



ART
NEW YORK
ALLIANCE OF RESIDENT THEATRES

**ANNUAL
REPORT
2012**

A.R.T. NEW YORK ALLIANCE OF RESIDENT THEATRES 40 YEARS

The Alliance of Resident Theatres/New York (A.R.T./New York) is the leading service and advocacy organization for New York City's nonprofit theatres. Founded in 1972, A.R.T./New York assists our more than 350 member theatres in managing their companies effectively so they may realize their rich artistic visions and serve their diverse audiences well. Over the years, A.R.T./New York has earned a reputation as a leader in providing progressive services—from shared office and rehearsal spaces, to one of the nation's only revolving loan funds for real estate, to leadership development programs for emerging theatres—which have made the organization an expert in the needs of the New York City nonprofit theatre community. In recognition of our substantial history of field leadership, innovation, and public service, A.R.T./New York has received numerous honors, including an OBIE Award, an Innovative Theatre Award, a 2008 New York City Mayor's Award for Arts & Culture, and most recently, the 2010 Tony Honor for Excellence in the Theatre.

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LETTER FROM THE EXECUTIVE DIRECTOR

Dear Friends,

Sometimes change is visible. But other changes take place quietly, behind the scenes. For A.R.T./New York, FY12 was such a year. From the outside looking in, A.R.T./New York appears the same. But for our Board, staff, and consultants, major changes have been taking place, including some of the most ambitious initiatives in A.R.T./New York's history!

Firstly, I completed a major white paper, *Theatres for the 21st Century: A Report on Sustainable Business Models for New York City's Off and Off Off Broadway Theatres*, which discussed new operating models for our small and mid-sized theatre companies. The study, funded by The Rockefeller Foundation Cultural Innovation Fund, set a course of action for A.R.T./New York and our stakeholders as we continue to operate in "the new normal."


From this study, we determined that performance space is the largest expense for our smaller member theatres. In FY12, we publicly launched The Campaign for the A.R.T./New York Theatres with an innovative Rental Subsidy Fund that will allow us to provide these state-of-the-art performance spaces at below market rental rates—for the next 99 years!

We also made great strides towards the construction of the A.R.T./New York Theatres. The New York City Department of Design and Construction's Design Excellence Program has approved the construction drawings by our wonderful architect, Toshiko Mori, leading the way for the project to break ground.

Another new model that came out of the study is Collective Insourcing, which will explore how common administrative functions of multiple arts organizations can be delivered by a shared, client-owned agency, increasing efficiencies while reducing costs. If replicated and rolled out on a mass scale, locally or nationally, the aggregate effect on artistic quality and quality of artistic life could be significantly enhanced.

As you review the year in pictures, charts, and stories, you can rest assured knowing that not only did we maintain our programming, but we are also working on exciting new ventures. It's clear from all that we've been doing that things were anything but quiet at A.R.T./New York's offices this year!

With many thanks and all good wishes,



Ginny Louloudes
Executive Director

FUNDING

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

GRANT PROGRAMS

In a city of eight million, there is bound to be competition for resources. For A.R.T./New York's 250 nonprofit theatres with annual budgets below \$500,000, that competition is considerable. While companies of this size are traditionally among our most artistically and culturally diverse members—not to mention the single biggest sector of our constituency (73%)—they frequently exist under the radar of major funders focused on larger cultural institutions. For these companies, A.R.T./New York's **Nancy Quinn Fund** (budgets under \$100,000) and the **JPMorgan Chase Fund for Small Theatres** (budgets from \$100,000-\$500,000) offer a rare and very important source of unrestricted operating support for their core financial, marketing, and artistic needs.

Thanks to leadership support from The Andrew W. Mellon Foundation, the **Creative Space Grant** enhances our members' artistic productivity, while additionally responding to the serious issue of rising real estate costs, through grants of fully subsidized studio space. Awards range from 50-100 hours at one of A.R.T./New York's eight rehearsal rooms in Brooklyn and Manhattan. Members use their hours for a wide range of activities, from auditions and rehearsals, to extended development periods for original work, presentations, costume fittings, and board meetings—anything that helps them better fulfill their missions and put more of their own financial resources into their art and artists.

