



ANNUAL REPORT 2010

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 its 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.

COVER: **Top:** Kim Stauffer and Kristen Calgaro in New York Classical Theatre’s production of *Much Ado About Nothing*. Photo by Miranda Arden. **Middle:** Scott Shepherd, Annie McNamara, and Kate Scelsa in Elevator Repair Service’s production of *Gatz*. Photo by Mark Barton. **Bottom, left to right:** Soneela Nankani, (top) Raja Burrows, Jose Angel Sepulveda, and Stephanie Klemons in Making Books Sing’s production of *Tea with Chachaji*. Photo by Carol Rosegg. **BACK COVER: Top:** Steven Boyer and Dan Daily in The Pearl Theatre Company’s production of *Misalliance*. Photo by Sam Hough. **Middle:** Laurena Allan and Gary Wilmes in Elevator Repair Service’s production of *Gatz*. Photo by Mark Barton. **Bottom:** Kristen Vaughan in White Horse Theater Company’s production of *Clothes for a Summer Hotel*. Photo by Joe Bly.

TABLE OF CONTENTS

2	Letter from the Executive Director	15	Advocacy
3	Tony Honor for Excellence in the Theatre		Special Events
4	Member Services	16	Holiday Party
	New Projects	17	Internship Fair
5	Rockefeller NYC Cultural Innovation Fund	17	ACCESS Panels
	New York Theatre Network	18	Curtain Call
	Leadership Training	19	DeWitt Stern Local Hero Awards
6	Nancy Quinn Technical Assistance Program	20	2010 Spring Gala
7	Harold and Mimi Steinberg Theatre Leadership Program	22	Financial Information
	Grants	24	Member Theatres
8	Nancy Quinn Fund	28	Board of Directors
9	JPMorgan Chase Fund for Small Theatres	29	Staff
10	Edith Lutyens and Norman Bel Geddes Design Enhancement Fund	30	A.R.T./New York Supporters
11	Loans	32	Credits
	Real Estate		
12	South Oxford Space		
13	Spaces @ 520		
14	A.R.T./New York Theatres at Archstone-Clinton		
14	Marshall D. and Marilyn Butler Challenge		

LETTER FROM THE EXECUTIVE DIRECTOR

As inscribed on A.R.T./New York's 2010 Tony award: The Alliance of Resident Theatres/New York: For providing support, guidance and assistance to the institutional theatres of New York City; and for championing the interests of those companies as they realize their artistic visions and serve their audiences.

Dear Friends,

The 2009-2010 season proved to be one of A.R.T./New York's busiest yet. It was also a year of "new faces" among our staff, including Frances Black, who joined us as Director of Member Services; Roberto Cambiero as Manager of Spaces @ 520; Jennie Miller as Director of Development; and Taylor Gramps who is much more than her title, Assistant to the Executive Director, implies. The combination of new and continuing staff created a dynamic new energy at A.R.T./New York, resulting in a successful and rewarding year.

On October 14, 2009, A.R.T./New York was among 18 organizations (including member theatres HERE, Pregones Theater, and Teatro Circulo) selected from over 500 applicants to receive the prestigious Rockefeller Foundation's NYC Cultural Innovation Grant. A.R.T./New York was awarded \$150,000 to explore and develop sustainable business models for our theatres given the "new normal" of the cultural and economic climate as we enter the second decade of the 21st Century. I look forward to sharing our findings in next year's Annual Report.

Fall 2009 also marked a milestone in our development of the A.R.T./New York Theatres at Archstone-Clinton. In conjunction with the New York City Department of Cultural Affairs and the City's Department of Design and Construction, we hired Toshiko Mori, the former Dean of Harvard's School of Architecture, to design two 99-seat theatres at the Archstone-Clinton development project in Hell's Kitchen. Working closely with A.R.T./New York members and staff, Toshiko and international theatre consultants Arup are creating theatre spaces whose flexibility and innovation will ensure that our members continue to push the art form forward. The theatres are set to open in early 2013.

Thanks to a \$150,000 grant from the Theater Subdistrict Council, A.R.T./New York developed the New York Theatre Network (www.nytn.org), a website we created in partnership with TheaterMania. The New York Theatre Network not only provides our members with a hub for their social marketing tools, but offers audiences one site where they can learn about our theatres, find information about their productions, and purchase tickets. As of the end of FY 2010, we were in beta testing mode.

Last, but certainly not least, A.R.T./New York was presented with the 2010 Tony Honor for Excellence in the Theatre. As a membership organization, there is no greater award than one from our peers, and receiving this honor was both gratifying and humbling. The award does not just belong to A.R.T./New York, but to our wonderful members, our board, and our dedicated supporters. Take a bow!

Warmly,



2010 TONY HONOR FOR EXCELLENCE IN THEATRE

On June 12, 2010, Ginny Louloudes accepted the 2010 Special Tony Honor for Excellence in the Theatre on behalf of A.R.T./New York at a special Cocktail Party, which was held at the InterContinental New York Barclay Hotel on the eve of the Tony Awards. This incredible acknowledgement speaks to A.R.T./New York's impact on the New York theatre community, and as Ginny said after receiving the award, "I felt that I was receiving a huge hug from the industry." Ginny and the A.R.T./New York staff were honored to be in such esteemed company, including fellow Tony Honorees actress Marian Seldes; B. H. Barry, who introduced the craft of Fight Direction to the American Theater; Tom Viola, Executive Director of Broadway Cares/Equity Fights AIDS; Executive Director Preston Whiteway, accepting a Special Tony on behalf of The Eugene O'Neill Theater Center; and the New York City Police Precincts, Midtown North and Midtown South. The 2010 Special Tony honored A.R.T./New York's 38 years of dedicated service and advocacy on behalf of New York City's not-for-profit theatre companies.



MEMBER SERVICES

A.R.T./New York's programs and services are designed to give our members the resources they need to continue creating and producing the theatre that makes New York City's stages vibrant. We pride ourselves on adapting our programs to serve our members' ever-changing needs, and since the fiscal crisis hit in 2008, their needs have grown rapidly. With decreased earned and contributed income across the board, our members have increased their outreach to us. In response, we expanded our workshops and added new, more specialized topics. We also extended our Roundtable Program, providing members with increased opportunities to meet with their peers and discuss shared challenges. Our Theatre Leadership Program is serving more theatre companies than ever, in even more thorough ways. Finally, to help tackle the issue of sustainability in the not-for-profit theatre community, we began work on two brand new projects: Theatres Leading Change and the New York Theatre Network.

Becoming a Member

Do you run a theatre company, or know someone who does? If so, join your colleagues and become a member of A.R.T./New York! Full and Associate memberships are available to all not-for-profit producing theatre organizations based within the five boroughs of New York City. Professional Affiliate memberships are available for individuals or companies that are not producing but are interested and engaged in New York theatre. Once a member of A.R.T./New York, all programs and services are free of charge.*

For more information, visit our website at www.art-newyork.org, or contact Director of Member Services Frances Black at (212) 244-6667, ext. 221, or at fblack@art-newyork.org.

**Exceptions are our loan programs that charge an application fee and our office and rehearsal space rentals.*



NEW PROJECTS

Rockefeller NYC Cultural Innovation Fund

A.R.T./New York was honored to receive a Rockefeller NYC Cultural Innovation Fund grant to explore new, sustainable operating models for our members. Armed with financial and anecdotal data indicating that our theatres were facing insurmountable challenges – the recession, outdated work rules, shifting demographics, and an oversaturated market of live performing arts competing in an online, on-demand culture – A.R.T./New York has set out to reinvent the way theatre is produced. In this first year of the two-year grant, we:

- 1 defined the problem through convenings such as “Devoted & Disgruntled” held in conjunction with the *Under the Radar Festival*, and a series of focus groups with managing and artistic directors;
- 2 wrote a final chapter for last year’s White Paper commissioned by The Harold and Mimi Steinberg Charitable Trust, entitled “One Year Later,” which included an analysis of the finances of 69 theatre companies;
- 3 launched the centerpiece of the initiative, Theatres Leading Change, led by Nello McDaniel and Anne Dunning of ARTS Action Research and managed by A.R.T./New York’s Director of Member Services, Frances Black. After a rigorous selection process, 19 member theatres were chosen to participate in this multi-year process of re-evaluating their organizational structure and creating and implementing an action plan based on these discoveries.

New York Theatre Network

Last year, A.R.T./New York took a giant step forward into the world of social media by developing the New York Theatre Network. With the help of a \$150,000 grant from the Theater Subdistrict Council, A.R.T./New York partnered with TheaterMania to develop a dynamic online tool that serves as the “who, what, where, how, and why” of New York City’s not-for-profit theatre. The site enables our members to post information about their organization, productions, and other events through a variety of interactive mediums – including blog posts, videos, online discussions, Twitter, and Facebook, as well as listings and photographs – with links to ticket sales.

By the end of FY 2010, we had created the beta phase of the New York Theatre Network. Devon Smith, a nationally recognized social networking expert with experience in theatre, was hired to coordinate the educational workshops that would take place over the summer, and implement the marketing plan for the website. To help ensure that our members use the New York Theatre Network to its fullest capacity, A.R.T./New York purchased several flip-cams, which members can borrow to make their own videos.



www.nytn.org

LEADERSHIP TRAINING THE NANCY QUINN
TECHNICAL ASSISTANCE PROGRAM

To help our members strike a balance between creating innovative theatre and building sustainable businesses, A.R.T./New York's Nancy Quinn Technical Assistance Program offers free workshops and one-on-one consultations in critical areas of not-for-profit arts management. While the program was originally designed to assist our smallest theatres with budgets under \$100,000, during the 2009-2010 season, A.R.T./New York extended the workshops to the entire membership. In light of changing economic realities, theatres of all sizes are struggling with fewer resources. We expanded the focus of our workshops to help all of our members increase their efficiency, save money, and plan for the future. We also added new and more specialized topics to address these growing needs, such as Graphic Design, Planned Giving, and Strengthening Your Organization's Voice.



