

**THEATER SUBDISTRICT COUNCIL LOCAL DEVELOPMENT
CORPORATION**

MINUTES OF THE MEETING OF DIRECTORS

This meeting of the Directors of the Theater Subdistrict Council Local Development Corporation ("Corporation") was held at 9:00 AM on March 10, 2011, at 31 Chambers Street, New York, NY, 10007.

The following Directors were present:

Kate Levin, Alternate for Mayor Michael Bloomberg
Amanda Burden, Director, Department of City Planning
Susannah Vickers, Alternate for Manhattan Borough President Scott Stringer
Danielle Porcaro, Alternate for New York City Council Speaker Christine Quinn
Ben Cameron, Mayor's Appointee

A quorum of the Board of Directors was present.

Paige Price participated by telephone, therefore her votes were not counted and she was not included in the quorum.

Notice of this meeting was given to all Directors in accordance with the By-laws. Public notice of this meeting was posted in accordance with the Open Meetings Law, and was given to Manhattan Community Boards 4 and 5 in accordance with the By-laws.

The alternate for the Mayor, Commissioner Kate Levin, presided as Chairperson.

It was noted that the minutes of the October 18, 2010, Meeting of Directors were given to all Directors prior to the meeting. There being no corrections to the minutes, upon motion made and seconded, the minutes were unanimously adopted.

Jed Bernstein, Mayor's Appointee, arrived. George C. Wolfe, Mayor's Appointee, arrived.

It was noted that the Zoning Resolution requires that 20% of contributions to the Theater Subdistrict Fund be reserved for periodic inspection and monitoring of certain theaters, and their compliance with the maintenance and use obligations. Further, the Zoning Resolution provides that "The Theater Subdistrict Council may petition the City Planning Commission for a reduction in the percentage of such reserve and the Commission may grant such reduction if, in its judgment, a lesser percentage will be sufficient to ensure compliance with the maintenance and use obligations."

Upon motion made and seconded, the Directors unanimously adopted the resolution attached hereto as Exhibit A, petitioning the City Planning Commission to reduce the funds required to be reserved to \$75,000.

The Directors considered the Broadway Theaters Project proposal, attached hereto as Exhibit B, which was submitted by the Mayor's Office of Media and Entertainment and the Mayor's Fund to Advance New York City. Following discussions, upon motion made and seconded, the Directors unanimously resolved to fund the Planning Phase of the Broadway Theaters Project (\$85,000).

It was noted that the position announcement for a grant administrator was published seeking a consultant to provide services for the second and possibly the third round of grants. At that time, Barbara Janowitz was selected to be the TSC's consultant through a competitive hiring process. Upon motion made and seconded, the board then unanimously resolved that the Chairperson and Chief Executive Officer shall prepare and be authorized to enter into a modification to the Consultant Agreement dated December 11, 2009, which expands the scope of services to include assisting the TSC in the design, award and oversight of the third grant program. It was further resolved that up to \$50,000 shall be made available as additional compensation for such services.

The Directors discussed the criteria that have been used for ranking applications in the prior grant rounds and a revised ranking criteria, which was proposed for Round III. Upon motion made and seconded, the Directors unanimously adopted the Revised Ranking Criteria for Round III Grants, attached hereto as Exhibit C, and resolved to modify the application materials as noted therein. The Directors then resolved to proceed with the 3rd grant round, making \$1,000,000 available for this purpose.

The Directors then discussed the proposed budget for FY 2011-2012 and the budget projections through 2015, attached hereto as Exhibit D. Upon motion made and seconded, the Board of Directors unanimously approved the Annual Budget for fiscal year 2011-2012, adopted the budget projections, and directed the treasurer to file the Budget and Projections, as necessary to comply with local state and federal laws.

There being no further business before the Corporation, upon motion made and seconded, the meeting was adjourned.



Susannah Vickers,
Alternate for Secretary

**TSC Meeting of the Directors
March 10, 2011**

Request to Reduce Reserve for Inspection and Monitoring

Proposed Resolution:

WHEREAS, Section 81-741(i) of the Zoning Resolution of the City of New York (“ZR”) requires that contributions made in conjunction with the transfer of development rights pursuant to ZR Section 81-744 shall be made to the Theater Subdistrict Fund, which shall be administered by the Theater Subdistrict Council, LDC (the “TSC”); and

WHEREAS, six theaters have transferred development rights pursuant to ZR Section 81-744 and, in accordance with ZR Section 81-741(i), have contributed a total of \$5,586,875.28 to the Theater Subdistrict Fund; and

WHEREAS, as a condition to the transfer of development rights from the theaters, the theaters are subject to restrictive declarations which require continuing operation of the theaters for legitimate theater uses, and maintenance of the physical and operational soundness of the theaters; and

