



2020-2021 SEASON TRANSPARENCY REPORT

PREFACE

PURPOSE OF REPORT

Ars Nova's Transparency Report aims to shed light on our values, practices, processes, and policies during our 2020-2021 season (July 1, 2020 - June 30, 2021). It outlines Ars Nova's mission and key values, and the ways they guide our operations this season.

The goal of this Report is to share a clear snapshot of where Ars Nova is today — who we are, what our goals are, how we function, and why we do what we do — with our community. In doing so, we aim to provide open access to the facts and context necessary for those impacted by our work to have the information they need to engage collaboratively in it with us.

We are committed to publishing an updated Transparency Report within the first six months of every theater season (by the end of the calendar year). We welcome feedback, questions, and conversation on this document, which can be safely sent to our staff through the contact information outlined on the back cover of this Report.

Thank you, in advance, for being a part of our community, for taking the time to read this, for considering how Ars Nova moves in the world, and for any feedback you may offer. We are deeply grateful.

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ARS NOVA EXISTS TO

DISCOVER, DEVELOP, & LAUNCH singular theater, music, & comedy artists who are in the early stages of their professional careers. Our dynamic slate of programs supports **OUTSIDE-THE-BOX THINKING** and encourages **INNOVATIVE, GENRE-BENDING WORK**. By providing a protective environment where **RISK-TAKING** and **COLLABORATION ARE PARAMOUNT**, Ars Nova **AMPLIFIES THE VOICES** of a new generation of diverse artists and audiences, **PUSHING THE BOUNDARIES** of live entertainment by nurturing creative ideas into **SMART, SURPRISING** new work.

PROGRAMS

ARS NOVA SUPRA

DISCOVER

Launched in October 2020, Ars Nova Supra is a digital platform dedicated to showcasing new talent through premieres created specifically for streaming, available live and on-demand. Programming includes **Showgasm**, our monthly variety-show-meets-party, and **One Night Stands**, where we give artists free rein of our production resources to test out new material in one-night-only performances.

ANT FEST

DISCOVER

Curated from over 240 open-submission applications, ANT Fest is our annual All New Talent Festival showcasing fresh material from the next wave of theater-makers, comedians, musicians, and more, giving them the resources for a one-night-only performance.

CAMP

DEVELOP

Launched in January 2021, CAMP deepens Ars Nova's commitment to early-career comedy artists at a time when their support systems in NYC have decreased. This new residency provides an eclectic group of creators with peer support and artistic feedback as they develop new comedic work in weekly meetings, facilitated by Co-Program Directors Mahayla Laurence and Matt Gehring. CAMP artists were selected through an open submission process and will culminate their residencies in performances on Ars Nova Supra.

COMMISSIONS

DEVELOP

Through Commissions, Ars Nova cultivates boundary-defying new works with an eye towards an Off-Broadway Premiere Production. By committing to projects for several years in our process-driven environment, we encourage works to develop organically according to the artist's vision, with a flexible development process that adapts as the needs of the piece evolve.

COMPANY-IN-RESIDENCE

DEVELOP

Through these multi-year developmental commitments to artist-led ensembles, Ars Nova offers ongoing artistic and administrative support such as stipends, performance and rehearsal space, workshops, creative retreats, administrative training, and dramaturgical support.

MAKERS LAB

DEVELOP

Designed for genre-bending artists who defy the boxes of traditional residencies, Makers Lab offers project-based residencies where artists custom-tailor their development trajectory to their project and process, choosing from resources like concerts, table readings, workshops, public performances, office/rehearsal space, professional mentorship, and/or dramaturgical feedback.

PLAY GROUP

DEVELOP

Selected through open-submission applications, our emerging playwrights collective brings together 12 playwrights in biweekly meetings to build community, share work, and receive feedback. During their two-year residencies playwrights participate in two weeklong writing retreats and a culminating weeklong workshop of one of their plays, including a public reading.

VISION RESIDENCY

DEVELOP

Launched in 2020-2021, the Vision Residency is designed to foreground Ars Nova's values through the creation of more equitable and power-sharing curatorial practices, inviting seven artist-curators to populate Ars Nova Supra with their own work as well as work by artists they champion and admire. Each Resident receives a \$7,500 curatorial fee, a \$12,000 programming budget, and broad support from Ars Nova's full staff as they spend two months planning for their one month of programming.

OFF-BROADWAY PREMIERE PRODUCTIONS

LAUNCH

Ars Nova launches new talent with Off-Broadway Premiere Productions, typically producing two each year in our historic, 199 flex-seat West Village theater: Ars Nova at Greenwich House. These productions run for five to nine weeks and are a natural extension of our Discover and Develop programs, with our team working closely with artists to bring projects to fruition.

FLASH GRANTS

COVID-19 RESPONSE

Recognizing that the pandemic has left our artist community struggling not only to nurture their creativity in a time of great stress, but to meet their basic needs, in September 2020 Ars Nova provided our year-round resident artists — including Play Group and Makers Lab members, Commissioned artists, and our Company-in-Residence — with \$2,500 Flash Grants to be used in whatever fashion best sustains each creator's artistry during this time. We continued this practice with the launch of CAMP in January 2021, providing \$1,250 grants to artists during their six-month residency.

ARS NOVA EXPERIENCES

COVID-19 RESPONSE

This season Ars Nova is responding to the present moment with Ars Nova Experiences, inviting artists from our community to experiment with new forms of theatrical performance for the COVID age. Ars Nova launched this program in the fall with the epistolary experience *P.S.*, and we look forward to announcing a second Ars Nova Experience in the spring/summer of 2021.

ART & EQUITY VALUES STATEMENT

Ars Nova acknowledges that our company exists within a systemically racist society, and as a predominantly white organization, we are complicit in and benefit from a culture of white supremacy. We specifically recognize the generations of anti-Blackness that shaped the culture we are a part of, and the forced removal and genocide of the Indigenous peoples who originally stewarded the land on which we work and which we occupy today. Ars Nova reflects the history, culture, and society in which we live, and these systems and harms inevitably exist within Ars Nova as well, past and present.

In order to dismantle systems of oppression and white supremacy within our company, Ars Nova pursues our mission through a defined set of core values designed to create an inclusive and welcoming space for our community to thrive; while also applying a lens of anti-racism and anti-oppression to create programs, services, policies, and practices that are centered in equitability.

CORE VALUES

Ars Nova believes that how we make work is as important as what we make. These 13 core values represent the foundation upon which Ars Nova will make artistic and organizational decisions:

- We are zealous in our pursuit of our mission to discover, develop, and launch early-career artists;
- We trust and follow the artists' impulse, placing it in the center of everything we do while aiming to be flexible, responsive, and say 'Yes' whenever possible;
- We embrace uniqueness by celebrating and advancing artists whose work is unconventional, adventurous, and often genre-bending;
- We believe in telling stories with a heart, born from artists with diverse backgrounds, perspectives, and points of view, and value entertainment as a virtue in and of itself;
- We are aspirational, forward-thinking industry leaders who take calculated, daring risks;
- We believe that as a predominantly white institution seeking to serve a diverse community of artists and audiences, we have a responsibility to continually interrogate and dismantle white supremacy within our company and to prioritize anti-racism work as an essential lens in pursuing our mission;
- We strive to be an inclusive home for all artists, and commit to seeking out artists from underrepresented communities who may not have seen themselves in Ars Nova's past, or in the theater landscape at-large, and invite them to be a part of Ars Nova's present and future;
- We believe that each and every member of our community deserves to be treated with dignity and respect and are committed to creating and maintaining an accessible, inclusive, and equitable work environment;
- We approach our work collaboratively, eschewing silos, promoting an inclusive work environment where everyone can bring their full selves and where the best ideas rise to the top. We encourage a healthy work/life balance that appreciates the importance of people's lives outside of the theater;
- We believe in prioritizing fair compensation and crediting for all labor from our artists and staff;

- We strive to provide a fun, inviting atmosphere in our spaces that is welcoming, accessible, and comfortable to all, while also specifically cultivating relationships with the next generation of audiences. We embrace and celebrate that next generation as the most diverse in our nation's history;
- We strive to remove barriers to engage with the next generation of audiences, including prioritizing the availability of affordable tickets for all of our programming;
- We believe in community accountability and invite open dialogue between leadership and all community members to center the impact on, and the feedback from, the artists and audiences we exist to serve.

ACCOUNTABILITY

The work of dismantling systems of oppression and advancing equity and justice within Ars Nova must be shared by our entire community of artists, audiences, staff, and board for these values to be truly integrated as a core lens to our mission. We have formalized equity and justice work as a part of all staff members' job descriptions and have established cross-team Working Groups to advance key areas of this work collaboratively. We commit to both ongoing self-examination as well as advancing this work transparently.

Ars Nova defines transparency as providing an honest and complete accounting of its work and decisions to all stakeholders. This requires 1) open access to the facts and context necessary for an informed and equitable decision-making process, 2) a proactive commitment to communicating regularly and thoroughly, both internally and externally, and 3) establishing systems and plans with clear, accessible expectations from the outset.

Ars Nova defines accountability as the fulfillment of our promises and goals through transparent action. This requires a willingness to accept responsibility for our actions and inactions, as well as the impact and outcomes of that behavior, and a proactive openness in receiving feedback from our community, particularly the historically marginalized members of our community. As the staff of Ars Nova, we are accountable to each other, to our Board of Directors, and, above all, to the people the institution exists to serve through our mission, including a new generation of diverse artists and audiences, both those currently among our community and those we do not yet serve but endeavor to reach.

