The Alliance of Resident Theatres/New York (A.R.T./New York) is the leading service and advocacy organization for New York City’s nonprofit theatres. Founded in 1972, A.R.T./New York assists our more than 350 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—from shared office and rehearsal spaces, to one of the nation’s only revolving loan funds for real estate, to leadership development programs for emerging theatres—which have made the organization an expert in the needs of the New York City nonprofit theatre community. In recognition of our substantial history of field leadership, innovation, and public service, A.R.T./New York has received numerous honors, including an OBIE Award, an Innovative Theatre Award, a 2008 New York City Mayor’s Award for Arts & Culture, and a 2010 Tony Honor for Excellence in the Theatre.
Dear Friends,

I recently attended The Municipal Art Society’s 2013 Summit for New York City called “Innovation & Leadership.” One of the words that kept emerging throughout the conference was “resilience.” In fact, Dr. Judith Rodin, President of The Rockefeller Foundation, said that today, “resilience is not an option; it is an imperative.” Rip Rapson, President and CEO of The Kresge Foundation, also spoke on the topic, describing resilient systems as those that can review the present and the future concurrently and teach adaptive management.

A.R.T./New York is certainly a very resilient organization by any standard. For years, we have worked to make our member theatres resilient as well—our Nancy Quinn Technical Assistance Program and Harold and Mimi Steinberg Theatre Leadership Program consultants have taught our members adaptive management by explaining that, in today’s fast-paced world where change is a constant, our members need to be nimble.

As I look upon our work in FY13, I am heartened by the examples of resilience A.R.T./New York and our membership demonstrated. In the days following Superstorm Sandy we managed to communicate with our members via email, our website, and our Facebook page to determine which theatres suffered water damage and which ones had electricity. We served as a communications hub not only for the media but for the New York City Department of Cultural Affairs. Once our own offices in Brooklyn and Manhattan were open, we let people know they could visit to recharge their phones, get warm, and find a community who was there for them. Our theatres demonstrated their own resilience by opening within days of the storm!

Throughout these pages you will read about how we supported our diverse 358 members through a variety of direct services and how we’ve progressed with our two biggest field-wide initiatives, the A.R.T./New York Theatres and ArtsPool, which focus on collective resource-sharing as the way forward for the nonprofit theatre field.


The many donors, funders, government agencies, elected and appointed officials named throughout these pages are our partners in resilience, and I want to express my heartfelt thanks for your support of A.R.T./New York. And a very special shout-out to our amazing staff, our dedicated board, and the 358 members who inspire me every day by their talent, commitment, and vision.

Warmly,

Ginny Louloudes
Executive Director
A.R.T./New York provides grants and loans tailored to the needs

In a city of eight million, there is bound to be competition for resources. For A.R.T./New York’s more than 180 nonprofit theatres with annual budgets below $100,000, that competition is considerable. While companies of this size are traditionally among our most artistically and culturally diverse members—not to mention the single biggest sector of our constituency (52%)—they frequently exist under the radar of major funders focused on larger cultural institutions. For these companies, A.R.T./New York’s Nancy Quinn Fund offers a rare and very important source of unrestricted operating support for their core financial, marketing, and artistic needs.

Thanks to leadership support from The Andrew W. Mellon Foundation, the Creative Space Grant enhances our members’ artistic productivity, while additionally responding to the serious issue of rising real estate costs, through grants of fully subsidized studio space. In FY13, we awarded a record 4,500 free rehearsal hours, with grants ranging from 25-150 hours at one of A.R.T./New York’s eight studios in Brooklyn and Manhattan. Members used their time for a wide-range of activities, from auditions and rehearsals, to extended development periods for original work, presentations, costume fittings, and board meetings—anything that helped them better fulfill their missions and put more of their own financial resources towards their art and artists.

Through the generosity of the family’s estate, each year the Edith Lutyens and Norman Bel Geddes Design Enhancement Fund generously awards cash grants to member theatres for the purpose of augmenting a specific design element that is essential to a company’s upcoming show. The program enables these companies and their designers to fully realize their production concepts and take artistic risks that they could not otherwise afford.

1.02 MILLION
Dollars in loans distributed

96,000
Dollars in grants awarded

4,500
Hours of rehearsal space donated

Creative Space Grant recipient The Play Company’s production of The Golden Dragon. Photo by Carol Rosegg.
LOAN PROGRAMS

Nonprofit theatre companies rely on ticket sales and contributed income to maintain their operations; however, the availability of both resources is unpredictable and irregular. To help stabilize our members’ operations, A.R.T./New York offers two loan programs: The Bridge Fund distributes short-term emergency cash flow loans of up to $50,000. The Elizabeth Steinway Chapin Real Estate Loan Fund—the nation’s only loan fund designated specifically for theatre renovation, purchase, or construction—offers capital financing of up to $200,000.

ADVOCACY

As the leading service organization for New York City’s nonprofit theatre field, A.R.T./New York’s mission extends beyond direct services that support our members’ everyday needs. We also maintain a global perspective in order to protect the complete ecosystem in which they create. As an advocate, A.R.T./New York works with government officials at the local, state, and federal levels to ensure that the voices of nonprofit theatres are heard. As a thought leader, A.R.T./New York performs research on the field, develops change initiatives to build more sustainable cultural organizations, and engages with other industry stakeholders.

Most significantly, in FY13, with cornerstone funding from The Rockefeller Foundation Cultural Innovation Fund and The New York Community Trust, we completed extensive field research and created a business model and plan for ArtsPool, a new initiative to build and embrace a shared arts economy by forming a collective structure for core administrative activity in the arts. The goal of ArtsPool is to free up time and other resources for artistic pursuit, and it will function as a member-owned agency offering an array of services including Human Resources, Financial Management, and Technology Resources, eventually expanding to include additional services. With major, multi-year development support from The Scherman Foundation’s Katharine S. and Axel G. Rosin Fund, in the coming seasons the project team will work with artists, arts workers, and arts organizations to establish a functional structure for ArtsPool, which will then be beta tested in preparation for more widespread launch in 2016.


