

A.R.T. / NEW YORK
ANNUAL REPORT 2009



The Alliance of Resident Theatres/New York (A.R.T./New York) is the service and advocacy organization for New York City’s not-for-profit theatre community. Founded in 1972, A.R.T./New York assists member theatres in managing their companies effectively so they may realize their rich artistic visions and serve their diverse audiences well. Over the years, A.R.T./New York has earned a reputation as a leader in providing progressive services to its members—from shared office and rehearsal spaces, to the nation’s only revolving loan fund for real estate, to technical assistance programs for emerging theatres—which have made the organization an expert in the needs of the Off and Off Off Broadway community.

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LETTER FROM THE EXECUTIVE DIRECTOR

For many of us starting theaters, we had no real role models, so we were making up the rules and the operational modalities as we went along, and by talking to each other. These formal/informal conversations were CRUCIAL in our long term survival. Circle Rep, Manhattan Theatre Club, and Playwrights Horizons met almost weekly for awhile, asking each other, "How do you do this or that?" And we were being honest with each other. I remember a particular breakfast in an Upper East Side diner, where the three of us first shared our budgets with each other...it was electrifying. I'm not sure we'd be here today if not for the steady flow of advice and information coming from all the meetings and programs. — ROBERT MOSS, PLAYWRIGHTS HORIZONS FOUNDER AND FOUNDING MEMBER OF OOBA (OFF OFF BROADWAY ALLIANCE), WHICH CHANGED ITS NAME IN 1985 TO A.R.T./NEW YORK

Dear Friends,

I had always known that I was fortunate to serve a dedicated and talented community of theatre artists, but as I look back on the 2008-2009 season, I have come to see the artistic and managing directors of our theatres as true heroes. Through ingenuity, drive, a passion for excellence, and their ability to respond quickly to crisis, most of our member companies ended this past season better than they imagined during those scary days last fall, when the collapse of Lehman Brothers triggered the largest recession in decades.

A.R.T./New York received its 501(c)(3) status in 1973, at a time when the stock market had taken a huge dive and people were fleeing the City for the suburbs. How fortunate for us that there was no CNBC then to instill fear in our founding fathers for daring to not only create a non-Broadway producing model, but also create a support organization with little more than endless inspiration and hope. How bold of them to seek City funding when those coffers were nearly empty, and to demand that attention be paid to the theatre. How fortunate for all of us that they did so despite the odds.

I dedicate this Annual Report to our inspiring founding members, and those City, State, Federal, foundation, corporate, and individual supporters who believed in them and their dreams.

Of course, A.R.T./New York would not be here today, stronger than ever, without the support of those who continue to believe in us. You make it possible for us to serve our 250 members who make New York City the most exciting place to experience theatre in the world!

With warmest regards,



CURRENT AND UPCOMING PROJECTS

Over the next year, A.R.T./New York, as well as every not-for-profit and for-profit organization/business, will have to develop new paradigms for delivering its programs and services...It is my hope that in next year's Annual Report you will see the beginnings of what I believe will be a major transformation of this organization and the industry we serve. — GINNY LOULOUDES, EXECUTIVE DIRECTOR;

EXCERPT FROM A.R.T./NEW YORK'S 2008 ANNUAL REPORT

White Paper: *The Fiscal Crisis of 2008 and Its Impact on New York City's Not-for-Profit Theatres*

In February 2009, A.R.T./New York was commissioned by The Harold and Mimi Steinberg Charitable Trust to conduct a qualitative and quantitative study on the impact of the current Fiscal Crisis on New York City's mid-sized theatres (with annual operating budgets between \$750,000 to \$5 million) and write a White Paper documenting the findings. Working alongside noted theatrical CPA Karen Kowgios, we scheduled a series of focus groups and distributed a local version of the Theatre Communications Group (TCG) Fiscal Survey to gauge our theatres' financial health.

The Rockefeller Foundation's New York City Cultural Innovation Fund The findings of the White Paper helped to inform our application to The Rockefeller Foundation's New York City Cultural Innovation Fund to explore and develop sustainable business models that enable Off and Off Off Broadway theatres to survive and thrive. Not only was A.R.T./New York awarded a research grant of \$150,000, but we are proud to say that our member theatres HERE Arts Center, Pregones Theater, and Teatro Círculo were also among the eighteen organizations to receive funding.

Archstone-Clinton Mixed Use Development – 515 West 52nd Street With our previous success in providing below-market office and rehearsal space to the arts community, A.R.T./New York is currently developing a third real estate project – the Theatres at Archstone-Clinton. In 2006, A.R.T./New York was invited by the New York City Department of Cultural Affairs to build two theatres as part of the Archstone-Clinton development project at 52nd Street and 10th Avenue. Last summer, A.R.T./New York began a partnership with the New York City Department of Design, Development, and Construction, which will secure the necessary resources for the completion of the architectural design and construction of the project. Once completed, these theatres will provide affordable and accessible state-of-the-art performance spaces to New York's small theatres, as well as affordable rehearsal space for members of the not-for-profit theatre community.

LEADERSHIP TRAINING THE NANCY QUINN
TECHNICAL ASSISTANCE PROGRAM

Starting a new theatre company, especially in New York City, is no easy feat. What a lot of small companies find is that running a theatre does not get any easier, either. For the past eighteen years, A.R.T./New York has provided member organizations with budgets under \$100,000 with free workshops through The Nancy Quinn Technical Assistance Program. Facilitated by leading consultants and arts professionals working in the not-for-profit arts fields, these workshops offer training in a wide range of topics such as financial management, fundraising, audience development, publicity and marketing, IRS filing, and board management. Participation in these workshops also entitles members to a one-on-one consultation with the workshop facilitator.



A.R.T./New York Nancy Quinn Technical Assistance Roundtable: Organizational Planning and Process.

During the 2008-2009 season, A.R.T./New York held 44 workshops and 59 days of individual consultations, which were attended by 278 representatives from 125 theatre companies. The workshops were facilitated by these A.R.T./New York consultants:

- Elizabeth Audley, ARTS Action Research fundraising
- Ellen Barker, Consultant fundraising, planning, research, grant writing
- Reva Cooper, Reva Cooper Public Relations marketing and public relations
- Anne Dunning, Principal Consultant, ARTS Action Research A.R.T./New York lead consultant
- Gary S. Eisenkraft, CPA, Principal Eisenkraft CPA & Associates accounting and IRS seminars
- Michalann (Micki) Hobson, Arts Management Specialist institutional development, audience building, strategic planning, management training, staffing, budgeting, and conference planning
- Ruby Lerner, Executive Director and President, Creative Capital Foundation marketing and audience development
- Nello McDaniel, Principal Director, ARTS Action Research A.R.T./New York lead consultant
- Ellen Mittenthal, Consultant fundraising, strategic planning, management, board development, and special events
- Michael Naumann, Finance Director, Frankel Green Theatrical Management/Richard Frankel Productions budgeting, cash flow, and financial management
- Karin Schall, Manager of Special Events and the Young Patron Program, Lincoln Center Theater cultivation and special events
- Melissa Sandor, Principal of Melissa Sandor, Inc. fundraising

The Nancy Quinn Technical Assistance Program helps you articulate your uniqueness. Every theatre company brings something different to the cultural life of this city, and understanding your niche is the key to any arts organization's growth and survival. A.R.T./New York makes you work hard to truly understand and own your place in New York. We owe The Nancy Quinn Technical Assistance Program a lot for focusing us.

— DAMON KROMETIS, ARTISTIC DIRECTOR, EXAMINED MAN THEATRE



Examined Man Theatre's production of *When In Disgrace (Haply I Think on Thee)* written and directed by Damon Krometis. Pictured: Patrick Vaill and Alex Brown (foreground); Dan Cullen and Tobias Squier-Roper (background). Photo: Ryan Jensen.

The Nancy Quinn Technical Assistance Program is made possible by generous funding from the Adolph and Ruth Schnurmacher Foundation, American Express Foundation, Con Edison, Mental Insight Foundation, The Peter Jay Sharp Foundation, the New York State Council on the Arts, and the National Endowment for the Arts.

