



2014/2015

ANNUAL REPORT





The **Alliance of Resident Theatres/New York (A.R.T./New York)** is the leading service and advocacy organization for the New York City nonprofit theatre field. Founded in 1972, A.R.T./New York assists more than 360 member theatres in managing their companies effectively so they may realize their rich artistic visions and serve their diverse audiences well. Over the past four decades, we've earned a reputation as a thought leader in the field. Our core programs include subsidized and shared office and rehearsal spaces, regrants, the nation's only capital loan fund for theatres, and leadership development and educational programs. A.R.T./New York launches groundbreaking initiatives that address systemic issues in the field and improve the long-term health and sustainability of the nonprofit theatre ecosystem, including most recently the A.R.T./New York Theatres, scheduled to open its doors in 2016. 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,

Every generation has its tragedies and triumphs, moments where we look at each other and wonder if the world has finally turned upside down. For millennia, humankind has turned to art to help make sense of it all. The theatre in particular is a refuge where plays have the power to restore hope, change points of view, and even provide comfort. Perhaps that is why insidious institutions have long sought to silence artists. For example, one of the targets of the Paris attacks was at the city's legendary theatre and concert hall, the Bataclan, where a thousand concertgoers were enjoying a rock show before violence ensued. While this attack did come as a devastating shock, it was not surprising to me that an arts venue was chosen. Nor does it surprise me that even in 2016, art continues to be regulated or banned in countries throughout the world. Artists have always displayed great courage in their drive to amplify the voices of those who fight to be heard and shine a light where there is darkness.

It is for these reasons that I consider A.R.T./New York to be much more than just a service organization: it is a community of 360+ theatres, many of whom put themselves on the front lines of issues by producing plays that tackle the most difficult problems of our time. Every day, I am proud that we stand shoulder to shoulder with our theatres and these artists as they fight, innovate, create, and challenge us. New York City has long been a cultural mecca where artists flock to push boundaries through their work thanks to our diverse and dynamic theatre community.

Perhaps that is why *Hamilton*, by the brilliant Lin-Manuel Miranda (and originally produced by our member theatre, The Public), has struck a chord with so many. Featuring a multi-cultural cast, hip hop, and salsa, *Hamilton* brilliantly links the present with the past. Is it any wonder that, as I listen to the news and read about the chaos of the world around us, I am reminded of these lyrics from *Hamilton*:

*There are screams and church bells ringing; And as our fallen foes retreat,
I hear the drinking song they're singing; The world turned upside down*

In *Hamilton* we come to see that some of the issues we face today were the very same ones our founding fathers grappled with: racism, immigration, war, income disparity, and trying to make the world a better place for our children. And each night we see these issues and others addressed by our playwrights on our members' stages.

In the following pages you will see how A.R.T./New York assisted hundreds of artist-run theatres—nurturing the writers, actors, designers, and directors who dare to address the challenges of our time. These theatres turn to A.R.T./New York each day for training, community, grants, loans, affordable office and rehearsal space, and starting in 2016—affordable performance venues!

Art has the power to stir people to change, unite communities, and create hope. In a “world turned upside down,” I am proud of all that A.R.T./New York and our membership have accomplished, and in light of these times, I am more determined than ever to continue our mission.

A handwritten signature in black ink, reading "Ginny Loulodes". The signature is fluid and cursive, with a long, sweeping underline.

Ginny Loulodes

FUNDING

A.R.T./New York provides grants and loans tailored to the needs of nonprofit theatres.

GRANT PROGRAMS

Edith Lutyens and Norman Bel Geddes Design Enhancement Fund

Through the generosity of the Lutyens and Bel Geddes family estate, this award is given to augment a specific design element essential to a company's upcoming production. By opening up access to resources our members could not otherwise afford, the program enables theatres and their designers to more fully realize their artistic visions and push the limits of the art form.