Through the generosity of the family's estate, each year the **Edith Lutyens and Norman Bel Geddes Design Enhancement Fund** awards cash grants 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 our members and their designers to more fully realize their artistic visions and push the limits of the art form.

1.4

Million dollars in
loans distributed

188

Thousand dollars
in grants awarded

3,500

Hours of rehearsal
space donated



Edith Lutyens and Norman Bel Geddes Design Enhancement Fund recipient Yara Arts Group's production of *Dream Bridge*.
Photo by Alannah Farrell.

LOAN PROGRAMS

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

ADVOCACY

For 40 years, A.R.T./New York has administered flexible and forward-thinking direct services for New York City's nonprofit theatres, but we also maintain a global perspective in order to protect the complete ecosystem in which they create. As an advocate, A.R.T./New York works with government officials at the local, state, and federal levels to ensure that the voices of nonprofit theatres are heard. As a thought leader, A.R.T./New York performs research on the field, develops change initiatives to build more sustainable cultural organizations, and engages with other industry stakeholders. Most recently, we published ***Theatres for the 21st Century: A Report on Sustainable Business Models for New York City's Off and Off Off Broadway Theatres***, a white paper on the findings of our multi-year study to discover new operating models for theatres, supported by The Rockefeller Foundation Cultural Innovation Fund.



Creative Space Grant recipient Ma-Yi Theater Company's production of Vampire Cowboys' *The Inexplicable Redemption of Agent G*.
Photo by Peter James Zielinski.

The Nancy Quinn Fund was made possible in part by generous funding from Con Edison and the Mental Insight Foundation. * The JPMorgan Chase Fund for Small Theatres was made possible by generous funding from the JPMorgan Chase Foundation. * The Creative Space Grant was made possible by generous funding from The Andrew W. Mellon Foundation. * The Edith Lutyens and Norman Bel Geddes Design Enhancement Fund was made possible by generous funding from the Edith Lutyens and Norman Bel Geddes Foundation.

FY 2012 GRANTEES

I felt we had reached the limits of our projection technology. With the help of the Edith Lutyens and Norman Bel Geddes Foundation [Design Enhancement Fund] grant, [designer] Mikhail Shruga made it possible for Yara to transcend these limitations, truly opening new vistas for our audiences. The grant was a tremendous boost for Mikhail Shruga as a designer, and for Yara Arts Group as a company. It encouraged all of us and allowed us to create a show that was both magical and poetic.

**DIRECTOR VIRLANA TKACZ
FOR YARA ARTS GROUP'S
PRODUCTION OF *DREAM BRIDGE***

Edith Lutyens and Norman Bel Geddes Design Enhancement Fund \$46K

Big Dance Theater
Juneteenth Legacy
Theatre
Keen Company
New Georges
Red Bull Theater
Red Fern Theatre
Company
Treehouse Shakers
Yara Arts Group

JPMorgan Chase Fund for Small Theatres \$92K

American Globe
Theatre
American Opera
Projects
Astoria Performing Arts
Center
Beth Morrison Projects
Bond Street Theatre
The Bushwick Starr
The Chocolate Factory
Great Small Works
Incubator Arts Project
Naked Angels
New Georges
New York Classical
Theatre
New York Neo-Futurists
Page 73 Productions
Red Bull Theater
The Talking Band, Inc.
Target Margin Theater
The TEAM
Theater Breaking
Through Barriers
viBe Theater Experience
Working Theater

Nancy Quinn Fund \$50K

The Active Theater
Apple Core Theater
Company
Blessed Unrest
Boomerang Theatre
Company
Circus Amok
Collapsible Giraffe
Crossing Jamaica
Avenue
The Deconstructive
Theatre Project
Downtown Art
Fulcrum Theater
Immediate Medium
IRT Theater
Little Lord
Modern-Day Griot
Theatre Company
The Movement Theatre
Company
The New Stage Theatre
Company
New Worlds Theatre
Project
Nia Theatrical
Production Company
Partial Comfort
Productions
Peculiar Works Project
Polybe + Seats
The Queen's Company
Rabbit Hole Ensemble
Red Fern Theatre
Company
Resonance Ensemble
Rising Circle Theater
Collective
Roots&Branches
Theater
Studio 42
Theatre Askew
Treehouse Shakers
Untitled Theater
Company No. 61
Vampire Cowboys

