

ALLIANCE of
RESIDENT
THEATRES
NEW YORK

A.R.T./New York

A N N U A L . R E P O R T . 2 0 0 8



ALLIANCE OF RESIDENT THEATRES

MISSION STATEMENT

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

ALLIANCE OF RESIDENT THEATRES/NEW YORK

ANNUAL REPORT. 2008

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LETTER FROM THE EXECUTIVE DIRECTOR

Dear Friends,

I am fortunate to be at the helm of A.R.T./New York in what promises to be one of the most transformative periods in history! It is both exhilarating and frightening.

We have just elected the first African-American President in American history, a man who ran with the campaign slogan “Yes We Can” (a clever response to those who thought he couldn’t be elected as well as the battle cry for his platform for CHANGE in Washington). Little did Barack Obama know when he crafted that message that the greatest “changes” he would have to address would be the state of the failing American economy.

Thomas Hoving, former Director of the Metropolitan Museum of Art once said, “When crisis isn’t a buzzword in the arts, nothing is happening.” Hoving was right—crises such as war, financial distress, racism, and the lust for power not only provide the setting for dramatic works of art, but force us to question the motives and core values of our country, our community, and ourselves.

The hundreds of plays that A.R.T./New York helped to support, through its many programs and services, reflected the uncertainty that marks the end of an era. From New Georges’ *Stretch (A Fantasia)* by Susan Bernfield, to Primary Stages’ production of Horton Foote’s *Dividing the Estate*, recently on Broadway thanks to Lincoln Center Theater; to Keen Company’s *The Conscientious Objector* by Michael Murphy; to the Roundabout Theatre Company’s *The Overwhelming* by J.T. Rogers, our playwrights are illuminating the struggles within each of us as we try to reconcile our own goals with that of society; our desire to create some sort of legacy (be it political, personal, or financial), while fighting the forces of greed, power, and self-delusion, and what it means to be a good leader; a good parent; a good child; or simply, a good friend.

In these coming months, A.R.T./New York will face some of the toughest challenges in its 36 years. As the economy contracts, so too will some sources of funding. And yet it is during these times of stress that A.R.T./New York’s 345 members need us most. Our Elizabeth Steinway Chapin Real Estate Loan Fund just passed the \$4 million mark with our latest loan! Requests for cash-flow loans and lines of credit are coming in daily; and applications to our regrant programs and access to our Harold and Mimi Steinberg Theatre Leadership Institute are increasing. Individual giving and the Spring Gala helped cover 20% of our general operating costs, and these programs are extremely vulnerable during an uncertain economy.

At the same time, we are raising the remaining \$3 million dollars for the two 99-seat theatres, rehearsal studios, and related spaces we are building at the Archstone-Clinton complex. We've already received an extraordinary \$13.9 million commitment from Mayor Michael Bloomberg, the City Council, and Manhattan Borough President Scott Stringer. In any other era, matching this money would be well within our reach. While I remain confident that we will succeed in raising the necessary funds, I believe that our campaign will look much more like that of President Obama's: a mixture of small and medium sized gifts with a few six or seven figure gifts, as opposed to the "pyramid of gifts" that were the norm in the past.

Over the next year A.R.T./New York, as well as every not-for-profit and for-profit organization/business, will have to develop new paradigms for delivering its programs and services. Indeed, this summer I began meeting with representative groups of members to explore the many challenges they face, in the hopes of developing new programs and services to address their pressing needs. It is my hope that in next year's Annual Report, you will see the beginnings of what I believe will be a major transformation of this organization and the industry we serve.

Until then, I'd like to thank each and every one of you who helped to make our work possible. Thanks to you, A.R.T./New York received the Mayor's Award for Arts and Culture for our 36 years of service to New York City's not-for-profit community. Thanks to you, we have helped New York City retain bragging rights as the "theatrical capital of the world." With your continued support, and the support of other New Yorkers, A.R.T./New York will continue to reinvent itself so that we can best serve our ever evolving and inspiring members—New York City's 345 not-for-profit theatres.

Warmest Regards,

A handwritten signature in black ink, appearing to read "Ginny". The signature is fluid and cursive, with a large loop at the end.