WHEREAS, ZR Section 81-741(i)(1) requires that a portion of the contributions shall be reserved, sufficient in the judgment of the TSC but in no event less than 20 percent of contributions received, for the periodic inspection and monitoring of the theaters in connection with the required maintenance and use obligations; and

WHEREAS, 20 percent of contributions received by the Theater Subdistrict Fund, in the amount of \$1,117,375, have been reserved for periodic inspection and maintenance; and

WHEREAS, the restrictive declarations require that every five years a licensed professional architect or engineer, acceptable to the Landmarks Preservation Commission, prepare a report on the physical condition and operational soundness of the theaters, and identify any work necessary to maintain the theaters in a state of good repair (the “Periodic Report”); and

WHEREAS, the six theaters currently subject to the maintenance and use obligations are required to have architects or engineers prepare and respectively submit such Periodic Reports to the Chairperson of the City Planning Commission and to the Landmarks Preservation Commission, during the period from September of 2011 through 2014; and

WHEREAS, it is anticipated that the Department of City Planning and the Landmarks Preservation Commission will review such Periodic Reports and pursuant to the restrictive declarations, the Chairperson of the City Planning Commission, or any person designated by the Chairperson, has the right “to enter the Theater[s] from time to time in order to inspect the same or from time to time to inspect any work in progress therein”;

WHEREAS, the Chairperson of the City Planning Commission, a Director of the TSC, has agreed to provide to the TSC with copies of such Periodic Reports, as well as any comments or issues identified by City staff through review and, if necessary, inspection; and

WHEREAS, the TSC will have an opportunity to provide the Chairperson and the Landmarks Preservation Commission with its own comments with respect to such Periodic Reports, and may identify issues or recommend corrective action to the Chairperson and the Landmarks Preservation Commission; and

WHEREAS, it is therefore not anticipated that the TSC will incur expenses in the normal course relating to the maintenance and repair issues which are the subject of the Periodic Reports; and

WHEREAS, should the TSC nevertheless determine with respect to a theater(s), either upon its own initiative or upon the recommendation of the Chairperson of the City Planning Commission or the Landmarks Preservation Commission, that it should retain an architect or engineer to review a Periodic Report and conduct an inspection of a theater(s), a reserve of \$<<to be discussed>> would be sufficient to cover potential expenses relating thereto; and

WHEREAS, Section 81-741(i)(1) of the Zoning Resolution states that "The Theater Subdistrict Council may petition the City Planning Commission for a reduction in the percentage of such reserve and the Commission may grant such reduction if, in its judgment, a lesser percentage will be sufficient to carry out the purposes of this paragraph."

NOW THEREFORE be it RESOLVED that that the Board of Directors respectfully petitions the City Planning Commission to reduce the funds required to be reserved to \$<<to be discussed>>.

**A PROPOSAL TO
THE THEATER SUBDISTRICT COUNCIL
FOR FUNDING
THE BROADWAY THEATERS PROJECT
(working title)**

**Submitted by
Katherine Oliver
Commissioner
Mayor's Office of Media and Entertainment
1697 Broadway, 6th floor
New York, NY 10019
212-489-6710**

And

**Mayor's Fund to Advance New York City
253 Broadway, 8th floor
New York, NY 10007
212-788-7794**

MISSION AND OBJECTIVES

The mission of the Broadway Theaters Project is to educate and inform the broadest possible audience about the rich history of Broadway Theater in New York City from the early 20th century, to the present. This will be accomplished by creating a comprehensive, virtual collection of Broadway theater history consisting of short documentary videos on each of the 40 commercial and not-for-profit theaters within the district. The videos will feature cultural historians and architects talking about the history of the theater and describing the important designs of the landmarked buildings. Actors, producers, directors and other theater professionals will also be interviewed discussing significant productions, and archival photographs, blueprints and theatrical artifacts will be shown. In addition to these shorter videos, which will run three to five minutes in length, we will also produce longer form programs running approximately 25 minutes each. These longer form programs will incorporate the short documentaries and also feature and document a look behind-the-scenes at a recent theater production.

All of the videos will be distributed on NYC media platforms, including the City's television channel, online, Taxi TV, and radio. With capital funds allocated from the City, we will develop additional distribution channels including a website, mobile phone application and on-site installations in the Broadway district. We will work with the appropriate City agencies and seek the necessary approvals for the possible on-site installations.

Our objective is twofold: to educate the public through online videos and virtual tours of the district and to draw visitors to the Broadway Theater district for the actual experience.

To accomplish our goals we will structure the Project in the following way: a planning phase, three content production phases and an implementation phase, for a total of five phases for completion of the entire project.

The Mayor's Fund to Advance New York City ("Mayor's Fund") on behalf of the Mayor's Office of Media and Entertainment is respectfully requesting preliminary funding to support project planning, and later, for funds to support content production.

