



Community Board Number 2, Manhattan
60-74 Gansevoort Theater Space Project
Information Request

Ars Nova Theater I, Inc.
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INFORMATION REQUEST FOR 60-74 GANSEVOORT THEATER SPACE PROJECT

1. What makes your organization unique?

Ars Nova exists to discover, develop, and launch singular theater, music, and comedy artists who are in the early stages of their professional careers. Our dynamic slate of programs supports outside-the-box thinking and encourages innovative, genre-bending work. By providing a protective environment where risk-taking and collaboration are paramount, Ars Nova amplifies the voices of a new generation of diverse artists and audiences, pushing the boundaries of live entertainment by nurturing creative ideas into smart, surprising new work.

Ars Nova was founded in 2002 in memory of Gabe Wiener, a gifted young music producer who passed away suddenly from a brain aneurysm at the age of 26. Gabe's sister and brother-in-law, Jenny and Jon Steingart, founded Ars Nova with Gabe's youth and passion for the arts in mind; Jason Eagan became Ars Nova's Founding Artistic Director; and together they developed Ars Nova organically by prioritizing a supportive, artist-driven environment over any particular product or ticket sales. At a time when independent venues all over Manhattan were closing, their goal was to reinvigorate live performance by supporting cutting-edge shows from artists at the earliest stages of their careers and by keeping ticket prices low to welcome young people into the theater.

Today, Ars Nova holds a unique place in the constellation of New York theaters: we are equally committed to developing new work with over 500 emerging theater artists each year through residencies, workshops, and festivals at the Ars Nova Hub (511 West 54th Street); and to producing two ambitious, full-scale Off-Broadway Premiere Productions each year at our West Village theater, Ars Nova at Greenwich House (27 Barrow Street). In this way we pair the Off-Broadway producing muscle of theaters like Playwrights Horizons and Signature Theatre Company with the developmental prowess of new play incubators like The Lark and Clubbed Thumb, and we have come to be recognized as both a "fertile incubator of off-beat theater" and one of New York's "most adventurous Off-Broadway companies" by The New York Times. Across our many programs, Ars Nova makes a tremendous impact on early-career performing artists simply by respecting them as young professionals, listening to their wildest ideas, and giving them the resources to flex their creative muscle before their work has been industry-approved.

Assuming management of the Gansevoort Theater Space would be a natural fit with Ars Nova's founding impulse, creating a supportive space for innovative theater to thrive amidst the increasing costs and rising rent of New York City. Moreover, our dual role as both a new works incubator and an Off-Broadway producer would enable us to partner effectively with a range of theater companies in Community Board 2 and beyond.

If awarded tenancy of the Gansevoort Theater Space, Ars Nova would use it for 3-4 months each year to advance our mission to discover, develop, and launch early-career theater artists. Located just ten blocks from our Off-Broadway theater, the Gansevoort Theater Space would be a perfect location to workshop and rehearse these productions. The space would also be a vital resource to our resident artists developing new work through workshops, many of whom are creating movement-based shows with large casts that require space to stretch out and test choreography on their feet.

Outside of this time, for 8-9 months each year the space would be dedicated for use by other nonprofit theaters, arts organizations, small theater companies, and independent artists in need of rehearsal space. When new booking periods opened, Ars Nova would reach out to nonprofit theaters in Community Board 2 first and give them priority in booking the space, before opening up the space for use by other theaters and nonprofit arts organizations throughout New York City. These bookings

would be managed by a part-time Rentals Coordinator. A minimal fee would be paid by theaters renting the space which would be used to cover the costs of administering the space, including the wages of the Rentals Coordinator as well as maintenance and facilities costs such as heat, electricity, internet, supplies, cleaning fees, and repairs as needed.

By becoming the master tenant of the Gansevoort Theater Space, Ars Nova would be able to advance our mission by providing an expanded space for early-career artists in New York City to test out their ideas, develop new work, and rehearse their Off-Broadway Premiere Productions; and expand upon our founding impulse by providing a welcoming home for theaters across Community Board 2 and New York City to advance their own missions, lifting the theater community as a whole at a time when so many are struggling.