Ars Nova will post periodic updates on our anti-racism work, at least biannually, on our website at arsnovanyc.com/accountability. This will be a place for us to share what action steps we have recently taken and what our next steps will be in advancing equity and justice within Ars Nova.

We welcome feedback and dialogue from all interested parties. We especially value the time, energy, and emotional labor that has been invested from Black, Indigenous, and People of Color (BIPOC) community members, including artists and staff, and seek to honor that by hearing and responding to that feedback with openness and humility. We commit to honor requests for anonymity, and promise absolutely no retaliation or loss of opportunity will result from feedback and dialogue on Ars Nova's anti-racism, equity, and justice work. Feedback on our anti-racism work can be safely sent to organizational leadership directly, or to accountability@arsnovanyc.com. This email account is monitored by Chelsea Barker, who leads our Community Support & Action Working Group and will gather feedback and direct it to the appropriate teams within Ars Nova.

This version is as of March 8, 2021.

CODE OF CONDUCT

Ars Nova's Code of Conduct is a living document which, along with our Art & Equity Values Statement, is introduced to anyone working in our spaces — whether a new full-time administrative team member, a technician working on an Off-Broadway Premiere Production, or a performer engaged in a weeklong workshop. Ars Nova began this practice with the Code of Conduct in January 2018, and added the Art & Equity Values Statement in March 2021. The Code of Conduct details our organization's values regarding how we operate and treat each other, and outlines communication channels and points of contact if these values are violated. Artists and employees receive this document at the beginning of any venture with Ars Nova, along with an acknowledgement sheet to sign and an invitation to share feedback on the Code of Conduct as a living document.

IT'S ABOUT RESPECT

Everyone working with us is valued and deserves to be treated with dignity and respect. We are committed to creating and maintaining a safe, inclusive, and respectful work environment that supports all our artists and staff, regardless of race, religion, ethnicity, national origin, gender identity, age, disability status, sexual orientation, citizenship status, size, or any other personal characteristic, and regardless of the length of time they will spend with us.

VALUES

We champion open dialogue, equitability, justice, transparency, and inclusion in our artistic and administrative processes. We recognize that art-making is a deeply personal and often boundary-defying process, that our industry is full of blurred lines between work and social spaces, and that our relationships, processes, and behaviors may therefore be different than those of a traditional workplace. So, it is imperative that we are all mindful of preventing any behavior that marginalizes, tokenizes, diminishes, harms, or disrespects our colleagues. We must treat each other with dignity and hold each other accountable for maintaining these standards.

OUR COMMITMENT TO EACH OTHER

- **Transparency.** The potential for bias and complex dynamics when members of our staff and/or artistic community are involved in personal/intimate relationships is higher. So, we must disclose any such relationship to our immediate supervisor or point of artistic contact so we can work together to maintain healthy collaborations.
- **Credit.** We acknowledge that artists give of themselves and their labor in the creation of new work. Appropriate acknowledgment and credit for artistic contributions at all phases of a project's development are expected and required.
- **Respectful engagement.** We will not make assumptions about the gender, sexuality, race, religion, or other closely held beliefs of our colleagues. We will not shame, threaten, interrupt, or talk over each other. We will speak directly and respectfully to our colleagues when we disagree, and if we lose our temper, we will stop and move away for a break until we can restart the conversation.
- **Honor verbal and physical boundaries.** We will not assume that the intimacy we feel towards our colleagues is shared by them. If they physically or verbally ask us to stop, we will. We will use proper names when we speak to our colleagues, and we will not subject them to comments on their clothing, bodies, physical attributes, or personality characteristics. We understand that the way our behavior is received is as valid as the way our behavior was intended. We will listen to the feelings and responses of our colleagues, and adjust accordingly. We will call out harassment of any kind if we see it.
- **Open Dialogue.** We acknowledge that even well-intended people make oversights and mistakes. We will engage each other in open-minded dialogue and seek to resolve disputes with respectful communication on all sides.

ACCOUNTABILITY

We encourage everyone to directly address behavior they experience or observe that does not uphold our commitments to each other, in so much as they are comfortable. Or, they can speak to any of the following people with whom they feel most comfortable, without fear of retaliation: General Manager, Casey York; Associate Artistic Director, Emily Shooltz; or the Stage Manager of the project on which they are working. Complaints will be taken seriously and treated with care and discretion. Confidentiality will be respected when at all possible.

We will uphold these commitments to each other in all the work we do together, whether it is in our home on 54th or Barrow Street, or “offsite” at an Ars Nova sponsored retreat, an outside rehearsal or meeting space, or another theater. This Code of Conduct is a living document and will be periodically updated.

CONTACT INFO

In non-COVID times, come visit us on the 2nd floor of Ars Nova’s 54th Street home. In all times, reach out by phone/email:

General Manager, Casey York:
(212) 489-9800 x112; cyork@arsnovanyc.com

Associate Artistic Director, Emily Shooltz:
(212) 489-9800 x113; eshooltz@arsnovanyc.com

This version is as of March 1, 2021.

PRACTICES

FAIR PAY INITIATIVE

The Fair Pay Initiative was launched in 2017 with significant investment in immediate raises from our industry's widely-accepted wage floors and a promise to continually evaluate our compensation structure for artists and staff to ensure a living, not just minimum, wage so they feel financially secure and free to do their best, most innovative work. Initially designed to combat the challenges early-career artists face in NYC as cost of living far outpaces salary growth, this program has become more crucial than ever in the wake of industry closures and economic uncertainty created by COVID-19. Beyond raises, we have found other impactful ways to fairly compensate our artists for their time and effort. For instance, in addition to increasing commissions for writers/creators, Ars Nova also goes beyond industry standards to pay authors a day rate for their time spent developing work in readings and workshops, and provides a fee for their time in rehearsals and preview performances, in addition to standard box office advances and royalties. We also provide a child care stipend to core creators and directors working on our Off-Broadway shows. More details on our specific commitments to Fair Pay can be found in the budget section on page 16 of this report.

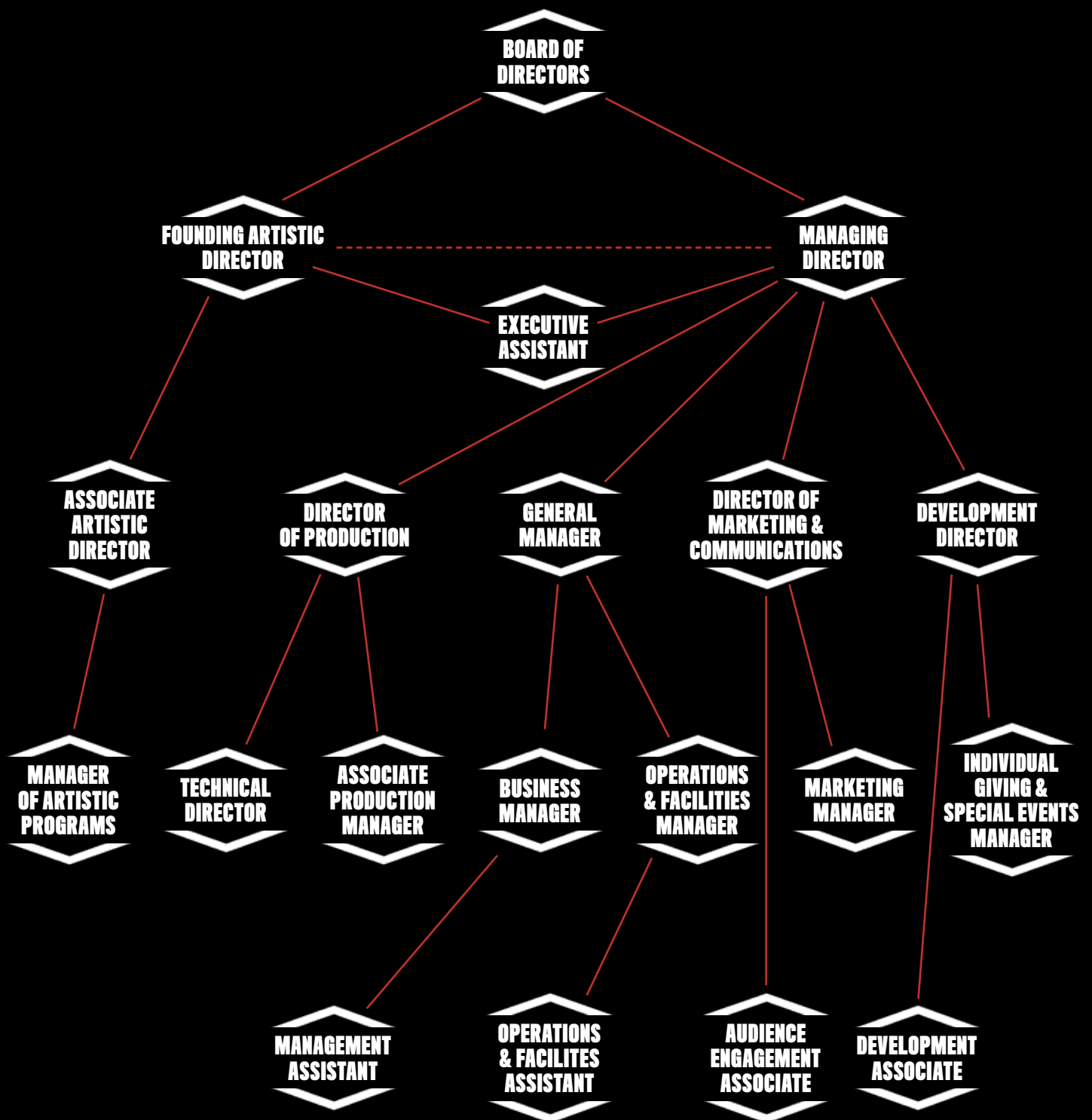
TICKET SUBSIDY PROGRAM

As part of our mission to nurture the next generation of artists, Ars Nova is also committed to cultivating relationships with the next generation of audiences. The Ticket Subsidy Program furthers this mission by reducing the financial barrier to accessing live entertainment. Compared to standard industry pricing of \$75 for Off-Broadway Productions and \$35 for cabaret shows, Ars Nova typically forgoes over \$300,000 each year in earned income to keep tickets affordable for more than 13,000 audience members, with regular Off-Broadway tickets priced at \$35 or less and tickets to Hub performances ranging from \$5 - \$15. We are maintaining that commitment this year by pricing digital performances between \$5 - \$10, with a \$15 monthly subscription option, and pricing regular tickets to Experience programming at \$35 or less.

