

PUBLIC POLICY

NOW, EVEN MORE QUESTIONS

IN THE WEEKS following the Sept. 11 terrorist attack on the World Trade Center, the New York theater world quickly marshaled its resources. Like many other industries that suffered from the economic fallout of the attack, it held out hope for new government assistance. But beyond mere exhortations, what could theater realistically expect from public officials? More to the point, what should theater leaders ask for in this shifting and uncertain policy landscape, and how should they ask for it?

It is all too clear that nonprofit theater companies can expect a drop in public support in the immediate future, given the number of constituencies pressing for disaster-related aid and the anticipated \$4 billion city-budget deficit for fiscal 2002. But even before Sept. 11, theater's public policy needs were numerous. Despite some promising developments in the past decade, industry leaders agree that more can be done by city, state and federal authorities—and by theater's own advocates.

Theater companies are not alone in feeling overlooked by public agencies, particularly by city government. In the words of one recently published report, "Despite its standing as the cultural capital of the world, New York City lacks a comprehensive and comprehensible cul-

tural policy."¹ Codified or not, the government does implicitly pursue a cultural policy. As Virginia Louloudes of A.R.T./New York pointed out, "If you think you don't have a policy, look at your budget. Your budget clearly indicates a philosophy, because you allocate resources based on choices."

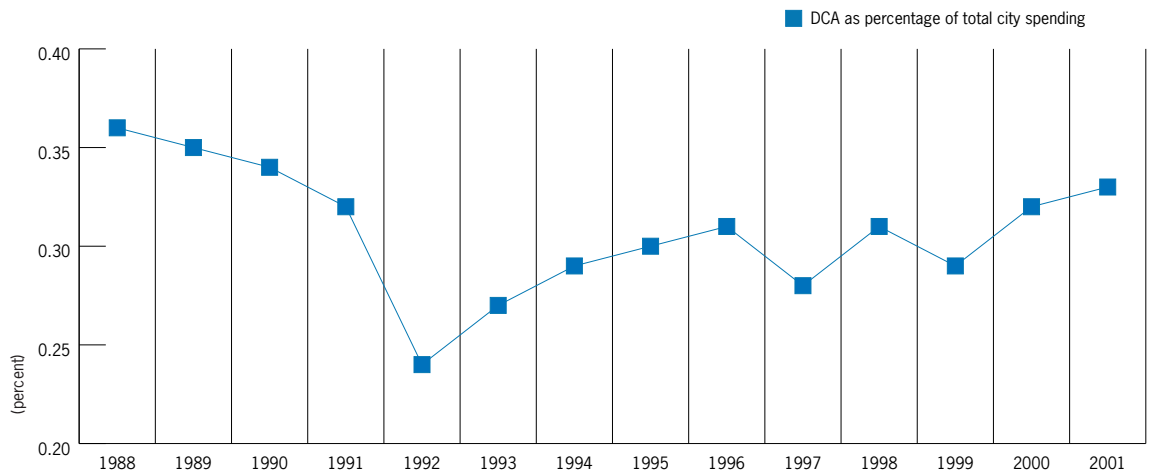
TROUBLE AHEAD FOR CITY FUNDING

Funding by New York City's Department of Cultural Affairs, the main source of local public support for the arts, has increased almost two-thirds since 1988 to \$134 million, surpassing inflation by more than 10 percent. The funds slashed under Mayor David Dinkins in the late 1980s were more than recovered during Rudolph Giuliani's eight years in office.

But this obscures the fact that the city's budget, spurred by the rapidly expanded late-'90s tax base, grew even faster, leading to an actual decline in the cultural affairs budget as a percentage of city spending. With a large post-Sept. 11 DCA budget cut expected on top of an already-projected 7 percent cut for fiscal years 2003 through 2005, the DCA budget is not expected to reach \$134 million again until at least 2006.² And the vast majority of DCA city funding goes to just 35 organizations in the Cultural Institutions Group (CIG) category, only three of which are theater organizations.

A SHRINKING PIECE OF THE PIE

DEPARTMENT OF CULTURAL AFFAIRS BUDGET, 1988-2000



Source: New York Foundation for the Arts

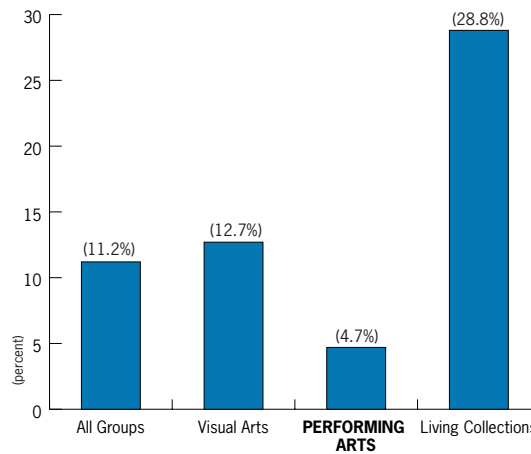
The state and federal funding pictures are no better. Since 1991, New York State Council on the Arts funding to New York City arts groups has declined slightly, while National Endowment for the Arts funding has plummeted a full 60 percent. As a result, the average New York City nonprofit arts group in 1998 received little more than one-third as much of its budget from the government—11.2 percent—than it had in 1982 (28.9 percent).³ And theaters and other performing arts organizations receive a significantly smaller percentage of their budgets from the government (4.7 percent) than do their peers.⁴

