

ALLIANCE OF RESIDENT THEATRES / NEW YORK

ANNUAL REPORT 2006/2007



ALLIANCE OF RESIDENT THEATRES/NEW YORK ANNUAL REPORT 2006/2007

MISSION

The Alliance of Resident Theatres/New York (A.R.T./New York) is the leadership organization for New York City's not-for-profit theatres, the nation's largest, most artistically influential and most culturally diverse theatre community. Founded in 1972 by 49 Off Off Broadway companies to serve and promote the new and vital not-for-profit theatre industry, A.R.T./New York has upheld its founding mission by identifying and responding to the immediate and long-term issues affecting this industry.



ART
NEW YORK
ALLIANCE OF RESIDENT THEATRES

TABLE OF CONTENTS

LETTER FROM THE EXECUTIVE DIRECTOR	4
LEADERSHIP DEVELOPMENT	
■ The Harold and Mimi Steinberg Theatre Leadership Institute	6
■ William Randolph Hearst Theatrical Arts Education Program	8
■ Fourth Street Arts Initiative	10
■ Intern Program	11
GRANT PROGRAMS	
■ Andrew W. Mellon Foundation New York City Theater Grants Program	12
■ The New York Times Company Foundation Grants	13
■ The JP Morgan Chase Fund for Small Theaters	14
■ Edith Luytens and Norman Bel Geddes Fund	15
■ The Nancy Quinn Fund	17
LOAN PROGRAMS	19
REAL ESTATE	20
MARKETING AND ROUNDTABLES	22
SPECIAL EVENTS	
■ 35th Anniversary Gala	23
■ Patrons Program	29
■ Curtain Call	31
FY07 REVENUES AND EXPENSES	34
BOARD OF DIRECTORS	36
STAFF	37

LETTER FROM THE EXECUTIVE DIRECTOR



Virginia P. Loloudes

This year, A.R.T./New York celebrated our 35th Anniversary. The world and the industry have changed dramatically in that time and I am proud to say that A.R.T./New York has not only kept up with the changes, but, in many instances, anticipated them. We have always been a valuable resource, providing world-class technical assistance and leadership development training, giving guidance to companies both large and small, and acting as an advocate for the industry as a whole. But, over these past 35 years, we

have increasingly found that the most effective way we can help our members, is to become a direct provider of the services which are most important to them.

For example, where at one time we had a program to help our members find affordable real estate, now we provide 51,000 sq. ft. of it at facilities in Manhattan and Brooklyn. While we have workshops designed to help our members become more effective fundraisers, we also award \$350,000 in annual grants ourselves. And, because it is so difficult for companies to find affordable sources of financing, we created the Elizabeth Steinway Chapin Fund, which makes loans for capital projects, and the Bridge Fund, which makes cash flow loans. Each of these programs (and others described in the pages which follow) was developed to address the most pressing needs of our members.

In 1972, A.R.T./New York was founded by 49 theatres. Today our members number 384. Just as the number of theatres has grown, so too has the influence of this amazing field. Ten out of the last 12 winners of the Pulitzer Prize for Drama have been awarded to a play which was produced at one of our member theatres, including this year's winner *Rabbit Hole* by David Lindsay-Abaire, which premiered at Manhattan Theatre Club. In addition, two of the three 2007 finalists were produced by New York not-for-profits (Page 73 Productions and Urban Stages). In June our members dominated the Tony Awards and since 2002, plays which started at our member theatres have been produced more than 200 times at theatres across the country. What all this means is that, as a group, A.R.T./New York's member theatres are creating the American theatrical canon of the 21st Century.

Looking at that list of accomplishments, it would seem that the field

has never been stronger. Certainly, that is the case artistically. But in many other ways, the industry is even more fragile than it was in 1972. Funding, especially general operating support, has become increasingly difficult to find. The audience development challenges have never been greater as more and more leisure time options focus on individual, rather than communal activities. Lastly, the booming New York City real estate market continues to displace artists and venues at a breakneck pace. For all of these reasons (and many more), A.R.T./New York cannot rest on its laurels, and we will continue to create innovative programs to help our members with new issues as they arise.

We are able to do this because of a dedicated Board of Directors, a talented staff, and a committed group of funders whose names you will find on the following pages. It takes a special kind of funder to understand the role of a service organization since so much of what we do is behind the scenes. We have been lucky to meet many loyal supporters who not only care about A.R.T./New York, but value the vital role our members play in the life of this city and the impact they have on the American theatre. I am truly grateful to each and every one of them.

We thank the funders below who generously provided general operating funds. Funders who supported specific programs are acknowledged in the program descriptions on the following pages.

Carnegie Corporation of New York • New York City Council, Christine C. Quinn, Speaker • The Andrew W. Mellon Foundation • The Shubert Foundation • New York State Council on the Arts • New York City Department of Cultural Affairs • The Fan Fox and Leslie R. Samuels Foundation, Inc. • The Lehman Brothers Foundation • Morgan Stanley • Bloomberg • The League of Off Broadway Theatres and Producers and the Theatre Development Fund • Carol Mitchell • CBS • JPMorgan Chase Foundation • Katherine Dalglish Foundation • Jean and Louis Dreyfus Foundation, Inc. • The New York Times Company Foundation • The Sherman Foundation, Inc. • Howard J. Aibel • Pamela B. Ryckman • The Gladys Krieble Delmas Foundation • New York State Office of Parks, Recreation and Historic Preservation at the request of Assemblymember Deborah J. Glick • Althea L. Duersten • The Dorothy Strelsin Foundation • Todd Haimes and Tamar Climan • TheaterMania.com • The Edith Meiser Foundation • Peter A. Cross • Helene Blieberg • Edith C. Blum Foundation • The Friars Foundation • The Laurie M. Tisch Foundation • Dorsey and Whitney Foundation • The Gramercy Park Foundation • Alvan Colón Lesprier

THE HAROLD AND MIMI STEINBERG THEATRE LEADERSHIP INSTITUTE

Launching and running a small theatre presents a clear set of challenges, but as companies grow and begin to achieve greater artistic and financial success, the challenges don't end, they merely change. The Harold and Mimi Steinberg Theatre Leadership Institute (TLI) was created to help these larger companies face their unique challenges.

The work done in TLI is complex and delicate and can be very time consuming. Participants are asked to prepare written documents about their long-term goals and other institutional issues; they then meet with one of the program's lead consultants anywhere from two to ten times a year. These meetings usually last two hours and allow the leadership team time to focus on the long-term and infrastructure issues facing the organization, issues that can easily get lost amidst the daily tasks and crises that come with running an organization.