EMERGING LEADERS GROUP

Ars Nova believes that the next generation of artists should be supported by an equally diverse group of producers, marketers, and fundraisers. The Emerging Leaders Group actualizes this belief as a paid, full-time training program for aspiring arts administrators from cultural backgrounds historically underrepresented in the arts. Fellows receive a \$525 weekly stipend for 35 hours of training a week, along with mentorship from staff, networking opportunities, and weekly seminars with industry professionals, with the goal to fully prepare them for an entry-level job at the end of their six-month session.

ORGANIZATIONAL STRUCTURE



This version is as of February 11, 2021.

BUDGET PROCESS & PRIORITIES

BUDGETS ARE PRACTICAL MANAGEMENT TOOLS.

BUDGETS ARE ALSO VALUE STATEMENTS.

Here are some of the things we're valuing in our FY21 budget:

- **Flexibly meeting our mission in this unique year** by remaining responsive to our artists' needs and adapting our artistic programs to best serve them during this challenging time;
- **Creating opportunities for artists & freelance cultural workers** through ongoing artistic programming and developmental work despite the shut down of in-person cultural gatherings;
- **Prioritizing anti-racist practices, policies, & culture** by increasing our budget line for Equity, Diversity, & Inclusion initiatives by over 450%, including investment in staff anti-racism trainings and education, and dedicated budgets for each EDI working group and administrative team;
- **Protecting jobs** by re-envisioning roles and responsibilities within our adapted programs to keep full-time staff, part-time staff, and artists on payroll;
- **Staying true to our core values**, including compensating people fairly for their labor and keeping ticket prices low.

BUDGET PROCESS

For FY21 (July 1, 2020 - June 30, 2021), we used a zero-based budgeting process, starting from scratch instead of modifying a previous year's budget. We use this style of budgeting when we are trying to eschew any bias towards "the way things are done" and instead radically question what is needed to successfully meet our goals. In FY21 the budget process went as follows:

The Artistic Team reached out to our artist community to see what they needed and how Ars Nova could best support them during this time.



The Artistic Team and Managing Director worked together to determine what programs, programming, and practices Ars Nova could implement in FY21 to best serve our artists and mission.



In a spirit of abundance, the Founding Artistic Director, Managing Director, & General Manager worked together in consultation with the staff to draft a "blue sky" operational and program expense budget, which accounted for everything we wanted to implement and do in the coming season without factoring for its perceived feasibility.



The Managing Director, Development Director, & Marketing Director worked together to draft income models for contributed and earned revenue.



Staff leadership came together in conversation to close the gap between our dreams and financial limitations, working collaboratively over four rounds of drafting to prioritize and balance the budget.



The balanced 4th Budget Draft was reviewed by the Board's Executive and Finance Committees for a recommendation of approval.



The full Board of Directors voted to approve the FY21 Budget.



The FY21 Budget was presented to the full staff.

REVENUE

EARNED INCOME

Ticket Sales & Subscriptions	\$131,700
Other	\$2,000

CONTRIBUTED INCOME

Foundations	\$856,500
Board of Directors	\$591,000
Government	\$575,200
Benefit Events (net)	\$500,000
Individuals	\$468,300
Corporate	\$13,000

TOTAL REVENUE	\$3,137,700
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*Board Approved FY21 Operating Budget
For full list of contributors, see page 25*

EXPENSES

ADMINISTRATION EXPENSES

Administrative Personnel	\$673,300
Administrative Occupancy	\$66,800

TEAM EXPENSES

Management & Fundraising Administration	\$32,300
Equity, Diversity, & Inclusion (EDI) Working Groups, Training, & Education	\$65,800
Institutional Marketing Fees & Expenses	\$72,200

TOTAL ADMIN EXPENSES

\$910,400

PROGRAM EXPENSES

Artistic/Production Personnel	\$1,009,900
Artistic/Production Occupancy	\$459,200
Artistic/Production Administration	\$14,000
DISCOVER Programs & Programming <i>(ANT Fest, One Night Stands, & Showgasm)</i>	\$117,300
DEVELOP Programs & Programming <i>(CAMP, Commissions, Company-in-Residence, Makers Lab, Play Group, & Vision Residency)</i>	\$426,200
ARS NOVA EXPERIENCES <i>(P.S. & Spring Project TBA)</i>	\$201,000

TOTAL PROGRAM EXPENSES

\$2,227,600

TOTAL EXPENSES

\$3,138,000

Board Approved FY21 Operating Budget

FAIR PAY INITIATIVE

As part of our mission to cultivate the next generation of emerging artists, Ars Nova is committed to practices and programs that generate a more sustainable, equitable industry where those artists can thrive. Our commitment to Fair Pay is a core component of these efforts; the vast majority of our operating expenses go towards compensating people for their time, talents, and labor. Our commitments to Fair Pay are summarized below; our full Fair Pay Guidelines for FY21 can be found [HERE](#).

We recognize that the work of the Fair Pay Initiative is both not enough, and never done. Our commitment is to consistently prioritize individual compensation, pushing against a non-profit culture that makes more possible with less, on the backs of passionate and dedicated artists and administrators; to interrogate our practices and push as far we can towards fair wages every year; and to implement these values equitably and transparently throughout our organization.

FULL-TIME TEAM MEMBERS

Ars Nova strives to compensate its employees fairly and competitively within the not-for-profit entertainment industry, and uses a transparent **level salary system** to designate a range of compensation based on tiered levels of responsibility and authority. **The intention of the system is to ensure employees can feel confident that their pay is equitable across like-positions in responsibility and authority, and within the context of the organization at large.**

Ars Nova's entry-level salary for full-time team members is set at \$47,000 based on federal guidelines for living wages in New York State. Compensation increases from this floor following the transparent level salary system, and currently caps at \$150,000. New-hires typically begin at the bottom range of the level they are entering, and within each level there can be gradients in title and pay. While providing ranges and benchmarks, the leveling system leaves room for variations within levels based on longevity of service, experience, performance, etc., and is not meant to limit flexibility or mobility. The level salary system and full range of compensation is publicly available [HERE](#).

In addition to salary, Ars Nova provides full-time staff with contributions to their health and dental insurance; annual personal financial planning; transitcheck program for MTA, LIRR, MNR, NJT, and approved rideshare commuter benefits; Flexible Spending Accounts; and an Employee Assistance Program offering confidential counseling, legal support, work-life solutions, financial advice and more.

Ars Nova has an Open Paid Time Off program for all full-time team members. Ars Nova does not limit paid time off, but rather encourages team members to take the time they need for self-care to do the best they can at their job, and maintain a healthy work life balance. We require folks take at least ten days off each calendar year, outside of full office closures. The full office is typically closed 35-40 days per year for federal holidays, winter, and summer breaks.

Additionally, we accommodate flexible schedules allowing teams and team members to collaborate to create schedules (including compressed work weeks, flexible start/end days, remote work, etc.) to best meet their personal and professional goals.

PART-TIME TEAM MEMBERS

Part Time Recurring members of our team include roles that are hourly or shift-based and regularly recur, including our House/Lounge Managers, Management Assistant, Bookkeepers, Custodial Support, Rentals Coordinator, and more. Hourly rates range from \$18-20/hr. There are shift minimums for on-site work as well as sales commissions of 1-5% when/if applicable. All training hours are paid.

Part Time Temporary/Overhire members of our team include roles that are needed on a project-by-project basis such as Ushers, Box Office Managers, Production Assistants, Crew Heads, Carpenters, Electricians, AV Engineers, Drivers, and more. Hourly rates range from \$15-30/hr, with shift minimums for on-site work. Hourly rate levels are set annually and are consistent by role (per venue, if applicable). Meaning, any person hired in a specific role within the same year (and venue, if applicable) will be paid the same hourly rate.

In addition to their wages, part-time team members receive paid safe and sick time off, paid family leave, cancelled shift pay, and more.

ARTIST SALARIES & FEES

Ars Nova is committed to paying above union minimum and/or industry standard for not-for-profit theaters of our size, to all artists, across the board. We pay no less than minimum wage for hourly work or minimum wage equivalent for fee-based work that is typically un- (or under) compensated in our industry and/or is not covered by a union minimum.

Many of our artists are multi-hyphenates or label-defying, and we are committed to paying an artist for every hat they wear (i.e., if you are a writer and the music director on the same project, you will be paid for both of those roles).