The Nancy Quinn Fund was made possible in part by generous funding from Con Edison and the Mental Insight Foundation. * The Creative Space Grant was made possible by generous funding from The Andrew W. Mellon Foundation. * The Edith Lutyens and Norman Bel Geddes Design Enhancement Fund was made possible by generous funding from the Edith Lutyens and Norman Bel Geddes Foundation.
FY 2013 GRANTEES

Bringing theater to low-income senior centers is at the heart of our company’s mission. Thanks to the Nancy Quinn Fund, Roots&Branches Theater was able to perform an original play for over 650 seniors at centers throughout NYC at no cost. Freedom from dependence on performance fees allows us to pay professional theater practitioners to help produce stories relevant to elder audiences.

DAN TRUJILLO, ARTISTIC DIRECTOR, ROOTS&BRANCHES THEATER

Creative Space Grant

4,500 HOURS

Nancy Quinn Fund

$50,000

Anonymous Ensemble
Blessed Unrest
Boomerang Theatre Company
Caribbean Cultural Theatre CollaborationTown
Concrete Temple Theatre
Crossing Jamaica Avenue
CRY HAVOC Company, Inc.
Deconstructive Theatre Project
Flux Theatre Ensemble
Gold No Trade
Ground UP Productions
Horizon Theatre Rep.
Immediate Medium
IRT Theater, Inc.
LaMicro Theater
La Troupe Makandal, Inc.
Little Lord
Lone Wolf Tribe
Looking Glass Theatre
Medicine Show Theatre Ensemble
Movement Theatre Company
National Asian American Theatre Company
National Theater of the United States of America
New Worlds Theatre Project
New York Deaf Theatre
Nia Theatrical Production Company
Noor Theatre
Operating Theater Company
Parallel Exit
Peculiar Works Project
Phoenix Theatre Ensemble
Queen’s Company
Rabbit Hole Ensemble
Retro Productions
Rising Circle Theater Collective
Roots&Branches Theater
Sinking Ship Productions
Stolen Chair Theatre Company
Studio 42
Trusty Sidekick Theater Company
Untitled Theater Company No. 61
Vampire Cowboys

Edith Lutyens and Norman Bel Geddes Design Enhancement Fund

$46,000

The Actors Company Theatre
HERE
New Georges
Performance Space 122
Project Y Theatre Company
Tactical Theatre
Talking Band, Inc.
Working Theater

600 Highwaymen
Artful Consipirators
ArtsConnection
Builders Association
Cherry Lane Theatre
The Civilians
Clubbed Thumb
Drama League
Encompass New Opera Theatre
Epic Theatre Ensemble
Faux-Real Theatre Company
Glass Bandits Theater Company
Golden Fleece
Ground Up
Guerrilla Shakespeare Project
HERE
Houses on the Moon
I.D.E.A.S.
Little Lord
Mabou Mines
Ma-Yi Theater Company
Naked Angels
National Asian American Theatre Company
New Group
New York City Players
New York Classical Theatre
New York Neo-Futurists
Noor Theatre
Page 73 Productions
Pan Asian Repertory Theatre
Parallel Exit
Peculiar Works Project
Play Company
Playwright’s Realm
Project Y Theatre Company
Prospect Theater Company
Rabbit Hole Ensemble
Rattlesnake Playwrights Theater
Rising Circle Theater Collective
Shadow Box Theatre
SPACE on Ryder Farm
Studio 42
Talking Band, Inc.
Target Margin Theater
The TEAM
Theater Breaking Through Barriers
Theatre Askew
Vampire Cowboys
viBe Theater Experience
Vineyard Theatre
Working Theater
A.R.T./New York’s training initiatives help theatre professionals

**EDUCATION**

For 20 years, the Nancy Quinn Technical Assistance Program has provided “rubber meets the road” support to our member theatres for their everyday operational needs. Each season, we schedule a comprehensive roster of 40+ workshops on nonprofit best practices led by expert consultants, including setting up office systems, event planning on a small budget, in-house publicity, leading an effective board, bookkeeping, and more. We continue to evolve our curriculum in response to industry need, and today, theatres face declining or stagnant income and are vying with a growing number of organizations for increasingly limited funding. To help them remain competitive, in FY13 we premiered a workshop entitled “Knowledge-Based Assessment,” which taught members how to define and communicate the measurable outcomes of their work to funders and integrate assessment practices into their daily activities.

**LEADERSHIP PROGRAM**

Many critical organizational issues, such as strategic planning and board development, cannot be addressed in a group workshop environment. A.R.T./New York, in conjunction with our longstanding funding partners The Harold and Mimi Steinberg Charitable Trust, offers private, long-term consultancies of up to three years. Given that arts funding may never return to pre-downturn levels, the need for the Harold and Mimi Steinberg Theatre Leadership Program and its holistic, personalized support intensifies each year. In FY13, many theatres were slowly but steadily working towards economic recovery. Rather than encouraging them to return to “business as usual,” our consultants focused on helping these companies to realign their values regarding planning, measures of success, and overall expectations in order to create a more flexible and resilient infrastructure.

The Nancy Quinn Technical Assistance Program was made possible by generous funding from Con Edison, the National Endowment for the Arts, and the New York State Council on the Arts. * The Harold and Mimi Steinberg Theatre Leadership Program was made possible by generous funding from The Harold and Mimi Steinberg Charitable Trust and the National Endowment for the Arts.
A.R.T./New York is committed to providing affordable and accessible spaces for all of our members’ administrative and artistic needs.

