



A.R.T. NEW YORK ALLIANCE OF RESIDENT THEATRES

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

COVER: The Bushwick Starr presents Half Straddle's production of *In The Pony Palace/FOOTBALL*. Photo by Hunter Canning.

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LETTER FROM THE EXECUTIVE DIRECTOR

Dear Friends,

In "Seasons of Love," my favorite song in Jonathan Larson's musical *Rent*, the cast asks:

How do you measure, measure a year?

A.R.T./New York's *Annual Report* is our way of measuring, describing, and evaluating our fiscal year. But as we prepare to celebrate our 40th Anniversary in 2012, I'd like to tell you how our work over the years has impacted the life of one theatre artist, and how that artist has touched so many theatres across the country and around the world.

In 1992, A.R.T./New York had 150 members, 100 of which operated with budgets below \$100,000. During a strategic planning meeting, André Bishop, Artistic Director of Lincoln Center Theater, said, "The best thing A.R.T./New York can do for theatres like ours is to nurture these small companies so that in the future, there will be artists who can work on the stages of Lincoln Center Theater." Todd Haimes, our Board President at the time, agreed. Shortly thereafter we committed to focusing on this under-served sector of our membership. Our Nancy Quinn Program has serviced these theatres for 19 years!

One such group was The Next Stage, led by J.T. Rogers, Gus Reyes, and Rebecca Ashley. It was at The Next Stage that Rogers honed his craft, writing plays that "engage the public realm." Our support of The Next Stage, through their participation in the Nancy Quinn workshops and grants, made them a stronger company. Over the years, J.T.'s work gained attention and garnered awards. His play *White People* was a finalist for the 2000 Pulitzer Prize.

The success of J.T.'s play, *The Overwhelming*, produced by the National Theatre and then by Roundabout, led to a commission from Lincoln Center Theater. As a result, *Blood and Gifts* was produced by the Royal National Theatre in London and opened in November 2011 at Lincoln Center to rave reviews.

I want to dedicate this coming year to all our members who offer opportunities for artists like J.T. to do their best work. And I want to thank André and Todd for having faith in our ability to strengthen these companies – and all of our theatres, which today number over 300. What a wonderful way to begin our 40th Anniversary!



SPECIAL INITIATIVE

In FY11, A.R.T./New York was immersed in the second and final year of research through our landmark study to find new sustainable, operating models for nonprofit theatres. Supported by the *Rockefeller NYC Cultural Innovation Fund*, the research consisted of two components: **Theatres Leading Change**, an examination of how 17 diverse theatres introduce and implement change in their organizations, and **Theatres for the 21st Century**, a macro look at our industry through the lens of the economy, demographic trends, and shifting cultural standards. Throughout the year, participating member theatres attended group and individual sessions with our long-term consultancy partners ARTS Action Research in order to

reevaluate their organizational structure. We also held focus groups with the wider membership and other industry leaders, as well as commissioned an economic analysis of the field by noted economist Cathy Lanier.

Inspired by our research, some of the changes we implemented this past year – such as our Creative Space Grant that provides free rehearsal space – reflect the goals of this initiative: to help our members save money on their greatest fixed expenses. A.R.T./New York Executive Director Ginny Louloudes is writing a White Paper based on the outcomes of the project, which will be shared with the theatre community at large upon completion.

A.R.T./New York has been a supporter of our company for 14 years through invaluable workshops, counseling, loans, and the Nancy Quinn Fund. We never could have made it without them, especially after 9/11 when downtown was a desolate place.... In my next life, I'm coming back as Ginny Louloudes...

— MELBA LAROSE, ARTISTIC DIRECTOR, NY ARTISTS UNLIMITED, INC.



Above: Polly Lee and Michael Milligan in New Georges' production of *Nightlands*. Photo by Carol Rosegg.

FUNDING

A.R.T./New York provides a variety of financial resources to help theatres realize their creative potential.