Creative Space Grant 3500 HOURS

The Active Theater
ArtsConnection
Cherry Lane Theatre
Classic Stage Company
Clubbed Thumb
Concrete Temple
Theatre
Desipina & Company
The Drama League
Elevator Repair Service
Epic Theatre Ensemble
The Foundry Theatre
HERE Arts Center
Houses on the Moon
Theater Company
Juneteenth Legacy
Theatre
Keen Company
LaMicro Theater Inc.
Ma-Yi Theater Company
The Movement Theatre
Company
Naked Angels
National Alliance for
Musical Theatre
New York City Players
New York Neo-Futurists
NY Artists Unlimited
One Year Lease, Inc.
Operating Theater
Page 73 Productions
Pan Asian Repertory
Theatre
Parallel Exit
Partial Comfort
Productions
Penguin Rep Theatre
The Play Company
Rabbit Hole Ensemble
Rattlestick Playwrights
Theater
Ripe Time
Rising Circle Theater
Collective
Studio 42
The Talking Band, Inc.
Target Margin Theater
terraNOVA Collective
Theater Breaking
Through Barriers
Theatre Askew
Untitled Theater
Company No. 61
Working Theater

TRAINING

A.R.T./New York's training initiatives help theatre professionals build stronger infrastructure for their art.

306

Workshop attendees

184

One-on-one consultations provided

122

Workshop hours provided

EDUCATION

For 20 years, the **Nancy Quinn Technical Assistance Program** has provided “rubber meets the road” support to our member theatres for their everyday operational needs. Each season, we schedule a comprehensive roster of 40+ workshops on nonprofit best practices led by expert consultants, including setting up office systems, event planning on a small budget, in-house publicity, leading an effective board, bookkeeping, and more. We continue to evolve our curriculum in response to industry need, and in FY12, we premiered three topics that teach members cost-effective ways to enhance the sophistication of their audience engagement, marketing, and design efforts: “Introduction to Projection & Video Design,” “Listings – Your First Line of Attack,” and “Efficiently Using Social Media.”

The Harold and Mimi Steinberg Theatre Leadership Program has been instrumental to our organizational development and growth....Working with Anne [Dunning] has resulted in a rise in contributed income, increased marketing visibility and an up-surge in audience attendance at productions.

FRANK VENTURA, EXECUTIVE ARTISTIC DIRECTOR, CAP21

LEADERSHIP PROGRAM

Many critical organizational issues such as strategic planning and board development cannot be addressed in a group workshop environment, and A.R.T./New York in conjunction with our longstanding funding partners, The Harold and Mimi Steinberg Charitable Trust, offer private long-term consultancies of up to three years. Given that arts funding may never return to pre-downturn levels, the need for the **Harold and Mimi Steinberg Theatre Leadership Program** and its holistic, personalized support grows each year.

*The Nancy Quinn Technical Assistance Program was made possible by generous funding from Con Edison, the National Endowment for the Arts, and the New York State Council on the Arts. * The Harold and Mimi Steinberg Theatre Leadership Program was made possible by generous funding from The Harold and Mimi Steinberg Charitable Trust and the National Endowment for the Arts.*

SPACE

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

55,000

Artists who rented rehearsal space at our facilities in Brooklyn and Manhattan

4,400

Square feet of rehearsal space available at our facilities

199

Artists employed by tenant companies

Having our headquarters since 2005 at South Oxford Space has been invaluable for the life and growth of Lone Wolf Tribe. This building and particularly our multi-purpose studio space is precious to me, and I relish coming to work here every day.

KEVIN AUGUSTINE, FOUNDING ARTISTIC DIRECTOR, LONE WOLF TRIBE

OFFICE & REHEARSAL SPACE

The economics of New York City real estate is the major factor influencing the long-term health and viability of nonprofit theatre companies. In 2000 and 2002, A.R.T./New York responded by successfully pioneering two groundbreaking shared office and rehearsal space facilities which have since been replicated by service organizations across the country: **South Oxford Space** in Fort Greene, Brooklyn, and **Spaces @ 520** in midtown Manhattan. They are equipped with shared amenities such as copiers, kitchens, and mail facilities, and 42 theatre and performing arts groups make their home there annually—in addition to the more than 55,000 artists that used one of our eight rehearsal studios in FY12 alone.