**62,000**
Individuals used our studios

**55,000**
Total square feet at our facilities

**210**
Individuals employed by our tenant organizations

**OFFICE & REHEARSAL SPACE**
The economics of New York City real estate is one of the major factors influencing the long-term health and viability of nonprofit theatre companies. In 2000 and 2002, A.R.T./New York responded by successfully pioneering two groundbreaking shared office and rehearsal space facilities that have since been replicated by service organizations across the country: **LuEsther T. Mertz South Oxford Space** in Fort Greene, Brooklyn, and **Spaces @ 520** in midtown Manhattan. They are equipped with shared amenities such as copiers, kitchens, and mail facilities, and 40 theatre and performing arts groups make their home in these spaces annually—in addition to the 62,000 individuals that used one of our eight rehearsal studios over the course of the year.

In FY13, A.R.T./New York was awarded generous support from the City of New York and the LuEsther T. Mertz Charitable Trust to complete renovations on South Oxford Space. Previously, we had secured the façade and substructure on three sides of this historic, 84-year-old Federal Style building, and with this additional funding, we will be able to repair and restore its striking front façade, ensuring South Oxford Space’s status as a welcoming community cultural center for years to come.

*South Oxford Space is not your regular rehearsal/performance space. The building itself is a beautiful edifice that is homey and communal and a reflection of the Brooklyn neighborhood it resides in. The staff is friendly and accommodating and the two rehearsal studios are neat and well equipped. The Great Room is a wonderful space which continually inspires us to invent new ways to create and tell our stories within the space. Thanks so much to A.R.T./New York for having a space which serves the Brooklyn Arts Community.*

**PHARAH JEAN-PHILLIPE, FOUNDER/ARTISTIC DIRECTOR, MODERN-DAY GRIOТ THEATRE COMPANY**


A.R.T./New York would like to thank the City of New York for its support of capital improvements to the LuEsther T. Mertz South Oxford Space: the Department of Cultural Affairs under the leadership of Mayor Michael Bloomberg and Commissioner Kate D. Levin, the City Council under the leadership of Speaker Christine Quinn and Finance Committee Chair Domenic Recchia, and Brooklyn Borough President Marty Markowitz. Our sincerest thanks also go to the LuEsther T. Mertz Charitable Trust for providing matching funds for this capital project. Generous ongoing support was provided by Council Member Letitia James for South Oxford Space and by City Council Speaker Christine Quinn and The Maurer Family Foundation for Spaces @ 520.
PERFORMANCE SPACE

The A.R.T./New York Theatres are our largest and most ambitious real estate project to date. Opening in 2016, these two new, shared, public performance spaces at 53rd Street and 10th Avenue in Manhattan are designed especially for smaller theatre companies, whose future are the most challenged by current space and labor escalations.

The new theatre spaces are specifically legislated for exclusive use by the nonprofit theatre field for the entire duration of A.R.T./New York’s 99-year lease on the facility, through 2108. For New York’s boundary-pushing smaller theatre companies, this will mean long-term, dedicated, and subsidized space where they can continue to flourish.

Decades of real estate speculation in our city mean that today renting theatre space takes 48% of our budget so we end up producing fewer plays. Artists need subsidized space. A.R.T./New York understands that, so I support them.

JORGE IGNACIO CORTIÑAS, ARTISTIC DIRECTOR, FULCRUM THEATER
A.R.T./New York is participating in the Department of Design and Construction's Design Excellence Program, led by Commissioner David J. Burney, which pairs City capital projects with world-class designers. Thanks to our work with visionary architect Toshiko Mori and theatre consultants Arup, the A.R.T./New York Theatres will be modern, highly flexible spaces, with sophisticated audio-visual and technical systems included at no extra charge in weekly subsidized rental rates. Moveable seating can be configured for each company's artistic requirements, and the entire facility will be LEED Silver, handicapped accessible, and Wi-Fi capable. This $22.5 million project is made possible thanks to a $14.8 million investment from the City and State of New York for construction.

We are now raising money for Rental Subsidy and Building Reserve Funds as well as Working Capital. These funds are made possible by a generous $1 million leadership gift by Jeffrey R. and Paula Gural, as well as gifts from the Altman Foundation, The Cory and Bob Donnally Charitable Fund, the LuEsther T. Mertz Charitable Trust, Rockefeller Brothers Fund, the Emma A. Sheafer Charitable Trust, the Michael Tuch Foundation, Inc., and Susan Bernfield and Claude Millman, Jed Bernstein, Helene Blieberg, Lisa Cleff Kurtz and Michael Kurtz, Richard Eng, Lisa Frigand, Tim N. and Leslie Hartzell, Linda Herring, Virginia P. Louloudes and John Harrison, Jonathan Maurer and Gretchen Shugart, Carol Mitchell, Chiori Miyagawa and Harold Tivey, Carol Ochs and Bruce MacVittie, José Cheo Oliveras, Jeremy Smith, and Jaan Whitehead.

The landscape keeps shifting for companies like mine—in available theatre space, in the envelope pushing work we want to do. New, affordable, well-equipped theatres offer a rare promise of stability and support.

SUSAN BERNFIELD, ARTISTIC DIRECTOR, NEW GEORGES
A.R.T./New York fosters connections between our diverse

ROUNDTABLES

Our members value the chance to talk through challenges with other artists and administrators who can relate, and A.R.T./New York’s Roundtables create an informal and confidential forum for honest conversation and resource-sharing. Core Roundtables bring similar-sized theatres together by department type, while Topical Roundtables are initiated by members so that they can dig deeper into hot topics such as social media, family theatre, and co-productions.