GRANT PROGRAMS Show business is not all bright lights and sequins. Paying a bookkeeper, buying a new printer, or simply keeping the phone lines open are part of the realities of any business. But for New York's smallest theatres, whose modest size makes them ineligible for many sources of institutional funding, raising money for this kind of behind-the-scenes work is especially tough. For this reason, A.R.T./New York offers two grant programs that provide cash awards for general operational needs: the Nancy Quinn Fund (for theatres with annual budgets under \$100,000) and the Fund for Small Theatres (annual budgets from \$100,000-\$500,000).

But we support the bright lights and sequins, too! Developed from the estate of the eponymous designers, the Edith Lutyens and Norman Bel Geddes Design Enhancement Fund awards cash grants to augment the design budget of a member theatre's upcoming show. By providing additional funding for a specific design

element critical to a play's production – whether it is set, lights, sound, costumes, or video – the Fund enables companies and their designers to more fully realize their artistic vision.

Before theatres can reach the design and production phase, however, they need adequate time to develop their projects. In FY11, A.R.T./New York debuted a new program, the Creative Space Grant, which awards member theatres with 50-100 hours of free use of one of our eight studios for rehearsals, readings, workshops, and meetings.

LOAN PROGRAMS Just as numerous theatre companies don't qualify for grants because of their modest size, many also have difficulty securing loans for similar reasons, which is why A.R.T./New York offers two loan programs that have become increasingly important to the community since the financial downturn. The Bridge Fund helps members maintain a stable cash flow for their projects by providing short-term loans to companies awaiting income from sources such as box office sales or the payment of a major grant. Created with a \$1.5 million grant from the US Department of Housing and Urban Development, The Elizabeth Steinway Chapin Real Estate Loan Fund is the nation's only capital loan fund specifically designated for theatre companies. This program provides crucial support to our members during a period of organizational growth.

ADVOCACY When we're not providing direct funding to our members, A.R.T./New York is advocating on behalf of New York City nonprofit theatres at all levels of government, engaging our members in matters critical to the health of the performing arts, and partnering with other cultural leaders on outreach efforts. In FY11, A.R.T./New York once again joined forces with local civic and service organizations for *Free Night NYC* to increase public awareness of the national theatre community and attract new and non-traditional audiences to theatre. We also participated in *NYC World Theatre Day*, which seeks to connect the city's theatre community to other theatre communities around the world.

FUNDING FY 2011 GRANTEES

Nancy Quinn Fund

\$30,000 awarded to:

- Banana Boat Productions
- The Bushwick Starr
- Circus Amok
- Collapsable Giraffe
- Crossing Jamaica Avenue
- Dark Lady Players
- Desipina & Company
- Downtown Art
- Flux Theatre Ensemble
- The Fulcrum Theater
- Immediate Medium
- La Troupe Makandal, Inc.
- Movement Theater Company
- New Worlds Theatre Project
- NY Artists Unlimited
- Palissimo Inc.
- Parallel Exit
- Polybe + Seats
- The Queen's Company
- Rabbit Hole Ensemble
- Resonance Ensemble
- Rising Circle Theater Collective
- Roots & Branches Theater
- The Stolen Chair Theatre Company
- Studio Six Theater Company
- Treehouse Shakers
- Vampire Cowboys
- Voice & Vision
- White Horse Theater Company

Fund for Small Theatres

\$92,000 awarded to:

- The Actors Company Theatre (TACT)
- American Globe Theatre
- Astoria Performing Arts Center
- Bond Street Theatre
- Chinese Theatre Works
- The Chocolate Factory
- The Civilians
- Clubbed Thumb
- Elders Share the Arts
- The Foundry Theatre
- New Georges
- New York City Players
- New York Classical Theatre
- New York Neo-Futurists
- Our Time Theatre Company
- Page 73 Productions
- The Peccadillo Theater Company
- Red Bull Theater
- The Talking Band, Inc.
- Target Margin Theater
- Teatro Circulo
- ViBe Theater Experience
- The Working Theatre

Edith Lutyens and Norman Bel Geddes Design Enhancement Fund

\$46,000 awarded to:

- Beth Morrison Projects
- Collapsable Giraffe
- HERE
- New York Neo-Futurists
- Palissimo, Inc.
- Red Bull Theater
- Transport Group
- Vampire Cowboys

Creative Space Grant

1,500 hours of free rehearsal space awarded to:

- American Indian Artists, Inc. (AMERINDA)
- ArtsConnection
- Classic Stage Company
- The Drama League
- Epic Theatre Ensemble
- The Fulcrum Theater
- National Asian American Theatre Company
- New York Neo-Futurists
- NY Artists Unlimited
- Palissimo Inc.
- Pan Asian Repertory Theatre
- Rabbit Hole Ensemble
- Rattlestick Playwrights Theater
- Rising Circle Theater Collective
- Target Margin Theater
- Theater Breaking Through Barriers
- WaxFactory
- The Working Theater



Top: Bond Street Theatre's production of *Rights Are Not Given, They Are Taken* by White Star Women's Theatre Company of Kabul, Afghanistan. Photo by Joanna Sherman. Bottom: Jesse Eisenberg and Justin Bartha in Rattlestick Playwrights Theater's production of *Asuncion*. Photo by Sandra Coudert.

To my view, the Bridge Loan Fund program is not only one of the most brilliant conceived by the staff and board of A.R.T./New York, but also goes to the heart of every participating organization's ability to continue to make a positive difference in the field. You have our deep gratitude for making this possible.

— SHARON JENSEN, EXECUTIVE DIRECTOR, ALLIANCE FOR INCLUSION IN THE ARTS



The Nancy Quinn Fund was made possible by generous funding from Capital One, Con Edison, The Fan Fox and Leslie R. Samuels Foundation, and the Mental Insight Foundation. * The Fund for Small Theatres was made possible by generous funding from the Booth Ferris 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. * The Creative Space Grant was made possible by generous funding from The Andrew W. Mellon Foundation.

TRAINING

A.R.T./New York creates educational opportunities for members to learn from one another and from professional arts consultants.

FY 2011

282

Workshop attendees

160

One-on-one consultations provided

124

Workshop hours provided

Running a successful nonprofit theatre in the busy city of New York is challenging in any economic climate. A.R.T./New York's leadership training initiatives deliver smart advice, concrete skills, and practical solutions for companies of all ages, sizes, and genres.

EDUCATION One of our cornerstone programs, the Nancy Quinn Technical Assistance Program offers members free workshops and individual follow-up consultations that cover all areas of nonprofit arts management, including financial management, fundraising, press and publicity, technology, and other areas vital to the success of any organization. Sessions are conducted by experienced professionals in the field, and our workshop curriculum is constantly evolving in light of changes in the industry. New workshop topics in FY11 included sessions on relational fundraising and writing grant proposals for panel review to help our members gain an edge in an increasingly competitive market.

A.R.T./New York also maintains an electronic Resource Library of useful documents that serves as an extension of our workshops. Items include a handbook on running a PR campaign, instructions on how to create a video for YouTube, and best practices for all forms of social media.

I cannot imagine navigating this journey [into a new theatre space] without the whip-smart, cool-headed, positive reinforcement and tough-love mentoring of Nello McDaniel and Anne Dunning.

— ROBERT LYONS, ARTISTIC DIRECTOR, NEW OHIO THEATRE
REGARDING THE THEATRE LEADERSHIP PROGRAM

LEADERSHIP PROGRAM For challenges that cannot be covered in a group workshop setting, The Harold and Mimi Steinberg Theatre Leadership Program provides long-term consultancies for a period of up to three years that help theatres address concerns such as changes in leadership, strategic planning, and board development. Each theatre's core leadership works closely with one of our professional consultants to build and implement an action plan tailored to the unique culture and needs of that organization.

*The Nancy Quinn Technical Assistance Program was made possible by generous funding from Con Edison, The Fan Fox and Leslie R. Samuels Foundation, the National Endowment for the Arts, The New York Community Trust, 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 rents affordable office and rehearsal space in Brooklyn and Manhattan, and will soon provide performance space as well.

Every New Yorker knows how hard it is to find affordable, livable space in the city. It isn't any easier for theatre companies seeking a home for their work. In fact, rental fees for office, rehearsal, and performance space comprise one of the highest expenditures for all our members, regardless of their size.