2. What experience does your organization have as a small theater group or administrative service provider?

For almost two decades, Ars Nova has served as a creative home to emerging theater artists in New York City: a place to meet collaborators, test ideas, develop new work, earn industry recognition, and launch unique voices and careers. Each year, we welcome over 500 early-career artists through our doors through a variety of programs. Our annual All New Talent Festival, ANT Fest, features over 250 early-career artists with 25-30 one-night-only performances of new works in theater, comedy, music, and more each June, helping us discover the next generation of up-and-coming artists. Simultaneously, we develop new work with approximately 50 artists each year through our resident artist programs, supporting emerging artists' creation of new shows through resources such as workshops, public performances of works-in-progress, use of rehearsal space, dramaturgical feedback from our artistic staff, creative retreats outside of the city, and more. Finally, after years in development, Ars Nova launches emerging artists' careers through Off-Broadway Premiere Productions: full-scale productions of their works which run for five to nine weeks at our 199 flex-seat West Village theater, Ars Nova at Greenwich House.

As an incubator for emerging artists and launching pad for new work, we are enormously proud of our role in cultivating artists who have gone on to have a tremendous impact on theater, television, and film, winning Tony Awards, Pulitzer Prizes, Emmy Awards, Grammy Awards, Guggenheim Fellowships, Drama Desk Awards, OBIE Awards, Richard Rodgers Awards, Whiting Awards, Lucille Lortel Awards, and MacArthur Genius Grants. Alumni artists from our programs include Annie Baker, Rachel Chavkin, Billy Eichner, Bridget Everett, Sam Gold, Amy Herzog, Michael R. Jackson, Branden Jacobs-Jenkins, Thomas Kail, Stephen Karam, Steven Levenson, Matthew Lopez, Liz Meriwether, Lin-Manuel Miranda, Phillipa Soo, Alex Timbers, Julio Torres, Bess Wohl, and Bowen Yang.

Ars Nova also has a strong track record for commissioning, developing, and producing Off-Broadway Premiere Productions that have had a significant impact on the New York theater scene and advanced our artists' careers. Each of our premieres is developed in-house over several years through our artistic programs and is only presented when it is the right next step for the creator and their work. Our past Off-Broadway Premiere Productions include:

- Dave Malloy's *Natasha, Pierre & The Great Comet of 1812* (Off-Broadway and Broadway transfer. 2013 OBIE, Richard Rodgers, & Off Broadway Alliance Awards for Best Musical; 12 Tony Award nominations & 2 awards)
- Jennifer Kidwell and Scott R. Sheppard's *Underground Railroad Game* (World tour and Off-Broadway return engagement. 2017 OBIE Award for Outstanding New Theater Work; The New York Times' "25 Best American Plays Since *Angels in America*")
- Andrew R. Butler's *Rags Parkland Sings The Songs Of The Future* (New York Times' Best of 2018; 2019 Lucille Lortel Award for Outstanding Musical)

- ***KPOP*** by Jason Kim, Helen Park, Max Vernon, & Woodshed Collective (2018 Richard Rodgers & Lucille Lortel Awards for Outstanding Musical)
- The Bengsons' and Sarah Gancher's ***The Lucky Ones*** (2019 Richard Rodgers Award)
- ***FUTURITY*** by César Alvarez with The Lisps (2016 Lucille Lortel & Off Broadway Alliance Awards for Outstanding Musical; New York Times Critics' Pick)
- The Mad Ones' ***Mrs. Murray's Menagerie*** (New York Times' Critics Pick)
- Bess Wohl's ***Small Mouth Sounds*** (Off-Broadway transfer and US tour. The New York Times, The Guardian, The Hollywood Reporter, & The Advocate's Best of 2015)

3. What services does your organization currently and/or historically offer in the CB2 area?

Since 2018, Ars Nova has been the primary tenant of the Greenwich House Theater, located at 27 Barrow Street in the West Village. We were selected for this unique nonprofit partnership with Greenwich House, Inc. following a competitive RFP process, in which Greenwich House reached out to Off-Broadway theaters across New York City in their search for a nonprofit arts organization to operate the historic theater located on the first floor of their settlement house. Greenwich House was looking for not just a tenant but a true partner with a complementary mission that could work with the constituencies under their umbrella—including the senior center, after-school and summer arts camp, mental and behavioral health programs, nursery school, and the music and pottery schools. With our focus on community-building between our core constituencies of emerging artists and young audiences, and a natural 'downtown' aesthetic sensibility despite our Midtown home, Ars Nova fit the bill and an exciting new partnership was born.

