



## Little Engines That Do: Four Models of Small Urban Arts Centers

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Case Studies

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## Background

In 2020, a consortium of New Haven arts leaders retained Odyssey Associates to examine the possibilities for a new performance facility in the City of New Haven. Odyssey conducted interviews and focus groups with artists and arts organizations to understand their needs. One of the key learnings from those conversations was that there was great demand for a complex of small performance spaces, coupled with rehearsal halls, a recording studio, and ancillary space to support event functions.

As the next step in its work, Odyssey examined three performance arts centers and producing theatres with comparably sized performance halls selected in consultation with the planning team. While no single organization is a perfect model for New Haven, each one contributes something of use as the community develops its own plan for a facility that meets the City's unique environment and needs.

## Executive Summary and Observations

All the organizations studied have performance venues of comparable size to what was suggested by the participants in the interview phase. One organization is a BIPOC led producing theatre company, and the others are operated as performing arts centers. In other words, they curate their spaces by presenting other companies, through artist residencies, and booking rentals, but otherwise not directly involved in most of the content creation in their venues. These smaller urban arts centers tend to focus their missions and programs, especially artist residencies, in support of the local arts ecosystem of the cities in which they are located. In short, the role of the organization is to create opportunities and an environment that allows artists to take risks through curated residencies and rent subsidies.

In addition to having smaller performance halls, each organization also supports visual artists in some way, including curating exhibition spaces with work by local artists, providing subsidized studio space, and offering residencies.

One commonality among the arts centers is a shared branding challenge – how can they be seen as more than just a facility? This distinct identity is especially important for fundraising, as many donors need convincing to philanthropically support the umbrella organization instead of supporting the resident organizations directly. In a competitive philanthropic market like New Haven's, this challenge will need to be addressed very carefully and thoughtfully. Arts groups will have concerns about another cultural entity raising funds in this community, and there will be a question whether a new arts facility can raise new funds or whether it will be in direct competition with other organizations. Yerba Buena, which has successfully centered equity and inclusion into its mission and identity, can be a model on how to succeed in this area.

With regards to residencies, The Boston Center for the Arts offers a particularly good lesson. The BCA had “perpetual” residencies (in other words, residencies without an end date), which ultimately caused challenges for the organization. While there was value in developing very long-term relationships with artists over decades, those residencies also prevented the BCA from being able to engage with new artists due to finite resources. While the elimination of perpetual resources was likely the right strategic and equitable decision, it created a controversial moment for the organization. New Haven's new art center can learn from this episode and consider limiting residencies to up to 5 years from the start.



The arts centers in this report have important local integrations and partnerships on economic, educational, and community levels. All of them have surrounding developments including retail, housing (with both affordable and market rate units), and other cultural amenities (the most comprehensive example being Yerba Buena Gardens). Each organization also has partnerships with local public schools, whether directly (as in the case with Yerba Buena) or through their resident companies (as with New Brunswick Performing Arts Center).

In looking at the publicly available financial statements for Black Ensemble Theater, the Boston Center for the Arts, and the Yerba Buena Center for the Arts, there are some interesting contrasts.<sup>1</sup> Revenue sources for these organizations are completely different from each other, illustrating that the income mix is greatly dependent on several factors including: the operating model (i.e., producing versus presenting), volume of paid rental activity, and the availability of government funding. All three entities have significant annual contributed income, ranging from 24% - 68% in 2017, including significant net revenue from special events. In terms of expenses, Black Ensemble Theater spends the most on programming expenses, which is typical for a producing theatre company. In contrast, Yerba Buena and the Boston Center for the Arts spend the least on programming, relying on partners, resident artists, and renters to provide performances. It is also worth noting that the exhibition of visual artists, which is critical for both Yerba Buena and the BCA, is significantly less expensive than supporting live performances and offers another reason why programming expenses are lower for these organizations compared to Black Ensemble Theater, which is virtually exclusively a theater producer.

In all cases, COVID-19 shut down these organizations' performance activities. At the time of this report, only one organization, Black Ensemble Theater, is working to reopen its performance spaces before a vaccine is widely available. That said, each organization (or its resident companies and artists) have been offering virtual content throughout the pandemic. In addition, both Yerba Buena and the BCA offered grant programs to artists to help those communities endure this incredibly difficult economic time. In October, Yerba Buena declared that it was "OPEN" with a number of public art installations, and it made its galleries available for distance learning for a local elementary school.

COVID-19 shows the importance to plan and prepare, and organizations need a strong cash reserve to weather financial hardship. Looking at the most recent, publicly available financial statements, BCA and Yerba Buena both had strong working capital ratios (0.43 and 0.50 respectively at the end of 2017) and had reasonable amounts of cash on hand (2.5 months and 7.9 months respectively at the end of 2017). While reductions in force, furloughs, and other cutbacks still occurred, these strong financial footings have helped these organizations not only weather this crisis, but also gave them bandwidth to initiate programs to support their local artists. Finally, fundraising relationships and operations are needed when contributed revenue becomes the only revenue stream. The BCA, which is the organization with the highest proportion of earned revenue, had to address its income shortfalls more urgently than other organizations.

Historically, there have been organizations such as National Arts Strategies that have recommended working capital ratios of 0.10 to 0.25. Given two devastating economic calamities within a 12 year period (the Great Recession, which began in December 2008, and the impact of this year's novel coronavirus), it is clear that arts organizations will need to have significantly more working capital than previous suggested thresholds in order to improve overall resiliency. While having these reserves

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<sup>1</sup> No financial information is available for the New Brunswick Performing Arts Center because its operations are subsumed within New Brunswick's regional economic development authority, DEVCO.

does not necessarily prevent organizational retraction, it will help create a necessary cushion for when cyclical recessions occur and create the “breathing room” so that organizations can work to support to overall health of the local arts sector, as in the case of both Yerba Buena and the BCA.



## Black Ensemble Theater Chicago, Illinois

### Mission

The mission of the Black Ensemble Theater is to eradicate racism and its damaging effects upon our society through the utilization of theater arts. BE is the only theater in the nation whose mission is to eradicate racism. BE utilizes theater and educational outreach programs to bring races

together in a community which embraces similarities and fosters dialogue, understanding and acceptance.

### History

Black Ensemble Theater Company was founded in 1976 by Chicago theatre artist Jackie Taylor. Since its beginning, it has focused on productions related to African American culture, with a particular emphasis on biographical musicals of prominent African American entertainers.

Originally located on Beacon Street, the organization opened the 50,000-square-foot Black Ensemble Cultural Center in 2011 in Chicago's Uptown neighborhood. The facility was designed by Morris Architects Planners, who had also designed new facilities for Steppenwolf and Lookingglass in Chicago as well as Playhouse on the Square in Cleveland. The overall project costs were approximately \$20 million.

### Impact of COVID-19

The Black Ensemble Cultural Center indefinitely shut down due to COVID-19, after the opening of Jackie Taylor's *The Healing*, her powerful musical revue that directly challenges audience members to actively condemn racism. The *Chicago Sun-Times* called the production "stop in your tracks memorable."

BE took immediate action after the shutdown to reopen the Cultural Center safely. They hired a designer and made a number of changes including:

- Expanding the backstage area into the facility's downstairs to enable social distancing, including distanced costume changing stalls.
- No concessions will be served.
- Adding partitions.
- Paperless ticketing.
- Separate entrances and exits.
- Taking audience temperatures upon admission.
- Hand-sanitizing stations installed throughout the building.

Once the facility is permitted to open, audiences will be capped at about 30, with casts and staff making up the balance of the 50-person limit.

Once the Cultural Center reopens, its first production will be *The Healing*.

### Equity, Diversity, and Inclusion

Since its beginning, Black Ensemble Theater has been a BIPOC-led cultural institution focused on eradicating racism. Taylor’s approach has been to produce work that offers positive images of the African American experience to unite audiences. As a result of its focus and approach, BE may have one of the most diverse and inclusive audiences in Chicago, if not the country. According to its own data, 45% of the BE audience identifies as African American, 40% identifies as white, and 15% identifies as other ethnicities. As Taylor explained in a recent interview:

“We have many differences, but we are also very much alike. We have very many similarities, and when we focus on those similarities, we cross boundaries and we cross cultures. We learn how to communicate and talk with each other. All of our productions educate and teach, and most importantly, they lift you up. They make you feel good about being alive and feel good about who you are and help you understand the greatness that exists in all of us.”

### Facilities

The company opened the Black Ensemble Cultural Center in Uptown in November 2011. The company raised \$20 million to build the 50,000-square-foot state-of-the-art facility. The Black Ensemble Cultural Center was designed by Morris Architects Planners, who previously designed Chicago’s Steppenwolf and Lookingglass theatres as well as Playhouse on the Square in Cleveland.

### Programming

Core in its programming are musicals celebrating the lives of African American artists such as Marvin Gaye, Billie Holliday, and Dionne Warwick, among many others. Taylor has crafted a formula which includes featuring at least 18 of an artist’s hit songs paired with a narrative that focuses on both the zeniths and nadirs of the artist’s career. Each piece has a climactic moment of conflict and always ends with an uplifting note.