OFFICE & REHEARSAL SPACE To address real estate concerns, A.R.T./New York currently operates two shared office and rehearsal space facilities: South Oxford Space in Fort Greene, Brooklyn, and Spaces @ 520 in midtown Manhattan. Together, these spaces provided 44 theatre and performing arts groups with low-cost offices and shared amenities such as copier and mail facilities, storage, and kitchens – not to mention eight rehearsal studios that were utilized by more than 50,000 people in FY11.

The reduced cost of office space has allowed us to expand in so many other areas and focus our financial needs on programming and strategic planning.

– MARION FRIEDMAN YOUNG, MANAGING DIRECTOR, THE CIVILIANS

PERFORMANCE SPACE In 2014, A.R.T./New York will open our most ambitious project to date: the A.R.T./New York Theatres, two brand-new performance spaces of 99 and 150 seats, respectively. Located on 10th Avenue and West 53rd Street in Manhattan, these spaces will enrich a burgeoning cultural and residential hotspot. Most importantly, the A.R.T./New York Theatres will help meet a deep need in the community for centrally located, well-maintained theatre space at prices even our smallest member companies can afford.



Working with world-renowned architect Toshiko Mori and Arup theatre consultants, in FY11, A.R.T./New York focused on tailoring the design of these performance venues to meet a variety of our members' artistic and producing needs. In addition

to flexible seating and stage configurations, the theatres will feature state-of-the-art lighting, sound, and video equipment; a scene shop; ample storage; Wi-Fi access; washer and dryer units; and lobbies suitable for fundraising events.

Special thanks to City Council Member Letitia James for her support of South Oxford Space, and to City Council Speaker Christine Quinn, The Maurer Family Foundation, NY State Senator Thomas K. Duane, and NY State Senator José M. Serrano for supporting Spaces @ 520.

Above: Irondale Ensemble at South Oxford Space. Photo by Aaron Epstein.

FY 2011

52

Thousand total square feet at our facilities in Brooklyn and Manhattan

45

Hundred square feet of rehearsal space available at our facilities

306

Number of theatres who rented rehearsal space

CONNECTIONS

A.R.T./New York’s programs and events connect member theatres to each other and to the greater New York City community.

FY 2011
293
A.R.T./New York
member organizations
89
Schools represented
at the Intern Fair
289
Roundtable attendees

Between board meetings, late-night rehearsals, and even later-night production meetings, our members don’t always find the time to get to know their fellow theatremakers and other industry professionals. A.R.T./New York’s events help make introductions that forge stronger community ties.

ROUNDTABLES Throughout the year, we host a series of informal Roundtables that bring theatres together to discuss shared concerns and build a network of peers. Roundtables fall into two categories: *topical*, which are initiated by members and cover specialized areas of the industry such as running an ensemble company, and *core*, designed by A.R.T./New York staff to stimulate dialogue among similar-sized theatres on issues such as development, marketing, and production.

NYTN In response to our members’ requests for help connecting them to new and more diverse theatregoers, A.R.T./New York launched the New York Theatre Network (www.nytn.org) in FY11. Developed in partnership with

TheaterMania.com, NYTN is an audience development tool designed to streamline our theatres’ marketing efforts and help them engage more directly with their audiences. Members receive a free profile with features such as simplified production listings, easy integration with their Facebook accounts, and a social media control panel that brings together their tweets, blog posts, and status updates from a variety of sources.

INTERN PROGRAM Casey Childs, Executive Producer of Primary Stages, has said, “I don’t know how Off Broadway would function without interns.” With over 70% of our members operating with annual budgets under \$500,000, interns are truly an integral part of what keeps the city’s theatres running. In fact, A.R.T./New York’s Intern Program has gained considerable traction with our members, as well as a national reputation with universities and students seeking to start a career in theatre. Our 10th annual *Internship Fair*, held on March 12th, 2011, was our largest to date with 270 students from 89 universities around the country and 50 member theatres in attendance at The Westin Times Square. In order to provide our members with this support year-round, we also maintain the *Intern E-File*, a database of intern resumes, divided into five categories: artistic, development, general management, marketing, and production.

