



# 2016/2017 ANNUAL REPORT



The **Alliance of Resident Theatres/New York (A.R.T./New York)** is New York City's leading service and advocacy organization for the nonprofit theatre, supporting the industry through targeted programs and resources aimed at developing a healthier, more sustainable field in which artists are empowered to create. Founded in 1972, A.R.T./New York assists more than 360 member theatres in managing their companies effectively so they may realize their rich artistic visions and serve their diverse audiences well. Our core programs include subsidized and shared office and rehearsal spaces, regrants, the nation's only capital loan fund for theatres, and leadership development and educational programs. A.R.T./New York launches groundbreaking initiatives that address systemic issues in the field and improve the long term health and sustainability of the nonprofit theatre ecosystem, including the recently opened **A.R.T./New York Theatres**, which will provide affordable performance space to nonprofit theatre artists for the next nine decades. In recognition of this substantial history of field leadership, innovation, and public service, A.R.T./New York has received numerous honors, including an OBIE Award, an Innovative Theatre Award, a 2008 New York City Mayor's Award for Arts & Culture, and a 2010 Tony Honor for Excellence in the Theatre.

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# LETTER FROM THE EXECUTIVE DIRECTOR

Dear Friends,

Twenty-five years ago I became Executive Director of The Alliance of Resident Theatres/New York (A.R.T./New York) and this year I received the greatest 25th anniversary gift an Executive Director could ask for: the opening of the A.R.T./New York Theatres!

When I arrived at A.R.T./New York, the concept of A.R.T./New York building and managing two small theatres seemed impossible. In 1992 the country was in a recession. Yet, despite these many challenges, our membership of 150 theatres was growing, thanks to 100 young companies with annual budgets below \$100,000.

I knew instinctively that these theatres were our future; they inspired the creation of the Nancy Quinn Fund and Technical Assistance Program. This robust series of administrative workshops had a profound impact on companies like New Georges and Ma-Yi Theater Company. They also received cash grants (often their first) of up to \$2,500. The program continues today serving 55% of our 370+ members: those with annual budgets below \$100,000.

As these companies grew, we created the Theatre Leadership Program (TLP) to provide one-on-one technical assistance and strategic planning as they experienced the challenges that come with growth. This year's TLP participants include New York Deaf Theatre, whose meetings were ASL interpreted. No wonder The Nancy Quinn and Theatre Leadership Programs received among the highest ratings on our FY17 Member Report Card!

The high cost of real estate has always plagued our members, which is why we purchased South Oxford Space in 2000, and opened a second shared office space, Spaces @ 520, in 2002. And now we have The A.R.T./New York Theatres, located at 502 West 53rd Street right off Tenth Avenue! We opened in November with Alligator, by New Georges and the Sol Project.

Since then, we have rented the new theatres to eleven companies, all of whom dared to dream big! Theatre Breaking Through Barriers produced a series of one-acts that featured 17 disabled actors; New Georges and Ma-Yi's shows had live bands! On July 20th, The Movement Theater Company opened *And She Would Stand Like This*, a theatrical retelling of *The Trojan Women* fused with the world of underground LGBTQ ball culture. The play is the most challenging production in the company's 10 year history.

This year's Annual Report, which covers 2016 and 2017, demonstrate the dozens of ways we have kept true to our founding mission, "to ensure the health and vitality of New York City's nonprofit theatres." The care and nurturing of these theatres by the entire A.R.T./New York staff and board gives me tremendous comfort and pride! Most importantly, the growth in our membership, even in challenging times, is a sign that the future of the American Theatre is strong, and in good hands.



Ginny Loulouides





# FUNDING

A.R.T./New York provides grants and loans tailored to the needs of nonprofit theatres.

## GRANT PROGRAMS

### **Nancy Quinn Fund**

Nearly half of our membership consists of theatres with annual budgets of \$100,000 or less. While their modest size provides a degree of maneuverability to create topical, experimental, and socially important work, their small budgets make them ineligible for most major funding, and their lean staffs and tight resources do not allow for a proper safety net. In response, the Nancy Quinn Fund, funded by the Mental Insight Foundation, offers grants of unrestricted operating support, ranging from \$500-\$2,000, so these prolific companies can gain critical support for their financial, marketing, and artistic needs.