Prior to the COVID-19 shutdown, BE was in the midst of its 2020 “Season of Change.” In addition to Taylor’s *The Healing*, the other productions in its 4-show season were supposed to be: *B-Side*, written and directed by Kylah Frye; *I’m Every Woman: In Tribute to Chaka Khan*, written and directed by Rueben D. Echoles; and *Reasons: The Story of Earth, Wind, and Fire*, written and directed by Daryl D. Brooks.

The Black Playwrights Initiative (BPI) was created in 2005, and its purpose is to develop scripts for the Black Ensemble Theater as well as to increase local and national exposure for the company’s ensemble of artists. The BPI provides training, technological resources, and advancement opportunities for Chicago’s community of African American playwrights.

BE’s educational outreach programs have a robust suite of offerings:

#### Plays with A Purpose

A series of interactive musical plays designed to teach elementary and high school students positive life lessons and values. Teachers receive resources such as workbooks and activities to reinforce the lessons taught in plays. Productions are produced at the Black Ensemble Cultural Center with students attending the theatre.



### New Directions

Structured to assist teenagers in their transition into adulthood and independence. New Directions uses theater arts to help develop self-esteem, self-respect, and work skills. This program also enhances survival skills and helps the young participants to prepare for self-sufficiency through job readiness.

### Strengthen Schools Through Theater Arts

A school residency program that uses curriculum that incorporates acting exercises used by professional theatre arts performers. Activities are grounded in elements of drama, dance, and music to enhance the learning environment. These activities can be adapted based on the needs of partner schools, classroom curriculum, and the prior performing arts experience of participating students.

### Summer Job Training for Youth

An 8-week program designed to equip inner-city youth ages 16-21 with the skills to have a career in the technical theater arts. Student employees are also trained in job search skills, including resume writing, interviewing and other necessary competencies to successfully obtain employment. Students receive training in set design and construction, lighting, costume design and stage management.

They also create, produce and market their own script to be performed on the stage of the Black Ensemble Theater as well as perform and film an on-camera project that is featured in a culminating show.

## Boston Center for the Arts Boston, Massachusetts

### Mission

Boston Center for the Arts (BCA) supports working artists to create, perform, and exhibit new works; develops new audiences; and connects the arts to community.

### Vision

The BCA believes that culture is an essential catalyst for change. Therefore, it is the responsibility of arts institutions to spur and support societal movement. The BCA generates culture that moves people.

### History

The BCA opened to the public in 1970 and is located in that city's historic South End. The artistic programs at BCA have evolved over the past 50 years, originally rooted in visual arts and theatre and over time have expanded to encompass all forms and disciplines practiced by working artists across Boston. Through residency, exhibition, and performance programs, the BCA has extended its reach and increased services for a wider number of artists in the Boston communities over the last 50 years.

The Stanford Calderwood Pavilion, opened in 2004, is a joint venture between BCA and the Tony Award-winning Huntington Theatre Company. That expansion has greatly contributed to the neighborhood's positioning as a cultural hub for the arts. It is a three-story, 35,000-square-foot complex that houses two first-class theatres as well as three flexible event and rehearsal spaces. In addition to the Huntington, the Calderwood has hosted many other award-winning and acclaimed theatre companies including Boston's SpeakEasy Stage Company and Company One Theatre. To date, the Calderwood has welcomed close to one million audience members, 4,000 performances, and more than 300 organizations.

In 2016, Gregory Ruffer became the executive director of the BCA after 3 1/2 years at the Wisconsin Conservatory Music in Milwaukee. During his tenure, he focused on transforming how the BCA supports local visual and performing artists. In particular, he expanded the residency programs so that they could be more diverse and inclusive, both in terms of artistic genres as well as the ethnic backgrounds of artists so that the BCA community was more representative of Boston.

In 2019, his changes to visual artist residencies sparked some controversy. The BCA owns the Artist Studio Building, which provides heavily subsidized studio space for visual artists. Many of the artists had been in residence there for three or four decades, and the BCA shifted its priorities to give studio space to new artists. Current artists could reapply, but there was no guarantee that they would be able to retain their current studio spaces. Because of limited availability, some of the current tenants would have to find studio space elsewhere. There was significant public criticism about the rollout of the program, including that the current artists-in-residence did not participate in the program's design.



One month later, the BCA was then embroiled in another controversy. Wes Hunter, a former voice student of Ruffer's, had come forward with allegations that Ruffer had sent inappropriate emails to him. The BCA initially considered hiring outside counsel to investigate the claims, but Ruffer then resigned from the organization. Kristi Keefe, the BCA's chief operation officer, and Emily Foster Day, its chief advancement officer, became the interim co-executive directors of the organization.

Day and Foster immediately embarked on a new public process to revamp the visual artist residency program, engaging key stakeholders including the artists at the Artist Studio Building, the neighborhood association, and the Massachusetts Cultural Council. They made changes to the program so that all artists would be treated fairly in the application process, even though current tenants would have to re-apply. The artists and the BCA to hire a mediator to work out the tensions between them.

Day and Foster's shared leadership has been working well for the organization, and the board has subsequently made them permanent co-executives of the organization.

### Impact of COVID-19

In the wake of the coronavirus pandemic, the BCA closed its facility. Due to lost earned revenues, which make up most of the BCA's income, the organization enacted a reduction in force, furloughs through the end of the first quarter of its 2021 fiscal year (ending on September 30), and virtual programs such as a virtual variety show every other weekend. Most notably, the BCA started a partnership with the City of Boston to provide artist relief grants to support the artistic community during this economically devastating period.

The BCA's director of theatre arts is curating lunchtime listening sessions, mostly in the spoken word and music genres. The BCA is also working with artists and paying them for consulting services for challenges that they are addressing during this period. In addition, the organization is modifying the residencies so that they are COVID-19 safe.

### Equity, Diversity, and Inclusion

BCA has historically been an organization that has focused on working with diverse artists who are representative of the city's population. Boston is historically a self-segregated city, and in response to this environment, the BCA worked to lift and amplified voices from all over Boston. That said, co-executive directors Emily Foster Day and Kristi Keefe in an interview talked about the impact of the national awakening on systemic racism on their thinking: "We are white leaders, our staff is primarily white. We have had some real success in creating a diverse staff, but less successful with racial diversity on our board. Black Lives Matter has forced organizations to have a reckoning and understand racist practices that they do not know exists."

To make the organization more equitable and inclusive, the BCA is setting up metrics and goals to make the organization accountable. Day and Foster confess that it is a long road and will take time. For next steps, they have sketched out a racial equity plan and will hire a consultant to conduct a racial equity audit. The BCA's goal is to become a truly anti-racist organization.

### Facilities

#### Cyclorama

A unique venue on the National Register of Historic Places, the Cyclorama was originally constructed in 1994 to house a panoramic painting of "The Battle of Gettysburg" by Paul Dominique Philippoteaux. It is now primarily an event space, with amenities such as air conditioning, a flexible floor plan, an onsite kitchen and a built-in, fully electrified, truss structure.

## Theatres

The Stanford Calderwood Pavilion at Boston Center for the Arts, a joint venture between BCA and the Huntington Theatre Company, is a three-story, 35,000-square-foot complex that houses two theatres as well as three flexible event and rehearsal spaces:

- Virginia Wimberly Theatre has a proscenium stage and the capacity for 370 with fixed seating.
- Nancy & Edward Roberts Studio Theatre is a black box space and has the capacity for up to 250 with flexible seating.
- Carol G. Deane Hall has the capacity up to 75 seated and 99 standing depending on space configuration.

In addition to the theatres in the Calderwood, The Plaza Theatre and Plaza Black Box Theatre are located beneath the BCA Cyclorama which the BCA directly manages. These underground theatre spaces have been home to some of Boston's most innovative artists and arts organizations for decades.

The Plaza Theatre is 5,118 square feet, and the Plaza Black Box Theatre is 1,200 square feet. The Plaza Theatres have hosted artistic events like BCA's theatre, dance, and music residency performances and popup performance series like #helloworld and She Said. It has fixed seating with a total audience capacity of 142. The Black Box Theatre had seating capacity for up to 90 persons depending on space configuration.

## The ASB

The BCA has a 55-unit artist studio building ("ASB") which has been a place to rent deeply discounted subsidized space, and it historically has been a place that blurs the line between being a revenue generating space and a deep part of the mission. Transitioning from a perpetual residency model, the new visual artist residency program has been reorganized into cohorts of artists for a period of 2 to 5 years to have a studio residency on campus. The revised residency program will be in full effect in July 2021, will fill out that building with 2 – 5 year residencies, and will provide affordable studio space to create access.

## Tenants

The BCA also has four long-term tenants who rent space directly from the organization: Boston Ballet, Boston Gay Men's Chorus, and two restaurants.