Since assuming tenancy of the Greenwich House Theater, Ars Nova has made the space home to our Off-Broadway Premiere Productions, which were rapidly outgrowing the capacity of our 99 flex-seat theater in Hell's Kitchen. In partnership with Greenwich House, we completed a cosmetic upgrade of the theater and many shared spaces of the settlement house in the spring of 2019, including cosmetic upgrades to the lobby and public restrooms, installing a new washing machine and dryer used by multiple programs in the building, and outfitting the theater with state-of-the-art sound and lighting equipment.

Thus far, Ars Nova's Off-Broadway Premiere Productions at Greenwich House have included *Mrs. Murray's Menagerie* and *Dr. Ride's American Beach House*, both of which were named New York Times Critics' Picks. Through Ars Nova's Ticket Subsidy Program, all regular tickets to the initial run of our Off-Broadway Premiere Productions are \$35 or less, without any hoops to jump through. This program reflects Ars Nova's commitment to cultivating the next generation of audiences by helping make live performances accessible to New Yorkers across socio-economic statuses, including those in CB2. Compared to standard industry pricing, Ars Nova typically forgoes more than \$300,000 each year in earned income to keep tickets affordable for over 13,000 audience members attending shows at our 54th Street theater and Ars Nova at Greenwich House.

In between our Off-Broadway Premiere Productions, Ars Nova rents the Greenwich House Theater to other theater companies in order to help cover the costs of renting and maintaining this space. These rental productions have included *Freestyle Love Supreme* with Lin-Manuel Miranda, Anthony Veneziale, and Tommy Kail, which transferred directly to Broadway following its run at Greenwich House; the new musical comedy *Broadway Bounty Hunter* by Tony-nominated composer Joe Iconis; *Black Light*, an immersive cabaret performance created by Daniel Alexander Jones and performed by alter-ego Jomama Jones; and *What the Constitution Means to Me*, which extended its New York Theatre Workshop run at our Greenwich House Theater before transferring to Broadway. Each of these rentals stemmed from a network of deep relationships Ars Nova's staff has across the New York theater community, which we would similarly draw on in our management of the Gansevoort Theater Space.

Ars Nova has also upheld our commitment to Greenwich House of being an engaged neighbor and community partner. Beyond offering subsidized tickets to all Off-Broadway Premiere Productions, for each production Ars Nova's hosts a dedicated Greenwich House Night with \$5 tickets for all members of the Greenwich House community and a pre-show event with refreshments in the lobby. We have also partnered with the nonprofit's music school to connect them with teaching artists and performers for their benefit events, and have provided them with the Greenwich House Theater space for their performances. Additionally, Ars Nova worked with Greenwich House to serve the broader CB2 community in the summer of 2020 by opening our doors to Black Lives Matter protestors in need of a break, offering water, snacks, and bathrooms in a socially-distanced space staffed by Ars Nova volunteers. Currently, we are partnering with the Greenwich House Music School to co-produce the Juneteenth Jubilee: a free public performance which will take place outside of the Greenwich House Pottery School on Jones Street on June 18 as part of their weekend of events celebrating Juneteenth.

4. Do you have a case study we can review of your organization administering a rehearsal or small theater company?

Since our founding in 2002, Ars Nova has rented a fully-equipped theatrical complex located several blocks west of Manhattan's Theater District at 511 West 54th Street to house our programming and administration. Our facilities include a 53'x23.5' flex-seat (80-111) theater which contains a bar and moveable seats that can be set in a range of configurations. Our building also has ample space for meetings, rehearsal rooms for our artists, and a loft with 800 square feet of usable space for larger rehearsals, readings, workshops, events, and artist gatherings. Ars Nova's administrative offices are located in this building and provide workspace for all full-time staff and fellows. Ars Nova also subleases our theater and loft spaces on 54th Street for a variety of productions, rehearsals, readings, and other artistic activities at competitive rates with nonprofit discounts available. The management and upkeep of our facilities, as well as all rentals, are supervised by our General Manager with support from our Operations & Facilities Manager, Operations & Facilities Assistant, and Rentals Coordinator. Our entire staff is trained to treat our building with respect and care, and it has been kept in impeccable condition for the benefit of our artists and audiences. In December 2020, Ars Nova assumed ownership of this building, and we are currently preparing for a series of renovations and capital improvement projects to ensure the building can continue to support artists and welcome audiences for years to come.