LEADERSHIP TRAINING THE HAROLD AND MIMI STEINBERG THEATRE LEADERSHIP INSTITUTE

The fact that A.R.T./New York’s Nancy Quinn Technical Assistance Program is geared toward companies with budgets under \$100,000 does not mean that organizations with larger budgets are easier to manage. As a company grows, it is presented with its own set of challenges as it experiences a growth in staff, an increased number of productions per year, and the acquisition of office and/or performance space. Therefore, A.R.T./New York offers member companies with mid-sized budgets the opportunity to participate in The Harold and Mimi Steinberg Theatre Leadership Institute (TLI). Participants in TLI meet regularly with A.R.T./New York consultants to receive targeted, individualized guidance on management, board development, and other issues affecting their company. The TLI consultancies are led by Nello McDaniel and Anne Dunning, both of ARTS Action Research, who also serve as the primary consultants for The Nancy Quinn Technical Assistance Program.

During the 2008-2009 season, the following 54 companies participated in The Harold and Mimi Steinberg Theatre Leadership Institute:

- 13P
3-Legged Dog Media and Theater Group
The 52nd Street Project
Abingdon Theatre Company
The Barrow Group Theatre Company
Black Moon Theatre Company
Bond Street Theatre
Brooklyn Arts Exchange
CAP 21
The Civilians
Classical Theatre of Harlem
Dixon Place
Elevator Repair Service
The Field
The Flea Theater
- Freedom Train Productions
Hip-Hop Theater Festival
IRT (Interborough Repertory Theater)
LAByrnth Theater Company
Metropolitan Playhouse
Mint Theater Company
Naked Angels
Negro Ensemble Company
Nerve Ensemble
New Perspectives Theatre Company
New Professional Theatre
New York Musical Theatre Festival
Our Time Theatre Company
The Peccadillo Theater Company
The Play Company
Present Company
Primary Stages
Puerto Rican Traveling Theatre
Red Bull Theater
Rising Circle Theater Collective
- The Shadow Box Theatre
Shotgun Productions, Inc.
Society of the Educational Arts
Soho Rep.
Soho Think Tank
Strike Anywhere Performance Ensemble
Sundog Theatre
TACT (The Actors Company Theatre)
TADA! Youth Theater
Transport Group
Vampire Cowboys
Vital Theatre Company
Wings Theatre Company
WET Productions
Working Theater
WorkShop Theater Company
Wreckio Ensemble
The York Theatre Company
Young Jean Lee’s Theater Company

The Harold and Mimi Steinberg Theatre Leadership Institute is made possible by generous funding from The Harold and Mimi Steinberg Charitable Trust and the National Endowment for the Arts.



LAByrnth Theater Company's production of *Penalties and Interest* written by Rebecca Cohen and directed by John Gould Rubin. Pictured from left: Michael Puzzo, Elizabeth Canavan, Craig 'muMs' Grant, and Yetta Gottesman. Photo: Monique Carboni.

LAByrnth is thrilled to be able to participate in A.R.T./New York’s Harold and Mimi Steinberg Theatre Leadership Institute. Nello McDaniel’s knowledge of the field is deep and thorough, and his management recommendations have been of immense practical use in administration at LAByrnth. Our meetings with him are informative, illuminating, and inspiring.

— VERONICA BAINBRIDGE, DEVELOPMENT DIRECTOR, LABYRINTH THEATER COMPANY

GRANTS THE NANCY QUINN FUND

The largest and most rapidly growing sector of theatre is that of companies with budgets under \$100,000. Often on the cutting edge, these small theatres frequently produce world premieres that launch new careers and plays into the American Theatre lexicon. Despite the number of companies this size, however, very few funding resources are available to them. In order to address that issue, A.R.T./New York launched The Nancy Quinn Fund in 1993, exclusively for these small, emerging companies. In this time, this program has distributed over \$704,000 to New York’s smallest and often most inventive theatre companies.



Temporary Distortion's production of *Americana Kamikaze* written and directed by Kenneth Collins. Pictured: Brian Greer and Yuki Kawahisa (Yuki Kawahisa in video). Photo: Jon Weiss.

As soon as we decided to incorporate as a not-for-profit theater company, the first thing everyone told us we should do was join A.R.T./New York. The workshops, the one-on-one feedback sessions, the array of topics covered... A.R.T./New York has provided us the tools necessary to run a successful company. On top of all of that, the support of The Nancy Quinn Fund allowed us to invest in new technologies and equipment at a crucial time in the growth of our work.

— KENNETH COLLINS, ARTISTIC DIRECTOR, TEMPORARY DISTORTION

The following 36 companies received a total of \$31,500 through the 2009 Nancy Quinn Fund:

- 13P
- Attic Salt Theatre Company
- Australian Aboriginal Theatre Initiative, Inc.
- Banana Boat Productions
- ...blessed unrest...
- Blue Coyote Theater Group
- Boomerang Theatre Company
- Circus Amok
- CollaborationTown
- Crossing Jamaica Avenue
- Desipina & Company
- Fluid Motion Theater & Film
- The Glass Contraption
- Houses on the Moon Theater Company
- Immediate Medium
- Juneteenth Legacy Theatre
- La Troupe Makandal
- The Looking Glass Theatre
- Metropolitan Playhouse
- National Asian American Theatre Company
- New York Neo-Futurists
- NIA Theatrical Production Company
- Parallel Exit
- Peculiar Works Project
- The Queen’s Company
- Rabbit Hole Ensemble
- Radiohole, Inc.
- Resonance Ensemble
- Roots&Branches Theatre
- Teatro IATI
- Temporary Distortion
- Treehouse Shakers
- Tuckaberry Productions
- Vampire Cowboys
- viBe Theatre Experience
- Wreckio Ensemble



13P's production of *MONSTROSITY* written by Lucy Thurber. Pictured from left: Andy Grotelueschen, Robert Saietta, Keeko Nakadai, Pedro Guerrero, Natalia Roldan, Ben Hollandsworth, Frank De Julio, Carlo Albán, J.D. Goldblatt, and Kristina Valada-Viars. Photo: Jim Baldassare.

The support of The Nancy Quinn Fund helped 13P to mount our most ambitious production to date, MONSTROSITY, by Lucy Thurber. While Lucy has had a number of visible New York productions in recent years, there was no other company to which she felt she could bring a three-act play requiring 30 actors (including an army of teenagers and a pair of singing, bicycle-riding twins). With A.R.T./New York’s longstanding support for our mission of putting the playwright in the artistic director’s chair, we were able to fulfill Lucy’s vision. MONSTROSITY was the eighth show in our 13-play mission, and became our most successful thus far. — ROB HANDEL, MANAGING DIRECTOR, 13P

The Nancy Quinn Fund is made possible by generous funding from the Adolph and Ruth Schnurmacher Foundation, Con Edison, and Mental Insight Foundation.

GRANTS THE NEW YORK TIMES COMPANY FOUNDATION FUND FOR MID-SIZE THEATRES

For the past six years, A.R.T./New York has worked with The New York Times Company Foundation to provide member theatres with budgets between \$500,000 and \$5 million with additional funding. Grants through The New York Times Company Foundation Fund for Mid-Size Theatres range from \$2,000 to \$6,500, and can be used for a specific production or for general operating costs, an invaluable asset to companies with large administrative needs. Since the Fund’s inception, A.R.T./New York has distributed \$454,500 to deserving companies.



TADA!’s summer production, *The Little House of Cookies*. Photo: Chad David Kraus Photography.

The 2009 recipients of The New York Times Company Foundation Fund for Mid-Size Theatres grant were:

- Brooklyn Arts Exchange
- Classic Stage Company
- The Flea Theater
- La MaMa Experimental Theatre
- LAByrinth Theater Company
- Lark Play Development Center
- Making Books Sing
- Ma-Yi Theater Company
- MCC Theater
- Pan Asian Repertory Theatre
- The Pearl Theatre Company
- Queens Theatre in the Park
- Repertorio Español
- Signature Theatre Company
- SITI Company
- TADA! Youth Theater
- Thalia Spanish Theatre
- Women’s Project
- The Wooster Group, Inc.
- York Theatre Company

TADA! Youth Theater is proud to have been among the 2009 grantees of The New York Times Company Foundation’s Fund for Mid-size Theatres, administered by A.R.T./New York. Despite the difficult economic climate, this grant provided both literal and figurative encouragement to our organization, enabling 10,000 people to see our critically-acclaimed original productions at subsidized rates; 65 children to participate in TADA!’s FREE pre-professional youth development program, the Resident Youth Ensemble; and 30,000 children and 500 teachers to experience our Arts Education programs. The Fund’s support came at the heels of some extraordinary moments that kicked off our 25th Anniversary celebration—a Coming Up Taller Award from the President’s Committee on the Arts and Humanities and the first Drama Desk Award given to a Youth Theater. It is an honor to be a part of the A.R.T./New York family, whose contributions to our community are truly immeasurable.