In 2012, A.R.T./New York completed major renovations on three sides of South Oxford Space, thanks to capital funding from the New York City Department of Cultural Affairs and City Council with project management by the Department of Design and Construction. In addition to providing offices for A.R.T./New York's member companies, South Oxford Space regularly hosts classes, rehearsals, and performances of local cultural and community groups, and the building underwent repairs on its façade and was equipped with an ADA-compliant restroom to maintain its accessibility and beauty for years to come. This work included restoration of brick, installation of 28 new windows, and a new mahogany door for the rear garden entrance, as well as steel reinforcement of the building's substructure. Throughout the construction, we kept our doors open to artists and neighbors alike.

A.R.T./New York would like to thank City Council Speaker Christine Quinn and The Maurer Family Foundation for supporting Spaces @ 520 and City Council Member Letitia James for her support of South Oxford Space. In addition, A.R.T./New York thanks the City of New York for its support of capital improvements to South Oxford Space: the Department of Cultural Affairs under the leadership of Mayor Michael Bloomberg and Commissioner Kate D. Levin, as well as the City Council under the leadership of Speaker Christine Quinn and Finance Committee Chair Domenic Recchia. We would also like to share our appreciation with Andy Burmeister and Angela Blocker of the Department of Cultural Affairs for their guidance on this project, the many members of the Department of Design and Construction for their project management and expertise, and Benita Welsh of Gerner, Kronick + Valcarcel Architects, PC for her excellent work.

PERFORMANCE SPACE

In 2015, we will build on our 30-year track record of successfully spearheading large-scale real estate projects for the field when we open the **A.R.T./New York Theatres**, two brand new small theatres at 53rd Street and 10th Avenue in Manhattan that will operate for 99 years. This project is critical because 75% of our member companies are nomadic, without a home of their own—but in the last 10 years, New York City has lost more than 50 small public performance spaces. Our members need dedicated, affordable, subsidized spaces to perform and present their work.

A.R.T./New York is participating in the Department of Design and Construction's Design Excellence Program, led by Commissioner David J. Burney, which pairs City capital projects with world-class designers. Thanks to our work with visionary architect Toshiko Mori and theatre consultants Arup, the A.R.T./New York Theatres will be modern, highly flexible spaces, with sophisticated audio-visual and technical systems included at no extra charge in weekly subsidized rental rates. Moveable seating can be configured for each company's artistic requirements, and the entire facility will be LEED Silver, handicapped accessible, and Wi-Fi capable. This \$25 million project is made possible thanks to a \$14.8 million investment from the City and State of New York for construction.



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

CONNECTIONS

A.R.T./New York fosters connections between our diverse membership and the greater New York City community.

ROUNDTABLES

Our members value the chance to talk through challenges with other artists and administrators who can relate, and A.R.T./New York's **Roundtables** create an informal and confidential forum for honest conversation and resource-sharing. *Core Roundtables* bring similar-sized theatres together by department type, while *Topical Roundtables* are initiated by members so that they can dig deeper into hot topics such as social media, family theatre, and co-productions.

INTERNSHIP PROGRAM

By connecting students who care about the theatre to companies that need staffing support, A.R.T./New York's **Internship Program** strengthens the vitality and well-being of the field. It also affords aspiring young artists and administrators a rare opportunity to learn about a variety of theatres by meeting their artistic leaders in person. On Saturday, March 10th, 2012, A.R.T./New York hosted the 11th Annual *Theatre Internship Fair* at Parsons School for Design. Sixty-two member theatres and 356 students from around the country (and even some from overseas!) attended, making it the largest turnout yet for this continually growing program. For students who couldn't attend the fair or for members with staffing needs throughout the year, we maintained a resume database, the *Intern E-File*.

344

A.R.T./New York
member organizations

329

Roundtable attendees

126

Schools represented
at the Theatre
Internship Fair



Interns are an imperative part of the terraNOVA Collective; without them we could not function and our art would not thrive. Every production happens thanks to the interns who work with us—every year we flourish from the new energy and new ideas they bring into the company.

