



THEATRE
FOR A NEW
AUDIENCE



Mission and History

Founded in 1979 by Jeffrey Horowitz, the mission of Theatre for a New Audience is to develop and vitalize the performance and study of Shakespeare and classic drama.

Values and Strategies: We are guided in our work by five core values: a reverence for *language*, a spirit of *adventure*, a commitment to *diversity*, a dedication to *learning*, and a spirit of *service*. These values inform what we do with artists, how we interact with audiences, and how we manage our organization.

History: Now in its 33rd year, the Theatre has produced over 60 master works of theatre, including 30 of Shakespeare's plays alongside other classic works and distinguished contemporary plays, including Edward Bond's *Chair*, W.S. Gilbert's *Engaged*, Howard Brenton's *Sore Throats*, and Adrienne Kennedy's *Ohio State Murders*, which was named one of the ten best productions of 2007 by *The New York Times*. The Theatre's productions consistently have earned prestigious nominations and awards, including the Drama Desk, OBIE, Drama League, Outer Critics Circle, Lucille Lortel and Tony.

Theatre for a New Audience is dedicated to the language and ideas of writers—to a dialogue between Shakespeare and a provocative range of classical and contemporary playwrights. The Theatre has attracted some of the world's most talented and sought-after artists, including directors Sir Peter Hall, Doug Hughes (Tony Award, *Doubt*), Bartlett Sher (Tony Award, *South Pacific*), Julie Taymor (Tony Award, *The Lion King*), Darko Tresnjak (former Artistic Director, The Old Globe, San Diego), Kate Whoriskey (Artistic Director, Intiman Theatre); Robert Woodruff (former Artistic Director, American Repertory Theatre) and Evan Yionoulis; as well as distinguished actors, such as F. Murray Abraham, Kathleen Chalfant (*Wit*), Stephen Spinella (*Angels in America*), and Mark Rylance (Tony Award, *Boeing–Boeing*, *Jerusalem*). At the same time, the Theatre has provided important developmental opportunities for some of today's most promising artists.

The Theatre also has developed strong partnerships with outstanding presenters and regional theatres in the US and abroad, extending the reach of its work as well as its resources. The Theatre has toured its productions to La Jolla Playhouse and to Intiman Theatre in Seattle, and in January 2006, debuted in Italy when it toured to Naples with its production of Eduardo De Filippo's *Souls of Naples (Questi Fantasmi!)*. It has mounted co-productions with New York Theatre Workshop, American Repertory Theatre, Berkeley Repertory Theatre, Houston's Alley Theatre, and Shakespeare's Globe in London. In November 2001, Theatre for a New Audience became the first American theatre company invited to perform Shakespeare at the Royal Shakespeare Company (RSC) in Stratford-upon-Avon with *Cymbeline*, directed by Bartlett Sher. The Theatre returned to the RSC in March 2007 with *The Merchant of Venice*, directed by Darko Tresnjak and starring Academy Award-winner F. Murray Abraham. Our first national tour, the production toured to Boston, Chicago, and Los Angeles in Spring 2011.

In addition, Theatre for a New Audience sustains the largest program in New York City's Public Schools for introducing Shakespeare. The Theatre provides teachers with professional development, places artists in-residence in the classroom and brings students to matinee performances of the same award-winning productions seen by the Theatre's adult audiences. More than 2,000 students take part each year and roughly 123,000 have been served since the program began in 1984. Additional artistic programming includes TFANA Talks, a distinctive post-performance discussion series for general audiences. The Theatre also offers a wide range of ticket prices to minimize economic barriers for all its audiences. These endeavors are grounded in a firm belief that the language and scope of classic drama belong to everyone.

Theatre for a New Audience is also at a turning point in its history: in 2011 it broke ground on its first home after 33 years of itinerancy, a 299-seat theatre in the Downtown Brooklyn Cultural District. Of the 3-Phase Capital Campaign goal of \$68.5 Million, the Theatre has raised \$52.8 million—and is on track to provide New York and the region with a state of the art theatre dedicated to Shakespeare.