Our specific commitments to artists build from these foundational commitments and vary by program, as follows:

OFF-BROADWAY PRODUCTION ARTISTS AND TEAM MEMBERS

We:

- pay writers/creators for their time in workshops/rehearsal/performances, not just for their time writing;
- contribute to child care costs for working parents who are core creators on our World Premiere Productions;
- pay all artists on a “most favored nations” basis¹, ensuring equality of engagement with us for all artists season-by-season;
- increase total generative artist pay incrementally for each additional creator in a generative team;
- pay above-union-minimum rates, unless union minimums increase substantively in any given year; and
- increase rates annually, typically alternating raises between fee-based and salary-based team members.

Authors receive a \$5,000 advance against 6% royalties as well as a \$3,750 rehearsal fee. Members of the creative team receive per-project fees ranging from \$1,500 - \$7,725 as well as pension and health contributions to their union funds, if applicable. Performers, Stage Managers, and Run Crew receive weekly salaries of \$650 - \$940/week, as well as contributions to their union pension and health funds, if applicable.

Ars Nova is a member of the Off-Broadway League and works with members of Actors’ Equity Association, United Scenic Artists 829, and Stage Directors and Choreographers Society, utilizing the collectively bargained Off Broadway Agreement.

RESIDENT ARTISTS & NEW WORK DEVELOPMENT

Resident Artists include Commissioned Artists, Playwrights-in-Residence, Companies-in-Residence, Play Group members, Makers Lab members, Vision Residents, CAMPers, and New York Community Trust Van Lier Fellows. These Residents are often supported by additional artists including performers, directors, and stage managers as they develop their new work.

New work development includes Play Group Out Loud Readings; workshops and readings of work created by our Makers Lab artists; and the many developmental steps undertaken with our commissioned artists to support the creation of projects being developed towards world premiere productions.

¹ Most Favored Nation clauses (MFNs) are agreements in which an employer/producer agrees to compensate a particular employee/artist no less than all other employee/artists of that type/category. When Ars Nova uses the term, we commit to upholding both the spirit and the letter of the clause, and do not find “workarounds” to undermine its intent.

Resident Artist fees and emergency grants in FY21 range from \$1,250 - \$7,500 and are equal across programs (i.e., all Play Group members receive the same compensation). All FY21 commissions are \$12,500, and all commissions are most-favored-nations per season. All supporting artists are paid no less than the minimum wage equivalent for their contributions; in example, \$435 for a 29-hour reading.

PRESENTING FEES

In addition to developing and producing new work, Ars Nova regularly presents the work of artists through our Discover programs, including One Night Stands, Showgasm, and ANT Fest. Typically, Ars Nova splits the box office with artists presented at the Ars Nova Hub in One Night Stands and ANT Fest. In FY21, in response to the Hub's closure due to COVID-19, we launched Ars Nova Supra. The ticket/income model for Ars Nova Supra was substantively different and had the potential to significantly decrease the compensation artists could expect from being presented by Ars Nova. So, we calculated the average total net investment in a presented One Night Stand or ANT Fest show (including box office split and staff support) and used that amount as our most-favored-nations presenting fee on Supra. The presenting fee for One Night Stands and ANT Fest is \$800. Showgasm remains unchanged, with \$25 appearance fees for 8 minutes segments and \$250 host fees for the full hour.

FUNDRAISING HONORARIUMS

Ars Nova relies on contributions of all types of resources to operate, including financial, intellectual, and temporal. Artists help us fundraise (via performing or serving on the creative team for a benefit event, writing artist statements for grants, etc.) in part by sharing their time and talents at decreased rates, and receive honorariums ranging from \$100 - \$2,500.

PROCESS

To fulfill our mission, we must ensure Ars Nova remains inclusive and welcoming to all; that our programs and practices are centered in equitability; and that we strive to cultivate an anti-racist environment where all audiences feel comfortable and our artists can show up authentically and fully, and thrive. We believe that the work of dismantling systems of oppression and advancing equity and justice within Ars Nova must be shared by our entire staff and board in order to make marked progress, so we've:

FORMALIZED EQUITY, DIVERSITY, & INCLUSION (EDI) INITIATIVES AS A PART OF ALL STAFF MEMBERS' JOB DESCRIPTIONS, recognizing the unique talents each individual brings to our organization's efforts and the positional sphere of influence and power they hold to impact our community;

MADE EDI A STANDING TOPIC FOR EACH OF OUR ORGANIZATION'S TEAMS (Artistic, Development, General Management, Marketing, & Production) and assigned each team a set of annual EDI goals, determined by executive leadership with guidance from artist and community feedback and the #WeSeeYouWhiteAmericanTheater demands;

CREATED AN EDI TASK FORCE ON OUR BOARD OF DIRECTORS to provide a pathway for anti-racist and anti-oppression conversations, action, and policy at the board level;

ESTABLISHED FOUR CROSS-TEAM WORKING GROUPS TO ADVANCE EDI PROJECTS THAT FALL OUTSIDE OF - OR REQUIRE COLLABORATION BETWEEN - OPERATIONAL TEAMS, with each staff member serving on at least one Working Group. Each working group is led by a team member who expressed interest in coordinating this area of work and reports directly to executive leadership.

WORKING GROUPS

WORKING GROUPS exist to meet specific goals and evolve as those goals are met or change. Groups meet on a weekly basis, and Group leaders meet weekly with Executive Leadership as well to coordinate efforts across the organization.

THE COMMUNITY SUPPORT & ACTION WORKING GROUP

The Community Support & Action Working Group explores how Ars Nova can use its resources to best support and uplift the work of our various communities (artists, audiences, full-time staff, part-time staff, volunteers, donors, the NYC theater community, etc.), examining what it means to create an intentionally anti-racist, accessible space at a predominantly white institution and how we can deepen our work as an institutional accomplice. The Group brainstorms, organizes, and amplifies community engagement opportunities to encourage individual and organizational steps to support those most marginalized in our multiple communities.

Working Group Lead: Chelsea Barker

THE EDUCATION, TRAININGS, & AFFINITY SPACES WORKING GROUP

The Education, Trainings, & Affinity Spaces Working Group seeks to create a learning environment at Ars Nova through discussion groups, idea-sharing through articles and media, and a community glossary for how we define terms such as “accountability” and “inclusion” within the context of our work; organizes trainings and workshops in pertinent topics like anti-racism and bystander intervention; and establishes and maintains affinity spaces for Ars Nova staff who identify as Black, Indigenous, and People of Color.

Working Group Lead: Kris Pritchard

THE EQUITY & JUSTICE PLAN WORKING GROUP

The Equity & Justice Plan Working Group shepherds the creation of Ars Nova’s first Equity & Justice Plan, which will make specific commitments and future actions to execute and uphold the Core Values of Ars Nova, as outlined in the Art & Equity Values Statement. This group is also responsible for maintaining our ongoing transparency and community accountability through regular progress updates and reports, such as this document.

Working Group Lead: Jake Haungs

THE SURVEYING & DATA WORKING GROUP

The Surveying & Data Working Group collects qualitative and quantitative data to define where Ars Nova stands today in its progress toward becoming a more equitable and diverse organization, establishes goals based on these findings, and assesses our progress toward achieving those goals. This information includes demographic data on our current communities, including audiences, staff, artists, donors, and board, as well as external partners such as vendors and press. It also includes an audit of our programs, finances, and vendor and press relationships to interrogate our investment in BIPOC professionals and their work.

Working Group Co-Leads: Chelsea Barker & Kate Weber

APPROACH

CULTIVATING AN INCLUSIVE ENVIRONMENT

Ars Nova is committed to creating and maintaining an inclusive environment, which we define as one where people's thoughts, ideas, concerns, and cultures are valued, respected, and welcome (definition source: The Woke Coach). These institutional values are detailed in our Code of Conduct, which is introduced to every person working in any of our spaces — whether they are a full-time team member, a Board member, a technician, a performer, an usher, etc. — and includes defined communication channels and points of contact if these values are violated.

Ars Nova also recognizes that our organization is run and governed by a predominantly white staff and board, and is committed to ensuring both groups better reflect the racial diversity of the community of artists we serve. In 2019, we overhauled our staff recruitment, interview, and hiring procedures, and our board member cultivation, interview, and orientation process, resulting in more than half of all new staff and board being BIPOC-identified. While this is a start, we recognize that much work remains to be done.

LISTENING & RESPONDING

Just as we aim to be flexible and responsive to our artists' ideas as they evolve, in our EDI work Ars Nova is focused on listening and responding to our community, and centering the voices of those who are most marginalized and excluded. This includes BIPOC artists, audiences, staff, and stakeholders. From this listening we seek to respond with action, such as participating in events like #OpenYourLobby this past summer, opening the doors of Ars Nova at Greenwich House to Black Lives Matter protestors in need of bathrooms, water, snacks, shelter, and a break; and conducting an internal audit of the #WeSeeYouWhiteAmericanTheater demands, using this to inform our EDI work and set goals across the organization. We also seek to hold Ars Nova's staff accountable to our community in our goal to continually become a more equitable, inclusive, anti-racist organization by sharing progress updates regularly on our Accountability webpage, publishing annual Transparency Reports like this one, and encouraging feedback on these documents and more by providing clearly defined avenues for feedback and contact information with each of these publications. For this Transparency Report in particular, we have engaged a moderator to hold facilitated gatherings with our resident artist community to discuss this report and receive any feedback. Additional information regarding feedback can be found at the end of this report.

