York Times*

ANNUAL PROGRAMS

The 13th edition of the **La MaMa Moves! Dance Festival** took place from May 10–June 3, 2018, and was attended by 1,160 people. The festival included nine dance productions (23 performances) by 21 choreographers in the Ellen Stewart Theatre and The Downstairs, as well as a panel discussion, film screenings, and a La MaMa Kids workshop. A total of 87 artists (including choreographers, dancers, and designers) participated in the festival. The festival highlighted emerging and established choreographers, including Parijat Desai, Jonathan Gonzalez, Lucie Gregoire, Angie Pittman, and Ni'Ja Whitson.



Les Choses Dernières

The 6th annual **La MaMa's Squirts: Generations of Queer Performance** took place in June. The majority-POC (people of color) festival featured emerging and veteran artists each night. Artists who participated in this year's festival were Regie Cabico, Gary Champi, Jasmine Hearn, Aviva Jaye, Madison Krekel, Rozay LaBeija, Freddie LaBeija, Krystal LaBeija, Egyptt LaBeija, Shannon Matesky, Iele Paloumpis, Antonio Ramos, and Ni'Ja Whitson.

The 18th season of the **Experiments** series gave playwrights the opportunity to develop their scripts with professional actors and receive valuable audience feedback. This year's series highlighted new works by Sonhara Eastman, Mike Gorman, David Jager, Glory Kadigan, Robert Zander Norman, Michael Shayan, and Jason Trucco.

Poetry Electric fuses music, movement, sound, and dance with spoken word and presents artists working in a wide range of styles, including beatbox, jazz, and hip-hop theatre. The 12th season's programming was inspired by the Women's March and presented artists who use their words to advocate for equality. Poets featured this season included Heather Artemis, Rio Cortez, Eve Crusto, Naomi Extra, Kate Hess (Indigo Moon), Olena Jennings, Kelli Stevens Kane, Jane LeCroy, and Wanda Phipps.



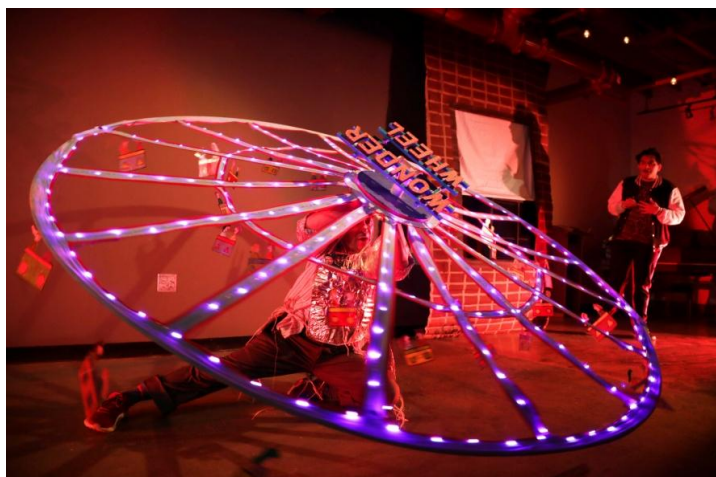
Collage by Gretchen Green

La MaMa Galleria is an art gallery dedicated to nurturing experimentation in the visual arts. This year the Galleria featured multidisciplinary work in a diverse range of art forms from La MaMa's local and global communities. For many of the artists presented, it was their first opportunity to show their work in a Manhattan gallery. Featured artists included Matthew Alie, Matt Colagiuri, Claudia Doring-Baez, Gretchen Green, Jarrett Key, James Powers, Peggy Shaw, and Ari Tabei.

LA MAMA LEARNS: EDUCATIONAL AND COMMUNITY PROGRAMMING

La MaMa Kids continued to offer a wide range of performances and arts education workshops for children and their families. In 2017-2018, 43 artists participated in 27 events: 16 workshops for children aged 4-9 and 11 family-friendly performances. A total of 866 children and guardians participated in La MaMa Kids workshops or performances. Tickets were \$10 per person for performances and \$10 per child for workshops (adults free).