JENNIFER CONLEY DARLING, PRODUCING ARTISTIC DIRECTOR, TERRANOVA COLLECTIVE

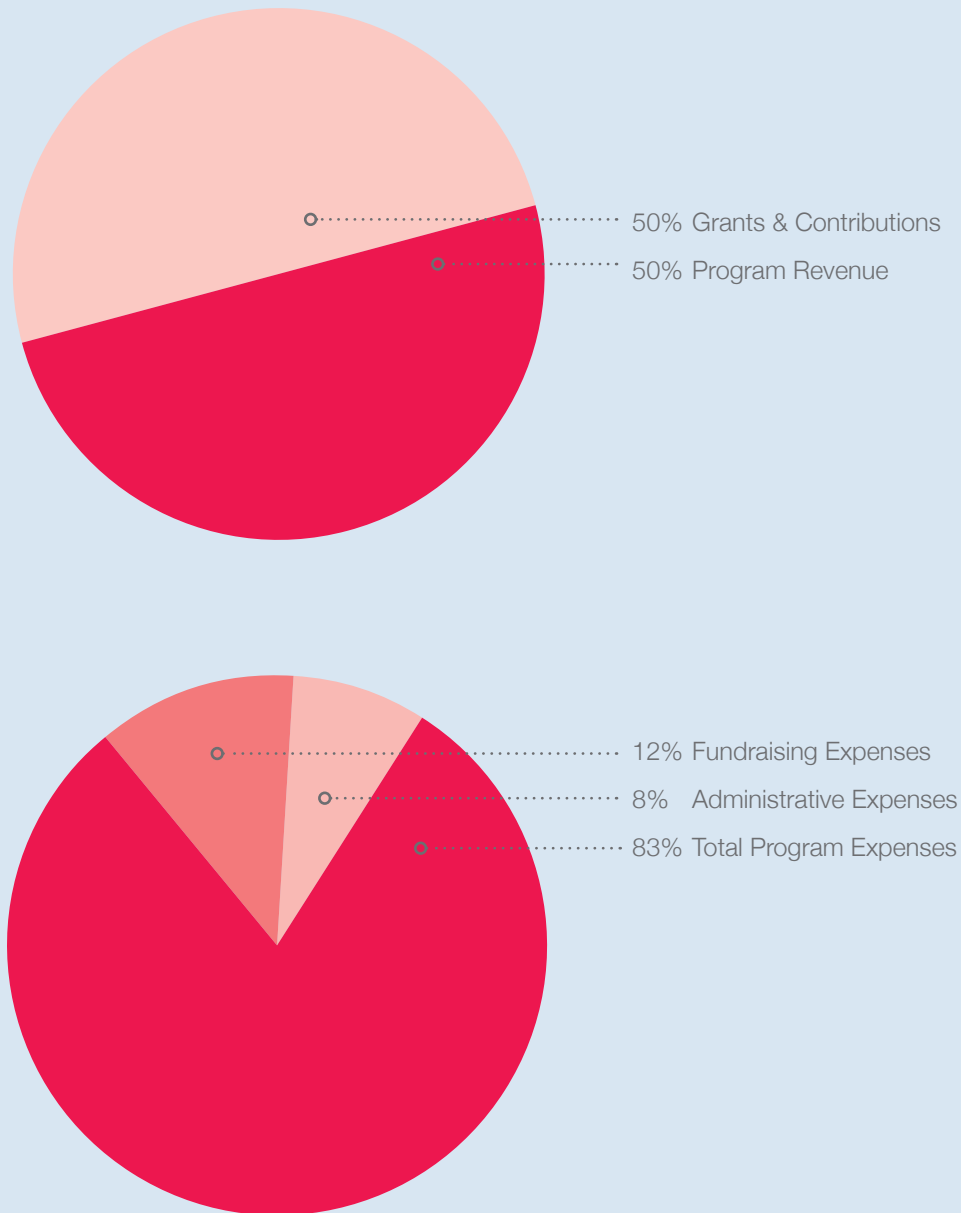
FINANCIAL SUMMARY

Fiscal year ending June 30

OPERATING SUPPORT & REVENUE	2012	2011
Member Dues	91,678	77,637
Real Estate Services	1,333,832	1,291,730
Loan Program	52,444	63,990
Other Income	7,051	6,676
Government Grants	306,122	321,778
Foundation Grants	440,500	463,625
Corporate Contributions	17,820	49,862
Individual Contributions	72,878	56,390
Fundraising Events	176,601	168,124
Net assets released from restrictions	472,286	431,024
Total Operating Support & Revenue	2,971,212	2,930,836
OPERATING EXPENSES		
Funding Programs	290,146	274,142
Training & Connection Programs	454,246	518,403
Space Programs	1,417,125	1,452,775
Advocacy	138,174	135,201
Special Projects	39,261	85,838
Total Program Expenses	2,338,952	2,466,359
Administrative Expenses	239,593	204,799
Fundraising Expenses	265,211	275,905
Fundraising Expenses - Capital	89,331	36,899
Total Operating Expenses	2,933,087	2,983,962
DONATED SERVICES	1,700,050	553,505
CAPITAL EXPENSES	108,735	115,771
DEPRECIATION EXPENSES	242,172	226,682
ASSET, LIABILITY & NET ASSET SUMMARY		
Current Assets	2,347,235	2,756,882
Long Term Notes Receivable	112,320	184,827
Unconditional promises to give	272,059	132,815
Property & Equipment	5,105,075	3,936,797
Other Assets	1,576,590	1,219,261
Total Assets	9,413,279	8,230,582
Current Liabilities	64,668	109,523
Security Deposits Payable	169,488	173,274
Deferred Rent Credit	1,533,804	1,546,894
Net Assets	7,645,319	6,400,891
Total Liabilities & Net Assets	9,413,279	8,230,582

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