The information I learned at A.R.T./New York prompted my partner and me to entirely rethink the infrastructure of our small company. As a result, we feel our organization better reflects our mission and artistic goals. The Nancy Quinn Technical Assistance workshops also encouraged me to re-examine the language and practice of our company in order to take an "honest" inventory of who and what we are today. — SUZI TAKAHASHI, CO-ARTISTIC DIRECTOR, EX.PGIRL

The Nancy Quinn Technical Assistance Program was made possible by generous funding from American Express Foundation, Con Edison, The Fan Fox and Leslie R. Samuels Foundation, Mental Insight Foundation, The Peter Jay Sharp Foundation, the National Endowment for the Arts, and the New York State Council on the Arts.

LEADERSHIP TRAINING THE HAROLD AND MIMI
STEINBERG THEATRE LEADERSHIP INSTITUTE



While A.R.T./New York's workshops cover a wide variety of arts management topics, sometimes theatres require longer term assistance. In response, A.R.T./New York created the Harold and Mimi Steinberg Theatre Leadership Program to assist members through times of transition or crisis. Participating theatres are paired with professional consultants, and together they devise a customized action plan in their one-on-one sessions. Consultancies are not restricted to a specific timeline, and our consultants remain invested in the theatres' success over the long-term.

During the 2009-2010 season, the following 69 companies participated in the Harold and Mimi Steinberg Theatre Leadership Program:

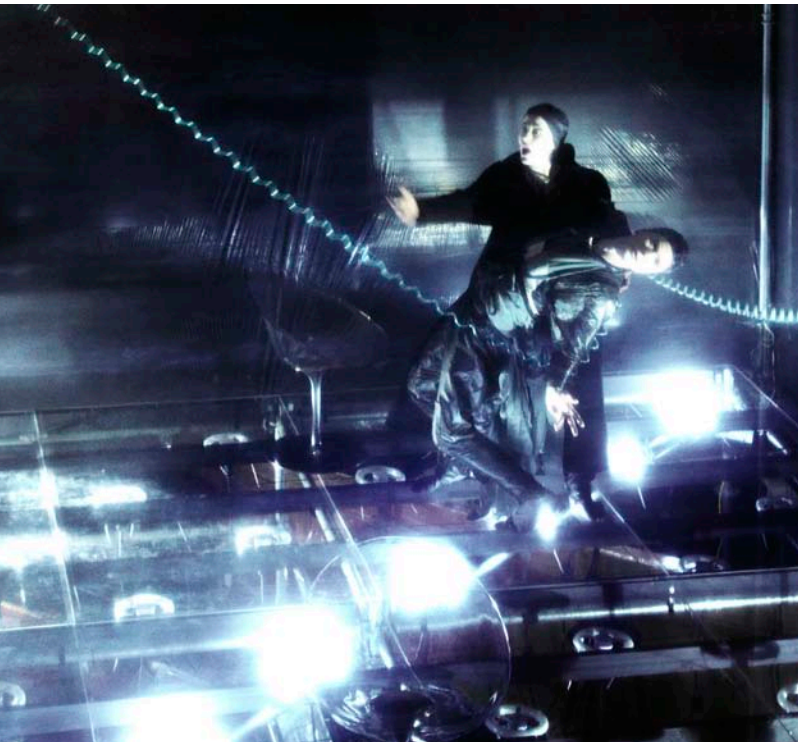
Table with 4 columns listing theatre companies: 13P, 3LD Art & Technology Center, The 52nd Street Project, Abingdon Theatre Company, Amas Musical Theatre, The American Place Theatre, Atlantic Theater Company, The Barrow Group, Black Moon Theatre Company, Bond Street Theatre, BAX/Brooklyn Arts Exchange, CAP 21, Cherry Lane Theatre, The Civilians, The Classical Theatre of Harlem, Inc., Clubbed Thumb, Coney Island USA, Dixon Place, Downtown Art, Elevator Repair Service, Epic Theatre Ensemble, The Field, The Flea Theater, The Foundry Theatre, Freedom Train Productions, HERE, IRT Theater, La MaMa E.T.C., LAByrinth Theater Company, Lark Play Development Center, The Living Theatre, Medicine Show Theatre, Metropolitan Playhouse, Mint Theater Company, Naked Angels, The National Yiddish Theatre, Folksbiene, Nature Theater of Oklahoma, New Georges, New Perspectives Theatre Company, New York Musical Theatre Festival, New York Theatre Workshop, Ontological-Hysteric Theater, Our Time, The Pearl Theatre Company, The Peccadillo Theater Company, Peculiar Works Project, Phoenix Theatre Ensemble, The Play Company, Primary Stages, Puerto Rican Traveling Theatre, Red Bull Theater, Ripe Time, Rising Circle Theater Collective, The Shadow Box Theatre, Shotgun Productions Inc., Signature Theatre Company, Society of the Educational Arts, Inc. (SEA), Soho Rep, Soho Think Tank, Strike Anywhere Performance Ensemble, Theater Breaking Through Barriers (TBTB), Vampire Cowboys, Voice & Vision, WET Productions, Wings Theatre Company, The Working Theater, WorkShop Theatre Company, Wreckio Ensemble, Young Jean Lee's Theater Company.

A.R.T./New York has been instrumental in engaging and supporting The Flea leadership at every critical juncture in our history. The Theater Leadership Program has specially guided us in terms of board development and institutional growth....I doubt The Flea would be in such a strong position in this economy as well as such a strong presence in our neighborhood without the delicate and deliberate direction of A.R.T./New York. — CAROL OSTROW, PRODUCING DIRECTOR, THE FLEA THEATER

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

GRANTS THE NANCY QUINN FUND

In this era of budget cuts and downsizing, producing theatre in New York City is more challenging than ever, but that has not stifled the astounding creativity of our artists. In fact, the number of small and emerging theatres with operating budgets under \$100,000 continues to grow each year, and these prolific companies create the type of dynamic new work that reinforces New York’s standing as the global epicenter of theatre. However, due to the modest size of their operations and budgets, they often do not qualify for grants from most major funding sources. In 1993, A.R.T./New York created the Nancy Quinn Fund to help bridge this gap through grants designed to address theatres’ greatest organizational needs. Since the program’s inception, the Nancy Quinn Fund has awarded \$734,000 to the city’s smallest and most diverse theatres.



Since small arts organizations, such as WaxFactory, are constantly struggling to secure general operating support, the Nancy Quinn Fund’s modest support makes a significant difference. The funding we received from A.R.T./New York allowed us to smoothly pull off our ambitious Year 11 Retrospective (also thanks to the funding from the Bel Geddes Foundation!). In the current funding landscape, this type of support is a rare treat.

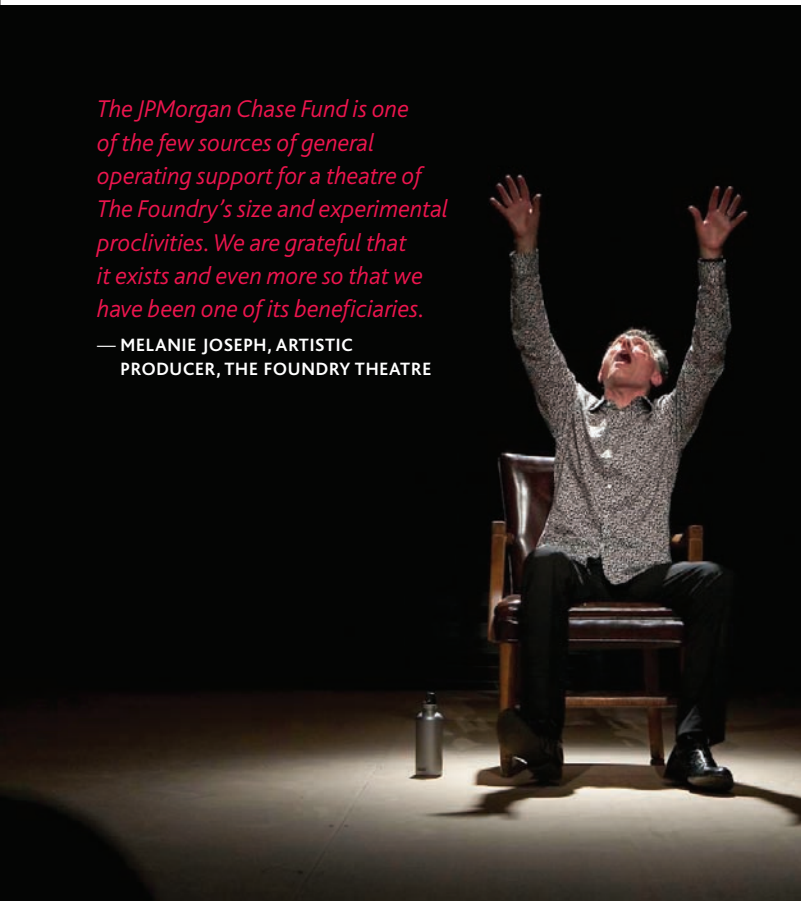
— IVAN TALIJANCIC, CO-FOUNDER, WAXFACTORY

The Nancy Quinn Fund was made possible by generous funding from Con Edison, The Fan Fox and Leslie R. Samuels Foundation, Mental Insight Foundation, the New York State Council on the Arts, and The Peter Jay Sharp Foundation.

GRANTS JPMORGAN CHASE FUND FOR SMALL THEATRES

The JPMorgan Chase Fund is one of the few sources of general operating support for a theatre of The Foundry’s size and experimental proclivities. We are grateful that it exists and even more so that we have been one of its beneficiaries.

— MELANIE JOSEPH, ARTISTIC PRODUCER, THE FOUNDRY THEATRE



To a small not-for-profit theatre company, organizational growth can mean many things: from increased visibility in the community to working wages for its employees to updated computer and software systems. But what it doesn’t necessarily mean is easier access to grants, especially those that support organizational infrastructure. While they may operate with more money than their Nancy Quinn peers, theatres with budgets between \$100,000-\$500,000 are still under the radar of many funders. In response, A.R.T./New York instituted the JPMorgan Chase Fund for Small Theatres in 1996, which provides general operating grants to companies of this size. In the 2009-2010 season, supplemental support from the Booth Ferris Foundation enabled us to award more grants at higher levels. Since its inception, the JPMorgan Chase Fund for Small Theatres has awarded \$1,307,000 in grants.