INTERROGATING WHO WE ARE

As a predominantly white institution, Ars Nova is examining who we are as an organization — our practices, programs, operations, and communities — as a step towards identifying and eradicating exclusionary or extractive practices. This includes drafting a new Art & Equity Values statement to publicly define who we are and how we pursue our mission, which, like the Code of Conduct, will be introduced to any person working in our spaces. These documents can be found on pages 7 and 9. We're also in the process of analyzing who makes up our community — including artists, audiences, staff, board, vendors, and other stakeholders — and who is being excluded. Our Surveying & Data Working Group is leading these efforts beginning with an audience survey in the fall of 2020, and leading into further surveys of our current communities, the communities we seek to serve, and an audit of who we're spending our money with.

CONTINUOUSLY LEARNING

Recognizing that we live in a white supremacist society and that racist ideas, practices, and biases have been ingrained in each of us as individuals and across the organization, Ars Nova is committed to continuously re-educating ourselves by cultivating a learning environment where each staff member can develop the tools necessary to dismantle systems of oppression. Since 2019, we have been working with The Woke Coach — led by Seena Hodges — on staff-wide anti-racism training sessions, one-on-one coaching sessions, and project consultation. Our staff also participated in bystander intervention training with Hollaback!, and a Living Land Acknowledgement workshop with The Lenape Center. Our Education, Training, & Affinity Spaces (ETA) Working Group is constantly fielding new training opportunities for our organization. We also recognize that a common language is necessary to facilitate dialogue and advance our work, so the ETA Working Group has created a living glossary to define what broadly used terms like “accountability,” “equity,” and “diversity” mean within our organization and the context of our work. As a living document, this glossary will be added to and updated regularly, building a basis of understanding from which we can continue to grow.

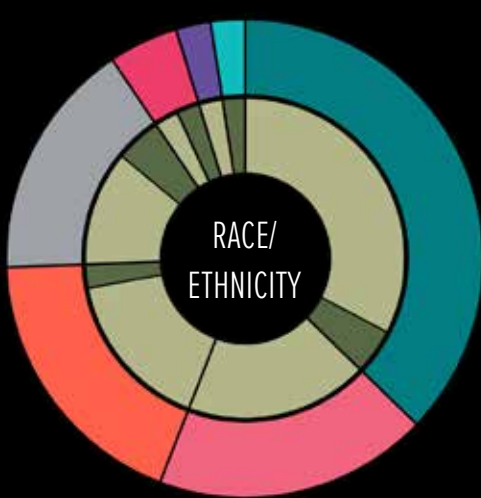
LOOKING TO THE LONG-TERM

In addition to these immediate actions, Ars Nova recognizes that the work of anti-racism and anti-oppression requires re-imagining the overarching systems and structures in which we operate, demanding an interrogation of our previous and existing culture, practices, and programs to eradicate any inequities, white supremacy, or racism. To achieve this, we are pairing immediate, intentional action with creating a comprehensive, long-range Equity & Justice Plan: a vision statement and roadmap for our ongoing work. The Equity & Justice Plan will outline a multi-year strategy informed by the needs and experiences of stakeholders across our community — including artists, staff, board members, and audiences — and cover all areas of operations in order to achieve holistic transformation across the organization. We recognize that this work is never done; thus, the Plan will be a living, breathing document that evolves and develops over time, continually growing with Ars Nova’s efforts, understanding, and the changing world around us.

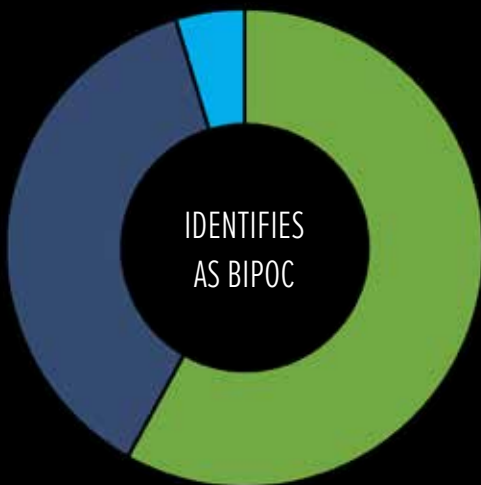
ARTISTS, AUDIENCES, STAFF, & BOARD

OUR RESIDENT ARTISTS

In our 2020-2021 season and beyond, Ars Nova is committed to the overall breath of our artistic programs serving a majority of artists who identify as Black, Indigenous, and People of Color (BIPOC). In addition to scouting efforts by our artistic staff, Ars Nova gets to know hundreds of artists each year through open-submission applications to several of our key feeder programs, including ANT Fest, Play Group, Showgasm, and CAMP. Semi-finalists for these programs are chosen by a selection committee composed of Resident Artists, alumni, and artistic staff, at least half of whom identify as BIPOC, and each submission is evaluated by multiple people with clearly defined review criteria to combat implicit or explicit bias. For our Residency Programs — including Makers Lab, Company-in-Residence, Vision Residency, and Commissions — Ars Nova’s artistic staff invites artists whom we’ve gotten to know through these open submission programs and feel we can further support with the resources of a residency.



- **16%** Identifies as Hispanic, Latin-a/e/o/x, Chicano/a/x and/or of Spanish Origin (5% White, 5% Multiracial or Biracial, 2% Abstained, 2% Black or African American, 2% Unknown)
- **84%** Does not identify as Hispanic, Latin-a/e/o/x, Chicano/a/x and/or of Spanish Origin
- **37%** White
- **19%** Asian or Asian American
- **19%** Black or African American
- **16%** Multiracial or Biracial
- **5%** Abstained
- **2%** Middle Eastern and/or North African
- **2%** Unknown

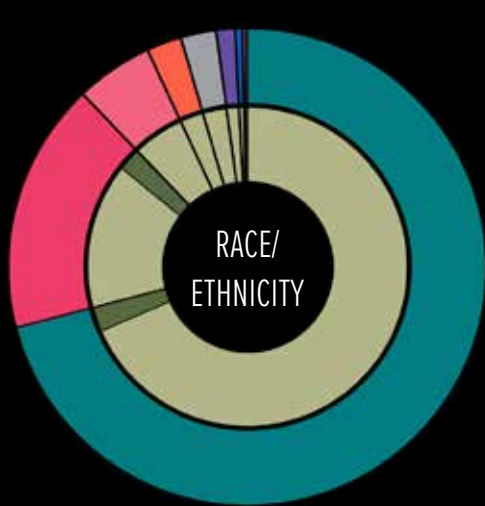


- **58%** Yes
- **37%** No
- **5%** It's Complicated

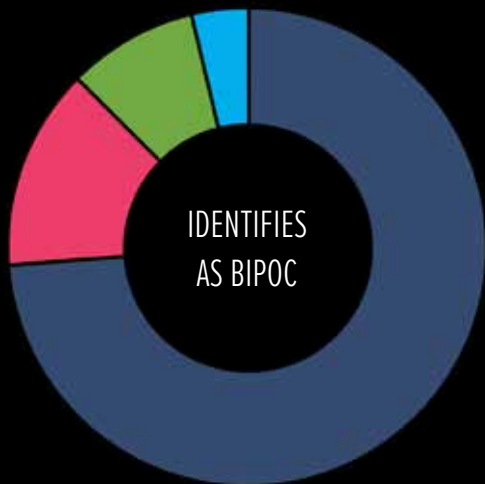
* For more information about the data above, turn to page 27 for the Methodology.
 "Indigenous and/or Native Americans," "Native Hawaiian and/or Pacific Islander," and "Self Identify" are not included in the graph or legend because 0% of respondents selected these responses.

OUR AUDIENCES

As part of our mission to cultivate the next generation of artists, Ars Nova is also committed to cultivating relationships with the next generation of audiences. We welcome the next generation as the most diverse in our nation’s history, and are keen to create an environment that is welcoming and comfortable to all. We recognize that our past and present audiences have been predominantly white, and acknowledge the long road ahead to achieve the diverse and inclusive environment we strive to create. As we continue to grow as an organization, we are committed to ensuring that our audience reflects the racial makeup of the vibrant city we live in, and have made audience development an organizational priority. This data was gathered through an audience survey in September 2020, and sets the baseline for all future growth.