## Programming

The goal of the BCA's programming is to allow Boston's visual and performing artists to take risks. As a result, its initiatives are artist and process focused. They have exhibitions, dance pieces at end of residencies, microresidencies, and #helloworld – which amplifies and celebrates black artists in Boston. The BCA views its audience not as the general public, but rather as Boston artists of all disciplines. BCA seeks to nurture an artistic ethos that is singular to Boston, and its artists have included: Adobo-Fish-Sauce, Castle of Our Skins, The Davis Sisters, Girl Meets Magic, Heather Stewart, Jean Appolon, Jenny Oliver, and Jessie Jeanne Stinnet.

A variety of performance residencies exist at the BCA. Many are 14 – 16 week residencies that are process based and allow for artists to take creative risks. There is a focus on jazz maker residencies which can last up to one year. Theatre residencies can be 1 – 2 years depending on the needs of a particular theatre company. The BCA also has several microresidencies for artists that are 2 weeks in length.

Because of the number of spaces, the BCA tends to be a hub of activity, with its busy seasons running from September through December and then March through June. The schedule tends to be lighter in the summer with 2 performances in the Plaza Theatres Wednesday – Sunday.

The BCA has three dance companies and three theatre companies that regularly use its theatre spaces. The black box is in high demand, and it is harder to rent out the Plaza Theatre because small to midsize companies cannot afford the costs. The Calderwood is exclusively rented and operated by the Huntington. There are occasional visual exhibitions in the Cyclorama, but sometimes artists produce exhibitions or performances in that space. That said, it is the only venue of its size and capacity in Boston that is non-union so it is in high demand for those 1,000 person events (such as food and wine tasting events and non-profit fundraisers).

The BCA has always struggled with the ratio with earned and contributed revenue and is looking for more stable and reliable sources of earned and contributed revenue. The organization has shifted its ability to fundraise by better articulating its purpose and identity so donors see it as more than “just” a facility. However, this process has been interrupted due to the COVID-19 pandemic, and the BCA has since refocused the organization from strategic planning to scenario planning. Once the organization can return to strategic planning, campus master planning will be an important component of that discussion.

While the BCA is best known for the facilities on its 2.2 acre campus, it is working to solidify its a unique leadership role in the City in support of the cultural workforce. The organization hopes that its rebranding and clear messaging will make its role within Boston’s artistic landscape better understood.



## New Brunswick Performing Arts Center, New Brunswick, New Jersey

### Mission

None stated

### Vision

None stated

### History

The recently opened New Brunswick Performing Arts Center was years in the making. Led by the New Brunswick Development Corporation (DEVCO), its creation involved over a dozen partners, including the City of New Brunswick, Rutgers University, Middlesex County, the New Jersey Economic Development Authority, the New Brunswick Cultural Center, Pennrose Properties, the New Brunswick Parking Authority, and many others.

The \$172 million project broke ground in 2017 and opened its doors in September 2019 with George Street Playhouse, Crossroads Theatre Company, American Repertory Ballet, and the Mason Gross School of the Arts at Rutgers University as the anchor resident organizations. The entire complex is 450,000 gross square feet, including the 207 housing units within the residential tower. The expenses related to the construction of the performing arts center are estimated at \$64 million.

### Impact of COVID-19

The facility closed its doors in March 2020 due to the COVID-19 pandemic. Each resident company pursued its own initiatives to stay viable during this period.

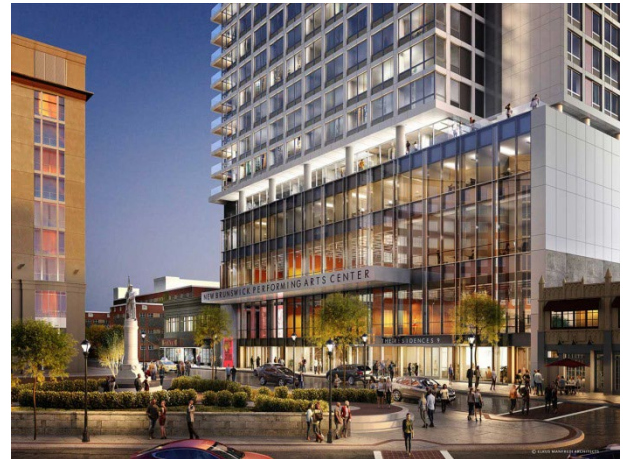
### Equity, Diversity, and Inclusion

Having just opened, NBPAC has not yet established a distinct identity, in contrast to the older art centers in this report (i.e., the Boston Center for the Arts and Yerba Buena Center for the Arts). Each resident company has its own EDI initiatives, and Crossroads Theatre Company is one of the most prominent BIPOC-led theatre companies in the country.

### Facilities

**Elizabeth Ross Johnson Theater:** A 463-seat proscenium theater designed to accommodate musical theater, dance, opera, and dramatic theater. State-of-the-art theatrical systems were installed to support these various performance types, serve anticipated needs, and have the capacity for future expansion and evolving technology. The theater includes an 86 ft. stage, a 75 ft. flyer tower, and a trap system, as well as an orchestra pit (accommodating up to 70 musicians) and associated acoustical considerations and mechanical system to allow for all ranges of production. The theatre is particularly designed to facilitate the transfer of productions to New York.

**Arthur Laurents Theater:** A proscenium theater primarily for theatrical and smaller dance performances. It includes a 60 ft. stage with a state-of-the-art grid system for lighting and sound. It accommodates 252 patrons, in the orchestra (219), and balcony (33). This theater can support a variety of performance types including dramatic theater and dance with styles ranging from



traditional to experimental. This space also allows NBPAC to accommodate lectures, community events, and concerts.

**Lobby:** A 5,400-square-foot space with an upscale bar (called “The Bar”) serving theater concessions and signature cocktails before and after the events. This space can accommodate over 700 patrons each night.

**Rehearsal Spaces:** The main building includes three rehearsal spaces that replicate the stage spaces of the Johnson Theater and Laurents Theaters. The largest of the three rehearsal rooms doubles as the donor lounge during performances. The rehearsal studios are designed to support dance, drama, musical rehearsals, general classes, workshops, or small public performances, and they have infrastructure for scenery, lighting, and audio.

**Premiere Luxury Residences:** NBPAC includes a 207-unit residential rental apartment tower that rises above the theater complex. There are both market rate and affordable apartment units, equipped with state-of-the-art appliances and finishes, 10-foot ceilings, and open floor plans. Residents have access to a wide range of amenities, including an outdoor roof deck, a demonstration kitchen, workspace, and a full fitness center.

## Resident Companies

### American Repertory Ballet

The mission of ARB is to bring the joy, beauty, artistry, and discipline of classical and contemporary dance to New Jersey and beyond through artistic and educational programs, presented by a financially responsible organization.

American Repertory Ballet is comprised of a preeminent professional classical and contemporary ballet company; the Princeton Ballet School, one of the largest and most respected non-profit dance schools in the nation; and ARB’s Access & Enrichment initiatives, including the acclaimed DANCE POWER program, the longest continuously running community and arts partnership in New Jersey.

The performing company presents ballets from the 19th and 20th centuries alongside new and existing works by choreographers from today. Founded in 1963, ARB’s rich history of repertory includes established masterpieces by distinguished American choreographers such as George Balanchine, Gerald Arpino, Alvin Ailey, Paul Taylor and Twyla Tharp; cutting edge works by choreographers such as Val Caniparoli, Kirk Peterson, Dominique Dumais, Harrison McEldowney, Amy Seiwert, Susan Shields, Melissa Barak, Patrick Corbin, Trinette Singleton and ARB Resident Choreographer Mary Barton; and former Artistic Directors Dermot Burke, Marjorie Mussman, Septime Webre and Graham Lustig. ARB has been designated a “Major Arts Institution” by the New Jersey State Council on the Arts consistently for the past two decades and has repeatedly been awarded a Citation of Excellence by the Council. ARB was voted the Jersey Arts People’s Choice for “Favorite Dance Company” in 2008, 2011, 2012, and 2015-2018.

Princeton Ballet School has gained a national reputation for its excellent dance training since its founding in 1954 by Audrée Estey. It currently serves approximately 1,200 students, starting at age three, includes a large open enrollment division for adults, and has studios in Cranbury, New Brunswick, and Princeton. Class offerings include ballet, modern dance, jazz, hip-hop, CardioBallet and CoMBo – Conditioning for the Mind and Body. Students from the school have gone on to dance professionally in the US and abroad in such diverse organizations as New York City Ballet, Paul Taylor Dance Company, Miami City Ballet, Complexions, Mark Morris Dance Company, Twyla Tharp, Pittsburgh Ballet Theatre, Ballet West and on Broadway.

The Access & Enrichment wing of American Repertory Ballet engages the community with free programming, master classes, residencies, lecture demonstrations and School Time Matinees throughout the state. In 1985, American Repertory Ballet partnered with the New Brunswick Board of Education to create DANCE POWER, and it has become the longest-running uninterrupted arts/community partnership in New Jersey. The legendary Gregory Hines was DANCE POWER's Honorary Chair for 18 years before his untimely passing in 2003, and in 2001, Mr. Hines endowed a scholarship at Rutgers University that earmarks annual funds for a DANCE POWER student to attend the university.