— JANINE NINA TREVENS, ARTISTIC & EXECUTIVE DIRECTOR, TADA! YOUTH THEATER

The New York Times Company Foundation Fund for Mid-Size Theatres is made possible by generous funding from The New York Times Company Foundation.



Lark Play Development Center’s production of *The Mountaintop* written by Katori Hall and directed by Kamilah Forbes. Pictured: Dominique Morisseau and Jordan Mahome. Photo: A. Sayeeda Clarke.

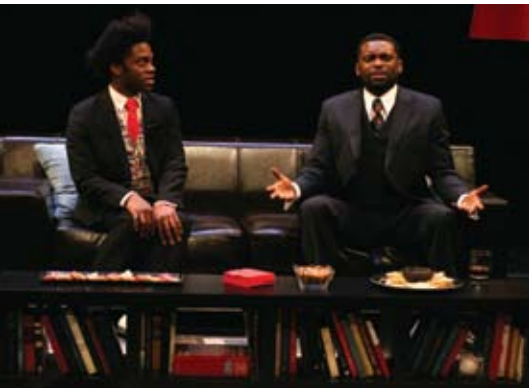
It takes a village to create and sustain a home for the creation of new plays especially in these challenging times. New York City is ripe with unique and diverse perspectives that can only be supported with forward-thinking, dedicated funding sources like A.R.T./New York’s The New York Times Company Foundation Fund for Mid-Size Theatres. Good art that moves us, enriches us, and entertains us is vital to our culture. Because this art is not inherently profit-driven, we need a community of financial resources who believe in the creative process. Furthermore, I believe that grants such as this one are investments—not donations or charity—in who we are and where we are going as a city, a country, and a society.

— MICHAEL ROBERTSON, MANAGING DIRECTOR, LARK PLAY DEVELOPMENT CENTER

GRANTS EDITH LUTYENS AND NORMAN BEL GEDDES FUND

The Edith Lutyens and Norman Bel Geddes Fund stands apart from A.R.T./New York’s other re-grant programs. Whereas the other grants are largely for general operating support, the Bel Geddes Fund was created from the estate of noted designers Edith Lutyens and her husband Norman Bel Geddes, and is a design enhancement grant. Created to augment the design budget of an organization’s chosen production, applicants can request support for lighting, sound, set, costume, or even multi-media design. All A.R.T./New York member companies with budgets under \$5 million are eligible to apply.

While the Bel Geddes Fund only supports design costs, The Tobin Foundation for Theatre Arts compliments this grant by directly funding the individual theatres for their designers’ fees. A.R.T./New York forwards the strongest Bel Geddes proposals to The Tobin Foundation for consideration, and this season they awarded an additional \$3,500 to selected member theatres.



Young Jean Lee’s Theater Company’s production of *THE SHIPMENT* written and directed by Young Jean Lee; costumes by Roxana Ramseur. **Pictured from left:** Mikeah Ernest Jennings and Douglas Scott Streater. **Photo:** Paula Court.

Receiving this grant to enhance the costumes for THE SHIPMENT was invaluable to the ultimate success of the piece. Aesthetically, the costumes were the focus point of the production and the visual key to the message of the work. Without the funds, we would have not been able to achieve our vision for the show nearly as well. What’s particularly fantastic about this funding is that it’s specific to the design elements – something that often goes overlooked in other funding proposals. Additionally, as a company that spends a great deal of time and money on the development of a new piece, it was a real gift to receive a boost to the budget so close to the premiere.

— CALEB HAMMONS, PRODUCING DIRECTOR, YOUNG JEAN LEE’S THEATER COMPANY

The Edith Lutyens and Norman Bel Geddes Fund is made possible by the generous funding from the Edith Lutyens and Norman Bell Geddes Foundation.

The following nine recipients of the 2009 Edith Lutyens and Norman Bel Geddes Fund design enhancement grant received a combined \$63,000:

Astoria Performing Arts Center
Ragtime; for costumes by David Withrow

Big Dance Theater
Comme Toujours Here I Stand; for video by Jeff Larson and lighting by Joe Levasseur

Epic Theatre Ensemble
Mahida’s Extra Key to Heaven; for sets by Mimi Lien and lighting by Justin Townsend

Immediate Medium
Chuck. Chuck. Chuck.; for technical design (sound and video) by Robert Ramirez

Ontological-Hysteric Theater
The Less we Talk; for sets by Mimi Lien

Rabbit Hole Ensemble
Shadow of Himself; for lighting by Kevin Hardy

Vampire Cowboys*
Soul Samurai; for sets by Nick Francone and costumes by Jessica Wegener

Yara Arts Group
Er Toshtuk; for set, lights, and costumes by Watoku Ueno

Young Jean Lee’s Theater Company*
THE SHIPMENT; for costumes by Roxana Ramseur

** Indicates that this company also received funding directly from The Tobin Foundation for Theatre Arts.*



Immediate Medium’s production of *Chuck. Chuck. Chuck.* adapted from Faulkner’s *As I Lay Dying* and directed by J.J. Lind. **Pictured:** company members Siobhan Towey and Max Dana. **Photo:** J.J. Lind.

We are proud of the work we did with Chuck. Chuck. Chuck., and that is due in no small part to the support of the Edith Lutyens and Norman Bel Geddes Grant. As a very young company, we often lacked the technological capacity to make interdisciplinary work of the scope and ambition we envisioned. In the short term, the investment of the Fund resulted in vastly improved production values for Chuck. Chuck. Chuck. However, in the long-term, the equipment purchased has permanently expanded Immediate Medium’s palette and enabled the continued evolution and successful realization of our work. A.R. T./New York and the Edith Lutyens and Norman Bel Geddes Fund have given this emerging company a much-needed leg up, and we are exceedingly grateful.

— J.J. LIND, ARTISTIC DIRECTOR, IMMEDIATE MEDIUM



Finding affordable office space, especially in Manhattan, is one of the most difficult tasks a not-for-profit theatre company can accomplish. Rising real estate and utility costs prevent a growing number of organizations each year from being able to centralize in an office, which hinders their ability to grow, hold meetings, and hire both staff and interns. To address this problem, in 2002, A.R.T./New York secured a 20-year lease for an entire floor of an office building in the heart of Manhattan’s Fashion District. Located at 520 Eighth Avenue, Spaces @ 520 not only provides below-market office space for 25 companies, but also offers a shared copy room and kitchen, storage facilities, and four rehearsal studios. Every year, more than 200 theatre companies take advantage of the services at Spaces @ 520.

Pan Asian Rep has been one of the first residents at Spaces @ 520 since it opened in August 2002, and we find this the perfect microcosm for our needs in administration, training workshops, and artistic development. Collegiately and professionally managed, we love the convenience of rehearsal rooms and shared kitchen—all on the same floor. When I direct a show I can walk from rehearsal to my office in 30 seconds to check on the myriad necessary functions of producing, fundraising, and finance, then BACK to the nourishment of artistic creation which balances and keeps us alive.

— TISA CHANG, ARTISTIC PRODUCING DIRECTOR, PAN ASIAN REPERTORY THEATRE

The following companies held offices at Spaces @ 520 during the 2008-2009 season.