La MaMa has participated for the last three years in **SU-CASA**, a program of the New York City Council. Each year, we conduct a 16-week puppetry and movement workshop at local senior centers. Our resident artist Federico Restrepo of Loco7 leads the workshops. This year, La MaMa returned to the United Jewish Council (UJC) and the Sirovich Senior Center. Participants performed with their handmade puppets in self-scripted public presentations at both centers. Each show drew an audience of approximately 75 friends and relatives.



Don Quixote Takes New York (La MaMa Kids)



Seniors performing at Sirovich Senior Center



Seniors perform shadow puppetry at UJC



Heather Henson leads a puppetry workshop for La MaMa Kids



Don't Feed The Indians

La MaMa's Indigenous Initiative is dedicated to promoting Indigenous art and culture, and making the arts accessible to underserved communities. Last November, La MaMa presented *Don't Feed the Indians – A Divine Comedy Pageant!* in The Downstairs theatre. This project was not only an entertaining and educational piece of all-Native theatre, but also incorporated local storytellers and musicians directly into the performance. In December, La MaMa presented the Indian Market and Social, a three-day festival of native dance, music, and storytelling with a variety of handmade items for sale.



Coffeehouse #143: Sam Shepard

Coffeehouse Chronicles is an educational series exploring the history of Off-Off-Broadway, from the 1960s' Village "Coffeehouse Theatres" through today. Last season, we honored the lives and legacies of Sam Shepard, María Irene Fornés, and Jean-Claude van Itallie. We also celebrated the 50th anniversary of Charles Ludlam's Ridiculous Theatrical Company with a reunion of several original troupe members. La MaMa Archives provided photographs and videos of the artists' past work at La MaMa.



The Trojan Women Project: Kosovo

In 2017-2018, La MaMa's **The Trojan Women Project** visited Cambodia and Kosovo, in partnership with the U.S. Embassy Cambodia and the United Nations, respectively. The project, which focuses on regions that are recovering from recent conflict, unites a group of local artists with La MaMa artists to create a production of *The Trojan Women*, based on the 1974 Great Jones Repertory Company's play directed by Andrei Șerban and composed by Elizabeth Swados. The artists use theatre as a vehicle of communication and cultural exchange, producing original performances in locations of historical significance. In spring 2018, six members of La MaMa Great Jones Repertory went to Kosovo to conduct an eight-week intensive workshop with 40 local Serbian and Albanian artists, who performed *Trojan Women* at three different locations in Kosovo.



CoLab: Beat Lab

CultureHub, an incubator for creativity at the intersection of technology and the arts, offered a diverse range of programming over the past year. *Co-Lab*, a free arts and technology summer intensive, gave 60 New York-area teens the opportunity to make creative projects in one of two modules: "Hack the Planet" with coder Marc Abi Samra and puppeteer/designer CB Goodman, and "Code and Storytelling" with Taeyoon Choi and Chino Kim. La MaMa and CultureHub also presented *Refest 2.0*, an annual "un-conference" that features performances, exhibitions, and open dialogue sessions.

LA MAMA ARCHIVES: A HIDDEN TREASURE

The La MaMa Archives was visited this year by approximately 1,500 students, scholars, and artists from New York City and around the world. The Archives digital collection was accessed remotely by more than 9,000 individuals, who initiated more than 25,000 unique page views. The Archives hosted open houses on the first Thursday of every month, which were very successful in welcoming new audiences into the Archives and sharing the unparalleled collection with the public.

The Archives' online catalog (<http://catalog.lamama.org/>) expanded this year, as staff members digitized more materials from the collections and created catalog records describing each item for our Digital Collections website. In 2017-18, the Metadata and Digitization Assistants digitized and created metadata for 5,379 items. Project assistants also created catalog records describing these materials and shared them on our Digital Collections website. Their work was assisted by Archives' interns—emerging archivists from local graduate programs, for whom this work was a valuable educational and professional development opportunity.

We showcased the Digital Collections site and the material available there to visiting researchers, during monthly open house nights, on tours for students from more than a dozen universities, and to artists from numerous foreign nations.