Since 2018, Ars Nova has gained a significant amount of experience in operating a space outside of our 54th Street building as the Greenwich House Theater in the West Village became a new home for our Off-Broadway Premiere Productions. Ars Nova's initial five-year lease on the space began in July 2018, with the opportunity to renew in July 2023. In spring of 2019, we completed renovations of the space including cosmetic upgrades to the lobby and bathrooms, renovating dressing rooms and office spaces off the lobby, and outfitting the theater with new lighting and sound equipment. We began producing Off-Broadway Premiere Productions at Greenwich House in 2019 and alternating with rental productions in between our own premieres. During the COVID-19 pandemic, we partnered with Greenwich House to give other nonprofits in the building primary use of the space while our own Off-Broadway Productions were on hiatus, receiving rent forgiveness from Greenwich House in 2020 and 2021 in return.

As we resume in-person productions and office work at both spaces, Ars Nova has projected our occupancy costs for FY22 to be approximately \$595,000. At Greenwich House, this includes \$290,000 in rent plus expenses related to permitting, HVAC contract, insurance, security, cleaning contract, internet, building maintenance, and more, totaling approximately \$320,000. At 511 West 54th Street, we anticipate our annual occupancy costs to be approximately \$240,000, including utilities, insurance, custodial services, repairs, permits, licenses, vendor maintenance contracts, and supplies. Additionally, we typically spend

approximately \$35,000-\$50,000 per year in labor expenses for our rentals program, which includes wages for Front of House staff, technicians, venue supervisors, loft managers, and our Rentals Coordinator.

Ars Nova has been growing consistently and sustainably over the past decade. From 2009 to 2020, we identified and secured new funding each year to grow annual contributed revenue from \$1,224,573 in FY09 to \$2,893,339 in FY20. We achieved this by building relationships with an ever-expanding network of individual donors, increasing the net performance of our fundraising events, expanding the size of our board, and developing meaningful partnerships with government and foundation funders, including significant support from the New York City Department of Cultural Affairs, New York State Council on the Arts, the Howard Gilman Foundation, the Andrew W. Mellon Foundation, the Horace Goldsmith Foundation, and the Shubert Foundation. We have also diversified and increased our earned revenue, which grew 284% from FY09 to FY19 (pre-pandemic) through the addition of rentals, royalties, and increased audience capacity. The results of this steady growth have taken our organization from an operating budget of \$1.3M in FY09 to \$3.6M in FY20, expanding our ability to support emerging artists and paving the way for the organization's long-term growth. Throughout all of this, Ars Nova has maintained balanced budgets and accumulated small surpluses each year.

Additionally, we have maintained our track record of artistic excellence. In 2015, Ars Nova was honored with an OBIE Award and a Special Citation from the New York Drama Critics' Circle for our sustained quality and commitment to the development and production of new work. Alumni artists from our artistic programs have gone on to win Tony Awards, Pulitzer Prizes, Emmy Awards, Grammy Awards, Guggenheim Fellowships, Drama Desk Awards, OBIE Awards, Richard Rodgers Awards, Whiting Awards, Lucille Lortel Awards, and MacArthur Genius Grants. Likewise, new theatrical productions developed and premiered at Ars Nova have toured nationally and internationally, and been recognized with Tony, Obie, Lucille Lortel, Richard Rodgers, and Drama Desk Awards.

Ars Nova has deep experience in managing our building's workspaces for a variety of projects in our artistic programs. In any given month of typical programming, we may be producing an Off-Broadway show in our Greenwich House Theater, while producing one-night-only comedy shows in our 54th Street theater, managing a workshop for a new musical in our 54th Street rehearsal loft, hosting script rewriting sessions for a new play in our conference room, and subleasing our 54th Street theater and rehearsal loft in between these activities to other theater companies for public play readings or workshops. Balancing the needs of dozens of projects being created by hundreds of emerging artists is what we do, which often includes adept and flexible management of the spaces in our building.