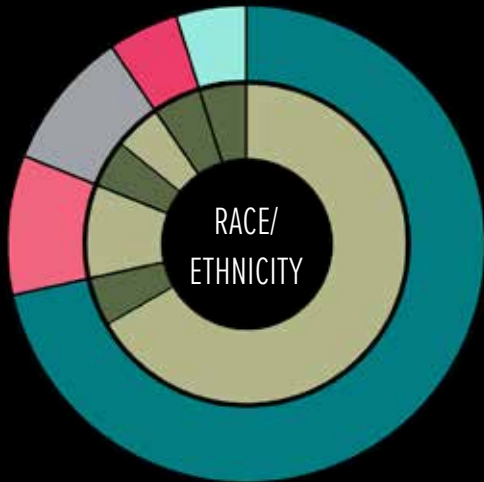
- **4.9%** Identifies as Hispanic, Latin-a/e/o/x, Chicano/a/x and/or of Spanish Origin (2.5% White, 2.4% Abstained)
- **95.1%** Does not identify as Hispanic, Latin-a/e/o/x, Chicano/a/x and/or of Spanish Origin
- **70.9%** White
- **17%** Abstained
- **5.2%** Asian or Asian American
- **2.4%** Black or African American
- **2.4%** Multiracial or Biracial
- **1.3%** Middle Eastern and/or North African
- **.5%** Native Hawaiian and/or Other Pacific Islander
- **.3%** Indigenous and/or Native to the Americas



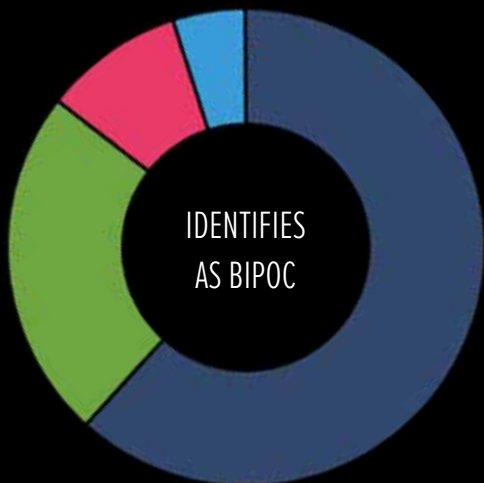
- **74%** No
- **13.5%** Abstained
- **8.7%** Yes
- **3.8%** It's Complicated

OUR STAFF

Ars Nova’s core staff consists of 16 full-time staff members, 3 part-time staff members, and 2 Emerging Leaders Group fellows working across our Artistic, General Management, Development, Marketing, and Production teams. Together, this group is responsible for running Ars Nova’s day-to-day operations; planning, overseeing, marketing, and fundraising for our artistic programs; and charting the organization’s long-term trajectory in pursuit of our mission. Ars Nova recognizes that we are a predominantly white organization and is actively seeking to diversify our staff across all levels and teams. In 2019, we overhauled our staff recruitment and hiring process with an aim to eliminate unconscious bias in our candidate selection and interview process, and to reach a broader variety of candidates from backgrounds historically underrepresented in performing arts administration. This included rewriting the language for our job postings to be more inclusive, standardizing our interview process with intentionally-worded questions to be asked of every candidate, and including salary ranges in job postings.



- **19%** Identifies as Hispanic, Latin-a/e/o/x, Chicano/a/x and/or of Spanish Origin (4.8% White, 4.8% Abstained, 4.8% Multiracial or Biracial, 4.8% Self Identify)
- **81%** Does not identify as Hispanic, Latin-a/e/o/x, Chicano/a/x and/or of Spanish Origin
- **71.4%** White
- **9.5%** Asian or Asian American
- **9.5%** Multiracial or Biracial
- **4.8%** Abstained
- **4.8%** Self Identify

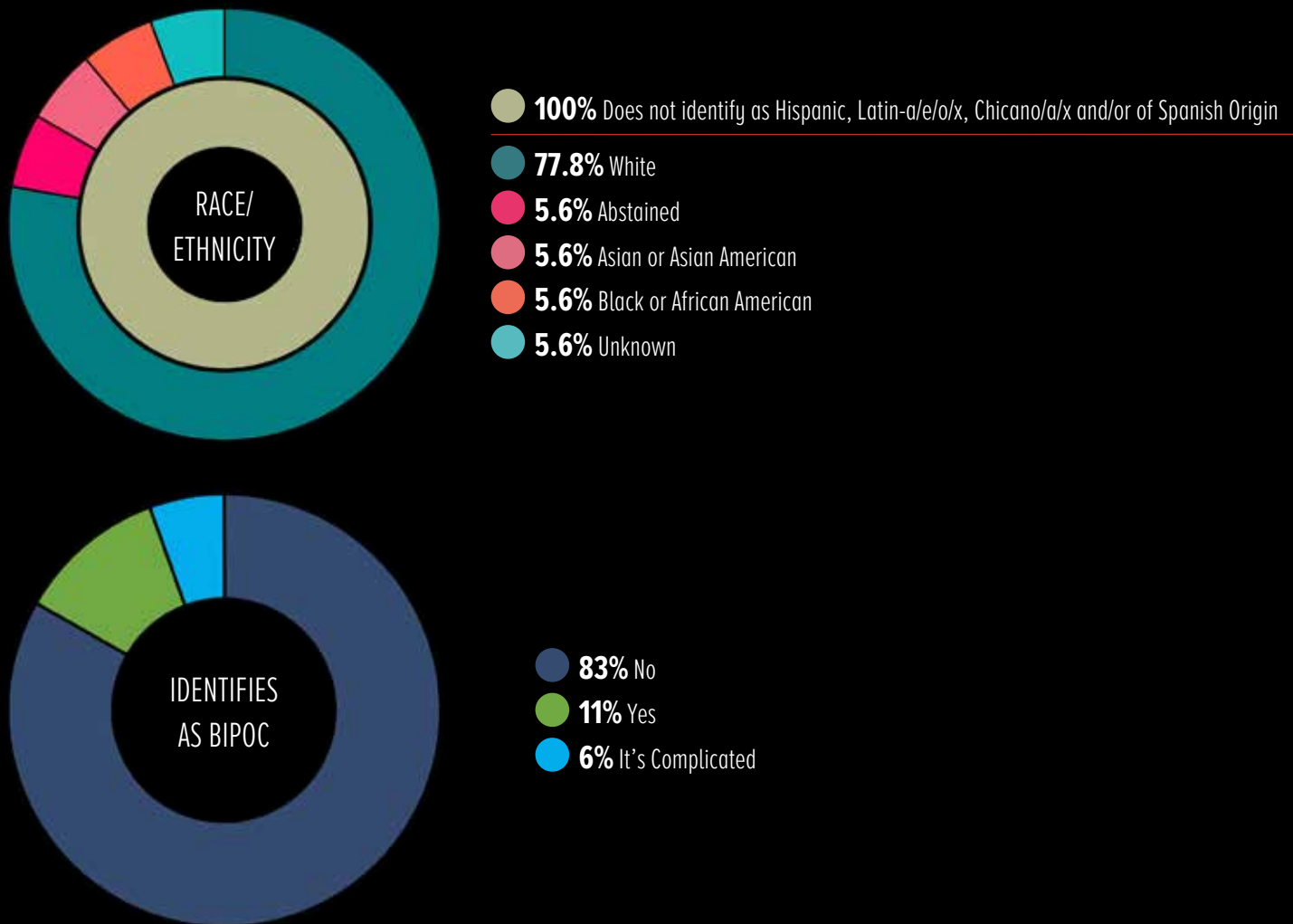


- **61.9%** No
- **23.8%** Yes
- **9.5%** Abstained
- **4.8%** It’s Complicated

* “Indigenous and/or Native to the Americas,” “Black or African American,” “Middle Eastern and/or North African,” “Native Hawaiian and/or Other Pacific Islander,” and “Unknown” are not included in the graph or legend because 0% of respondents selected these responses.

OUR BOARD

Ars Nova’s Board of Directors has a dual focus on both oversight — including professional advice, fiduciary supervision, and endorsement of major strategic decisions — and fundraising, through personal giving and by cultivating their friends and colleagues. The full board meets quarterly to discuss artistic programming, fundraising, financial updates, and other topics as needed. Ars Nova’s staff regularly consults individual members on specific projects relating to their areas of expertise. Each year, the board approves Ars Nova’s operating budget, as well as any major decisions that would have a material impact on the organization. In 2019, we overhauled our board recruitment and on-boarding process to include a standardized process where prospective candidates meet with multiple current board members and Ars Nova executive leadership, and an in-depth orientation for new board members once they’ve joined. As we continue our efforts to cultivate greater diversity, inclusion, and equity in all our spaces, we recognize the long road ahead to reflect the demographic makeup of the communities we endeavor to serve within our board as well, and are actively interrogating ways to do so and the barriers to access.



* “Indigenous and/or Native to the Americas,” “Middle Eastern and/or North African,” “Native Hawaiian and/or Other Pacific Islander,” “Multiracial or Biracial,” and “Self Identify” are not included in the graph or legend because 0% of respondents selected these responses.

METHODOLOGY

- Participation in demographic surveys was optional, and respondents had the ability to choose which questions to answer within the survey. All responses were anonymous.
- For all individuals tallied, racial designations were based on self-identification only.
- We acknowledge that individuals' relationship to one's racial identity can be layered and ever changing. In light of this, the survey included an option for participants to select "self-identify" and write in how they identify in their own words. As these descriptions are fluid and deeply personal, we have listed those simply as "self-identify" in this data set to protect respondent's anonymity.
- Margins of Error for each cohort were calculated using the Encyclopedia of Mathematics formula and are as follows: Artists 5.7%, Audiences 3.9%, Board 5.5%, and Staff 0%.
- Our charts are represented using a Sunburst layout. The inner ring represents ethnicity demographics, while the outer ring represents racial demographics. Their segments are stacked to correlate the intersectionality between ethnicity and race.
- Racial category options were Indigenous and/or Native to the Americas, Asian or Asian American, Black or African American, Middle Eastern and/or North African, Native Hawaiian and/or Other Pacific Islander, White, Multiracial or Biracial, Unknown, Decline to say, and Self-Identify. Categories were selected from an amalgamation of the US Census Bureau, Harvard University's Office of Regulatory Affairs and Research Compliance, The Indigeneous Futures Project, and Constance Grady's Vox Article "Why the term "BIPOC" is so complicated, explained by linguists."
- Individuals who selected Bi/Multiracial were included in the category with individuals who selected multiple races. Unknown selections that did not identify as BIPOC were not included in this category.
- Individuals who self-identified as "European" were included with "White."
- Constituents were asked if they identified as Black, Indigenous, or a Person of Color (BIPOC). BIPOC categories available for selection were: Yes, No, and It's Complicated.
- Non responses and "Decline to Say" selections were combined under the umbrella term "Abstained". We recognize the distinction in active and passive participations in surveys, but for the purposes of readability in this report they have been merged.
- The Audience Survey was released in September 2020 as part of a larger survey for the Ars Nova community, and questions varied slightly from other cohorts' surveys (released February 2021). Race and Ethnicity questions on surveys since September 2020 have been adjusted after further research into the understanding of those definitions by the Survey & Data Working Group. The information from the Audience Survey was translated to adjust to the demographic categories presented in the February 2021 surveys. "Decline to Say" and "Unknown" were not selection options in the Audience Survey, but participants had the option to not respond. There was no isolated question regarding Hispanic, Latin-a/e/o/x, Chicano/a/x, and/or of Spanish Origin ethnicity, but that information was included in a combined question about race and ethnicity. Those responses were sorted into No Response for the data on Race, but included in Ethnicity percentages.