Theatre explores life through metaphor, using poetry and action to help us decipher our existence....It helps us explore questions like how do we love? Why do we go to war? How do we move through pain? How do we find happiness? How do we mourn? How do we heal? Theatre is a place where catharsis can occur and demons be exorcised.

– LYNN NOTTAGE, PLAYWRIGHT, LAURA PELS KEYNOTE SPEAKER

2011 DEWITT STERN
LOCAL HERO AWARDS

- Local Hero
Company
Nominating Theatre Company

Kyle Chepulis
Tribeca Lighting
The Flea Theater

Chris Cirkenski
Cirkenski + Capalino
Lark Play Development Center

Gary S. Eisenkraft
Eisenkraft CPA & Consulting Services
A.R.T./New York

Jens Peter Hansen
Monadnock Construction
Downtown Art

Kim Ima
The Treats Truck
SITI Company

Judy Mauer
Phantom Audio
The Playwrights Realm

Marisa & Tony May
SD26
The Drama League of New York

Scott McGibney
Wyckoff Starr Coffee + Cafe Ghia
The Bushwick Starr

William Seplowitz
William Seplowitz P.C.
New Worlds Theatre Project

Dror Shnayer
New Deal Realty
Peculiar Works Project

Carl Weisbrod
HR&A Advisors
HERE Arts Center

Mark Zschiesche
Lips
Mississippi Mud Productions

CURTAIN CALL One of A.R.T./New York’s highest profile events is Curtain Call, our annual member and industry-wide meeting. The event affords a rare opportunity for the nonprofit theatre community to come together to celebrate the achievements of the past year and look ahead to the next season. On May 2nd, 2011 at Roundabout’s Harold and Miriam Steinberg Center for Theatre, A.R.T./New York Executive Director Ginny Loulouides set the tenor of the evening by sharing her hopes for the future of the field in a State of the Industry Address.

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. Nonprofit theatres frequently rely on donations and in-kind contributions from businesses to make their work and events a success, and The Local Hero Awards publicly acknowledge those who have generously lent their time, talents, and resources to our members.

The conclusion of Curtain Call – the highlight of the evening for most attendees – is the always-inspiring **Laura Pels Keynote Address**, given by an established playwright. This year, Pulitzer Prize-winner Lynn Nottage spoke about the power of theatre in tough times.



Above: Ginny Loulouides, Laura Pels, and Playwright Lynn Nottage.

Roundtables were made possible by generous funding from The New York Community Trust. * The Internship Fair was made possible by generous funding from the American Theatre Wing, the Michael Tuch Foundation, Inc., The New York Community Trust, and TheaterMania.com. * Curtain Call was made possible by generous funding from TheaterMania.com. * The DeWitt Stern Local Hero Awards were made possible by generous funding from the DeWitt Stern Group. * The Laura Pels Keynote Address was made possible by generous funding from the Laura Pels International Foundation for Theater.

2011 FINANCIAL INFORMATION

FINANCIAL SUMMARY (Fiscal year ending June 30)

OPERATING SUPPORT & REVENUE	2011	2010
Member Dues	77,638	75,413
Real Estate Services	1,295,479	1,295,735
Investment Income	60,885	70,399
Other Income	6,031	17,701
Government Grants	447,548	372,355
Foundation Grants	758,879	850,696
Corporate Contributions	59,863	112,500
Individual Contributions	56,390	57,621
Fundraising Events	168,124	161,618
Donated Services*	553,505	61,646
Total Support & Revenue	3,484,341	3,075,684