The JPMorgan Chase Fund for Small Theatres was made possible by generous funding from the JPMorgan Chase Foundation and the Booth Ferris Foundation.

During the 2009-2010 season, the following 34 companies received a total of \$184,000 through the JPMorgan Chase Fund for Small Theatres:

- Amas Musical Theatre
- American Globe Theatre
- Astoria Performing Arts Center
- Bond Street Theatre
- The Chocolate Factory
- The Civilians
- Clubbed Thumb
- Elevator Repair Service
- The Foundry Theatre
- Freestyle Repertory Theatre
- NACL Theatre
- New Georges
- New Perspectives Theatre Company
- New York Classical Theatre
- New York Neo-Futurists
- Ontological-Hysteric Theater
- Our Time
- Page 73
- The Peccadillo Theater Company
- Phoenix Theatre Ensemble
- Prospect Theater Company
- The Shadow Box Theatre
- Sundog Theatre
- The Talking Band
- Target Margin Theater
- Teatro Circulo
- Teatro IATI
- terraNOVA Collective
- Theater Breaking Through Barriers (TBTB)
- Transport Group
- Voice & Vision
- WET Productions
- The Working Theater
- Yara Arts Group

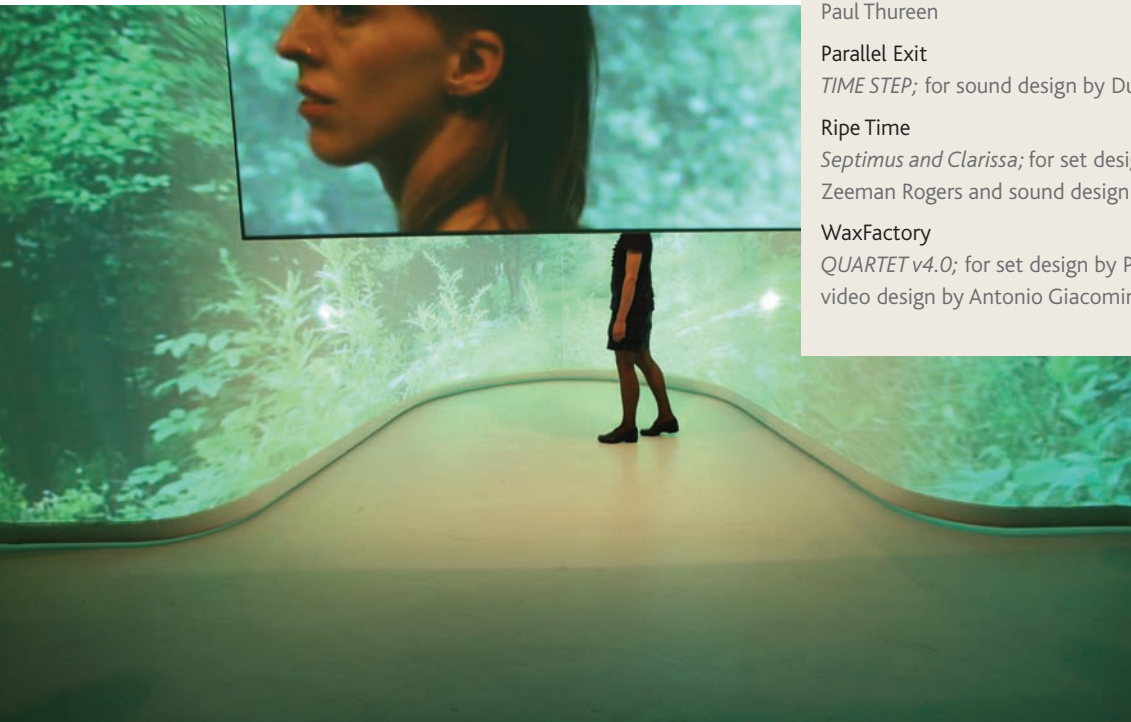
GRANTS EDITH LUTYENS AND NORMAN BEL GEDDES DESIGN ENHANCEMENT FUND

In 2004, the Edith Lutyens and Norman Bel Geddes Design Enhancement Fund was created from the estate of noted designer Edith Lutyens and her husband, architect and designer Norman Bel Geddes, to provide production enhancement support that is often beyond a company's capacity, thereby allowing theatrical designers to more fully realize their artistic vision. Since the fund's inception, \$396,500 has been awarded to enhance the costume, set, lighting, sound, and/or media elements of our members' productions.

In addition to funding through the Edith Lutyens and Norman Bel Geddes Foundation, The Tobin Foundation for Theatre Arts provides select grantees additional awards to cover the designers' fees.

The Chocolate Factory Theater's 2010 critically acclaimed project Selective Memory had very complicated set, video and sound designs. The targeted support of the Bel Geddes grant allowed us additional creative freedom to fully realize these complicated technical elements that were absolutely integral to the success of the piece.

— SHEILA LEWANDOWSKI, EXECUTIVE DIRECTOR, THE CHOCOLATE FACTORY



The Edith Lutyens and Norman Bel Geddes Design Enhancement Fund was made possible by generous funding from the Edith Lutyens and Norman Bel Geddes Foundation.

During the 2009-2010 season, the following 9 companies received a total of \$46,000 through the Edith Lutyens and Norman Bel Geddes Design Enhancement Fund:

Bond Street Theatre
INTERsection; for set/prop piece by Laura Moss and Michael McGuigan

The Chocolate Factory
Selective Memory; for video and set design by Brian Rogers

Immediate Medium
Doesn't Everybody Do It In Paris?; for set design by JJ Lind and lighting design by Max Dana

Making Books Sing
Tea with Chachaji; for costume design by Leslie Bernstein

The New Stage Theatre Company
Mapping Mobius; for costume design by Javier Bone Carbone

Ontological-Hysteric Theater
Buddy Cop 2; for set design by Hannah Bos and Paul Thureen

Parallel Exit
TIME STEP; for sound design by Duane McKee

Ripe Time
Septimus and Clarissa; for set design by Susan Zeeman Rogers and sound design by Jane Shaw

WaxFactory
QUARTET v4.0; for set design by Pavel Getov and video design by Antonio Giacomini

LOAN PROGRAMS



A.R.T./New York's services have kept Coney Island USA going for a long time, and having access to reasonable financing options for our capital investments has made everything we do easier, more successful, and ultimately better artistically.

— DICK ZIGUN, EXECUTIVE DIRECTOR, CONEY ISLAND USA

As with any small business, cash flow is one of our members' greatest challenges. As the recession continues, The Bridge Loan Fund has served as a lifeline for our members. Whether providing funds for pre-production costs, or bridging a promised grant, A.R.T./New York's Bridge Loan Fund provides "peace-of-mind" and badly needed cash in an efficient and timely fashion. Since 2001, The Bridge Fund has made 438 loans totaling \$6,111,041 to 145 theatre companies. In FY 2010, 36 loans totaling \$962,900 were made to 30 companies.

The Elizabeth Steinway Chapin Real Estate Loan Fund, established in 1993, is the nation's only loan fund specifically designated for theatre companies, providing loans of up to \$200,000 for theatre renovation, purchase, or construction. Created with a \$1.5 million grant from the United States Department of Housing and Urban Development, the fund is named in honor of our late board Chair, Elizabeth Steinway Chapin, who was instrumental in our receiving this grant. In 2010, Coney Island USA received a \$50,000 loan for the renovation of their historic space. Since 1994, The Elizabeth Steinway Chapin Real Estate Fund has made 46 loans totaling \$3,474,542 to 31 theatres, from New York Theatre Workshop in the East Village to Pregones Theatre in the Bronx.

REAL ESTATE SOUTH OXFORD SPACE



Over the years, it became increasingly obvious that low-cost office and rehearsal space was essential to A.R.T./New York’s membership. In 2000, A.R.T./New York purchased a five-story Federal Style limestone building on South Oxford Street in Fort Greene, Brooklyn, which 22 of our member theatres call home. Along with a shared kitchen, copy room, and a lovely rear garden, the building includes three rehearsal studios and an art gallery featuring the work of local artists. However, South Oxford Space is not just a popular destination for theatre artists. Embraced by the local community, it is also a cultural hub with classes and programming offered by a number of teaching artists and organizations. Due to its success and uniqueness, South Oxford Space has become an inspiration for other shared arts facilities across the country.

During the 2009-2010 season, the following companies were tenants of South Oxford Space:

- ActNow Foundation
- American Opera Projects
- American Theatre of Harlem
- Caribbean Cultural Theatre
- The Civilians
- Desipina & Company
- Elders Share the Arts
- Elevator Repair Service
- Encompass New Opera Theatre
- InnerAct Productions
- Lone Wolf Tribe
- New York City Players
- New York Deaf Theatre, Ltd.
- NIA Theatrical Production Company Inc.
- Page 73
- Ripe Time
- The Shadow Box Theatre
- Target Margin Theater
- Trilok Fusion Arts
- Urban Bush Women
- White Bird Productions
- Young Jean Lee’s Theater Company

Over the last 20 years, we have grown into a professional company with a full-time administrative staff of four and an extended ensemble that numbers upwards of 40 artists. Moving out of our office in the East Village and into our rent-subsidized office at South Oxford Space has been invaluable to building our organization. Renting space at South Oxford, which costs one-tenth the rent of our previous rehearsal/office space, has allowed us to stabilize our organization financially.

— VICTORIA VAZQUEZ, MANAGING DIRECTOR, ELEVATOR REPAIR SERVICE



Special thanks to New York City Council Member Letitia James for her support of South Oxford Space.

REAL ESTATE SPACES @ 520



The success of South Oxford Space and the growing demand for affordable office and rehearsal space inspired our second real estate initiative in midtown Manhattan. In 2002, A.R.T./New York secured a 20-year lease for the third floor of 520 Eighth Avenue, and created 22 offices and five rehearsal studios. Known as Spaces @ 520, this location also includes access to a shared copy room, kitchen, and onsite storage facilities, making it one of the most user-friendly spaces in the area. Only steps away from Times Square and the heart of the Theatre District, Spaces @ 520 is highly accessible – approximately 200 theatres and 4,500 artists use this facility every year.