### Crossroads Theatre Company

Crossroads Theatre Company is dedicated to creating and producing professional theatre of the highest standards of artistic excellence that:

- celebrates the culture, history, spirit, and voices of the entire African Diaspora.
- presents honest and positive portrayals of people of color from around the world.
- provides a nurturing working environment for writers and artistic collaborators through supporting the commissioning, development, presentation, and documentation of new scripts.
- uses art to provoke and challenge a multicultural audience to a higher sense of communion.
- educates audiences by creating bridges of understanding between people of all cultural backgrounds in this society and the world.

Crossroads Theatre Company is one of the nation's premiere African American theaters. It was the recipient of the 1999 Tony Award for Outstanding Regional Theater, becoming the first African American theater to be honored in this award category.

Crossroads is committed to literary works that examine the African American experience so that it may be understood and appreciated by all people. The organization has focused on the development, production, and touring of new works from throughout the African Diaspora, and positive imaging of African American life, history, and culture. These honest theatrical portrayals helped move the consciousness of the nation forward and into the twenty-first century by building bridges of understanding and veracity between people of all backgrounds in society and the world.

In its four-play mainstage season, Crossroads explores the many timbres of the African American experience have been given voice in full productions. Since its founding in 1978, Crossroads has produced over 100 works, many of which were premiere productions by the world's leading African and African American artists. Crossroads' world premieres include *The Colored Museum* and *Spunk* both by Tony Award winner George C. Wolfe. Its 2019 – 2020 season would have included *Paul Robeson* by Phillip Hayes Dean, *Freedom Riders* by Ricardo Khan, *A Christmas Carol* with music by Alan Menken and lyrics by Lynn Ahrens, and the Genesis Festival of new work.

Additional Crossroads world premieres include *The Love Space Demands*, Ntozake Shange's choreo-poem; *Black Eagles* by Leslie Lee, an historic chronicle of the Tuskegee Airmen of World War II; *Sheila's Day*, the cultural collaboration of six South African and six African American women written by *Sarafina!* creator Mbongeni Ngema; Ruby Dee's stage adaptation of the novel *The Disappearance*; Vernel Bagneris' worldwide hit musical, *And Further'Mo*; former U.S. Poet Laureate Rita Dove's first play, *The Darker Face of the Earth*; the award-winning *Lost Creek Township* by Charlotte A. Gibson; *Ain't Nothin' But the Blues*; and *Ella Fitzgerald: First Lady of Song and History of the Word*.

Crossroads has toured productions to Atlanta, Washington, D.C., Los Angeles, Canada, U.S. Virgin Islands, the Bahamas, the West Indies, London, and South Africa. Crossroads is a resident theatre of

The Kennedy Center for the Performing Arts in Washington, D.C. and an affiliate theatre of the New Jersey Performing Arts Center in Newark, NJ, and the New Victory Theatre in New York City.

### George Street Playhouse

The mission of George Street Playhouse is to enrich people's lives by producing world-class theatre. To accomplish its mission, it seeks:

- to produce the highest quality of intellectually and emotionally challenging new works, re-imagined classics, and educational programs that speak with relevance to society;
- to serve as a vital cultural institution in New Jersey and a creative force nationally;
- to positively shape and be shaped by the diverse character of our community; and
- to create a nurturing home for the highest level of professional in the arts.

Founded in 1974 by former Rutgers faculty member Eric Krebs, George Street Playhouse started life in a repurposed supermarket on George Street in New Brunswick, NJ.

The Playhouse has been represented by numerous productions both on and off-Broadway, including *It Shoulda Been You*, *The Toxic Avenger*, *The Spitfire Grill* and the Tony and Pulitzer Prize-winning play *Proof* by David Auburn, which was developed at GSP in 1999. Its inaugural 2019 – 2020 season would have included the new musical *Last Days of Summer* with music by Jason Howland and book by Steve Kluger, the recent Off-Broadway play *My Life on a Diet*, a world premiere of *Midwives* by Chris Bohjalian, the world premiere of *Conscience* by Joe DiPietro, and a new musical *A Walk on the Moon* with music and lyrics by Paul Scott Goodman.

Echoing the mission of its mainstage season, the Playhouse also has a touring theatre program that features three issue-oriented productions commissioned by the Playhouse and are seen by more than 35,000 students annually. These plays address issues such as opioid addiction, conflict resolution, bullying and character education.

### Mason Gross School of the Arts, Rutgers University

The mission of Mason Gross School of the Arts is to nurture creative talent and instill the insights and skills that future generations of arts professionals need to contribute to the creative and scholarly world. The school offers undergraduate and graduate degrees in art & design, dance, filmmaking, music, and theater. In addition to its professional arts training programs, Mason Gross also provides the larger community the opportunity to embrace the creative arts through the activities of Rutgers Arts Online, Rutgers Community Arts, and Rutgers Filmmaking Center.

Mason Gross School of the Arts at Rutgers, The State University of New Jersey, comprises a vibrant community of nearly 1,200 makers—dancers, filmmakers, musicians, theater artists, visual artists, and designers unafraid to get their hands dirty as they collaborate with our renowned faculty of professional working artists. Its goal is to cultivate thinking, thoughtful makers embracing art as an ever-changing field of possibility.

The school is the flagship public arts conservatory at Rutgers University, the state university of New Jersey and a “Big Ten” research university serving more than 71,000 students. Rutgers is the nation's eighth-oldest institution of higher learning in the United States.





## Yerba Buena Center for the Arts, San Francisco, California

### Mission

“We believe that culture is an essential catalyst for change.

“Therefore, it’s the responsibility of arts institutions to spur and support societal movement.

“Our mission is to generate culture that moves people.”

### Vision

YBCA is the Bay Area’s center for art and progress and is a creative home for civic action. It believes that change starts with creativity, imagination, and inspiration. Every year, it partners with schools, community-based organizations, policymakers, teaching artists, youth leaders and others to bring creative resources to broader community concerns.

### History

The origins of the YBCA began in 1973 when San Francisco Mayor George Moscone embraced a civic vision to combine the construction of a new convention center for the City’s vital visitor industry with the creation of a public gardens. As part of that civic plan, Yerba Buena Center for the Arts opened in 1993, along with 5.5 acre green space known as The Esplanade. Over the next several years, the other components of the plan opened, including the San Francisco Museum of Modern Art (SFMOMA), the Children’s Creativity Museum, the Childcare Center, an ice rink, and a multiplex movie theatre.

Founded as the cultural anchor of San Francisco’s Yerba Buena Gardens neighborhood, YBCA’s work spans the realms of contemporary art, performance, film, civic engagement, and public life. Centering artists as essential to social and cultural movement, YBCA is reimagining the role an arts institution can play in the community it serves.

The current executive director, Deborah Cullinan, took the reins in 2013.

### Impact of COVID-19

Yerba Buena, like virtually every arts center in the country, shut down its facility in March 2020 due to the COVID-19 pandemic. Due to the shutdown, YBCA estimates its losses to be approximately \$6.9 million for its fiscal year, or 34% of its overall budget. The organization had to lay off 27 employees, about a third of its workforce, and initiate salary reductions of 5 – 12%, with employees making \$77,000 or less being unaffected.

However, it has worked hard to help artists during this economically devastating period. One of its main initiatives was to launch the Artist Power Center, an online platform and hotline to connect visual and performing artists to resources. APC is constantly being updated with new funding opportunities and other resources, as well as maintain a community forum page so that peers can share advice with each. The YBCA staff is also providing webinars to guide artists in the various application processes.



In October, Yerba Buena declared itself “OPEN” for the rest of the year by building upon its digital platforms and leveraging the campus of Yerba Buena Gardens to offer public art outdoors. Highlights include “Infinite Center, infinite sun,” by multidisciplinary artist and educator Tosha Stimage; “The Monument as Living Memory” by sculptor Caleb Duarte; and “AFTER LIFE (we survive),” a combination of projections, window installations, and interactive artwork by a cohort of artists. In addition, Yerba Buena’s galleries will go online to allow its education partner, Bessie Carmichael Elementary, to access them for distance learning.

### Equity, Diversity, and Inclusion

The YBCA has historically incorporated principles of equity and inclusion in its work, and virtually every aspect of its work is centered around social justice, both in terms of its art and its operational practice. The staff at the YBCA reflects the population on San Francisco.

During Deborah Cullian’s tenure, the YBCA has evolved from being apolitical to becoming an activist organization at its core. It has worked hard to determine how to be an activist arts organization without violating the legal restrictions on lobbying. As a result of her efforts, Cullinan has made equity and inclusion central to the YBCA’s mission and identity.

### Facilities

Yerba Buena may be best known for its visual art galleries that have featured a diverse group of contemporary artists over the years. Recently featured artists have included Anicka Yi, Derrick Adams, Micah Bazant, and Samara Golden. In addition, the YBCA has a few spaces for public performances and rentals.

