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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COVER: From left to right: Deputy Borough President Matthew Washington; Commissioner Feniosky Peña-Mora; Billy Porter; Ginny Louloudes; Daphne Rubin-Vega, Jeffrey Gural; Congressman Jerry Nadler. Photo by Chellise Michael Photography.
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 Louloudes
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)
Oftentimes, 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 Juliany 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

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.
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.

**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.

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.

“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

FY16

**56**  
Workshops Provided

**482**  
Workshop Attendees

**155**  
One-on-one Consultations

FY17

**57**  
Workshops Provided

**441**  
Workshop Attendees

**127**  
One-on-one Consultations
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
Artists Used Our Studios
70,576
Individuals Employed by Tenant Companies
216
Community Performances Held
528
Community Members at Events
8,571

FY17
Artists Used Our Studios
74,210
Individuals Employed by Tenant Companies
179
Community Performances Held
393
Community Members at Events
6,379
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.
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!

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.

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*

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

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.
### OPERATING SUPPORT & REVENUE 2016

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### OPERATING EXPENSES

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### BAD DEBT EXPENSES

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### RENT EXPENSE AMORTIZATION

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### CAPITAL EXPENSES

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### ASSET, LIABILITY & NET ASSET SUMMARY

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<td>Net Assets</td>
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<tr>
<td><strong>Total Liabilities &amp; Net Assets</strong></td>
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Fiscal year ending June 30
Financial summary for FY17 will be available in Fall 2017
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.
A.R.T./NEW YORK MEMBERS

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
“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
"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.  
Irondale 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  
Living Theatre  
Little Drama League  
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  
Message Theatre Company  
Mint 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)  
New Dramatists  
New Georges  
The New Group  
New Light Theater Project  
New Ohio Theatre  
New Phoenix Theatre on the Park  
New Stage Performance Space  
New York City Players  
New York Classical Theatre  
New York Deaf Theatre, Ltd.  
New York Madness  
New York Musical Festival  
New York Neo-Futurists  
New York Theatre Barn  
New York Theatre Workshop  
Nia Theatrical Production Company  
Imagining the Imaginary Invalid by Mabou Mines. Photo by Richard Termine.
Nicu’s Spoon, Inc.  
Nightdrive  
No.11 Productions  
Noor Theatre  
Nothing Theatre  
The Oasis Theatre Company Inc.  
Object Collection  
Old Hat Theatre Company  
Old Sound Room  
One Breath Rising, Inc.  
One Year Lease Theater Company  
Other Informed Theatre Company  
Our Voices  
OUTLIERS Theatre Co.  
Page 73 Productions  
Pan Asian Repertory Theatre  
Parallel Exit, Inc.  
The PATH Fund, Inc.  
Parity Productions  
Partial Comfort Productions  
The Pearl Theatre Company  
Peccadillo Theater Company  
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