Materials from the Archives were shared in a series of public events that accompanied a temporary poster exhibit in the lobby of the Ellen Stewart Theatre (October 17 – December 10, 2017), made possible by with a grant from the New York Council of Humanities. This exhibit was presented in conjunction with the release of Cindy Rosenthal's book *Ellen Stewart Presents*, which traces the history of La MaMa through its production posters.

We also lent materials from our collections to the Sculpture Center, Theatre Talk, and the Whitney Museum. New research requests to view or use materials described on the Archives' Digital Collections site came from scholars affiliated with institutions such as the Archives of the Australian Ballet Company, Columbia University, Deakin University, the Foundation for Contemporary Arts, Harvard University, New York University, Seoul National University, and Smith College, as well as from a range of independent filmmakers, writers, curators, and performing artists.

We received a \$100,000 grant from the National Historical Publications and Records Commission (NHPRC) to provide access to the videotaped records of 1970s-era experimental theatre by digitizing and preserving 248 analog ½-inch open reel video objects held in the Archives, in partnership with the Bay Area Video Coalition (BAVC) and the Wisconsin Center for Film & Theater Research (WCFTR). One year into this project, only 90 reels are left to be digitized. There are 134 access files now available for researchers. These materials, previously inaccessible, are already being requested for research and exhibition purposes.

METHODS OF MARKETING AND ASSESSMENT

La MaMa has made a firm commitment to maintaining affordable ticket prices so that our productions and programs are accessible to all, regardless of their socio-economic status. Our average ticket price this season was \$18.09. For our ticketed programs, 78% of attendees purchased tickets, while 22% (seniors, students, artists, and community members) received free tickets (approximately 5,214 tickets in total). More than 2,800 people took advantage of our 10@\$10 ticketing program, which offers ten \$10 tickets to every performance.

La MaMa uses a variety of methods to assess the effectiveness of our programming, including conducting surveys, collecting metrics, and tracking engagement on social media, press, and marketing platforms. Sam Rudy Media Relations handled the season's online, television, and print media outreach. The season received substantial press coverage in a variety of major print and online publications, including *The New York Times*, *NY Theatre Guide*, and the *Village Voice*, among many others. La MaMa received the 2018 Regional Theatre Tony Award. La MaMa's artists received two Critic's Picks from *The New York Times*, two Bessie Award nominations, and five New York Innovative Theatre Award nominations.

We were pleased to have an average house capacity of 68% throughout the season. Following each performance, audiences received email surveys that helped us assess the reception of the show and the audience's general theatre-going experience. This season, 96% of survey respondents said they had a good experience at La MaMa.

Our social media presence grew markedly this past season:

- **Facebook** following increased by 10% for a total of 18,246 followers.
- **Instagram** following increased by 22% for a total of 5,852 followers.
- **Twitter** following increased by 2% for a total of approximately 25,200 followers.
- Our new **YouTube** channel increased in total views by 76% and increased in subscriptions by 56%.

ORGANIZATIONAL CHANGES

Two new members joined our Board of Directors. The first, Tim Fulham, General Partner at the Stonebridge Partners investment firm, was elected to the board in January 2018. The second, Luis Ubiñas, President of the Board of Directors at the Pan American Development Foundation, was elected to the board in March 2018.

FY18 FINANCIAL OVERVIEW

Below is our FY18 Operating Projected and Audited Budgets for July 1, 2017 – June 30, 2018.

FY18 La MaMa Operating Budget	Projected	Audited
Income	FY 18	
Earned Income	1,203,000	1,315,750
Other Income	82,000	33,510
Grants/ Contributions	1,634,231	1,841,544
Total Income	\$ 2,919,231	\$ 3,190,804
Expenses	FY 18	
Personnel	1,318,554	1,259,072
Programming	742,819	999,073
Administration	295,000	310,676
Fundraising	75,000	81,367
Marketing	126,000	108,173
Facility	298,600	291,430
Total Expenses	\$ 2,855,973	\$ 3,072,965
Net Surplus/(Loss)	\$ 63,258	\$ 117,839