Ginny

LEADERSHIP TRAINING

THE NANCY QUINN TECHNICAL ASSISTANCE PROGRAM

Nancy Quinn, the former Artistic Director of Young Playwrights, Inc. who died in 1993, strongly believed in the importance of giving young talent, especially writers, an opportunity to “have their say.” Therefore, it is only fitting that A.R.T./New York named its Technical Assistance Program in honor of a woman who showed respect for the voices of the “next generation” of artists.

The majority of A.R.T./New York’s new members have budgets below \$100,000. As part of its services to these emerging and frequently brand new companies, led in many cases by first time Managing and Artistic Directors, A.R.T./New York provides The Nancy Quinn Fund Technical Assistance Program, a series of classroom-style and one-on-one tutorials in essential areas of theatre management.

Led by some of the most experienced and forward-thinking consultants working in the field today, workshop topics include: Marketing, Accounting, Financial Management, Setting up Office Systems, Special Events, Publicity, Fundraising, Building Audiences, and Grantwriting.



Anne Dunning, Principal Consultant,
Arts Action Research,
leading Nancy Quinn Roundtable

LEADERSHIP TRAINING

THE HAROLD AND MIMI STEINBERG THEATRE LEADERSHIP INSTITUTE

A common misconception about running a theatre is that the job gets easier as a company's budget grows. A.R.T./New York recognizes that the difficulties presented to the management of a theatre company do not disappear with higher budgets, especially because such growth often comes without an increase in staff size. Therefore, A.R.T./New York developed The Harold and Mimi Steinberg Theatre Leadership Institute (TLI).

The Harold and Mimi Steinberg Theatre Leadership Institute is a concentrated, goal-oriented program, which offers participant companies one-on-one time with A.R.T./New York sponsored theatre management consultants. TLI sessions cover a wide range of topics, including organizational development, audience and board development, and fundraising.

"A.R.T./New York's consultant Anne Dunning has been amazing during the last two years. She has been a rock, a lifeline, and an inspiration. The Leadership Institute and A.R.T./New York have truly transformed our process of leadership transition, enabling us to make something that may have been difficult and destabilizing into something that has really galvanized the organization and expanded and honed our goals. Thank you."

– Sarah Benson, Artistic Director, Soho Rep

INTERNSHIP PROGRAM

Recognizing the importance of developing the future administrative leaders of the Off Broadway theatre community, A.R.T./New York has created a unique intern training program designed to engage college students interested in a career in non-profit theatre and to give them a comprehensive introduction to arts management. This unique three-pronged program incorporates: an industry-wide internship fair to recruit potential interns for member theatres; a Summer Seminar Series designed to educate interns on the myriad of careers available in arts administration; and The Art of Administration Theatre Program which invites returning interns to visit a diverse selection of member theatres and participate in exclusive panel discussions with theatre professionals encouraging them to think about which organizations and areas of administration best fit their temperament, personal aesthetics, and career goals.

GRANTS

THE NANCY QUINN FUND

Starting a theatre company, especially in New York City, is no small task. In a city where there are literally hundreds of theatre companies reaching out to every audience and community, it can be incredibly difficult to launch a unique company producing niche work that gains recognition and support. Knowing the difficulties of running a small theatre company, A.R.T./New York created The Nancy Quinn Fund to support its fastest growing sector of members, theatres with annual budgets under \$100,000.

Following their participation in the Nancy Quinn Technical Assistance Program, member theatres are eligible to apply for the competitive Nancy Quinn Fund Grants. Grants range in size from \$500 to \$2,000 and are often the first grant for A.R.T./New York members. Since its inception in 1993, The Nancy Quinn Fund has awarded \$657,800 to theatre companies for general operating support.