The assistance provided by TLI is often as much about helping organizations take advantage of opportunities as it is dealing with problems. The work we are doing with the legendary Living Theatre provides a good example. After many years in Europe, The Living Theater returned to the U.S. in a big way: they have a new theatre on Clinton Street on the Lower East Side and opened it with a revival of one of their most important works, *The Brig* by Kenneth Brown. TLI is providing the company with support in a variety of ways. First, lead consultant Nello McDaniel is working with founder Judith Malina and director Hanon Reznikov on the management issues involved with running their space. We have given them a development consultant who helped the company create a fundraising plan. Finally, we provided them with a marketing consultant who helped them devise audience development strategies for *The Brig*. We often find that this multi-faceted approach (supplementing the work of the lead consultant with work by fundraising, marketing or financial management consultants) allows companies to ensure that all aspects of the organization are working together toward a common goal.

During the 2006/07 season, the following 48 theatres participated in The Harold and Mimi Steinberg Theatre Leadership Institute:

3-Legged Dog • 52nd Street Project • Abingdon Theatre Company • The Actors Company Theatre • Amas Musical Theatre • Atlantic Theater Company • The Barrow Group • Bond Street Theatre • Chocolate Factory Theatre • The Civilians • Classical Theatre of Harlem • Coney Island USA • Elevator Repair Service Theater • Encompass Music Theatre • Ensemble

Studio Theatre • The Express • The Flea Theater • The Foundry Theatre • HERE Arts Center • Kings County Shakespeare Company • LAByrinth Theater Company • Lark Play Development Center • The Living Theatre • MCC Theater • Mint Theater Company • Music-Theatre Group • Naked Angels • Negro Ensemble Company • New Perspectives Theatre Company • New York Classical Theatre • New York Musical Theatre Festival • New York Stage & Film • Our Time Theatre Company • Phoenix Theatre Ensemble • The Play Company • Primary Stages • Red Bull Theater • The Sackett Group • Shadow Box Theatre • Soho Repertory Theatre • Stages of Learning • Studio Dante • TADA! Youth Theatre • Voice & Vision • Women's Project & Productions • The Working Theatre Company • WorkShop Theatre Company • York Theatre Company

Funding for The Harold and Mimi Steinberg Theatre Leadership Institute was generously provided by The Harold and Mimi Steinberg Charitable Trust and the National Endowment for the Arts.



Company members Julianna Padilla, Donny Sethi, Edward Mawere & Victoria Perlman singing "He's Got Me", from the play written by Victoria Perlman & Julianna Padilla presented by Our Time. Photo by Taro Alexander

WILLIAM RANDOLPH HEARST THEATRICAL ARTS EDUCATION PROGRAM

Most small theatre companies are started by an artist or group of artists who have a specific aesthetic, clear artistic vision and a passion for the art form. These theatres provide the training ground for new artists, the testing ground for new ideas and the point of entry for new audiences and, despite their small budgets, they have become increasingly influential. To cite just two examples, Sarah Ruhl, a 2006 MacArthur Fellow, is a founding member of 13P and *Elliot, A Soldier's Fugue* by Quiara Alegria Hudes, produced by Page 73 Productions, was a finalist for the 2006 Pulitzer Prize for Drama.

Yet for all their artistic prowess, the artists who start these companies often have little in the way of administrative training. This is where the William Randolph Hearst Theatrical Arts Education Program enters the scene. The program provides practical advice and training on topics such as accounting, audience development, financial management, fundraising, individual giving, press and publicity, and special events, through workshops and one-on-one consultations. All the sessions are conducted by experienced professionals in the field.



Hannah Cabell in the 13P Production of *Mark Smith* by Kate E. Ryan. Photo by Jim Baldassare



Arthur French, Bryan Webster and Timothy D. Stickney in Take Wing And Soar Productions' *HAMLET*. Photo credit: Joseph Marzullo/Retna Ltd.

Now in its 14th year, The Hearst Program is designed to provide resources specifically to companies with annual operating budgets under \$100,000. Last year alone, we held 110 workshops and individual consultations, which were attended by 118 people. Participation in the program is often a turning point for many companies and the workshops generate a plethora of ideas about how to run their organizations more effectively and better achieve their goals. In order to help companies execute some of them, a companion program, The Nancy Quinn Fund, provides these groups with cash grants.

Funding for the William Randolph Hearst Theatrical Arts Education Program was generously provided by the William Randolph Hearst Foundation, the New York State Council on the Arts, the National Endowment for the Arts, and The Mary Duke Biddle Foundation.

FOURTH STREET ARTS INITIATIVE

In October 2005, the City of New York sold six buildings and two vacant lots on East 4th Street between the Bowery and 2nd Avenue for \$1 each to 13 long-standing resident arts organizations. This was done to prevent the spaces from being torn down in the current real estate boom affecting the East Village and in recognition of the decades of services these groups have provided to the East Village/Lower East Side residents, as well as the economic impact they have on the community.

Last year, with the support of a very generous two-year grant from the Arts and Enterprise Fund, supported by the Rockefeller Brothers Fund and Deutsche Bank Americas Foundation, A.R.T./New York began to work with each of these thirteen companies on critical infrastructure issues and helped provide support for the Fourth Arts Block (FAB), a coalition of arts and community groups on the block. Formed in 2001, FAB leads advocacy and community building efforts, markets the street as a cultural destination, and helps its member organizations manage the changes that come with owning their spaces. With A.R.T./New York's support, FAB hired an Executive Director, held a number of outreach and visibility events such as the FAB! Festival and started developing a long-range plan for the block.

The thirteen members of FAB are:

Alpha Omega Theatrical Dance Company • Choices Theater Project • Cooper Square Committee • Cooper Square Mutual Housing Association • Duo Theatre • Downtown Art • LA MAMA, e.t.c. • Millennium Film Workshop • New York Theatre Workshop • Rod Rodgers Dance Company • Teatro Circulo • Teatro I.A.T.I. • WOW Café Theater

Funding for A.R.T./New York's work with Fourth Arts Block was generously provided by the Arts and Enterprise Program supported by the Rockefeller Brothers Fund and Deutsche Bank Americas Foundation.



INTERN PROGRAM

A.R.T./New York has a variety of programs designed to both promote New York City's not-for-profit theatres to students as an internship possibility and enhance the experience once they accept an internship at one of our member theatres. This year, with the generous first time support from The Michael Tuch Foundation, we were able to expand the opportunities we offer.

In an effort to help our theatres find interns and make it easier for prospective interns to gain an understanding of the opportunities available to them, on March 10, we held our annual **Internship Fair**. Students from 33 colleges and universities in 8 states attended the day-long session and met representatives from 50 member theatres. Rather than have a series of formal presentations, we created a more informal approach where each theatre received a table so they could sit and talk individually with prospective interns about their work and their internship program.

Once interns have accepted a position, A.R.T./New York has a program to enhance their experience. Our **Summer Intern Seminar Series** brings together interns from member theatres to share their experiences and meet professionals who serve in a variety of administrative and artistic positions. During a weekly, two-hour session interns can listen to a discussion among these professionals, followed by a question and answer session. Speakers come from all fields and companies of all budget sizes and missions and speak candidly about what they do, their role in their company, their background, and what skills are required to do the job successfully. Through the program interns gain a greater understanding of the career options open to them. Last year, 78 interns from 44 companies participated in the program and attended discussion with Artistic Directors, Company Managers, Development Directors, Literary Managers and Marketing Directors.