Nancy Quinn Fund

Resources for nonprofit theatres with annual budgets below \$100,000 are scarce. While these small companies account for 47% of our constituency, they frequently exist under the radar of major funders focused on larger cultural institutions. In response, the Nancy Quinn Fund offers a rare and very important source of unrestricted operating support for their core financial, marketing, and artistic needs.

Creative Space Grant

Thanks to leadership support from The Andrew W. Mellon Foundation, A.R.T./New York is annually able to provide our member theatres with free studio space to rehearse and workshop new shows at our eight studios in Brooklyn and Manhattan. This competitive grant program has become a critical resource for our members, who typically spend more than half of their annual budgets on space costs alone.

**For a complete list of our
FY14 & FY15 grantees, visit:
www.art-newyork.org**

LOAN PROGRAMS

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

ADVOCACY

A.R.T./New York maintains a global perspective in order to protect the complete ecosystem in which nonprofit theatres create and thrive. As an advocate, we work with government officials at the local, state, and federal levels to ensure that our community is heard. This, in addition to our field research, allows us to engage with other industry stakeholders and develop change initiatives that build more sustainable cultural organizations.

ARTSPOOL

In FY2014, A.R.T./New York continued the development of ArtsPool, a new management framework that will revolutionize the way nonprofit arts organizations operate. Our research shows that the field is not only undercapitalized, but administrators lack the training and resources required to tackle operational challenges efficiently, leading to an overall waste of time and money. ArtsPool presents a systemic change by delivering core administrative services to nonprofit arts organizations through a cooperative and shared infrastructure that pools companies' resources with the added support of skilled labor and a shared suite of web-based tools. This framework ensures that companies' financial, workforce administration, and compliance issues are handled efficiently and effectively, and companies experience game-changing savings in both time and money.

In December 2014, ArtsPool launched as an independent company and began offering services. In that transition, A.R.T./New York went from incubator to ArtsPool's first member, and to ensure its success, we are also serving as its fiscal sponsor until the organization is self-sustaining. For more information, visit artspool.co.

FY14

1,124,500

Dollars in Loans Distributed

113,000

Dollars in Grants Awarded

9,000

Creative Space Hours
Awarded

FY15

1,141,024

Dollars in Loans Distributed

113,000

Dollars in Grants Awarded

9,000

Creative Space Hours
Awarded

The Nancy Quinn Fund was made possible in part by generous funding from Con Edison, the Mental Insight Foundation, and the Mary Duke Biddle Foundation. The Creative Space Grant was made possible by generous leadership support from The Andrew W. Mellon Foundation. The Edith Lutyens and Norman Bel Geddes Design Enhancement Fund was made possible by generous leadership support from the Edith Lutyens and Norman Bel Geddes Foundation.

TRAINING

A.R.T./New York's training initiatives strengthen the field and provide theatre professionals with skills they can immediately apply to their operations.

FY14
41

Workshops Provided

379

Workshop Attendees

172

One-on-one Consultations

FY15
35

Workshops Provided

260

Workshop Attendees

229

One-on-one Consultations

THE NANCY QUINN TECHNICAL ASSISTANCE PROGRAM

One way to improve the resiliency of the nonprofit theatre field is by empowering individual companies with the knowledge and skills to create solutions to challenges internally, reducing their dependency on outside help. The Nancy Quinn Technical Assistance Program achieves this by providing a comprehensive roster of workshops on nonprofit best practices led by expert consultants. Topics are varied, and include setting up office systems, event planning on a small budget, in-house publicity, leading an effective board, and bookkeeping, among others.

THE HAROLD AND MIMI STEINBERG THEATRE LEADERSHIP PROGRAM

For companies that are experiencing major growth, in the midst of a transition, or in crisis, A.R.T./New York offers holistic, personalized support. In conjunction with our longstanding funding partners, The Harold and Mimi Steinberg Charitable Trust, we provide companies with free long-term consultancies of up to three years. This unparalleled level of support is further strengthened by the decades of collective knowledge and professional relationships that our consultants have built with the city's theatre artists. Rather than using a one-size-fits-all template, these experts operate within the culture of each company. By assisting each theatre's core leadership in building plans tailored specifically to their unique company structure and its challenges, they are able to more precisely target the best solutions.