INTERNERSHIP PROGRAM

By connecting students who care about the theatre to companies that need staffing support, A.R.T./New York’s Internship Program strengthens the vitality and well-being of the field. It also affords aspiring young artists and administrators a rare opportunity to learn about a variety of theatres by meeting their leaders in person. On Saturday, March 16, 2013, A.R.T./New York hosted the 12th annual Theatre Internship Fair at Parsons The New School for Design, which saw our largest membership turnout in recent history, with 72 companies attending in addition to 330 students from across the country and overseas. For students who couldn’t attend the fair or for members with staffing needs throughout the year, we maintained the Intern E-File, a database of intern resumes, which for the first time was published online in the members-only section of our

358
A.R.T./New York member organizations

347
Roundtable attendees

108
Schools represented


Roundtables were made possible in part by generous support from the National Endowment for the Arts. * The Theatre Internship Fair was generously supported by American Theatre Wing, Educational Housing Services, Le Moyne College, the National Endowment for the Arts, and the Michael Tuch Foundation, Inc.
**CURTAIN CALL**

At our annual member meeting, **Curtain Call**, A.R.T./New York brings the theatre community together to celebrate the achievements of the past year and look ahead to the next season. On September 24, 2012, at The Pershing Square Signature Center, Executive Director Ginny Louloudes spoke to the field’s need to express the deeper meaning behind why they create what they create, that to be successful in this economy, companies must go beyond selling a product to expressing a beliefs system.

Curtain Call also includes a presentation of the **DeWitt Stern Local Hero Awards** in which A.R.T./New York members honor local vendors and business owners who have generously donated their time, talents, and resources. In FY13, eight “Local Heroes” were publicly acknowledged for their support by esteemed guests Jolyon Stern, President of DeWitt Stern Group; City Council Member Jimmy Van Bramer; and Carol Mitchell, A.R.T./New York Board Member Emeritus. Local Heroes included Winston Rodney, Winston Rodney Photography; Beth Sheinis and Josh Toth, Proprietors, Hourglass Tavern; Jean-Claude Baker, Proprietor, Chez Josephine; Matt Strauss and Kim Kurlanchik, Tao Group; Corky Lee, Corky Lee Photography; Daniel Emmerman, Owner, Bottino, Zampa Winebar + Kitchen; Hugh O’Lunney, Owner, O’Lunney’s Times Square Pub, and Benita Welch, Architect, Gerner, Kronick + Valcarcel Architects.

The conclusion of Curtain Call—the highlight of the evening for most attendees—is the always-inspiring **Laura Pels Keynote Address**, given by a well-known playwright. This year, playwright and director Moisés Kaufman gave remarks urging his colleagues to continue to push boundaries in form and content so that the theatre remains relevant.

*The members of A.R.T./New York are the unsung heroines and heroes of the American Theatre. You are responsible for making our stages live with stories by the diverse citizens of our nation and you are devoted to what’s true and beautiful and unexpected. You are the lifeblood of the American Theater and your passion and dedication to our art form is what keeps it alive.*

**MOISÉS KAUFMAN, ARTISTIC DIRECTOR, TECTONIC THEATER PROJECT**

Curtain Call was generously supported by DeWitt Stern Group, Inc., The Laura Pels International Foundation for Theater, and TheaterMania, Inc.

Photo by Jacob J. Goldberg.
# Financial Summary

## Operating Support & Revenue

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Member Dues</td>
<td>95,981</td>
<td>91,678</td>
</tr>
<tr>
<td>Real Estate Services</td>
<td>1,345,624</td>
<td>1,333,832</td>
</tr>
<tr>
<td>Loan Program</td>
<td>42,054</td>
<td>52,444</td>
</tr>
<tr>
<td>Other Income</td>
<td>2,279</td>
<td>7,051</td>
</tr>
<tr>
<td>Government Grants</td>
<td>291,800</td>
<td>306,122</td>
</tr>
<tr>
<td>Foundation Grants</td>
<td>704,250</td>
<td>776,873</td>
</tr>
<tr>
<td>Corporate Contributions</td>
<td>40,800</td>
<td>153,733</td>
</tr>
<tr>
<td>Individual Contributions</td>
<td>76,469</td>
<td>72,878</td>
</tr>
<tr>
<td>Fundraising Events (net)</td>
<td>214,263</td>
<td>176,601</td>
</tr>
<tr>
<td><strong>Total Operating Support &amp; Revenue</strong></td>
<td><strong>2,813,520</strong></td>
<td><strong>2,971,212</strong></td>
</tr>
</tbody>
</table>

## Operating Expenses

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Funding Programs</td>
<td>175,461</td>
<td>290,146</td>
</tr>
<tr>
<td>Training &amp; Connection Programs</td>
<td>451,261</td>
<td>454,246</td>
</tr>
<tr>
<td>Space Programs</td>
<td>1,523,194</td>
<td>1,417,125</td>
</tr>
<tr>
<td>Advocacy</td>
<td>131,755</td>
<td>138,174</td>
</tr>
<tr>
<td>Special Projects</td>
<td>127,877</td>
<td>39,261</td>
</tr>
<tr>
<td><strong>Total Program Expenses</strong></td>
<td><strong>2,409,548</strong></td>
<td><strong>2,338,952</strong></td>
</tr>
<tr>
<td>Administrative Expenses</td>
<td>240,648</td>
<td>239,593</td>
</tr>
<tr>
<td>Fundraising Expenses</td>
<td>264,111</td>
<td>265,211</td>
</tr>
<tr>
<td><strong>Total Operating Expenses</strong></td>
<td><strong>3,073,081</strong></td>
<td><strong>2,933,087</strong></td>
</tr>
</tbody>
</table>

## Donated Services

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>221,606</td>
<td>1,700,050</td>
</tr>
</tbody>
</table>

## Capital Expenses

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>129,380</td>
<td>108,735</td>
</tr>
</tbody>
</table>

## Depreciation Expense

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>288,528</td>
<td>242,172</td>
</tr>
</tbody>
</table>