As a popular art form, theater benefits more from ticket income than, say, dance or opera. A relatively low proportion of public funding can be seen in a positive light in one respect: It protects the industry from the political vicissitudes that often cause levels of support to fluctuate unpredictably. Debates about the government's role in the arts have raged for decades, and like other art forms, the theater industry is in an awkward position when it comes to seeking aid, *New York Times* theater critic Bruce Weber said. "Artists themselves are generally in the business of being outsiders. And at the same time that they are being observant and critical of this society—and this government—they are perennially asking to be included."

On the other hand, in a city (and a national culture) sometimes perceived as bottom-line oriented, theater's economic power is surprisingly underappreciated. Broadway alone generates nearly \$3 billion for New York City's economy, more than ten times the impact of the Yankees⁵ (see chart on p. 38); off-Broadway numbers are less comprehensive, but the economic impact of 118 New York nonprofit theaters—less than one-third the city's nonprofit total—alone exceeds \$300 million.⁶ The theater is inextricably linked to the city's \$25 billion tourism industry: More than half of Broadway theatergoers are tourists who stay at local hotels and dine at local restaurants⁷—unlike visiting sports fans, who

TOUGH LOVE FROM GOVERNMENT

GOVERNMENT INCOME AS PERCENTAGE OF TOTAL INCOME, NYC NONPROFIT ARTS GROUPS (1999 DATA, BY DISCIPLINE)



Source: Alliance for the Arts

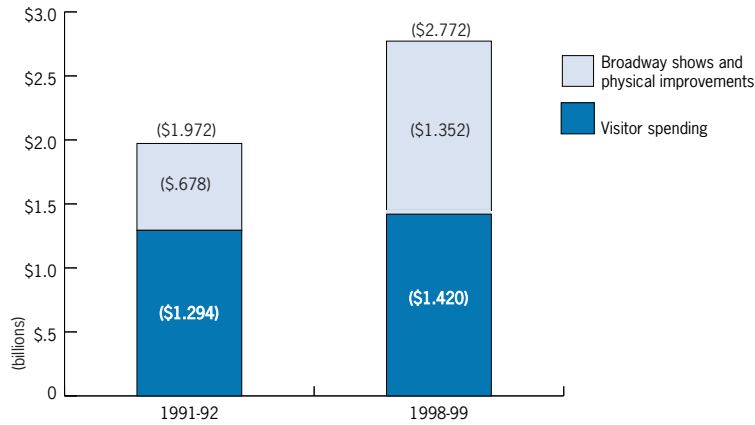
typically come to the city solely for a game and then leave. In describing midtown's desolation during the days after Sept. 11, Charles Bagli of *The New York Times* observed, "All of a sudden, it really brought home to me that the theater and cultural institutions were crucial to the lifeblood of the city in a way that baseball stadiums are not."

There exist other indicators of the theater's contribution to the city. Nearly half of New Yorkers discuss plays "very or fairly often,"⁸ and 8 percent say that they actively participate in theater or dramatic performances.⁹ Stronger government support would break down the barriers to participation, such as high ticket prices or difficulty reaching theaters, that three out of five New Yorkers say impede their ability to experience and enjoy the arts. It might help children in low-income families—who are 60 percent less likely to attend the theater than their high-income counterparts—gain equal access to performances. The link between wealth and attendance is stronger for theater than for musical performances or museum visits.¹⁰

Public money, especially at the state and federal level, is crucial to theater companies for reasons that go beyond direct financial

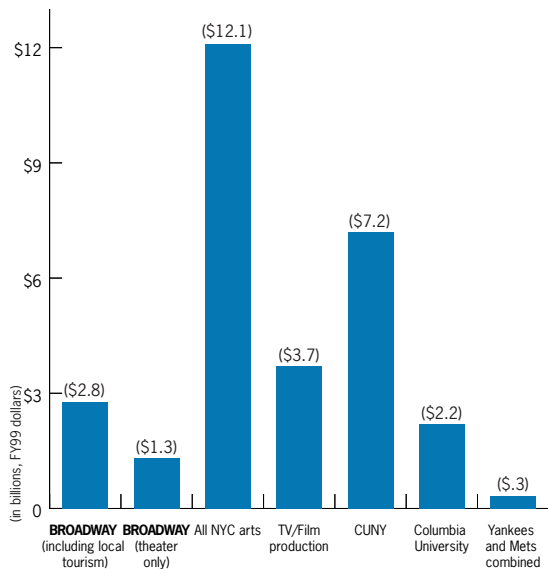
A MULTI-BILLION DOLLAR INDUSTRY

BROADWAY'S ECONOMIC IMPACT



Source: League of American Theatres and Producers

OTHER NEW YORK INDUSTRIES & THEIR ECONOMIC IMPACT



Sources: Alliance for the Arts, Columbia University, City Comptroller's Office, City University of New York

impact. It offers a kind of *Good Housekeeping* seal of approval that can legitimize a project or company in private funders' eyes. "The multipliers [for public support] are extraordinary," said city planner Bruce Rosen. "Wall Street on a good day never gives a return like that."

