THE ARTS
Sponsored By Nobody

"An urgent message from a generation of artists who have never known the stability – or the cultural validation – that a well-funded N.E.A. gave to their elders."

- Laura Collins-Hughes, The New York Times

KINK HAÜS
Gunnar Montana

"Rooted in the queer experience, Kink Haüs finds its wings through masterfully exploiting the shared experiences of lust and desire.”

- David Clarke, Broadway World

GREY ROCK
Amir Nizar Zuabi
The Remote Theater Project

"Building a rocket is a clear allegory for making art, for creating something so extraordinary that the whole world must notice.”

- Alexis Soloski. The New York Times
From July 1, 2018 – June 30, 2019, La MaMa presented our 57th Season of artistic, community, and educational programming. The season featured the work of 1,751 emerging, mid-, and late-career artists from 27 countries, engaging a total of 30,300 audience members. Both artists and audience members represent a wide range of ages, backgrounds, gender identities, income levels, and races.

La MaMa’s 57th Season included 60 theatrical productions (excluding annual programs) created and performed by 909 artists. A total of 25,124 audience members attended the performances. Tickets to productions averaged $21.40 before discounts and $14.94 after, with ten $10 tickets made available for each performance. We also distributed 6,958 free tickets to local organizations and community members. Audiences came from all five boroughs, representing 158 (71 percent) NYC zip codes as well as 49 US states and territories and 51 countries from six continents. Overall attendance was 73 percent of total capacity. According to email surveys, 93 percent of respondents had a positive experience at La MaMa.

Season productions included:
- 21 World Premieres
- 11 American Premieres
- 15 Plays
- 12 Dance Pieces
- 10 Puppetry Productions
- 8 Cabaret Events
- 8 Multimedia Works
- 6 Family-Friendly Shows
- 8 Cabaret Events

Included in our season were four performance festivals that celebrated our diverse community with dance, international art, works created by local LGBTQ artists, and puppet-theatre:

The La MaMa Puppet Festival (11/3-25/2018, 30 performances, 172 artists, 2,688 attendees) curated by Denise Greber, featured nine productions with 170 artists: “From the deadly serious to the beautiful sublime, the festival offers audiences the wonderful thrill of experiencing the magical illusion of puppetry alongside thoughtful themes and poetic narratives”—Arteidolia.

China Fringe Theater Festival (2/8-16/2019, 6 performances, 45 artists, 1,051 attendees), a new partnership with the Beijing Contemporary Art Foundation, which allowed us to present three works by innovative Chinese performance companies. These Chinese-language performances featured English supertitles and had an average house capacity of 87 percent, with mainly Chinese-speaking audience members from our local community. We aim to continue and expand this relationship.

La MaMa Moves! (4/26-5/26/2019, 21 performances, 98 artists, 2,377 attendees), the 14th edition of La MaMa’s annual dance festival, curated by Nicky Paraiso and Gian Marco Lo Forte, presented dance productions featuring emerging, mid-career, and established female-identifying choreographers. This year, La MaMa Moves! was extended, running for five weeks. Ellen Jacobs Associates Relations managed the festival’s online, television, and print media.

La MaMa’s Squirts: Generations of Queer Performance, (5/31-6/2/2019, 3 performances, 16 artists, 551 Attendees), a three-day performance festival. This year Squirts was curated by three trans-feminine artists of color: Charlene Incarnate, Mizz June, and Cecilia Gentili. Tickets were free, and attendance was 91 percent of total capacity. "For queer people, who often feel without a lineage or a place to call home, La MaMa’s Squirts stands as a defiant reminder that our stories are important and part of a larger queer history”—Huffington Post.
57TH SEASON HIGHLIGHTS

LOST MOUNTAIN
Bobbi Jene Smith

“An impressive work of dance-theatre… exhilarating.”

- Siobhan Burke, The New York Times

55 SHADES OF GAY
Jeton Neziraj + Qendra Multimedia

“Not only a statement about LGBTQ equality but also a deliciously raunchy, truly unique comedy that’s more relevant than ever in 2019”

- Jed Ryan, Lavender After Dark

NOW MY HAND IS READY FOR MY HEART: INTIMATE HISTORIES
Nicky Paraiso
2019 NY Innovative Theatre Award Nominee

“[Paraiso’s] formidable manifestation of sound, body, and energy honor the original practices and ideologies of La MaMa’s past.”