### **Creative Space Grant**

Thanks to leadership support from The Andrew W. Mellon Foundation, A.R.T./New York is able to provide one of our most popular programs: the Creative Space Grant. Each year this grant awards 5,900 free hours of rehearsal space at our facilities in Brooklyn and Manhattan. Because many companies spend more than half of their annual budgets on space costs alone, the simple gift of studio time is of critical assistance. Companies use the grants to workshop new shows, conduct readings, hold auditions, or any other purpose necessary in the creative or administrative process.

### **Edith Lutyens and Norman Bel Geddes Design Enhancement Fund**

Thanks to the generosity of the Lutyens and Bel Geddes family estate, the Edith Lutyens and Norman Bel Geddes Design Enhancement Fund awards companies gifts of up to \$10,000 to augment a specific design element of their upcoming productions. This support allows artists to think big with their sets, costumes, lighting designs, or any other creative facet, pushing their artistic visions to new heights and transporting their audiences to other worlds.

### **The NYSCA/A.R.T./New York Creative Opportunity Fund (A Statewide Theatre Regrant)**

Often times, theatre companies with small and mid-sized budgets want to take on larger grant contracts, but their limited administrative capacity makes it difficult to undertake the complicated and time-consuming government application processes. Thanks to our partnership with the New York State Council on the Arts, in FY17 we were able to launch our Creative Opportunity Fund. Available to theatre companies statewide with budgets under \$500,000, this program provides grants larger than the typical NYSCA Decentralization awards, \$2,000-\$6,000, but still offers a simple, streamlined application process. As such, the NYSCA-A.R.T./New York Creative Opportunity Fund acts as a “stepping-stone” to help companies grow their budgets and capacity as they position themselves for the next stage in their organizational development.

*Girl Power: The Next Stop* by Girl Be Heard. Photo by Julianny Taveras.



## LOAN PROGRAMS

Nonprofit theatre companies rely on ticket sales and contributed income to maintain their organizations; however, the availability of these resources can be unpredictable and irregular. To help stabilize our members' operations, A.R.T./New York offers two loan programs, and has dispersed more than \$17 million dollars since these programs began. **The Elizabeth Steinway Chapin Real Estate Fund** is the nation's only loan fund specifically designated for theatre renovation, purchase, or construction. We offer up to \$200,000 in capital loans, and have loaned more than \$4 million since the fund's creation in 1991. Our most popular program, the **Cash Flow Loan Fund**, is a revolving loan fund that distributes short-term emergency cash flow loans of up to \$50,000 and helps an average of 30-40 companies each year.

*"Like most small independent theatre companies, we are eager to identify funding opportunities. A.R.T./New York's weekly emails do not disappoint. Imagine our surprise after spending fifteen minutes to complete the Nancy Quinn Fund grant application, we show up to the Fund's event two weeks ago and hear our name announced as a recipient of \$1,000. They gave us the check on the spot. When does that happen? Sure, we got lucky. It's also clear that it is not luck, but due to the comprehensive and consistent work that A.R.T./New York does for its members. We are buoyed with optimism and enthusiasm thanks to A.R.T./New York."*

**–Randy Mulder, Artistic Director, Village Playback Theatre**

**For a complete list of our FY16 & FY17 grantees, visit: [www.art-newyork.org](http://www.art-newyork.org)**

## FY16

**1,025,500**

Dollars in Loans Distributed

**113,000**

Dollars in Grants Awarded

**5,900**

Creative Space Hours

## FY17

**1,516,999**

Dollars in Loans Distributed

**155,500**

Dollars in Grants Awarded

**5,900**

Creative Space Hours  
Awarded

*The Nancy Quinn Fund was made possible in part by generous funding from the Mental Insight Foundation. The Creative Space Grant was made possible by generous leadership support from The Andrew W. Mellon Foundation. The Edith Lutyens and Norman Bel Geddes Design Enhancement Fund was made possible by generous leadership support from the Edith Lutyens and Norman Bel Geddes Foundation. The NYSCA/A.R.T./New York Creative Opportunity Fund (A Statewide Theatre Regrant) was made possible through a partnership with the New York State Council on the Arts. The Elizabeth Steinway Chapin Real Estate Fund was made possible by funds from the U.S. Department of Housing and Urban Development. The Cash Flow Loan Fund was made possible by a grant from the Andrew W. Mellon Foundation*