During the 2009-2010 season, the following companies were tenants of Spaces @ 520:

- Alliance of Resident Theatres/New York (main office)
- ArtsConnection
- Chautauqua Theater Company
- The Classical Theatre of Harlem, Inc.
- The Drama League
- Gingold Theatrical Group
- Keen Company
- Laban/Bartenieff Institute of Movement Studies (LIMS)
- Ma-Yi Theater Company
- The Milk Can Theatre Company
- National Alliance for Musical Theatre (NAMT)
- The National Asian American Theatre Co., Inc. (NAATCO)
- National Guild for Community Arts Education
- New Georges/The Room
- Pan Asian Repertory Theatre
- The Present Company
- Project Dance
- Prospect Theater Company
- SITI Company
- Transport Group
- Voice & Vision
- The Working Theater

Quite frankly, it’s amazing what our organization has been able to accomplish in the years since we moved into Spaces @ 520. It’s the little things (we could never afford a copy machine like that and I don’t have to clean the bathrooms!) and the big things (A.R.T./New York’s facilities management team really cares for us and about us and they serve as de facto volunteer staff members for us) and the intangible things (we’re surrounded by a community of other theatre-makers) that add up to an extraordinary gift to our organization and our artists.

— ELENA K. HOLY, PRODUCING ARTISTIC DIRECTOR, THE PRESENT COMPANY / FRINGENYC



REAL ESTATE **A.R.T./NEW YORK THEATRES** **AT ARCHSTONE-CLINTON**



Because of our accomplishments in creating shared real estate programs, in 2006, the New York City Department of Cultural Affairs invited A.R.T./New York into the Archstone-Clinton development project (at 10th Avenue and 53rd Street) to build two 99-seat theatres. Scheduled to open in fall 2013, we are honored to be working with world-renowned architect Toshiko Mori and Arup theatre consultants on the design and construction of these spaces. Prior to putting pen to paper, the team attended numerous focus groups with potential users and visited theatres that members cited as having notable architectural qualities. Knowing that affordability and flexibility were the top criteria cited by our members, Ms. Mori is creating a design that provides numerous flexible seating and stage configurations. These spaces will also include state-of-the-art technical equipment to help our members save money on outside rentals, so that they can apply more of their limited funding to their art.

MARSHALL D. & MARILYN BUTLER CHALLENGE

In order to sustain the operations of the Theatres at Archstone-Clinton, A.R.T./New York will embark on a comprehensive capital campaign in the coming fiscal years, which will include welcoming new individual supporters. Individual giving has always played an important role at A.R.T./New York and is more critical than ever in these challenging times and during periods of organizational growth like ours.

We would like recognize our long-term board member Marshall Butler and his wife Marilyn, who once again helped us to complete a very successful challenge grant campaign this spring in which they generously matched every dollar that was donated. Bringing in nearly \$11,000, the Butler Challenge has not only helped us reach our fundraising goals, it has helped us generate dozens of new donors to our family of Patrons.

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 30.

ADVOCACY

In addition to the direct services A.R.T./New York provides its members, we are constantly advocating on their behalf on issues that affect the field. While we are mostly involved in local and state issues with respect to arts funding, including working to restore budgetary cuts to the New York State Council on the Arts and the New York City Department of Cultural Affairs, this year we were involved in some broader issues as well:

Local: Real Estate Tax Abatement

A.R.T./New York began working with a group of individuals and organizations to research how many not-for-profit theatres pay “pass through real estate taxes” on performance spaces they rent. Led by David M. Pincus (WorkShop Theater Company), Chair of Manhattan Community Board 4’s Theater Task Force, and including David Gruber and Robin Rothstein of Community Board 3; David Diamond, Community Board 5; Shay Gines and Nick Micozzi of the Innovative Theatre Foundation; John Clancy of the League of Independent Theatres; and Paul Nagle of the Institute for Culture in the Service of Community Sustainability, the initiative’s goal is to seek a real estate tax abatement for landlords who rent performance space to not-for-profit dance and theatre companies. Not only would the tax abatement provide valuable savings to not-for-profits and commercial landlords at a time when they need it most, but the tax abatement also could serve as an incentive to landlords to preserve these spaces as performance venues in the future. The group is interested in educating the public and policy makers about the positive social, economic, and artistic impact these theaters bring to their communities, and steps that can be taken to ensure that their important missions continue.



Federal: White Space Issue

A.R.T./New York joined the Coalition of Wireless Microphone Users in working with the Federal Communications Commission to help ensure that our members would continue to have free use of wireless microphones. This was the first time A.R.T./New York partnered with a broad base of organizations, including the National Basketball Association and educational and religious institutions, on one issue. The results were heartening: A.R.T./New York anticipates that our efforts will allow our theatres to use wireless microphones without interference from TV Band White Space devices.

A.R.T./New York has been integral to our organizational and artistic success. Even beyond the Nancy Quinn Fund grants and Roundtables, simply knowing we have someone advocating for us has been invaluable.

— REBECCA PATTERSON, ARTISTIC DIRECTOR, THE QUEEN’S COMPANY

SPECIAL EVENTS **HOLIDAY PARTY**

The recession didn't put a damper on our holiday cheer. Thanks to the tremendous generosity of the Sundaram Tagore Gallery, A.R.T./New York held a festive Holiday Party for our members on December 2, 2009, in an artistic and beautiful setting. Nearly 200 members and donors joined us for an elegant evening of celebration, which was enhanced by the catering of Scott Dougan's delicious food and wine. Glasses were raised to toast our members' accomplishments over the past year, both on stage and off; and thanks to the wonderful sounds of DJ Mike Jones, our members danced the night away!



The Holiday Party was made possible by generous donations from Sundaram Tagore Gallery and TheaterMania.

SPECIAL EVENTS **INTERNSHIP FAIR**



Every spring at our Internship Fair, A.R.T./New York connects over 150 university students seeking to start their career in New York City with 50 member theatres. The fair was held on March 13, 2010, at The Westin Hotel in Times Square, in order to coincide with most schools' spring breaks. Students from all over the country took advantage of this networking opportunity, which has grown substantially over the past nine years. This season, we created the Intern E-File, an electronic collection of intern resumes to be used as a year-round resource for our members.

On a whim this past spring I attended the A.R.T./New York Internship Fair; it was there that I was connected with The Movement Theatre Company. Through an internship with The Movement this summer, I have now become a member of their staff, and I have A.R.T./New York to thank. Without A.R.T./New York's commitment to connecting individuals and organizations, as well as to encouraging theatrical growth, I would not have stumbled upon my 'theatrical niche' here in New York.

— DEADRIA HARRINGTON, ADMINISTRATIVE DIRECTOR, THE MOVEMENT THEATRE COMPANY

SPECIAL EVENTS **ACCESS PANEL SERIES**

In the 2009-2010 season, A.R.T./New York launched the ACCESS Panel Series, designed to give our members an opportunity to hear from and ask questions of a wide range of industry professionals they might not encounter on a regular basis. Panelists talked about the "big questions" facing their particular fields, and members learned how these applied to their work in the theatre. The series kicked off with two panels, the first on Casting Directors, who discussed everything from how to select audition sides and read resumes, to looking for that certain "something" in an actor, to nontraditional casting. The second panel focused on Critics, their target audiences, and how the changing landscape of print journalism is affecting the role of arts coverage and theatre criticism in New York City.

This season's panelists included:

CASTING DIRECTORS

James Calleri Calleri Casting

Will Cantler Telsey + Company

Janet Foster Janet Foster Casting

Merri Sugarman Tara Rubin Casting

CRITICS

Mark Blankenship online content editor for Theatre Development Fund

Martin Denton founder, editor, and chief reviewer of nytheatre.com

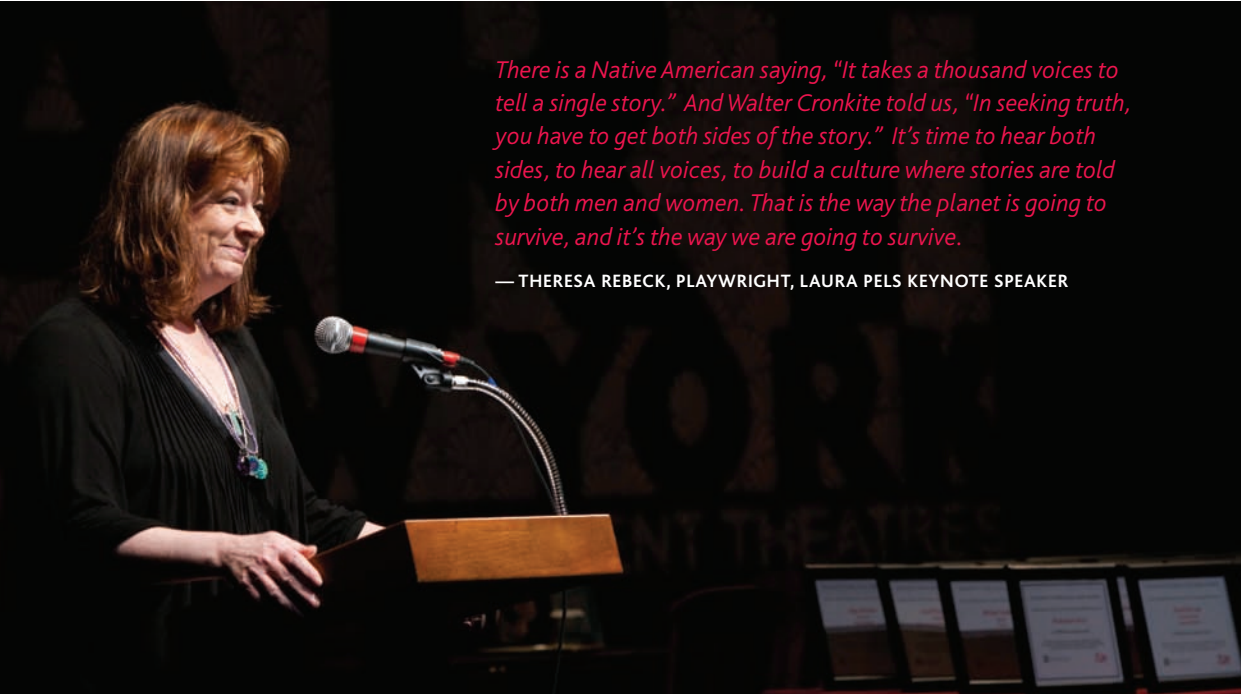
Adam Feldman Associate Theater Editor and the Cabaret Editor at *Time Out New York*

Neil Genzlinger writer and editor on the Culture Desk at *The New York Times*

Rebecca Phillips (moderator), writer, translator, dramaturg, and comedian from New York City

The Internship Fair was made possible by generous funding from the American Theatre Wing and Michael Tuch Foundation, Inc.