I had a meeting with [consultant] Anne Dunning yesterday, and I want to reiterate how amazing it is to have access to this resource. She has done more for me as a young Artistic Director/Producer than I could ever possibly express, simply by talking things through and helping me align my thoughts and actions. She and the Harold and Mimi Steinberg Theatre Leadership Program are vital and I'm so grateful!

LIZ CARLSON, ARTISTIC DIRECTOR, NAKED ANGELS

The Nancy Quinn Technical Assistance Program was made possible by generous funding from Con Edison, the National Endowment for the Arts, the New York City Department of Cultural Affairs, New York State Assembly Member Deborah Glick, and the New York State Council on the Arts. The Theatre Leadership Program was made possible by generous leadership support from The Harold and Mimi Steinberg Charitable Trust, with additional funding from the National Endowment for the Arts, the New York City Department of Cultural Affairs, New York State Assembly Member Deborah Glick, and New York State Council on the Arts.

SPACE

A.R.T./New York is committed to providing affordable and accessible space for all of our members' administrative and artistic needs.

The economics of New York City real estate is a driving factor in the long-term health and viability of nonprofit theatre companies. In 2000 and 2002, A.R.T./New York pioneered 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. As real estate costs continue to rise in New York City, these affordable facilities provide companies with a sense of legitimacy and permanency.

FY14

70,400

Artists Used Our Studios

216

Individuals Employed by Tenant Companies

102

Community Performances Held

4,600

Community Members at Events

FY15

71,500

Artists Used Our Studios

216

Individuals Employed by Tenant Companies

113

Community Performances Held

5,100

Community Members at Events

South Oxford Space has been my company's home since 2003. Our offices are based there and we build nearly all our work in its beautiful rehearsal spaces. The building has been the anchor for Ripe Time for over a decade and I can't quite envision where the company would be without it.

RACHEL DICKSTEIN, ARTISTIC DIRECTOR, RIPE TIME



Harlem Nights: Monologue Slam at The Movement Theatre Company. Photo by Peter Cooper.



THE A.R.T./NEW YORK THEATRES

Thanks to a partnership with the City of New York, over the past two years, we've continued developing our most ambitious project to date: the A.R.T./New York Theatres. Scheduled to open in fall 2016, this \$23.1 million project includes two new, public performance spaces of 89 and 149 seats at 53rd Street and 10th Avenue in Manhattan, and will specifically accommodate theatre companies with annual budgets of less than \$1 million. Designed by internationally renowned architect Toshiko Mori, the forthcoming theatres will be modern and highly flexible, with sophisticated audio-visual and technical systems included at no extra charge in weekly subsidized rental rates. Moveable seating can be configured for myriad performance genres, and the entire facility will be LEED Silver and accessible. The new theatre spaces are also 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. Additionally, A.R.T./New York has been fundraising for a multi-million dollar Rental Subsidy Fund, which will ensure our theatres remain affordable for all of our members.

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 New York City Department of Cultural Affairs, the New York City Council, and the Office of the Brooklyn Borough President. Our sincerest thanks also go to the LuEsther T. Mertz Charitable Trust for providing matching funds for this capital project. Generous ongoing support for Spaces @ 520 was also provided by Council Member Corey Johnson and The Maurer Family Foundation. Building and design costs for the A.R.T./New York Theatres have been generously provided by the City of New York, the City Council, and the Office of the Manhattan Borough President. Support for the mechanical system and theatre equipment was provided by the New York State Assembly. 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 membership and the greater New York City community.

