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!
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 Laroze, Artistic Director, NY Artists Unlimited, Inc.
FUNDING FY 2011 GRANTEES

Nancy Quinn Fund
$30,000 awarded to:
Banana Boat Productions
The Bushwick Starr
Circus Amok
Collapsible 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 Monison Projects
Collapsible 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 Theatre

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

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.

**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.

**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.

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

**FY 2011**

282 Workshop attendees

160 One-on-one consultations provided

124 Workshop hours provided

**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.

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

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**

<table>
<thead>
<tr>
<th>Local Hero Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nominating Theatre Company</td>
</tr>
<tr>
<td>Kyle Chepulis</td>
</tr>
<tr>
<td>Tribeca Lightning</td>
</tr>
<tr>
<td>The Flea Theater</td>
</tr>
<tr>
<td>Chris Cirigensi</td>
</tr>
<tr>
<td>Cirigensi + Capalino</td>
</tr>
<tr>
<td>Lark Play Development Center</td>
</tr>
<tr>
<td>Gary S. Eisenkraft</td>
</tr>
<tr>
<td>Eisenkraft CPA &amp; Consulting Services A.R.T. /New York</td>
</tr>
<tr>
<td>Jens Peter Hansen</td>
</tr>
<tr>
<td>Monadnock Construction</td>
</tr>
<tr>
<td>Downtown Art</td>
</tr>
<tr>
<td>Kim Ima</td>
</tr>
<tr>
<td>The Treats Truck</td>
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<tr>
<td>SITI Company</td>
</tr>
<tr>
<td>Judy Mauer</td>
</tr>
<tr>
<td>Phantom Audio</td>
</tr>
<tr>
<td>The Playwrights Realm</td>
</tr>
<tr>
<td>Marisa &amp; Tony May</td>
</tr>
<tr>
<td>SD26</td>
</tr>
<tr>
<td>The Drama League of New York</td>
</tr>
<tr>
<td>Scott McGibney</td>
</tr>
<tr>
<td>Wyckoff Starr Coffee + Cafe Chia</td>
</tr>
<tr>
<td>The Bushwick Starr</td>
</tr>
<tr>
<td>William Seplowitz</td>
</tr>
<tr>
<td>William Seplowitz P.C.</td>
</tr>
<tr>
<td>New Worlds Theatre Project</td>
</tr>
<tr>
<td>Dror Shnayer</td>
</tr>
<tr>
<td>New Deal Realty</td>
</tr>
<tr>
<td>Peculiar Works Project</td>
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<td>Carl Weisbrod</td>
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<td>HR&amp;A Advisors</td>
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<tr>
<td>HERE Arts Center</td>
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<tr>
<td>Mark Zschieche</td>
</tr>
<tr>
<td>Lips</td>
</tr>
<tr>
<td>Mississippi Mud Productions</td>
</tr>
</tbody>
</table>

**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 Louloudes 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 Louloudes, 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.
FINANCIAL SUMMARY (Fiscal year ending June 30)

OPERATING SUPPORT & REVENUE

<table>
<thead>
<tr>
<th>Service</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Member Dues</td>
<td>77,638</td>
<td>75,413</td>
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<tr>
<td>Real Estate Services</td>
<td>1,295,479</td>
<td>1,295,735</td>
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<tr>
<td>Investment Income</td>
<td>60,885</td>
<td>70,399</td>
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<tr>
<td>Other Income</td>
<td>6,031</td>
<td>17,701</td>
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<tr>
<td>Government Grants</td>
<td>447,548</td>
<td>372,355</td>
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<tr>
<td>Foundation Grants</td>
<td>758,879</td>
<td>850,696</td>
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<tr>
<td>Corporate Contributions</td>
<td>59,863</td>
<td>112,500</td>
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<tr>
<td>Individual Contributions</td>
<td>56,390</td>
<td>57,621</td>
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<tr>
<td>Fundraising Events</td>
<td>168,124</td>
<td>161,618</td>
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<tr>
<td>Donated Services*</td>
<td>307,078</td>
<td>273,953</td>
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<tr>
<td>Total Support &amp; Revenue</td>
<td>3,484,341</td>
<td>3,075,684</td>
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</table>

OPERATING EXPENSES

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<thead>
<tr>
<th>Program</th>
<th>2011</th>
<th>2010</th>
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<tbody>
<tr>
<td>Funding Programs</td>
<td>272,965</td>
<td>349,861</td>
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<tr>
<td>Training &amp; Connection Programs</td>
<td>446,299</td>
<td>344,827</td>
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<td>Space Programs</td>
<td>1,450,469</td>
<td>1,676,250</td>
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<td>Advocacy</td>
<td>131,701</td>
<td>171,462</td>
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<td>Web Projects</td>
<td>156,766</td>
<td>57,118</td>
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<td>Total Program Expenses</td>
<td>2,458,199</td>
<td>2,599,518</td>
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<tr>
<td>Administrative Expenses</td>
<td>186,558</td>
<td>326,600</td>
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<tr>
<td>Fundraising Expenses</td>
<td>307,078</td>
<td>273,953</td>
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<tr>
<td>Total Operating Expenses</td>
<td>2,951,836</td>
<td>3,200,071</td>
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</table>