At this time, we seek a planning grant of \$85,000 in order for us to conceptualize and develop treatments for the video documentaries, research and identify assets, and assemble a team consisting of a production company, writers, scholars, researchers and a Project manager. Depending on the outcome of planning in terms of budget, feasibility and scope, we expect to return to seek additional funds to support content production. At the moment, we anticipate the cost to be approximately \$300,000 for the initial content production phase, in order to produce 15 short video documentaries and four longer form programs for broadcast; however, planning will define and confirm the budget going forward.

This Project represents a unique consortium of organizations. The Mayor's Fund will be the grantee and assist with managing the funds for the Project; the Mayor's Office of Media and Entertainment will manage the actual project for the Mayor's Fund, serving as executive producer; The Broadway League will assist with fundraising efforts, galvanize support from their members, and promote the Project; the Times Square Alliance will also promote the Project and provide on-site presence at their information center; the Museum of the City of New York, the Performing Arts Library at Lincoln Center and other academic and cultural institutions that we will continue to identify during the planning phase will provide assets and resources for the video documentaries and website.

While we acknowledge the technical considerations and requirements of this Project – from usage and rights acquisition issues involved in the production of historical documentaries to the logistical undertaking of potential on-site installations in the theater district – we believe we have assembled the necessary expertise and organizations to support the Project and make it a reality. We are committed to working with the appropriate City agencies, historical institutions, theater owners and Broadway community liaisons.

BACKGROUND

To celebrate the history of Broadway, a number of years ago, the actress Arlene Dahl, The Broadway League, and a group of theater enthusiasts came up with a plan for a Broadway Walk of Stars. The plan was to put physical stars in the sidewalk, mimicking the Hollywood Walk of Fame. A proposal was made on behalf of The Broadway League and \$1.1 million dollars of City capital funds were allocated for the Project.

Since then there has been a reconsideration of the original idea. The Mayor's Office of Media and Entertainment in its exploration of alternative ways to celebrate Broadway and educate audiences, has developed a plan for a virtual museum. The City capital money combined with funds requested from the TSC will create a Project that has the greatest impact and widest distribution of content. Capital funds would be used for the

development of the Project's hardware. Specifically, the multimedia platforms that will house the video content. These platforms include a website, mobile application and on-site installation which could include, among its components, video monitors and an interactive map. Design details and cost estimates will need to be further developed and would in some cases require approval by the appropriate City agencies. Capital funds cannot be used for content development and production so we will use TSC funds for the planning phase and to assist funding the first phase of content production of the short documentaries and longer form programming.

OVERVIEW

The Broadway Theater Subdistrict is located between Sixth and Eighth Avenues and between 40th and 57th Street, occupied by 40 legitimate Broadway theaters, and is one of the most significant cultural centers of New York, with a history inextricably linked to that of the City. Since the turn of the 20th century, Broadway has been an artistic and cultural incubator, supporting artists in multiple genres in commercial and non-commercial productions, and the largest center of theatrical production in the United States. Broadway has supported and nurtured all types of productions that embody the history of American theater and reflect the social and cultural history of New York. This history also resonates in the architecture and design of the theaters – the changes and adaptations made over the years and their designation as landmark structures. Defining Broadway through the physical envelope of each theater will reveal the theater's history and in a broader context, the pertinent history of the City – the political, business and cultural motivations that were considered in building each theater - and the productions and artists showcased there. We have attached to this document the entire Program Planning and Implementation Schedule as Appendix B, and will summarize our approach below.

CONTENT PLANNING

During the planning phase we will identify, research and develop the content elements for the documentaries and longer form programs. We anticipate that the video documentaries will be three to five minutes in length and the longer form programs 25 minutes each. Our initial concepts for the programs are outlined below.

1. Documentaries

The documentaries to be produced, one on each Broadway Theater, will contain content on the history and uniqueness of each theater: the distinguishing architectural and building features, the entrepreneurs and business people behind its development, noteworthy productions, and the actors, producers, directors and creative teams who graced its stage. Oral histories, photographs, blueprints, documents, artifacts, and other resources will be incorporated into each theater's story. That theater's singular place in American theater and social history will be highlighted. Important performances and outstanding creative work will be noted.