FY14
35

Roundtables

241

Students at Internship Fair

172

Curtain Call Attendees

FY15
27

Roundtables

205

Students at Internship Fair

168

Curtain Call Attendees

ROUNDTABLES

A.R.T./New York's Roundtables allow our members to speak honestly and share resources in an informal and confidential forum. Core roundtables bring similar-sized theatres together by department type, while topical roundtables are initiated by members so that they can dig deeper into current topics such as social media, family theatre, and co-productions.

INTERNSHIP PROGRAM

Each spring, A.R.T./New York hosts the **Annual Theatre Internship Fair**, attracting representatives from more than 60 member companies as well as approximately 250 students from more than 100 universities across the country and overseas. The fair offers students the opportunity to kick start their career in the business while also providing our members with extra staffing support. We also maintain the **Intern E-File**, an online database of intern resumes for our members to consult throughout the year as staffing needs arise.

CURTAIN CALL

Our annual member meeting, Curtain Call, unites the nonprofit theatre community to celebrate its hard work and look ahead to the next season. Each year's event features a state of the industry address by A.R.T./New York Executive Director, Ginny Louloudes, and the DeWitt Stern Local Hero Awards, presented to business owners who have generously donated their time and resources to neighboring theatres. In the past two years, the evenings' Keynote Addresses featured former New York City Department of Cultural Affairs' Commissioner Kate D. Levin and The Public Theater's Public Works Director Lear de Bessonet.

Roundtables were made possible in part by generous support from the National Endowment for the Arts, the New York City Department of Cultural Affairs, and the New York State Council on the Arts. The Theatre Internship Fair was generously supported by American Theatre Wing, the New York City Department of Cultural Affairs, Le Moyne College, the National Endowment for the Arts, and the Michael Tuch Foundation, Inc. Curtain Call was generously supported by DeWitt Stern Group, Inc., the New York City Department of Cultural Affairs, and TheaterMania, Inc.



Lear de Bessonet speaking at Curtain Call 2015. Photo by Robert Kidd.

