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

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

Dear Friends,

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

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

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

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

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

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

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

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

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

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

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

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

With warmest regards,

GINNY LOULOUDES, EXECUTIVE DIRECTOR

CURRENT AND UPCOMING PROJECTS

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

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

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

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

The Rockefeller Foundation’s New York City Cultural Innovation Fund

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

Archstone-Clinton Mixed Use Development – 515 West 52nd Street

With our previous success in providing below-market office and rehearsal space to the arts community, A.R.T./New York is currently developing a third real estate project – the Theatres at Archstone-Clinton. In 2006, A.R.T./New York was invited by the New York City Department of Cultural Affairs to build two theatres as part of the Archstone-Clinton development project at 52nd Street and 10th Avenue. Last summer, A.R.T./New York began a partnership with the New York City Department of Design, Development, and Construction, which will secure the necessary resources for the completion of the architectural design and construction of the project. Once completed, these theatres will provide affordable and accessible state-of-the-art performance spaces to New York’s small theatres, as well as affordable rehearsal space for members of the not-for-profit theatre community.
Starting a new theatre company, especially in New York City, is no easy feat. What a lot of small companies find is that running a theatre does not get any easier, either. For the past eighteen years, A.R.T./New York has provided member organizations with budgets under $100,000 with free workshops through The Nancy Quinn Technical Assistance Program. Facilitated by leading consultants and arts professionals working in the not-for-profit arts fields, these workshops offer training in a wide range of topics such as financial management, fundraising, audience development, publicity and marketing, IRS filing, and board management. Participation in these workshops also entitles members to a one-on-one consultation with the workshop facilitator.

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

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

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

— DAMON KROMETIS, ARTISTIC DIRECTOR, EXAMINED MAN THEATRE

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

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

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

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

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

| GRANTS THE NANCY QUINN FUND |

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

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

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

— KENNETH COLLINS, ARTISTIC DIRECTOR, TEMPORARY DISTORTION

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

— ROB HANDEL, MANAGING DIRECTOR, 13P

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

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

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

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

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

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

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

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

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

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

- Astoria Performing Arts Center
  Ragtime; for costumes by David Withrow
- Big Dance Theater
  Comme Toujours Here I Stand; for video by Jeff Larson and lighting by Joe Levasseur
- Epic Theatre Ensemble
  Mahinda’s Extra Key to Heaven; for sets by Mimi Lien and lighting by Justin Townsend
- Immediate Medium
  Chuck Chuck Chuck; for technical design (sound and video) by Robert Ramirez
- Ontological-Hysteric Theater
  The Less we Talk; for sets by Mimi Lien
- Rabbit Hole Ensemble
  Shadow of Himself; for lighting by Kevin Hardy
- Vampire Cowboys*
  Soul Samurai; for sets by Nick Francone and costumes by Jessica Wegener
- Yara Arts Group
  Er Toshtuk; for set, lights, and costumes by Watoku Ueno
- Young Jean Lee’s Theater Company*
  THE SHIPMENT; for costumes by Roxana Ramseur

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Funding for South Oxford Space is made possible by generous funding from Council Member Letitia James. South Oxford Space Performance Series is made possible by generous funding from the Brooklyn Community Foundation.
The 2008-2009 season was undoubtedly one of the most difficult in recent years, and the not-for-profit arts sector was hit hard by the economic downturn. More than ever, one of A.R.T./New York’s core programs was not only beneficial to members, it was invaluable.