# TRAINING

A.R.T./New York's training initiatives offer free professional development classes and long term consultancies that empower artists to allocate their resources effectively and grow in a sustainable manner.

## FY16

**56**

Workshops Provided

**482**

Workshop Attendees

**155**

One-on-one Consultations

## FY17

**57**

Workshops Provided

**441**

Workshop Attendees

**127**

One-on-one Consultations

## THE NANCY QUINN TECHNICAL ASSISTANCE PROGRAM

Many artists enter the field with creative expertise but lack administrative training. As a majority of nonprofit theatre companies have modest budgets and limited capacities, learning to run their operations efficiently frees up valuable time and resources for their art making, while simultaneously boosting the resiliency of the field and its ability to navigate unforeseen challenges. The Nancy Quinn Technical Assistance Program provides free workshops in administration, marketing, bookkeeping, and more, allowing artists to leave with relevant skillsets they can immediately apply to their companies. We also offer follow-up meetings for certain topics, to ensure that participants get the most out of their classes.

## THE HAROLD AND MIMI STEINBERG THEATRE LEADERSHIP PROGRAM

Thanks to our longstanding funding partners, The Harold and Mimi Steinberg Charitable Trust, A.R.T./New York offers free long-term consultancies of up to three years to our member companies through the Theatre Leadership Program. As the fiscal landscape of New York City is ever-changing, these sessions provide company leaders with the opportunity to strategize through periods of growth, crisis, or transition with professional arts consultants, who work within their niche strengths and missions. As the theatre field consists of a wide range of company sizes, genres, and producing models, the ability for each individual organization to find its own path to stability and success is paramount to the overall vitality of the field.

*"Live Source is turning five years old this year. I can without a doubt say that one of the primary reasons we've been able to even make it to five is because of A.R.T./New York. We've benefited from nearly every program - from Creative Space and the Nancy Quinn Fund to the Theatre Leadership Program. Anne Dunning [TLP consultant] has been meeting with us this year to help outline the next five years of growth, building our Board, and looking ahead to our tenth anniversary in 2020."*

**TYLER MERCER, EXECUTIVE ARTISTIC DIRECTOR, LIVE SOURCE THEATRE**

*The Nancy Quinn Technical Assistance Program was made possible by generous funding from Con Edison, the National Endowment for the Arts, the New York City Department of Cultural Affairs, New York State Assembly Member Deborah Glick, and the New York State Council on the Arts. The Theatre Leadership Program was made possible by generous leadership support from The Harold and Mimi Steinberg Charitable Trust, with additional funding from the National Endowment for the Arts, the New York City Department of Cultural Affairs, New York State Assembly Member Deborah Glick, and New York State Council on the Arts.*



# SPACE

Affordable space continues to be a critical need for New York City's artists. A.R.T./New York has been a champion for this issue since 2000, offering accessible office, rehearsal, and performance space facilities.

## LUESTHER T. MERTZ SOUTH OXFORD SPACE

In 2000, A.R.T./New York purchased the LuEsther T. Mertz South Oxford Space, a historical, federal style building in Fort Greene, Brooklyn. Today, this beautiful facility provides 20 theatre companies with affordable office space including access to share amenities such as a kitchen, copy room, mail center, gallery, and garden. The building also has three rehearsal studios, with one doubling as a performance space.

## SPACES @ 520

Following the demand for space in Brooklyn, in 2002 A.R.T./New York leased the third floor of 520 Eighth Avenue in Manhattan, now known as Spaces @ 520. This is not only our office headquarters, but it houses 20 affordable offices for our members and five rehearsal studios. Like South Oxford Space, Spaces @ 520 also offers members shared amenities including a kitchen, mail room, and copy room.