The Fiscal Year 2008 Nancy Quinn Fund grant panelists awarded a total of \$47,000 to the following 45 companies:

Andhow! Theater Company
 Attic Salt Theatre Company
 Circus Amok
 CollaborationTown
 Collapsable Giraffe
 The Committee Theatre Company
 Crossing Jamaica Avenue
 Desipina & Company
 Fluid Motion Theater & Film
 Frog & Peach Theatre Company
 Gansfeld Theatre Company
 Golden Fleece Ltd.
 Hourglass Group Ltd.
 Houses on the Moon
 Immediate Medium
 The Journey Company
 La Troupe Makandal
 LightBox
 Looking Glass Theatre
 Lynx Ensemble Theater
 The Metropolitan Playhouse
 NAATCO

Photo: Anna Tucker



Collaboration Town

Photo: Dixie Sheridan



Hourglass Group

New York Artists Unlimited
 New York Deaf Theatre
 New York Neo-Futurists
 Nia Theatrical Productions
 Nicu's Spoon
 Parallel Exit
 Peculiar Works Project
 The Queen's Company
 Radiohole
 Resonance Ensemble
 Reverie Productions
 Roots & Branches
 Skysaver Productions
 Teatro I.A.T.I.
 Theater Mitu
 Toy Box Theatre Company
 Tuckaberry Productions
 Vampire Cowboys Theatre Company
 ViBe Theater Experience
 Vortex Theater Company
 Woman Seeking...
 Yara Arts Group

GRANTS

THE JPMORGAN CHASE FUND FOR SMALL THEATRES

This year marks the tenth anniversary of The JPMorgan Chase Fund for Small Theatres. Created to provide general operating support to companies with budgets between \$100,000 and \$500,000, The Fund is an essential source of support for companies, which are too small to be recognized by larger foundation and corporate funders, but too large to receive funding from The Nancy Quinn Fund. Often, companies eligible for The JPMorgan Chase Fund for Small Theatres have recently experienced budgetary growth that allows them to expand their programming, yet does not enable them to hire additional staff to aid with the growth. The Fund helps these companies deal with their growth in a manageable way.

In 2008, A.R.T./New York awarded \$146,000 to a total of 26 companies. The companies that received funding were:



Elevator Repair Service

The Actors Company Theatre
Bond Street Theatre
chashama
The Chocolate Factory
The Civilians
Clubbed Thumb
Dixon Place
Elevator Repair Service
Freestyle Repertory Theatre
Hourglass Group Ltd.
New Georges
Our Time Theatre Company, Inc.
Page 73 Productions

Prospect Theater Company
Rattlestick Playwrights Theater
Red Bull Theater
Ripe Time
The Talking Band
Target Margin Theater
Teatro Circulo
The Play Company
Theater Breaking Through Barriers
Voice & Vision
Women's Expressive Theater Inc. (WET)
The Foundry Theatre
The Working Theater

Photo: Brian Scott Dilg



Red Bull Theater

GRANTS

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

Awards from The New York Times Company Foundation Fund for Mid-Size Theatres serve companies with budgets between \$500,000 and \$5 million. Grants, which range from \$2,000 to \$6,500, are for general operating support. In the five years that A.R.T./New York has been administering The New York Times Company Foundation Fund for Mid-Size Theatres, a total of \$374,500 has been awarded to the thriving Off Broadway community.

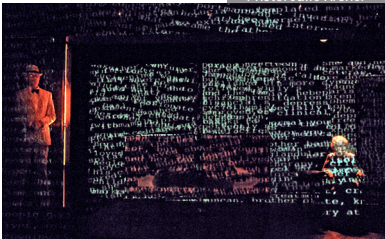
“Mint Theater is grateful for The New York Times Foundation Fund Grant, which was used to help grow our audience for our production of *The Fifth Column*. With their help we indeed had an audience of over 6,300 over the 12 week run, over 1,400 of whom were new to the Mint family. We were able to achieve our goals with the help of this grant facilitated by A.R.T./New York.”

-Sherri Kotimsky, General Manager, Mint Theater Company

The following 25 companies were awarded grants totaling \$82,000:

Atlantic Theater Company
Black Spectrum Theatre
Brooklyn Arts Exchange, Inc.
Classic Stage Company
Classical Theatre of Harlem
Coney Island USA
Dicapo Opera Theatre
HERE Arts Center
La MaMa e.t.c.
Mabou Mines
Ma-Yi Theater Company
MCC Theater
Mint Theater Company

Photo: Julie Archer



Mabou Mines

Photo: Joan Marcus



The Flea Theater

Ping Chong & Company
Pregones Theater
Puerto Rican Traveling Theatre
Queens Theatre in the Park
Repertorio Español
Thalia Spanish Theatre
The Ensemble Studio Theatre
The Flea Theater
The Irish Repertory Theatre
The Wooster Group
Women's Project and Productions
Young Playwrights Inc.