OPERATING EXPENSES

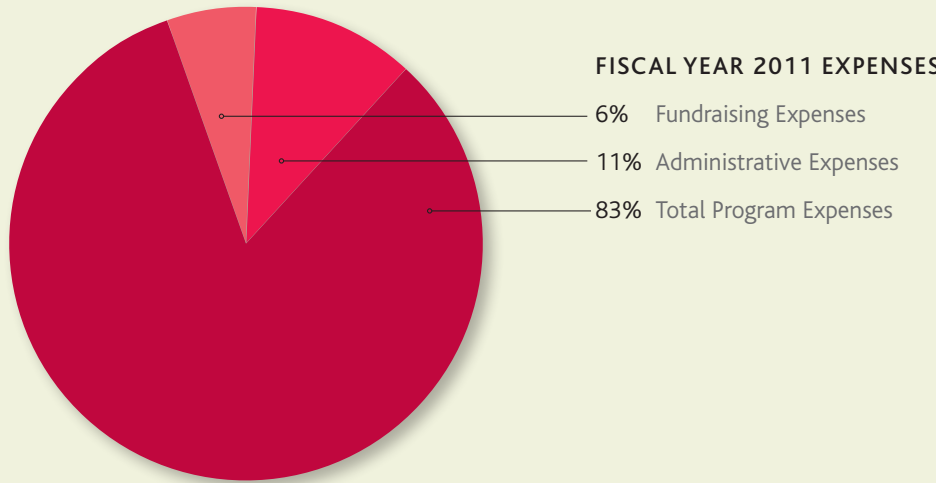
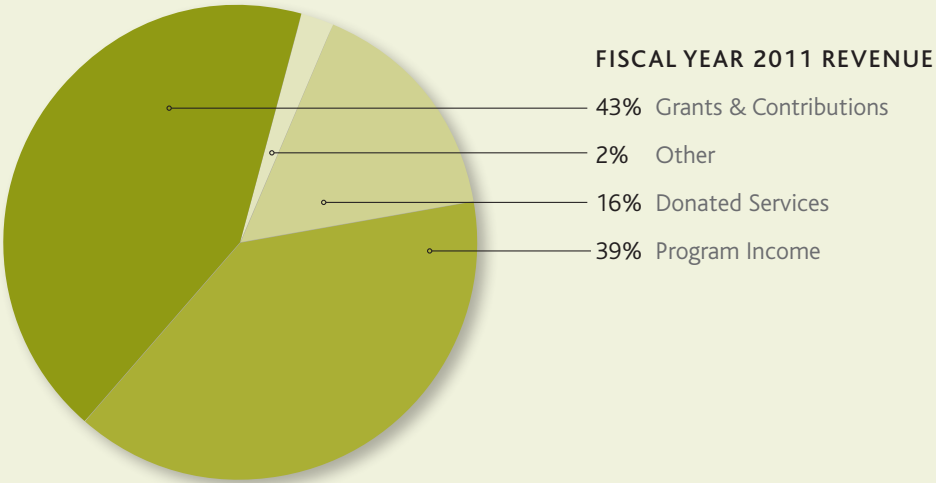
Funding Programs	272,965	349,861
Training & Connection Programs	446,299	344,827
Space Programs	1,450,469	1,676,250
Advocacy	131,701	171,462
Web Projects	156,766	57,118
Total Program Expenses	2,458,199	2,599,518
Administrative Expenses	186,558	326,600
Fundraising Expenses	307,078	273,953
Total Operating Expenses	2,951,836	3,200,071

CAPITAL EXPENSES	148,771	229,791
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ASSET, LIABILITY & NET ASSET SUMMARY

Current Assets	2,756,882	2,356,876
Long Term Notes Receivable	184,827	291,147
Unconditional promises to give	132,815	603,250
Property & Equipment	3,936,797	4,155,079
Other Assets	1,219,261	573,588
Total Assets	8,230,582	7,979,940
Current Liabilities	109,523	91,519
Security Deposits Payable	173,274	168,476
Deferred Rent Credit	1,546,894	1,543,984
Net Assets	6,400,891	6,175,961
Total Liabilities & Net Assets	8,230,582	7,979,940

In Fiscal Year 2011 there was a small operating surplus despite continued fundraising challenges in a down economy. Cash reserves continued to decrease due to ongoing capital investments in existing and future facilities. However, FY11 also included ongoing campaign planning, and in FY12 and FY13 the organization will begin to rebuild its cash reserves.



* FY11 donated services include the City of New York’s support for the design of new theatres.

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.



Maura Donohue in La MaMa's production of *Angels of Swedenborg*. Photo by Damia Cavallari.

By getting us to articulate more precisely why we started a playwright-run company like *Fulcrum*, A.R.T./New York helped us know ourselves better. And that made our work more focused, more driven.