- The Actors Center
- Actors Movement Studio
- A.R.T./New York (Main Office)
- ArtsConnection
- Chautauqua Theater Company
- Classical Theatre Of Harlem
- The Drama League
- Gingold Theatrical Group
- Hotel Savant
- Hourglass Group
- Keen Company
- Laban/Bartenieff Institute of Movement Studies
- Ma-Yi Theater Company
- National Alliance for Musical Theatre
- National Asian American Theatre Company
- National Guild of Community Schools of the Arts
- New Georges/The Room
- Pan Asian Repertory Theatre
- Present Company
- Project Dance
- Prospect Theater Company
- Reverie Productions
- SITI Company
- Transport Group Theatre Company
- Voice & Vision
- Working Theater



Opposite page: Main Hallway. Top: SITI Company studio, Viewpoints Workshop led by Anne Bogart, Artistic Director. Bottom row, left: Studio A. Middle: Studio B, Rehearsal for Pan Asian Rep’s production of *Shogun Macbeth*, Calvin Ahn (in black) and Fight Choreographer Michael G. Chin (back to camera). Right: Bruce Mitchell Room, A.R.T./New York Panel.

One of the most important aspects of SITI’s work is the teaching of Viewpoints and the Suzuki Method of Actor Training to artists throughout the United States and the world. In New York City, we conduct most of our training sessions in A.R.T./New York’s Spaces @ 520, and in the time SITI has been headquartered here, we have taught over 700 students in our studio. Furthermore, having our office and studio in the same place has helped advance SITI’s mission by improving the communication within our Company. Undoubtedly, SITI would not be where we are today without A.R.T./New York’s Spaces @ 520. The days of rehearsing in studios without heat, meetings in stairwells, schlepping props from studio to studio, and running the organization from our apartments are gone!

— MEGAN WANLASS SZALLA, EXECUTIVE DIRECTOR, SITI COMPANY

REAL ESTATE SOUTH OXFORD SPACE



Though Manhattan is traditionally thought of as the heart of the New York theatre scene, Brooklyn theatre companies are increasingly gaining both visibility and acclaim. In an effort to cater to Brooklyn-based organizations, A.R.T./New York purchased South Oxford Space (SOS) in 2000. Located in Fort Greene, Brooklyn, within walking distance of twelve subway lines and the LIRR, South Oxford Space is a five-story Federal Style limestone mansion on South Oxford Street. In addition to office space for 22 theatre companies, SOS also has three rehearsal rooms, gallery space presenting local artists, a shared pantry, copy room, and a back yard open to all tenants. South Oxford Space also functions as a community center, with many neighborhood classes, camps, meetings, and events taking place in the second floor Great Room and the other studios.

The following theatre companies were tenants of South Oxford Space during the 2008-2009 season:

- ActNow Foundation
- American Opera Projects
- American Theatre of Harlem
- Andhow! Theater Company
- Caribbean Cultural Theatre
- Desipina & Company
- Elders Share the Arts
- Elevator Repair Service
- Encompass New Opera Theatre
- InnerAct Productions
- Lone Wolf Tribe
- Nerve Ensemble
- New York City Players
- New York Deaf Theatre
- NIA Theatrical Production Company
- Page 73 Productions
- Ripe Time
- The Shadow Box Theatre
- Target Margin Theater
- Trilok Fusion
- Urban Bush Women
- White Bird Productions



Opposite page, top: South Oxford Space entrance. Bottom row, left: "streetshadows" Exhibit Opening, Chris Smith, Artist, Gallery Three. Middle: 7th Annual Summer Youth Theatre Festival Performance in The Great Room; Freestyle Repertory Theatre performers (Mike Durkin, Executive Director and Laura Livingston, Artistic Director) with audience members from Wyckoff Youth Program. Right: South Oxford Space Garden, pictured from left: Jana La Sorte, Executive Director, Urban Bush Women, Jerry Homan, Director of Facilities, A.R.T./New York, and Aaron Ingram, Executive Director, ActNow Foundation. Above: The Great Room.



Funding for South Oxford Space is made possible by generous funding from Council Member Letitia James. South Oxford Space Performance Series is made possible by generous funding from the Brooklyn Community Foundation.

Being part of the A.R.T./New York building in Brooklyn since 2000 has been a great gift to us at Urban Bush Women. It's helped stabilize us as an organization by giving us a wonderful place to call home in Brooklyn, a community very important to what we do as a dance and community engagement company. Based in Fort Greene – one of the strongest arts clusters in New York City – we're surrounded by other creative companies, which provide inspiration and support, and we became part of an important arts network by becoming a member of A.R.T./New York. Recently we took advantage of our great neighborhood location by launching a monthly Great Room cultural and educational series on the second floor." — JANA LA SORTE, EXECUTIVE DIRECTOR, URBAN BUSH WOMEN

LOAN PROGRAMS



Interior of Dixon Place.

The 2008-2009 season was undoubtedly one of the most difficult in recent years, and the not-for-profit arts sector was hit hard by the economic downturn. More than ever, one of A.R.T./New York's core programs was not only beneficial to members, it was invaluable.

The Bridge Fund Loan Program provides member theatres with short-term loans of up to \$50,000 at prime interest rates. Created in 2001, the Bridge Fund has since loaned a total of \$4,211,941. During the 2008-2009 season, it made 22 loans totaling \$418,685. In addition to short-term loans, which can be for a maximum of six months, the Bridge Fund also provides longer-term lines of credit. This past season, there were seven new lines of credit extended, totaling \$255,000.

In addition to the Bridge Fund, A.R.T./New York maintains the Elizabeth Steinway Chapin Real Estate Loan Fund, one of the nation's only loan funds specifically designated for theatre renovation, purchase, or construction. Since its creation in 1991, the Chapin Fund has made a total of 44 loans. Two loans made this year, totaling \$218,802, brought the Chapin Fund past the \$4 million mark.

In 2004, when Dixon Place was first beginning the capital campaign for our brand new, state-of-the-art facility on Chrystie Street, A.R.T./New York was one of the few lenders willing to talk to an organization as small as us. The staff was extremely helpful in the process, and we were approved for an Elizabeth Steinway Chapin Fund loan of \$200,000 – the maximum! After we had paid down a large percentage of the loan and were nearing the end of our capital project in 2008, A.R.T./New York granted us additional Chapin funds. Truly, A.R.T./New York understands and trusts small and mid-sized organizations, and they really helped us when it was needed the most. We are now about to celebrate the Official Grand Opening of our spectacularly beautiful new space, and A.R.T./New York's staff and board deserve large praise for helping us get to this auspicious occasion – Thank You!

— CATHERINE PORTER, DEVELOPMENT AND FINANCE DIRECTOR, DIXON PLACE

INTERNSHIP FAIR



Gingold Theatrical Group's Project Shaw presentation of *The Six of Calais* and *The Simpleton of the Unexpected Isles* by George Bernard Shaw; directed by David Staller. Pictured from left: (front row) Donna Lynne Champlin, Josh Grisetti, Nora Chester, Nathan Shaw, Daphne Rubin-Vega (A.R.T./New York Board member), Georgia Warner, James Prendergast, Victor Slezak; (back row) David Cote, Jack Berenholtz (Intern), Lucy Banks Sheftall (Intern), John Bolton, Simon Kendall.

A.R.T./New York is a full-service, all-encompassing arts organization which has made itself indispensable to the New York theatrical community. In addition to its support, both financial and artistic, its pragmatic development of the yearly intern fair has assisted many of New York's arts groups to create professional relationships with eager young students. This allows those starting out in the arts world to view firsthand the day to day administrative needs involved in running a theatrical office. In our case, the interns have also been actors, whom we've been able to hire for our productions. A.R.T./New York has created a win-win atmosphere for all of us fortunate enough to be a part of their professional family."

— DAVID STALLER, ARTISTIC DIRECTOR, GINGOLD THEATRICAL GROUP

After eight years, A.R.T./New York's Annual Internship Fair continues to be one of the most popular programs among its members. The 2009 fair, produced in conjunction with the American Theatre Wing, was held Saturday, March 21, at the Westin New York. Over 130 students from nearly 70 universities all along the eastern seaboard attended the morning and afternoon sessions in eager pursuit of internship and career opportunities in Off and Off Off Broadway. The ballroom in which the fair was held was at capacity with fifty A.R.T./New York member theatres present and accepting resumes. Not only does the fair place companies in direct contact with interested and capable interns, it exposes the next generation of theatre professionals to the multitude of companies working in the industry today.