GRANTS

THE EDITH LUTYENS & NORMAN BEL GEDDES FUND

A.R.T./New York's most unique grant program, The Edith Lutyens and Norman Bel Geddes Fund was created specifically to enhance the lighting, set, costume, and sound design elements of members' productions. The Fund was created from the estate of noted costume designer Edith Lutyens and named in honor of Ms. Lutyens and her husband Norman Bel Geddes. Member companies with budgets under \$5 million are eligible to apply.

"The Civilians' production of *Paris Commune* at The Public Theater was greatly improved by the enhancement funds provided by a Bel Geddes grant. As costume designer for the production, I was able to expand on my previous vision for the company's 'uniform look' and also to incorporate the period shapes that were necessary to re-animate the characters of the commune of 1871. The grant allowed for a substantial materials and fabric budget, as well as the labor needed to realize these costumes from designs on paper, to workable physical garments... The Bel Geddes grant allowed me to purchase higher quality fabrics than I would have been able to on the existing budget. These fabrics, in conjunction with the lighting design, truly illuminated the *Paris Commune* of 1871."

-Sarah Beers, Costume Designer

This year A.R.T./New York awarded \$67,500 to the following eight companies:



Mint Theater Company

29th Street Rep
Bond Street Theater
Desipina & Company
Mint Theater Company

New Stage Theatre Company
Radiohole
The Civilians
The Juggernaut Theatre



The Juggernaut Theatre

SHARED SPACE FACILITIES

Having an office provides more than just space; it legitimizes a company allowing it to hold meetings and hire staff enabling it to reach its full potential. A.R.T./New York recognizes the need for attainable, permanent office space, and since 2000, has provided it to dozens of theatre companies in Manhattan and Brooklyn at rates below market value. In addition to offices, A.R.T./New York's two facilities also contain kitchens, shared office equipment, and storage space for the tenants, as well as rehearsal studios open for rent to members and non-members. Combined, the two facilities provide office space to 45 different organizations, serving approximately 1 out of 7 A.R.T./New York members.

SPACES AT 520

In 2001, A.R.T./New York secured a 20-year lease on the third floor of an office building in Midtown Manhattan. Spaces at 520, located at 520 Eighth Avenue, was renovated to function as a shared office and rehearsal space, managed by A.R.T./New York. Twenty-five offices, four rehearsal studios, a shared kitchen, and copy room are available to rent at below-market rates for both A.R.T./New York members (offices and rehearsal studios) and non-members (rehearsal studios only). The rents in this 32,000 square foot facility are highly competitive, and the subsidized rehearsal rooms are used by over 200 companies each year.

Photo: Alexis Zamlich



SPACES AT 520 ENTRANCE

Photo: Alexis Zamlich



THE BRUCE MITCHELL ROOM

SHARED SPACE FACILITIES

SOUTH OXFORD SPACE

In 2000, A.R.T./New York purchased South Oxford Space, a 19,000 square foot Beaux Arts Limestone mansion in Fort Greene, Brooklyn. This five-story arts complex houses 20 theatre companies, and has three studios rented by local theatre companies and community organizations. Just a block from many subway lines and with office rental rates at only \$15.50 per square foot, South Oxford Space is both easily accessible and affordable.

South Oxford Space also plays an important role in the Brooklyn community with its Great Room rehearsal and performance space, which welcomes community groups for meetings, youth performance classes, summer camps, and other special events throughout the year. The third floor Gallery Three displays the work of local artists, and A.R.T./New York hosts an opening night reception to promote the work of Brooklyn artists. A.R.T./New York's annual Summer Youth Theatre Festival and Halloween Event invite neighborhood children to explore the arts with family-friendly productions, costume contests, and other activities designed to engage this special audience.