This year we also added a **Theatre Series** through which we were able to provide free tickets for interns to see a number of varied productions throughout the city. In 2006/2007, the interns saw *King Lear* at Classical Theatre of Harlem, *Invisible Messages* by Peter Petralia at P.S. 122, *Yohen* by Philip Kon Gotonda at Pan Asian Rep and the Roundabout Theatre company's production of *Prelude to a Kiss* by Craig Lucas. After every performance there were special discussions with the cast and/or the theatre's administrative team. A total of 52 interns attended at least one of the productions.

Funding for our Intern Program was generously provided by the Michael Tuch Foundation, Inc.

ANDREW W. MELLON NEW YORK CITY THEATER GRANTS PROGRAM

Since 2002, A.R.T./New York has been honored to administer The Andrew W. Mellon Foundation New York City Theater Grants Program. The program provides \$1.37 million in two-year grants to allow companies to take on artistic challenges which would be difficult without additional financial support. Grants were made in two rounds, the first by invitation only and the second, through an open application process for companies with budgets between \$300,000 and \$5 million.

The current Round I recipients are:

Atlantic Theater Company • Classic Stage Company • Dixon Place • HERE Arts Center • Ma-Yi Theatre Ensemble • MCC Theater • Ontological-Hysteric Theater • P.S.122 • Primary Stages • Signature Theatre Company • Soho Repertory Theatre • Target Margin Theater • Vineyard Theatre

The current Round II recipients are:

American Opera Projects • Black Spectrum Theatre Company • Brooklyn Arts Exchange • The Builders Association • Classical Theatre of Harlem • Ensemble Studio Theatre • The Foundry Theatre • Irish Repertory Theatre • LAByrinth Theater Company • Lark Play Development Center • Mabou Mines • Mint Theater Company • Music-Theatre Group • Naked Angels • New York City Players • Pick Up Performance Company • Ping Chong & Company • The Play Company • Queens Theatre in the Park • Rattlestick Playwrights Theatre • Thalia Spanish Theatre • Women's Project and Production • The Working Theatre • Young Playwrights Festival

Funding for The Andrew W. Mellon Foundation New York City Theater Grants Program was generously provided by The Andrew W. Mellon Foundation



Joel Israel and Chris Mirto in *WAKE UP MR. SLEEPY! YOUR UNCONSCIOUS MIND IS DEAD!* by Richard Foreman Produced by the Ontological-Hysteric Theater. Photographer: Paula Court

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

Based on the success of our other regrant programs, in 2003, The New York Times Company Foundation asked us to administer a fund to support producing organizations (the Foundation itself continues to make awards to theatres which focus on arts-in-education). These general operating grants are awarded to companies with budgets between \$500,000 and \$5 million. The Foundation supports this program in addition to the extremely generous contribution it makes to the JPMorgan Chase Fund for Small Theatres. During the 2006/2007 season the Fund awarded grants totaling \$82,500 to the following companies, bringing the total amount awarded through this program to \$292,500:

Atlantic Theater Company • Black Spectrum Theatre • The Builders Association • Classical Theatre of Harlem • Classic Stage Company • The Flea Theatre • HERE Arts Center • INTAR Theatre • Irish Repertory Theatre • LA MAMA e.t.c. • LAByrinth Theater Company • Lark Play Development Center • Mabou Mines • Ma-Yi Theatre Ensemble • MCC Theater • Mint Theater Company • New York Gilbert & Sullivan Players • New York Theatre Workshop • Pearl Theatre Company • Ping Chong & Company • Pregones Theater • Queens Theatre in the Park • Repertorio Espanol • Signature Theatre Company • SITI Company • Teatro SEA • Thalia Spanish Theatre • The Wooster Group • Young Playwrights Festival

Funding for The New York Times Company Foundation Fund for Mid-Size Theatres was generously provided by The New York Times Company Foundation.



The cast of *THE LADIES ROOM* by Rodolfo Santana, which received its Bilingual American premiere at Thalia Spanish Theatre. Photo by Benjamin Briu

THE JPMORGAN CHASE FUND FOR SMALL THEATRES

The JPMorgan Chase Fund for Small Theatres was launched in 1998 to provide general operating support to companies with budgets between \$100,000 and \$500,000. Companies in this group are often in the midst of rapid growth, but find that growth hampered by the lack of available funding. They are too small for some funders, too large for others and are just beginning to grow their audiences, so they cannot count on substantial individual support. The Fund for Small Theatres is vital because, for the past nine years, it has been a steady source of significant income for this group, providing much needed stability in an uncertain funding climate. To date, The JPMorgan Chase Fund for Small Theatres has awarded a total of \$977,000; in 2006/2007 it awarded a total of \$150,000 to the following 37 companies:

The Actors Company Theatre • Amas Musical Theatre • American Globe Theatre • Bond Street Theatre • chashama • The Civilians • Clubbed Thumb • Dixon Place • Elevator Repair Service Theater • Emerging Artists Theatre Company • The Foundry Theatre • Freestyle Repertory Theatre • International WOW Company • Keen Theater Company • Manhattan Children's Theatre • Naked Angels • Negro Ensemble Company • New Georges • New York Classical Theater • Our Time Theatre Company • Page 73 Productions • Pick Up Performance Co(s.) • The Play Company • Prospect Theater Company • Rattlestick Productions • Red Bull Theater • Ripe Time • The Shadow Box Theatre • Soho Repertory Theatre • The Talking Band • Target Margin Theater • Teatro Circulo • Theater by the Blind • Transport Group • Vital Theatre Company • Women's Expressive Theater • The Working Theatre Company

Funding for the JPMorgan Chase Fund for Small Theatres was generously provided by the JPMorgan Chase Foundation and The New York Times Company Foundation.



THE EDITH LUTYENS AND NORMAN BEL GEDDES FUND

The Edith Lutyens and Norman Bel Geddes Fund remains our most unique grant program. Created from the estate of noted costume designer Edith Lutyens, and named for her and her husband Norman Bel Geddes, the set designer and architect, the program provides production enhancement grants to companies with budgets under \$5 million. The goal of the Fund is to not only support design elements of upcoming productions, but to support the designers themselves, by giving them the resources they need to fulfill their artistic vision for the production.

This year for the first time, we were delighted to partner with The Tobin Foundation for Theatre Arts, which makes awards to support fees for set and costume designers. This is a perfect compliment to the grants made by the Lutyens/Bel Geddes Fund, which support design expenses, but not designer fees. A.R.T./New York forwarded some of the strongest set and costume design proposals submitted to the Lutyens/Bel Geddes Fund for consideration by The Tobin Foundation's board during their annual funding process. We are pleased to report that Big Dance Theater, Edge Theater Company, Epic Theater Center and the SITI Company, received a total of \$20,750. These grants were made directly by The Tobin Foundation.