Plans are to engage history, theater and architecture scholars and to collaborate with the

Museum of the City of New York, the Performing Arts Library at Lincoln Center, the theater owners' archives and other institutions to supply content for these programs. The Museum of the City of New York and the Performing Arts Library possess rich historical collections, the majority of which are not typically on display. This Project will make these collections more accessible to the public. The Mayor's Office of Media and Entertainment held preliminary meetings with the director of the Museum of the City of New York on October 22, 2010 and the director of the Performing Arts Library at Lincoln Center on November 10, 2010. Both Susan Jones of MCNY and Jackie Davis of Lincoln Center are enthusiastic about the Project and have agreed to provide access to their collections and share the expertise of their respective curatorial staffs. While we will access staff expertise at these institutions, we recognize that we will need additional research assistance to work on this project and anticipate hiring independent scholars who are familiar with the collections and the various resources available and have a working relationship with the institutions mentioned above. We've had initial conversations with Dr. Rick Beard, former associate director of the Museum of the City of New York, and a social historian who curated an exhibition on the Broadway Musical; and Donald Albrecht, the architecture and design curator at the Museum of the City of New York, who curated an exhibition on Broadway Theater design. Both scholars have agreed to participate in this Project. They, along with other Broadway theater experts, will research the available collections and craft the narratives for the documentaries.

As an example, a documentary on the Lyceum Theater, Broadway's oldest continually operating legitimate theater, would include the early history of the theater and background information about its original owner, Daniel Frohman and his brother Charles, who booked most of the theatrical productions there. Photographs of them, along with the penthouse apartment Daniel maintained above the theater, would be shown. The social and cultural importance of the venue would be discussed. The design and construction of the theater by Henry Herts and Hugh Tallant in the Beaux-Arts style would be depicted with photographs, blueprints, drawings and other original materials. Unique features would be shown, such as the cantilevered arch construction that enabled theater balconies to be constructed without columns, the interior finishes and the exterior with its elaborate façade and neo-classical ornamentation. A cultural and historical overview of the Theater District's notable plays and performances would be represented with video clips, photographs, posters, costumes, playbills and other ephemeral materials. Stars such as Lionel Barrymore, Humphrey Bogart, Fanny Brice, Leslie Howard, Bette Davis, among many others who performed on the Lyceum's stage, and groundbreaking artistic productions such as "A Taste of Honey," "Master Harold and the Boys," and "I Am My Own Wife" would be represented.

2. Longer form programming

To expand the potential audience we plan to use the documentaries as the basis for longer form programming. These programs have the ability to attract a younger demographic who may be interested in learning about contemporary productions and opportunities in the theater. By incorporating the historic documentaries into the longer form programming, the educational reach of the Project will be broadened. In the first phase of

production we will produce four longer form programs. Our goal is to create four new longer form programs each year beyond the initial four.

As an example, a longer form program could feature the Lyceum Theatre and the production of “**Scottsboro Boys.**” This play is significant and worthy of attention for several reasons: it was originally developed by a non-profit company and housed at the off-Broadway Vineyard Theatre; it is the final collaboration of Kander and Ebb; it is directed and choreographed by Susan Stroman, the first woman director to receive Tony awards for direction and choreography simultaneously; and it is based on real life events during the 1930s. The short documentary on the Lyceum would open the program. It would segue into the “making of” the play at this particular venue and what it has meant to the actors and the creative team to move from a nonprofit off-Broadway house to the Lyceum. Interviews with members of the artistic and technical team would be part of the program, discussing in general their work in the theater, specifically about this production and the challenges of moving to a commercial, historic, Broadway house.

The plan is to select one production company to develop the documentaries and the longer form programming. This will insure that both productions have a similar look and feel and can be seamlessly integrated. Budget efficiencies will also be realized with this approach.

CONTENT DISTRIBUTION

To broaden the reach of the Project, we propose multiple distribution channels. Because The Mayor’s Office of Media and Entertainment includes NYC Media, the first phase of distribution will be across all NYC Media outlets: broadcast, radio, cable and digital. The City capital funds will be used to create the additional distribution platforms described below.

1. Broadcast

The short form documentaries and the longer form programs will be distributed through all NYC Media assets, including NYC Media’s flagship TV channel 25, called NYC Life. Public service announcements promoting the Broadway Theater Project will be produced for Taxi-TV and Hotel-TV. NYC Media’s television station currently reaches 1.4 million viewers per week in the New York Metropolitan Area in the average age range of 25 to 49. The viewership is 43.2% White, 31% Black, 19.5% Hispanic, 1.5% Asian and 4.8% other. Plans to translate the programs into Spanish and other languages will further strengthen its reach.

2. Website

The Project will be hosted on a specially-designed website operated by MOME. The website will host the documentaries, a detailed and interactive map of the Broadway

Theater District, and a timeline showing the development of the Broadway theaters from the 1920's to the present.

We anticipate there may also be a game feature that takes visitors on a "virtual" tour of the district. At each theater they will have to find or identify a piece of architecture or trivia clue and once they have done this, they will receive points and be able to move onto the next level of the game. We are only in the preliminary stages of conceptualization but this would be designed to attract and engage a younger audience, primarily tweens and teens. The planning phase will include development of an aggressive plan to promote the Project website.