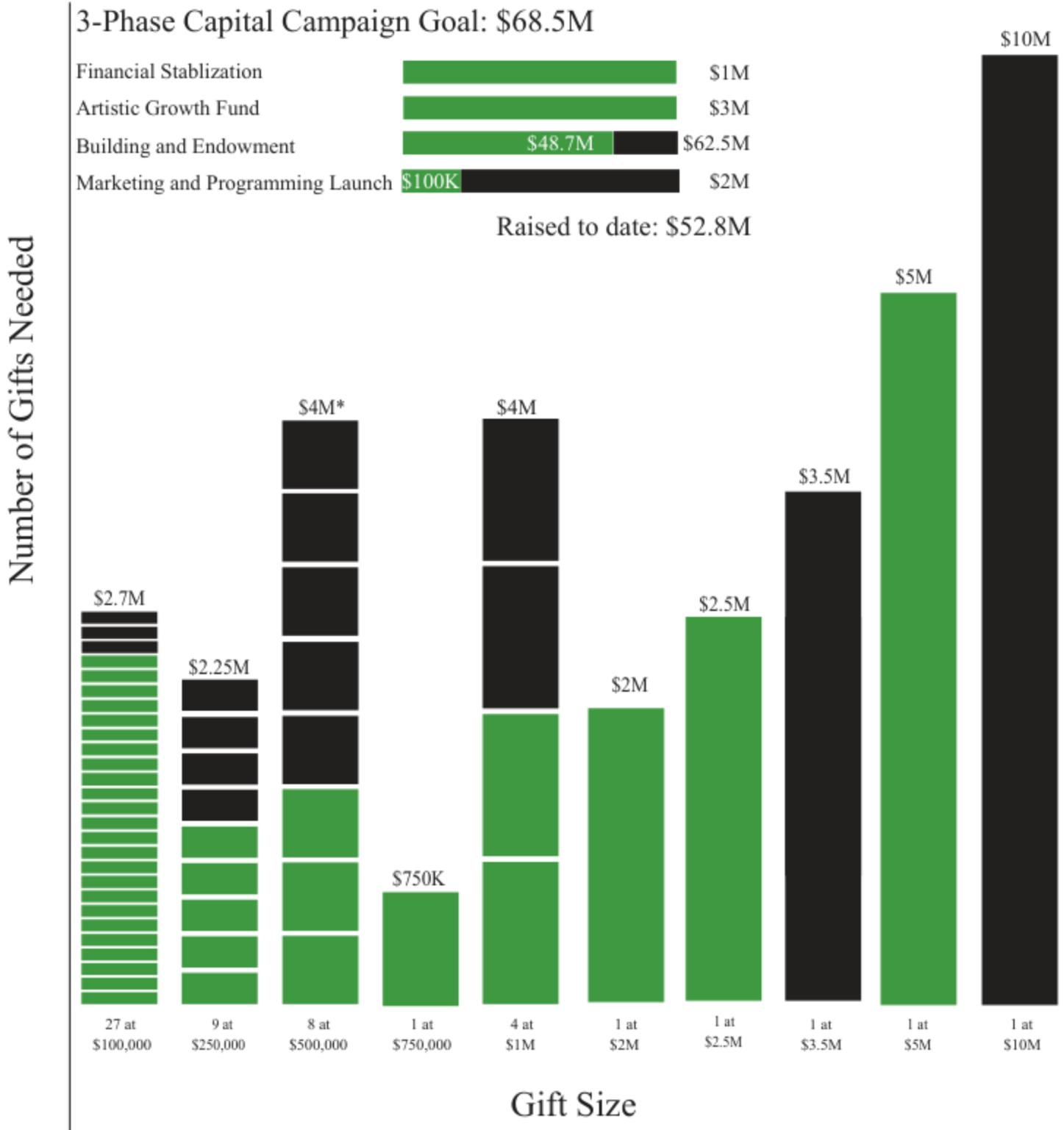


The Samuel H. Scripps Mainstage

Inspired by the Cottesloe Theatre of London's Royal National Theatre, the design for our 299-seat Mainstage combines an Elizabethan courtyard with contemporary flexibility. It will be a playground for the imagination.

Theatre for a New Audience

Campaign Progress & Gift Opportunities



Just as we are building from the ground up, we need gifts from the ground up. We need more than \$1 million in gifts at \$50,000 and under, from hundreds of donors. 400 have made gifts already!

*\$500,000 of our funds raised is a National Endowment for the Humanities Challenge Grant. To meet the 3:1 Challenge, we have raised \$872,000 and must raise the remaining \$628,000 in matching funds over the next two years.

Shakespeare Works in Brooklyn: The Campaign for a Permanent Home in the BAM Cultural District

Naming Opportunities

The Building \$10,000,000
Mainstage – Named \$ 5,000,000

Lobby Spaces
Main Lobby, Ground Floor- Named \$ 1,000,000
Lobby Staircase – Reserved \$ 500,000
 Orchestra Level Lobby \$ 500,000
Gallery Level Lobby – Reserved \$ 250,000
 Box Office \$ 250,000
 Lobby Cafe \$ 300,000
Elevator Bank - Named \$ 100,000
 Book Kiosk \$ 100,000

Mainstage Seating Areas
 Orchestra level Seating \$ 1,000,000
First Gallery - Named \$ 500,000
 Second Gallery \$ 250,000

Other Spaces
50-Seat Studio Space - Named \$ 2,500,000
 Green Room \$ 500,000
 Principal Dressing Rooms (2) \$ 250,000
 Chorus Dressing Rooms (2) \$ 250,000
Stage Door - Named \$ 100,000
 Catwalk \$ 100,000
 Wardrobe Room \$ 100,000

Administrative Offices \$3,500,000
 Artistic Director’s Office \$ 250,000

Named Funds
 Theatrical Lighting Fund \$ 250,000
 Theatrical Sound Fund \$ 250,000
 Free Student Family Tickets for 10 Years \$ 2,000,000
 New Deal Ticket Fund – Age 30 and Under \$ 3,000,000