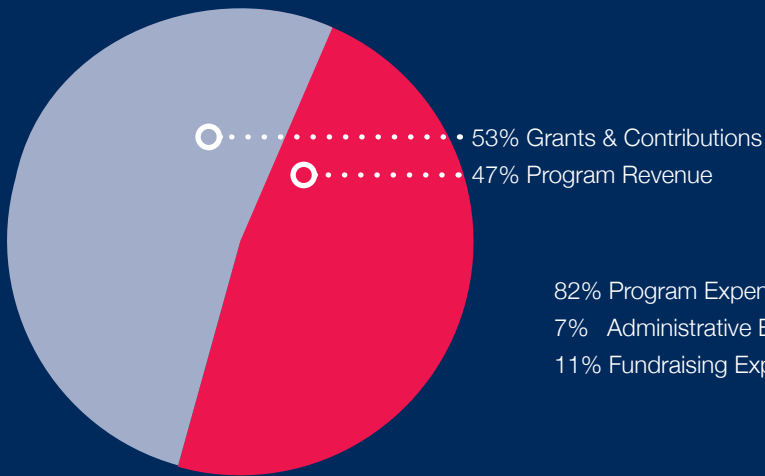
FINANCIAL SUMMARY

Fiscal year ending June 30

OPERATING SUPPORT & REVENUE	2015	2014
Member Dues	98,705	94,615
Real Estate Services	1,429,896	1,338,133
Loan Program	31,836	25,694
Other Income	3,724	2,205
Government Grants	324,204	299,401
Foundation Grants	1,054,500	806,250
Corporate Contributions	20,535	36,050
Individual Contributions	85,342	87,020
Fundraising Events (net)	269,004	233,193
Net Assets Released	-	50,000
Total Operating Support & Revenue	3,317,746	2,972,561
OPERATING EXPENSES		
Funding Programs	179,189	157,139
Training & Connection Programs	929,863	770,192
Space Programs	1,513,558	1,491,220
Total Program Expenses	2,622,610	2,347,257
Administrative Expenses	228,540	240,648
Fundraising Expenses	346,826	264,111
Total Operating Expenses	3,197,976	2,852,016
DONATED SERVICES	947,506	49,483
CAMPAIGN CONTRIBUTIONS	1,071,337	343,497
CAPITAL FUNDRAISING EXPENSES	84,853	141,267
BAD DEBT EXPENSES	20,000	30,000
RENT EXPENSE AMORITIZATION	1,200	11,813
CAPITAL EXPENSES	107,038	126,756
DEPRECIATION EXPENSE	268,779	270,498
ASSET, LIABILITY & NET ASSET SUMMARY		
Current Assets	5,436,467	3,525,874
Long Term Notes Receivable	36,475	38,217
Unconditional Promises to Give	438,194	866,672
Property & Equipment	4,320,935	4,589,714
Other Assets	2,946,468	2,050,106
Total Assets	13,178,539	11,070,583
Current Liabilities	273,031	107,715
Security Deposits Payable	159,457	169,335
Deferred Rent Credit	1,457,640	1,597,908
Net Assets	11,288,411	9,195,625
Total Liabilities & Net Assets	13,178,539	11,070,583

FISCAL YEAR 2015

REVENUE

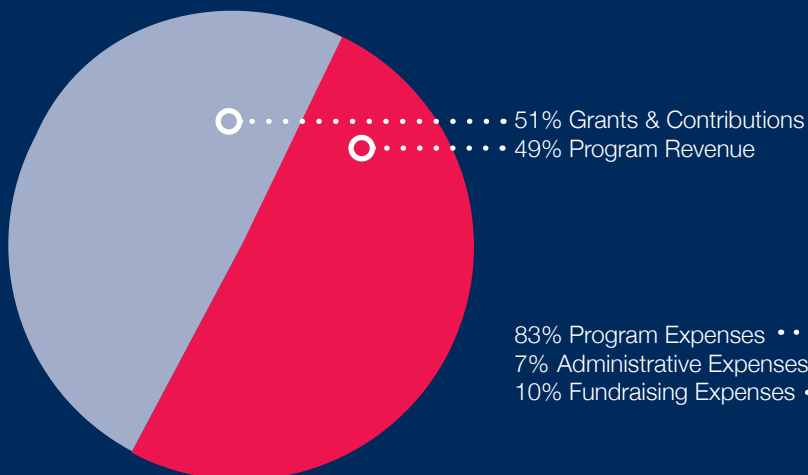


EXPENSES



FISCAL YEAR 2014

REVENUE



EXPENSES



If you would like a copy of A.R.T./New York's Audited Financial Statements, please contact Director of Development Katherine Heberling at kheberling@art-newyork.org.

A.R.T./NEW YORK

MEMBERS



Mabou Mine's Production of *Lucia's Chapters of Coming Forth by Day*. Photo by Victor Frankowski.

There is no other organization like A.R.T./New York, an arts service organization you can call upon to gain professional, expedited service that meets your needs. They are intrinsically linked to keeping the theatrical heartbeat of New York City alive and without access to such programs like the Theatre Leadership Program, National Black Theatre would not be able to produce and operate with the clarity we do.

JONATHAN McCrory, DIRECTOR OF THEATRE ARTS PROGRAM, NATIONAL BLACK THEATRE, INC.

The 24 Hour Company
52nd Street Project
59E59 Theaters
600 HIGHWAYMEN
A.R.C. Productions
Abingdon Theatre Company
Access Theater
ActNow Foundation, Inc.
The Actors Center
The Actors Theatre Workshop
Airmid Theatre Company

All For One Theater Festival, Inc.
Alliance for Inclusion in the Arts
Amas Musical Theatre
American Bard Theater Company
American Indian Artists, Inc.
American Opera Projects
American Renaissance Theater
Company
American Theatre of Harlem
The Amoralists Theatre Company
ANIMALS Performance Group

AntiMatter Collective
Ars Nova
Articulate Theatre Company
Artistic New Directions
ArtsConnection
The Assembly Theater Project
Astoria Performing Arts Center
Athena Theatre
Atlantic Theater Company
Attic Salt Theatre Company
The Attic Theater Company Inc.