The Edith Lutyens and Norman Bel Geddes Fund awarded a total of \$67,500 to the following theatres:

The Collapsable Giraffe used its award to allow costume designer Tara Webb to incorporate wireless video and sound devices into her costumes for *Pee Pee Maw Maw*, inspired by Don DeLillo's novel *Great Jones Street*.

Edge Theater Company enhanced David Korins' set design for *Essential Self Defense* by Adam Rapp, a co-production with Playwrights Horizons.

Epic Theater Center increased the set and costume budgets for an updated version of Shaw's *Widower's Houses* specifically for high school audiences.

Juggernaut Theatre Company enhanced the set, costume and technology budgets for *Model*, which takes place during a fashion shoot for Vogue magazine in the mid-'70's.

The Play Company's grant to allowed Takeshi Kata to create a flexible space for *The Attic* by Yoji Sakate.

Ripe Time supplemented the set, costume and lighting budgets for *Betrothed*, an adaptation of three stories about marriage by S. Ansky, Chekov and Jhumpa Lahiri.

SITI Company's grant allowed designer James Schuette to create sets and costumes for *Radio Macbeth*, which were able to withstand the strains of the company's extensive touring schedule.

The Talking Band's project is entitled *Found Space*. The company has taken the unique step of giving the set designer the freedom to create any set she wishes and they will then create a play to perform on it. The grant will allow designer Anna Kiraly to work on a larger scale than would otherwise be possible.

Waterwell enhanced Elizabeth Payne's costume budget for *The/King/Operetta*.

Funding for the Edith Lutyens and Norman Bel Geddes Fund was generously provided by the Edith Lutyens and Norman Bel Geddes Foundation.



Caesar Samayoa, Ed Vassallo, Brandon Miller, Michi Barall, Emily Donahoe, David Wilson Barnes in The Play Company's production of *The Attic* by Yoji Sakate. Photo by Carol Rosegg

THE NANCY QUINN FUND

A companion program to the William Randolph Hearst Theatrical Arts Education Program, the Nancy Quinn Fund provides cash grants of \$500 to \$2,000 to companies with budgets under \$100,000. These awards are often the first a company receives and are used to help them meet whatever they identify in the proposal as their greatest challenge. For example, Houses on the Moon is a company which works to “dispel ignorance and end isolation” through the presentation of works by and about oppressed peoples. One of their goals has been to expand the reach of their work by increasing their touring throughout the region. Their Quinn Fund grant will help them achieve this by allowing them to hire a part-time administrative assistant who will act as a booking agent and community outreach liaison.



Angela Arnold and Ivan Thomas in the Juneteenth Cotton Club Revue by Lorna Littleway, presented by Juneteenth Festival. Photo credit: Shirley Radcliffe.

Since 1993, the Quinn Fund has awarded a total \$610,800; in 2006/2007, the Quinn Fund awarded grants totaling \$47,500 to the following 49 companies:

13P • Attic Salt Theatre Company • Black Moon Theatre Company • Chocolate Factory Theatre • Circus Amok • CollaborationTown • The Collapsable Giraffe • The Committee Theatre Company • Confluence Theatre

Company • Crossing Jamaica Avenue • Fluid Motion Theater & Film • Flying Fig Theater • Golden Fleece Ltd. • Hourglass Group • Houses on the Moon • Instituto Arte Teatral Internacional (Teatro I.A.T.I.) • InnerAct Productions • The Journey Company • Juneteenth Festival • La Troupe Makandal • The Lady Cavaliers • The Looking Glass Theatre • Metropolitan Playhouse of New York • Narrow Journey Productions • National Asian American Theatre Company • The New Stage Theatre Company • New Worlds Theatre Project • Nia Theatrical Production Company • Nicu's Spoon • NY Artists Unlimited • Page 73 Productions • Parallel Exit • Peculiar Works Project • The Queen's Theatre Company • Radiohole • Reverie Productions • Ripe Time • Roots & Branches Theater • Ryan Repertory Company • Strike Anywhere • Sundog Theatre • Take Wing and Soar Productions • Theatre Askew • The Toy Box Theatre Company • Vampire Cowboys • Waterwell Productions • Woman Seeking... • Yangtze Repertory Theatre of America • Yara Arts Group

Funding for the Nancy Quinn Fund was generously provided by the Adolph and Ruth Schnurmacher Foundation, Inc., Altria Group, Inc., Con Edison and the Mary Duke Biddle Foundation.



Lars Preece, Steven Hauck, and Gretchen Michelfeld in a scene from *The Madness of Lady Bright* by Lanford Wilson, presented by Peculiar Works Project as part of OFF Stage: The West Village Fragments. Photo by Stefan Hagen

LOAN PROGRAMS

A.R.T./New York has loan programs which assist companies with two of their most pressing concerns: real estate and cash flow. Both funds offer advantageous interest rates and quick approval (usually within a week). All loans are approved by the loan committee of our Board of Directors and have excellent repayment rates.

The Elizabeth Steinway Chapin Real Estate Loan Fund, our first program, makes loans of up to \$200,000. Because the New York City real estate market continues to grow, companies both large and small have been accessing funds from this program to purchase or renovate performance spaces or invest in their current spaces in an effort to reduce operating costs. For example, Collective: Unconscious was able to make renovations on their new performance space in Tribeca and Signature Theatre was able to buy energy-efficient lighting equipment. A.R.T./New York staff and consultants frequently provide extensive technical assistance to loan applicants and borrowers to ensure that these companies and their boards are prepared to manage long-term financing. In 2006/2007, the Fund made two loans totaling \$25,000; to date, the Chapin Fund has made 42 loans totaling \$3.1 million.

But it is not only companies taking on a construction project that experience cash flow difficulties. It is the nature of theatre that production expenses are spent well in advance of box office income, so, at some point, almost every organization has a temporary cash flow crunch. This is why we created The Bridge Fund seven years ago with a special matching grant from The Andrew W. Mellon Foundation. The Fund offers cash flow loans of up to \$25,000 and season-long lines of credit of up to \$50,000. In 2006/2007 the Fund made 27 loans totaling \$436,000 and extended 4 lines of credit totaling \$190,000. In four years, The Bridge Fund has made 238 cash flow loans totaling \$3.3 million and extended 36 lines of credit totaling \$1.6 million.

REAL ESTATE

The need for safe, affordable office and rehearsal space is of paramount importance to our members. For many, being able to move into a permanent office can be a major turning point. Such a move allows them to bring on additional staff members and interns, provides access to basic office amenities and saves them both time and money. As a result, organizations run more efficiently, plan more effectively and are better equipped to fulfill their artistic missions. We currently have two facilities which provide space to 45 different organizations (almost 12% of our total membership).