The Internship Fair is made possible by the generous funding from the Michael Tuch Foundation, Inc.

ADVOCACY

A.R.T./New York is not only a service organization, it is one of the leading advocates for not-for-profit theatres and other arts organizations in New York City. Executive Director Ginny Loulouides frequently meets with legislators at both the City and State levels on behalf of the arts. The economic challenges presented in the 2008-2009 season made her efforts particularly important. At a time when budgets were being cut across the board, Ginny fought hard to remind government funders why the arts are such a valuable asset, not only economically, but culturally, as well.

Whenever I'm at City Hall, I always see Ginny representing all of us as she testifies before the City Council. She does the same thing for us in Albany, representing our needs to the State Senate and the State Assembly. A.R.T./New York helps make a tough job a little easier for me and for the many smaller theatre companies by joining our voices at the City and State level, and by making sure our concerns are expressed to New York City's elected officials. — KATHRYN GIAIMO, ADMINISTRATIVE DIRECTOR, THALIA SPANISH THEATRE

TOWN HALL - FISCAL CRISIS

On October 30, 2008, A.R.T./New York took its first step to address the economic downturn that came to a head on September 15. More than 600 people, representing virtually every not-for-profit theatre and related organization in the City, attended the Town Hall on the Economic Crisis, produced by A.R.T./New York and the New York City Department of Cultural Affairs, and hosted by Roundabout Theatre Company at the American Airlines Theatre. The meeting included a keynote speech from Diane E. Ragsdale, Associate Program Officer of Performing Arts at The Andrew W. Mellon Foundation, and a speech on the City's assessment of the Fiscal Crisis as it would impact the current budget by Kate D. Levin, Commissioner of the New York City Department of Cultural Affairs, with closing remarks by Ginny Loulouides.

Attendees received concrete information about the City's and the State's current funding abilities and budget cuts, as well as advice on how theatres can best survive cultural changes and economic difficulties. Simply being in the room with their peers was comforting, motivating, and even empowering to A.R.T./New York members. October 30 was a day when the theatre community truly came together.

MAYOR'S AWARD FOR ARTS AND CULTURE



Pictured: Actress Vanessa Williams, Ginny Loulouides, and Mayor Michael Bloomberg. **Photo:** Courtesy of the New York City Mayor's Office.

Since 1974, the Office of the Mayor and the Cultural Affairs Advisory Committee has awarded a select group of individuals and organizations for their contributions to arts and culture in New York City. In 2004, after a ten year hiatus, Mayor Michael Bloomberg revived the awards, and on November 10, 2008, A.R.T./New York was one of six recipients of the prestigious honor. Executive Director Ginny Loulouides proudly accepted the award on behalf of the entire A.R.T./New York staff, board, and membership, which was presented for A.R.T./New York's "thoughtful and inspired service to over 330 member theatre companies... [which] help[s] to make the challenging work of making theatre that much easier for artists and administrators throughout the City."

SPECIAL EVENTS CURTAIN CALL



One of the greatest benefits of being part of an alliance of theatres is the chance to meet, speak with, and relate to your peers in the theatre community. A.R.T./New York members value any opportunity to gather with one another, and each year they get the chance to do just that at Curtain Call, A.R.T./New York’s annual member meeting. With all of the economic turmoil that began toward the end of 2008, the 2008-2009 season was very difficult for the not-for-profit theatre industry. Therefore, A.R.T./New York wanted to make the 2009 Curtain Call much more than a member gathering. It was a celebration of theatre despite the difficult times.

On May 4, 2009, over 225 A.R.T./New York members came to Roundabout Theatre Company’s Harold and Miriam Steinberg Center for Theatre at the Laura Pels Theatre. Laura Pels sponsored the annual Keynote Address, which is delivered by a working playwright on a topic of his or her choosing. Bill Irwin, a noted playwright and actor who was at that time starring in Roundabout Theatre Company’s production of *Waiting for Godot*, delivered a rousing address on what it means to be in theatre, and why people gravitate toward storytelling.



Opposite page, top: Bill Irwin and Laura Pels. Bottom row, left to right: Todd Haimes, Artistic Director of The Roundabout Theatre Company and A.R.T./New York Board Member; Bill Irwin, 2009 Curtain Call Keynote Speaker. Above: Roundabout Theatre Company, Harold and Miriam Steinberg Center for Theatre, Laura Pels Theatre. Bottom left: Amanda Feldman, Company Manager, Lark Development Play Center; Qui Nguyen, Co-Artistic Director/Co-founder, Vampire Cowboys; Abby Marcus, Managing Director and Producer, Vampire Cowboys; and Veronica Bainbridge, Development Director, LAByrnth Theater Company. Bottom right: Local Heroes and audience. All photos: Stan Wan.

Curtain Call is made possible by generous funding from The Laura Pels Foundation.

SPECIAL EVENTS DEWITT STERN
LOCAL HERO AWARDS

Curtain Call ended with a presentation of the 2009 DeWitt Stern Local Hero Awards. Since 2005, the DeWitt Stern Group has sponsored the awards, which allow A.R.T./New York member theatres to honor outstanding local businesses and individuals who provide in-kind donations or other remarkable services to the theatre community.



Pictured: Collette Carter, Local Hero, The Audre Lorde Project, and Andre Lancaster, Artistic and Managing Director, Freedom Train Productions. **Photo:** Stan Wan.

These deserving representatives from sixteen local businesses received 2009 DeWitt Stern Local Hero Awards (listed in alphabetical order by business name):

Elysabeth Kleinhans *Founder, 59E59 Theaters*
Nominated by The Play Company

Sharon Newman *President and CEO, Action Envelope*
Nominated by New Worlds Theatre Project

Adam Wieckowski *Owner, Adam’s Wines and Liquors*
Nominated by The Gallery Players

Barbara Okishoff *Owner, ArtVoice*
Nominated by Freestyle Repertory Theatre

Collette Carter *The Audre Lorde Project*
Nominated by Freedom Train Productions

Steve Retenski *Director of Marketing, Cherry Lane Lithography,*
Nominated by Mint Theater Company

Frank Troutman *Senior Vice President, City National Bank*
Richard McCune *Senior Vice President, City National Bank*
Nominated by Vineyard Theatre

Ramon Gil *Managing/Creative Director, Fresh Concentrate*
Nominated by Pan Asian Repertory Theatre

Andrew A. Lance *Partner, Gibson, Dunn & Crutcher, LLP*
Sarah Fowlkes *Associate, Gibson, Dunn & Crutcher, LLP*
Nominated by A.R.T./New York

Philip and Brenda Mc Elligott *Owners, Kertek Construction Corporation,*
Nominated by The New Stage Theatre Company

Doug Filomena and Jake Heinrichs *Partners, The Lighting Syndicate,*
Nominated by Vineyard Theatre

Sandy Graff *Pentacle, Nominated by Urban Stages*

Fred and Ernest Tollja *Owner-Operators, Producers’ Club Theaters,*
Nominated by NY Artists Unlimited

Kim Weston-Moran *Producing Artistic Director, RhythmcOLOR Associates,*
Nominated by The Negro Ensemble Company, Inc.

Marisa May, *Owner San Domenico Events*
Nominated by Amas Musical Theatre

Anthony Grasso *Executive Vice President, TGI Office Automation,*
Nominated by IDEAS



Top: Jolyon Stern (center) with the 2009 DeWitt Stern Local Heroes. **Bottom left:** Lauren Weigel, Managing Producer, The Play Company; Elysabeth Kleinhans, Local Hero, 59E59 Theaters; Kate Loewald, Founding Producer, The Play Company. **Bottom right:** Ginny Loulouides; Comedic Performer/Provocateur Reno and DeWitt Stern Local Heroes Presenter; Heather Hitchens, Executive Director of the New York State Council on the Arts and DeWitt Stern Local Heroes Presenter. **All photos:** Stan Wan.

The DeWitt Stern Local Hero Awards are made possible by the generous funding from the DeWitt Stern Group.