If public arts support more generally doesn't remain at a healthy level, a 1997 McKinsey & Co. report warned, "large parts of the [arts] industry will grind to a halt, the health of what is left will be seriously compromised, and the investment opportunity will evaporate. Without fresh input and without constant outreach to new publics and new communities, the [cultural] engine will grind to a halt within a generation."

NO UNIFIED VOICE

The theater industry lacks a single leading representative to press its case to officials, trade groups and the general public. The film industry has such a person: Jack Valenti, the head of the Motion Picture Association of America, has long wielded significant political clout. "How do we begin, for the first time, to really create a unified voice for this industry, so it can speak with a focused, direct and aggressive voice to benefit everybody?" asked Robert Marx of the Samuels Foundation.

It may not be feasible, others argue, to cram every New York theater beneath a single lobbying umbrella. Broadway's commercial behemoths have different needs than do fringe nonprofits; producers' priorities differ from those of unions; traditional theater houses court different audiences than cross-genre productions such as "Stomp" or Blue Man Group. An aggressive campaign for more capital funding might push artists' needs off the table. "The notion that [Broadway] is part of, or should be part of, one uniform theater policy, I think is crazy," said Fran Reiter, former deputy mayor for economic development under Mayor Rudolph Giuliani and former executive director of the Joseph Papp Public Theater.

The uncertainty about how to proceed and what to expect from city government after Sept.

11 is only amplified by the election of Michael Bloomberg as mayor and a City Council that, owing to term limits, has 37 (out of 51) newly elected members. Theater professionals can read one remark by Bloomberg—“I like theater, dining and chasing women,” he said to *New York Times* columnist Maureen Dowd last summer—with optimism, revulsion or both. But as a political neophyte, Bloomberg is a blank slate when it comes to cultural policy.

Bloomberg replaces a mayor who antagonized many arts groups and artists. Giuliani convened a “decency panel” in early 2001 to review controversial artworks, having already threatened, loudly and publicly, to withhold city funds from the Brooklyn Museum of Art after its “Sensation” exhibit of contemporary British art in 1999.

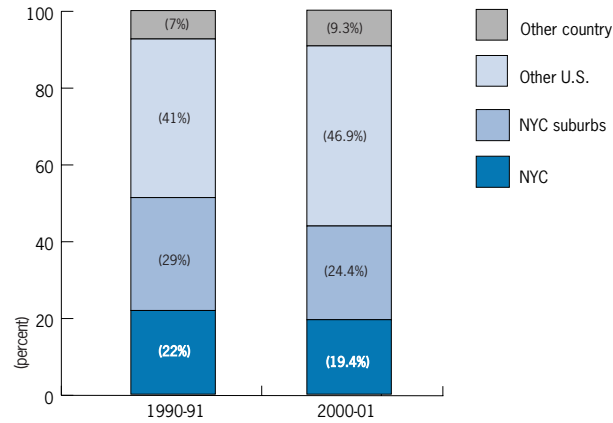
Yet Giuliani also presided over some policy changes that eased the way for arts groups. In 1993, he placed the arts and cultural budget under the purview of the deputy mayor for economic development, a shift that sent a strong signal about the city’s recognition of the link between culture and the city’s future. Since 1993, the proportion of the New York City budget allocated to the DCA has increased by nearly 20 percent.¹¹

The Giuliani administration was particularly enamored when it came to capital projects. In 1997, theaters and museums that did not reside in city-owned buildings could for the first time receive funding from the city for renovations and new facilities. Among the first recipients were A.R.T./NY and the Roundabout Theatre Company. “Once we learned that there was the funding available, we were able to make a case for it, because we were something that the city and state believed in,” said Roundabout’s Julia Levy. “We were able to use that money to leverage private dollars. The city money became critical.”

When Giuliani took office, the DCA gave away \$62 million annually for capital construction, money that leveraged about \$120 million in private support. By fiscal year 2002, that annual capital support has ballooned to