## FY16

**70,576**

Artists Used Our Studios

**216**

Individuals Employed by Tenant Companies

**528**

Community Performances Held

**8,571**

Community Members at Events

## FY17

**74,210**

Artists Used Our Studios

**179**

Individuals Employed by Tenant Companies

**393**

Community Performances Held

**6,379**

Community Members at Events







Downstairs Lobby at the A.R.T./New York Theatres. Photo by Kendra Ramthun

# The A.R.T./New York Theatres

Thanks to a partnership with the City of New York, in January 2017, A.R.T./New York completed the construction of our largest initiative yet: the A.R.T./New York Theatres.

Designed by world renowned architect Toshiko Mori, these two flexible, modern performance venues of 87 and 149 seats are fully accessible and LEED Silver, with moveable seating to accommodate a range of performance styles, and a high-end technical package that is included with all rentals, providing a received value of up to \$10,000. The A.R.T./New York Theatres are expected to serve approximately 40 nonprofit theatre companies with budgets below \$1 million as well as an estimated 50,000 audience members and 650 artists each year until its lease expires in 2108.

In the wake of New York City's dwindling supply of affordable space, with over 80 spaces closed in 15 years, A.R.T./New York sought to not only provide our membership with the highest quality spaces possible, but an accompanying rental model to ensure their affordability. Our solution was a multi-million **Rental Subsidy Fund**, which will provide our tenants with a discount of up to 30% off the true cost of the spaces for the next 25 years. Combined with the savings of a free technical package, small nonprofit theatres will be able to elevate the quality of their work and reach new creative heights. In FY16 and FY17, A.R.T./New York raised approximately \$2.9 million to support this fund.



Executive Director Ginny Loulouides, Actor Chesney Snow, and the A.R.T./New York Staff at the A.R.T./New York Theatres. Photos by Chellise Michael Photography.





The first performance at the A.R.T./New York Theatres was held in the Jeffrey and Paula Gural Theatre. The production was a collaboration between artists from New Georges, which is dedicated to developing the work of women, and The Sol Project, a Latinx-driven company. Together, our very first audiences were given **Alligator**, an experience that was bold, ambitious, and risk-taking, with a diverse cast and creative team. The show also had the most complicated set in New Georges' history, including a small pool on stage.

**Alligator** 'set the stage' for the kind of work we feel makes nonprofit theatre so important to American theatre, and why the A.R.T./New York Theatres are critical for the field. As we look to the future of nonprofit theatre in New York City, we are grateful for all who made this major initiative a reality, and look forward to welcoming one and all to our stages for generations to come!

# Congratulations to the Inaugural Companies of FY17!

## Jeffrey and Paula Gural Theatre

- New Georges, *Alligator*
- New York Neo-Futurists, *The Great American Drama*
- Broken Box Mime Theater, *See Reverse* and *Destination: Everywhere*
- Theater Breaking Through Barriers, *The Other Plays: Six Short Plays about Otherness and Diversity*
- Pioneers Go East Collective, *American Mill No. 2*
- Houses on the Moon Theater Company, *The Assignment* and *gUN Country*
- Buran Theatre, *T.B. SHEETS*
- Project Y, *Women in Theatre Festival*

## Mezzanine Theatre

- Ma-Yi Theater Company, *PEER GYNT & the Norwegian Hapa Band*
- New York City Children's Theater, *Love That Dog* and *Please Bring Balloons*
- SoHo Rep, *Samara*

A.R.T./New York would like to thank the City of New York for capital improvements to the LuEsther T. Mertz South Oxford Space: the New York City Department of Cultural Affairs and the New York City Council. Our sincerest thanks also go to the LuEsther T. Mertz Charitable Trust for providing matching funds for this capital project. Generous ongoing support for Spaces @ 520 was also provided by Council Member Corey Johnson and The Maurer Family Foundation. Building and design costs for and the A.R.T./New York Theatres have been generously provided by the City of New York, the City Council, and the office of the Manhattan Borough President. Support for mechanical systems and theatre equipment was provided by the New York State Assembly. The Dermot Corporation provided funds that paid for a substantial portion of the shared mechanical system. For a full list of donors to the Campaign for the A.R.T./New York Theatres see page 16.