Photo: Stan Wan



THE GREAT ROOM

Photo: Stan Wan



SOUTH OXFORD ENTRANCE

SHARED SPACE FACILITIES

THEATRES AT ARCHSTONE-CLINTON

The lack of small theatres available for rent is one of the most urgent needs facing the Off Broadway community today. Nonprofit theatres with budgets below \$500,000 (roughly 80% of A.R.T./New York's members) report that the cost of renting a theatre is at least half of their production budget, forcing many producers to cut annual shows. The loss of theatres to development and rising real estate costs are threatening the very artistic foundation that has made New York City the theatrical center of the world.

In response to this crisis, the New York City Department of Cultural Affairs invited A.R.T./New York to participate in the Archstone-Clinton mixed-use residential project at 10th Avenue between 52nd and 53rd Streets.

A.R.T./New York is building two 99-seat theatres (one with fixed and one with flexible seating), rehearsal studios with dressing rooms, and a shop where sets can be created. The City also awarded A.R.T./New York \$13.9 of the \$16.5 million in funding needed to develop the space, which is anticipated to open in 2011.

"A.R.T./New York has an extraordinary track record of service to New York City's creative community, providing arts organizations with affordable workspace tailored to their needs. The creation of two new, 99-seat theatres and support spaces at Archstone-Clinton builds upon A.R.T./New York's experience and provides an important new resource for the City's vibrant theatrical community."

-Kate D. Levin, Commissioner, New York City Department of Cultural Affairs



THEATRES AT ARCHSTONE-CLINTON

LOAN PROGRAMS

In these difficult financial times, A.R.T./New York members are pressed with immediate cash flow needs. To address these issues, A.R.T./New York offers its members two essential programs: the Bridge Fund Loan Program and the Elizabeth Steinway Chapin Real Estate Loan Fund.

In 1991, A.R.T./New York secured a \$1.5 million dollar grant from the Department of Housing and Urban Development for the acquisition and development of theatre spaces. This loan enabled A.R.T./New York to create the Elizabeth Steinway Chapin Real Estate Loan Fund, named in honor of the late Betty Chapin. Ms. Chapin was A.R.T./New York's first public board member and was instrumental in helping to secure the grant.

Both the Bridge and Chapin Funds are offered at the lowest interest rates; in fact, loans paid in full within 3 months do not incur interest at all. Most Bridge Fund loans are approved in as little as three days by the loan committee of A.R.T./New York's Board of Directors. Without access to the Bridge and Chapin loans, many A.R.T./New York members would be unable to secure the funding to go forward with their programming, expand their staff, or purchase performance space. Because the Chapin Loans can be as high as \$200,000, A.R.T./New York provides consultants who can offer extensive technical assistance to borrowers to ensure that the companies and their boards can efficiently manage such large amounts of long-term financing.

In 2008 alone, the Bridge Fund Loan Program made 33 loans to the sum of \$481,000, with four lines of credit equaling \$115,000. Since its inception in 2001, the Bridge Fund has made 283 cash flow loans – to a total of 99 different theatre companies – totaling \$4 million. It has extended 44 lines of credit in the amount of \$1,845,000. Since its inception the Chapin Fund has made 42 loans totaling more than \$4 million.

"A.R.T./New York has been extraordinarily generous, understanding, and responsive to our financial challenges. Thank you for creating this singular, remarkable program."

– Sharon Jensen, Executive Director, Alliance for Inclusion in the Arts

ADVOCACY

An advocate for the arts at the state and local levels, A.R.T./New York's staff testifies at public hearings on issues that impact the theatre community, voicing concerns that otherwise would be left unheard. A.R.T./New York focused its 2007-2008 advocacy efforts on testifying before the New York City Council to ensure that maximum funds from the City budget were allocated to the New York City Department of Cultural Affairs, which provides tremendous operating support to many A.R.T./New York member theatres.



Virginia Louloundes & Mayor Bloomberg

AUDIENCE DEVELOPMENT

THE A.R.T./NEW YORK SOLUTION

Maintaining efficient and accurate records is an arduous task for small theatre companies, which are often run by one or two part-time employees. A comprehensive yet simple database can help staff manage their contacts and saves the company precious time and money. Unfortunately, most database systems are beyond the financial reach of many these companies. To address this problem, A.R.T./New York staff and consultants worked with a database programmer to develop The A.R.T./New York Database Solution. The A.R.T./New York Database Solution template works with off-the-shelf software and allows companies to easily track not only individual and funder data, but also media contacts, production and event info, and ticket sales. The Solution is available to both members and non-members at a modest rate.