The Barrow Group
 Bedlam
 Beth Morrison Projects
 Between the Seas
 Big Dance Theater
 Black Lodge Theater
 Blessed Unrest
 Bond Street Theatre
 Books on Call NYC
 Boomerang Theatre Company
 Braata Productions
 Brave New World Repertory Theatre
 Break A Leg Productions
 The Brick Theater, Inc.
 The Brigata
 Broken Box Mime Theater
 The Builders Association
 Buran Theatre
 The Bushwick Starr
 C & S Int'l Insurance Brokers Inc
 Caribbean Cultural Theatre
 Castillo Theatre
 Chautauqua Theater Company
 Cherry Lane Theatre
 The Chocolate Factory
 Circus Amok
 The Civilians
 Classic Stage Company
 Clubbed Thumb
 CO/LAB Theater Group
 CollaborationTown
 Collaborative Arts Project 21
 Collapsable Giraffe
 Colloquy Collective
 Colt Coeur
 Compagnia de' Colombari
 Concrete Temple Theatre
 Coney Island, USA
 Cosmic Orchid
 Cressid Theater Company
 Crossing Jamaica Avenue
 The CRY HAVOC Company
 Culture Connection Theater
 Culture Project
 The Debate Society
 The Deconstructive Theatre Project
 The Directors Company
 The Dirty Blondes
 Dixon Place
 Downtown Art
 Drama Club
 The Drama League
 Drama of Works
 Dramatic Question Theatre
 Dreamland Theater
 EarSay



MAMMOTH by Buran Theatre. Photo by Nicholas Kostner.

We, Concrete Temple Theatre, cannot begin to express our gratitude to A.R.T./New York, the Nancy Quinn Fund, and the Edith Lutyens and Norman Bel Geddes Design Enhancement Fund. Beyond financial support, it is the faith and enthusiasm for what Concrete Temple Theatre is creating that has enabled us to move to the next level of production, to dream bigger and to reach out to a broader community, helping us to grow both artistically and as producers.

RENEE PHILIPPI, ARTISTIC DIRECTOR, CONCRETE TEMPLE THEATRE

Ego Actus
 Elders Share the Arts
 Elevator Repair Service
 En Garde Arts
 Encompass New Opera Theatre
 Endurance Theatre
 Epic Theatre Ensemble
 Everyday Inferno Theatre Company
 The Farm Theater
 Fault Line Theatre
 Faux-Real Theatre Company
 Fiasco Theater
 The Field
 The Flea Theater
 Flux Theatre Ensemble
 Flying Carpet Theatre
 The Foundry Theatre
 Frances Black Projects
 Freestyle Repertory Theatre
 Fresh Ground Pepper
 The Frog & Peach Theatre Company
 Fulcrum Theater

FUNNY...SHEESH PRODUCTIONS
 General Mischief Dance Theatre
 Gideon Productions
 Gingold Theatrical Group
 Girl Be Heard
 Glass Bandits Theater Company
 GOH Productions
 Gold No Trade
 Golden Fleece
 Great Small Works
 Great White Wax Inc.
 Ground UP Productions
 Guerrilla Shakespeare Project
 The Habitat Theater Company
 Hamm & Clov Stage Company
 Hands On Sign Interpreted Performances
 The Harbor Lights Theater Company
 Harold Clurman Laboratory Theater Company
 The Healthy Oyster Collective
 Hedgepig Ensemble Theatre



The TEAM's Production of *Roosevelt*. Photo by Sue Kessler.