- Maura Donohue, Culturebot
New Initiatives

With seed funding provided from The Marta Heflin Foundation, La MaMa began the La MaMa Distinguished Artist Initiative (DAI), a new resource for American artists who have impacted the field of performance through sustained achievement. Each year, one established artist will receive $15,000 to help finish new work premiering at La MaMa. In our 57th Season, Jean-Claude van Itallie, one of La MaMa’s original playwrights, received the DAI. Throughout the 1960s-80s, Mr. van Itallie wrote plays that premiered in Off-Off-Broadway spaces, including La MaMa and Caffe Cino, earning him recognition and acclaim as one of the leading playwrights of the American avant-garde.

The support of the DAI assisted with the development and world premiere of van Itallie’s most recent work, The Fat Lady Sings. The play premiered on March 22, 2019, in The Downstairs theatre and ran for a total of 12 performances over three weeks. The production depicted the painful collision of virtual, private, and political life. It takes place in the living room of an unhappy white evangelical Tea Party family in rural America. "The fire in this playwright’s belly can still radiate heat in the East Village more than a half-century after the premiere of his most famous title" —Mark Dundas Wood, TheaterScene.

In recent years, La MaMa has incorporated virtual participation into a variety of its programming to foster the exchange of ideas and perspectives between artists and audiences onsite with those in other locations. This includes livestreaming of select performances and post-show talkbacks; creating an online portal for The La MaMa Archives; and distance exchanges, events with participants in multiple locations engaging with each other using teleconferencing technology. In our 57th Season, La MaMa had a total digital audience of 9,659 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 51 other nations.

The Digital Storytelling Lab (dsLAB), funded by the National Endowment of the Arts, which began its planning phase in FY19, seeks to incubate story-driven new media artworks through multidisciplinary collaboration and emerging technologies. In FY19, La MaMa partnered with CultureHub to organize an advisory board along with the pilot program’s schedule and logistics. In FY20, our first dsLAB cohort of 20 artists, designers, writers, creative coders, game designers, and performers, will team up to prototype new projects. The initiative will encourage our artists to take risks, create new works, and tell stories with digital tools.
Coffeehouse Chronicles
Featuring Ralph Lee
November 10, 2018

A theatre designer, director, and puppeteer, Ralph has created original theatre for more than forty years. His plays incorporate live music and puppetry and are presented primarily in rural communities in upstate New York.

Serpentine
Daina Ashbee
2019 Bessie Nominee

Presented by La MaMa’s Indigenous Initiative

“A work of immense power” - Nicole Loeffler-Gladstone, Dance Enthusiast
Annual Programs

In addition to La MaMa’s theatrical productions, we also maintain a wide range of annual programs for our local community. This year, we offered 96 community events that engaged an additional 842 artists and 5,176 attendees. These activities included:

- 37 Art-Making Workshops
- 12 Play and Poetry Readings
- 7 Oral History/Performance Events
- 31 Post-Show Panel Discussions
- 10 Art Exhibitions

Coffeehouse Chronicles

Coffeehouse Chronicles is an oral history performance series that uses archived materials to introduce audience members to the history and legacy of La MaMa’s groundbreaking, seminal artists. During the grant period, six events were hosted as part of the program, featuring the work of 101 artists and engaging 1,050 attendees. Artists presented in this season’s Coffeehouse Chronicles included Ethyl Eichelberger, former MacArthur Fellow John Jesurun, Guggenheim fellow Ralph Lee, 2019 Tony Award-nominated performance artist Taylor Mac, Obie Award-winning director Andrei Serban, and the Polish painter, philospher, and playwright Stanisław Ignacy Witkiewicz.