South Oxford Space

South Oxford Space is a 19,000 sq. ft. building we purchased in Fort Greene Brooklyn in January 2000. In addition to sunny, clean offices, the building offers a plethora of shared resources such as copy and fax machines, postage meter, mail room, storage space, internet access and rehearsal facilities – all at a subsidized rent of \$15.50/sq. ft. South Oxford Space provides more than offices, it gives the tenants a critical piece of infrastructure support, which allows them to bring on interns and volunteers and better serve their mission.

The building provides critical support to the Fort Greene community as well. Our Summer Youth Theatre Festival, sponsored for the 5th year by the Independence Community Foundation, featured productions by American Theatre of Harlem, Salt & Pepper Mime, Shadow Box Theatre and Target Margin Theater, all tenants at South Oxford Space. In addition, because of the generous support of City Council Member Letitia James, we were able to hold free weekend performances in South Oxford Park. This year's Festival ran from July 17 - 26 and featured a total of 26 performances which were attended by 1,900 children. We also hold an annual Halloween Party for the neighborhood, host more than 500 classes for children and adults annually, and provide complimentary or highly discounted space to neighborhood civic organizations for meetings and social gatherings. Finally, at Gallery Three on the building's third floor, we not only display the work of local artists, but sponsor an opening night reception and help to promote the work of neighborhood artists.

We are especially grateful to State Senator Martin Golden for his extraordinarily generous support of the activities at South Oxford Space this past year.

Funding for South Oxford Space was generously provided by the New York State Education Department at the request of State Senator Martin Golden, the Independence Community Foundation and City Council Member Letitia James.

Spaces at 520

Spaces at 520 also provides companies with the support they need to effectively grow and manage their organizations. Currently, 25 companies have space in this 32,000 sq. ft. facility which is located at 520 Eighth Avenue in Manhattan's Fashion Center. The rents are highly competitive (the average is \$29/sq. ft, which is substantially below the going rates for this neighborhood) and the tenants have access to storage space, a copy machine, internet access, kitchen facilities, and four rehearsal studios and meeting rooms.

Because of its central location, Spaces at 520 has become a boon to the theatre community; more than 100 non-tenant groups rent the rehearsal and meeting spaces every year. In fact, we added the fourth studio just this year in order to satisfy the demand for clean, convenient, affordable space.

Combined, these two facilities have also had a strong impact on the local economy, generating over \$1 million for neighborhood restaurants, delis, dry-cleaners and other businesses.



The Summer Youth Theatre Festival at South Oxford Space attracted more than 1,900 children. Photo: Stephanie Bok

MARKETING AND ROUNDTABLES

Off Broadway Online

Our website, Off Broadway Online, provides audience members with information about both A.R.T./New York and our member theatres. Currently 266 companies are listed on the site, plus our links page has information about an additional 125 organizations of interest to audience members and theatre professionals. We have also worked as a strategic partner with NYC Theatre Spaces in the creation of their website, which provides information about performance and rehearsal spaces available for rent throughout the City. A separate site for our members contains fundraising and publicity guides, grant applications, event calendars, and other information of interest to the community. The site currently averages more than 400,000 hits per month and can be found at www.offbroadwayonline.com.

Funding for Off Broadway Online was generously provided by the Cory & Bob Donnalley Charitable Fund and The Liman Foundation.

Roundtables and Special Workshops

Throughout the season, A.R.T./New York's Roundtables bring theatre administrators together by administrative function and theatre size to discuss topics of common interest. During the 2006/07 season, 20 Roundtables, facilitated by A.R.T./New York staff, were available to Artistic, Development, Managing and Marketing Directors.



David Fonteno and Dian Kobayashi in *Yohen* by Philip Kan Gotanda, produced by Pan Asian Rep. Photo Credit: Corky Lee.

35TH ANNIVERSARY GALA

Our annual spring gala was held on June 11, 2007 at the Rainbow Room and we celebrated both our 35 years of service to the not-for-profit theatre community and the achievements of the wonderful Daphne Rubin-Vega. In addition to being a gifted actress and singer, Daphne has long been a staunch supporter of A.R.T./New York and the entire not-for-profit community. She regularly donates her time to fundraisers and other events for a variety of organizations and is an eloquent spokesperson on behalf of our industry with elected officials.

Over 250 people joined us to celebrate Daphne, including her friends Nilo Cruz, Michael John LaChiusa, Sandra Santiago (who sang in her honor) and Al and Nan Larson, the parents of the late Jonathan Larson, who wrote Daphne's first big hit, the landmark musical *Rent*. Also in attendance were her father, her husband Thomas Costanzo, who served as the benefit co-chair, and her son Luca.



Board Chair and Gala Co-Chair Peter Cross with Daphne Rubin-Vega. Photo: Stan Wan

Among the event highlights was a special medley of songs from Off Broadway musicals, with lyrics wittily re-written by A.R.T./New York Co-Vice President Susan Bernfield (Artistic Director of New Georges) to reflect A.R.T./New York's mission and services. For example, "Dance: 10, Looks: 3" from *A Chorus Line*, became a humorous look at grantmaking

programs called “Art: 10, Bucks: 3,” and special guests Ain Gordon and Lisa Kron, performed an amusing number about our real estate services.

The evening also included a live and silent auction which featured a variety of unique items including a shopping spree at Bloomingdale’s with Clinton Kelly, co-host of TLC’s “What Not to Wear,” a collection of Pulitzer Prize-winning plays signed by all 29 living winners of the award; tickets to “The Daily Show with Jon Stewart” and “The Colbert Report,” a trip to Costa Rica, with accommodations at the Playa Nicuesa Rainforest Lodge and airfare donated by American Airlines; a trip to California including a week at a beachfront condo and a featured extra role on “CSI: Miami.” For the third year, the live auction was conducted by the charming and very persuasive C. Hugh Hildesley of Sotheby’s, who graciously donated his time.

Among the other attendees were Byron Jennings, Carolyn McCormick, Cynthia Nixon and Tony Award-winner John Lloyd Young, who spontaneously donated a pair of house seats to *Jersey Boys* to the live auction, garnering us an additional \$1,100.