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

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

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

— CATHERINE PORTER, DEVELOPMENT AND FINANCE DIRECTOR, DIXON PLACE

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

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

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

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

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

Since 1974, the Office of the Mayor and the Cultural Affairs Advisory Committee has awarded a select group of individuals and organizations for their contributions to arts and culture in New York City. In 2004, after a ten year hiatus, Mayor Michael Bloomberg revived the awards, and on November 10, 2008, A.R.T./New York was one of six recipients of the prestigious honor. Executive Director Ginny Louloudes proudly accepted the award on behalf of the entire A.R.T./New York staff, board, and membership, which was presented for A.R.T./New York’s “thoughtful and inspired service to over 330 member theatre companies... [which] help[s] to make the challenging work of making theatre that much easier for artists and administrators throughout the City.”
One of the greatest benefits of being part of an alliance of theatres is the chance to meet, speak with, and relate to your peers in the theatre community. A.R.T./New York members value any opportunity to gather with one another, and each year they get the chance to do just that at Curtain Call, A.R.T./New York’s annual member meeting. With all of the economic turmoil that began toward the end of 2008, the 2008-2009 season was very difficult for the not-for-profit theatre industry. Therefore, A.R.T./New York wanted to make the 2009 Curtain Call much more than a member gathering. It was a celebration of theatre despite the difficult times.

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

Curtain Call is made possible by generous funding from The Laura Pels Foundation.
SPECIAL EVENTS  DEWITT STERN 
LOCAL HERO AWARDS

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

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

Elysabeth Kleinhans Founder, 59E59 Theaters Nominated by The Play Company
Sharon Newman President and CEO, Action Envelope Nominated by New Worlds Theatre Project
Adam Wieckowski Owner, Adam’s Wines and Liquors Nominated by The Gallery Players
Barbara Okishoff Owner, ArtVoice Nominated by Freestyle Repertory Theatre
Collette Carter The Audre Lorde Project Nominated by Freedom Train Productions
Steve Retarski Director of Marketing, Cherry Lane Lithography, Nominated by Mint Theater Company
Frank Troutman Senior Vice President, City National Bank
Richard McCune Senior Vice President, City National Bank Nominated by Vineyard Theatre
Ramon Gil Managing/Creative Director, Fresh Concentrate Nominated by Pan Asian Repertory Theatre
Andrew A. Lance Partner, Gibson, Dunn & Crutcher, LLP
Sarah Fowlkes Associate, Gibson, Dunn & Crutcher, LLP Nominated by A.R.T./New York
Philip and Brenda Mc Eligott Owners, Kertek Construction Corporation, Nominated by The New Stage Theatre Company
Doug Filomena and Jake Heinrichs Partners, The Lighting Syndicate, Nominated by Vineyard Theatre
Sandy Graff Pentacle, Nominated by Urban Stages
Fred and Ernest Tollja Owner-Operators, Producers’ Club Theaters, Nominated by NY Artists Unlimited
Marisa May, Owner San Domenico Events Nominated by Amas Musical Theatre
Anthony Grasso Executive Vice President, TGI Office Automation, Nominated by IDEAS

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

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

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

### THE KATHY AND HOWARD J. AIBEL AWARD

The Kathy and Howard J. Aibel Award, named for our former board chair and his wonderful wife, is presented each year to a philanthropist or member of the business community whose work has helped make the notoriously difficult New York City environment a better place for the arts and artists. West Bank Cafe is a haven for the Off Broadway community, providing “family pricing” for many events, a developmental performing space, and a welcoming dining room where artists conspire. The 2009 Kathy and Howard J. Aibel Award was presented to West Bank Cafe owner Steve Olsen by playwright Willie Reale for three decades of literally and figuratively nourishing the Off Broadway community.

### THE ABE L. BLINDER AWARD

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

### ABOUT 3-LEGGED DOG MEDIA & THEATER GROUP

3-Legged Dog is a not-for-profit theater and media group focusing on large-scale experimental artwork, and A.R.T./New York was thrilled to hold the gala in a member theatre’s space. Over the years, A.R.T./New York has been supportive of 3-Legged Dog, helping to stabilize the company after it lost its home in the attacks of 9/11. More recently, A.R.T./New York gave 3-Legged Dog a $225,000 loan from their Elizabeth Steinway Chapin Loan Fund towards the design and construction of 3LD Art & Technology Center. This theatre complex opened in the fall of 2006 at 80 Greenwich Street in Lower Manhattan, just three blocks south of the World Trade Center site.
A.R.T./New York could not provide its myriad of programs and services to its membership without the continued support of our individual donors. In the fall, A.R.T./New York hosted a Theatre Party to see the Broadway production of *Speed-the-Plow*, directed by Neil Pepe, Artistic Director of the Atlantic Theater Company and A.R.T./New York Board member. After seeing the show, several patrons gathered with cast members and the director at Lattanzi Ristorante for an inside look into the production.

