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.
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
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.

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**FUNDING**

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

**1.4 Million dollars in loans distributed**

**188 Thousand dollars in grants awarded**

**3,500 Hours of rehearsal space donated**

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.
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 Shraga made it possible for Yara to transcend these limitations, truly opening new vistas for our audiences. The grant was a tremendous boost for Mikhail Shraga 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 VRILANA TkACz FOR YARA ARTS GROUP’S PRODUCTION OF DREAM BRIDGE
A.R.T./New York’s training initiatives help theatre professionals build stronger infrastructure for their art.

**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.”

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

**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.

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**SPACE**

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
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
# OPERATING SUPPORT & REVENUE

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Member Dues</td>
<td>91,678</td>
<td>77,637</td>
</tr>
<tr>
<td>Real Estate Services</td>
<td>1,333,832</td>
<td>1,291,730</td>
</tr>
<tr>
<td>Loan Program</td>
<td>52,444</td>
<td>63,990</td>
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<tr>
<td>Other Income</td>
<td>7,051</td>
<td>6,676</td>
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<tr>
<td>Government Grants</td>
<td>306,122</td>
<td>321,778</td>
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<tr>
<td>Foundation Grants</td>
<td>440,500</td>
<td>463,625</td>
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<tr>
<td>Corporate Contributions</td>
<td>17,820</td>
<td>49,862</td>
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<tr>
<td>Individual Contributions</td>
<td>72,878</td>
<td>56,390</td>
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<tr>
<td>Fundraising Events</td>
<td>176,601</td>
<td>168,124</td>
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<tr>
<td>Net assets released from restrictions</td>
<td>472,286</td>
<td>431,024</td>
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<tr>
<td><strong>Total Operating Support &amp; Revenue</strong></td>
<td><strong>2,971,212</strong></td>
<td><strong>2,930,836</strong></td>
</tr>
</tbody>
</table>

# OPERATING EXPENSES

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Funding Programs</td>
<td>290,146</td>
<td>274,142</td>
</tr>
<tr>
<td>Training &amp; Connection Programs</td>
<td>454,246</td>
<td>518,403</td>
</tr>
<tr>
<td>Space Programs</td>
<td>1,417,125</td>
<td>1,452,775</td>
</tr>
<tr>
<td>Advocacy</td>
<td>138,174</td>
<td>135,201</td>
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<tr>
<td>Special Projects</td>
<td>39,261</td>
<td>85,838</td>
</tr>
<tr>
<td><strong>Total Program Expenses</strong></td>
<td><strong>2,338,952</strong></td>
<td><strong>2,466,359</strong></td>
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<tr>
<td>Administrative Expenses</td>
<td>239,593</td>
<td>204,799</td>
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<tr>
<td>Fundraising Expenses</td>
<td>265,211</td>
<td>275,905</td>
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<tr>
<td>Fundraising Expenses - Capital</td>
<td>89,331</td>
<td>36,899</td>
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<tr>
<td><strong>Total Operating Expenses</strong></td>
<td><strong>2,933,087</strong></td>
<td><strong>2,983,962</strong></td>
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# DONATED SERVICES

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<tr>
<th></th>
<th>2012</th>
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<tbody>
<tr>
<td><strong>1,700,050</strong></td>
<td><strong>553,505</strong></td>
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</table>

# CAPITAL EXPENSES

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<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
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</thead>
<tbody>
<tr>
<td><strong>108,735</strong></td>
<td><strong>115,771</strong></td>
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</table>

# DEPRECIATION EXPENSES

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>242,172</strong></td>
<td><strong>226,682</strong></td>
<td></td>
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</tbody>
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# ASSET, LIABILITY & NET ASSET SUMMARY