Experiments

The 19th annual Experiments play reading series, provided a forum for playwrights to develop their creative process by presenting works-in-progress and never-before-seen plays. Having their work read in public by professional actors is a valuable way to receive audience feedback. Experiments has an open submission policy, and guidelines for each season are posted on our website. Curator Matt Nasser also connects with playwrights through La MaMa Meet-Ups, in which artists can pitch scripts. During the grant period, Nasser invited playwrights to present “Class Acts:” new works inspired by classical texts. This season a total of 5 readings took place featuring 46 artists and engaging 218 audience members. Admission was free with a suggested donation.

Indigenous Initiative

La MaMa’s Indigenous Initiative (formerly The Safe Harbors Indigenous Collective) provides a platform for Indigenous arts and culture, both nationally and worldwide. The Initiative curates original Indigenous programming, including workshops, markets, and theatrical productions, to elevate the voices and artistic works of Native communities both nationally and internationally. During the grant period, the Indigenous Initiative presented two events and one production (three days of Native arts and culture, two panel discussions with the local Indigenous community, and three performances), featuring 55 artists and engaging 859 attendees.
DON QUIXOTE TAKES NEW YORK
Loco7

Presented by La MaMa Kids

This family-friendly production re-imagined Cervantes’ classic text with puppets, dance, and music.

Studies in Puppet Form
Part of New York City’s Department of Cultural Affairs SU-CASA Initiative

Seniors from Henry Street Settlement create butterfly puppets with instruction from La MaMa’s resident artist Federico Restrepo

BETTY AND THE BELRAYS
Presented by Poetry Electric

A new work of theatre that tells the story of three white female singers from Detroit, circa 1963, who struggle to change racially divided society by singing for a Black record label.
La MaMa Kids

La MaMa Kids continued to offer a wide range of performances and art-making workshops for children and their families. During the grant period, 46 artists participated in 14 events: one workshop, four interactive performances/workshops, and two family-friendly performances for children and caregivers (10 performances total). All events took place at 66 East 4th Street, in The Downstairs and the Ellen Stewart Theatre Lobby. A total number of 731 children and caregivers participated in La MaMa Kids in 2018-19. Tickets were $10 per person for performances and $10 per child for workshops (adults free). Workshops were 45 minutes long and limited to 25 children. Performances were 45 minutes long and limited to 99 audience members.

Poetry Electric

The 17th annual Poetry Electric, curated by Emmy Award-winning poet William Electric Black, presented artists working in a wide range of spoken word styles. Black engages with artists at La MaMa Meet-Ups, through his work as a professor at NYU, and by reaching out to artists who work in media beyond poetry. The 2018-19 Season, “Get Your Groove and Words On,” embraced the culture and rhythm of hip-hop and featured DJs, beatboxers, and rappers in collaboration with poets. This season there were a total of six Poetry Electric events, featuring 62 artists and engaging 206 audience members. This season, tickets were $10.

SU-CASA

La MaMa has participated for the last three years in SU-CASA, a program of New York City. Each year, we conduct a 16-week puppetry and movement workshop at local senior centers. Federico Restrepo of Loco7 Dance Puppet Theatre, one of our resident companies, leads the workshops. This year, La MaMa conducted activities at The Weinberg Center for Balanced Living (197 East Broadway in Manhattan’s Council District 1) and The Good Companions Neighborhood Senior Center (334 Madison Street in Manhattan’s Council District 2). A total of 24 participants performed with their handmade puppets in self-scripted public presentations at both centers. Each show drew an audience of 45-75 friends, community members, and relatives.

Trojan Women Project

The Trojan Women Project (TWP), which brings La MaMa’s seminal 1974 production of The Trojan Women to areas of recent or ongoing conflict, actively re-established contacts in Guatemala, Cambodia, and Kosovo. In December 2019, La MaMa will celebrate four years of international exchange at The Trojan Women Project Festival, featuring artists from the three participating countries. In November 2018, TWP team members traveled to Guatemala to rehearse the show with women from San Juan Comalapa. Team members also performed in the Teatro Nacional Festival of Indigenous Women on November 2, 2018 for an audience of 400. The TWP returned to Guatemala in February 2019, to continue rehearsals with seven Guatemalan artists who will come to New York for the Festival. TWP team members also traveled to Cambodia that month to rehearse with 10 members of Amrita Performing Arts, some of whom will be traveling to New York for the Festival.
Students tour the Archives, led by Archives director Ozzie Rodriguez.