SPECIAL EVENTS CURTAIN CALL



There is a Native American saying, "It takes a thousand voices to tell a single story." And Walter Cronkite told us, "In seeking truth, you have to get both sides of the story." It's time to hear both sides, to hear all voices, to build a culture where stories are told by both men and women. That is the way the planet is going to survive, and it's the way we are going to survive.

— THERESA REBECK, PLAYWRIGHT, LAURA PELS KEYNOTE SPEAKER

Each year during Curtain Call, A.R.T./New York's members come together to honor the dedication of valued volunteers, celebrate their accomplishments, and come away inspired by the words of our Laura Pels Keynote Speaker. On March 15, 2010, over 250 people gathered at Roundabout Theatre Company's Harold and Miriam Steinberg Center for Theatre at the Laura Pels Theatre. Writer and former President of the Dramatists Guild of America, John Weidman, introduced Theresa Rebeck, who gave this year's Keynote Address. She spoke to the concerns facing women playwrights, challenging our theatres to increase the number of female voices represented in the theatre. Executive Director Ginny Louloudes also spoke, applauding our member theatres for their incredible determination and success despite the dire financial times.



The Laura Pels Keynote Address was made possible by generous funding from The Laura Pels International Foundation for Theater.

SPECIAL EVENTS DEWITT STERN LOCAL HERO AWARDS

Curtain Call also includes the presentation of the DeWitt Stern Local Hero Awards. These awards, generously sponsored by the DeWitt Stern Group, give our members an opportunity to publicly thank and award the outstanding local businesses that have supported their work over the years. From dry cleaners to graphic designers, from real estate lawyers to restaurateurs, these awards celebrate true collaboration that may start on the stage, but radiates through the entire New York business community. The Local Heroes are thrilled to receive the recognition, not only from the theatres for whom they have been so helpful, but from City officials, such as Department of Cultural Affairs Commissioner Kate Levin, who are on hand to present the awards. In addition to Commissioner Levin, this year's Awards were also presented by Daria Hirsch, Chief of Staff, NYC Department of Small Business Services; Mia Katigbak, Artistic Producing Director, NAATCO; and Carol Mitchell, A.R.T./New York Board Member.



The Local Hero Award was a great opportunity to help honor and draw attention to a big supporter of our programming, St. Mark's Church and priest-in-charge Winnie Varghese.

— SAMARA NAEYMI, PRODUCING DIRECTOR, INCUBATOR ARTS PROJECT, FORMERLY A PROJECT OF THE ONTOLOGICAL-HYSTERIC THEATER

These deserving representatives from 19 local businesses received 2010 DeWitt Stern Local Hero Awards (listed in alphabetical order by nominating theatre):

Lauren Friedman *President, Pharmaprint Inc.*
Nominated by *The 52nd Street Project*

Rebecca Trent *Owner, Creek and Cave Restaurant,*
Johnnie Butera *Owner, Dominie's Hoek,*
Pascal Escriout *Owner, Tournesol Restaurant and Domaine Bar A Vins,*

Matthew Reich *Owner, Tom Cat Bakery,*
Leslie Nilsson *Owner, Sage American Kitchen,*
Nominated by *The Chocolate Factory*

Arnaldo Caballero and Stephen Shanaghan *Owners, Pangea Restaurant & Bar, Nominated by Classic Stage Company*

Lloyd Westerman *Principal, Westerman Construction Company, Nominated by Dixon Place*

Tom Birchard *Proprietor, Veselka, Nominated by The Foundry Theatre and Performance Space 122*

Abby Schaefer *Partner, SimpatiCo. Partners, LLC*
Nominated by *Lark Play Development Center*

Michael Vasiliadis *Owner, Lizzie's*
Nominated by *Manhattan Theatre Source*

Mehenni Zebentout *Co-Owner, and Nick Alija, Manager, Cucina di Pesce, Nominated by New York Theatre Workshop*

Reverend Winnie S. Varghese *Priest in Charge, St. Mark's Church-in-the-Bowery,*
Nominated by *Ontological-Hysteric Theater*

Angus McIndoe *Proprietor, and David DeCarlo, Executive Chef, Angus McIndoe, Nominated by The Play Company*

Buckingham Hotel *Nominated by Primary Stages*

David Liao *Owner and Graphic Designer, Offpeak Design*
Nominated by *Rabbit Hole Ensemble*

Victoria Aviles *President, Bridge Cleaners & Tailors*
Nominated by *Strike Anywhere Performance Ensemble*

Chris Kalb *Graphic Designer*
Nominated by *Theatre Askew*

Larry Zogby *Owner, RDS Delivery Service*
Nominated by *WET Productions*

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

SPECIAL EVENTS 2010 SPRING GALA

On June 7, 2010, A.R.T./New York was thrilled to honor Gretchen Shugart, CEO of TheaterMania, and Sigourney Weaver and Jim Simpson, founders of The Flea Theater, at our 2010 Spring Gala. Theatre supporters, business leaders, and artists gathered at the 3LD Art & Technology Center, an A.R.T./New York member theatre, for this incredible night of celebration of the New York theatre community. One of the many highlights of the evening was a video featuring many of A.R.T./New York's member theatres who spoke from their hearts about what they had accomplished with the help and guidance of A.R.T./New York. Elliott Forrest presented the Kathy and Howard J. Aibel Award to Gretchen Shugart for her leadership of TheaterMania.com, a website for theatergoers with an integrated ticketing and fundraising system for theatres. A.R.T./New York was also honored to have Jon Blinder, son of the late A.R.T./New York champion and Board Member Abe Blinder, and esteemed actress Kristine Nielsen present the Abe L. Blinder Award to Sigourney Weaver and Jim Simpson, who have been tireless advocates for the artists of Off and Off Off Broadway.



2010 FINANCIAL INFORMATION

FINANCIAL SUMMARY (Fiscal year ending June 30)

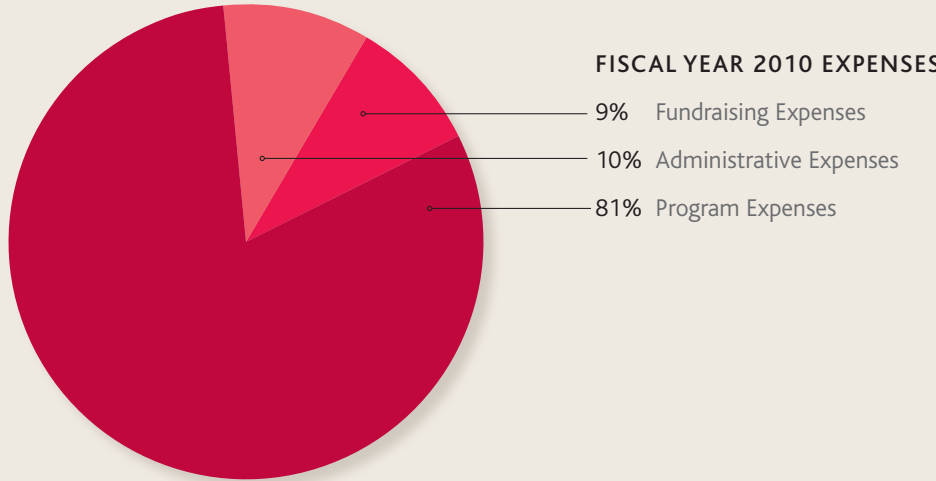
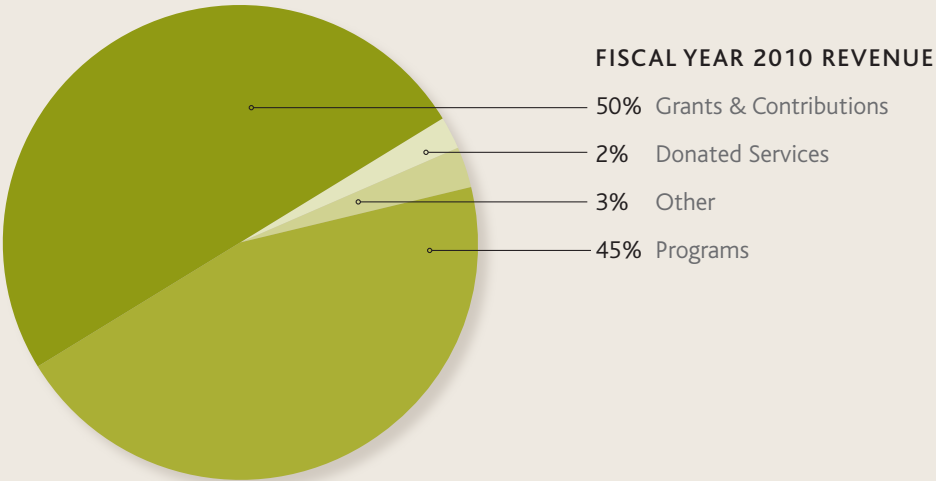
SUPPORT & REVENUE	2010	2009
Member Dues	75,413	77,300
Real Estate Services	1,295,735	1,254,358
Investment Income	70,399	100,783
Other Income	17,701	12,528
Government Grants	372,355	462,910
Foundation Grants	850,696	709,766
Corporate Contributions	112,500	102,050
Individual Contributions	57,621	69,578
Fundraising Events	161,618	197,914
Capital Projects	—	105,690
Donated Services	61,646	77,061
Total Support & Revenue	3,075,684	3,169,938