SPECIAL EVENTS 2009 SPRING GALA

On June 8, 2009, A.R.T./New York held its Spring Gala at 3LD Art & Technology Center, which is owned and operated by member theatre, 3-Legged Dog Media and Theater Group. That night, 250 theatre professionals, business leaders, and artists gathered to honor Steve Olsen, owner of West Bank Cafe, and the producers of ABC's hit comedy series *Ugly Betty*.

The evening kicked-off with a cocktail hour during which Manhattan Borough President Scott Stringer announced that New York City would be contributing an additional \$500,000 to the already promised \$400,000 to A.R.T./New York's capital campaign for The Theatres at Archstone-Clinton. After everyone took their seats, emcee Nancy Giles, Gala Chair Daphne Rubin-Vega, and Executive Director Ginny Louloudes welcomed the crowd, and the A.R.T./New York board members performed a medley of songs from *HAIR*—a performance that has become a gala tradition. After the awards were presented, a live auction led by Sotheby's auctioneer C. Hugh Hildesley rounded out the evening, along with a special performance by Joe Iconis and the Rock and Roll Jamboree.



THE KATHY AND HOWARD J. AIBEL AWARD

The Kathy and Howard J. Aibel Award, named for our former board chair and his wonderful wife, is presented each year to a philanthropist or member of the business community whose work has helped make the notoriously difficult New York City environment a better place for the arts and artists. West Bank Cafe is a haven for the Off Broadway community, providing “family pricing” for many events, a developmental

performing space, and a welcoming dining room where artists conspire. The 2009 Kathy and Howard J. Aibel Award was presented to West Bank Cafe owner Steve Olsen by playwright Willie Reale for three decades of literally and figuratively nourishing the Off Broadway community.

THE ABE L. BLINDER AWARD Named for A.R.T./New York's late board vice president, The Abe L. Blinder Award is presented each year to an artist who has had a significant impact on both A.R.T./New York and the theatre community. The 2009 Abe L. Blinder Award was presented to the producers of the ABC series *Ugly Betty*. By moving the production to New York, the show has impacted local businesses and boosted the economy, while also granting opportunities to New York-based actors and technicians. Katherine Oliver, Commissioner of The Mayor's Office of Film, Theatre and Broadcasting, presented the award to Executive Producer Victor Nelli, Jr., who accepted on behalf of the show's producers.



ABOUT 3-LEGGED DOG MEDIA & THEATER GROUP

3-Legged Dog is a not-for-profit theater and media group focusing on large-scale experimental artwork, and A.R.T./New York was thrilled to hold the gala in a member theatre's space. Over the years, A.R.T./New York has been supportive of 3-Legged Dog, helping to stabilize the company after it lost its home in the attacks of 9/11. More recently, A.R.T./New York gave 3-Legged Dog a \$225,000 loan from their Elizabeth Steinway Chapin Loan Fund towards the design and construction of 3LD Art & Technology Center. This theatre complex opened in the fall of 2006 at 80 Greenwich Street in Lower Manhattan, just three blocks south of the World Trade Center site.

Opposite page: Robert LuPone, Artistic Director, MCC Theater and A.R.T./New York Board President; Steve Olsen, 2009 Spring Gala Honoree; and actor Tony Sirico. **Top:** 3LD Art & Technology Center. **Left:** Victor Nelli, Jr., 2009 Spring Gala Honoree, and Katherine Oliver, Commissioner of The Mayor's Office of Film, Theatre and Broadcasting. **All Photos:** Stan Wan.

SPECIAL EVENTS 2009 SPRING GALA



Top row, left: Damon Bayles; Nick Olney; Cynthia C. Bayles; Ginny Loulouides; Barry Stachell-Smith; and Clinton Kelly. Right: A.R.T./New York Board Members Richard Eng, Founder, National Asian American Theatre Company; Helene Blieberg; Carol Mitchell; Howard J. Aibel; Barbara Parisi, Executive Director, Ryan Repertory Company; with Kate D. Levin, Commissioner, Department of Cultural Affairs. Middle row, left: Manhattan Borough President Scott Stringer and Ginny Loulouides. Right: Anita Jaffe; David Staller, Artistic Director, Gingold Theatre Group; Marilee Tarrano; Liz Morton. Bottom row, left: Judith Light, *Ugly Betty* Co-Star; Caterina Nelli; Victor Nelli, Jr., 2009 Spring Gala Honoree; and Geoffrey Soffer, *Ugly Betty* Casting Director. Right: Daphne Rubin-Vega, 2009 Spring Gala Chair and A.R.T./New York Board Member, and Pulitzer Prize-winning playwright Nilo Cruz. All photos: Stan Wan.

PATRONS PROGRAM



Pictured: Marilyn and Marshall D. Butler, A.R.T./New York Board Member. Photo: Stan Wan.

A.R.T./New York could not provide its myriad of programs and services to its membership without the continued support of our individual donors. In the fall, A.R.T./New York hosted a Theatre Party to see the Broadway production of *Speed-the-Plow*, directed by Neil Pepe, Artistic Director of the Atlantic Theater Company and A.R.T./New York Board member. After seeing the show, several patrons gathered with cast members and the director at Lattanzi Ristorante for an inside look into the production.

In the spring, thanks to the generosity of board member Marshall Butler and his wife Marilyn, with assistance from fellow board member Carol Mitchell, we completed a very successful challenge grant campaign in which they generously matched every dollar that was donated.

For a complete list of the individuals who gave to the gala and to the patrons program, please see our list of donors on page 38.

2009 FINANCIALS

FINANCIAL SUMMARY (Fiscal year ending June 30)

SUPPORT & REVENUE	2009	2008
Member Dues	77,300	65,395
Real Estate Services	1,254,358	1,266,183
Investment Income	100,783	155,044
Other Income	12,528	20,650
Government Grants	462,910	299,100
Foundation Grants	709,766	835,881
Corporate Contributions	102,050	383,558
Individual Contributions	69,578	113,529
Fundraising Events	197,914	254,618
Capital Projects	105,690	100,850
Donated Services	77,061	89,457
Total Support & Revenue	3,169,938	3,584,265

EXPENSES

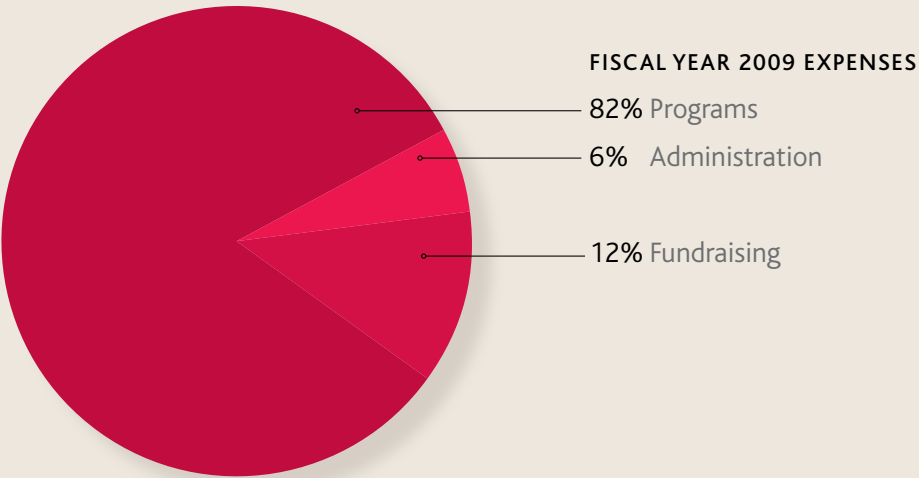
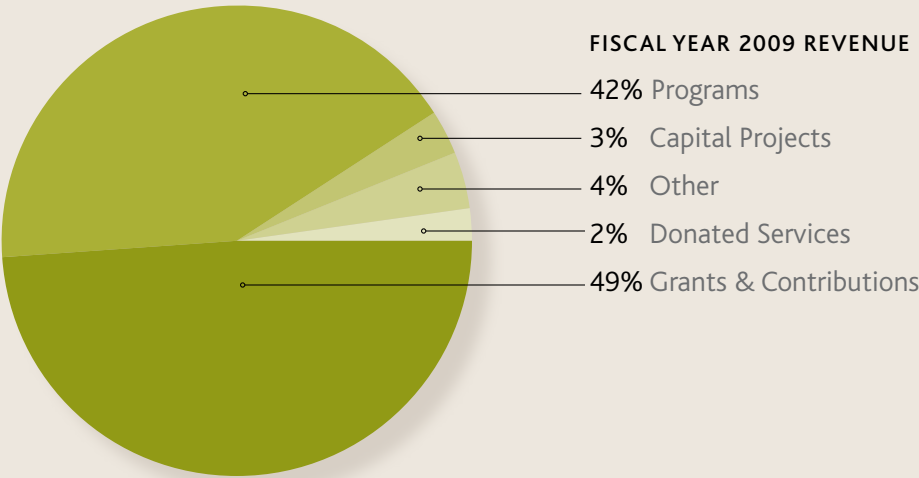
Program Expenses		
Regrant Program	167,638	374,718
Management Program	436,941	560,869
Real Estate Program	1,681,203	1,717,918
Loan Program	37,806	39,754
Advocacy	187,194	136,245
Web Projects	11,012	10,324
Administrative Expenses	171,045	377,114
Fundraising Expenses	369,840	350,943
Total Expenses	3,062,679	3,567,885

