

2013

ANNUAL REPORT





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.

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LETTER FROM THE EXECUTIVE DIRECTOR

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.

Dr. Judith Rodin declared, "Partnership [is] a new form of leadership in the 21st Century," and here, A.R.T./New York once again shows forward-thinking leadership, and yes, resilience.

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

FUNDING

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.

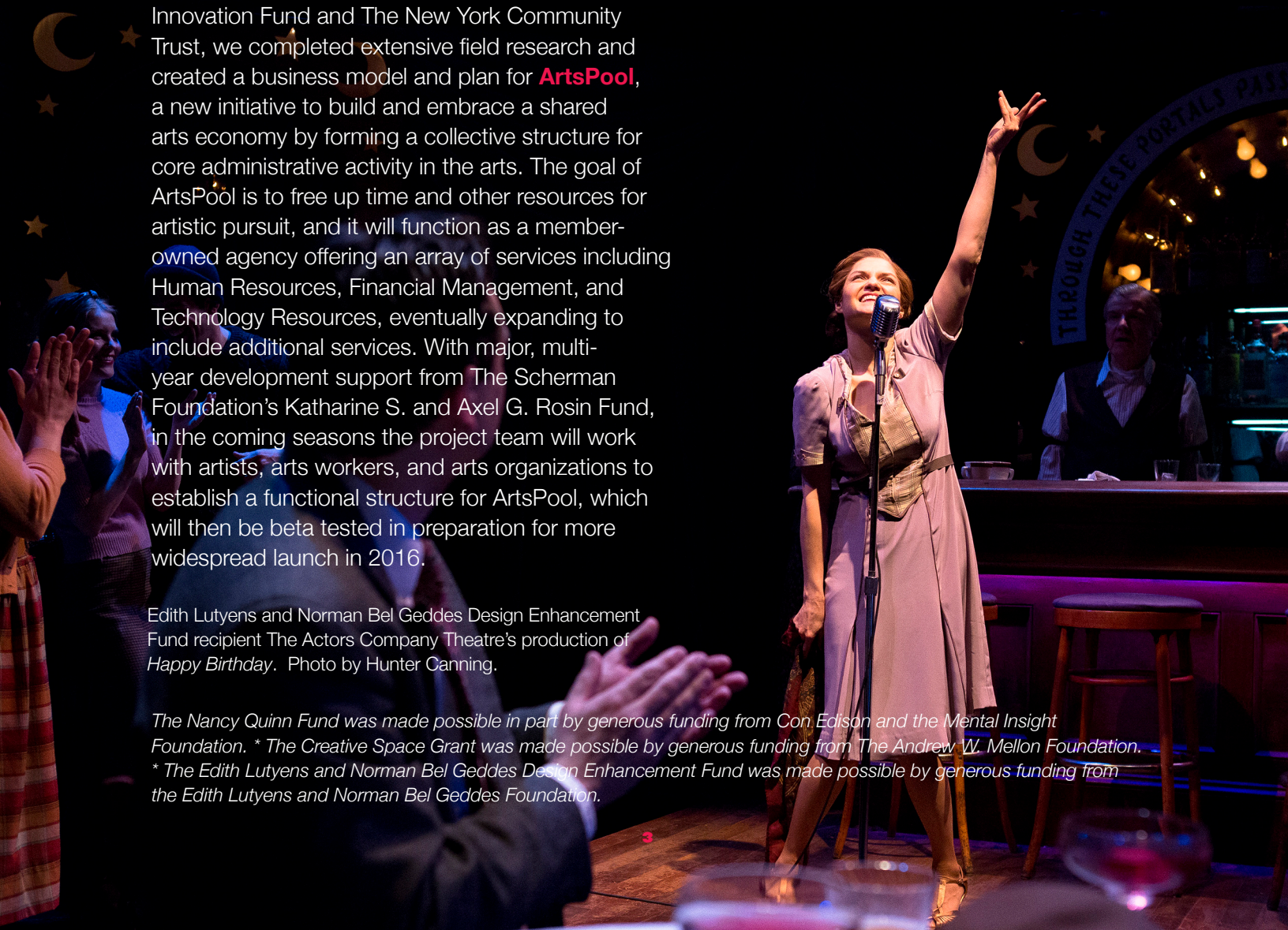
ADVOCACY

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.