EXPENSES

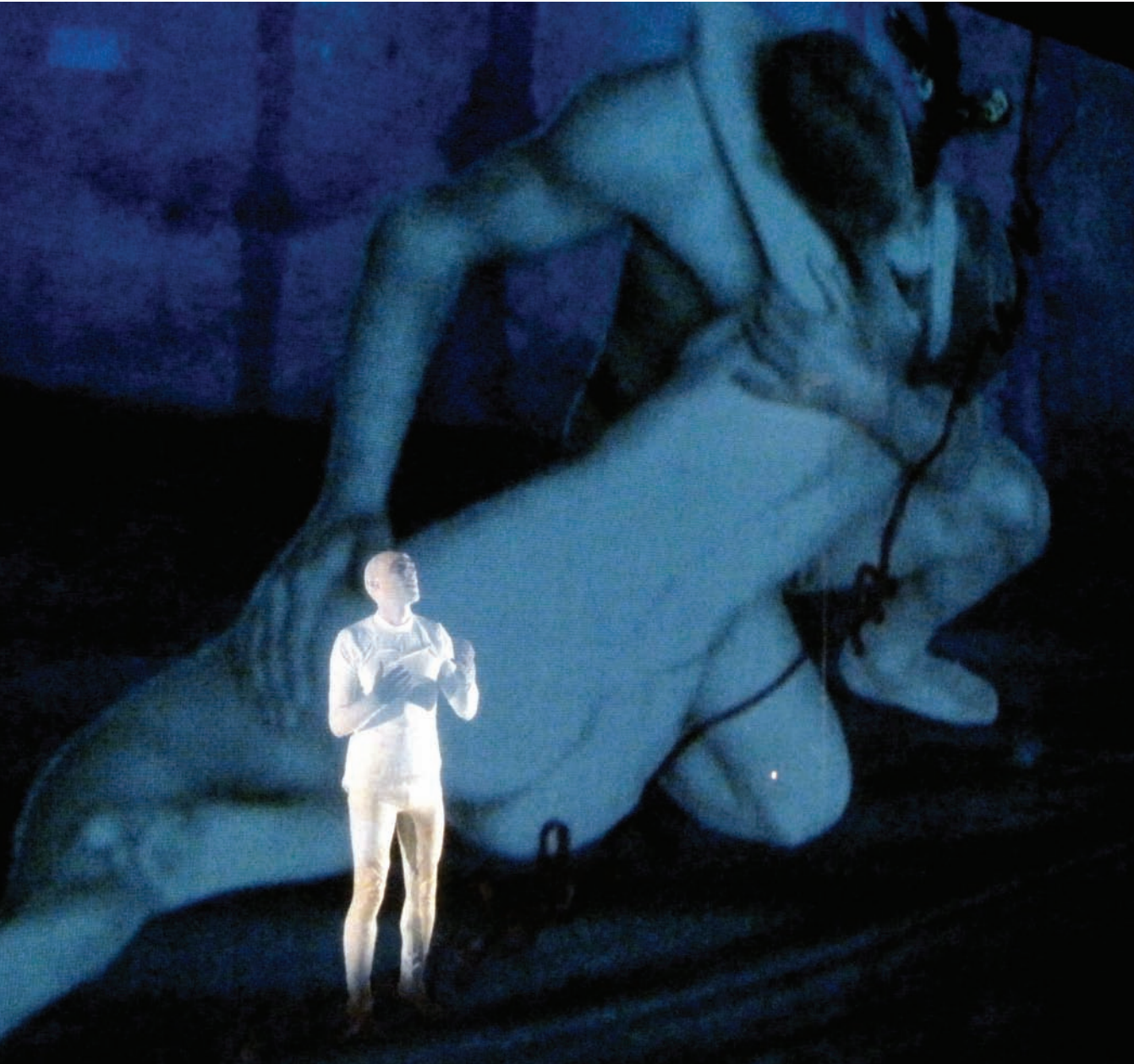
Program Expenses		
Regrant Program	314,045	167,638
Management Program	344,827	436,941
Real Estate Program	1,676,250	1,681,203
Loan Program	35,816	37,806
Advocacy	171,462	187,194
Web Projects	57,118	11,012
Administrative Expenses	326,600	198,045
Fundraising Expenses	273,953	369,840
Total Expenses	3,200,071	3,089,679

ASSET, LIABILITY & NET ASSET SUMMARY

Current Assets	2,356,876	2,516,301
Long Term Notes Receivable	291,147	372,628
Unconditional promises to give	603,250	—
Property & Equipment	4,155,079	4,344,858
Other Assets	573,588	381,049
Total Assets	7,979,940	7,614,836
Current Liabilities	91,519	124,868
Other Liabilities	1,712,460	1,698,694
Net Assets	6,175,961	5,791,274
Total Liabilities & Net Assets	7,979,940	7,614,836



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 has been a tremendous force behind Black Moon Theatre Company's existence. From words of encouragement, moral support, financial backing, and strategy sessions, A.R.T./New York has been with us at every turn of the screw. It has allowed us to grow and remain visible, and to continue to believe in ourselves, strive to do better, and achieve even more.

— RENE MIGLIACCIO, ARTISTIC DIRECTOR, BLACK MOON THEATRE COMPANY

13P
3LD Art & Technology Center
The 52nd Street Project
59E59 Theaters
Abingdon Theatre Company
Accidental Repertory Theater
Acme Theatre Company
The Acting Company
ActNow Foundation

The Actors Center
Actors Movement Studio
The Actors Theatre Workshop
Adhesive Theater Project
Alliance for Inclusion in the Arts
Amas Musical Theatre
American Globe Theatre
American Opera Projects
The American Place Theatre
American Theatre of Harlem
Andhow! Theater Company
Animated Theaterworks
Artistic New Directions
ArtsConnection
Astoria Performing Arts Center
Atlantic Theater Company
Attic Salt Theatre Company
Banana Boat Productions
The Barrow Group
Beth Morrison Projects
Big Dance Theater
Black Moon Theatre Company
Black Spectrum Theatre
...blessed unrest...
Blue Coyote Theater Group
bluemouth inc.
Blue Roses Productions
BMCC Tribeca Performing Arts Center
Bond Street Theatre
Boomerang Theatre Company
Boundless Theatre Company
Break A Leg Productions
Broken Watch Theatre Company
BAX/Brooklyn Arts Exchange
Cagey Productions
The Camelback Kid
CAP 21
Caribbean American Repertory Theatre
Caribbean Cultural Theatre
Castillo Theatre
chashama
Chautauqua Theater Company
Cherry Lane Theatre
Chinese Theatre Works
The Chocolate Factory
Circus Amok
The Civilians
Classic Stage Company
The Classical Theatre of Harlem, Inc.
The Clockwork Theatre
Clubbed Thumb
The Collapsible Giraffe
Collective: Unconscious
The Committee Theatre Company
Concrete Temple Theatre

Coney Island USA
Coyote REP
Crossing Jamaica Avenue
CRS (Center for Remembering & Sharing)
C&S International Insurance Brokers
Culture Project
Dance New Amsterdam (DNA)
Dance Theater Workshop
The Dark Lady Players
Desipina & Company
Dixon Place
Downtown Art
The Drama League
East River Commedia
Elders Share the Arts
Elevator Repair Service
Emerging Artists Theatre
ENACT
Encompass New Opera Theatre
The Ensemble Studio Theatre
Epic Theatre Ensemble
Examined Man Theatre
Ex.Pgirl
The Faux-Real Theatre Company
The Field
The Flea Theater
Fluid Motion Theater & Film
Flux Theatre Ensemble
The Foundry Theatre

Freedom Train Productions
Freestyle Repertory Theatre
The Gallery Players
Gingold Theatrical Group
The Glass Contraption
Golden Fleece Ltd.
Greenwich Street Theatre
Ground UP Productions
Hamm & Clov Stage Company, Inc.
Hands On Sign Interpreted Performances Inc.
HERE
Horizon Theatre Rep.
House Foundation for the Arts
Houses on the Moon Theater Company
Hypothetical Theatre Company
IDEAS
id Theater
Immediate Medium
The Immediate Theater Company
InnerAct Productions
Inside Broadway
International WOW Company
The Irish Repertory Theatre
Irondale Ensemble Project
IRT Theater
Josiah Theatre Company
Journey Company
Judith Shakespeare Company



When I don't know where to turn for answers, I turn to A.R.T./New York.

— JONATHAN BANK, ARTISTIC DIRECTOR, MINT THEATER COMPANY



A.R.T./New York is much more than a service organization – it's a community of artists and companies striving toward a collective goal to elevate theater in New York.