CULTURAL TOURISM

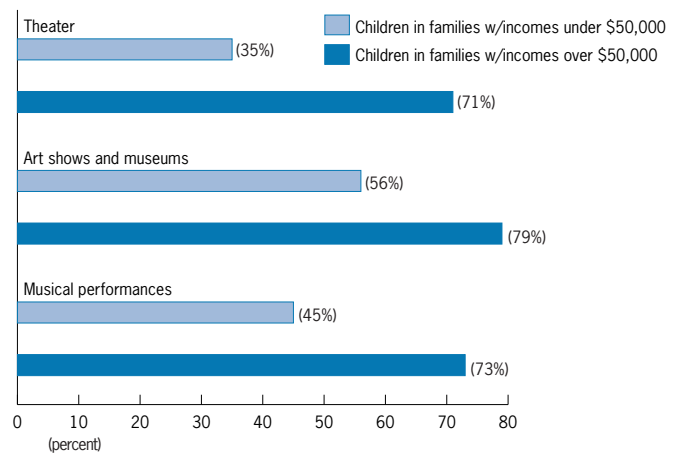
GEOGRAPHIC BREAKDOWN, BROADWAY AUDIENCE



Source: *League of American Theatres and Producers*

HAVES AND HAVE-NOTS

IMPACT OF INCOME ON CHILDREN’S LIKELIHOOD OF ARTS ATTENDANCE (IN RESPONSE TO THE QUESTION, “IN THE PREVIOUS 12 MONTHS, HAVE YOU ATTENDED. . .”)



Source: *Fordham Institute for Innovation in Social Policy*

New York City's
smallest arts
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saw public
funding decline
by an average
of 22.6 percent
in the late 1990s.

about \$660 million in city funds, which has leveraged a further \$1.5 billion in private support.¹² Such a funding mix is increasingly common in construction projects and in other large-scale initiatives undertaken by theaters. Susan Chin, who oversees capital projects at the DCA, said, “As much as we hate to hear the ‘three Ps’ of public/private partnership, they’re going to be really critical to the next administration.”

The prospects for city cultural funding after Sept. 11 are uncertain, to say the least. City officials have announced that all non-uniformed agencies can expect a 15 percent cut. Some argue that theater can expect support only insofar as it can be demonstrably linked to tourism, and thus to tax revenues. “As it pertains to major institutions that can be pointed to as great attractors of visitors to the city, and the dollars they generate, there’s going to be an effort to protect them,” said Reiter, who predicts a falloff of more than 15 percent. “The not-for-profit theater companies may be looking at some difficult times.”

BEHEMOTHS DOMINATE CITY FUNDING

Even when the budget is stable, cultural funding debates in New York are contentious, in part because of the overwhelming priority the city gives to the 35 members of the Cultural Institutions Group—large, well-established cultural organizations, including the Metropolitan Museum of Art and the Bronx Zoo, that operate on city-owned property (the Police Museum has been added to the group since Sept. 11). In fiscal year 2001, more than four out of five DCA dollars went to the CIGs; the balance was split among line-item grants and challenge grants for 525 Program Groups, which represent a broader mix of museums, theaters, dance companies and the like.

Though theater is the single most represented art form among DCA grantees—about one-fourth of the funded organizations are in the “theater” category—the total funding

those groups receive is disproportionately lower, because only three (9 percent) of the CIGs are theaters.¹³

Of A.R.T./New York’s 360 nonprofit member theaters, only 98 receive any sort of city funding. Certainly, a larger group of theaters could share in the available city funds if the share granted to the CIGs was diminished. According to Alan Eisenberg, president of Actors’ Equity, city funds need not “just go to the Metropolitan Museum of Art or Lincoln Center or the Roundabout. For the smaller theaters, the \$5,000 or \$10,000 grant would mean so much more.”

But political roadblocks hamper any change in the status quo: The CIGs boast boards of directors filled with powerful New Yorkers. There may be manpower obstacles to overcome as well. The DCA’s staff has shrunk by nearly half since 1988,¹⁴ taxing the department’s ability to process and evaluate the needs of a broader spectrum of arts groups.

Small theater companies remain most vulnerable to declines in public support. The smallest New York City arts organizations (those with budgets under \$100,000) are more than three times as dependent on government funding as the largest (those with budgets over \$10 million).¹⁵ Unfortunately for the smaller groups, public funding was the only income source that declined across the board in the late 1990s, even though a flush economy brought more money into government coffers than ever before. New York City’s smallest arts organizations saw public funding decline by an average of 22.6 percent.

The picture for state funding is not quite as bleak as for local funding. “The general pattern for states across the country seems to be not actual cuts, but an across-the-board withholding of appropriations that would amount to about 4 percent,” said Marian Godfrey, director of the culture program at The Pew Charitable Trusts. Still, the impact is bound to be worse in New York State, whose \$84.3 billion budget faces a \$1.6 billion hit from the attacks alone.

Most arts groups have already weaned themselves from dependence on federal funding from the National Endowment for the Arts, whose \$104 million budget is smaller than even that of the city's Department of Cultural Affairs. Public support has increasingly shifted to the state and local levels, said Kevin McCarthy, a senior social scientist for RAND. Only about 10 percent of public funding for New York City nonprofit arts groups comes from the federal government.

INFORMATION IS POWER

Theater's public-policy profile could be raised, many experts agree, if there were better research available about the industry. "There's a need for more data" so that industry advocates can get beyond "the [purely] economic arguments, which are basically the only thing the policymakers have been listening to," said Godfrey. "We need the attitudinal data about what the demand really is, why people care about the arts, in order to help move the policymakers from being focused only on economic development to being focused more broadly on cultural development."