Edith Lutyens and Norman Bel Geddes Design Enhancement Fund recipient The Actors Company Theatre's production of *Happy Birthday*. Photo by Hunter Canning.

*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**

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
Talking Band, Inc.
Working Theater

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

Creative Space Grant

4,500 HOURS

600 Highwaymen
Artful Conspirators
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
Rattlestick 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

TRAINING

A.R.T./New York's training initiatives help theatre professionals

334

Workshop attendees

193

One-on-one
consultations provided

129

Workshop hours
provided

A.R.T./New York is an indispensable home base and learning center for nonprofit theatre in New York City. We at {Your Name Here} A Queer Theater have been aided immeasurably by the workshops and fellowship that transpires at the table with our fellow colleagues and advisors. We are well on our way to accomplishing our goal to produce a high level of artistic work and run an efficient organizational framework to support it—thanks to A.R.T./New York!

DAVID MACKIE, ARTISTIC DIRECTOR, {YOUR NAME HERE} A QUEER THEATER

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.*



SPACE

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 GRIOT THEATRE COMPANY

Pictured: Modern-Day Griot Theatre Company's production of *Love Speakeasy*. Photo by Joy Lanceta.

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 Donnalley Charitable Fund, the LuEsther T. Mertz Charitable Trust, Rockefeller Brothers Fund, the Emma A. Sheaffer 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. Loulodes 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

Building and design costs for the A.R.T./New York Theatres have been generously provided by the City of New York with funding by the Bloomberg administration under the leadership of Mayor Michael Bloomberg and Commissioner of Cultural Affairs Kate D. Levin, as well as the City Council under the leadership of Speaker Christine Quinn, Finance Committee Chair Domenic Recchia, and Manhattan Borough President Scott Stringer. Support for the mechanical system and theatre equipment was provided by NY State Assembly Speaker Sheldon Silver and Assembly Member Linda Rosenthal. The Dermot Corporation provided funds that paid for a substantial portion of a shared mechanical system.

CONNECTIONS

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.

INTERNSHIP 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



A.R.T./New York's annual Theatre Internship Fair. Photo by Zach Hollwedel.

*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.

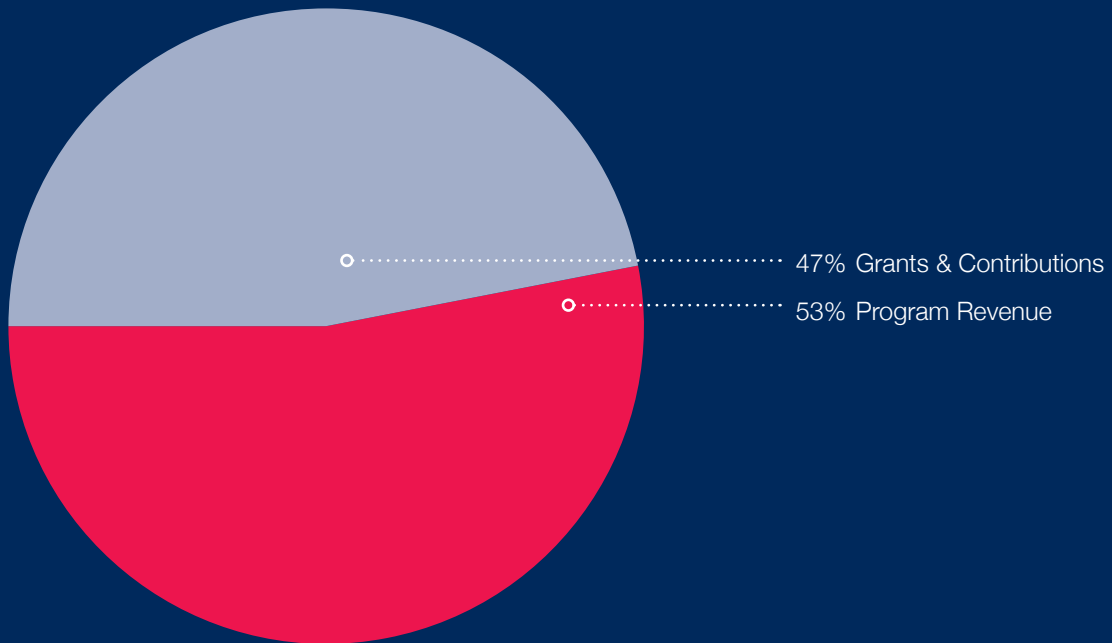
Photo by Jacob J. Goldberg.