— STEPHANIE YBARRA, PRODUCING DIRECTOR, THE PLAYWRIGHTS REALM

Juggernaut Theatre Company
Juneteenth Legacy Theatre
Just ASK Productions
Keen Company
Laban/Bartenieff Institute of
Movement Studies
Labyrinth Dance Theater
LAByrnth Theater Company
La MaMa E.T.C.
LaMicro Theater
La Troupe Makandal
Lark Play Development Center
Lincoln Center Theater
The Living Theatre

Lone Wolf Tribe
Looking Glass Theatre
Mabou Mines
Making Books Sing
Manhattan Children's Theatre
Manhattan Theatre Source
Ma-Yi Theater Company
MCC Theater
Medicine Show Theatre
Metropolitan Playhouse
The Milk Can Theatre Company
Mint Theater Company
Monarch Theater NYC
The Movement Theatre Company

Musicals Tonight! Inc.
Music-Theatre Group
NACL Theatre
Naked Angels
National Alliance for Musical Theatre
(NAMT)
The National Asian American Theatre
Co., Inc. (NAATCO)
National Black Touring Circuit
National Guild For Community Arts
Education
The National Theatre of the United
States of America
The National Yiddish Theatre
Folksbiene
Nature Theater of Oklahoma
The Negro Ensemble Company, Inc.
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, Ltd.
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 Inc.
Nicu's Spoon Theatre Company
NY Artists Unlimited
Ontological-Hysteric Theater
The Open Eye Theater
Our Time
Out of the Box Theatre Company, Inc.
Packawallop Productions
Page 121 Productions
Page 73
Pan Asian Repertory Theatre
Parallel Exit
Partial Comfort Productions
PASSAJJ Productions Ltd.
The Pearl Theatre Company
The Peccadillo Theater Company
Peculiar Works Project
Phoenix Theatre Ensemble
Pick Up Performance Co(s)
Ping Chong & Company
The Play Company
Playwrights Actors Contemporary
Theater
Playwrights Horizons
The Playwrights Realm
Polybe + Seats
Potomac Theatre Project
Pregones Theater
The Present Company
Primary Stages
Private in Public Theatre
PROBITY Theater Company
The Production Company
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

The Relationship
Repertorio Español
Resonance Ensemble
Reverie Productions
REV Theatre Company
The Riant Theatre
Ripe Time
Rising Circle Theater Collective
Rising Phoenix Repertory
Roots & Branches Theater
Roundabout Theatre Company
The Roundtable Ensemble
Roust Theatre Company
Ruffled Feathers
Ryan Repertory Company
Second Generation
Second Stage Theatre
The Shadow Box Theatre
Shakespeare NYC
Shotgun Productions Inc.
Signature Theatre Company
SITI Company
Society of the Educational Arts, Inc.
(SEA)
Soho Rep
Soho Think Tank
Sonnet Repertory Theatre
Stageplays Theatre Company
Stolen Chair Theatre Company
Strike Anywhere Performance
Ensemble
The Striking Viking Story Pirates
Studio 42
Studio Six Theater Company
Summer Play Festival
Sundog Theatre
TACT (The Actors Company Theatre)
TADA! Youth Theater
Take Wing and Soar Productions, Inc.
The Talking Band
Target Margin Theater
Team Takahashi
Teatro Circulo
Teatro IATI
terraNOVA Collective
Thalia Spanish Theatre
Theater Breaking Through Barriers
(TBTB)
Theater for the New City
Theater Mitu
Theatre Askew
Theatre for a New Audience
TheatreworXUSA
Tom Cat Cohen Productions
Touching Humanity, Inc.
Toy Box Theatre Company



Transport Group
Treehouse Shakers
Trilok Fusion Arts
Twilight Theatre Company
Urban Bush Women
Urban Stages
Vampire Cowboys
Vital Theatre Company
Voice & Vision
Waterwell
WaxFactory
WET Productions
White Horse Theater Company
White Bird Productions
Wings Theatre Company
Wingspan Arts
Women's Project
Woodshed Collective
The Working Theater
WorkShop Theater Company
Wreckio Ensemble
Yaffa Arts Group
Yangtze Repertory Theatre of America,
Inc.
Yara Arts Group
Young Jean Lee's Theater Company

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

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

† In Memoriam

A.R.T./NEW YORK STAFF

Virginia P. Louloudes, <i>Executive Director</i>	PROFESSIONAL SERVICE
Taylor Gramps, <i>Executive Assistant/Office Manager</i>	Arup
	Capital One Bank
MEMBER SERVICES	DeWitt Stern Group, Insurance Broker
Frances Black, <i>Director of Member Services</i>	Eleanor W. Shakin, Shakin Boreyko Consulting
Zach Hollwedel, <i>Member Services Associate</i>	Fried and Kowgios Partners LLP, Accountant
Mary Harpster, <i>Consultant, Loan Fund</i>	Gibson, Dunn & Crutcher LLP
	JPMorgan Chase Bank
FACILITIES	Lipari Production Group, Gala Production Consultant
Jerry Homan, <i>Director of Facilities</i>	Manatt, Phelps & Phillips, LLP – Claudia Wagner
Stephanie Bok, <i>Manager, South Oxford Space</i>	and Adam Rich
Roberto Cambeiro, <i>Manager, Spaces @ 520</i>	Manchester Benefits Group, Inc., Employee
German Baruffi, <i>Assistant Manager, Spaces @ 520</i>	Benefits Broker
Tony Sealy, <i>Custodian, South Oxford Space</i>	Morgan Stanley Smith Barney
	Oxalis Development, Lisa Tilney
DEVELOPMENT AND MARKETING	Paychex
Jennie Miller, <i>Director of Development</i>	TheaterMania
Jaynie Saunders Tiller, <i>Associate Director of Development</i>	Toshiko Mori Architects
Alex Bisker, <i>Development Intern</i>	WeilCo., Design Consultant
Rebecca Phillips, <i>Auction Producer</i>	Wilson Elser Moskowitz Edelman & Dicker LLP
FINANCE	
Guy Yarden, <i>Director of Finance</i>	
Emiliya Yusufova, <i>Staff Accountant</i>	



A.R.T./NEW YORK SUPPORTERS

A.R.T./New York would like to thank the generous individuals, foundations, corporations, and government agencies that provide the crucial support we need to keep our theatres strong. We especially want to thank our Board of Directors for their immense support this past year. You inspire us each and every day!

\$100,000 and above

Booth Ferris Foundation
Carnegie Corporation of New York
JPMorgan Chase Foundation
New York City Department of Cultural Affairs
New York State Council on the Arts
The Rockefeller Foundation’s NYC Cultural Innovation Fund
The Fan Fox and Leslie R. Samuels Foundation
The Shubert Foundation
Theater Subdistrict Council

\$50,000 - \$99,999

Edith Lutyens and Normal Bel Geddes Foundation
The Robert Sterling Clark Foundation
The Harold and Mimi Steinberg Charitable Trust

\$25,000 - \$49,999

American Express Foundation
Bloomberg L.P.
Capital One
New York State Senator Thomas K. Duane
Jeffrey R. Gural, Newmark Knight Frank
National Endowment for the Arts

\$10,000 - \$24,999

Marilyn and Marshall Butler
Con Edison
Tim and Leslie Hartzell
Benjamin P. Kraisky, J. H. Cohn LLP
Macy’s and Bloomingdale’s
Mental Insight Foundation
Carol Mitchell
New York City Council, Christine C. Quinn, Speaker
Carol Ostrow and Michael Graff
The Scherman Foundation
Adolph and Ruth Schnurmacher Foundation
New York State Senator José M. Serrano
Gretchen Shugart and Jonathan Maurer

\$5,000 - \$9,999

Helene Blieberg
The Gladys Krieble Delmas Foundation
DeWitt Stern Group
Cory and Bob Donnalley Charitable Fund
New York State Assembly Member Deborah J. Glick
Anita Jaffe
New York City Council Member Letitia James
Andrew A. and Marla Lance, Gibson, Dunn & Crutcher LLP
Leon Levy Foundation
Sheila Meeres and Joe Yurcik
Morgan Stanley Foundation
The Laura Pels Foundation
New York City Council Member Domenic M. Recchia, Jr.
The Peter Jay Sharp Foundation
Ted Snowdon
TheaterMania.com
Michael Tuch Foundation

\$1,000 - \$4,999

Howard J. Aibel
Andrew W. Albstein
Kristin Barbato
Frances Beinecke and Paul J. Elston
Susan Bernfield and Claude Millman
Richard J. Bodorff
Morgan Brill
City National Bank
Mona Darji and John Ferraro
Arthur S. Daus
Dorsey and Whitney Foundation
Althea L. Duersten
The Durst Organization
Richard Eng
The Friars Foundation
Ira Gardner
Gerner, Kronick + Valcarcel Architects
Linda Herring
Elysabeth Kleinhans
Kent Lawson and Carol Tambor
Douglas Liebhafsky and Wendy Gimbel
Vincent and Debra Maffeo
Frank and Trish Massino

Gilbert and Ann Maurer
Nello McDaniel and Mary Giudici
The Edith Meiser Foundation
Milo Kleinberg Design Associates, Inc.
Toshiko Mori Architect PLLC
Jon Nakagawa
José Cheo Oliveras
Victoria Kellogg Pettibone
Andrew and Annette Pizzo
Primary Stages Co.
The Public Theater
Martin Rosen
Judith O. Rubin
Pamela and Bill Ryckman
Steven A. Sanders
Catherine Schreiber and Miles Ruthberg
Jeremy Steinberg
Barbara Gural Steinmetz
John and Gail Stypula
David Taylor
The Towbin Fund
Sigourney Weaver and Jim Simpson
Davis Weinstock II and Elizabeth Hawes
Wilson Elser Moskowitz Edelman & Dicker LLP

\$500 - \$999

Actors’ Equity Association
American Theatre Wing
Barbara and William Archer
Helene R. Banks
Cindy Black
Jon Blinder
Maggie Buchwald
Casey Childs
Daryl Roth Productions
Loretta Deaner
Robin Fisher
David Gruber
Todd Haimes
Jane Harmon
Jamie Harris
Joy Henshel
Amy S. Herzig
John Issendorf
Dave and Mary Lee Jones
Thomas J. Kane

Virginia P. Louloudes and John P. Harrison
Robert LuPone
Andrea Kaliski Miller
Carol Ochs
Mary Rodgers and Henry Guettel
Norma Rosenberg
Elizabeth and Robert Rosenman
Eleanor W. Shakin
Toni and Richard Sonet
Jolyon F. Stern, DeWitt Stern Group
Marguerite Strauss
Lisa Tilney
Katherine Vernace
Bruce E. Whitacre
Thomas J. Wilson, Esq., Golenbock Eiseman Assor Bell & Peskoe LLP

\$250 - \$499

Pavlos and Lee Ann Alexandrakis
Cynthia C. Bayles
Al Berr
André Bishop
William and Jane Bram
Elizabeth Cohen
Peter Cross
Diana Feldman
Andy Feuerstein
Jill Gabbe
Gingold Theatrical Group
Stephen A. and Nancy B. Gramps
Eric Gural
Alison Bender Haimes, MD
Margaret Hunt
Linda LeRoy Janklow
Elizabeth Jones
Stuart Leffler
Alvan Colón Lespier
Leslie Marcus
Ellen Mittenthal
Barbara A. and T. Conrad Monts
Susan L. Pilcher
Cheryl Brandes Pine
Mark Plesent
Jeffrey Rosenstock
Marion and Leonard Simon
Jaynie and Chad Saunders Tiller
Joe Vicich
Harold Wolpert and Rui Rita
Gilberto Zaldivar

up to \$249

Victoria Abrash and Bruce Allardice
Connie Alexis-Laona
Veronica Bainbridge
Jonathan Bank
Esther Blieberg
Michael A. Boccaccio
Marcia Brown
Canon Business Solutions