With the addition of the Gansevoort Theater Space, we hope to provide ample space for our resident artists to dream big with workshops of musicals and movement-based shows that need space to spread out; for our increasingly ambitious Off-Broadway Premiere Productions to rehearse, with cast sizes for several recent musicals clocking in at 18 performers and pushing the limits of our 800 square foot rehearsal loft; and for other nonprofit theaters in CB2 to further their missions by conducting an efficient, accessible, and personable rental process.

5. Who will work on this project? Please provide bios for team, if known.

This project will be overseen by Ars Nova's General Manager Casey York. Casey joined Ars Nova in 2014 from her previous role as Associate General Manager at Playwrights Horizons. She is an active participant in Community Board 2 meetings and serves as Ars Nova's primary liaison to the nonprofit Greenwich House. She is President of the Off-Broadway League of Theaters and Producers, an alumna of New York Foundation for the Arts' Emerging Leaders Boot Camp, a member of the junior board of The

Uprising Foundation, a member of the Artist Board for City Center's Encores Off-Center series, and has served as a Lucille Lortel Awards Nominator and Voter.

Casey would be assisted by a Rentals Coordinator, who would facilitate bookings and manage the day-to-day operations of maintaining the space and securing rentals. In her role as project manager, Casey would report directly to Managing Director Renee Blinkwolt regarding use of the space and its success in serving a variety of nonprofit theaters across Community Board 2. Renee joined Ars Nova as Managing Director in 2014, bringing a decade of progressive producing and theater management experience to the role. In addition to her work with Ars Nova, she volunteers as the Executive Producer of the alt-cabaret artist Salty Brine's Living Record Collection and Consulting Producer for Philadelphia-based devised theater company Lightning Rod Special, and serves as an adjunct professor in Columbia University's Theatre Management and Producing MFA program. Prior to Ars Nova she served as the Producing Director of The Playwrights Realm, the General Manager of Two River Theater Company, and as a producer and general manager at many of the city's finest Off-Off Broadway companies. She holds a BFA in Directing and a BA in American History from Carnegie-Mellon University and an MFA in Producing & Theatre Management from Columbia University.

Drawing on both Casey and Renee's deep industry relationships as well as connections across the entire Ars Nova community, we would strive to ensure that nonprofit theaters across the city are aware of the affordable rehearsal space available at the Gansevoort Theater Space to benefit the theater community in Community Board 2's district and New York City overall.

6. What experience does your organization have that is most representative of what you would do as the MT of this space?

Ars Nova has experience in both administering space for resident artists and renting our spaces to rehearsals and productions by other theatrical companies. Within our own artistic programs, Ars Nova hosts a Company-in-Residence whom we support in developing new work by connecting them with collaborators, providing artistic feedback, compensating them for their work in workshops, and providing them with access to space to rehearse, develop, and test out their creative ideas. Through this experience we have become accustomed to working flexibly with small, emerging theater companies that might not have regular access to space or the ability to afford rehearsal spaces in New York City.

Simultaneously, Ars Nova also rents our Greenwich House theater, 54th Street theater, and 54th Street rehearsal loft to a variety of entities, ranging from nonprofit theaters to commercial producers. In addition to the rental productions at Greenwich House listed in Question 3, these partnerships have included:

- Rehearsals in our 54th Street loft for commercial productions headed to Broadway, such as *Beetlejuice*, *KPOP*, and *Natasha, Pierre & The Great Comet of 1812*;
- Readings and new play festivals presented in our 54th Street loft by nonprofit theater companies such as The Civilians, The Playwrights Realm, and NY Theater Barn;
- Productions by nonprofit theater companies in our 54th Street theater, such as Pipeline Theater Company's *Playing Hot*;
- Commercial productions in our 54th Street theater, such as Patrick Stewart's one-man show *A Christmas Carol*;
- Creative meetings, auditions, and parties held by a variety of casting agencies, nonprofit theaters, and private individuals in our 54th Street loft.

Through this, Ars Nova has built long-lasting partnerships with organizations who rent our spaces on an annual basis. We keep these organizations in mind when scheduling use of the space over the course of the year, holding dates we believe will be useful to them and giving them priority booking during that period, streamlining our own rentals process and supporting these organizations' season planning by confirming far in advance that the space will be ready when they need it. This collaboration has helped Ars Nova establish several ongoing partnerships, such as hosting The Playwrights Realm's annual new play festival.