FINANCIAL SUMMARY

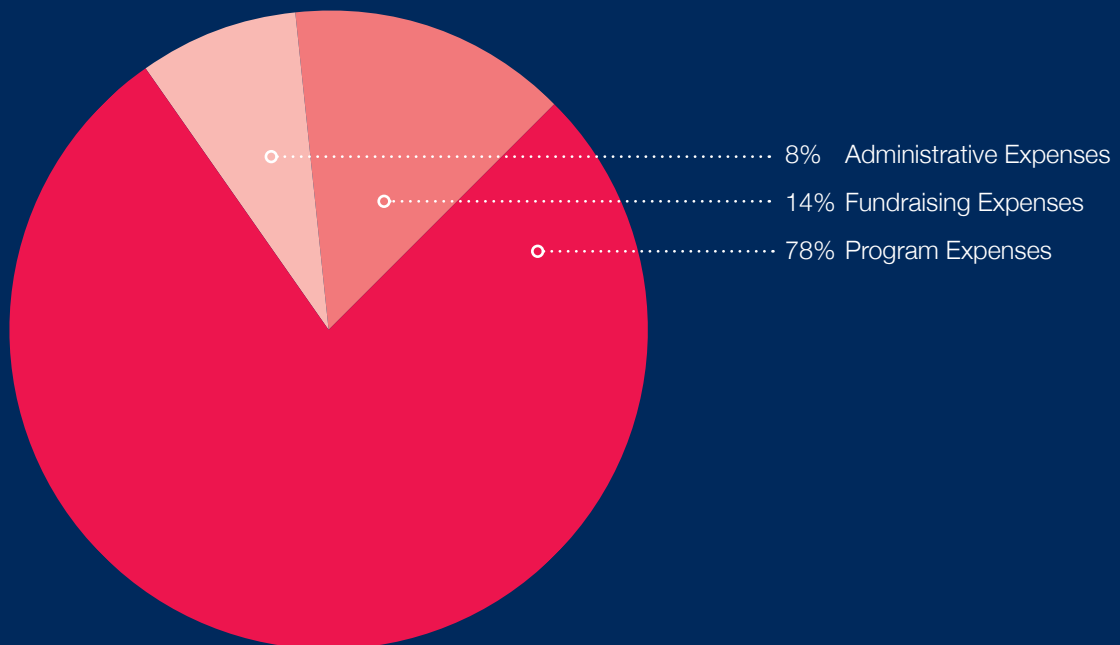
	Fiscal year ending June 30	
	2013	2012
OPERATING SUPPORT & REVENUE		
Member Dues	95,981	91,678
Real Estate Services	1,345,624	1,333,832
Loan Program	42,054	52,444
Other Income	2,279	7,051
Government Grants	291,800	306,122
Foundation Grants	704,250	776,873
Corporate Contributions	40,800	153,733
Individual Contributions	76,469	72,878
Fundraising Events (net)	214,263	176,601
Total Operating Support & Revenue	2,813,520	2,971,212
OPERATING EXPENSES		
Funding Programs	175,461	290,146
Training & Connection Programs	451,261	454,246
Space Programs	1,523,194	1,417,125
Advocacy	131,755	138,174
Special Projects	127,877	39,261
Total Program Expenses	2,409,548	2,338,952
Administrative Expenses	240,648	239,593
Fundraising Expenses	264,111	265,211
Fundraising Expenses - Capital	158,774	89,331
Total Operating Expenses	3,073,081	2,933,087
DONATED SERVICES	221,606	1,700,050
CAPITAL EXPENSES	129,380	108,735
DEPRECIATION EXPENSE	288,528	242,172
ASSET, LIABILITY & NET ASSET SUMMARY		
Current Assets	3,383,476	2,347,235
Long Term Notes Receivable	55,870	112,320
Unconditional Promises to Give	856,925	272,059
Property & Equipment	4,855,887	5,105,075
Other Assets	1,889,548	1,576,590
Total Assets	11,041,706	9,413,279
Current Liabilities	110,894	64,668
Security Deposits Payable	160,984	169,488
Deferred Rent Credit	1,586,095	1,533,804
Net Assets	9,183,733	7,645,319
Total Liabilities & Net Assets	11,041,706	9,413,279

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

FISCAL YEAR 2013 REVENUE



FISCAL YEAR 2013 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.