# CONNECTIONS

A.R.T./New York fosters a sense of community between our members and the city at large.

**FY16**

**36**

Roundtables

**385**

People at Internship Fair

**FY17**

**32**

Roundtables

**391**

People at Internship Fair

## ROUNDTABLES

One of the first programs ever created by A.R.T./New York, our [Roundtables](#) gather theatre leaders by budget size and title to discuss their experiences in the field in a noncompetitive environment that encourages resource sharing and community building. A.R.T./New York also encourages open communication with our membership, and hosts Topical Roundtables on current issues in the field. For example, in FY16 we began the Disability Arts Coalition and in FY17 we added the Deaf Artists and Allies roundtable series at the direct request of our members. Both series focused on issues of inclusion and equity for artists and audiences and will continue in FY18.

## INTERNSHIP PROGRAM

Each year A.R.T./New York hosts the [Annual Theatre Internship Fair](#), which connects hundreds of students from around the country with representatives from more than 50 of our member companies. As the majority of the field operates with modest budgets and limited staffs, our Intern Fair provides companies with critical staffing support through a pipeline to fresh talent and ambitious young professionals, while also providing students with their first experiences in the field.

## ADVOCACY

As a leader in the field, A.R.T./New York is committed to staying engaged in current events and representing the needs of our members on the state and city levels. Executive Director Ginny Louloudes sends out advocacy alerts to our membership whenever an issue that concerns the field needs their engagement, and regularly meets with elected officials to advocate on behalf of our membership. In November 2016, A.R.T./New York hosted a Town Hall discussion featuring panel of experts from the theatre, political, and funding realms to discuss what artists could expect from the new administration in its first 100 days. Participants included Jerrold Nadler, congressman; Jimmy Van Bramer, New York City Council Majority Leader; Earl Lewis, President, Andrew W. Mellon Foundation; Barbara Cariess, Health Care Consultant to the Actors Fund; Bruce Gyory, Political Polling Analyst; Lameece Issaq, Artistic Director, Noor theatre; and Lauren Wainwright, Tectonic Theatre.

*Roundtables were made possible in part by generous support from the National Endowment for the Arts, the New York City Department of Cultural Affairs, and the New York State Council on the Arts. The Theatre Internship Fair was generously supported by American Theatre Wing, the New York City Department of Cultural Affairs, Le Moyne College, the National Endowment for the Arts, and the Michael Tuch Foundation, Inc.*



A.R.T./New York's post-election Town Hall panel. Pictured left to right: Executive Director Ginny Louloudes, Bruce Gyory, Congressman Jerrold Nadler, City Council Majority Leader Jimmy Van Bramer.



# FINANCIAL SUMMARY

Fiscal year ending June 30

Financial summary for FY17 will be available in Fall 2017

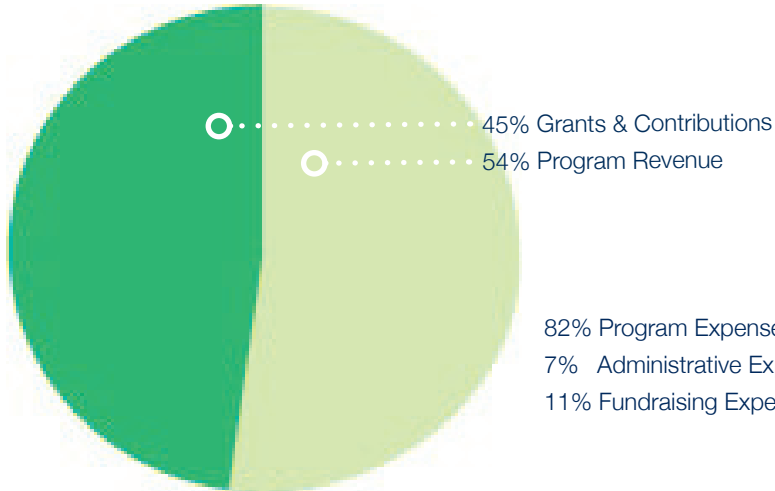
<b>OPERATING SUPPORT &amp; REVENUE</b>	<b>2016</b>
Member Dues	103,895
Real Estate Services	1,395,519
Loan Program	24,555
Other Income	53,554
Government Grants	304,904
Foundation Grants	624,275
Corporate Contributions	16,280
Individual Contributions	84,677
Fundraising Events (net)	349,269
Net Assets Released	
<b>Total Operating Support &amp; Revenue</b>	<b>3,052,584</b>