CAPITAL EXPENSES

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<thead>
<tr>
<th>Expenses</th>
<th>2011</th>
<th>2010</th>
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<tr>
<td>148,771</td>
<td>229,791</td>
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ASSET, LIABILITY & NET ASSET SUMMARY

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<tr>
<th>Assets</th>
<th>2011</th>
<th>2010</th>
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<tbody>
<tr>
<td>Current Assets</td>
<td>2,756,882</td>
<td>2,356,876</td>
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<tr>
<td>Long Term Notes Receivable</td>
<td>184,827</td>
<td>291,147</td>
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<tr>
<td>Unconditional promises to give</td>
<td>132,815</td>
<td>603,250</td>
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<tr>
<td>Property &amp; Equipment</td>
<td>3,936,797</td>
<td>4,155,079</td>
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<tr>
<td>Other Assets</td>
<td>1,219,261</td>
<td>573,588</td>
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<tr>
<td>Total Assets</td>
<td>8,230,582</td>
<td>7,979,940</td>
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<tr>
<td>Current Liabilities</td>
<td>109,523</td>
<td>91,519</td>
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<tr>
<td>Security Deposits Payable</td>
<td>173,274</td>
<td>168,476</td>
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<tr>
<td>Deferred Rent Credit</td>
<td>1,546,894</td>
<td>1,543,984</td>
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<tr>
<td>Net Assets</td>
<td>6,400,891</td>
<td>6,175,961</td>
</tr>
<tr>
<td>Total Liabilities &amp; Net Assets</td>
<td>8,230,582</td>
<td>7,979,940</td>
</tr>
</tbody>
</table>

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

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.

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.
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

“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
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

The Production Company
Project Dance
Project Y Theatre Company
Prospect Theater Company**
The Public Theater
PureFlow Theatreworks
The Queen’s Company
Queens Theatre in the Park
Rabbit Hole Ensemble
Rattlestick Playwrights Theater
Red Bull Theater
Red Fern Theatre Company
The Relationship
Reperatorio Español
Resonance Ensemble
Rip Time*
Rising Circle Theater Collective
Rising Phoenix Repertory
Rising Sun Performance Company
The Room
Roots & Branches Theater
Roundabout Theatre
Roundtable Ensemble
Second Stage Theatre
Shadow Box Theatre*
Shakespeare NYC
Shotgun Productions
Signature Theatre Company
Sinking Ship Productions
SITI Company**
Soho Repertory Theatre
Soho Think Tank
Sponsored By Nobody
Stageplays Theatre Company
Stolen Chair Theatre Company
Strike Anywhere
Studio 42
Studio 44
Sundog Theatre
TADA!
Take Wing and Soar Productions
The Talking Band, Inc.
Target Margin Theater*
The TEAM
Teatro IATI
Teatro IATI
Teatro IATI
Teatro IATI
Tectonic Theater Project**
Terra Nova Collective
Theater Breaking Through Barriers
Theater for the New City
Theater Mitu
Theatre Askew
Theatre East
Theatre for a New Audience
Theatreworks USA
Toy Box Theatre, Inc.
Transport Group**
Treehouse Shakers
Tricera Performing Arts Center
Trilok Fusion*
Twilight Theatre Company
Untitled Theater Company No. 61
Urban Bush Women*
Vampire Cowboys
Variations Theatre Group, Inc.
ViBe Theatre Experience
Vital Theatre
Voice & Vision
Waterwell Productions
WaxFactory
WET (Women’s Expressive Theatre)
White Bird Productions*
White Horse Theatre Company
Wingspan Arts
Women’s Project & Productions
Woodstock Fringe
The Working Theater**
WorkShop Theater Company
Wreckio Ensemble Theatre Co.
Writopia Lab
Yangtze Repertory Theatre of America
Yara Arts Group
Yangtze Repertory Theatre
The York Theatre Company
Yara Arts Group
Yara Arts Group
Yara Arts Group
Yara Arts Group
Young Jean Lee’s Theatre Company*
* South-Of-New-York Space Tenants
** Spaces Of 520 Tenants

Kristy Kuhn, Sarah Young, Emily Bunning, and Caroline Eddon 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 Grief Theatre Company
Monarch Theatre 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.
Northern American Cultural Laboratory
NY Artists Unlimited
One Year Lease, Inc.
Ontological-Hysteric Theater
Open Eye Theatre
Origin Theatre Company**
Our Time Theatre Company
Out of the Box Theatre Company
P.S. 122
Packawalloop 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 Theatre Company
The Play Company
Playwrights Actors Contemporary
*Theater
Playwrights Horizons
The Playwrights Realm
Point of You Productions
Polybe + Seats
The Present Company**
Primary Stages
PROBITY

A.R.T./New York Board of Directors & Staff

Jeffrey R. Gural, Chairman, Chairman, Newmark Knight Frank
Roberto LuPone, President, Artistic Director, MCC Theater
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