#### Blue Shield of California Theater

The Blue Shield of California Theater at YBCA has two-tier seating, dual-level lobbies, and a spacious stage with a robust technical inventory. It is primarily used for staged presentations, conference sessions, and special performances. Its features include full theatrical lighting and sound equipment, sprung-wood dance floor, adjustable-height motorized orchestra pit, and backstage dressing rooms and a green room. The theatre’s capacity is 757 seats with orchestra pit seats (551 orchestra/206 balcony) and 714 seats without orchestra pit seats (508 orchestra/206 balcony). The stage dimensions are 43’ deep x 93’ wide (wall to wall) for the Mainstage, with upstage being 38’ wide x 38’ deep. The proscenium opening is 44’ wide x 33’ high, and the total stage is 1,848 sq. ft.

#### YBCA Forum

The Forum is a flexible 6,700 sq. ft. space with a 29’ high tension-grid ceiling. It is primarily used for presentations, receptions, or exhibition space. Its features include theatrical lighting and sound equipment capabilities and inventory, 50% or 100% window shades, sprung-wood dance floor, and dressing rooms. The Forum’s capacity is 450 seated for either banquet or theater style events, and 850 for a standing reception. The space’s dimensions are 6,700 sq. ft., approximately 77’ x 87’ with 29’ of height from the floor to the tension grid. The Forum also opens to the East Garden, which is owned and operated separately by Yerba Buena Arts & Events (YBA&E). Rental of both spaces are possible.

#### Screening Room

Located above the Grand Lobby and Forum, the Screening Room offers fixed seating and state-of-the-art projection equipment for films, simulcasts, and staged presentations. The Screening Room is not a stand-alone venue – it must be rented and utilized with the Forum or Theatre. Its features include a state-of-the-art projection equipment including 35mm and Digital Cinema, Dolby Digital audio system, and a portable masking system.

## Programming

### Food Justice and Cultural Memory at Bessie Carmichael Elementary

The Tenderloin has the densest concentration of children and families in San Francisco with an estimated 4,000 children residing in a neighborhood spanning 0.5 square miles. However, children in the Tenderloin also face the highest concentration of open drug dealing, the constant threat of violence, a lack of healthy food options, and green space. Many of these children attend Bessie Carmichael Elementary School, where 40% of its students come from limited English proficiency homes.

With community partners including The Tenderloin Neighborhood Development Corporation, Tenderloin People's Garden and 826 Valencia, the YBCA has created a curriculum focused on community memory, using art and community gardening as tools for local Filipino youth to hold onto something as fundamental to culture as food in a time of extreme struggle, dislocation, and gentrification in San Francisco.

### DREAM at Martin Luther King Jr. Academic Middle School

The Excelsior neighborhood has the highest concentration of immigrants in San Francisco, and Martin Luther King, Jr. Academic Middle School has a student body in which 85% qualify for free or reduced lunch. YBCA's curriculum draws inspiration from artist-activist Ana Teresa Fernandez's public sculpture entitled DREAM, located less than a mile from the school. DREAM was installed in Spring 2017 and is co-sponsored by San Francisco's Department of Public Works.

To cultivate their hope and dreams for the future, MLK students reflect on the work of the late local graffiti artist Mike "Dream" Francisco, creating art that they then share in the community in connection to the DREAM installation. The students hone their design skills by exploring the question "Who are we designing for?," learning how to act upon community needs with a focus on process, failure, and innovation.

### The Art of Food Justice - Healthy Corner Stores

The Tenderloin community of San Francisco is more populated with more liquor stores than grocery stores. This problem creates food insecurities for its community, particularly the youth.

The YBCA partners with the Oasis for Girls youth organization to tackle food justice via art, cooking and collaborating with the Healthy Corner Store Coalition of San Francisco. YBCA Youth Fellows re-purpose existing neon signs advertising alcohol at Daldas corner store in the Tenderloin and replace them with neon signs advertising the healthful fruits and vegetables now sold at Daldas.

## Financial Overview

Black Ensemble Theater, the Boston Center for the Arts, and the Yerba Buena Center for the Arts all have publicly available financial information through their annual Form 990 filings with the Internal Revenue Service.<sup>2</sup> This analysis uses fiscal year 2017, which is the most recent year available for all three organizations. A comparison of some key metrics offers some information on how a comparable facility might be operated in New Haven.

### Revenues

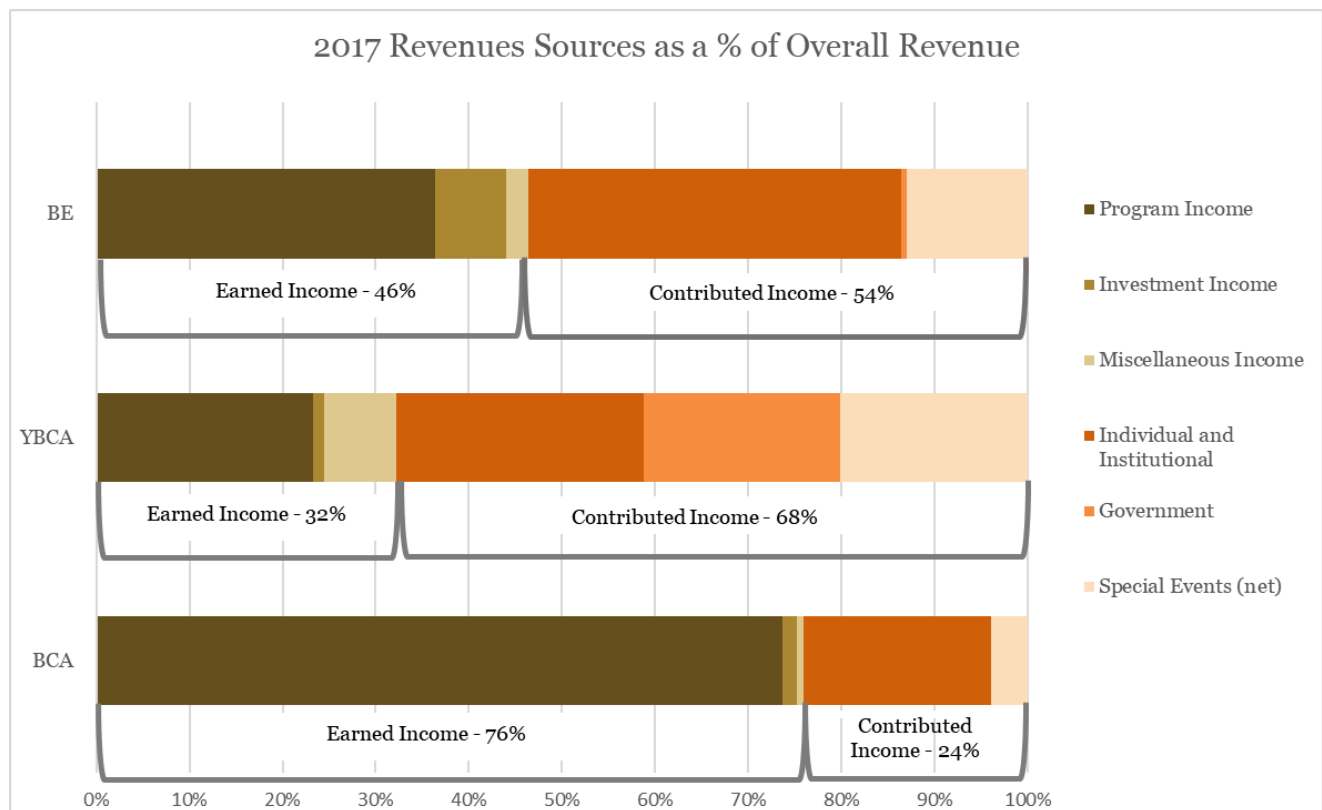


Figure 1: Comparison of 2017 Revenue Sources

Black Ensemble Theater and Yerba Buena Center for the Arts both have much of their revenues derived from contributions; however, a significant portion of YBCA's total revenue (21.1%) comes from government sources. All three organizations generate a significant portion of their total revenues from fundraising special events and from private (i.e. institutional and individual) fundraising sources. Private contributions range from 20% of revenues for the BCA, 27% of revenues for the Yerba Buena Center for the Arts, and 40% of revenues for Black Ensemble Theater. These data points suggest that a New Haven facility will need a fundraising team to raise a significant portion of revenue to cover operating costs.

<sup>2</sup> No financial information is available for the New Brunswick Performing Arts Center because its operations are subsumed within New Brunswick's regional economic development authority, DEVCO.

With regards to earned income, all three organizations have various degrees of investment income to help subsidize their operations. For the Yerba Buena Center and the Boston Center for the Arts, program revenue largely comes from rental income, although Yerba Buena also receives a great deal of income from its subsidized community programs and from the naming rights of its venues. Because of the similarities in their operating models, figure 2 compares the earned revenue streams between the Boston Center for the Arts and the Yerba Buena Center for the Arts.