## Asset, Liability & Net Asset Summary

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current Assets</td>
<td>3,383,476</td>
<td>2,347,235</td>
</tr>
<tr>
<td>Long Term Notes Receivable</td>
<td>55,870</td>
<td>112,320</td>
</tr>
<tr>
<td>Unconditional Promises to Give</td>
<td>856,925</td>
<td>272,059</td>
</tr>
<tr>
<td>Property &amp; Equipment</td>
<td>4,855,887</td>
<td>5,105,075</td>
</tr>
<tr>
<td>Other Assets</td>
<td>1,889,548</td>
<td>1,576,590</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td><strong>11,041,706</strong></td>
<td><strong>9,413,279</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current Liabilities</td>
<td>110,894</td>
<td>64,668</td>
</tr>
<tr>
<td>Security Deposits Payable</td>
<td>160,984</td>
<td>169,488</td>
</tr>
<tr>
<td>Deferred Rent Credit</td>
<td>1,586,095</td>
<td>1,533,804</td>
</tr>
<tr>
<td>Net Assets</td>
<td>9,183,733</td>
<td>7,645,319</td>
</tr>
<tr>
<td><strong>Total Liabilities &amp; Net Assets</strong></td>
<td><strong>11,041,706</strong></td>
<td><strong>9,413,279</strong></td>
</tr>
</tbody>
</table>

Real Estate revenue includes ARTNY Holdings. Donated services includes City of New York support for new theatres.
FISCAL YEAR 2013 REVENUE

- 47% Grants & Contributions
- 53% Program Revenue

FISCAL YEAR 2013 EXPENSES

- 8% Administrative Expenses
- 14% Fundraising Expenses
- 78% Program Expenses

If you would like a copy of A.R.T./New York’s Audited Financial Statements, please contact Manager of Institutional Giving Katherine Heberling at kheberling@art-newyork.org.
Being able to get in the same room as leaders of theaters of all ages and sizes has been incredibly valuable in this process. I get to hear how things were done 20 years ago, how they were done 5 years ago, and how that company just a step ahead of us did it last week. These roundtables are helping us to build a sustainable business model based on the wisdom of those who came before us, and to sojourn ahead with a new confidence in our business practices.

ARIANA SCHRIER, ARTISTIC DIRECTOR, PIPELINE THEATRE
In our short time with A.R.T./New York our artistic staff has grown and created a robust network by attending A.R.T./New York Roundtable discussions. Through the [Creative Space Grant] program...A.R.T./New York has allowed us to expand our programming to theaters and schools across New York City and the United States. We hope this is just the beginning of a life-long relationship with A.R.T./New York.

ASHLEY MARINACCIO, ARTISTIC DIRECTOR, GIRL BE HEARD
A.R.T./New York literally gives us an opportunity to do our best work. The grant programs are terrific, the spaces are hubs of creativity, and the staff is always friendly and, most importantly, supportive. I remember calling Ginny Louloudes with an idea, and the next thing I knew we were brainstorming in her office and using her deeeeeep rolodex to explore how things could work.