ASSET, LIABILITY & NET ASSET SUMMARY

Current Assets	1,503,728	1,883,709
Long Term Notes Receivable	372,628	304,296
Property & Equipment	4,344,858	4,558,966
Other Assets	381,049	1,026,427
Total Assets	6,602,263	7,773,398
Current Liabilities	124,868	686,995
Other Liabilities	1,698,694	1,641,765
Net Assets	4,778,701	5,444,638
Total Liabilities & Net Assets	6,602,263	7,773,398

- 1. Does not include grants restricted for future years.
- 2. JPMorgan Chase regrant funds were not available FY09.
- 3. Reduction in assets due to write off of uncompleted capital project costs.

In Fiscal Year 2009, there was a decrease in grants and contributions compared with 2008. In part, this was due to multi-year programs that ended and a one-year hiatus of the Fund for Small Theatres program. Due to the poor economic climate, investment income and individual contributions all decreased. Fortunately, the organization was able to reduce expenses in order to achieve a surplus in 2009 and all services were delivered as planned.



If you would like a copy of A.R.T./New York's Audited Financial Statements, please contact Director of Development Jennie Miller at jmiller@art-newyork.org.

A.R.T./NEW YORK MEMBER THEATRES

A.R.T./New York has helped Epic Theatre Ensemble grow from a small band of idealistic artists into a robust institution in numerous ways: great rehearsal spaces at affordable prices; workshops that helped us in every aspect of our operations, from accounting to audience development; several well-designed, specific grant programs; and perhaps most importantly, a generous and flexible line of credit that has helped us stave off innumerable cash flow crises! I can honestly say, on the eve of our tenth anniversary season, that Epic would never have survived those early years without their dedication and commitment to our community. Many young artists who run budding, promising theatre companies come to me each year to ask my advice on how to grow and stabilize - the first sentence out of my mouth is always: 'Well, first, join A.R.T./New York.'

— RON RUSSELL, DIRECTOR OF COMPANY DEVELOPMENT, EPIC THEATRE ENSEMBLE

13P
29th Street Rep
3-Legged Dog Media and Theater Group
The 52nd Street Project
59E59 Theaters
Abingdon Theatre Company
Access Theater
Accidental Repertory Theater
The Acting Company
ActNow Foundation
The Actors Center
Actors Movement Studio
Adhesive Theater Project
Affinity Collaborative Theater

Airmid Theatre Company
Aisling Arts
All Out Arts
Alliance for Inclusion in the Arts
Alloy Theater Company
Amas Musical Theatre
American Globe Theatre
American Opera Projects
The American Place Theatre
American Renaissance Theater Company
American Theatre of Harlem
Andhow! Theater Company
Animated Theaterworks
Artistic New Directions

ArtsConnection
Astoria Performing Arts Center
Atlantic Theater Company
Attic Salt Theatre Company
Australian Aboriginal Theatre Initiative, Inc.
Banana Boat Productions
The Barrow Group Theatre Company
Beth Morrison Projects
Big Dance Theater
Black Moon Theatre Company
Black Spectrum Theatre Company
...blessed unrest...
Blue Coyote Theater Group
Blue Roses Productions
bluemouth inc.
BMCC Tribeca Performing Arts Center
Bond Street Theatre
Boomerang Theatre Company
Boundless Theatre Company
Break A Leg Productions
Broken Watch Theatre Company
Brooklyn Arts Exchange
The Builders Association
C&S International Insurance Brokers
Cagey Productions
The Camelback Kid
CAP 21
Caribbean American Repertory Theatre
Caribbean Cultural Theatre
Castillo Theatre
CRS (Center for Remembering & Sharing)
chashama

Chautauqua Theater Company
Cherry Lane Theatre
Chinese Theatre Works
The Chocolate Factory
Circus Amok
The Civilians
Classic Stage Company
Classical Theatre of Harlem
The Clockwork Theatre
Clubbed Thumb
CollaborationTown
The Collapsible Giraffe
Collection Box Theatre
Committee Theatre Company
Compassion Theater Company
Concrete Temple Theatre
Coney Island USA
Coyote REP
Creative Evolution
Crossing Jamaica Avenue
Culture Project
D'ARC
Dance New Amsterdam
Desipina & Company
DiCapo Opera Theatre
Dixon Place
Downtown Art
The Drama League
Elders Share the Arts
Elevator Repair Service
Emerging Artists Theatre
ENACT
Encompass New Opera Theatre
Ensemble Studio Theatre
Epic Theatre Ensemble
The Essentials
Examined Man Theatre
The Field
The Fire Dept.
The Flea Theater
Fluid Motion Theater & Film
Flux Theatre Ensemble
Flying Fig Theater
The Foundry Theatre
Freedom Train Productions
Freestyle Repertory Theatre
Frog & Peach Theatre Company
The Gallery Players
The Genesis Guild
Gingold Theatrical Group
The Glass Contraption
Golden Fleece
Greenwich Street Theatre
Ground UP Productions
Hamm & Clov Stage Company
HERE Arts Center
Hipgnosis Theatre Company



Hip-Hop Theater Festival
Horizon Theatre Rep.
Horse Trade Theater Group
Houses on the Moon Theater Company
Hypothetical Theatre Company
IDEAS
Immediate Medium
InnerAct Productions
Inside Broadway
INTAR Theatre
IRT (Interborough Repertory Theater)
International Culture Lab
The Internationalists
The Irish Repertory Theatre
Irondale Ensemble Project
Journey Company
Judith Shakespeare Company
Juggernaut Theatre Company
Juneteenth Legacy Theatre
Kaleidoscope Theatre Company
Katharsis Theater Company
Keen Company
La MaMa Experimental Theatre
LaTroupe Makandal
Laban/Bartenieff Institute of Movement Studies
Labyrinth Dance Theater
LAByrnth Theater Company
LaMicro Theater
Lark Play Development Center
Latino International Theater Festival of New York
Lelund Durond Theatre Group
LightBox
Lincoln Center Theater

The Living Theatre
Lone Wolf Tribe
The Looking Glass Theatre
Lynx Ensemble Theater
Mabou Mines
Magis Theatre Company
Making Books Sing
Manhattan Children's Theatre
Manhattan Comedy Collective
Manhattan Theatre Source
Ma-Yi Theater Company
MCC Theater
Medicine Show Theatre Ensemble
Metropolitan Playhouse
The Milk Can Theatre Company
Mint Theater Company
Mirror Repertory Company
Monarch Theater Company
Musicals Tonight! Inc.
Music-Theatre Group
Naked Angels
Narrows Community Theater
National Alliance for Musical Theatre
National Asian American Theatre Company
The National Yiddish Theatre
Folksbiene
National Guild of Community Schools of the Arts
Nature Theater of Oklahoma
The Negro Ensemble Company, Inc.
Nerve Ensemble
New Dance Alliance
New Federal Theatre
New Georges
The New Globe Theater