A.R.T./New York Executive Director Ginny Loulouides with Board Member and Dinner Sponsor Jeff Gural, his wife Paula and guest Cynthia Nixon. Photo: Stan Wan

The evening was a great success, netting more than \$150,000. We are extraordinarily grateful to the Benefit Committee, our generous donors and everyone who made the event so memorable:

BENEFIT COMMITTEE

Peter A. Cross and Thomas J. Costanzo (Co-Chairs)

Cynthia C. Bayles • Susan Bernfield • Helene Blieberg • Alyce Dissette • Carol Mitchell • Barbara Parisi • Victoria Pettibone • Catherine Porter • Jeffrey Rosenstock • Pamela B. Ryckman

The following companies and individuals generously supported the evening:

Dinner Sponsor: Jeffrey Gural, Newmark Knight Frank

Peter A. Cross and Jacob, Medinger & Finnegan, LLP • Leslie & Tim Hartzell • Macy's Inc. (Macy's and Bloomingdale's) • Carol Mitchell • Ted Snowdon

Anonymous • Marshall & Marilyn Butler • Con Edison • Thomas J. Costanzo • Cushman & Wakefield • Althea L. Duersten & Steven Saslow • David R. Greenbaum, Vornado Realty Trust • Mitchell Kurtz • Marla & Andrew Lance and Gibson, Dunn & Crutcher LLP • Virginia Loulouides & John Harrison • The Martin Group, Construction Services • Mr. & Mrs. Willis G. Ryckman, IV • Steven A. Sanders • Robert Simins/Chicago Title Insurance Company



Damon Bayles, Ginny Loulouides, "What Not to Wear" Host Clinton Kelly and Board Member Pamela Ryckman. Photo: Stan Wan

Howard J. Aibel • Andrew W. Albstein • The Araca Group • Jon Blinder • Central Parking System/Hector Chevalier • Beth & Michael Fascitelli • Babette Gruenberg • Daphne & Robert Kricheff • Milo Kleinberg Design Associates, Inc. • Elysabeth Kleinhans • Steve and Patricia Laforgia • Bob & Daphne Philipson • Anna & Martin Rabinowitz • Barry Rosner • Daryl & Steven Roth • Eileen Solomon • TheaterMania • A. Robert Towbin & Lisa Grunow • Claudia Wagner

Gerald Anastasia • Marianne Bennett • Susan Bernfield • Bloomingdale's • BP Mechanical Corp./John S. Losey • Natalie & Bernard Bushell • Michael K. Carlin • Denham Wolf Real Estate Services, Inc. • Hansi & Bernard Fruchtman • Matt Gesner • Henry Guettel • Billy Genuario • Todd Haimes • Jane Harmon Associates • Linda Herring • Amy S. Herzig • Hudson Valley Bank • Thomas J. Kane • Allan S. and Nanette T. Larson • Joseph Macnow • John P. Maher • Nello McDaniel & Mary Giudici • Michael Mocciaie • Michael & Ginger Montel • Victoria Moran • David Pankin • Barbara Parisi • Peter & Regina Rohn • Stuart I. Romanoff • Stephanie Rudman & Alan Haimes, Cauldwell Wingate Co., Inc. • Ray & Kit Sawyer • Marianne & Seymour Schnell • Franklin Speyer • Jeremy Steinberg • John & Gail Stypula • Amanda & Patrick Turen • Gerald Valcarcel/GKV Architects



Sotheby's auctioneer C. Hugh Hildesley entertains the audience and generates over \$40,000 in income. Photo: Stan Wan

Robert Sterling Clark Foundation/Margaret C. Ayers • Reva Cooper/
 Gerald Polnar • Louis D'Avanzo • Richard Eng • Stuart Feld/Bond
 Painting Co., Inc. • Barbara G. Fleischman • Amy Fox • Roz Goldberg •
 Edward Goldman • Anne Hamburger • Margaret Hunt • Liz Jones • C &
 S International Insurance Brokers/Debra Kozee • Fran Kumin & Richard
 M. Ticktin • Julie Larson • Andrew Leynse • Mary-Jane Louaver • Robert
 LuPone • MAGE Electrical Contractors, Gregory Puzzo/George Hernandez
 • Jordana & David Manzano • Alan Matarasso, M.D, P.C. • Elliot S. Matz
 • Diane Morrison • Robert Moss • Carol Ochs • Victoria Pettibone •
 Catherine Porter • Suzanne Sato • Robert Seller • Eleanor W. Shakin •
 Stanley Stern • Don Summa & Billy Finnegan • Diane Wondisford



Members of A.R.T./New York's Board of Directors and staff serenade the audience.
 Photo: Stan Wan

The following companies and individuals generously donated items to the live and silent auctions:

American Airlines • Baltusrol Golf Club • Helene Blieberg •
 Bloomingdale's • Marilyn and Marshall Butler • CALYPSO/Christiane Celle
 • Canoe Brook Country Club • Canon Business Solutions/ Robert J. Wald
 • Juan Carlos Cappello • Michael Carlin • CBS • Comedy Central's "The
 Colbert Report" and "The Daily Show with Jon Stewart" • Peter A. Cross
 • "CSI: Miami" • Dance Manhattan • Denise DeGiulio, Enhanced Image,

Inc. • Gloria Dolleck • The Food Network/Karen Grinthal • Gerard Bollei Salon/Eddie Hroz • Ghirardelli Chocolate Company • Greenwich Country Club • Jacqueline Francis Associates/Jacqueline Dinowitz • Amy S. Herzig • Clinton Kelly • Kiehl's • LÄRABAR • "The Late Show with David Letterman" • Mark Malkoff • Danny Meyer • Carol Mitchell • Mohonk Mountain House • Playa Nicuesa Rainforest Lodge • Rao's • Fretta Reitzes, 92nd Street Y • Peter D. Rohn • Karen Rosen, KMR Design Group, Inc. • Mr. and Mrs. Willis G. Ryckman IV • TCG Books • Vera Bradley Designs • John Lloyd Young

Special thanks to Spot Co Advertising and Pickle Press.



Steven and Daryl Roth with Daphne and Nilo Cruz, Pulitzer Prize Winner and author of [Anna in the Tropics](#) Photo: Stan Wan

PATRONS PROGRAM

We continued to see growth in our Patrons Program, in large part due to a series of behind the scenes events. Patrons Richard and Toni Sonet graciously allowed us to use their beautiful East Side apartment to hold a special reception with playwright Douglas Carter Beane and director Scott Ellis, who discussed the process of transferring *The Little Dog Laughed* from Second Stage to Broadway. We held a special dinner at 24 Fifth where Lincoln Center Artistic Director (and former A.R.T./New York board member) Andre Bishop, detailed the long, challenging, yet inspiring process of bringing Tom Stoppard's *The Coast of Utopia* to New York for its acclaimed American premiere.

We also continued our popular panel discussion series with the support of board member Marshall Butler and his wife Marilyn. Our first discussion, timed to coincide with the return of *A Chorus Line* to the New York stage, was a reunion of three of the original cast members, Wayne Cilento, Priscilla Lopez, and A.R.T./New York Board President Robert LuPone and Rosemarie Tichler, who worked in the casting department of the Public Theater when *A Chorus Line* was first produced there. Donna Karger of NY1's "On Stage" moderated the discussion.



Original cast members of *A Chorus Line*: Priscilla Lopez, Robert LuPone and Wayne Cilento, with former Public Theater Casting Director Rosemarie Tichler. Photo: Stan Wan.

Next, we brought together a group of writers who write both straight plays and musicals to discuss the challenges and rewards of each; Christopher Durang, David Henry Hwang, Rachel Sheinkin and Alfred Uhry participated in the discussion, which was moderated by Thomas Cott. For our last discussion, acclaimed actors Zoe Caldwell, Michael Cerveris, Kate Mulgrew and Brian F. O'Byrne talked about the highlights and disappointments of their careers, along with a raft of other topics while moderator Susan Haskins of "Theater Talk" kept things moving smoothly.