TIM ERRICKSON, ARTISTIC DIRECTOR, BOOMERANG THEATRE COMPANY

id Theater
Immediate Family
Immediate Medium
Immortal Productions
In-Between People, Inc.
Innovative Theatre Foundation
Inside Broadway
Irish Repertory Theatre
Irondale Ensemble Project
IRT Theater, Inc.
Judith Shakespeare Company
Juneteenth Legacy Theatre
Keen Company**
kef theatrical productions
La Compagnia de’ Colombari
La MaMa e.t.c.
La Troupe Makandal, Inc.
Laban/Bartenieff Institute of Movement Studies*
LabRats Theatre Company
LaMicro Theater
Lark Play Development Center
Less Than Rent Theatre
Liberation Theatre Company
Libra Theater Company
Lincoln Center Theater
Little Lord
Lively Productions
Lone Wolf Tribe*
Looking Glass Theatre
Mabou Mines Development Foundation
Magis Theatre Company, Inc.
Manhattan Theatre Source
Maxamoo Inc.
Ma-Yi Theater Company**
MCC Theater
Medicine Show Theatre Ensemble
Milk Can Theatre Company
Mint Theater Company
Mirage Theatre Company
Mirror Repertory Company
Mississippi Mud Productions
Modern-Day Griot Theatre Company*”
Monarch Theater Company
Movement Research, Inc.
Movement Theatre Company
Musicals Tonight! Inc.
Naked Angels
National Alliance for Musical Theatre**
National Asian American Theatre Company**
National Asian Artists Project, Inc.
National Black Theatre, Inc.
National Guild for Community Arts Education**
National Theater of the United States of America
National Yiddish Theatre - Folksbiene
Neighborhood Productions
New 42nd Street, Inc.
New Dramatists
New Georges**
New Group
New Heritage Theatre Group
New Ohio Theatre
New Perspectives Theatre Co.
New Professional Theatre
New Stage Theatre Company
New Worlds Theatre Project
New York Art Theatre
New York City Players*
New York City Repertory Theatre
New York Classical Theatre
New York Deaf Theatre*
New York Madness
New York Musical Theatre Festival
New York Neo-Futurists
New York Theatre Barn
New York Theatre Workshop
Nia Theatrical Production Company*
Nicu’s Spoon, Inc.
No.11 Productions
Noor Theatre
NY Artists Unlimited
Oasis Theatre Company Inc.
On The Square Productions
One Year Lease, Inc.*
Ontological-Hysteric Theater
Open Eye Theater
Operating Theater Company
Origin Theatre Company**
The Other Side of Silence
Our Time Theatre Company
Out of the Box Theatre Company
Packawalloo Productions
Page 73 Productions*
Palissimo Inc.
Pan Asian Repertory Theatre**
Paradise Factory Film & Theater
Parallel Exit
Partial Comfort Productions
PATH Fund, Inc.
Pearl Theatre Company
Peccadillo Theater Company
Peculiar Works Project
Penguin Rep Theatre
Performance Space 122
Performing Artservices, Inc./IAP Phoenix Theatre Ensemble
Pick Up Performance Co(s)
Ping Chong Theater Company
Pioneers Go East
Pipeline Theatre Company
Piper Theatre Productions
Play Company
Playing with Reality
Playwrights Actors Contemporary Theater
Playwrights Horizons
The Playwrights Realm**
Polybe + Seats
Pregones Theater
Present Company**
Primary Stages
Project Y Theatre Company
Prospect Theater Company**
Public Theater
Pulse Ensemble Theatre
PureFlow Theatreworks
Queen’s Company
Rabbit Hole Ensemble
Rattlestick Playwrights Theatre
Red Bull Theatre
Red Fern Theatre Company
Red Monkey Theater Group
Relationship
Resonance Ensemble
Retro Productions
Riant Theatre
Ripe Time*
Rising Circle Theater Collective
Rising Phoenix Repertory
Rising Sun Performance Company
Roots&Branches Theater
Roundabout Ensemble
Roundabout Theatre Company
Royal Family Productions
Sande Shurin Acting Studios
Second Stage Theatre
Seeing Place Theater
Shadow Box Theatre*
Shakespeare Forum
Shakespeare NYC
Shakespeare’s Sister Company
Shotgun Productions
Shop
Signature Theatre Company
Sinking Ship Productions
SITI Company**
Slant Theatre Project
Soho Repertory Theatre
Something Simple
Sonnet Repertory Theatre
SPACE on Ryder Farm
Sponsored By Nobody
Stageplays Theatre Company
Stolen Chair Theatre Company
Story Pirates
Strike Anywhere Performance Ensemble
Studio 42
Sundog Theatre
TADA! Youth Theater
Take Wing and Soar Productions
Talking Band, Inc.
Tank
Target Margin Theater*
The TEAM*
Teatro Circulo
Tectonic Theater Project**
Tenement Street Workshop
terraNOVA Collective
Thalia Spanish Theatre
Theater 2020, Inc.
Theater Breaking Through Barriers
Theater for the New City
Theater Mitu
Theater Reconstruction Ensemble
Theatre 167
Theatre Askew
Theatre East
Theatre for a New Audience
Theatre Now New York
Theatreworks USA
Toy Box Theatre Company, Inc.
Transport Group Theatre Company**
Treehouse Shakers
Tribeca Performing Arts Center
Trilok Fusion*
Trusty Sidekick Theater Company
Turkish American Repertory
Theater & Entertainment
Untitled Theater Company No. 61
UpMarket Productions
Urban Bush Women*
Urban Stages
Vampire Cowboys
Variations Theatre Group, Inc.
Vendini, Inc.
vibe Theater Experience
Village Light Opera Group, Ltd.
Villar-Hauser Theatre Development Fund, Inc.
Vineyard Theatre
Vital Theatre Company
Voice & Vision
Waterwell
WaxFactory
White Bird Productions*
White Horse Theater Company
Wolf 359
Women’s Project Theater
Woodshed Collective
Working Theater**
WorkShop Theater Company
Wreckio Ensemble Theatre Co.
Yangtze Repertory Theatre of America, Inc.
Yara Arts Group
York Theatre Company
Young Jean Lee's Theater Co.
Young Playwrights Inc.
{Your Name Here} A Queer Theater

* South Oxford Space Tenants
** Spaces @ 520 Tenants
ADMINISTRATION

BOARD OF DIRECTORS
(as of June 30, 2013)

Jeffrey R. Gural Chair
Chairman, Newmark Grubb Knight Frank
Susan Bernfield President
Artistic Director, New Georges
Linda Herring Vice President
Executive Director, Tribeca Performing Arts Center
Tim N. Hartzell Treasurer
Managing Director, Barclays Capital
Richard Eng Secretary
Co-Founder, National Asian American Theatre Company
Howard J. Abele Chair Emeritus
Partner, LeBoeuf, Lamb, Greene, & MacRae (Retired)
Todd Haimes President Emeritus
Artistic Director, Roundabout Theatre Company

Helene Blieberg Helene Blieberg Associates
Marshall D. Butler† Venture Capitalist
Lisa Cleff Kurtz Executive Producer
Richard Fabricant, Esq. Managing Partner, Wohl Loewer Stettner
Fabricant & Deitz
Amy S. Harzig Vice President, East Coast Casting, CBS
Elizabeth L. Jones Producing Director, Page ’73 Productions
Andrew A. Lance Partner, Gibson, Dunn & Crutcher
Alván Colón Lespier Associate Artistic Director, Pregones Theatre
Jonathan Maurer Managing Director, Fortistar
Anne Meana Actor/Playwright
Carol Ochs Executive Director, 52nd Street Project
José Cheo Oliveras Artistic-Managing Director, Teatro Circulo
Barbara Parisi Executive Director, Ryan Repertory Company
Mark Plesent Producing Artistic Director, Working Theater
Catherine Porter Co-Founder/Artistic Director, Peculiar Works Project
Daphne Rubin-Vega Actor
Jerry Stiller Actor

† In Memoriam

STAFF
(as of June 30, 2013)

Executive Office
Virginia P. Louloudes Executive Director
Taylor Grams Executive Assistant
Member Services & Communications
Frances Black Director of Programs
Zach Hollwedel Programs Manager
Max Dana Digital Programs Manager
Facilities
Jerry Homan Director of Facilities
Stephanie Bok Manager, South Oxford Space
Roberto Cambeiro Manager, Spaces @ 520
Development
Katherine Heberling Manager of Institutional Giving
Katrina Allen Manager of Individual Giving and Events
Kate Abernethy Development Assistant
Finance
Guy Yarden Director of Finance
Emilija Yusufova Finance and Human Resources Manager

TECHNICAL ASSISTANCE PROGRAM CONSULTANTS

Heather Allen
Ellen Barker
Reva Cooper
Anne Dunning
Gary Eisenkraft
Maggie Elliot
Micki Hobson
Sarah Lasley
Nello McDaniel
Michael Naumann
Karin Schall
Tal Yarden