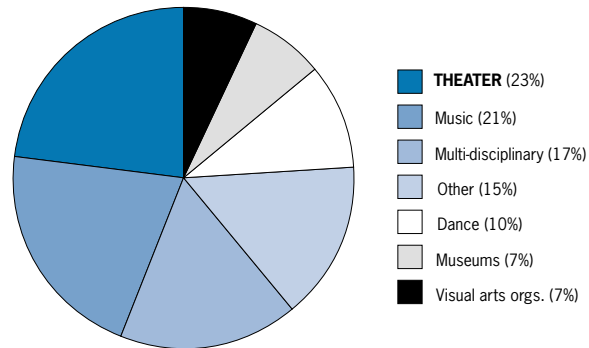
"We have virtually no information on programming," McCarthy said. "We know virtually nothing about artistic careers. We're at a primitive stage in research on the arts."

Along those lines, Jed Bernstein, president of the League of American Theatres and Producers, would like to see "the definitive study that proves that arts education has a direct positive influence on students' functioning in all other areas."

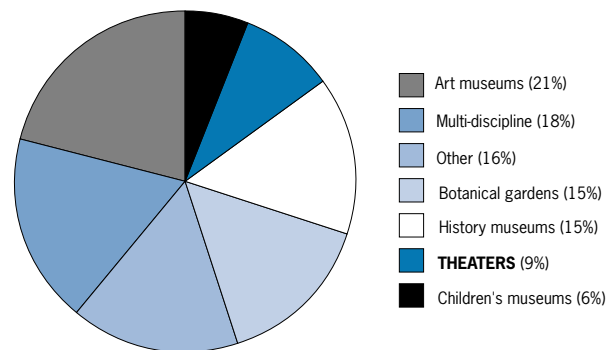
But even reams of research aren't very likely to boost public-policy interest in the arts back to the lofty levels attained during the administration of New York Governor Nelson Rockefeller (1959-1973), during which the pioneering New York State Council on the Arts (NYSCA), an eventual model for the National Endowment of the Arts, was established. The initiatives of Rockefeller, whom Robert Marx described as a "Sun King" for the arts, were responsible for the huge expan-

WHERE CITY MONEY GOES

DEPT. OF CULTURAL AFFAIRS FUNDING RECIPIENTS, BY DISCIPLINE (2000 DATA)



CULTURAL INSTITUTIONS GROUP, BY DISCIPLINE (2000 DATA)



Source: New York Foundation for the Arts

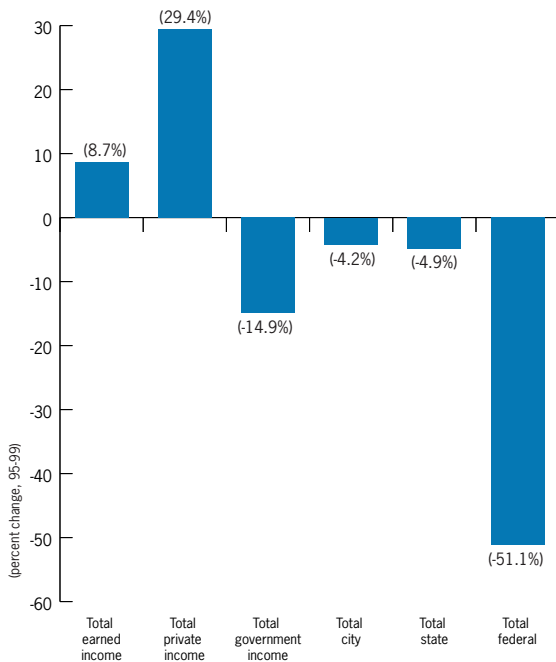
sion in off-Broadway and off-off-Broadway theater programs in the late 1960s and '70s. "Twenty-five years ago, the New York Shakespeare Festival was getting \$700,000 [from NYSCA]. How much does it get now? \$95,000," Marx said. "This was real government money pouring into not-for-profit and off- and off-off-Broadway theaters." No one expects those days to return soon.

POLICY OPTIONS

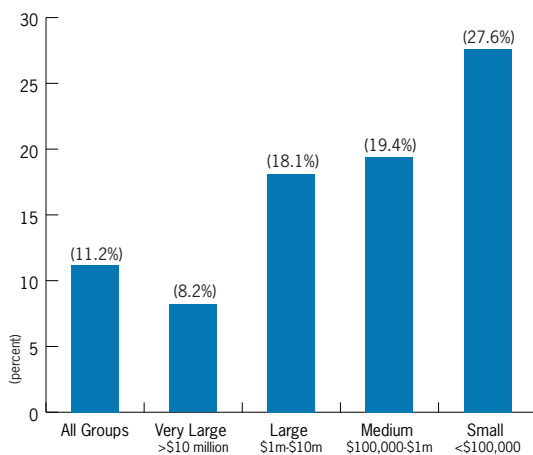
To keep public support for theater from eroding even further, the industry will have to make a case to lawmakers and New York City officials with strong new policy recommendations. Some of the most attractive