– JORGE IGNACIO CORTIÑAS, RESIDENT PLAYWRIGHT, THE FULCRUM THEATER

- 13 Playwrights, Inc.
- 34 West Theater Company
- 52nd Street Project
- 59E59 Theaters
- A Laboratory for Actor Training etc
- Abingdon Theatre Company
- Access Theater
- Accidental Repertory Theater
- Accinosco, Inc.
- The Acting Company
- ActNow Foundation*
- The Actors Center
- The Actors Company Theatre (TACT)

- Actors Theatre Workshop
- Airmid Theatre Company
- Alliance for Inclusion in the Arts
- All Stars Project, Inc.
- Amas Musical Theatre
- American Globe Theatre
- American Indian Artists, Inc. (AMERINDA)
- American Opera Projects*
- The American Place Theatre
- American Theatre of Harlem*
- Animated Theaterworks
- Artistic New Directions
- Arts and Business Council of New York
- ArtsConnection**
- Astoria Performing Arts Center
- Atlantic Theater Company
- Attic Salt Theatre Company
- Banana Boat Productions
- The Barrow Group
- Beth Morrison Projects
- Big Art Group, Inc.
- Black Moon Theatre Company, Inc.
- ...blessed unrest...
- Blue Roses Productions
- Bond Street Theatre
- Boomerang Theatre Company
- Boundless Theatre Company
- Break-A-Leg Productions
- Broken Watch Productions
- Brooklyn Arts Exchange
- Brownbox Theatre
- The Builders Association
- The Bushwick Starr
- C & S Insurance
- The Camelback Kid (TKC)
- Caribbean Cultural Theatre*
- Center for Remembering and Sharing
- Changing Perceptions Theater
- chashama
- Chautauqua Theater Company**
- Cherry Lane Theatre
- Chinese Theatre Works
- The Chocolate Factory
- Circus Amok
- The Civilians*
- Classic Stage Company
- The Clockwork Theatre, Inc.
- Clubbed Thumb
- Collaborative Arts Project 21
- Collapsible Giraffe
- Collective: Unconscious
- Concrete Temple Theatre
- Coney Island, USA
- Coyote REP
- Creation Production Company, Inc.



Connor Kalista and Cara Francis in NewYork Neo-Futurists' production of *The Complete and Condensed Stage Directions of Eugene O'Neill, Vol. 1: Early Plays/Lost Plays*. Photo by Anton Nickel.

"A.R.T./New York's guidance has given me the tools and confidence to set and meet audience development goals."

– LORNA LITTLEWAY, CO-FOUNDER/PRODUCING DIRECTOR, JUNETEENTH LEGACY THEATRE

- Crossing Jamaica Avenue
- The Culture Project
- Dark Lady Players
- Desipina & Company*
- Direct Arts
- The Directors Company
- Dixon Place
- Downtown Art
- The Drama League**
- Dreamlight Theatre Company
- East River Ensemble
- Ego Actus Design, LLC
- Elders Share the Arts*
- Elevator Repair Service Theater, Inc.*
- ENACT
- Encompass New Opera Theatre*
- Epic Theatre Ensemble
- Ex.Pgirl
- Faux-Real Theatre Company
- Faversham Productions, Inc.**
- The Field
- Firework Theater
- The Flea Theater
- Flux Theatre Ensemble
- The Foundry Theatre
- Freedom Train Productions
- Freestyle Repertory Theatre
- The Fulcrum Theater
- The Gallery Players
- Gingold Theatrical Group**
- The Glass Contraption Arts Group
- Golden Fleece
- Great Small Works
- Greenwich Street Theatre
- Ground UP Productions
- Hamm & Clov Stage Company
- Harry Folsom**
- HERE Arts Center
- Horizon Theatre Rep
- The House Foundation for the Arts
- Houses on the Moon Theater Company
- The Hypothetical Theatre Company
- I.D.E.A.S.
- The Immediate Life, Inc.
- Immediate Medium
- Incubator Arts Project
- Inertia Productions
- InnerAct Productions*
- Irish Repertory Theatre
- Irondale Ensemble Project
- IRT
- Jaradoa Theater, Inc.
- Judith Shakespeare Company
- Juneteenth Legacy Theatre
- Just ASK Productions



Kristy Kuhn, Sarah Young, Emily Bunning, and Caroline Edelen in Treehouse Shakers' production of *Coyote's Dance*. Photo by Mercedes McAndrew.