A.R.T./NEW YORK MEMBERS



Target Margin Theater's production of *The (*) Inn*. Photo by Erik Carter.

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

34 West Theater Company
52nd Street Project
59E59 Theaters
600 HIGHWAYMEN
Abingdon Theatre Company
Access Theater
Accinosco, Inc.
Acting Company
Active Theater

ActNow Foundation, Inc.*
Actors Center
The Actors Company Theatre
Actors Theatre Workshop
Adhesive Theater Project
Airmid Theatre Company
All For One Theater Festival, Inc.
Alliance for Inclusion in the Arts
Amas Musical Theatre

American Bard Theater Company
American Globe Theatre
American Indian Artists, Inc.
American Opera Projects*
American Place Theatre
American Renaissance Theater
Company
American Theatre of Harlem
Amoralists Theatre Company

Anonymous Ensemble
 Apple Core Theater Company
 Aquila Theatre
 Ars Nova
 Artful Conspirators
 Artistic New Directions
 The Artists Playground Company
 Arts and Business Council of New York
 ArtsConnection**
 Astoria Performing Arts Center
 Assembly Theater Project
 At Hand Theatre Company
 Athena Theatre
 Atlantic Theater Company
 Attic Salt Theatre Company
 Avalon Studios NYC, Inc.
 Banana Boat Productions
 Barrow Group
 Beth Morrison Projects
 Big Dance Theater
 Big Heart Theatrical
 Blessed Unrest
 Blue Coyote Theater Group
 Blue Roses Productions
 Bond Street Theatre
 Boomerang Theatre Company
 Brave New World Repertory Theatre
 Break-A-Leg Productions
 Brick Theater, Inc.
 Brooklyn Arts Exchange
 Brooklyn Shakes
 Builders Association
 Bushwick Starr
 C & S Int'l Insurance Brokers Inc
 Caribbean Cultural Theatre
 Castillo Theatre
 Change Formations
 Chautauqua Theater Company**
 Cherry Lane Theatre
 The Chocolate Factory
 The Civilians*
 Circus Amok
 Classic Stage Company
 Clubbed Thumb, Inc.
 CO/LAB Theater Group
 CollaborationTown
 Collaborative Arts Project 21
 Collapsible Giraffe
 Colloquy Collective
 Colt Coeur
 Concrete Temple Theatre
 Coney Island, USA
 Coyote REP
 Cressid Theater Company
 Crossing Jamaica Avenue
 CRY HAVOC Company, Inc.



Girl Be Heard's production of *9MM America*. Photo by Ashley Marinaccio.

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

Culture Project
 Deconstructive Theatre Project
 Desipina & Company
 Directors Company
 Dixon Place
 Downtown Art
 Dr. Dorothy Productions
 Drama League**
 Dramatic Question Theatre
 Drilling Company Theatre
 EarSay
 Ego Actus
 Elders Share the Arts*
 Elevator Repair Service
 Empirical Rogue
 ENACT, Inc.
 Encompass New Opera Theatre*
 Endurance Theatre
 Ensemble Studio Theatre
 Epic Theatre Ensemble
 Fault Line Theatre
 Faux-Real Theatre Company
 Faversham Productions, Inc.**
 Fiasco Theater
 The Field
 Flea Theater
 Flux Theatre Ensemble

Foundry Theatre
 Friends Always Creating Theatre
 Frog & Peach Theatre Company
 Fulcrum Theater
 General Mischief Dance Theatre
 Gideon Productions
 Gingold Theatrical Group**
 Girl Be Heard
 Glass Bandits Theater Company
 Gold No Trade
 Golden Fleece
 Great Small Works
 Ground UP Productions
 Guerrilla Shakespeare Project
 Hamm & Clov Stage Company
 Hands On Sign Interpreted
 Performances
 Harbor Lights Theater Company
 HERE
 Horizon Theatre Rep.
 House Foundation for the Arts
 Horse Trade Theatre Group
 Houses on the Moon Theater
 Company
 Hunger and Thirst Theatre Collective
 I.D.E.A.S.
 IATI Theater



Boomerang Theatre Company's production of *Richard III*. Photo by Isiah Tanenbaum.

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**
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*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
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