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current Assets</td>
<td>2,347,235</td>
<td>2,756,882</td>
</tr>
<tr>
<td>Long Term Notes Receivable</td>
<td>112,320</td>
<td>184,827</td>
</tr>
<tr>
<td>Unconditional promises to give</td>
<td>272,059</td>
<td>132,815</td>
</tr>
<tr>
<td>Property &amp; Equipment</td>
<td>5,105,075</td>
<td>3,936,797</td>
</tr>
<tr>
<td>Other Assets</td>
<td>1,576,590</td>
<td>1,219,261</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td><strong>9,413,279</strong></td>
<td><strong>8,230,582</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current Liabilities</td>
<td>64,668</td>
<td>109,523</td>
</tr>
<tr>
<td>Security Deposits Payable</td>
<td>169,488</td>
<td>173,274</td>
</tr>
<tr>
<td>Deferred Rent Credit</td>
<td>1,533,804</td>
<td>1,546,894</td>
</tr>
<tr>
<td>Net Assets</td>
<td>7,645,319</td>
<td>6,400,891</td>
</tr>
<tr>
<td><strong>Total Liabilities &amp; Net Assets</strong></td>
<td><strong>9,413,279</strong></td>
<td><strong>8,230,582</strong></td>
</tr>
</tbody>
</table>

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 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

A.R.T./New York members

New York Theatre Workshop’s production of Peter and the Starcatcher. Photo by Joan Marcus.
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
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  
HERE Arts Center's production of *Lush Valley*. Photo by Carl Skutsch.
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
Women of Color Productions, Inc.
Women’s Project & Productions
Woodstock Fringe
Working Theater**
WorkShop Theater Company
Wreckio Ensemble Theatre Co.
Writopia Lab
Yangtze Repertory Theatre of America, Inc.
Yara Arts Group
The York Theatre Company
Young Jean Lee’s Theater Co.
Young Playwrights Inc.
Your Name Here: A Queer Theater Company

* South Oxford Space Tenants
** Spaces @ 520 Tenants
ADMINISTRATION

BOARD OF DIRECTORS
(as of June 30, 2012)

Jeffrey R. Gural Chair
Chairman, Newmark Grubb Knight Frank
Robert LuPone President
Artistic Director, MCC Theater
Lisa Frigand Vice Chair
Economic Development, Con Edison (retired)
Susan Bernfield Vice President
Artistic Director, New Georges
Linda Herrn Vice President
Executive Director, Tribeca Performing Arts Center
Tim N. Hartzell Treasurer
Managing Director, Barclays Capital
Richard Eng Secretary
Co-Founder, NAATCO
Howard J. Abel Chairman Emeritus
Partner, LeBoeuf, Lamb, Greene, & MacRae (Retired)
Todd Haines President Emeritus
Artistic Director, Roundabout Theatre Company
Virginia P. Louloudes Executive Director
Executive Director, A.R.T./New York

Helene Blieberg Helene Blieberg Associates
Marshall D. Butler* Venture Capitalist
Carl Clay Founder/Executive Producer, Black Spectrum Theatre
Alyce Dissette Producing Director, Page 73 Productions
Richard Fabrictant, Esq., Managing Partner, Wohl Loewe Stettner Fabricant & Deitz
Amy S. Harzig Vice President, East Coast Casting, CBS
Elizabeth L. Jones Producing Director, Page 73 Productions
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Anne Meara Actor/Playwright
Carol Ochs Executive Director, 52nd Street Project
José Cheo Oliveras Artistic-Managing Director, Teatro Circulo
Barbara Parisi Executive Director, Ryan Repertory Company
Neil Pepe Artistic Director, Atlantic Theatre Company
Mark Plessent Producing Artistic Director, Working Theater
Catherine Porter Co-Founder/Artistic Director, Peculiar Works Project
Jeffrey Rosenstock Institutional Development Officer, Queens College
Daphne Rubin-Vega Actor
Jerry Stiller Actor

† In Memoriam

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— PLAYWRIGHT AND ARTISTIC DIRECTOR YOUNG JEAN LEE SPEAKING ABOUT HER WORK IN A.R.T./NEW YORK’S THEATRE LEADERSHIP PROGRAM