A selection of posters housed at the La MaMa Archives.

Some of the props and memorabilia contained within the La MaMa Archives.
The La MaMa Archives

The La MaMa Archives, directed by Ozzie Rodriguez, were visited this year by approximately 1,500 students, scholars, and artists, from New York City and around the world.

An integral part of the La MaMa Archives mission is the maintenance of a digital collections database that serves as a catalog and digital archive. It is designed to serve both researchers and general users. Users can conduct targeted searches or browse at will, using the images and text available on this site as a guide. During the grant period, 7,663 unique visitors viewed our digital collection, conducting 19,891 page views. This included views from 52 countries.

The Archives’ online catalog (http://catalog.lamama.org/) expanded this year as staff members continued to digitize materials from the collections. In 2018-19, the Metadata and Digitization Assistants digitized and created metadata for 1,272 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.

The Archives staff completed the scope of activities covered under our two-year $100,000 grant from the National Historical Publications and Records Commission (NHPRC). This project provided access to videotaped records from the 1970s by digitizing and preserving 250 analog ½-inch open reel video objects in partnership with the Bay Area Video Coalition (BAVC) and the Wisconsin Center for Film & Theater Research (WCFTR). In addition, there are 268 new object records in our online catalog in relation to these videos. An article reflecting on these two years of archival collaboration is available on La MaMa’s Archives Blog (http://pushcartcatalog.wordpress.com).

La MaMa staff have presented on our work at the annual conference for both the Association of Moving Image Archivists and the Digital Public Library of America. Our Archives staff held a screening of some of these materials at the Pratt Institute this past May. The event was attended by archivists, grad students, and artists, among others. More screenings will take place next season.

During this period (7/1/2018-6/30/2019), new research requests to view or use materials described on the Archives’ digital collections sites came from scholars and researchers affiliated with institutions including the Aliah University (India), Artists Space, Brooklyn Institute for Social Research, CNN, Cooper Hewitt Design Museum, Duke University, Leslie-Lohman Museum of Gay and Lesbian Art, Loretta Howard Gallery, Lotus Lee Foundation, Museum of Modern Art, NYPL, New York University, New York Historical Society, Pantheon-Sorbonne, Pratt University, Temple University, UC San Diego, UCLA, University of Surrey, University of Wisconsin-Madison, Whitney Museum, and the Yale School of Drama.
La MaMa breaks ground at 74A East 4th Street with a public ceremony in September 2018.

“I want everyone to know, whether you live in district 2 or not, this place exists, and it can change your life.” – Carlina Rivera, NYC Council Member District 2

“Thank you for making New York cool, and funky, and edgy, and gritty, and wonderful, in a world where all too often, that is being lost. Thank you, Ellen, for being a great mama.” – Deputy Mayor Alicia Glen

“La MaMa represents true American and Global Culture with its embrace of all peoples everywhere.” – Ping Chong
Methods of Marketing and Assessment

Facebook, Twitter, and Instagram remain the most popular and useful social media tools to engage audiences, drive traffic to our website, and market performances. Our social media presence is constantly growing.

- **Facebook** (@LaMaMaNYC) increased by 13 percent for a total of 20,612 followers
- **Instagram** (@LaMaMaETC) increased by 24 percent for a total of 7,257 followers
- **Twitter** (@LaMaMaETC) remained consistent at approximately 25,100 followers

This year, we continued to send post-show email surveys to audience members to gather data about our attendees and assess audience satisfaction. From those who responded, 51 percent identified as artists, and 70 percent were repeat La MaMa patrons. A total of 94 percent of responders reported having a good experience at La MaMa in our 58th Season.

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. During the reporting period, La MaMa, or one of our productions, was the subject of approximately 145 articles on blogs or primarily web-based platforms as well as 18 news articles from print media outlets. These articles include reviews, previews, listings, and features. Media entities that reported on La MaMa and our activities in this period include *Artforum, The Brooklyn Rail, Forbes, Gay City News, The New York Times, The New Yorker, Out Magazine,* and *The Villager.*

Organizational Updates

On September 25, 2018, supporters, elected officials, and longtime members of our creative community gathered at La MaMa to celebrate the groundbreaking of the gut renovation of our first permanent home at 74 East 4th Street. The program opened with a Blessing from Muriel Miguel and Gloria Miguel of Spiderwoman Theater and an Honor Song by Kevin Tarrant of the Silver Cloud Singers.