<b>OPERATING EXPENSES</b>	
Funding Programs	179,189
Training & Connection Programs	929,863
Space Programs	1,513,558
<hr/>	
Total Program Expenses	2,622,610
Administrative Expenses	228,540
Fundraising Expenses	346,826
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<b>Total Operating Expenses</b>	<b>3,197,976</b>
<b>DONATED SERVICES</b>	<b>93,168</b>
<b>CAMPAIGN CONTRIBUTIONS</b>	<b>1,071,337</b>
<b>CAPITAL FUNDRAISING EXPENSES</b>	<b>84,853</b>
<b>BAD DEBT EXPENSES</b>	<b>20,000</b>
<b>RENT EXPENSE AMORITIZATION</b>	<b>1,200</b>
<b>CAPITAL EXPENSES</b>	<b>107,038</b>
<b>DEPRECIATION EXPENSE</b>	<b>268,779</b>

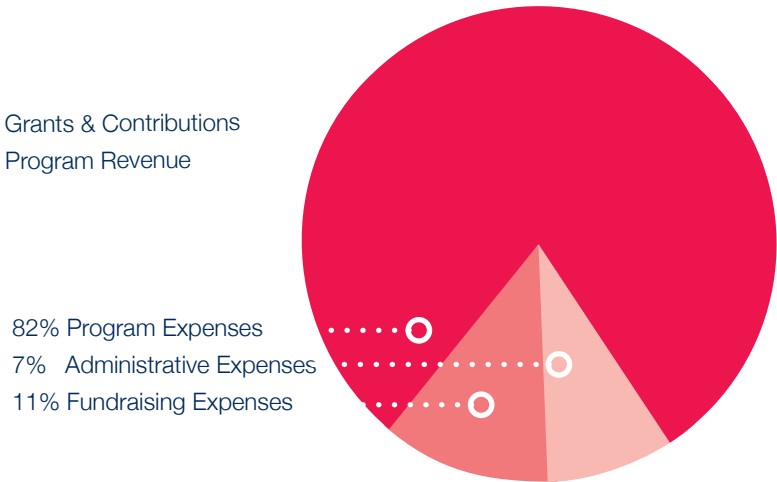
<b>ASSET, LIABILITY &amp; NET ASSET SUMMARY</b>	
Current Assets	5,436,467
Long Term Notes Receivable	36,475
Unconditional Promises to Give	438,194
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Property & Equipment	4,320,935
Other Assets	2,946,468
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<b>Total Assets</b>	<b>13,178,539</b>
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Current Liabilities	273,031
Security Deposits Payable	159,457
Deferred Rent Credit	1,457,640
Net Assets	11,288,411
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<b>Total Liabilities &amp; Net Assets</b>	<b>13,178,539</b>

# FISCAL YEAR 2016

## REVENUE



## EXPENSES



**A.R.T./New York's FY17 Summary will be available in Fall 2017.**

If you would like a copy of A.R.T./New York's Audited Financial Statements, please contact Deputy Director Ann Marie Lonsdale at [alonsdale@art-newyork.org](mailto:alonsdale@art-newyork.org).



# A.R.T./NEW YORK MEMBERS



*The Incredible Fox Sisters* by Live Source Theatre Group. Photo by Hunter Canning.