WWW.ART-NEWYORK.ORG

In an effort to increase its visibility and become more user-friendly for both members and non-members, A.R.T./New York conducted a complete overhaul of its website. The new website – www.art-newyork.org – offers greatly improved navigation that incorporates drop-down menus into the side bar and menu bar. The more user-friendly design does more than make the website more aesthetically pleasing, it allows users to learn more about joining A.R.T./New York, rent rehearsal rooms, and donate all at the touch of a button.

PATRONS PROGRAM

A.R.T./New York's Patron's Program offers benefits to donors at all levels. In addition to complimentary tickets to A.R.T./New York member theatre shows, invitations to private receptions with guest artists, and many other perks, A.R.T./New York Patrons are also invited to attend a series of annual Panel Discussions and Theatre Parties.

PANEL DISCUSSIONS

Each year, A.R.T./New York holds two panel discussions made possible by the generous support of Marshall and Marilyn Butler. These give A.R.T./New York's supporters an inside look at working in the theatre through conversations with the artists who create the work they see onstage.

A.R.T./New York's first panel of the year was the Stage versus Screen Panel. In November, Bill Pullman, Lisa Gay Hamilton, and Elizabeth Ashley spoke about their experiences acting both on the stage and for television and film. In April, the Mint Theater Company hosted the Pulitzer Prize Panel. Notable writers John Patrick Shanley (*Doubt*) and Charles Fuller (*A Soldier's Play*) discussed their careers and how receiving the Pulitzer Prize affected their future work.

THEATRE PARTIES

A.R.T./New York's Theatre Parties are opportunities for A.R.T./New York Board members and supporters to attend Broadway and Off Broadway productions, and are often followed by post-show receptions with the artistic and administrative staff of the productions. These Theatre Parties are scheduled around the hottest shows in production, many with extremely limited ticket availability, giving Patrons another opportunity to meet the people behind the work they see onstage.

CURTAIN CALL & SPRING GALA

CURTAIN CALL

Every year, A.R.T./New York's members gather to celebrate the Off Broadway industry's accomplishments, to hear an update on the field from Executive Director Virginia Louloudes, and to meet and mingle with their peers in the community.

CURTAIN CALL & SPRING GALA

THE LAURA PELS KEYNOTE ADDRESS

Since 2003, Curtain Call has been enhanced by the Laura Pels Keynote Address, which invites one of the country's most widely acclaimed playwrights to share his or her thoughts on the importance of the arts with the rest of the theatre community. A highlight of the Off Broadway season, the Laura Pels Keynote Address is generously sponsored by Ms. Pels, who is one of the most highly respected voices in the New York theatre community. The speeches, on topics of the playwrights' choosing, have been reproduced and published in magazines and other mediums throughout the country, thereby reinforcing the importance of playwrights to our culture, and demonstrating the deep appreciation Ms. Pels has for writers of the theatre.

The 2008 Laura Pels Keynote Address was given by J.T. Rogers, whose play *The Overwhelming* had its American Premiere at Roundabout Theatre Company. Mr. Rogers spoke about the need for playwrights to broaden their focus, and his speech was reprinted in the January 2009 issue of *American Theatre Magazine*.

"I see that we are in danger of no longer being part of the larger public discussion of where we are going and who we are becoming... We have to start dramatizing the stories of people from countries and cultures different from our own. And just as importantly, stories about how we are connected to these people and places. About what these connections say about us. About who we are in the face of this new and terrifying and fascinating world."

—from J.T. Rogers' 2008 Laura Pels Keynote Address



J.T. Rogers

CURTAIN CALL & SPRING GALA

THE DEWITT-STERN LOCAL HERO AWARDS

The DeWitt-Stern Local Hero Awards are presented each year at Curtain Call to over a dozen vendors, store owners, caterers, and other community members, who work closely with theatre companies and generously provide them with free and discounted goods and services. In addition, many of The DeWitt-Stern Local Heroes also volunteer their time to help member theatres achieve their immediate goals including helping with productions by loading in sets and props or publicizing upcoming productions.