In Fiscal Year 2012 there was a small operating surplus despite ongoing fundraising challenges in a slow economy. Capital expenditures for facility maintenance and development continued to deplete cash resources. However, FY12 also marked the formal launch of A.R.T./New York's campaign to develop a new reserve fund that will help support ongoing capital expenses in all three facilities.



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

A.R.T./NEW YORK MEMBERS



New York Theatre Workshop's production of *Peter and the Starcatcher*. Photo by Joan Marcus.

A.R.T./New York has helped us to improve, survive and thrive in so many ways since we first joined as a Nancy Quinn-level company more than ten years ago.

BRIAN ROGERS, ARTISTIC DIRECTOR, THE CHOCOLATE FACTORY

34 West Theater Company
52nd Street Project
59E59 Theaters
Abingdon Theatre Company
Access Theater
Accinosco, Inc.
The Acting Company
The Active Theater
ActNow Foundation*
The Actors Center
Actors Theatre Workshop, Inc.
Airmid Theatre Company
Alliance for Inclusion in the Arts
Amas Musical Theatre

American Bard Theater Company
American Globe Theatre
American Indian Artists, Inc.
(AMERINDA)
American Opera Projects*
The American Place Theatre
American Renaissance Theater
Company
American Theatre of Harlem
The Amoralists Theatre Company
Apple Core Theater Company
Ars Nova
The Artful Conspirators
Artistic New Directions

Arts and Business Council of New
York
ArtsConnection**
Astoria Performing Arts Center
At Hand Theatre Company
Athena Theatre
Atlantic Theater Company
Attic Salt Theatre Company
Banana Boat Productions
The Barrow Group
Beth Morrison Projects
Big Dance Theater
Black Moon Theatre Company, Inc.
Blessed Unrest