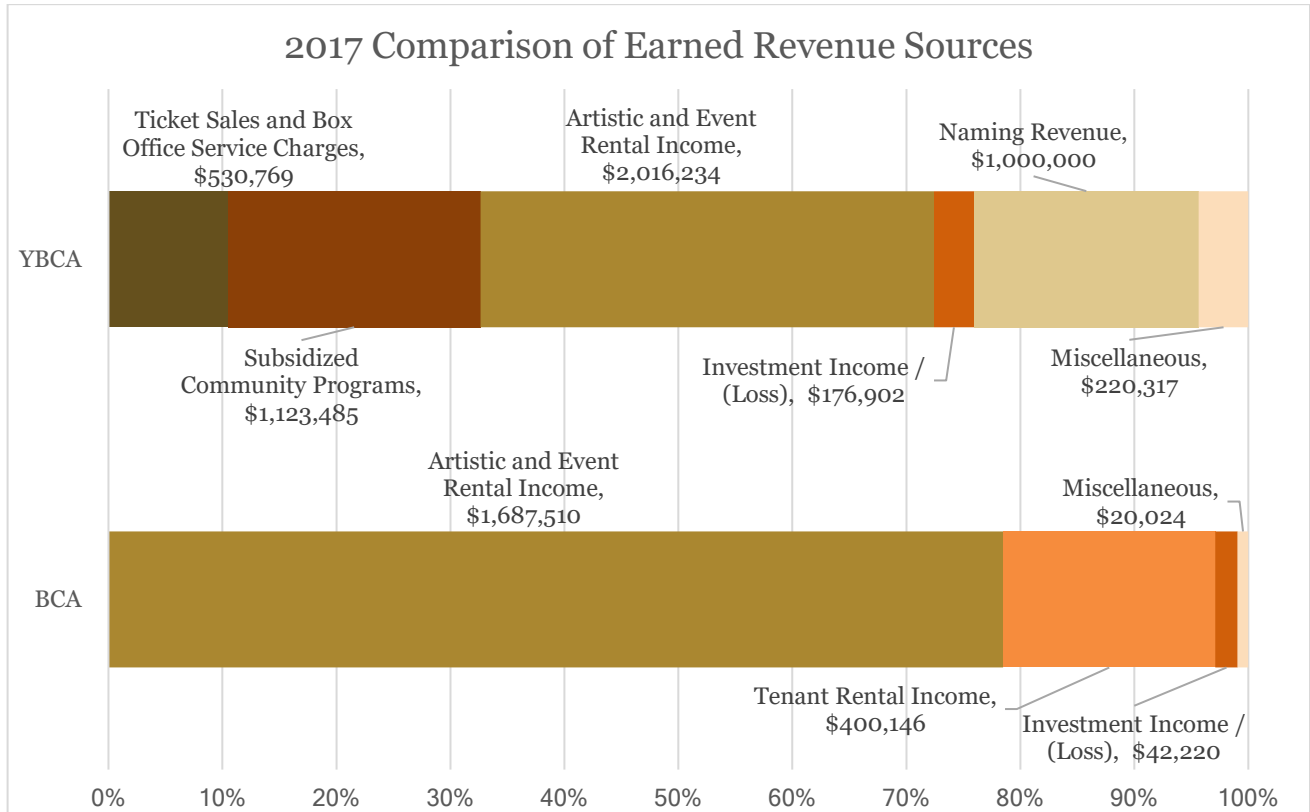


Figure 2: Comparison of 2017 Earned Revenues (BCA and Yerba Buena)

### Expenses

As a producing theater company, Black Ensemble Theater spends the greatest percentage of its resources on artistic programming. The Yerba Buena Center for the Arts and the Boston Center for the Arts, on the other hand, spend significantly less on artistic programs, relying on programmatic partners such as resident companies to provide those expenses. Instead, their largest expenses are personnel, administrative, and occupancy costs, which are required to support residency programs, outreach initiatives, and maintain the facility on a day-to-day basis.

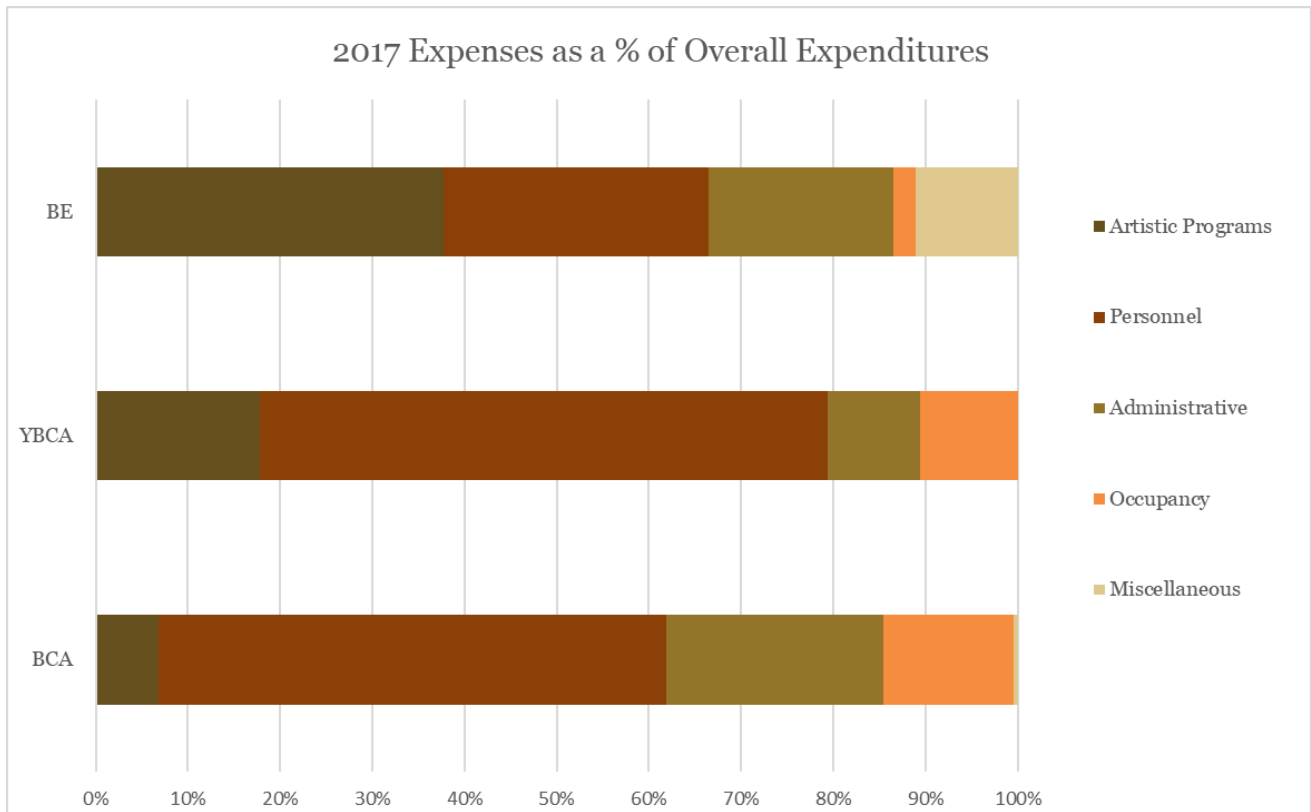


Figure 3: Comparison of 2017 Expenses

### Working Capital and Cash on Hand



Figure 4: Comparison of 2017 Working Capital

For this analysis, working capital is calculated as unrestricted net assets minus physical plant. Of the three comparable organizations, Black Ensemble Theater has the most difficulties with working



capital, with a significant negative figure, as illustrated in figure 4.<sup>3</sup> Both the Boston Center of the Arts and the Yerba Buena Center for the Arts \$1.2 million and \$7.3 million of working capital respectively.

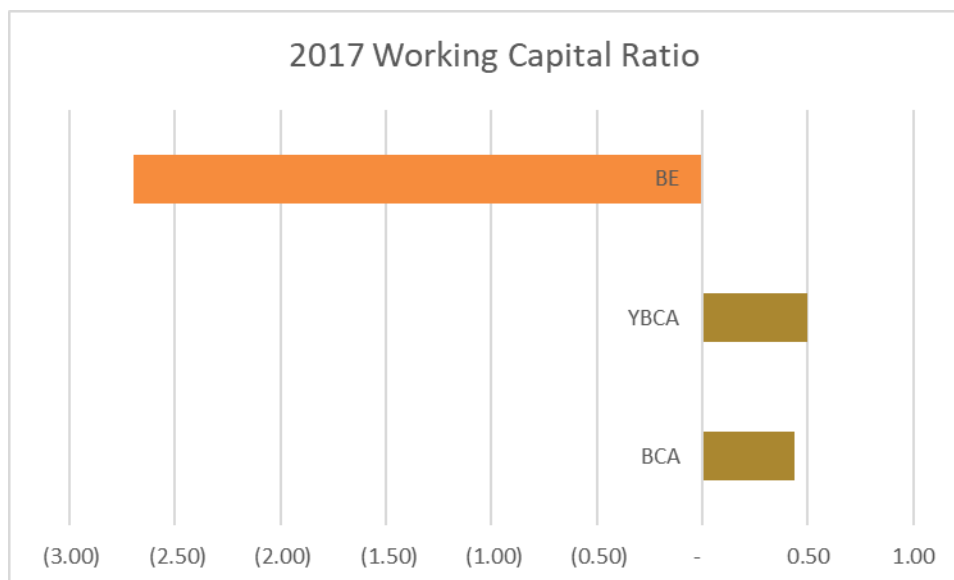


Figure 5: Comparison of 2017 Working Capital Ratios

Even though the Boston Center for the Arts has lower working capital in terms of dollars than the Yerba Buena Center for the Arts, its working capital is a healthy amount for an organization of its size. The working capital ratio, calculated by dividing the amount of working capital by annual expenses, shows that the BCA and the YBCA have working capital ratios of 0.43 and 0.50 respectively. National Arts Strategies recommends at least 0.25 of working capital (i.e., the equivalent of at least 3 months of expenses) to ensure a healthy operation.