3. Mobile Application

The mobile application will facilitate an experience of exploration, discovery, and social interaction. Visitors to Broadway who want to participate in the self guided tour will be able to rent smart devices at the Times Square Visitor Center if they do not have their own, making the application available to everyone. Walking tours through the theater district will be offered on the mobile device and incorporate aspects of a treasure hunt and reward visitors who make it to all the highlighted locations. Visitors will be able to access the video documentaries, trivia and other information on their hand-held device through the use of QR (Quick Response) codes.

4. Broadway district installations

Internet based distribution and mobile phone applications are effective tools to reach a large audience, but we also want to drive traffic to the Broadway district and provide an on-site experience for visitors. We will explore the placement of physical installations at public locations, review the design and structural plans with the relevant City agencies, modify the plans as necessary and obtain the necessary approvals. For example, we are looking at ways of placing physical elements in Duffy Square or in the small triangular island just south of Duffy Square between 46th and 45th Street. These elements might consist of a physical map of the theaters, three-dimensional stars and/or video screens. In addition, when we get further along in the planning process, we will approach the theater owners to see if there is some physical element that we could place at the theaters, commemorating their architectural and historic significance. It is our intention that these physical installations will serve to drive traffic to the theaters for visitors to become more familiar with the physical sites.

BUDGET

The entire Project, from planning to production to installation to evaluation, will occur in five phases. The Mayor's Fund is requesting \$85,000 for the planning phase. Upon successful completion of the planning phase we will request production funds for the production of the first 15 documentaries and four longer form programs. A draft budget for the first two Project phases is attached. During the planning phase we will verify the estimate for production, provide a final budget and develop a fundraising plan for the

entire project. The planning funds will be used to conceptualize, research, identify and negotiate asset acquisition, write treatments, and hire a production company for the documentaries and the longer form programs. A detailed outline of all the Project phases and deliverables is detailed in Appendix B. Estimated costs for asset acquisition are derived from input provided by two institutions that would provide the bulk of the archival footage and historic documents: the Museum of the City of New York, and the New York Public Library. In each instance we will of course seek in-kind support and fee waivers to offset costs. Our ultimate goal is to produce 40 documentaries, one on each of the Broadway theaters, in three production phases. In the first phase of production we will also produce four longer form programs, and will look to create four additional longer form programs on an annual basis. The Broadway League will actively assist with additional fundraising efforts through its members, and Commissioner Oliver is scheduled to meet with their executive committee to update them on the Project at their next Board meeting. We anticipate that other tourism and entertainment entities in the theater community will be involved in fundraising, and some have already expressed interest in this Project. Additional funds raised through these sources will be used to produce all of the documentaries until we reach our intended goal of 40 as well as longer form programs to be produced annually. Content will be aired on existing NYC Media assets as it is ready. When the additional distribution platforms of the website and mobile app are ready—contingent on capital funding, but planned for 2012—the content will also be shown on these platforms.

As mentioned above, \$1.1M in City capital funds have been included in the capital budget to support the various digital hardware items envisioned for the distribution of content. Since capital funds may only be spent on tangible assets with a useful life of greater than 5 years, only certain elements of the project website, mobile application, video screens and electronic maps will be eligible for capital spending.

The Project team is preparing a Request for Proposal for a designer to formulate the scope of the digital hardware envisioned for this project. Plans are to issue the RFP by the end of March 2011. The Project team anticipates selecting a designer by July 2011, who will develop the concept plans by September 2011. City staff will then review and confirm capital eligibility of items to be funded. Based on this timeframe, we expect to finalize a City funding agreement and expend funding for the digital hardware before the end of December 2011.

PROJECT PERSONNEL

The Mayor's Fund to Advance New York City, in coordination with the Mayor's Office of Media and Entertainment, will manage the private funds in support of the Broadway Theaters Project. The Mayor's Fund is a 501(c)(3) nonprofit organization dedicated to facilitating innovative public-private partnerships. The Fund works directly with City agencies and offices and does not retain an administrative fee (100% of contributions are dedicated to programs). Jenny Sharfstein, Director of Programs, would directly manage the TSC grant. The Mayor's Office of Media and Entertainment's relationships with the

other New York cultural and educational institutions will further strengthen the project; MOME has been talking to officials at CUNY as well as other universities with video production programs in place about setting up collaborations. Internships providing hands-on experience will be offered at NYC Media, the City's official broadcast and online network and will help support this Project. Katherine Oliver, Commissioner of the Mayor's Office of Media and Entertainment and Todd Asher, First Deputy Commissioner of the Mayor's Office of Media and Entertainment will serve as executive producers of this Project. The Mayor's Office of Media and Entertainment will serve as project manager, with staffing by consultant Ileen Gallagher of ISG Productions, who has more than twenty years of curatorial and Project management experience, and Shaina Horowitz from the Mayor's Office of Media and Entertainment.