This year, the following 12 Local Heroes were honored for their commitment to the non-profit theatre community:

LOCAL HERO

Lonnie Barnett, B. Smith's
Tony Magro, Century Copy Center, Inc.
Bethany Haynes, Skadden, Arps, Slate,
Meagher & Flom
Santo Mollica, The Source
David Ferdinand, One Dream Sound
Michael Patel, The Shriggie Candy
Store & Newsstand
Jackie Jeffries, Producer

Tim Bissell, Westprint NY
Stephanie Klapper, Stephanie Klapper
Casting
Brendan Dugan, An Art Service
Kushal Dutt, New York Training
Donal Dennehy, Mr. Dennehy's

NOMINATED BY

Donna Trinkoff, Amas Musical Theatre
Joanna Gottlieb, Cherry Lane Theatre
LeeAnn Gullie, CollaborationTown

Elyse Singer, Hourglass Group
Veronica Bainbridge, LAByrnth Theater
Laura Stevens, Manhattan Children's
Theatre
Anthony Jones, Negro Ensemble
Company
Ralph Lewis, Peculiar Works Project
Elliot Fox, Primary Stages

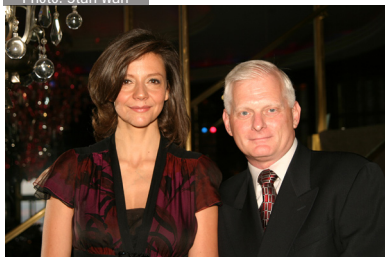
Sarah Benson, Soho Rep
Jennifer Clarke, Stages of Learning
Andrea Rhodes, tangent theatre
company

CURTAIN CALL & SPRING GALA

TAKE A BOW: A.R.T./NEW YORK'S 2008 SPRING GALA

This year, over 250 people were present as A.R.T./New York honored producer Ted Snowdon with The Kathy and Howard J. Aibel Award and artist and presenter Anita Durst with The Abe L. Blinder Award. Set high above the busy streets of Manhattan, A.R.T./New York's gala was held in the Rainbow Room at Rockefeller Center. Patrons, celebrities, and friends of A.R.T./New York were treated to special welcomes from "Scotty the Blue Bunny" as they waited to have their hair professionally styled by hair artist Edissa Weeks. During dinner, guests were entertained by a comedy routine by Board Members Jerry Stiller and Anne Meara, as well as adaptations of scenes from famous Off Broadway plays performed by actresses Veanne Cox, Anne Meara, Lois Smith, and members of the A.R.T./New York Board. Thanks to their efforts and those of all of its patrons, supporters, and dedicated Board Members, A.R.T./New York made more than \$230,000 at last year's event.

Photo: Stan Wan



Gala Honorees, Anita Durst and Ted Snowdon

Photo: Stan Wan



Ginny Loulouides

Photo: Stan Wan



Gala Co-Chairs, Peter Cross
and Daphne Rubin-Vega

Photo: Stan Wan



Board Members, Tim Hartzell, Jerry Stiller,
and Anne Meara

FY08 FINANCIALS

STATEMENT OF FINANCIAL POSITION JUNE 30, 2008

ASSETS

CURRENT ASSETS

Cash and cash equivalents	\$1,262,520
Restricted investment	\$264,613
Accounts receivable and other current assets	\$36,060
Unconditional promises to give	\$361,750
Current portion of notes receivable	\$1,083,841
TOTAL CURRENT ASSETS	\$3,008,784

Long-term portion of notes receivable	\$304,296
Unconditional promises to give	\$142,500
Property and equipment, at cost, net of accumulated depreciation	\$4,558,966
Reimbursed tenant expenses	\$909,427
Miscellaneous	\$117,000
TOTAL ASSETS	\$9,040,973

Liabilities and Net Assets

LIABILITIES

Current liabilities

Loan payable	\$400,000
Accounts payable and accrued expenses	\$57,636
Grants payable	\$151,000
Deferred revenue	\$151,149
Funds held as fiscal agent	\$63,210
TOTAL CURRENT LIABILITIES	\$686,995