Blue Coyote Theater Group
 Blue Roses Productions
 Bond Street Theatre
 Boomerang Theatre Company
 Break-A-Leg Productions
 Broken Watch Productions
 Brooklyn Arts Exchange
 The Builders Association
 The Bushwick Starr
 C & S Int'l Insurance Brokers Inc.
 CAP21
 Caps Lock Theatre
 Caribbean Cultural Theatre
 Castillo Theatre
 CAVE Organization, Inc.
 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
 Clubbed Thumb
 CollaborationTown
 Collapsible Giraffe
 Colt Coeur
 Concrete Temple Theatre
 Coney Island, USA
 Coyote REP
 Cressid Theater Company
 Crossing Jamaica Avenue
 The CRY HAVOC Company, Inc.
 Culture Project
 Dark Lady Players
 The Deconstructive Theatre Project
 Desipina & Company
 The Directors Company
 Dixon Place
 Downtown Art
 Dr. Dorothy Productions
 The Drama League**
 Dramatic Question Theatre
 The Drilling Company Theatre
 E3outlaws Productions Co., Inc.
 Ego Actus
 Elders Share the Arts*
 Elevator Repair Service (ERS)*
 Emerging Artists Theatre Company,
 Inc.
 ENACT, Inc.
 Encompass New Opera Theatre*
 Endurance Theatre
 Ensemble Studio Theatre



Concrete Temple Theatre's production of *The Peculiar Extremities of Perseus*. Photo by Richard Termine.

More than anything, the Creative Space Grant enabled us to rehearse more and better. Rehearsing in a large professional facility filled us with a sense of entitlement; it has helped us to believe that what we do matters. We feel respected; the value of that goes beyond measure.

RENEE PHILIPPI, ARTISTIC DIRECTOR, CONCRETE TEMPLE THEATRE

Epic Theatre Ensemble
 Ex.Pgirl
 Faux-Real Theatre Company
 Faversham Productions, Inc.**
 Fiasco Theater
 The Field
 Firework Theater
 The Flea Theater
 Flux Theatre Ensemble
 The Foundry Theatre
 Freestyle Repertory Theatre
 Friends Always Creating Theatre
 (FACT)
 Fulcrum Theater
 The Gallery Players
 General Mischief Dance Theatre
 Gideon Productions
 Gingold Theatrical Group**
 Glass Bandits Theater Company
 Gold No Trade
 Golden Fleece
 Great Small Works
 Ground UP Productions
 Guerrilla Shakespeare Project
 Hamm & Clov Stage Company
 Harry Folsom**
 HERE Arts Center
 Horizon Theatre Rep.
 Horse Trade Theatre Group
 The House Foundation for the Arts

Houses on the Moon Theater
 Company
 Hudson Warehouse
 The Hypothetical Theatre Company,
 Inc.
 I Can Do That Theatrical Productions
 I.D.E.A.S.
 IATI Theater
 id Theater
 The Immediate Life, Inc.
 Immediate Medium
 Incubator Arts Project
 Innovative Theatre Foundation
 Inside Broadway
 Irish Repertory Theatre
 Irondale Ensemble Project
 IRT Theater
 Judith Shakespeare Company
 Juneteenth Legacy Theatre
 Karina Casiano / La Criatura Theater
 Keen Company**
 kef theatrical productions
 La Compagnia de' Colombari
 La MaMa e.t.c.
 La Troupe Makandal, Inc.
 Laban/Bartenieff Institute of Movement
 Studies**
 A Laboratory for Actor Training
 Experimental Theater Company
 Labyrinth Dance Theater



HERE Arts Center's production of *Lush Valley*. Photo by Carl Skutsch.

LaMicro Theater
 Lark Play Development Center
 Lincoln Center Theater
 Little Lord
 The Living Theatre
 Loco7 Dance Puppet Theatre
 Company, Inc.
 Lone Wolf Tribe*
 Looking Glass Theatre
 Mabou Mines Development Foundation
 Making Books Sing, Inc.
 Manhattan Theatre Source
 Ma-Yi Theater Company**
 MCC Theater
 Medicine Show Theatre Ensemble
 The Milk Can Theatre Company
 Mint Theater Company
 Mirage Theatre Company
 Mirror Repertory Company
 Mississippi Mud Productions
 Modern-Day Griot Theatre Company*
 Monarch Theater Company
 Movement Research, Inc.
 The Movement Theatre Company
 Musicals Tonight! Inc.
 Music-Theatre Group
 MW Entertainment Group