RESIDENT ARTISTS

VISION RESIDENCY

Starr Busby
nicHi douglas
JJJJJerome Ellis
raja feather kelly
Jenny Koons
David Mendizábal
Rona Siddiqui

CAMP

Ely Kreimendahl
Gus Laughlin
Christian Luu
Gabrielle Silva, Chase Doggett
& Makasha Copeland
Joél Pérez
Eleanor Philips & Jessie Cannizzaro
Marina & Nicco
Kuhoo Verma
Mahayla Laurence
CAMP Co-Program Director
Matt Gehring
CAMP Co-Program Director

COMPANY-IN-RESIDENCE

On The Rocks Theatre Co.

NEW YORK COMMUNITY TRUST VAN LIER FELLOWS

Laura Galindo
Michelle J. Rodriguez

COMMISSIONED ARTISTS

Melis Aker
Virginia B. Toulmin Foundation
Commission
Kevin Armento & Sammy Miller
Stephen Siderow Fund For
New Musicals Commission
Michael Breslin & Patrick Foley
Seaview Productions Commission
Heather Christian
nicHi douglas
New York State Council On
The Arts Commission
Deepali Gupta
Khiyon Hursey
James & Jerome
Antoinette Nwandu
On The Rocks Theatre Co.
Ray Yamanouchi
Zack Zadek
Jill Furman Productions Commission

MAKERS LAB

Manik Choksi & Zi Alikhan
Guadalís Del Carmen,
David Mendizábal, Joél Pérez
& Emma Ramos
Laura Galindo
Nightdrive
Michelle J. Rodriguez
Jillian Walker

PLAY GROUP

Melis Aker
Preston Max Allen
Serena Berman
John J. Caswell Jr.
Vichet Chum
Guadalís Del Carmen
Erika Dickerson-Despenza
Gracie Gardner
Dylan Guerra
Gethsemane Herron-Coward
Ife Olujobi
Omar Vélez Meléndez

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Managing Director

Emily Shooltz

Associate Artistic Director

Casey York

General Manager

Mac Ingram

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Director Of Production

Eric Shethar

Manager Of Artistic Programs

Kate Weber

Interim Business Manager

Jake Haungs

Operations & Facilities Manager

Justin Samoy

Individual Giving & Special Events Manager

Sarah Ivins

Marketing Manager

Simon Lass

Technical Director

Kris Pritchard

Associate Production Manager

Miranda Hanson

Development Associate

Ben Klein

Audience Engagement Associate

Tina Simpson

Management Assistant

Immi Chaudhry

Executive Assistant

Felix Hernandez

Operations & Facilities Assistant

Gail Cevallos

Al Parker
Emerging Leaders Group

Chelsea Barker

Jack Dentinger

Mike Eng

House Managers

Jessie Shinberg

Rentals Coordinator

Ben Arons

Company Photographer

Jason P. Baruch,

Sendroff & Baruch LLP

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Maury Donnelly & Parr

Insurance

Rich & Bander, LLP

Accounting

Steven Dalton

IT Consultant

John Wyszniowski,

Everyman Agency, Press Representative

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Film & Theater Investor/Producer

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Doug Rappaport

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Stephen Siderow

Private Investor

**Jon Steingart, Director Emeritus,
Co-Founder**

Theater, Film, & Television Producer

ARS NOVA WAS FOUNDED IN MEMORY OF GABE WIENER.

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Foundation
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Juliet Moser

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for New Musicals
One World Fund
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Readiness Project
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Fiona Rudin
Seaview Productions
Kyra Sedgwick
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& Alexandra Shiva
Renee Stroebel
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Alex Timbers

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\$1,000 TO \$2,499

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Paige Price & Nevin Steinberg
John & Barbara Pritchard
Lisa Stone Pritzker
Ritcha & Shikhar Ranjan

Dan & Patti Rube
Jolie Schwab & David Hodes
Greg Silbert & Laura Guthrie
James L. Simon
Tortimaki Foundation
Brisa Trinchero & Mark Carleton
We Two Kings
Doug Widmann

\$500 TO \$999

Mel Abler
Actors Equity Foundation
Nora Almeida
Irwyn Applebaum
Stephen & Rebecca Ascher
Jennifer Aubrey
& Jonathan Harries
Karen Ballard
Bank of America
John Behlmann
Jamie L. Bennett & Udai Soni
Richard Berg
Gail Berney & Lee Buchheit
Monty & Leslie Blanchard
Jeremy Blocker
Meg Blocker
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Neal Brilliant
Broadway Green Alliance
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Zoe Harvan	Sarah Judd	Allison E. Laplatney	Lucie Lyon	Randolph Miles	Olivia O'Connor	Christopher Pragman
Jeffrey Harwell	Emma Judkins	Gabriela Lara	Andrew MacLean	Shira Milkowsky	Geoffrey O'Donnell	Alex Prakken
Jodie Hatcher	Becca & Leah Kahn	Danielle Larsen	Annie Macrae	Tesz Millan	Christine O'Grady Roberts	Diana Prechter
Madigan Hatcher	Vanessa Kai	Samantha Larsen	Marianne Macrae	Andrea Miller	Michael O'Neal-Peterson	Tanya Press
Jake Haungs	Jason Kaiser	Robert Laughton	Nora Madrigal	Emily Miller	Brittany O'Neill	Marjorie Preston
Grace Hawkins	Christopher Kam	Mahayla Laurence	D. Maggie Magee	Hillary Miller	Eryn O'Sullivan	Mary Kathleen De Blois Prevost
Shannon Hayes	Liana Kamen	Hannah Lawrence	Catherine Mahoney	Holly J. Miller	Hannah Oberman-Breindel	Courtney Pritchard
Luke Haynes	Stella Kandelman	Sarah Lawrence	Bobby Main	Ian Miller	Maureen Ocasio	Rachael Profilloski
Peregrine Heard	Philippa Kane	Zia Lawrence	Gabriel Majou	Kristin Miller	Michael Ocasio	Stephanie Prohaska
Jeanne Hegner	Elle Kaplan	Patrick Lazour	Ekaterina Makarova	Lauren Miller	Sara M. Odioso	Morgan Prouse
Eva Heinemann	Jonathan Kaplan	Florence Le Bas	Alma M. Malabanan-McGrath	Michael Miller	Susan Oetgen	Caroline Prugh
Elizabeth Heinrichs	Randi Kaplan	James Leceste	Jeff Malamy	Tim Miller	Andrea Olivares	John Psolka
Joe Heinrichs	Russell Kaplan	Jay Ledner	Gislane Maldonado	Mckenzie Jane Millican	David Oliver	Mike Putnam
Marian Henneman	Scott Kaplan	Brian Lee	Cassandra Malik	Sophie Mills	Tara Olivero	PVH Matching Gifts
Simon Henriques	Anthony Kapp	Hui Ji Joyce Lee	Dennis Malloy	Melanie Milton	Liz Olson	Zen Quagga
Tara Herlocher	Natalie Karabel	Jennifer A. Lee	Julia Malta-Weingard	Lia Minkoff	Dmitri Onishchuk	Lisa Quan
Thalia Hernandez	Albert Karam	Kenjiro Lee	Ryan Mannion	Kyle Missman	Claudia Orenstein	Cynthia Quillinan
Kevin Hess	Sarah Karnasiewicz	Meredith Lee	Zoe Marcoul	Jimi Mitchell	Emma Orme	Saroja Raj
Caite Hevner	Kerry Kartin	Susan Lee	Meredith Marcus	John Molanphy	David Overholtzer	Caitlin Ram
Alan Hewitt	Anne Kauffman	Arianna Leemann	Olivia T. Marcus	Alexis K. Molnar	Bettina M. Pagallauan	Owen Rambow
Marshall Heyman	Karlina Kauffman	Elizabeth Leimkuhler	Christopher Maring	Jeff Monachino	Marion Paganello	Amelia Ramsaran
Rob Hille	Gabriela Kaufman	Carol Leister	Kimberly Markham	Karen Monken	Kristan Pagliei	Ben Randle
Caitlin Hillery	Phyllis Kaufman	Jennifer Lembeck	Alex Marrs	Sofia Montgomery	Kevin C. Pajor	Helisoa Randriamanana
Christopher Himberg	Manami Kawai	Amy Rebecca Marsico	Meredith Lee	Elizabeth Moore	Gil Pak	Rachel Ranieri
Philip Himberg	Thomas Keasling	Cassia Martin	Meredith Lee	Jack Moore	Eric Pakula	Steven Reddcliffe
Erik Hinton	Will Kellogg	Erin Martin	Meredith Lee	Jacob Moore	Renee L. Palace	Brian Redondo
Ellen Hirsch	Alex Kemper	Ian Martin	Meredith Lee	Sharia Moore	Amy Palacios	TJ Regno
Alexander Ho	Eva Kendrick	Rachel Leslie	Meredith Lee	Jessica Morgan	Carla Palandrani	Cara L. Reichel
		Sherre Levene	Meredith Lee	Dolores Palma	Alex Palmer	Beth Rendely
		Hannah Levin	Christine Mason	Alison Moritz		Luis G. Rendon