MONITORING PROGRESS: EVALUATION TOOLS

Programmatic and fiscal progress will be monitored in a variety of ways throughout the Project. During the planning phase, a detailed Project schedule and budget will be developed and monitored. Once implemented, the Project's success can be measured by the wide dissemination of the content and the number of people that interact with it. The availability of this content will be advertised on all NYC Media outlets. The number of hits on the website and the number of clicks on the links will be counted. The number of people that download the mobile application will also be measured. Throughout Project development and launch, Project managers, in close collaboration with NYC Media staff will monitor the website, mobile application, and broadcasts to gauge response, use, and trouble shoot any issues. A report will be issued to TSC and all Project partners with our findings and any recommendations for future improvements.

CONCLUSION

This Project will educate and build new audiences for theater, create a much needed resource, and contribute to the awareness and importance of the Broadway theaters in American culture, with an emphasis on historic preservation. It will bring together the architecture, art, history and craft of the theatrical experience, and highlight the stars and productions that have brought the theaters to life. Through the use of the latest technology, on-site presence and television and radio broadcasts, we will be reaching the largest and most diverse population. While there are other sources of information about Broadway – IBDB, and Playbill.com to name two - they convey only part of the story and do not contain visual or interactive assets. The Broadway Theater Project will be a unique comprehensive resource of information on the theater - its history, legacy and future - told in an educational, engaging and visually compelling format. The indirect impact will create awareness among multiple audiences including a younger demographic. The long term impact will insure a meaningful legacy for Broadway and build future audiences.

APPENDIX A			
BROADWAY THEATRES PROJECT BUDGET			
BUDGET ITEM	UNIT	SUBTOTAL	TOTAL
PLANNING PHASE			
Writer short form documentaries to create outlines and treatments	allowance	\$15,000.00	
Writer long from programming to create outlines and treatments	allowance	\$12,000.00	
Researchers/Scholars	4 @ \$10,000	\$40,000.00	
Project Manager to oversee planning, content development, identify available assets, negotiate usage	1 fee	\$8,000.00	
Legal Counsel to negotiate rights if needed		In-kind	
Production Company Concept Fee to create treatments and visual identify for the project		\$10,000.00	
Sub-total Planning Phase			\$85,000.00
INITIAL PRODUCTION PHASE 15 DOCUMENTARIES; 4 LONGER PROGRAMS			
Short Form Documentaries and Long Form Programming			
Producer/Director	1 fee	\$60,000.00	
Asset Acquisition and Licensing	allowance	\$50,000.00	
Writer	final scripts	\$10,000.00	
Editor and equipment	1 fee	\$50,000.00	
Graphics/animation design/art direction	1 fee	\$33,000.00	
Sound mix	1 fee	\$20,000.00	
Voice over talent docs.	2 fees	\$4,000.00	
Transcriptions		\$2,000.00	
Production Coordination		\$18,000.00	
Insurance		\$2,000.00	
Translation costs	Spanish, Chinese (allowance)	\$2,000.00	
Project Management	1 fee	\$20,000.00	
Oral histories Interviews docs and long form programming:			
Director of Photography/Cameraman	4 days @ \$800	\$3,200.00	
Sound recording	4 days@\$700	\$2,800.00	
Camera rental	4 days @ \$1,000.00	\$4,000.00	
Studio rental incl. sound and light equip.	4 days @ \$2,000	\$8,000.00	
Production Assistant	5 days @ \$500	\$2,000.00	
Gaffer	4 days@ \$600	\$2,400.00	
Meals and Transportation	4 days@\$600	\$2,400.00	
Filming on location for longer form programming and docs:			
Director of Photography/Cameraman	4 days @ \$800.00/day	\$3,200.00	
Sound recording	4 days@ \$700.00	\$2,800.00	
Production Assistant	4 days @ \$300/day	\$1,800.00	
Camera Rental	4 days @ \$1,000.00	\$4,000.00	
Sound and lighting rental	4 days @ \$500/day	\$2,000.00	
Gaffer	4 days @ \$400/day	\$1,600.00	
Grip	4 days @ \$600/day	\$2,400.00	
Meals and Transportation	4 days @ \$600/day	\$2,400.00	
Sub-total Content Production			\$ 316,000.00

BUDGET ITEM	UNIT	SUBTOTAL	TOTAL
TOTAL PROJECT COSTS			\$ 401,000.00
REVENUE			
Mayor's Fund to Advance New York City*		\$10,000.00	
TOTAL REVENUE			\$10,000.00
REQUEST TO TSC PLANNING			\$85,000.00
REQUEST TO TSC PRODUCTION			\$306,000.00
GRAND TOTAL			\$391,000.00