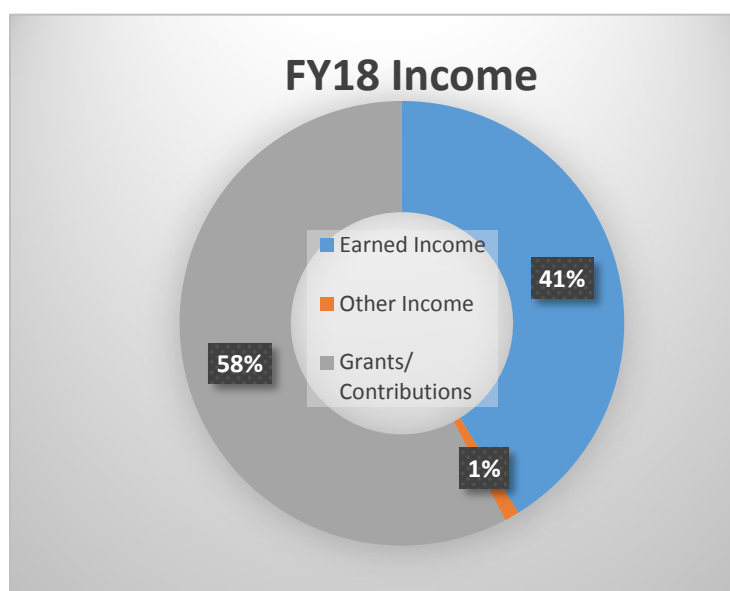
Income:

La MaMa usually maintains an earned/contributed income ratio of 45% to 55%. In FY18, the ratio was 42% to 58%, with an actual earned income that was 9% higher than projected.

Earned Income consisted of ticket sales, facility/venues rentals, symposium and workshop fees, gallery sales, royalties, and interest. Earned income was higher than projected because of ticket sales from three large productions fully produced by La MaMa during our 56th Season: *Burning Doors*, *Conquest of the Universe*, and *Panorama*. With successful marketing efforts and several acclaiming reviews, ticket sales were significantly higher than projected.

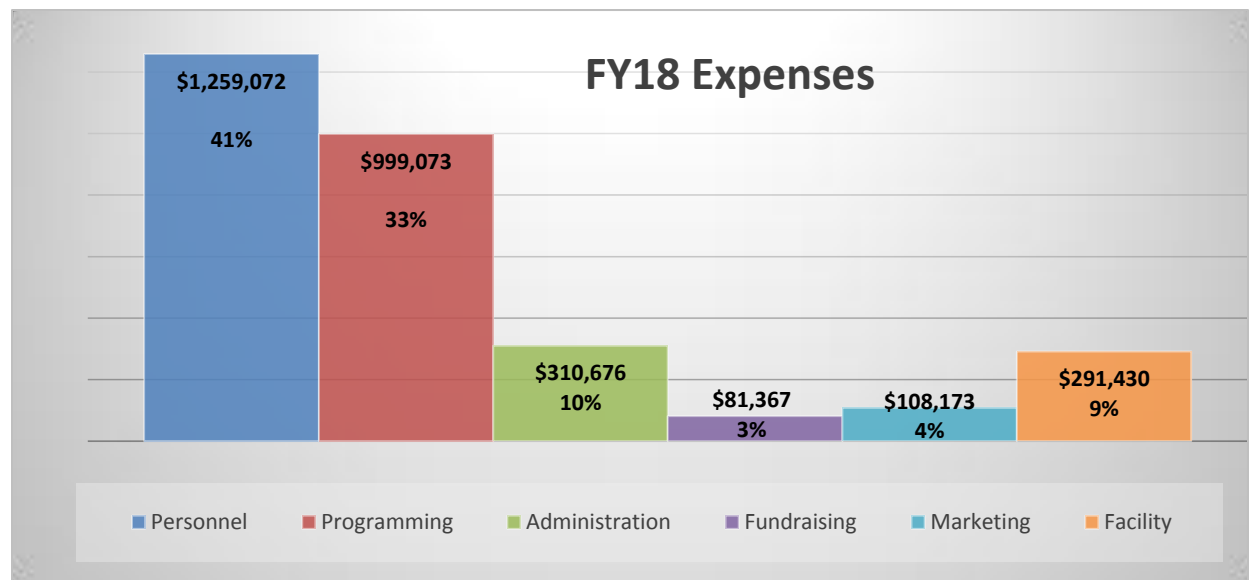
Contributions accounted for 58% of Income in FY18, which was 13% more than the projection. La MaMa received new funding for the La MaMa Archives from the