\$1 TO \$99 CONTINUED

Sarah Resnick
 Randy Reyes
 Frederick Ribbe
 Abigail Ricarte & Miki Goldman
 Didi Ricarte Dela Rosa
 Josh Rice
 David Richards
 Angelica Richie
 Abigail J. Rieck
 Ian Riegel
 Christine Riley
 Megan Riordan
 Alexandra Rivera
 Jackie Rivera
 Andrea Roa
 Eleanor Robb
 Allison Robbins
 Melissa Robertson
 Jenna Robino
 Kelsey Robins
 Diana Robinson
 Kristen Robinson
 Jessica Rocks
 Ashley Rodbro
 Phoebe Rodriguez
 Sophia Rodriguez
 Todd Rogers
 Christopher Romano
 Patricia Roques
 Eva A. Rosa
 Dee Roscioli
 Dakota Rose
 Howard & Janet Rose
 Michael Rose
 Amy Rosenbaum
 Sara Rosenbaum
 Jason Rosenberg
 Hal Rosenblatt
 Michelle Rosenblatt
 Carol Rosensteel
 Haleh Roshan
 Sylvie Rosokoff
 Janet Ross
 Julie Ross
 Jaclyn Roster
 Erica Rotstein
 Mia Rovegno

Mark Rowan
 Wendi Royal
 Jeffrey Rubel
 Andrew Rubenbauer
 Maria Rubino
 Caleb Ruckel
 Pati Ruiz
 John Russell
 Dominic Russo
 Frances Rutherford
 David Ruttura
 Rebecca Saber
 Ellen M. Sadler
 Maia Safani
 Sarah Safford
 Carla Salas
 Caroline Salmon
 Noah Salzman
 Barbara Samuels
 Gabrielle Sanders
 Sarah Sanders
 Jeremy Sandler
 Melissa Sandor
 Richard Saudek
 Maria Sauer
 Elizabeth Savanella
 Laura Savia
 David Savran
 Violet Saylor
 Jack Scaletta
 Christine Scarfuto
 Judy Schaefer
 Sam Schanwald
 Edward Scheid
 Ilana Schikler
 Eli Schleicher
 Becca Schlichtig
 Carol Schmidt
 Dawn Schmidt
 Janet Schmidt
 Kira Schmidt
 Lindsey Schram
 Michael Schreiber
 Ariana Schrier
 Brittany Schroeder
 Michael J. Schulman
 Helen Schultz

Samantha Schurr
 Eric Schwartz
 Erica Schweppe
 Jerome Scott
 Marianne Scott
 Jaclyn Scoville
 Amy Sears
 Kimberly Sears
 Cheryl Sebrell
 William Seffick
 Mark Seldis
 Randall Sell
 Laura Selleck
 Richard Semegram
 Beth Senko
 Beth Senturia
 John Seroff
 Emma Seslowsky
 Mirsaid Seyed-Bolorforosh
 Julia Sharpe-Levine
 Daniel Sharron
 Gabrielle Shatan
 Deganit Shechter
 Kathryn Sheehan
 Meg Sheehan
 John Sheehy
 Kathryn Shelley
 Siddharth Shenoy
 Sarah Shepherd
 Jennifer Sheppard
 Samantha Sheppard
 Jayne Baron Sherman
 William Sherrod
 Eric Shethar
 Margaret Shevlin
 Ginger Shoemate
 Elizabeth Shooltz
 Joel Shulman
 Robin Siegel
 Kristen Sieh
 Dawn Siff
 Miranda Siffer
 David Sigman
 Joyce Silver
 Jose Simbulan
 Joanna Simmons
 Lindsay Simon
 Rachel Simonson
 Janice Simpson

Joseph Sims
 David Singer
 Havannah Singletary
 Tessa Skara
 Samuel Skippon
 Kevin Slick
 Annie Slingerland
 Jessica Sloan
 Brian Smith
 Karen Smith
 Natalie Smith
 Susan Smith
 Jeanne Snow
 Elizabeth Snyder
 Oriana Soddu
 Leila M. Soffen
 Virginia Somma Guido
 Ilana Soorenko
 Jonathan Soto
 Jill Sowerwine
 Nancy Spannbauer
 Cary Sparer
 Samuel Spear
 Jared Spencer
 Alexa Spiegel
 Brian Spongberg
 Kent Sprague
 Anna Springer
 John St Denis
 Amy Staats
 Andrew Stairs
 Jeff Stark
 Madeline Stebbins
 Michele Steckler
 Leonard Steinbach
 Margy & Lew Steinberg
 Sharon Steinerman
 Martha Stekete
 Andrew Stelzer
 Anne Stern
 Lizzie Stern
 Alexandra Sternecker
 Dana Stevens
 Bill Stevenson
 Morgan Steward
 Billy Stewart
 Lesli Stinger
 Joan Stolarz
 Parade D. Stone

Sarah Storm
 Rebekah & Zack Stovall
 Henry Stram
 Laura Strausfeld
 Steven Strauss
 Erin Strecker
 Abby Strite
 Laura Stusser
 Dina Suggs
 Caitlin Sullivan
 Sam Sultan
 Nicole Sundell
 Jane Beck Sussman
 Cynthia Svigals
 Kathryn Swan
 Sascha Swanson
 Ann M. Sweeney
 Kirsten Sweeney
 Ryan Swift
 Carol Sykes
 Rachel Syme
 Golebahar Tabatabai
 Jean Tait
 Lyndsey G. Tait
 Jason Tam
 Taralyn Tan
 Phillip Taratula
 Skyler Tarnas
 Sonya Tayeh
 Clarissa S. Taylor
 Zanthé Taylor
 Michelle Tempkin
 Mei Ann Teo
 Jeanine Tesori
 Paula Tharp
 Kathleen D. Thomas
 Lilian Thomas
 Alexandra Thompson
 Debra Diane Thompson
 Johanna Hartvig Thomsen
 Lily Thorne
 Paul Thureen
 Melisa Tien
 Nora Tiggelaar
 Kathy Tilley
 Annie Tippe
 Marina Toft
 Joy Tomasko
 Erin Toirkelson

Emily Townsend
 Amber Treadway
 Gaven Trinidad
 Alexandra P. Trosch
 Max Trotter
 Alison Trude
 Norma Tucker
 Ellen Tumposky
 Wendy Turell
 Cora M. Turlish
 Carrie Turner
 Beth Tuttle
 Roman Tyjinski
 Amy Tyszkiewicz
 Cyn Unnasch
 Rachel Unterricht
 Dax Valdes
 Christine Valentine
 Tamara Vallejos
 Lisa Van Curen
 Stacie Van Deusen
 Jillian Van Niel
 Rebecca VanderWall
 George Varga
 Betsy Varghese
 Nicole Vavalle
 Adina Verson
 Elaine Viola
 Tony Vo
 Amber Voeller
 Annie Voss-Altman
 Jasmine Wade
 Abigail Wagner
 Dedalus Wainwright
 Nick Wakely
 Donald Wales
 Leila Walker
 Catherine Wallach
 Carol & Robert Walport
 Tess Walsh
 Michael Walters
 Errol Wander
 Meiyin Wang
 Sarah Wansley
 Brandon Washington
 David Watson
 Lindsey Weber
 Lydia Wegman
 Benjamin Weisman

Wendy Weisman
 Mallory Weiss
 Susan Weisman
 Grace Wenzel
 Blake West & Bill Goldstein
 Matheson Westlake
 Matt Whitaker
 Hallie White
 Kim Whitener
 Preston Whiteway
 Amy Willen
 Violet Willensky
 Diana Williams
 Nicholas Williams
 Lauren Wilson
 Mesa Winder
 Ellen Winter
 Michael Winther
 Dara Wishingrad
 Claire Wojciechowski
 Cynthia Yang
 Olivia Wolfgang-Smith
 Tracy Wolford
 Beverly Wooding
 Lilli Wosk
 Lauren Yakatan
 Cynthia Yang
 Stephanie Yankwitz
 Tuze Yasak
 Irwin Yee
 Ken Yee
 Weng Yi Wong
 Morgan Yim
 Lily Yip
 Ross Yoder
 Alice Yorke
 Katie Young
 Lisa Zaborowski
 Susan Zak
 Patrick Zakem
 Henry Zimet
 Ariana Ziskin-Bailey
 Michael Zogala
 Rebecca Zuber
 Deena Zucker
 Sarah Zweighaft
 Mariah Zwicker
 Portia Zwicker

List updated as of February 15, 2021

Ars Nova welcomes feedback and dialogue on our ongoing efforts towards transparency, equity, and anti-racism, which can be safely sent to organizational leadership directly (contact information can be found on our website) or to **accountability@arsnovanyc.com**.

This email account is monitored by Chelsea Barker, who leads our Community Support & Action Working Group and will gather feedback and direct it to the appropriate teams within Ars Nova.

The Transparency Report will be updated and posted publicly on an annual basis no later than six months into our season (by the end of each calendar year).



212-489-9800

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