Appendix B

Program Planning and Implementation Schedule

Planning Phase (March 2011 – May 2011)

During the planning phase, with funds from TSC, we will assemble the production and content team. This will involve identifying and hiring scholars, writers, researchers and a production company. We will solicit bids and proposals from five production companies. With this team in place, we will develop treatments for the documentaries and the longer form programs. While we realize that in the first production phase we are only producing a third of the documentaries, it is important to take the long view and establish a stylistic treatment and a visual identity that can eventually link all the documentaries and longer form programs together. Simultaneously, we will identify the assets required and research their availability with the Museum of the City of New York, the theater owners, the Performing Arts Library and other sources, and begin to negotiate usage rights and associated costs. This will be an iterative process, as the assets available will inform the shaping of the content. We will also identify oral history subjects that we wish to include in the documentaries and the longer form programs. Then we will create treatments for the documentaries and long form programs.

During the planning phase we will fully define the entire scope of the Project including finalizing the list of theaters to be featured in the first round of documentaries, create a fully developed budget and Project schedule. We will research and develop a conceptual plan for the additional distribution outlets – website, mobile application, and the feasibility of on-site physical elements. In order to make this determination, our first steps will be to engage the relevant City agencies. During this time we will prepare and issue the RFP for a designer to formulate the scope of the digital hardware envisioned for the project.

We will also meet with all of our Project partners including the Broadway League, the Times Square Alliance, and others to be determined, to layout a fundraising strategy that we can immediately implement. Our goal at the end of the planning phase is to request implementation funds from TSC to produce 15 documentaries. Additional funds raised from the above mentioned sources will be used to produce additional documentaries, as the goal for the entire Project is to produce a documentary on each Broadway Theater.

Deliverables: detailed budget, detailed Project schedule, list of available assets and their projected acquisition costs, treatments for the first 15 documentaries and four long form programs which will include content details, available assets, and communicate a stylistic language to be used on all the programs so they can be visually linked. By the end of this phase we will also produce a report that analyzes the additional distribution outlets and discusses their feasibility and attendant costs.

Content Production, Phase I (June – November 2011)

During this phase, based on implementation funds received from TSC we will produce 15 documentaries and four longer form programs. We will research and complete the scripts for the 15 documentaries, acquire the assets identified in the planning phase, shoot the oral histories and other components, and edit the documentaries and long form programs. Fundraising efforts will continue with our Project partners.

Based on our findings during the planning phase, and with the \$1.1 million in City capital funds for the development of additional distribution outlets, and approval from the appropriate City agencies, as well as a design firm selected from the RFPs, we will move forward with the development of the mobile application, website, and on-site installations. Detailed budgets and Project schedules will be created for these elements. We will begin the permitting and approval process with the relevant City agencies, and we will begin the design phase for these elements.

Deliverables: 15 documentaries and four long form programs ready for distribution on NYC Media outlets.

Design and Production of Distribution Outlets, Phase II
(December 2011 – March 2012)

During this phase, we will produce another 15 documentaries. During this phase the design for the mobile application, website and on-site elements will be completed and detailed budgets for their implementation will be finalized. We will continue the permitting process, see it to its successful conclusion, and cost out fabrication for the on-site elements and solicit bids for the work.

Deliverables: An additional 15 documentaries, for a cumulative total of 30, ready for distribution on NYC Media outlets, final design for on-site installation elements, website and mobile application, all necessary permits and fabrication estimates.

Content Production and Fabrication, Phase III (April – September 2012)

During this phase we will complete the remaining 10 documentaries, fabricate the on-site elements and complete the design for the mobile application and website. Additionally, if fundraising permits we would like to produce four additional longer form programs during this phase.

Deliverables: 10 documentaries, for a cumulative total of 40 and four additional longer form programs (for a cumulative total of 8) ready for distribution on NYC Media outlets, on-site elements and complete mobile application and website.

Testing, Installation and Project Launch (October – November 2012)

During this phase we will install the on-site element and test the website and mobile Application. Following successful testing and necessary adjustments, we will kick off the Project, promote all the documentaries, the website, mobile application and on-site installations.

Revised Ranking Criteria for Round 3 grants – 3/16/11

TSC Goals –The proposed project meets the TSC goals as stated in the Zoning Resolution and further reflected in the grant program:

- enhancing the long-term viability of Broadway by facilitating the production of plays and small musicals within the Theater Subdistrict
- expanding the base of theatergoers by developing new audiences for live theatre in New York City, and enhancing the diversity and quality of offerings

Weight: 20%

Innovation/Strategic Positioning– The proposed project demonstrates strategic thinking and an understanding of current needs of the field; and is innovative, insightful and well conceived. Preference will be given to projects that take a step forward not only for the grantee but the entire NY theatre community.