NAATCO**
 NACL Theatre
 Naked Angels
 National Alliance for Musical Theatre**
 National Asian Artists Project, Inc.
 National Guild for Community Arts
 Education**
 National Yiddish Theatre - Folksbiene
 Neighborhood Productions
 The New 42nd Street, Inc.
 New Dramatists
 New Federal Theatre
 New Georges**
 The New Globe Theatre Company
 The New Group
 New Heritage Theatre Group
 New Ohio Theatre
 New Perspectives Theatre Co.
 The New Stage Theatre Company
 New Worlds Theatre Project
 New York Art Theatre
 New York City Players*
 New York City Repertory Theatre
 New York Classical Theatre
 New York Deaf Theatre*
 New York Musical Theatre Festival
 New York Neo-Futurists

New York Theatre Barn
 New York Theatre Workshop
 Nia Theatrical Production Company*
 Nicu's Spoon, Inc.
 No.11 Productions
 Noor Theatre
 Nuyorican Poets Cafe
 NY Artists Unlimited
 The Oasis Theatre Company Inc.
 On The Square Productions
 One Year Lease, Inc.*
 Ontological-Hysteric Theater
 Open Eye Theater
 Operating Theater
 Origin Theatre Company**
 Our Time Theatre Company
 Packawallop Productions
 Page 73 Productions*
 Palissimo Inc.
 Pan Asian Repertory Theatre**
 Paradise Factory Film & Theater
 Parallel Exit
 Partial Comfort Productions
 PASSAJJ Productions
 Pearl Theatre Company
 Peccadillo Theater Company
 Peculiar Works Project

Pemart Productions
 Penguin Rep Theatre
 Performance Space 122
 Phoenix Theatre Ensemble
 Pick Up Performance Co(s)
 Ping Chong Theater Company
 Pipeline Theatre Company
 The Play Company
 Players Theatre
 Playwrights Actors Contemporary Theater
 Playwrights Horizons
 The Playwrights Realm
 Polybe + Seats
 Pregones Theater
 The Present Company**
 Primary Stages
 Project Y Theatre Company
 Prospect Theater Company**
 The Public Theater
 Pulse Ensemble Theatre
 The Queen's Company
 Queens Theatre in the Park
 Rabbit Hole Ensemble
 Radiohole, Inc.
 Rattlestick Playwrights Theater
 Red Bull Theater
 Red Fern Theatre Company
 The Relationship
 Resonance Ensemble
 Riant Theatre
 Ripe Time*
 Rising Circle Theater Collective
 Rising Phoenix Repertory
 Rising Sun Performance Company
 The Room
 Roots&Branches Theater
 Roundabout Theatre Company
 The Roundtable Ensemble
 Royal Family Productions
 Second Generation Productions

Second Stage Theatre
 Shadow Box Theatre*
 Shakespeare NYC
 Shotgun Productions
 Signature Theatre Company
 Sinking Ship Productions
 SITI Company**
 Soho Repertory Theatre
 Sonnet Repertory Theatre
 SPACE on Ryder Farm
 Sponsored By Nobody
 Stageplays Theatre Company
 Stolen Chair Theatre Company
 Story Pirates
 Strike Anywhere Performance Ensemble
 Studio 42
 Studio Six
 Sundog Theatre
 TACT
 TADA!
 Take Wing and Soar Productions
 The Talking Band, Inc.
 The Tank
 TAPT
 Target Margin Theater*
 The TEAM*
 Teatro Circulo
 Tectonic Theater Project**
 Tenement Street Workshop
 terraNOVA Collective
 Theater Breaking Through Barriers
 Theater for the New City
 Theater Mitu
 Theatre Askew
 Theatre East
 Theatre for a New Audience
 Theatreworks USA
 Thirteen Playwrights, Inc.
 TOSOS
 Toy Box Theatre Company, Inc.

Transport Group**
 Treehouse Shakers
 Tribeca Performing Arts Center
 Trilok Fusion*
 Trusty Sidekick Theater Company
 Under the Spell Productions, Inc.
 Untitled Theater Company No. 61
 UpMarket Productions
 Urban Bush Women*
 Urban Stages
 Vampire Cowboys
 Variations Theatre Group, Inc.
 viBe Theater Experience
 Vineyard Theatre
 Vital Theatre Company
 Voice & Vision
 Waterwell
 WaxFactory
 WET Productions
 White Bird Productions*
 White Horse Theater Company
 Wingspan Arts
 Wolf 359
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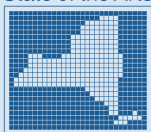
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