The 24 Hour Plays  
 3-Legged Dog Inc.  
 52nd Street Project  
 59E59 Theaters  
 600 HIGHWAYMEN  
 Aaron Landsman/Is This You  
 Abingdon Theatre Company  
 Access Theater  
 The Acting Company  
 Actionplay  
 ActNow Foundation, Inc.  
 The Actors Center  
 ALC Management  
 All For One  
 Alliance for Inclusion in the Arts  
 Amas Musical Theatre  
 American Bard Theater Company  
 American Indian Artists, Inc.

(AMERINDA)  
 American Opera Projects  
 American Renaissance Theater  
 Company  
 American Theatre of Harlem  
 Amios  
 The Amoralists Theatre Company  
 Andy Bragen Theatre Projects  
 The Apothetae  
 Arrow Institute of Meditation  
 Ars Nova  
 Articulate Theatre Company  
 Artistic New Directions  
 ArtsConnection  
 ArtsPool  
 Asian American Arts Alliance  
 The Assembly Theater Project  
 The Associates Theater Ensemble

Astoria Performing Arts Center  
 Athena Theatre  
 Atlantic Theater Company  
 The Attic Theater Company Inc.  
 The Barrow Group  
 Baruch Performing Arts Center (BPAC)  
 Bechdel Project  
 Bedlam  
 Beth Morrison Projects  
 Big Dance Theater  
 Blessed Unrest  
 Bluelaces Theater Company  
 Bond Street Theatre  
 Books on Call NYC  
 Boomerang Theatre Company  
 Bottoms Dream  
 Boundless Theatre Company Inc.  
 Break A Leg Productions



The Brewing Dept.  
 The Brick Theater, Inc.  
 Broadway Inspirational Voices  
 Broken Box Mime Theater  
 The Builders Association  
 Built for Collapse  
 Buran Theatre  
 The Bushwick Starr  
 C & S Int'l Insurance Brokers Inc.  
 Caborca  
 Caribbean Cultural Theatre  
 Castillo Theatre  
 The Chain Theatre  
 Charles Battersby Productions  
 Cherry Lane Theatre  
 Children's Threatre Company  
 Circus Amok  
 The Civilians  
 Classics in Color: An INclusive Theatre  
 Company  
 Classic Stage Company  
 Clubbed Thumb  
 CO/LAB Theater Group  
 CollaborationTown  
 Collaborative Arts Project 21  
 Collapsable Giraffe  
 Colloquy Collective  
 Colt Coeur  
 Compagnia de' Colombari  
 Concrete Temple Theatre  
 Cosmic Orchid  
 Cressid Theater Company  
 Crossing Jamaica Avenue  
 The CRY HAVOC Company  
 Culture Connection Theater  
 Daughters of Elysium  
 The Debate Society  
 The Directors Company  
 The Dirty Blondes  
 Dixon Place  
 Downtown Art  
 Downtown Urban Arts Festival  
 The Drama League  
 Drama of Works  
 Dramatic Question Theatre  
 Dreamland Theater  
 The Dreamscape Theatre  
 DreamStreet Theatre Company  
 The Drilling Company Theatre  
 EarSay  
 Ego Actus  
 Elders Share the Arts  
 Electric Eye Ensemble  
 Elevator Repair Service (ERS)  
 Emerging Artists Theatre Company, Inc.  
 En Garde Arts  
 Encompass New Opera Theatre  
 Ensemble Studio Theatre



*A Perfect Analysis Given By a Parrot* by White Horse Theater Company. Photo by John Robert Hoffman.

*“Our workshop with Whitney [Estrin] was so informative for the nonprofit organizations working to help people with disabilities through the arts. She was able to teach about various modes of funding streams and board development on a level we all understood, and empowered us to think to the future for our organization. These workshops are invaluable tools to our success as indie theatre professionals in NYC.”*