Weight 30%

[Note: the first several questions in the full application will address innovation and strategic positioning, and the applicant will be asked how the project fits with its ongoing mission.]

Sustainable Impact – The proposed project has the potential for significant long-term impact in ways that will make a difference and lead the theatre field. Sustainable impact can be demonstrated in several ways, e.g. through establishing a “model” that is replicable by others or by demonstrating the long-term sustainability of the project itself with use of other funding.

Weight 30%

Capacity – The applicant has the institutional capacity and financial capability to successfully implement the project and, if applicable, demonstrates a thoughtful approach to the project’s sustainability beyond the funding period.

Weight 20%

Exhibit D

THEATER SUBDISTRICT COUNCIL LOCAL DEVELOPMENT CORPORATION

BUDGET: Fiscal year ending May 31, 2012			
INCOME	2011-2012 (For Adoption)	2010-2011 (Est. as of 3/01/11)	2010-2011 (Budgeted)
From Contributions	0	0	0
From Interest	6,500	16,074	20,000
TOTAL INCOME	6,500	16,074	20,000
EXPENDITURES			
Grants and Programmatic	1,686,400 *	1,858,361	1,760,000
Administrative	2,500	91 **	2,500
Accounting/Auditing	3,000	1,850	5,000
Consultant	42,000 ^	35,936 ^^	31,600
Filing Fees	275	260	275
Bank Charges	0	0	3,000
TOTAL EXPENDITURES	1,734,175	1,896,498	1,802,375
Change in New Assets	-1,727,675	-1,880,424	-1,782,375
Net Assets Beginning	2,737,189	4,617,613	4,623,364
Net Assets Ending	1,009,514	2,737,189^{^^^}	2,840,989

NOTES:

* Assumes distribution of (i) the remaining \$501,400 from the second cycle; (ii) 80% of the \$1,000,000 anticipated to be granted in the third cycle; and (iii) \$85,000 in pilot funding and \$300,000 in Phase I funding for the Broadway Theaters Project.

** Includes expenses related to administration of the grant program (i.e., information sessions, advisory panels, mailing and other miscellaneous expenses). Note that \$941 in checks for administrative expenses were disbursed during 2010-2011 FY, but these were for expenses accrued during the previous fiscal year.

^ Includes payments for services under the consultant contracts for rounds II (\$2,000) and III (\$40,000).

^^ Includes payments disbursed for anticipated services under the consult contracts for rounds I and II (\$19,936), and for services anticipated during the 2010-2011 FY under consultant contract for rounds II and III (\$16,000).

^^^ Fund balance on 2/23/2011 was \$2,750,196.49 (\$26,926.63 in checking and \$2,723,269.86 in savings); adjustments for the estimate of Net Assets Ending include \$16,000 in anticipated payments to the consultant and \$3,181.53 in interest.

THEATER SUBDISTRICT COUNCIL LOCAL DEVELOPMENT CORPORATION

BUDGET PROJECTIONS: June 1, 2010 - May 31, 2014				
INCOME	2011-2012 (For Adoption)	2012-2013 (Proposed)	2013-2014 (Proposed)	2014-2015 (Proposed)
From Contributions	0	0	0	0
From Interest	6,500	2,000	150	150
TOTAL INCOME	6,500	2,000	150	150
EXPENDITURES				
Grants and Programmatic	1,686,400 *	720,000 **	130,000 ***	0
Administrative	2,500	2,500	500	500
Accounting/Auditing	3,000	3,000	3,000	3,000
Consultant	42,000 ^	50,000 ^^	10,000 ^^^	0
Filing Fees	275	275	275	275
TOTAL EXPENDITURES	1,734,175	775,775	143,775	3,775
Change in New Assets	-1,727,675	-773,775	-143,625	-3,625
Net Assets Beginning	2,737,189	1,009,514	235,739	92,114
Net Assets Ending	1,009,514	235,739	92,114	88,489 ^**

NOTES:

* Assumes distribution of (i) the remaining \$501,400 from the second cycle; (ii) 80% of the \$1,000,000 anticipated to be granted in the third cycle; and (iii) \$85,000 in pilot funding and \$300,000 in Phase I funding for the Broadway Theaters Project.

** Assumes distribution of final 20% of round III grants (\$200,000) and 80% of round IV grants (80% of \$650,000).

*** Assumes distribution of final 20% of round IV grants.

^ Includes \$2,000 in expenses under the round II and \$40,000 under a round III consultant contract.

^^ Includes \$10,000 in expenses under the III and \$40,000 under a round IV consultant contract.

^^^ Includes \$10,000 in expenses under a round IV consultant contract.

^** Assuming an adjustment to the reserve is requested by the TSC and approved by the CPC, then a minimum of \$75,000 would need to be maintained for these purposes.