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

For a complete list of the individuals who gave to the gala and to the patrons program, please see our list of donors on page 38.
**2009 FINANCIALS**

**FINANCIAL SUMMARY** (Fiscal year ending June 30)

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

**EXPENSES**

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

**ASSET, LIABILITY & NET ASSET SUMMARY**

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

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

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

**FISCAL YEAR 2009 REVENUE**
- 42% Programs
- 3% Capital Projects
- 4% Other
- 2% Donated Services
- 49% Grants & Contributions

**FISCAL YEAR 2009 EXPENSES**
- 82% Programs
- 6% Administration
- 12% Fundraising

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

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

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

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

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

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

Tuckaberry Productions
Tuckaberry Repertory Theatre of America
Two Cups and a String
Untitled Theater Company #61
Urban Bush Women
Urban Stages
Vampire Cowboys
ville Theater Experience
Vineyard Theatre
Vital Theatre Company
Voice & Vision
Watervell
WET Productions
White Horse Theater Company
White Bird Productions
Wings Theatre Company
Wingspan Arts
Women’s Project
Woodstock Fringe
Working Theater
WorkShop Theater Company

Wreckio Ensemble
Yangtze Repertory Theatre of America
Yara Arts Group
York Theatre Company
Young Jean Lee’s Theater Company
A.R.T./New York Board of Directors

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

A.R.T./New York Staff

Virginia P. Louloudes, Executive Director
Taylor Gramps, Executive Assistant/Office Manager
MEMBER SERVICES
Frances Black, Director of Member Services
Zach Hollwedel, Member Services Associate
Mary Harpster, Consultant, Loan Fund
FACILITIES
Jerry Homan, Director of Facilities
Stephanie Bok, Manager, South Oxford Space
Roberto Cambeiro, Manager, Spaces @ 520
German Baruffi, Assistant Manager, Spaces @ 520
Tony Sealy, Custodian, South Oxford Space
DEVELOPMENT AND MARKETING
Jennie Miller, Director of Development
Jaynie Saunders Tiller, Associate Director of Development

FINANCE
Guy Yarden, Director of Finance
Emiliya Yusufova, Staff Accountant
PROFESSIONAL SERVICE
Eleanor W. Shakim, Shakim Boreyko Consulting
The Law Offices of Claudia Wagner
Wilson Elser Moskowitz Edelman & Dicker LLP
Gibson, Dunn & Crutcher LLP
Capital One Bank
JPMorgan Chase Bank
DeWitt Stern, Insurance Broker
Fried and Kowgios Partners LLP, Accountant
Oxalis Development, Lisa Tilney, Project Manager,
Archstone/Clintom
Manchester Benefits Group, Inc., Employee
Benefits Broker
Morgan Stanley Smith Barney
WeilCo., Design Consultant

Special thanks to Vanessa Bombardieri, Jewell Campbell, Anne Dennin, Natalie Johnsonius, Maedhbh Fiona Mc Cullagh, Felix Rosenwasser, and Lisa Stevenson for their staff leadership and hard work this year and in years past.
DONORS INSTITUTIONAL, PUBLIC, AND INDIVIDUAL

$100,000 and above
Carnegie Corporation of New York
New York City Department of Cultural Affairs
The New York Times Company Foundation
The Shubert Foundation

$50,000 - $99,999
Edith Lutyens and Norman Bel Geddes Foundation
The Robert Sterling Clark Foundation
The Andrew W. Mellon Foundation
National Endowment for the Arts
New York State Council on the Arts
The Harold and Mimi Steinberg Charitable Trust