National Historical Publications and Records Commission (NHPRC) and Humanities NY; and La MaMa Kids was supported by Con Edison. La MaMa also received designated funding for fiscally sponsored productions from the New York State Council on the Arts (NYSCA), New England Foundation for the Arts (NEFA), and the Japan Foundation. New programming support came from the Lambs Foundation, NoVo Foundation, and Theatre Communications Group. Axe-Houghton Foundation, Mertz Gilmore Foundation, The Shubert Foundation, Harold and Mimi Steinberg Charitable Trust, van Itallie Foundation, and an anonymous foundation all generously increased their annual funding in FY18.



Expenses:

The Actual Expenses for FY18 increased 8% over the projection due to increased programming expenses due to La MaMa serving as the sole producer for three large productions and as fiscal sponsor for several artists. The designated programming funding generated an increase in special project expenses, such as the Indigenous Collective programs and The La MaMa Archives' Digitization Project. La MaMa's international program, The Trojan Women Project, conducted an eight-week workshop for local artists in Kosovo, and La MaMa paid artist fees for workshops and the final presentation of *Trojan Women* in Kosovo.



La MaMa provides robust in-kind support to our artists, including two to three weeks in a theatre with a light and sound package, marketing support, a production manager, front of house staff, box office services, and three weeks of free rehearsal space. Estimated at \$50,000 per artist/production, the direct cost of this support is reflected in our overall expenses.

La MaMa is beginning construction on the renovation of our landmark flagship building at 74 East 4th Street. Our capital budget and funds are kept separate from our operating budget and funds.

Enclosed is the FY18 Audit, which illustrates our Operating and Capital financial position.

Sources of Support

In FY18 La MaMa received support from:

- 4 Government Funders
- 2 Corporate Funders
- 33 Institutional Funders
- 891 Individual Donors

Government Grants:

National Endowment for the Arts
National Historical Publications and Records Commission
New York City Department of Cultural Affairs
New York State Council on the Arts

Foundation Grants:

The 1848 Foundation
The Andrew W. Mellon Foundation
Anonymous
Axe-Houghton Foundation
Buck Henry Charitable Trust
Distracted Globe Foundation
The Fan Fox and Leslie R. Samuels Foundation
Ford Foundation
The Gladys Krieble Delmas Foundation
H.B. Henson Fund/Puppet Slam Network
Harkness Foundation for Dance
The Harold and Mimi Steinberg Charitable Trust
Howard Gilman Foundation
Humanities New York
Japan Foundation
The Jerome Robbins Foundation
The Jim Henson Foundation
The John Golden Fund
The Lambs Foundation
Lucille Lortel Foundation
Malkenson Foundation
Marta Heflin Foundation
Mertz Gilmore Foundation
New England Foundation for the Arts
Nicol Family Fund
NoVo Foundation
The Pittsburgh Foundation
The Sequoia Foundation for Achievement in the Arts & Education, Inc.
The Shubert Foundation
The Spingold Foundation
van Itallie Foundation
The William C. Bullitt Foundation
The William & Eva Fox Foundation/Theatre Communications Group

Corporate Grants:

Con Edison
Netflix

Capital Support Grants (not reflected in operating budget)

Howard Gilman Foundation
Anonymous
Midler Family Foundation
The New York Landmark Conservancy

FY18 LA MAMA'S BOARD OF DIRECTORS

Frank Carucci, *President*
Retired Vice President
United Federation of Teachers
Elected 1992

Joan Rose, *Vice President*
Retired President
Carlisle Collection Ltd.
Elected 2004

Donald Capoccia, *Treasurer*
Real Estate Executive
47 Great Jones Realty
Elected 2004

Sonya H. Soutus, *Secretary*
Senior Managing Director
Teneo Strategy
Elected 2012