Our Patrons Program generated close to \$70,000 and, on behalf of our Patrons Program Co-Chairs Helene Blieberg and Marshall Butler, we thank the following patrons who made generous leadership gifts to the program:

Douglas Durst • Charles and Jane Goldman • Barbara Grodd • Elysabeth Kleinhans • Kathleen Moloney • Jon Nakagawa • Daphne & Robert Philipson • Judith O. Rubin • Steven A. Sanders • Robert Simins, Chicago Title Insurance Co. • Ray and Kit Sawyer • Eileen Solomon • A. Robert Towbin • Claudia Wagner • Dick & Anne Ward

Funding for the Actors Roundtable and Playwrights Roundtable discussions was generously provided by Marshall and Marilyn Butler.



A.R.T./New York Board Member Marshall Butler with panelist Kate Mulgrew and Ginny Louloudes. Photo: Stan Wan

CURTAIN CALL

Close to 500 members of the theatre and funding community joined us at the New Victory Theatre for Curtain Call, our annual celebration of the Off Broadway community's accomplishments.

One of the evening's highlights was the Laura Pels Foundation Keynote Address, this year delivered by the prolific playwright, director and teacher Richard Nelson. Mr. Nelson's provocative speech about playwrighting as a profession "under serious attack" and the negative impact the current developmental process is having on playwrights, especially young playwrights, sparked heated discussion and was widely disseminated on dozens of websites and blogs. His speech was reprinted in *American Theatre*, *The Dramatist*, the journal of the Dramatists Guild, and excerpted in the newsletter for Theatre Alberta in Canada.



Cory Donnalley, Laura Pels Foundation Keynote Speaker Richard Nelson, Laura Pels, Playwrights Horizons Artistic Director Tim Sanford, Ginny Loulouides, Bob Donnalley. Photo: Stan Wan

For the third year, the DeWitt Stern Group sponsored our Local Hero Awards. These awards are presented to small businesses which have made outstanding contributions to the lives of our member theatres. We were honored that Jolyon Stern, President of the DeWitt Stern Group joined us to present the awards, along with Jaime Bennett, Chief of Staff to Kate D. Levin, Commissioner of the New York City Department of Cultural Affairs; Mari DePedro, Council to the Cultural Affairs Committee

of the New York City Council, chaired by Councilmember Domenic Recchia; Amelia Heape, representing the evening's Reception Sponsor TheaterMania.com, and A.R.T./New York Board President and Co-Artistic Director of MCC Theater, Robert LuPone.



Jolyon F. Stern, President of DeWitt Stern Group (center) with DeWitt Stern Local Heroes Leslie Hall, Karen A. Lee, Harry Segal, Hal Cooper and Adrienne Collier. Photo: Stan Wan

This year's DeWitt Stern Local Hero Awards were presented to the following businesses; the nominating theatre is listed in parenthesis:

Hal Cook & Adrienne Collier, Principals, HEC Real Estate Group (chashama) • Harry Segal, Owner & Creative Director, Segal Savad (Castillo Theatre) • Emmanuelle Chiche, Managing Director, The Bubble Lounge (CollaborationTown) • Delores Warren, Station Manager, AVIS (Freestyle Repertory Theatre) • Gerald Newman, Owner/Designer, Gerald Newman Graphic Design (The Gallery Players) • Anke Stohlmann, Designer, Anke Stohlmann Design (Hourglass Group) • Dr. Samantha Ifill, Owner, Garden Dental Arts (InnerAct Productions) • Ryan Gilliam, Director, Downtown Art (Nature Theater of Oklahoma) • Mary Spink, Executive Director, Lower East Side People's Mutual Housing Association, Inc. (NY Artists Unlimited) • David Burke, Owner, David Burke & Donatella (Primary Stages) • Jimmy Carbone, Owner & Chef, Jimmy's No. 43 (Rising Phoenix Repertory) • Karen A. Lee, Principal Architect, Lee & Associates Architects (The Riant Theatre) • Laura

Boutwell, Web Consultant, Equatorial (Stages of Learning) • Lee Davis, Owner, & Emily Elsener-Duguay, Managing Director, Zipper Theater (Strike Anywhere Performance Ensemble) • Leslie Hall, Owner, Hall's Carpet, Inc. (TADA! Youth Theatre) • Welker White, Caterer (White Bird Productions)

A copy of Mr. Nelson's address and a description of each Local Hero's contribution can be found on offbroadwayonline.com.

Funding for Curtain Call was generously provided by DeWitt Stern Group, Inc., The Laura Pels Foundation and TheaterMania.com



DeWitt Stern Local Hero Delores Warren (center) with her son Tevon and presenters (from left) Jaime Bennett, Amelia Heape and Mari DePedro. Photo: Stan Wan

STATEMENT OF FINANCIAL POSITION FY 2007

Assets

Current Assets

Cash and cash equivalents	859,966
Restricted Investment	253,156
Accounts receivable and other current assets	71,224
Unconditional promises to give	452,890
Current portion of notes receivable	1,078,088

Total Current Assets 2,715,324

Long-term portion of notes receivable 374,479

Unconditional promises to give 61,100

Property and equipment at cost net of accumulated

Depreciation 5,062,926

Security deposits 129,860

Total Assets **8,343,689**

Liabilities and Net Assets

Liabilities

Current Liabilities

Loan payable 8,765

Accounts payable and accrued expenses 53,315

Grants payable 20,000

Deferred revenue 8,394

Funds held as fiscal agent 57,676

Vacation accrual

Total Current liabilities 148,150

Security deposits payable 183,941

Deferred rent credit 1,367,920

Total Liabilities **1,700,011**

Commitments and contingencies

Net Assets

Unrestricted

Board-designated 1,658,343

Other 3,769,915

Total Unrestricted 5,428,258

Temporarily Restricted 560,934

Permanently Restricted 654,486

Total Net Assets **6,643,678**

Total Liabilities and Net Assets **8,343,689**

STATEMENT OF ACTIVITIES

Public Support and other Revenue

Contributions

Government	401,000
Foundations	279,750
Corporate	309,677
Individuals	101,350
Gala net	203,594
Donated services and materials	77,071
Net assets released from restrictions	630,011

2,002,453

Investment income	181,034
Membership dues	64,825
Rental income	1,052,326
Reimbursed tenant expenses	193,805
Miscellaneous income	636

Total Public Support and Other Revenue 3,495,079

Expenses

Program Services

Real Estate Services:	
Spaces at 520	1,118,005
South Oxford Space	300,116
Regrant Programs:	
Leadership Development	467,067
Membership Services	287,695
Financial Services	452,702
	55,516
Total Program Services	2,681,101
Supporting Services	635,127

Total Expenses 3,316,228

Increase (Decrease) in Unrestricted Net Assets 178,851

* Note: Excludes Deferred rent credit expense and Depreciation

Note Capital project income and expenses, depreciation and rent amortization, year end pension contribution and donated services not included.