Speakers included Deputy Mayor Alicia Glen, NYC Department of Cultural Affairs Commissioner Tom Finkelpearl, Manhattan Borough President Gale Brewer, New York City Council Member Carlina Rivera, LISC Senior Community Development Officer Anisha Steephen, Award-Winning Director, Lyricist and Writer Scott Wittman, and National Medal of Arts Recipient Ping Chong.

New York City has allocated a total of $13.7 million for the renovation and has designated the Economic Development Corporation (EDC) as the managing agency. We have secured $18.1 million of the total $20.6 million project budget (86 percent). The renovation is expected to be complete in early 2021.

La MaMa continued to develop its board of directors. In March 2019, Matthew Hall of Goldstein Hall PLLC returned to the board of directors after a leave of absence. Matt, a Captain in the United States Navy Reserve, was called into active duty and returned from Djibouti in spring 2018.
La MaMa Experimental Theatre Club

Operating Budget: July 1 - June 30

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<th>INCOME</th>
<th>FY19 (last year)</th>
<th>FY18 (previous year)</th>
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Net Surplus/(Loss) $77,078 $137,461

FY18 and 19 Financial Comparison & FY19 Financial Overview

Income:
FY19 Total Earned Income is 10% less than FY18 due to less space available for rentals with the closure of 74A East 4th Street. We had an increase in Symposium and Workshop Fees which offset rental income loss in FY19. Other Income is Security Deposits and Expense Reimbursements that are balanced out on the Expense side.

Expenses:
In FY18, La MaMa produced three large productions and served as fiscal sponsor for several artists which increased Programming Expenses by 48% and Marketing Expenses by 17% in that year. FY18 Facilities Expenses is 22% higher than FY19 due to unanticipated elevator and boiler repairs. In FY19 there were no major repair expenses. As we continue to maintain a healthy net surplus in our Operating Budget, we are working to increase institutional capacity and to raise staff salaries. In FY19 the actual Personnel Cost is 11% higher than FY18.
In FY19 La MaMa received support from the following:

- 6 Government Sources
- 1 Corporation
- 33 Foundations
- 678 Individuals

**Government:**
National Endowment for the Art
National Historical Publications and Records Commission
The New York City Department of Cultural Affairs
New York State Council on the Arts
Consulate General of The Kingdom of the Netherlands
Quebec Government in New York

**Corporations and Foundations:**

- The 1848 Foundation
- 2Wice Arts Foundation
- The Anchor Fund of The Pittsburgh Foundation
- Asen Foundation
- Axe-Houghton Foundation
- The William C. Bullitt Foundation
- Con Edison
- The Gladys Krieble Delmas Foundation
- Dr. Gerald J. & Dorothy R. Friedman Fdn
- Howard Gilman Foundation
- Mertz Gilmore Foundation
- The John Golden Fund
- The Harkness Foundation for Dance
- Buck Henry Charitable Trust
- Marta Hefflin Foundation
- H.B. Henson Fund
- The Jane Henson Foundation
- The Jim Henson Foundation
- van Itallie Foundation
- JKW Foundation
- The Lambs Foundation
- Lucille Lortel Foundation
- The Curtis W. McGraw Foundation
- The Andrew W. Mellon Foundation
- Open Society Foundations
- The Jerome Robbins Foundation
- The Fan Fox and Leslie R. Samuels Foundation
- The Sequoia Foundation for Achievement in the Arts & Education
- The Shubert Foundation
- The Spingold Foundation
- The Harold and Mimi Steinberg Charitable Trust
- Sundance Festival
- Trust for Mutual Understanding
FY19 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
Principal
BFC Partners
Elected 2004

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

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 Chair
Marketron
Elected 2015

Matt Hall
Partner
Goldstein Hall PLLC
Elected 2019

Sarah Lederman
Educator
Elected 2013

Steve Malkenson
President
Malkenson Foundation
Elected 2015

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