A DECLINE THAT HURTS SMALL GROUPS MOST

CHANGE IN GOVERNMENT AND PRIVATE SUPPORT,
NYC PERFORMING ARTS GROUPS (1999 DATA)



GOVERNMENT INCOME AS PERCENTAGE OF TOTAL INCOME,
NYC NONPROFIT GROUPS (1999 DATA, BY BUDGET SIZE)



Source: Alliance for the Arts

ideas discussed by theater experts include:

- Creating a comprehensive citywide cultural policy; increasing DCA funding and staffing; clarifying grantmaking criteria; and improving communication about the arts to low-income residents, senior citizens and other underserved populations.¹⁶

- Increasing collaboration between government and the private sector. The Arts Stabilization Initiative, undertaken by the Lila Wallace Reader's Digest Fund between 1990 and 1999 and funded by city and federal government, has helped strengthen small- to medium-sized New York arts organizations through grants, short-term loans and technical assistance. The initiative's 12 grantees saw their operating budgets increase by one-third and earned revenue increase by almost two-thirds in the last decade.¹⁷

- Re-emphasizing the link between citywide tourism and theater. Numerous cities have tourism- or leisure-related taxes that benefit cultural groups. San Francisco's has raised \$145 million for culture in the last 40 years, and a lottery tax in London has raised nearly \$1.5 billion in the seven years since its inception.¹⁸ The city of New York has a \$2-a-hotel-room surcharge that takes in \$40 million a year. Could the money be used to aid the very cultural jewels that help fill the hotel rooms?

- Restoring arts education to the city's public schools, which suffered when specialists were phased out in the 1970s. Under Giuliani, the city committed \$75 million to the Board of Education's ProjectARTS, which aims to restore arts educators to the school districts. But this funding was slashed amid the \$400 million in budget cuts the Board of Education has suffered since August.

- Shifting the funding emphasis toward the creators of theater. This artists-first attitude prevailed at the New York State Council on the Arts a generation ago, said Marx, who had been NYSCA's theater program director from 1976 to 1983. "We used to call it the 'food chain.' The idea was that you don't start

with the audience: that the best way to create art for the public was to first serve the artists who make it,” he said.

- Increasing public participation in the arts—which in practice could suggest a funding emphasis *counter* to that which Marx favors. More public support for audience-development programs such as High 5 Tickets to the Arts, which in 2001 sold 10,000 tickets to teens at greatly reduced prices, could help achieve this aim. “Perhaps we really should think of the audience, and that if we don’t have that audience, we are just an echo, and of no consequence whatsoever,” said Ray Ledara of the Art Group theater company.

- Incorporating performance space, housing for artists and other cultural development into the post–Sept. 11 downtown rebuilding effort (for more, see Real Estate section).

Even with government budget cuts on the way, mayors or governors can throw their weight behind theater in important, non-financial ways. Weber of *The Times* is among many who think politicians are not doing enough to promote the theater, especially in the outer boroughs. “The message that New York theater is not just Broadway doesn’t get out,” he said. “I’d like to see the mayor and city council members going not just to the Metropolitan Opera or

Broadway, but to the Atlantic Theater Company or to that tiny theater on Arthur Avenue in the Bronx, or out to Brooklyn or the Soho Rep, as a vote of confidence.”

Fran Reiter believes that if politicians put theater on their agendas, audiences will follow. “Get out there and experience your own cities,” she urged them. “Who knows, it may get you out of having to go to another rubber-chicken dinner.” ■

¹“Culture Counts: Strategies for a More Vibrant Cultural Life for New York City,” New York Foundation for the Arts, 2001.

²NYC Independent Budget Office data.

³Ibid.

⁴“Who Pays for the Arts?” Alliance for the Arts, 2001.

⁵“Broadway’s Economic Contribution to New York City 1999,” League of American Theatres and Producers, 2000; New York City Office of the Comptroller.

⁶“Economic Impact Study of New York City’s Not-For-Profit Theatres,” Alliance of Resident Theatres/New York, 2000.

⁷League, “Who Goes to Broadway? The Demographics of the Audience, 2000-01 Season,” 2002.

⁸Fordham Institute for Innovation in Social Policy data, from “Culture Counts. . .,” NYFA, 2001.

⁹Ibid.

¹⁰Ibid.

¹¹New York City Independent Budget Office.

¹²New York City Department of Cultural Affairs FY 2002 data.

¹³“Culture Counts. . .,” NYFA, 2001.

¹⁴Ibid.

¹⁵“Who Pays for the Arts?” Alliance for the Arts, 2001.

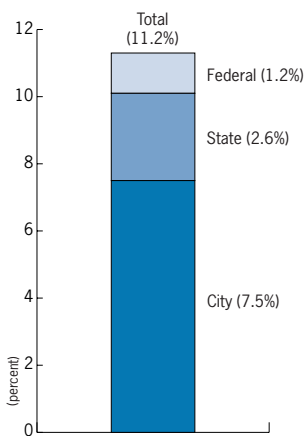
¹⁶“Culture Counts. . .,” NYFA, 2001.