<sup>3</sup> Black Ensemble Theatre's lack working capital is typical for producing theatre companies. According to Theatre Communications Groups *Theatre Facts 2017*, the average working capital for producing theatre companies in 2017 was (\$1,758,723) and the average working capital ratio was -0.24.



Figure 6: Comparison of 2017 Cash on Hand

Figure 6 shows how many months cash on hand each organization had at the end of 2017. Consistent with the working capital calculations, Black Ensemble Theatre virtually had no cash on hand. Yerba Buena and the Boston Center for the Arts had 7.9 and 2.5 months of cash on hand respectively.

### Deferred Maintenance Ratio

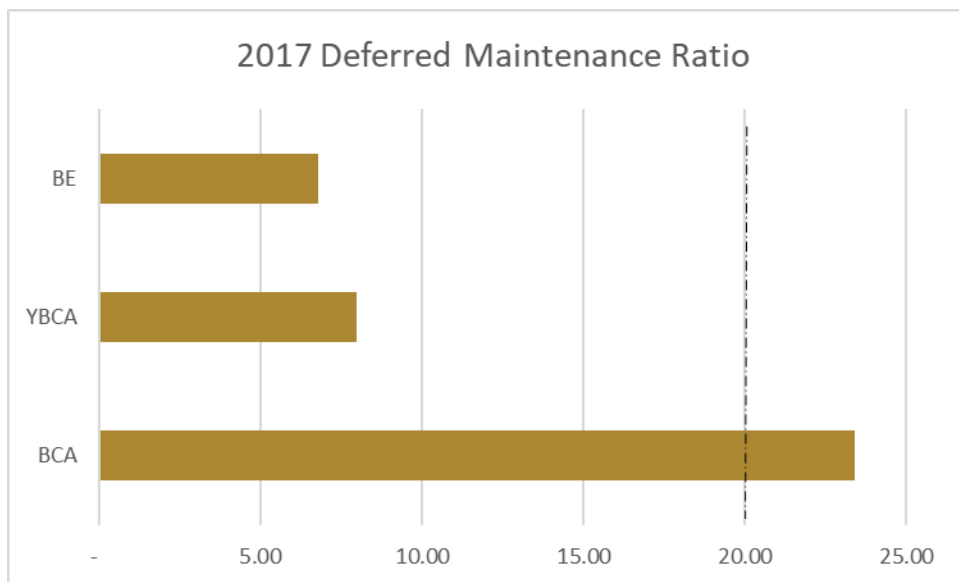


Figure 7: Comparison of 2017 Deferred Maintenance Ratios

The deferred maintenance ratio, developed by Cool Spring Analytics, calculates the age of an organization's physical plant by dividing accumulated depreciation by annual depreciation expense. The ratio translates to the physical plant being  $X$  number of years old, with  $X$  being the deferred maintenance ratio. Cool Springs Analytics recommends that cultural organizations that rent their facilities keep their deferred maintenance ratio below 6, and that organizations that own their

facilities keep their deferred maintenance ratio below 20. The latter is marked with a dotted line on figure 7.

Of the comparable organizations, the Boston Center of the Arts is the only organization that does not meet CSA's recommended level with a deferred maintenance indicator of 23.4. Black Ensemble Theater's facility is still relatively new, so it has the lowest deferred maintenance indicator of all three organizations with a ratio of 6.8. Yerba Buena's deferred maintenance ratio of 6.8 illustrates that despite the facility's age, the organization has been maintaining the physical plant at a reasonable level.

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## Appendix B: Financial Statements

## Black Ensemble Theater: Statements of Activity 2015 – 2017

		2015	2016	2017
<b>INCOME</b>				
	Earned Income			
	Box Office Revenue	\$ 1,194,501	\$ 1,578,775	\$ 1,093,789
	Artistic and Event Rental Income	\$ -	\$ -	\$ -
	Tenant Rental Income	\$ -	\$ -	\$ -
	Investment Income / (Loss)	\$ 337,870	\$ 402,875	\$ 229,534
	Miscellaneous	\$ 23,882	\$ 37,826	\$ 71,008
	Subtotal Earned	\$ 1,556,253	\$ 2,019,476	\$ 1,394,331
	Contributed Income			
	Individual and Institutional	\$ 948,366	\$ 1,033,845	\$ 1,206,041
	Government	\$ 500,000	\$ -	\$ 17,828
	Special Events (net)	\$ 343,588	\$ 328,315	\$ 391,084
	Subtotal Contributed	\$ 1,791,954	\$ 1,362,160	\$ 1,614,953
	<b>TOTAL INCOME</b>	<b>\$ 3,348,207</b>	<b>\$ 3,381,636</b>	<b>\$ 3,009,284</b>
<b>EXPENSES</b>				
	Artistic Programs	\$ 1,124,601	\$ 1,325,679	\$ 1,143,806
	Personnel	\$ 951,984	\$ 955,799	\$ 867,799
	Administrative	\$ 727,005	\$ 448,793	\$ 607,852
	Occupancy	\$ 83,002	\$ 178,328	\$ 75,544
	Miscellaneous	\$ 273,534	\$ 264,366	\$ 333,757
	Subtotal Expenses	\$ 3,160,126	\$ 3,172,965	\$ 3,028,758
	<b>OPERATING SURPLUS / (LOSS)</b>	<b>\$ 188,081</b>	<b>\$ 208,671</b>	<b>\$ (19,474)</b>
	Depreciation	\$ 168,458	\$ 179,474	\$ 181,974
	<b>CHANGE IN UNRESTRICTED NET ASSETS</b>	<b>\$ 19,623</b>	<b>\$ 29,197</b>	<b>\$ (201,448)</b>
<b>Source: IRS Form 990</b>				

## Black Ensemble Theater: Statements of Financial Position 2015 – 2017

<b>ASSETS</b>		<b>2015</b>	<b>2016</b>	<b>2017</b>
	Cash and temporary cash investments	\$ 65,933	\$ 27,008	\$ 2,378
	Pledges and grants receivable, net	\$ 500,000	\$ 500,000	\$ 500,000
	Accounts receivable, net	\$ 546,765	\$ 556,220	\$ 769,060
	Prepaid and deferred expenses	\$ -		
	<b>Current Assets</b>	<b>\$ 1,112,698</b>	<b>\$ 1,083,228</b>	<b>\$ 1,271,438</b>
	Land, buildings, and equipment, less accumulated depreciation	\$ 15,794,502	\$ 15,635,217	\$ 15,557,680
	Investments	\$ 5,991	\$ -	\$ -
	Notes and loans receivable, net	\$ 4,082,250	\$ 3,516,171	\$ 2,917,273
	Other assets	\$ 430,711	\$ 704,120	\$ 685,406
	<b>TOTAL ASSETS</b>	<b>\$ 21,426,152</b>	<b>\$ 20,938,736</b>	<b>\$ 20,431,797</b>
	<b>LIABILITIES</b>			
	Accounts payable	\$ 240,000	\$ 232,020	\$ 275,980
	Deferred revenue	\$ -	\$ -	\$ -
	Loans from current/former officers	\$ -	\$ 10,000	\$ -
	Secured mortgage	\$ 8,860,792	\$ 8,280,911	\$ 7,995,915
	Other liabilities	\$ 365,037	\$ 308,318	\$ 266,994
	<b>TOTAL LIABILITIES</b>	<b>\$ 9,465,829</b>	<b>\$ 8,831,249</b>	<b>\$ 8,538,889</b>
	<b>NET ASSETS</b>			
	Unrestricted net assets	\$ 6,289,613	\$ 7,081,608	\$ 7,401,128
	Temporarily restricted net assets	\$ 5,670,710	\$ 5,025,879	\$ 4,491,780
	Permanently restricted net assets	\$ -		
	<b>TOTAL NET ASSETS</b>	<b>\$ 11,960,323</b>	<b>\$ 12,107,487</b>	<b>\$ 11,892,908</b>
	<b>TOTAL LIABILITIES AND NET ASSETS</b>	<b>\$ 21,426,152</b>	<b>\$ 20,938,736</b>	<b>\$ 20,431,797</b>
	<b>Source: Form 990</b>			