Clearvision Optical Company
Reva Cooper
Timothy Cusick
André De Sheilds
Richard Dean
Beth Dembrow
Carol Simon Dorsky
Sandra Dowling
John C. Eisner
Todd Fliedner
Tom Fontana
Naomi Freistadt
Sandra Genelius
Monica Gerard-Sharp and Ali E. Wambold
Kate Gervais
Annette Gladstein in honor of Marilyn & Marshall Butler
Roz Goldberg in honor of Marshall Butler
Sandy and Dave Grimm
Catharine Guiher
Cynthia Harris
Robert Johnson
Nick Kachur
Brian Kanarck
Linda Kleppinger in memory of Viola Kleppinger
Tom Kovalich
Eric Krebs
Victoria Lang
Melba LaRose
MariaLaura Leslie in appreciation of Ginny Louloudes
Rachel Leventhal
M D Building Services
Cathy Maciariello
Francine Mallozzi
Donald E. Marcus, Jr.
Fred Marione
Mira Matic
David A. Mazujian
Freda Mindlin
Robert Moss
Michael Naumann
Rob Neill
Jorge Ortoll
Greg Pierson
Jane L. Polin
Ellen Richard
Michael Ross
Ted Ruthizer
Susan Sack
Ike Schambelan and Joan Duddy
Rudy Schwartz
Amy Schwartzman
Robert N. Sellar
Scott Shattuck
Nancy Slavin

Maxwell Smith
Vivian V. Smith
David Staller
Joanna Steichen
Jeffrey Steinman
Mary Jane Stephenson
Sun Productions, Inc.
Darren Sussman
Megan Wanlass Szalla
Brian Thomas
Cecilia Tiller
Frank Troutman
George A. Wachtel
Rafael Weil
Jennifer Werba
Jaan Whitehead
Juel Wiese
Morton Wolkowitz
John Lloyd Young

In Kind Donors

Fried and Kowgios Partners LLP
Gibson, Dunn & Crutcher LLP
Rosco Laboratories, Inc.

The above list includes donations made between July 1, 2009 and June 30, 2010.

Capital Projects Archstone-Clinton

New York City Department of Cultural Affairs
New York City Department of Design and Construction
New York City Council
Manhattan Borough President Scott Stringer
New York State Assembly Member Linda Rosenthal
New York State Assembly Member Sheldon Silver, Speaker
Lisa Frigand
Leslie and Tim N. Hartzell
Linda Herring
Carol Mitchell
Chiori Miyagawa and Harold Tivey
Pamela and Bill Ryckman

Capital Projects South Oxford Space

New York City Department of Cultural Affairs
New York City Council

CREDITS

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



If you are interested in supporting A.R.T./New York, please contact Director of Development Jennie Miller at (212) 244-6667, ext. 231, or at jmiller@art-newyork.org.

Design: Rafael Weil at **WeilCo.**



PHOTO CREDITS

PAGE 3: **Standing:** Charlotte St. Martin, Executive Director, The Broadway League; Preston Whiteway, Executive Director, The Eugene O'Neill Theater Center; Inspector Dennis DeQuatro, commanding officer of the Midtown South precinct; William Matusiak, commanding officer of the Midtown North precinct; Howard Sherman, Executive Director, American Theatre Wing; Paul Libin, Chairman, The Broadway League, and President, Broadway Cares/Equity Fights AIDS; Theodore S. Chapin, Chairman, American Theatre Wing. **Seated:** Tom Viola, Executive Director, Broadway Cares/Equity Fights AIDS; Actress Marian Seldes; Ginny Loulouides; and Fight Director B.H. Barry. Photo by Anita Shevett. PAGE 4: **Left:** Eugene Michael Santiago. **Right, clockwise from top:** Carmel Amit, Ari Vigoda, Jenni Lerche, Sarah Sakaan, Hilary Thomas, and Eugene Michael Santiago. Polybe + Seat's production of *A Thousand Thousand Slimy Things*. Photos by Howard Wallach. PAGE 6: Mathilde Drowta and Valerie Issembert in Ex.Pgirl's production of *Paris Syndrome*. Photo by Julien Jourdes. PAGE 7: Julianne Nicholson and James Waterston in The Flea Theater's production of *Parents' Evening*. Photo by Carol Rosegg. PAGE 8: Erika Latta and Todd Peters in WaxFactory's production of *Quartet v4.0*. Photo by Tasja Keetman. PAGE 9: David Greenspan in The Foundry Theatre's production of *The Myopia: An Epic Burlesque of Tragic Proportion*. Photo by Jon Wasserman. PAGE 10: Madeline Best in The Chocolate Factory's production of *Selective Memory*. Photo by Paula Court. PAGE 11: Coney Island USA. Photo by William Ranwell. PAGE 12: **Top:** South Oxford Space entrance. **Bottom row, left:** White Bird Productions' 2010 Musical Theatre Workshop at South Oxford Space. **Second from left:** Lauren Flanigan and chorus in American Opera Project's concert reading of *Seance on a Wet Afternoon* in South Oxford Space's Great Room. Photo by Matt Gray. **Third from left:** Visitors at A.R.T./New York's 2009 Halloween Show. **Right:** Creative Outlet Dance Theatre of Brooklyn's performance of *Spring Celebration* in The Great Room. Photo by Randall Scott. PAGE 13: **Top:** Main hallway of Spaces @ 520. **Bottom:** Britt Lafield, Festival Administrator, The Present Company/FringeNYC. Photo by Ben Cohen. PAGE 14: Future site of A.R.T./New York's Theatres at Archstone-Clinton. PAGE 15: Abbi Hawk and Virginia Baeta in The Queen's Company's production of *The Wonder*. Photo by Bob Pileggi. PAGE 16: **Top:** Reva Cooper, A.R.T./New York consultant; David Herskovits, Founder and Artistic Director, Target Margin Theater; and Frances Black, Director of Member Services, A.R.T./New York. **Middle:** Holiday party guests at Sundaram Tagore Gallery. **Bottom, left:** Rob Neill, Managing Director, New York Neo-Futurists; Kate D. Levin, Commissioner, NYC Department of Cultural Affairs; and Ginny Loulouides. **Bottom, right:** Catherine Porter, A.R.T./New York Board Member and Co-Founder/Artistic Director, Peculiar Works Project; Tania Camargo, Executive Director, Soho Rep; and Kristin Marting, Artistic Director, HERE. PAGE 17: Communications Director Christiarmilda Correa and Artistic Director David Mendizabal of The Movement Theatre Company. PAGE 18: **Top:** Theresa Rebeck, Playwright, Laura Pels Keynote Speaker. **Middle:** John Weidman, President, Dramatists Guild of America; Playwright Theresa Rebeck; Laura Pels; Ginny Loulouides; and Jolyon F. Stern, President, DeWitt Stern Group. **Bottom:** Actor Michael Nathanson, Actor Michael Chmiel, and Jennifer Thatcher of Manhattan Theatre Source. PAGE 19: Lloyd Westerman, 2010 Local Hero; A.R.T./New York Board Member Carol Mitchell; Jolyon F. Stern, President, DeWitt Stern Group; and Ginny Loulouides. PAGE 20: **Top:** Elliott Forrest; Gretchen Shugart, 2010 Spring Gala Honoree; Ginny Loulouides; Sigourney Weaver, 2010 Spring Gala Honoree; Jim Simpson, 2010 Spring Gala Honoree; Actress Kristine Nielsen. **Bottom, left:** Clinton Kelly and Jon Blinder. **Bottom, right:** Board Member Lisa Frigand, Kristin Barbato, and Madlen Massarlian of Con Edison. PAGE 21: **Top:** A.R.T./New York's 2010 Spring Gala at 3LD Art & Technology Center. **Middle, left:** Board Members Carol Mitchell and Robert LuPone, Artistic Director, MCC Theater. **Middle, right:** Nancy Slavin, Fred Marione, Anne Dunn, and Martine Reardon of Macy's. **Bottom, left:** Debra Ann Byrd, Founder and Producing Artistic Director, Take Wing and Soar Productions; Sigourney Weaver, 2010 Spring Gala Honoree; Eric Lockley, Executive Director, The Movement Theatre Company; Jim Simpson, 2010 Spring Gala Honoree. **Bottom, right:** Marilyn Butler at A.R.T./New York's 2010 Spring Gala auction table. PAGE 24: Alessio Bordonni in Black Moon Theatre Company's production of *Dante's Divina Commedia – Inferno*. Photo by Rene Migliaccio. PAGE 25: Kristen Johnston and Allen Lewis Rickman in Mint Theater Company's production of *So Help Me God*. Photo by Richard Termine. PAGE 26: Ben Hollandsworth and Reyna de Courcy in The Playwrights Realm's production of *Dreams of the Washer King*. Photo by Erik Pearson. PAGE 27: Bryce Ryness, Stanley Bahorek, and Sally Wilfert (background) in Transport Group's production of *Rock City & Other Destinations*. Photo by Carol Rosegg. PAGE 29: Hannah Bos and Paul Thureen in Ontological-Hysteric Theater and The Debate Society's production of *Buddy Cop 2*. Photo by Ian Savage. PAGE 32: Mike Iveson, Kate Hopkins, Lynne McCollough and Mary Shultz in Clubbed Thumb's production of *Dot*. Photo by Carl Skutch.

All A.R.T./New York institutional photos by Aaron Epstein.



Alliance of Resident Theatres/New York
520 Eighth Avenue, Suite 319
New York, NY 10018
Tel: (212) 244-6667
Fax: (212) 714-1918
questions@art-newyork.org
www.art-newyork.org
www.nytn.org