Security deposits payable	\$170,497
Deferred rent credit	\$1,471,268
TOTAL LIABILITIES	\$2,328,760

NET ASSETS

Unrestricted

Board-designated	\$1,658,343
Other	\$3,786,295
Total unrestricted	\$5,444,638
Temporarily restricted	\$613,089
Permanently restricted	\$654,486
TOTAL NET ASSETS	\$6,712,213

TOTAL LIABILITIES AND NET ASSETS	\$9,040,973
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FY08 FINANCIALS

STATEMENT OF ACTIVITIES FOR THE YEAR ENDED JUNE 30, 2008

PUBLIC SUPPORT AND OTHER REVENUE

CONTRIBUTIONS

Governments	\$296,400
Foundations	\$383,747
Corporate	\$338,558
Board & Individuals	\$214,379
Gala (net)	\$254,618
Donated Services	\$89,457
Net assets released from restrictions	\$499,834

\$2,076,994

Investment income	\$155,044
Member dues	\$65,394
Rental income	\$1,093,837
Reimbursed tenant expenses	\$172,346
Miscellaneous	\$20,650

TOTAL PUBLIC SUPPORT AND OTHER REVENUE \$3,584,265

EXPENSES

REAL ESTATE SERVICES

Spaces at 520	\$1,131,093
South Oxford Space	\$244,747
Regrant Programs	\$374,718
Management Assistance	\$706,302
Financial Services	\$39,754
Management & General	\$362,478
Fundraising	\$350,943

TOTAL EXPENSES \$3,210,035

Increase (Decrease) in Unrestricted Net Assets \$374,230

Note: Revenue includes \$100,850 in capital campaign contributions for the Archstone-Clinton project. Expenses exclude \$103,000 in deferred rent credit expense and \$254,502 in depreciation.

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Andre V. Forsten, Faith Theophanous, Spaces at 520 Swing Staff

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Edith Lutyens and Norman Bel Geddes Foundation
The Edith Meiser Foundation
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Community Development at the request of New
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Christine Quinn
New York City Department of Cultural Affairs at the
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Sandra and Jack Levitt
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Jon Nakagawa
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Advocate \$500-999

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Maggie Buchwald
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Jaan Whitehead

Partner \$250-499

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Audrey Bernfield
Kate and Thomas Gervais
Evan Guillemin and Ricki Stern
Cynthia Harris
Margaret Morc Hunt
Jason Lampert and Susan
Ferziger
Robert Milano
Joan Prager

Friend \$100-249

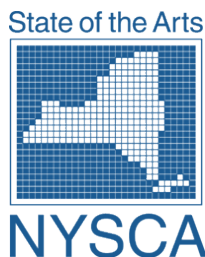
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Rosalie Y. Goldberg
Sandra Ferziger and David Grimm
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Lawrence J. Levine
Nancy Matthews
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ANNUAL REPORT DESIGNED BY ALEXIS ZAMLICH
ANNUAL REPORT WRITTEN BY ZACH HOLLWEDEL

•LINCOLN CENTER THEATER•PLAYWRIGHTS HORIZONS•ROUNDOABOUT THEATRE COMPANY•3-LEGGED DOG•THE ACTING COMPANY•ATLANTIC THEATRE COMPANY•CLASSIC STAGE COMPANY•COLLABORATIVE ARTS PROJECT 21•DANCE NEW AMSTERDAM•DANCE THEATER WORKSHOP•ENACT•HERE ARTS CENTER•IRISH REPERTORY THEATRE•LA MAMA E.T.C.•LABYRINTH THEATRE COMPANY•MABOU MINES•MCC THEATER•NATIONAL YIDDISH THEATRE•FOLKSBIENE•THE NEW GROUP•NEW YORK MUSICAL THEATRE FESTIVAL•NEW YORK THEATRE WORKSHOP•PEARL THEATRE COMPANY•PREGONES THEATER•PRIMARY STAGES•QUEENS THEATRE IN THE PARK•REPERTORIO ESPANOL•SECOND STAGE THEATER•SIGNATURE THEATRE COMPANY•SITI COMPANY•SUMMER PLAY FESTIVAL•TADA! 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