**AUBRIE THERRIEN, ARTISTIC DIRECTOR, DREAMSTREET THEATRE COMPANY**

EPIC Players  
 Epic Theatre Ensemble  
 Everyday Inferno Theatre Company  
 Exquisite Corpse Company  
 Falconworks Theater Company  
 Fault Line Theatre  
 Faux-Real Theatre Company  
 Fiasco Theater  
 The Field  
 The Flea Theater  
 Flux Theatre Ensemble  
 Flying Carpet Theatre  
 The Foundry Theatre  
 Frack Theatre  
 Freestyle Repertory Theatre  
 Fresh Ground Pepper  
 The Frog & Peach Theatre Company  
 The Gallery Players Theater  
 General Mischief Dance Theatre  
 Gideon Productions  
 Gingold Theatrical Group  
 Girl Be Heard  
 Glass Bandits Theater Company  
 Gold No Trade  
 Gotham Writers Workshop

Great Small Works  
 Great White Wax Inc.  
 The Habitat Theater Company  
 Hamm & Clov Stage Company  
 Hands On Sign Interpreted Performances  
 Hang A Tale  
 Hard Sparks  
 Hedgepig Ensemble Theatre  
 HERE  
 Hip to Hip Theatre Company  
 Honest Accomplice Theatre  
 Hook & Eye Theater  
 Horse Trade Theatre Group  
 Hotel Savant  
 Houses on the Moon Theater Company  
 Hudson Valley Shakespeare Festival  
 Human Head Performance Group  
 The Humanist Project LLC  
 Hunger and Thirst Theatre  
 I.D.E.A.S.  
 IATI Theater  
 id Theater  
 Immediate Medium  
 Inside Broadway  
 InVersion Theatre



*Imagining the Imaginary Invalid* by Mabou Mines. Photo by Richard Termine.

*“We are so grateful for your help as we move through transformative times at Mabou Mines with the support of A.R.T./New York’s Theatre Leadership Program... It’s so moving to have first hand experience of the care and commitment of the A.R.T./New York staff and the responsive design of your programs. I was lucky enough in the 1990s to participate in the Nancy Quinn Fund. At the time I was an AD with a small demerging group, Daedalus Theatre Company. The lessons learned in that program grounded me as I eventually became a Co-Artistic Director with Mabou Mines. We feel sure A.R.T./New York and the Theatre Leadership Program will provide us with the insight, tools, and inspiration we need to move forward.”*

**SHARON FOGARTY, CO-ARTISTIC DIRECTOR, MABOU MINES**

The Irish Repertory Theatre Company, Inc.  
 Irontale Ensemble Project  
 IRT Theater, Inc.  
 Isle of Shoals Productions, Inc.  
 Kairos Italy Theater  
 Keen Company  
 Kid Brooklyn Productions  
 Kyoung’s Pacific Beat  
 La MaMa Experimental Theatre Club  
 La Troupe Makandal, Inc.  
 Laban/Bartenieff Institute of Movement Studies  
 Labyrinth Dance Theater  
 LaMicro Theater  
 The Lark  
 Less Than Rent Theatre  
 Lesser America  
 Letter of Marque Theater Co.  
 Leviathan Lab, Inc.  
 Liberation Theatre Company  
 Life Jacket Theatre Company  
 Lincoln Center Theater  
 Little Lord  
 Little Shadow Productions

Live Source Theatre Group  
 Loading Dock Theatre  
 Lone Wolf Tribe  
 Lucille Lortel Theatre  
 Lucille Jan-Turan  
 Lyra Theater  
 Ma-Yi Theater Company  
 Mabou Mines Development Foundation  
 The Mad Ones  
 Magis Theatre Company, Inc.  
 Making Books Sing dba New York City Children’s Theater  
 Maned Wolf Productions  
 Manhattan Theatre Club  
 Manhattan Theatre Works  
 March Forth Productions  
 MCC Theater  
 Medicine Show Theatre Ensemble  
 Messenger Theatre Company  
 Mint Theater Company  
 Mirror Repertory Company  
 Modern-Day Griot Theatre Company  
 The Movement Theatre Company  
 Musical Theatre Factory

Musicals Tonight! Inc.  
 NAATCO  
 Naked Angels  
 National Alliance for Musical Theatre  
 National Asian Artists Project, Inc.  
 National Black Theatre, Inc.  
 National Guild for Community Arts Education  
 National Yiddish Theatre Folksbiene (NYTF)  
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