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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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.

Ginny Louloudes
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

Bohemian Lights by Live Source. Photo by Rachelle Klapheke.
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.

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

**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.

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

<table>
<thead>
<tr>
<th>FY14</th>
<th>70,400 Artists Used Our Studios</th>
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<tr>
<td></td>
<td>216 Individuals Employed by Tenant Companies</td>
</tr>
<tr>
<td></td>
<td>102 Community Performances Held</td>
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<td>4,600 Community Members at Events</td>
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<tr>
<th>FY15</th>
<th>71,500 Artists Used Our Studios</th>
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<tbody>
<tr>
<td></td>
<td>216 Individuals Employed by Tenant Companies</td>
</tr>
<tr>
<td></td>
<td>113 Community Performances Held</td>
</tr>
<tr>
<td></td>
<td>5,100 Community Members at Events</td>
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</table>
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.
A.R.T./New York fosters connections between our diverse membership and the greater New York City community.

### 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.
## OPERATING SUPPORT & REVENUE

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<td>Member Dues</td>
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<td>Government Grants</td>
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### Total Operating Support & Revenue

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## OPERATING EXPENSES

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### Total Program Expenses

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### Total Operating Expenses

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## DONATED SERVICES

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## CAPITAL FUNDRAISING EXPENSES

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## BAD DEBT EXPENSES

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## CAPITAL EXPENSES

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## DEPRECIATION EXPENSE

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## ASSET, LIABILITY & NET ASSET SUMMARY

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<td>Other Assets</td>
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### Total Assets

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<td>11,070,583</td>
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<thead>
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<td>Current Liabilities</td>
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<td>Security Deposits Payable</td>
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<td>Deferred Rent Credit</td>
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### Total Liabilities & Net Assets

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<tbody>
<tr>
<td></td>
<td>13,178,539</td>
<td>11,070,583</td>
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</table>
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.
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 MCCORY, DIRECTOR OF THEATRE ARTS PROGRAM, NATIONAL BLACK THEATRE, INC.
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

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The Frog & Peach Theatre Company
Fulcrum Theater

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The Harbor Lights Theater Company
Harold Clurman Laboratory Theater Company
The Healthy Oyster Collective
Hedgepig Ensemble Theatre
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

The TEAM’s Production of RoosevElvis. Photo by Sue Kessler.
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