BOARD OF DIRECTORS 2006/2007

- Peter A. Cross, Chairman, Jacob, Medinger & Finnegan
- Howard J. Aibel, Chairman Emeritus
- Robert LuPone, President MCC Theater
- Carol Mitchell, Vice-Chair
- Susan Bernfield, Vice-President, New Georges
- Linda Herring, Vice-President, Tribeca Performing Arts Center
- Tim N. Hartzell, Treasurer, Lehman Brothers
- Richard Eng, Secretary, National Asian American Theatre Company
- Virginia P. Louloudes, Executive Director, A.R.T./New York
- George Ashiotis, Theater by the Blind
- Helene Blieberg, Helene Blieberg Associates
- Marshall D. Butler, Venture Capitalist
- Carl Clay, Black Spectrum Theatre
- Alyce Dissette, Pick Up Performance Co(s.)
- Althea L. Duersten
- Lisa Frigand, Con Edison
- Jeffrey R. Gural, Newmark Knight Frank
- Todd Haimes, Roundabout Theatre Company
- Amy S. Herzig, CBS Corporation
- James Houghton, Signature Theatre Company
- Elizabeth L. Jones, Page 73 Productions
- Benjamin P. Kraisky, J. H. Cohn LLP
- Andrew A. Lance, Gibson, Dunn & Crutcher
- Alvan Colón Lespier, Pregones Theater
- Leslie Marcus, Playwrights Horizons
- Anne Meara, Actor/Playwright
- Chiori Miyagawa, Crossing Jamaica Avenue
- Carol Ochs, 52nd Street Project
- José Cheo Oliveras, Teatro Circulo
- Barbara Parisi, Ryan Repertory Company
- Neil Pepe, Atlantic Theater Company
- Victoria Pettibone, Women's Expressive Theatre
- Mark Plesent, The Working Theater Company
- Catherine Porter, Peculiar Works Project
- Peter D. Rohn, Morgan Stanley
- Jeffrey Rosenstock, Queens Theatre in the Park
- Pamela B. Ryckman
- Jerry Stiller, Actor
- Diane Wondisford, Music-Theatre Group

STAFF 2006/2007

- Virginia P. Louloudes, Executive Director
 - Felix Pavlenko, Chief Financial Officer
 - Mary Harpster, Deputy Director
 - Mark Rossier, Director of Development and Marketing
 - Ilene Propper, Finance Director
 - Lisa Stevenson, Director of Member Services
 - Jewell Campbell, Information Technology Systems Manager
 - Laury Tatz-Herzlin, Director of Individual Giving and Special Events
 - Eba Taylor, Associate Director of Development
 - TJ Witham, Member Services Associate
 - Patricia Zarate, Finance Assistant
 - Vanessa Bombardieri, Executive Assistant to the Executive Director
-
- Jerry Homan, Manager, South Oxford Space
 - Stephanie Bok, Assistant Manager, South Oxford Space
 - Terrence McKenzie, Custodian, South Oxford Space
-
- Anthony Patton, Manager, Spaces at 520
 - Liana Velazquez, Assistant Manager, Spaces at 520
 - Andre V. Forsten, Faith Theophanous, Spaces at 520 Swing Staff
-
- Accountants: Fried and Kowgios Partners LLP
 - Legal Services: Gibson, Dunn & Crutcher and Jacob, Medinger & Finnegan
 - Ad Agency and Logo Design: M/K Advertising Partners
 - Caterer: La Palapa
 - Photographer: Stan Wan
 - Website: George Lee

ALLIANCE OF RESIDENT THEATRES/NEW YORK 2006/2007 ANNUAL REPORT

Writer: Mark Rossier

Design and printing of this report were made possible through the generous support of The Lucille Lortel Foundation and Ruder Finn, Inc.



American Airlines®

is the official airline of the Alliance of Resident Theatres/New York

A.R.T./New York programs are supported in part by public funds from the New York City Department of Cultural Affairs, the New York State Council on the Arts, a state agency, and the National Endowment for the Arts.



All information included in this publication is current as of June 30, 2007, unless otherwise noted. For more information, please contact:

ALLIANCE OF RESIDENT THEATRES/NEW YORK

520 Eighth Avenue, Suite 319
New York, New York 10018
Telephone: 212-244-6667
Fax: 212-714-1918
e-mail: questions@art-newyork.org
www.offbroadwayonline.com

The 2007 Tony Awards were dominated by productions from A.R.T./New York's membership. Nineteen awards (a whopping 76% of the total) were presented to shows produced by not-for-profit theatres. Tom Stoppard's *The Coast of Utopia*, produced by Lincoln Center Theater, won seven awards, the most ever presented to a play and *Spring Awakening*, which was originally produced by Atlantic Theatre Company, won eight awards, including Best Musical. Other winners included *Grey Gardens*, originally produced by Playwrights Horizons and *The Little Dog Laughed*, originally produced at Second Stage.



John Gallagher, Jr. and Jonathan Groff in *Spring Awakening* by Steven Sater and Duncan Sheik. Photo Credit: Joan Marcus



Josh Hamilton, Kat Peters, Brian F. O'Byrne, Martha Plimpton and Ethan Hawke in *The Coast of Utopia* by Tom Stoppard. Photo Credit: Paul Kolnik

A FINAL WORD FROM OUR MEMBERS:

Rob Handel, Managing Director, 13P, “Back when we were forming 13P, we asked for advice from the small theatre companies we most admired. The one thing the leaders of those companies all agreed on was that A.R.T./New York was an invaluable resource. As a career development person who has spent my share of time attending panels and such, I have been amazed by the freshness and tremendous value of A.R.T./New York’s workshops. 13P is a better organization because of the support A.R.T./New York has provided.”

Dana Edell, Co-Founder/Executive Director, viBe Theater Experience, “I just wanted to say THANK YOU for the amazing Hearst Program workshop. Your insight and advice and knowledge was astoundingly useful to us. We’re excited to move forward with more focused direction. It was definitely one of the most valuable 90 minutes in our organization’s history. You reminded us how crucial it is to look ahead and plan for our future sustainability, something we often bypass in the energy and passion of the moment. You have helped to give us some tools to really build our future.”

Liz Jones, Executive Director, Page 73 Productions, “Having an office at South Oxford Space has been a HUGE benefit to our company. We have been able to get our financial and administrative files in much better order, and we have hired an intern who is in our office half-time and expands our capacity greatly. We had a very successful housewarming party soon after moving in for which we asked supporters to purchase “housewarming” gifts off of a wish list on Amazon.com. We received over \$2,000 worth of gifts – including office furniture, a laser printer and computer equipment – as well as enough paper and binder clips to last us into eternity!”