PROFESSIONAL SERVICES

ARTS Action Research
Arup
AWS Systems Technology Partners
DeWitt Stern Group Inc.
Dunch Arts, LLC
Fried and Kowgos Partners LLP
Gerner, Kronick + Valcarcel Architects, PC
Gibson, Dunn & Crutcher LLP
Manatt, Phelps & Phillips, LLP
Paul, Weiss, Rifkind, Wharton & Garrison LLP
Paychex
Robert Silman Associates
Toshiko Mori Architect
A.R.T./NEW YORK SUPPORTERS

A.R.T./New York would like to thank the generous foundations, individuals, corporations, and government agencies that provide the crucial support we need to keep New York City theatres strong. Our work would not be possible without your

$100,000 AND ABOVE
The Hearst Foundations
The Andrew W. Mellon Foundation
New York City Department of Cultural Affairs
The Rockefeller Foundation
The Shubert Foundation

$50,000 - $99,999
Edith Lutyens and Norman Bel Geddes Foundation
The New York Community Trust
New York State Council on the Arts
Rockefeller Brothers Fund
The Harold and Mimi Steinberg Charitable Trust

$25,000 - $49,999
Edith C. Blum Foundation
Jeffrey R. and Paula Gural
The Fan Fox and Leslie R. Samuels Foundation

$10,000 - $24,999
Lewis Black
CBS Corporation
Lisa Cleff Kurtz and Michael Kurtz
Con Edison
Tim N. and Leslie Hartzell
Anita Jaffe
Toshiko Mori Architect PLLC
National Endowment for the Arts
New York City Council, Christine Quinn, Speaker

The Schermer Foundation
Adolph and Ruth Schnurmacher Foundation
Jeremy T. Smith
Ted Snowdon
Meryl Streep, Silver Mountain Foundation for the Arts

$5,000 - $9,999
Helene Blieberg
Bloomingdale’s Fund of the Macy’s Foundation
The Gladys Krieble Delmas Foundation
DelWitt Stern Group, Inc.
The Cory and Bob Donnally Charitable Fund
Richard and Florence Fabricant Gibson, Dunn & Crutcher LLP
Andrew A. and Marla Lance
Leon Levy Foundation
Jonathan Maurer and Gretchen Shugart
The Maurer Family Foundation
Mental Insight Foundation
Newmark Grubb Knight Frank
Newmark Holdings
The Laura Pels International Foundation for Theater
Mark Rosenthal
TheaterMania.com
Michael Tuch Foundation, Inc.

$1,000 - $4,999
Anonymous
Howard J. Alibel
Andrew W. Albstain
American Theatre Wing
Arup

Association for the Promotion of Campus Activities
Jonathan Bank
Susan Bernfield and Claude Millman
Barbara Blair Randall
Bloomingdale’s
Maggie Buchwald
Marilyn and Marshall Butler
Casey Childs
William Cole
Scott Contino
Barbara Davis
Atthea L. Durstein
Dunch Arts, LLC
Richard Eng
Alison Fraser
Jill and Jim Gabbe
Henry Gallo
Todd and Tamar Haines
Andy Hamingson
Jane Harmon
Michael Healy
Linda Herring
Susan Hilferty
Jonathan Hochberg
Jane Huggins
New York City Council, Letitia James
Kathy and Jerome Kauff
Elysabeth Kleinhans
Crystal Lawrence
Le Moyne College
Andrew Leynse
The Liman Foundation
Mark Linn-Baker and Christa Justus

Lucille Lortel Foundation
Manatt, Phelps & Phillips, LLP
Sharyn and Stephen Mann
Neil Mazella
Drew McCoy
Del Meeks
The Edith Meier Foundation
Joyce F. Menschel
Carol Mitchell
Jon Nakagawa
Carol Ostrow and Michael Graff
Victoria K. Pettibone
Anna and Martin Rabinowitz
Daryl Roth Productions
Judith O. Rubin
Mary Salter
R. Simins
Robin Treadway
Teresa Tsai
The Village Voice
Patrick Whistle, Interior Alterations, Inc.
Paul Wolf
Joseph and Sheila Yurick