Byung Koo Ahn
Professor
Seoul Institute of the Arts
Elected 2002

Eugene Chai
Artist
Elected 2011

Jane Friedman
Founder and Artistic Director
HOWL! Arts
Elected 2017

Mary Fulham
Managing Director
La MaMa
Elected 2008

Timothy W. Fulham
General Partner
Stonebridge Partners
Elected 2018

Jeff Haley
Vice Chairman
Marketron
Elected 2015

Sarah Lederman
Educator
Elected 2013

Steve Malkenson
President
Malkenson Foundation
Elected 2015

Richard Pinner, *Secretary*
Associate General Counsel
Local Initiatives Support Corp.
Elected 2017

Wynn J. Salisch
Chair & CEO
Casablanca Ventures LLC
Elected 2013

Luis A. Ubiñas
President of the Board of Trustees
Pan American Development Fdn
Elected 2018

Scott Wittman
Lyricist & Director
Elected 2014

Mia Yoo
Artistic Director
La MaMa
Elected 2004

Joel Zwick
Director
Elected 2014



CAPITAL CAMPAIGN

Restore A Building. Remake A World.

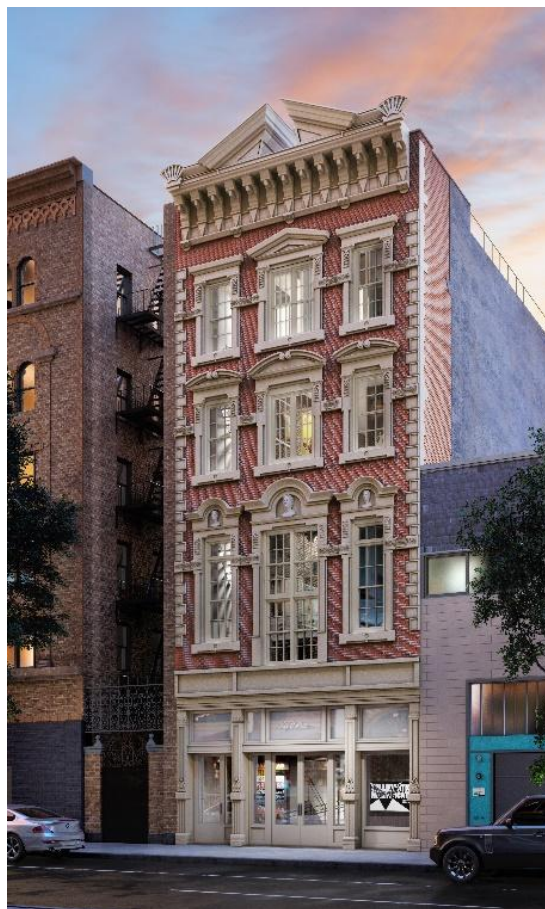
GROUNDBREAKING CELEBRATION

We are excited to announce that La MaMa will break ground on the capital renovation of our first permanent home at 74 East 4th Street on **September 25, 2018**.

This flagship building houses two of La MaMa's four performance venues and was closed during the second half of our 56th Season for construction preparations.

Built in 1873, this building was originally known as the Aschenbroedel Verein building and belonged to a German-American orchestral musicians' association. Ellen restored the building's creative spirit, transforming it, brick by brick, into a working theatre, when she purchased it in 1967. After more than half a century of use as an active performance and art space, restoration is a necessity.

This capital renovation, designed by Beyer, Blinder and Belle, will make the building ADA compliant (i.e., elevator installation, wheelchair-accessible bathrooms); better serve audiences with larger lobbies and public restrooms; upgrade theatrical lighting and sound systems; and bring all building systems up to current code. New community and artist workspace will be added and activated during day-time hours. The acoustical sound separation between the two theatres will allow simultaneous use of the spaces, substantially increasing creative and workshop opportunities for artists and La MaMa's East Village community. Plans incorporate a building-wide data network that will make allow for seamless livestreaming of shows, workshops, and other programming



During this time, La MaMa will use alternative spaces within our building at 66 East 4th Street. Programming will take place in the Ellen Stewart Theatre and Lobby, and The Downstairs Theatre and Lobby. This plan enables La MaMa's prolific programming to continue with minimal disruption.

We look forward to restoring this space for the next generation of artists, audiences, and community members and preserving artist space in our rapidly changing East Village neighborhood.