Being a member of A.R.T./New York has been a tremendous help for Keen Company. Through the Creative Space Grant and subsidized office space, we are able to redirect precious financial resources to new initiatives... We have been fortunate to consult with Nello McDaniel and Anne Dunning of the Theatre Leadership Program, providing Keen with invaluable guidance on Board relations, strategic planning and general leadership advice.

JONATHAN SILVERSTEIN, ARTISTIC DIRECTOR, KEEN COMPANY

HERE

Hip to Hip Theatre Company
Honest Accomplice Theatre
Hook & Eye Theater
Horizon Theatre Rep.
Hotel Savant
Houses on the Moon Theater Company
Hudson Valley Shakespeare Festival
Human Head Performance Group
Hunger and Thirst Theatre Collective
I.D.E.A.S.
IATI Theater
id Theater
The Immediate Family
Immediate Medium
Innovative Theatre Foundation
Inside Broadway
Irish Repertory Theatre
Irondale Ensemble Project
IRT Theater
Jennifer Muller/The Works
Kairos Italy Theater
Keen Company
Kid Brooklyn Productions
Kyoung's Pacific Beat
La MaMa e.t.c.
La Troupe Makandal, Inc.
Laban/Bartenieff Institute of Movement Studies
Labyrinth Dance Theater
Labyrinth Theater Company
LaMicro Theater
Lark Play Development Center
Letter of Marque Theater Co.

Liberation Theatre Company
Libra Theater Company
Lincoln Center Theater
Little Did Productions
Little Lord
Little Shadow Productions
Live Source
Lone Wolf Tribe
Lucille Lortel Theatre
Mabou Mines Development Foundation
The Mad Ones
Magis Theatre Company, Inc.
Making Books Sing, Inc.
Manhattan Theatre Club
Manhattan Theatre Source
Ma-Yi Theater Company
MCC Theater
Medicine Show Theatre Ensemble
Messenger Theatre Company
Mint Theater Company
Mirror Repertory Company
Modern-Day Griot Theatre Company
Musical Theatre Factory
The Movement Theatre Company
Musicals Tonight! Inc.
NAATCO
Naked Angels
National Alliance for Musical Theatre
National Asian Artists Project, Inc.
National Black Theatre, Inc.
National Guild for Community Arts Education
The National Theater of the United States of America

National Theatre for Student Artists
National Yiddish Theatre - Folksbiene
The New 42nd Street, Inc.
New Dramatists
New Georges
The New Group
New Light Theater Project
New Ohio Theatre
The New Stage Theatre Company
New Worlds Theatre Project, Inc.
New York City Players
New York Classical Theatre
New York Deaf Theatre, Ltd.
New York Madness
New York Musical Theatre Festival
New York Neo-Futurists
New York Stage and Film
New York Theatre Barn
New York Theatre Workshop
Nia Theatrical Production Company
Nicu's Spoon, Inc.
No.11 Productions
Noor Theatre
NY Artists Unlimited
The Oasis Theatre Company Inc.
Old Hat Theatre Company
One Breath Rising
One Year Lease Theater Company
Ontological-Hysteric Theater
Operating Theater Company
Origin Theatre Company
Packawallop Productions
Page 73 Productions
Pan Asian Repertory Theatre

Paradise Factory Film & Theater
 Parallel Exit, Inc.
 Partial Comfort Productions
 The PATH Fund, Inc.
 The Pearl Theatre Company
 Peccadillo Theater Company
 Peculiar Works Project
 Penguin Rep Theatre
 Performance Space 122
 Phoenix Theatre Ensemble
 Pick Up Performance Co(s)
 Ping Chong + Company
 Pioneers Go East Collective
 Pipeline Theatre Company
 The Play Company
 Players Theatre
 Playhouse Creatures Theatre
 Company, Inc.
 Playing with Reality
 Playwrights Horizons
 The Playwrights Realm
 Poetic Theater Productions
 Pregones Theater
 The Present Company
 Primary Stages
 Project Y Theatre Company
 Prospect Theater Company
 The Public Theater
 Pulse Ensemble Theatre
 The Queen's Company
 Quick Silver Theater Company
 Rabbit Hole Ensemble
 Radical Evolution
 Radiohole, Inc.
 Random Access Theatre Company
 Rattlestick Playwrights Theater
 Red Bull Theater
 Red Fern Theatre Company
 The Relationship
 Retro Productions
 Riant Theatre
 Ripe Time
 Rising Circle Theater Collective
 Rising Phoenix Repertory
 Rising Sun Performance Company
 Roots&Branches Theater
 Roundabout Theatre Company
 The Roundtable Ensemble
 Sande Shurin Acting Studios
 Second Generation Productions
 Second Stage Theatre
 The Seeing Place Theater
 Semicolon Theatre Company
 The Shadow Box Theatre
 The Shakespeare Society
 The Shop
 Shotgun Productions