The New Group
 New Perspectives Theatre Company
 New Professional Theatre
 The New Stage Theatre Company
 New Worlds Theatre Project
 New York Art Theatre
 New York City Players
 New York Classical Theatre
 New York Deaf Theatre
 New York Musical Theatre Festival
 New York Neo-Futurists
 New York Stage and Film
 New York Theatre Experiment
 New York Theatre Workshop
 NIA Theatrical Production Company
 Nicu's Spoon
 North American Cultural Laboratory
 NY Artists Unlimited
 Ontological-Hysteric Theater
 The Open Eye Theater
 Our Time Theatre Company
 Out of the Box Theatre Company, Inc.
 Packawallop Productions
 Page 121 Productions
 Page 73 Productions
 Pan Asian Repertory Theatre
 Pangea Theatre
 Parallel Exit
 Partial Comfort Productions
 PASSAJJ Productions
 The Pearl Theatre Company
 The Peccadillo Theater Company
 Peculiar Works Project
 Phoenix Theatre Ensemble
 Pick Up Performance Company
 Ping Chong & Company
 The Play Company
 Playwrights Actors Contemporary
 Theater
 Playwrights Horizons
 Polybe + Seats
 Potomac Theatre Project
 Pregones Theater

Present Company
 Primary Stages
 Private in Public Theatre
 PROBITY
 Project Dance
 Prospect Theater Company
 The Public Theater
 Puerto Rican Traveling Theatre
 The Queen's Company
 Queens Theatre in the Park
 Rabbit Hole Ensemble
 Radiohole, Inc.
 Rattlestick Playwrights Theater
 Red Bull Theater
 Redshift Productions
 The Relationship
 Repertorio Español
 Resonance Ensemble
 Retablo Hispanic Theater
 REV Theatre Company
 Reverie Productions
 Ripe Time



Rising Circle Theater Collective
 Rising Phoenix Repertory
 Roots&Branches Theatre
 Roundabout Theatre Company
 The Roundtable Ensemble
 Ryan Repertory Company
 The Sackett Group
 Salt & Pepper Mime Company
 Second Generation
 Second Stage Theatre
 The Shadow Box Theatre
 Shakespeare NYC
 Shotgun Productions Inc.
 Signature Theatre Company
 SITI Company
 Skysaver Productions
 Society of the Educational Arts
 Soho Rep.
 Soho Think Tank
 Sonnet Repertory Theatre
 Stageplays Theatre Company
 Stolen Chair Theatre Company
 Strike Anywhere Performance
 Ensemble
 The Striking Viking Story Pirates
 Stroller's Players Readers Theater
 Studio 42
 Summer Play Festival
 Sundog Theatre
 TADA! Youth Theater
 Take Wing and Soar Productions
 The Talking Band
 Tangent Theatre Company
 Target Margin Theater
 Team Takahashi



The TEAM
 Teatro Circulo
 Teatro IATI
 Temporary Distortion
 terraNOVA Collective
 Thalia Spanish Theatre
 TACT (The Actors Company Theatre)
 Theater Breaking Through Barriers
 Theater for the New City
 Theater Garden
 Theater Mitu
 Theatre Askew
 TheatreworksUSA
 Theatron, Inc.
 Third Avenue Productions
 Tom Cat Cohen Productions
 Touching Humanity, Inc.
 Toy Box Theatre Company
 Transport Group Theatre Company
 Treehouse Shakers
 Trilok Fusion

Tuckaberry Productions
 Twilight Theatre Company
 Two Cups and a String
 Untitled Theater Company #61
 Urban Bush Women
 Urban Stages
 Vampire Cowboys
 viBe Theater Experience
 Vineyard Theatre
 Vital Theatre Company
 Voice & Vision
 Waterwell
 WET Productions
 White Horse Theater Company
 White Bird Productions
 Wings Theatre Company
 Wingspan Arts
 Women's Project
 Woodstock Fringe
 Working Theater
 WorkShop Theater Company

Wreckio Ensemble
 Yangtze Repertory Theatre of America
 Yara Arts Group
 York Theatre Company
 Young Jean Lee's Theater Company



Page 32: Epic Theatre Ensemble's production of *Mahida's Extra Key to Heaven*. Pictured: James Wallert and Roxanna Hope. Photo: Carol Rosegg. Page 33: Working Theater's production of *Exit Cuckoo*. Pictured: Lisa Ramirez. Photo: Carel DiGrappa. Page 34 (top): Urban Bush Women, *Shelter*. Photo: Ayano Hisa. Page 34 (bottom): Pan Asian Repertory Theatre's production of *IMEDLA: A New Musical*. Pictured: Jaygee Macapugay as Imelda and Mel Sagrado as Ferdinand Marcos with Ensemble. Photo: Corky Lee. This Page (top): Yara Arts Group's and Kyrgyz Artists' production of *Er Toshtuk*, directed by Virlana Tkacz and designed by Watoku Ueno. Pictured: Ainura Kachkynbek. Photo: Margaret Morton. (bottom): Rabbit Hole Ensemble's production of *Shadow of Himself*. Pictured from left: Mark Cajigao, Adam Swiderski, Emily Hartford, Dan Kitrosser. Photo: Edward Eleftherion.

A.R.T./NEW YORK BOARD OF DIRECTORS

NAME	AFFILIATION	SINCE
Jeffrey R. Gural, CHAIRMAN	Chairman, Newmark Knight Frank	2002
Robert LuPone, PRESIDENT	Artistic Director, MCC Theater	1997
Carol Mitchell, VICE CHAIRMAN	Attorney	2002
Susan Bernfield, VICE PRESIDENT	Artistic Director, New Georges	1997
Linda Herring, VICE PRESIDENT	Executive Director, BMCC Tribeca Performing Arts Center	1987
Tim N. Hartzell, TREASURER	Barclays PLC	2004
Richard Eng, SECRETARY	Co-Founder, National Asian-American Theatre Company	1995
Howard J. Aibel, CHAIRMAN EMERITUS	Partner, LeBoeuf, Lamb, Greene, & MacRae (retired)	1986
Todd Haimes, PRESIDENT EMERITUS	Artistic Director, Roundabout Theatre Company	1987
Virginia P. Louloudes, EXECUTIVE DIRECTOR	Executive Director, A.R. T./New York	1991
George Ashiotis	Theater Breaking Through Barriers	1996
Helene Blieberg	Helene Blieberg Associates	1999
Allison Blinken		2008
Marshall D. Butler	Venture Capitalist	2002
Carl Clay	Founder and CEO, Black Spectrum Theatre	2003
Alyce Dissette	Producer, Pick Up Performance Company	2003
Lisa Frigand	Program Manager, Economic Development, Con Edison	1999
Amy S. Herzig	Vice President, East Coast Casting, CBS	2001
James Houghton	Artistic Director, Signature Theatre Company	1996
Elizabeth L. Jones	Producing Director, Page 73 Productions	2003
Benjamin P. Kraisky	Tax Partner, J.H. Cohn, LLP	2002
Andrew A. Lance	Partner, Gibson, Dunn & Crutcher	2004
Alvan Colón Lespier	Associate Artistic Director, Pregones Theater	2003
Leslie Marcus	Managing Director, Playwrights Horizons	1995
Anne Meara	Actor/Playwright	1995
Chiori Miyagawa	Crossing Jamaica Avenue	2003
Carol Ochs	Executive Director, 52nd Street Project	1997
José Cheo Oliveras	Artistic-Managing Director, Teatro Círculo	2003
Barbara Parisi	Executive Director, Ryan Repertory Company	1996
Neil Pepe	Artistic Director, Atlantic Theater Company	2003
Victoria Pettibone	Founder & Co-Artistic Director, WET Productions	2003
Mark Plesent	Producing Director, The Working Theater	2003
Catherine Porter	Co-Founder/Artistic Director, Peculiar Works Project	2003
Jeffrey Rosenstock	Executive Director, Queens Theatre in the Park	2003
Daphne Rubin-Vega	Actor	2008
Pamela B. Ryckman	Journalist	2004
Jerry Stiller	Actor	1995
Diane Wondisford	General Director, Music-Theatre Group	1986

A.R.T./NEW YORK STAFF



Pictured: Lisa Stevenson, Ginny Louloudes, and Jewell Campbell. Photo: Stan Wan.

Virginia P. Louloudes, Executive Director
Taylor Gramps, Executive Assistant/Office Manager

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