Giving Plaques
The Groundbreakers \$ 25,000+
 Main Donor Wall \$ 50,000+
Green Leaders – List in Formation \$ 100,000+

Endowment Named Funds
 Artistic Venture Fund \$ 3,000,000
 ▪ Fund for Classic Drama \$ 1,500,000
 ▪ Fund for Contemporary Drama \$ 1,500,000
 Education Fund \$ 2,000,000
 Humanities Fund \$ 2,000,000
 Building Maintenance Fund \$ 2,000,000
 Named Lecture Series \$ 500,000
 Named Visiting Artist \$ 500,000
 Named Director \$ 500,000
 Named Resident Artist \$ 500,000

Production Underwriting
 Julie Taymor Inaugural Production \$ 1,000,000

August 6, 2012

A New Theater Is Much Ado About Something in Brooklyn

By JENNIFER MALONEY

The new theater going up in downtown Brooklyn is still just a shell of steel beams and concrete, but already Dorothy Ryan can point out where fairies will fly, armies will march in and gravediggers will hand up skulls.

The Theatre for a New Audience, one of New York's premier Shakespeare troupes, has never had a permanent home. On Monday, it will celebrate a topping out ceremony, commemorating the placement of the final beam on the first major venue for classical plays built in New York since the Vivian Beaumont Theater opened at Lincoln Center in 1965.

The new theater is scheduled to open in the fall of 2013.

"It's incredibly intimate," said Ms. Ryan, the theater's managing director, walking through the construction site. "The idea is an actor will whisper and you will hear every word."

The 299-seat theater will be similar in size to the Brooklyn Academy of Music's new BAM Richard B. Fisher Building, a 250-seat space opening nearby next month. Both are part of the city's Downtown Brooklyn Cultural District, a development plan for arts facilities, public space and retail space to which the city has committed \$100 million in capital funding. It was previously known as the BAM Cultural District.

As part of the initiative, the city will build an 8,000-square-foot public plaza on Ashland Place in front of the Theatre for a New Audience building.

The Shakespeare company, which mounts between three and five plays each season, was founded 33 years ago and has bounced around off-Broadway theaters in Manhattan and occasionally in Brooklyn. Its most frequent venue has been the Duke on 42nd Street, a 200-seat theater, but sometimes it has performed in three different spaces in the same season, Ms. Ryan said.

Its \$56.5 million building has been a decade in the making, and was planned for two other nearby sites before a site was finalized on Ashland Place near Fulton Street. The city contributed \$34.4 million to the project.

The theater was designed for Shakespeare.

On a recent morning as masons grouted cinder-block walls and elevator workers installed a hydraulic piston, Ms. Ryan stood at the back of the theater, looking across a floor that will allow the stage and seating to be configured in different ways. Most likely, it will often be configured as a thrust, extending forward into the audience like the original Globe Theatre in London, where many of the bard's plays were first performed.

Under one section of the floor, a pit will accommodate stage traps, such as the one called for in Hamlet's graveyard scene, where a gravedigger hands the skull of King Hamlet's jester to the murderous prince. A set of double doors at the back of the theater open onto a backstage area and rehearsal space, allowing the armies of King Lear and Henry V to march in from afar. And a pair of doors suspended in the back wall of the theater will serve as balconies for Juliet to call down to Romeo.



*Kevin Hagen for The Wall Street Journal
Theatre for a New Audience's building is set to open in the fall of 2013.*

The space is 35 feet high, much higher than the average off-Broadway theater, allowing fairies and witches and scenery to fly in from above. Two balconies for seating wrap around the theater on three sides.

Because the Theatre for a New Audience puts on modern staging of classical works, "they were looking for a high-tech workshop," said Geoffrey Lynch, project manager for H3 Hardy Collaboration Architecture. "Beautiful and wonderful but not too fancy, not too perfect. Kind of like a laboratory, where they can experiment."

The front of the building will have a glass wall so that passersby can see audience members standing in the multitiered lobby, and vice versa. At ground level, the glass will have no mullions; the panels instead joined by silicone so that at night the plaza will appear to continue directly into the lobby.

The project is a big leap for an organization with a \$3.7 million annual budget, 1,500 subscribers and an audience of roughly 40,000 people a year. It will have to hire ushers, stagehands and box-office staff. And its annual budget is expected to jump to just over \$5 million.

The company has some \$14 million left to raise in a capital campaign that includes a \$10 million endowment, Ms. Ryan said.

The first production in the new space will be directed by Tony Award winner Julie Taymor, who directed her first Shakespeare play, "The Tempest," for the Theatre for a New Audience in 1986.

"My instinct is to try for something joyous," she said, adding that it will likely be a Shakespeare work.

Speaking of the company's founder, Jeffrey Horowitz, she said, "He's realistic, yet he's got dreams. A not-for-profit theater doing classics in Brooklyn raising how many millions? That's just astounding."