$500 - $999
Alan Aaron
Jim Anderson
Bill Barrett
Al Berr
Susan and Robert Bishop
Allison Blinken
Donald and Vera Blinken
E. Phillip Boucous
Avron and Sheila Brog
Lynne P. Brown
Bernard Bushell
Kay and Elliot Cattarulla
Kathleen and Henry Chalfant
José Cheo Oliveras
Patricia Decker
The Dorsey & Whitney Foundation
Carol Simon Dorsky
Geoffrey Drummond and Barbara Thomas
Richard Ekstract
The Fashion Center BiD
Tom Fontana
The Friars Foundation
Robert Friedland
Erin Gibbs
Stephen and Nancy Gramps
Frank and Judith Greenberg
Joe Grifasi and Jane Ira Bloom
Barbara Gural Steinmetz
Susan U. Halpern
Joy Henschel
Amy Herzig
Marlo Hittman
Margaret M. Hunt
Susan and Steven Jacobson
Mary Lee and Dave Jones
Ellen Klinger
John Lamb
Carolyn Makuen and David R. Beyda
Jonathan Marvel
Carol Ochs and Bruce MacVittie
Pippin Parker
Linda Perrotta
Steven and Michele Pesner
Herbert and Lorraine Podell
Steve Raizes
Ellen Richard
Daniel and Joanna S. Rose
Elizabeth and Robert Rosenman
John Rothman and Susan Bolotin
Monique and Robert Schweich
Meg Simon
Maxine Steinberg
David Strathairn
Matt Strauss
Ed Strong
Theatre Development Fund
Linnae Tillet – Tillet Lighting Design
Donald and Barbara Tober
Catherine and Alex Traykovski
Benita Welch
$250 - $499
Anonymous (2)
Theodore and Asya Berger
André Bishop
Jon Blinder
Carmine D. Boccuzzi
Kate Busch Gervais
Canon Business Solutions, Inc.
Anne Cattaneo
Michael E. Clark
Ashly Covington
Richard Dean
Educational Housing Services
Susan Feder and Todd Gordon
Susan Fierziger and Jason Lampert
Naomi Glauberman
Ilana Guibert
Jamie and Jeffrey Harris
Michalann Hobson
Jerry Homan
James Houghton/Signature Theatre Company
Linda Janklow
Sheila Johnson Robbins and George Schwab
Elizabeth L. Jones and David Kausch
Sharon Joy
Kristin Joyce-Guy and Donald Guy
Sheela Kangal
Joseph Lawless
Julia Lewy
Ginny Louloudes and John Harrison
Donald Marcus and Lisa Milligan
Nello McDaniel and Mary Giudici
Ellen Mittenthal
Lisa Monfried
New York Foundation for the Arts
Jill Nguyen Geldbach
Barbara Parisi
Nancy Piccione
Catherine Porter
Toni and Richard Sonet
Jeremy Steinberg
George and Nancy Thorn
Carol Waaser
Sylvia and Howard Welsh
Jaan Whitehead
Linda Wolfe
Harold Wolpert and Rui Rita
Joseph Yi
Geraldine Yip
Rick and Jo Ann Young
$100 - $249
Anonymous
Victoria Abrash and Bruce Allardice
Connie Alexis-Laona
Laurie Beckelman
Brian Beirne
Esther Bliedberg
Michael A. Boccacio
Elizabeth Borden
Michelle Bossy
Sue Breger
Marcia Brown
James Bundy
Tisa Chang
Ted and Jo Anna Chapin
Alvan Colón Lespier
Richard C. Conrad and Mary Ann Meyer
Reva Cooper and Gerald Polner
Ellie Covon
Blythe Danner
André De Shields
Gale and Ira Drukier
Janet Burke Dunham and Cory Dunham
John Eisner and Jennifer Dorr White
Valentina Fratti
Jill Garland and Andrew Loose
Annette and Jerry Gladstein
Sandy and Dave Grimm
Barbara Grodd
Ann J. Gumbiner
Sheldon Hamrick
Cynthia Harris
Mark Hastings
Darcy Hector
Kathleen Hughes
Stewart Kampel
Jonathan Kaplan
Judith Kuhn
Fran Kumin
Steven and Barbara Lambert
Joanne Lonow
Lizbeth Mackay
Vincent and Debra Maffeo
Freda Mindlin
Robert Moss
Michael Naumann
Robert F. Neill
Melody Null
Robin Pearson Rose
Barbara Perlov
Gregory Pierson
In Honor of the Staff of Primary Stages
Michael Reuben
Brian Rogers
Michael Ross
Deborah Rush
Jane Safer
Raymond T. Sawyer
Marianne Schnell
Nancy and Bob Sellar
Eleanor W. Shakin
Scott Shattuck
Marion Simon
Stephen Sondheim
Susan Steiger
Jeffery Steinman
Cecilia Tiller
Constantine Tujios
Tom and Donna Tzivas
Frank Ventura
Bethany Wall
Joan Weingarten
Norbert Weissberg
Anne Whitehouse
John and Pandora Wohle

**DONATED SERVICES**
Fried and Kowgius Partners LLP
Gibson, Dunn & Crutcher LLP
Paul, Weiss, Rifkind, Wharton

The above list includes donations made between July 1, 2012 and June 30, 2013.
**CAPITAL PROJECT SUPPORTERS**

**A.R.T./NEW YORK THEATRES**

City of New York under the leadership of Mayor Michael Bloomberg and Commissioner of Cultural Affairs Kate D. Levin

New York City Council under the leadership of Speaker Christine Quinn and Finance Committee Chair Domenic Recchia

Manhattan Borough President Scott Stringer

New York State Assembly under the leadership of Speaker Sheldon Silver and Assembly Member Linda Rosenthal

Jeffrey R. and Paula Gural

Altman Foundation

The Cory and Bob Donnally Charitable Fund

The New York Community Trust - LuEsther T. Mertz Advised Fund

Rockefeller Brothers Fund

Emma A. Sheafe Charitable Trust

Michael Tuch Foundation, Inc.

Susan Bernfield and Claude Millman

Jed Bernstein

Helene Blieber

Lisa Cleff Kurtz and Michael Kurtz

Richard Eng

Lisa Frigand

Tim N. and Leslie Hartzell

Linda Herring

Virginia P. Loulourdes and John Harrison

Jonathan Maurer and Gretchen Shugart

Carol Mitchell

Chiori Miyagawa and Harold Tivey

Carol Ochs and Bruce MacVittie

José Cheo Oliveras

Jeremy Smith

Jaan Whitehead

**LUESTHER T. MERTZ SOUTH OXFORD SPACE**

City of New York under the leadership of Mayor Michael Bloomberg and Commissioner of Cultural Affairs Kate D. Levin

New York City Council under the leadership of Speaker Christine Quinn and Finance Committee Chair Domenic Recchia

Brooklyn Borough President Marty Markowitz

---

If you are interested in supporting A.R.T./New York, please contact Manager of Individual Giving and Events Katrina Allen on (212) 244-6667 ext. 242 or at kallen@art-newyork.org.
We are so grateful for the opportunity to take leaps, to sometimes fall, and dust ourselves off.

— RABBIT HOLE ENSEMBLE MEMBER EMILY HARTLEY SPEAKING ABOUT THE CREATIVE SPACE GRANT PROGRAM’S SUPPORT OF NEW PLAY DEVELOPMENT

A.R.T./New York’s programs are supported in part by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

A.R.T./New York’s programs are made possible in part by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

A.R.T./New York’s programs are supported in part by an award from the National Endowment for the Arts. Art Works.