¹⁷Ibid.

¹⁸Ibid.

CRUMBS FROM D.C., ALBANY

GOVERNMENT INCOME AS A PERCENTAGE OF TOTAL INCOME, NYC NONPROFIT ARTS GROUPS (1999 DATA)



Source: Alliance for the Arts

PICKING UP THE PIECES

THE THEATER INDUSTRY suffered serious repercussions from the terrorist attack of Sept. 11. Broadway grosses plunged 65 percent the week of the attack, down nearly \$7 million from the same week a year prior, and four shows closed. Nonprofit theater was hit hard, too. One hundred and one nonprofit theaters surveyed by A.R.T./New York suffered \$4.7 million in direct losses and \$16.3 million in projected 2002 income losses.¹ Worst off were the smallest theaters—those with budgets under \$100,000 anticipated losses totaling 39 percent of their annual budgets—and the 10 theaters inside the sub-Canal Street “frozen zone,” one of which had its offices inside Five World Trade Center.

The broad spectrum of disaster-related problems—the likely plunge in governmental, corporate and foundation support; the curtailment of public school theater trips for budgetary and security reasons; the erosion of the service jobs that artists rely on for subsistence; and the public’s fear of anthrax and other dangers—threatens the entire theater ecosystem in New York.

The industry has explored an array of public and private initiatives in its recovery effort. To reduce costs, producers received tem-

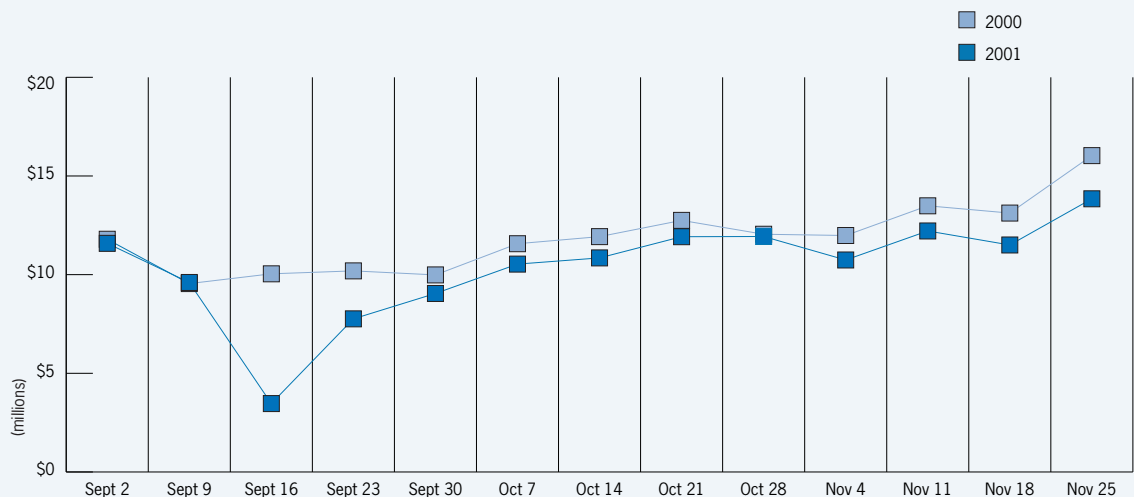
porary concessions from their partners, including a 25 percent wage reduction from unions. “Royalty-holders gave up royalties, theater owners gave up rent, every constituent group gave something back,” said Jed Bernstein, president of the League of American Theatres and Producers.

Rudolph Giuliani helped too, asking New Yorkers to “see a show” the week of the attack—a time when many New Yorkers appeared willing to do whatever the mayor asked of them. The League successfully spun this casual remark into a clarion call, incorporating the quote into a broad public-relations campaign, “I Love New York Theater.” Within two weeks of the attack, Broadway ticket sales had rebounded remarkably, to within 10 percent of normal.

But this rebound was helped along to a significant degree by deep discounting of ticket prices, the League’s promotional blitz (for which the State of New York kicked in \$1 million) and voluminous press coverage. (*The New York Times*, for example, markedly stepped up its theater-industry reporting in the weeks following the attacks.) And there were indications that the recovery, like the aforementioned efforts, might be temporary; producers feared that ticket sales would slump in the early months of 2002. Forty-two percent of

BEFORE AND AFTER SEPT. 11

WEEKLY BROADWAY GROSSES



Source: League of American Theatres and Producers

INSIGHTS FROM THE CONFERENCE

“[In the nonprofit community], it’s as if politics is beneath them! And the fact is—whether it’s Rudy Giuliani running on crime, whether it’s Ed Koch running on housing—politicians are going to pick issues that resonate with large parts of the public, that push buttons. And frankly, museums and theater ain’t it.” - *Fran Reiter, former deputy mayor for economic development under Rudolph Giuliani*

post–Sept. 11 Broadway ticket buyers said the attack influenced their decision to attend a play, indicating that their motive may have been post-disaster sympathy.² In addition, a far higher percentage of theatergoers than usual were walk-ups; fewer were buying advance tickets.