Ars Nova has created a streamlined process to track and manage the many rentals and rental inquiries we receive each year. We frequently receive rental inquiries from colleagues at other nonprofit theaters and theatrical organizations via email. Organizations that do not have a pre-existing relationship with Ars Nova can find information about our rentals program online at [ARSNOVANYC.COM/RENTALS](https://www.arsnovanyc.com/rentals) along with a rental inquiry form, which requests information about the type of event to take place (reading, music rehearsal, dance workshop, performance, creative meeting, etc.), the resources needed (music stands, chairs, mirrors, etc.), potential dates, and information about the entity seeking the space (nonprofit vs. commercial). Once submitted, this rental form automatically appears in Ars Nova's project management system, Asana, where our staff can track all the rental details and correspondence and update the status of the inquiry throughout the rental process (ex: responded, scheduling walk-through, negotiating contract, rental in-progress, rental complete, etc.). After receiving the form, Ars Nova's Rentals Coordinator follows up within 6 business days to confirm whether the space is available during that period and, if so, sets up a meeting to discuss the details and walkthrough the space if needed. The Rentals Coordinator collaborates with the organization and Ars Nova's General Manager to draft a rental agreement suitable for all parties, including a discounted price for nonprofit theaters.

As the event approaches, our Rentals Coordinator remains in ongoing contact with the renter to answer questions, address concerns, coordinate site needs with other Ars Nova staff members, and arrange additional site visits if needed. On the day of the event, the Rentals Coordinator arrives at the space early to ensure it's properly set up for the renter and coordinate any last-minute adjustments as necessary. The Rentals Coordinator greets a representative from the renting organization and gives them a day-of orientation to the space, including offering information about other events taking place throughout the building. At our 54th Street space, Ars Nova also frequently hires a Front of House staff member to greet artists and audience members as they arrive and direct them to the appropriate space, either the theater or the fourth-floor loft. Throughout the rental period, our Rentals Coordinator remains the renter's primary point of contact for any issues that arise, including connecting them with Ars Nova's production team for technical assistance or Operations & Facilities Manager regarding any facility issues. Following the event, the Rentals Coordinator ensures the renter has left the space as intended and the contract is fulfilled before handing over the space for its next activity, be that another rental or a workshop with Ars Nova's resident artists.

In addition to recurring partnerships through rentals, Ars Nova has also proven over the years to be a flexible, responsive, and responsible partner to a variety of organizations when seeking to achieve large goals. Over the past several years as our Off-Broadway Productions have grown, both in audience demand and production scope, we are increasingly seeking out partnerships with like-minded organizations to support the ambitious dreams of our artists, including larger cast sizes and massive scenic designs. Ars Nova has partnered with many nonprofit theaters in the last several years, including Soho Rep. (*FUTURITY*), The Play Company (*The Wildness*), WP Theater (*Sundown*, *Yellow Moon*), Ma-Yi Theater Company, Woodshed Collective & ART/NY (*KPOP*), and The Cornelia Connelly Center (*The Lucky Ones* & *FUTURITY*). In each partnership, beyond combining financial resources, each company brought complementary strengths and distinct audiences to the work, enabling us to best serve our artists as they launch their careers.

In all our partnerships, Ars Nova works collaboratively and flexibly with other organizations and individuals to advance our shared goals. We would carry this same spirit of collaboration and generosity with us into our work as master tenant of the

Gansevoort Theater Space, seeking to support other nonprofit theaters and independent artists in CB2 and the broader city by providing supportive, smooth access to an affordable rehearsal and development space.

7. What risks, problems, or hurdles do you feel are present that have not been addressed as part of this IR?

One challenge that Ars Nova has continuously worked to address as we have grown is the increasing geographic separation of our operations. Ars Nova prioritizes cultivating a nonhierarchical, collaborative work environment, where the best ideas can rise to the top regardless of where they originate and the cross-pollination of ideas across teams is a frequent, beneficial occurrence. We especially value cultivating a buzzing hive of artistic activity, where multiple artists are creating different pieces simultaneously under one roof and chance encounters can spark inspirations, collaborations, and entirely new artistic projects. Ars Nova has made a particular effort to cultivate this environment at our 54th Street theatrical complex, where any given day includes a range of simultaneous activities such as a new play workshop in the loft, a concert rehearsal in the theater, a design team meeting in our conference room, and stage management preparations in our administrative offices. With so much artistic activity occurring under one roof in an informal setting, artists naturally come into contact with each other and each other's work, and fresh ideas are born.