Keen Theater Company**
La Compagnia de' Colombari
La MaMa E.T.C.
La Troupe Makandal, Inc.
Laban/Bartenieff Institute of
Movement Studies**
Labyrinth Dance Theater
LaMicro Theater
Lark Play Development Center
Lincoln Center Theater
The Living Theatre
Lone Wolf Tribe*
Looking Glass Theatre
Making Books Sing, Inc.
Manhattan Theatre Source
Marvell Repertory Theatre
Ma-Yi Theater Company**
MCC Theater
Medicine Show Theatre Ensemble
Metropolitan Playhouse of New York
The Milk Can Theatre Company
Mint Theater Company
Mirage Theatre Company
Mississippi Mud Productions
Modern-Day Griot Theatre Company
Monarch Theater Company
Movement Theatre Company
Musicals Tonight! Inc.
Music-Theatre Group
MW Entertainment Group

Naked Angels
National Alliance for Musical
Theatre**
National Asian American Theatre
Company**
National Guild for Community Arts
Education**
National Yiddish Theatre - Folksbiene
Nature Theater of Oklahoma
New Dramatists
New Georges**
The New Group
New Heritage Theatre Group
New Perspectives Theatre Co.
New Professional Theatre
The New Stage Theatre Company
New Worlds Theatre Project
New York Art Theatre
New York City Players*
New York Classical Theatre
New York Deaf Theatre*
New York Musical Theatre Festival
New York Neo-Futurists
New York Theatre Experiment
New York Theatre Workshop
Nia Theatrical Production Company*
Nicu's Spoon, Inc.
North American Cultural Laboratory
NY Artists Unlimited
One Year Lease, Inc.

Ontological-Hysteric Theater
Open Eye Theatre
Origin Theater Company**
Our Time Theatre Company
Out of the Box Theatre Company
P.S. 122
Packawallop Productions
Page 73 Productions*
Palissimo, Inc.
Pan Asian Repertory Theatre**
Parallel Exit
Partial Comfort Productions
PASSAJJ Productions
Pearl Theatre Company
Peccadillo Theater Company
Peculiar Works Project
Penguin Rep Theatre
Phoenix Theatre Ensemble
Pick Up Performance Co(s).
Ping Chong Theater Company
The Play Company
Playwrights Actors Contemporary
Theater
Playwrights Horizons
The Playwrights Realm
Point of You Productions
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We are blown away by the breadth of A.R.T./New York's offerings and the tremendous level of attentiveness the A.R.T./New York team gives its newest members!

— BEN CIKANEK, CO-ARTISTIC DIRECTOR, FIREWORK THEATER

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* South Oxford Space Tenants

** Spaces @ 520 Tenants



Top: Derek Smith, Justin Blanchard, and Christina Pumariega in Red Bull Theater's production of *The Witch of Edmonton*. *Second from Top:* KC Comeaux, Claybourne Elder, and Greg Pierotti in Tectonic Theater Project's production of *One Arm*. Photo by Monique Carboni. *Second from Bottom:* Leanne Cabrera, Christine Toy Johnson, and Jaygee Macapugay in Pan Asian Repertory Theatre's production of *Shanghai Lil's*. Photo by Corky Lee. *Bottom:* Louis Ozawa Changchien and Stephen Park in NAATCO's production of *The Dumb Waiter*. Photo by William P. Steele.

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Opposite Page: Colette Krogol and Brandon Washington in National Yiddish Theatre's production of *Di Tsvey Brider (The Two Brothers)*. Photo by Michael Priest Photography.

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A.R.T./New York truly understands and responds to artists' needs.

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

Design: Rafael Weil at WeilCo.



Greg McFadden and Donnetta Lavinia Gray in The Civilians' production of *In the Footprint: The Battle Over Atlantic Yards*. Photo by Carol Rosegg.