The Theatre Development Fund (TDF) proposed some long-term solutions. With the support of Senators Charles Schumer and Robert Torricelli and other policymakers, TDF chairman John Breglio plans to introduce federal tax legislation that would give incentives to financial backers of theatrical productions. The initiative would be worth roughly 10 percent of an investor’s stake in a given show; it would go into effect only for money-losing productions, and it would run through the end of 2003 only. The tax credit is “a pittance when compared to the billions given outright by the federal government to the airline industry,” Breglio said. “But I believe it would be an attractive incentive to encourage investment over the next year or two when we may face a serious shortage of potential funding for new productions.”

This proposal was part of a broader TDF post–Sept. 11 strategy, other aspects of which include:

- Expanding TDF’s currently existing ticket-subsidy program, designed to fill unsold seats at struggling productions;
- Producing one play each year in which talent and goods would be provided at-cost, with the proceeds going to a new Theater Relief Fund;
- Using the Relief Fund to aid slumping productions during unexpected future crises or predictable business-cycle downturns.

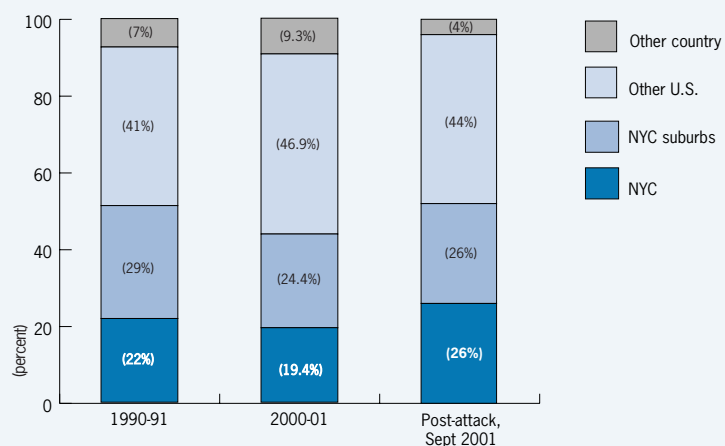
Off-Broadway and off-off Broadway theaters lacked the resources to mount a large-scale public relations campaign last fall. But to get arts back on the city’s radar screen, the Alliance for the Arts began a major post–Sept. 11 marketing effort called “The Arts Rebuild New York,” with the goal of raising a million dollars for research, promotion and briefing of elected officials on nonprofit needs.

Directly after Sept. 11, “I had fears that had very little to do with ticket sales and a lot more to do with the ripple effects,” recalled A.R.T./New York’s Virginia Loulouides. A.R.T./New York hosted a meeting Sept. 20 at which the chill likely to hit funders was a major concern. (A report developed for the New York City Office of the Comptroller projected a 30 percent drop in individual contributions to nonprofit theaters over the next nine months.³) A.R.T./New York provided more than a quarter million dollars in grants and loans to its members.

The industry has explored an array of public and private initiatives in its recovery effort.

LOCALS FILL THE GAP

CHANGE IN COMPOSITION OF THEATERGOERS AFTER 9/11



Source: *League of American Theatres and Producers*

In November, A.R.T./New York proposed creating a cash reserve fund for small and mid-sized theaters as well as a matching campaign funded by a major foundation or by city, state and federal government. A.R.T./New York also called on the city to add affordable facilities for nonprofits to Lower Manhattan redevelopment plans, and for the National Endowment of the Arts to increase its funding allocation toward New York State arts groups (currently, no single state may receive more than 15 percent of the NEA's total funding).⁴

In October, off-Broadway producer Scott Morfee started a group called downtownNYC to act as a marketing-oriented umbrella organization for both commercial and nonprofit off-Broadway companies. A.R.T./New York represents only nonprofit theater companies, Morfee said; downtownNYC would give the oft-ignored off-Broadway commercial theaters an advocacy voice as well.

Beyond TDF's proposal for federal emergency relief, Bernstein said in October that the League has been trying to plug into existing tax initiatives; he was less inclined to believe

that the TDF's proposal will bear fruit. "If there's going to be capital gains tax relief, we'd better make sure it applies to theatrical investment," he said. "We've been advised that there will be no *specific* industry tax relief."

Though no long-term tax initiatives have yet been passed, Broadway received specific financial relief nonetheless in mid-December, when the Giuliani administration announced it would buy 50,000 theater tickets for \$2.5 million to help Broadway shows during the two subsequent months. No off-Broadway tickets were purchased, according to the mayor's office, and as of the new year, no city-supported off-Broadway stimulus packages had been announced. ■

¹ "New York City's Not-For-Profit Theatres in the Post September 11th Era: Challenges and Opportunities," Alliance of Resident Theatres, New York, 2001.

² "The Broadway Industry After Sept. 11, Changes in Composition of the Audience," presentation by the League of American Theatres and Producers, 2001.

³ "New York City's Not-For-Profit Theatres in the Post September 11th Era: Challenges and Opportunities," Alliance of Resident Theatres, New York, 2001.

⁴ Ibid.