## Boston Center for the Arts: Statements of Activity 2016 – 2018

		<b>2016</b>	<b>2017</b>	<b>2018</b>
<b>INCOME</b>				
	Earned Income			
	Artistic and Event Rental Income	\$ 1,607,251	\$ 1,687,510	\$ 1,958,105
	Tenant Rental Income	\$ 387,022	\$ 400,146	\$ 403,910
	Investment Income / (Loss)	\$ (1,229)	\$ 42,220	\$ 122,072
	Miscellaneous	\$ 14,822	\$ 20,024	\$ -
	Subtotal Earned	\$ 2,007,866	\$ 2,149,900	\$ 2,484,087
	Contributed Income			
	Individual and Institutional	\$ 497,224	\$ 570,027	\$ 299,657
	Government	\$ 24,000	\$ -	\$ 41,400
	Special Events (net)	\$ 73,562	\$ 111,510	\$ 127,497
	Subtotal Contributed	\$ 594,786	\$ 681,537	\$ 468,554
	<b>TOTAL INCOME</b>	<b>\$ 2,602,652</b>	<b>\$ 2,831,437</b>	<b>\$ 2,952,641</b>
<b>EXPENSES</b>				
	Artistic Programs	\$ 90,586	\$ 194,284	\$ 45,347
	Personnel	\$ 1,364,399	\$ 1,562,187	\$ 1,864,182
	Administrative	\$ 591,890	\$ 667,199	\$ 755,239
	Occupancy	\$ 475,862	\$ 401,860	\$ 427,633
	Miscellaneous	\$ 40,500	\$ 12,231	\$ 10,636
	Subtotal Expenses	\$ 2,563,237	\$ 2,837,761	\$ 3,103,037
	<b>OPERATING SURPLUS / (LOSS)</b>	<b>\$ 39,415</b>	<b>\$ (6,324)</b>	<b>\$ (150,396)</b>
	Depreciation	\$ 207,184	\$ 202,449	\$ 184,159
	<b>CHANGE IN UNRESTRICTED NET ASSETS</b>	<b>\$ (167,769)</b>	<b>\$ (208,773)</b>	<b>\$ (334,555)</b>
<b>Source: IRS Form 990</b>				

## Boston Center for the Arts: Statements of Financial Position 2016 – 2018

<b>ASSETS</b>		<b>2016</b>	<b>2017</b>	<b>2018</b>
	Cash and temporary cash investments	\$ 701,834	\$ 597,822	\$ 596,368
	Pledges and grants receivable, net	\$ 256,120	\$ 125,310	\$ 15,750
	Accounts receivable, net	\$ 5,318	\$ 15,496	\$ 41,487
	Prepaid and deferred expenses	\$ 15,740	\$ 78,593	\$ 55,743
	<b>Current Assets</b>	\$ 979,012	\$ 817,221	\$ 709,348
	Land, buildings, and equipment, less accumulated depreciation	\$ 2,347,055	\$ 2,224,234	\$ 2,115,195
	Investments	\$ 1,364,572	\$ 1,506,738	\$ 1,422,623
	<b>TOTAL ASSETS</b>	\$ 4,690,639	\$ 4,548,193	\$ 4,247,166
	<b>LIABILITIES</b>			
	Accounts payable	\$ 159,670	\$ 159,898	\$ 157,804
	Deferred revenue	\$ 184,570	\$ 216,202	\$ 236,835
	Other liabilities	\$ 59,581	\$ 44,023	\$ 38,840
	<b>TOTAL LIABILITIES</b>	\$ 403,821	\$ 420,123	\$ 433,479
	<b>NET ASSETS</b>			
	Unrestricted net assets	\$ 3,587,813	\$ 3,458,169	\$ 3,327,312
	Temporarily restricted net assets	\$ 605,705	\$ 576,601	\$ 393,075
	Permanently restricted net assets	\$ 93,300	\$ 93,300	\$ 93,300
	<b>TOTAL NET ASSETS</b>	\$ 4,286,818	\$ 4,128,070	\$ 3,813,687
	<b>TOTAL LIABILITIES AND NET ASSETS</b>	\$ 4,690,639	\$ 4,548,193	\$ 4,247,166
	<b>Source: Form 990</b>			

## Yerba Buena Center for the Arts: Statements of Activity 2016 – 2018

		<b>2016</b>	<b>2017</b>	<b>2018</b>
<b>INCOME</b>				
	Earned Income			
	Ticket Sales and Box Office Service Charges	\$ 415,781	\$ 530,769	\$ 288,718
	Subsidized Community Programs	\$ 1,006,387	\$ 1,123,485	\$ 934,940
	Artistic and Event Rental Income	\$ 2,194,871	\$ 2,016,234	\$ 2,407,049
	Investment Income / (Loss)	\$ 124,393	\$ 176,902	\$ 750,130
	Naming Revenue	\$ 1,000,000	\$ 1,000,000	\$ -
	Miscellaneous	\$ 198,796	\$ 220,317	\$ 205,838
	Subtotal Earned	\$ 4,940,228	\$ 5,067,707	\$ 4,586,675
	Contributed Income			
	Individual and Institutional	\$ 2,749,728	\$ 4,188,228	\$ 1,404,050
	Government	\$ 3,330,000	\$ 3,330,000	\$ 3,330,000
	Special Events (net)	\$ 3,624,718	\$ 3,165,556	\$ 3,531,520
	Subtotal Contributed	\$ 9,704,446	\$ 10,683,784	\$ 8,265,570
	<b>TOTAL INCOME</b>	<b>\$ 14,644,674</b>	<b>\$ 15,751,491</b>	<b>\$ 12,852,245</b>
<b>EXPENSES</b>				
	Artistic Programs	\$ 2,413,583	\$ 2,643,874	\$ 2,448,306
	Personnel	\$ 8,705,670	\$ 9,136,170	\$ 9,174,736
	Administrative	\$ 1,342,387	\$ 1,495,350	\$ 1,100,180
	Occupancy	\$ 1,415,586	\$ 1,563,516	\$ 1,417,352
	Miscellaneous	\$ 1,556	\$ -	\$ 31,966
	Subtotal Expenses	\$ 13,878,782	\$ 14,838,910	\$ 14,172,540
	<b>OPERATING SURPLUS / (LOSS)</b>	<b>\$ 765,892</b>	<b>\$ 912,581</b>	<b>\$ (1,320,295)</b>
	Depreciation	\$ 227,030	\$ 221,569	\$ 238,024
	<b>CHANGE IN UNRESTRICTED NET ASSETS</b>	<b>\$ 538,862</b>	<b>\$ 691,012</b>	<b>\$ (1,558,319)</b>
	<b>Source: IRS Form 990</b>			



## Yerba Buena Center for the Arts: Statements of Financial Position 2016 – 2018

<b>ASSETS</b>		<b>2016</b>	<b>2017</b>	<b>2018</b>
	Cash and temporary cash investments	\$ 11,391,457	\$ 9,703,242	\$ 8,378,900
	Pledges and grants receivable, net	\$ 657,605	\$ 1,794,286	\$ 1,086,895
	Accounts receivable, net	\$ 22,173	\$ 92,698	\$ 16,613
	Prepaid and deferred expenses	\$ 310,361	\$ 247,676	\$ 277,719
	<b>Current Assets</b>	<b>\$ 12,381,596</b>	<b>\$ 11,837,902</b>	<b>\$ 9,760,127</b>
	Land, buildings, and equipment, less accumulated depreciation	\$ 788,254	\$ 838,558	\$ 734,603
	Investments	\$ 6,645,922	\$ 7,400,076	\$ 7,931,955
	Other assets	\$ 52,063	\$ 16,678	\$ 19,503
	<b>TOTAL ASSETS</b>	<b>\$ 19,867,835</b>	<b>\$ 20,093,214</b>	<b>\$ 18,446,188</b>
<b>LIABILITIES</b>				
	Accounts payable	\$ 6,130,333	\$ 5,031,264	\$ 4,782,344
	Deferred revenue	\$ -	\$ -	\$ -
	Other liabilities	\$ 191,982	\$ 416,042	\$ 588,678
	<b>TOTAL LIABILITIES</b>	<b>\$ 6,322,315</b>	<b>\$ 5,447,306</b>	<b>\$ 5,371,022</b>
<b>NET ASSETS</b>				
	Unrestricted net assets	\$ 8,125,607	\$ 8,186,748	\$ 7,133,312
	Temporarily restricted net assets	\$ 3,505,448	\$ 4,544,695	\$ 4,027,389
	Permanently restricted net assets	\$ 1,914,465	\$ 1,914,465	\$ 1,914,465
	<b>TOTAL NET ASSETS</b>	<b>\$ 13,545,520</b>	<b>\$ 14,645,908</b>	<b>\$ 13,075,166</b>
	<b>TOTAL LIABILITIES AND NET ASSETS</b>	<b>\$ 19,867,835</b>	<b>\$ 20,093,214</b>	<b>\$ 18,446,188</b>
<b>Source: Form 990</b>				