Shuffle Foot Theatre
 Signature Theatre Company
 Sinking Ship Productions
 SITI Company
 Slant Theatre Project
 Smoke & Mirrors Collaborative
 Soho Repertory Theatre
 Sonnet Repertory Theatre
 SPACE on Ryder Farm
 Stageplays Theatre Company
 Steps Theatre
 Strange Harbor
 Strange Sun Theater
 Strike Anywhere Performance
 Ensemble
 Studio 42
 The Stuttering Association for the
 Young (formerly Our Time Theatre
 Company)
 Suellen Vance
 Sundog Theatre
 TACT/The Actors Company Theatre
 TADA! Youth Theater
 Taksu Theatre Company
 The Talking Band, Inc.
 The Tank
 Target Margin Theater
 The TEAM
 Teatro Circulo
 Tectonic Theater Project
 terraNOVA Collective
 The York Theatre Company
 Theater 2020, Inc.
 Theater Breaking Through Barriers
 Theater for the New City
 Theater in Asylum
 Theater Reconstruction Ensemble
 Theatre 167
 Theatre Arts Japan
 Theatre Askew
 Theatre Development Fund
 Theatre East
 Theatre for a New Audience
 Theatre Now New York
 Theatretworks USA
 Threshing Floor Productions
 TOSOS
 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.
 VH Theatrical Development
 Foundation
 viBe Theater Experience
 Vineyard Theatre
 Vital Theatre Company
 Voyage Theater Company
 Watermark Theater
 Waterwell
 WaxFactory
 White Bird Productions
 White Horse Theater Company
 The WhiteListed Theatre Company
 Wide Eyed Productions
 Wolf 359
 Women's Project Theater
 Woodshed Collective
 Working Artists Theatre Project
 Working Theater
 WorkShop Theater Company
 Wreckio Ensemble Theatre Co.
 Yangtze Repertory Theatre of
 America, Inc.
 Yara Arts Group
 Young Jean Lee's Theater Co.
 Young Playwrights Inc.
 {Your Name Here} A Queer Theater
 The Ziegfeld Club Inc.

(as of June 30, 2015)

ADMINISTRATION

BOARD OF DIRECTORS

Jeffrey R. Gural Chair
Chairman, Newmark Grubb Knight Frank
Helene Blieberg Vice Chair
Helene Blieberg Associates
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
Virginia P. Louloudes Executive Director
Executive Director, A.R.T./New York
Howard J. Aibel Chair Emeritus
Partner, LeBoeuf, Lamb, Greene, & MacRae (Retired)
Todd Haimes President Emeritus
Artistic Director, Roundabout Theatre Company
Jerry Stiller Emeritus
Actor

Andrea Brown Real Estate Investment and Development
Lisa Cleff Kurtz Executive Producer
John Collins Founding & Artistic Director, Elevator Repair Service
Richard Fabricant, Esq. Managing Partner, Wohl Loewe Stettner Fabricant & Deitz
Ryan Gilliam Artistic/Executive Director, Downtown Art
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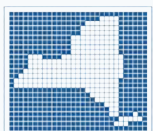
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