As Ars Nova has grown and our activities have spread across the city—from Hell's Kitchen to Greenwich Village—we have worked to maintain this collaborative spirit and free exchange of ideas despite physical separation. We have incorporated practices such as team-wide meet-and-greets with staff and artists prior to any workshop, rehearsal, or production; encourage artists to see each other's shows through invitations to work-in-progress presentations and special ticket offers; and host Nova Crew nights for Off-Broadway productions where we invite all our alumni artists and current residents to attend a performance for a discounted ticket price of \$5, followed by a post-show social gathering. We hope to use similar practices to ensure artists in our programs who are developing work in the Gansevoort Theater Space are fully folded into the Ars Nova community and have opportunities to mix and mingle with artists from our other programs.

Another challenge lies in the remaining unknowns surrounding the Gansevoort Theater Space. While information sessions such as the webinar hosted on June 2 and opportunities for site visits are helpful towards gaining an understanding of the space as it currently stands, there are many aspects of managing the space that will only be determined once the building is complete, through lease negotiations, or simply through a year of tenancy. Such questions include what the final HVAC system will look like and how any adjustments to meet theatrical union requirements may affect the cost of completing and maintaining the space; if Wi-Fi is available in the basement space or a hotspot will need to be provided (and if a hotspot will be sufficient for rehearsal needs); if a Rentals Coordinator or Ars Nova staff member needs to be physically present during rentals, and the impact this has on space management expenses; what the most equitable method is for scheduling rentals among other CB2 nonprofit theaters and how to facilitate this in a manner that is transparent, smooth, and accessible to all parties; and what the costs of maintaining the space truly are each year, and how these should be broken out across rental fees to various tenants.

8. A financial overview of your resources (which will be confidential.)

Prior to the pandemic, in FY19 Ars Nova's annual operating expenses totaled \$3,288,303. In accordance with our strategic plan, we were on a growth trajectory and anticipated growing our organizational budget to approximately \$4M by FY21. We were on track to achieve this growth in FY20 when the pandemic broke out, and the resulting cancellation of programming from March - June 2020 reduced our total operating expenses to \$3,573,358. Our operating budget further shrank in FY21 without in-person

performances or workshops and we currently project ending the fiscal year in June 2021 with an operating budget of approximately \$2.75M. In FY22, as we resume Off-Broadway Premiere Productions and maintain several commitments begun during the pandemic—including our new digital content platform, two new artist residency programs, and deepening our investment in equity, diversity, and inclusion work—we anticipate resuming our previous growth trajectory with an operating budget of approximately \$4M.

Additionally, Ars Nova has a Board-designated cash reserve of small surpluses accumulated from prior fiscal years. When the COVID-19 pandemic began in March 2020, Ars Nova was forced to cancel all public programming through the end of our fiscal year on June 30, 2020. Simultaneously, we committed to continuing to pay all the artists, staff, and freelance cultural workers scheduled to work with us during that time. As a result of lost earned and contributed revenue, we were initially projecting a FY20 deficit of over \$300,000. Through a dedicated fundraising campaign and emergency relief grants, we ended FY20 with an operating deficit of \$129,204, an amount within our Board-designated cash reserve. Following this, the reserve was valued at \$58,577 on July 1, 2020, and its current projected value for July 1, 2021 is \$74,074.

To support the capital improvement and capacity-building costs of our strategic plan, Ars Nova also launched a “change campaign” in the fall of 2018. Funds from this campaign are used to cover costs such as cosmetic improvements to the Greenwich House Theater and the first-year costs of hiring new staff positions as we scale up our operations, including roles such as our Audience Engagement Associate, Development Associate, and Operations & Facilities Manager. This fund was valued at \$564,911 on July 1, 2020, and we project its value for July 1, 2021 to be \$504,911.

In our FY20 audit, Ars Nova’s net assets were valued at \$3,262,161. After assuming ownership of the 54th Street building in December 2020, we currently anticipate our net assets in FY21 to be approximately \$12M.