$25,000 - $49,999
American Express Foundation
Bloomingdale’s
Helene Blieberg

$10,000 - $24,999
Allison Blinken
Marilyn and Marshall D. Butler
CBS Con Edison
Cory and Bob Donnally Charitable Fund
Jeffrey R. Gural, Newmark
Knight Frank
Leslie and Tim N. Hartzell
Benjamin P. Krauskopf
Virginia Louloudes and John Harrison
Carol Mitchell
New York City Council, Christine C. Quinn, Speaker
Morgan Stanley
Pamela and Bill Ryckman
The Scherman Foundation
Adolph and Ruth Schnurmacher Foundation
Clare and Bill Sheridan, Sotheby’s
Ted Snowdon

$5,000 - $9,999
Lewis Black
Helene Blieberg
Bloomington’s
The Gladys Krieble Delmas Foundation
DeWitt Stern Group
New York State Assembly Member Deborah J. Glick

Leon Levy Foundation
Independence Community Foundation
Mental Insight Foundation
Laura Pels Foundation
The Peter Jay Sharp Foundation
Technicolor
Andrew A. and Marla Lance, Gibson, Dunn & Crutcher LLP
Michael Tuch Foundation

$1,000 - $4,999
Howard J. Abel
ARTS Action Research
Capital One Bank
Casey Childs
Peter and Barbara Cross
Michael David, Dodger Theatricals
Anne and Steven Dennin
The Durst Organization
The Fashion Center BID
Tom Fontana
Gerner Kronick + Valcarcel Architects
Kevin B. Gentry
Goldberg Weprin Finkel Goldman LLP
Arlene and Michael Gordon
Todd and Tamar Haymes
Joy Henshel
Linda Herring
New York City Council Member Letitia James
Hattie and Raj Jugatgi
Anita Keal and Morton Wolkwitz
Russ and Pat King
Milo Kleinberg Design Associates, Inc.
Elyssabeth Kleinhaus
Deborah and Vincent Maffeio
Frank and Thrish Massino
Neil and Machiko Mazzella,
Frank and Trish Massino
Deborah and Vincent Maffeo
Elysabeth Kleinhans

$500 - $999
Jim and Marylin Yoshimura
Mr. and Mrs. A. Robert Towbin
Timothy Swain
The TheaterMania.com

$100 - $249
Rafael Weil
Mary Pat Walsh
John W. and Gail Stypula
Amy Schwartzman
Catherine Porter
Carol Ostrow and Michael Graff

$25 - $49
Diane Wondisford
Diane Wondisford

$10 - $24
Diane Wondisford

$5 - $9
Diane Wondisford

The above list includes donations made between July 1, 2008 and June 30, 2009.

In Kind Donors
Fried and Kwegios Partners LLP
Gibson, Dunn & Crutcher LLP
Michael Skurnik-Wines
Rosco Laboratories, Inc.
Ruder Finn

The above list includes donations made between July 1, 2008 and June 30, 2009.

Capital Projects Archstone-Clinton
New York City Department of Cultural Affairs
New York City Council, Christine C. Quinn, Speaker
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
Jose Cheo Oliveras
Pamela and Bill Ryckman

Capital Projects South Oxford Space
New York City Department of Cultural Affairs
New York City Council, Christine C. Quinn, Speaker

Susan Sack
Jane Safer
Liz Samurovich
Marianne Schnell
Eleanor W. Shakin
Scott Shattuck
Tony Sirico
David Staller
Susan Steiger
Mary-Jane Stephenson
Megan Womass Szalla
Len Terppest
Mary Lee Terrano
Chad and Jaynie Saunders Tiller
Carol M. Wasser
George Wachtel
Lauren Wiegelt
Scott and Jayne Widen
Robert Wildman
Paul and Carolina Wolf
Heather Yang
Sharon Zaitz

The above list includes donations made between July 1, 2008 and June 30, 2009.
Printing of this report was made possible through the generous support of Ruder Finn, Inc.

RUDER•FINN

A.R.T./New York programs are supported in part by public funds from the New York City Department of Cultural Affairs, the New York State Council on the Arts, 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 x231 or at jmiller@art-newyork.org.

If you are interested in becoming an A.R.T./New York member, please contact Director of Member Services Frances Black at (212) 244-6667 x221 or at fblack@art-newyork.org.

Design: Rafael Weil at WeilCo.