ARS NOVA

# TRANSPARENCY REPORT 2021/22 SEASON

Ars Nova's Transparency Report aims to shed light on our

practices, processes, and priorities

during our 2021/22 season (July 1, 2021 - June 30, 2022).

This report was created with an intention of offering greater transparency on Ars Nova's internal practices with our community

sharing who we are, what we do, how we do it, and how our values guide our work.

We share this information publicly so those impacted by our work have the context and facts needed to engage with us collaboratively, and as an invitation to hold us accountable to operating in ways that align with our values.

Ars Nova is committed to publishing this report on an annual basis. This year's report was written by Ars Nova's Planning & Publications Working Group and reviewed by the majority of the staff, including executive leadership. The data reflected in this report was collected from various stakeholders at Ars Nova, including our audiences, staff, board, and community of artists.

**Thank you** for being a part of our community, for taking time to thoughtfully engage with this report, and for any feedback you might offer. We are deeply grateful.

- The Gang @ Ars Nova

# GORTENIS

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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.

# FROGRAMS

Ars Nova's artistic programs are designed to:

### **DISCOVER**

artists making work in new ways

### **DEVELOP**

their ideas through flexible residency programs, and when it's the right moment for them and their work

### **LAUNCH**

their careers through ambitious Off-**Broadway Premiere Productions** 

Across the breadth of our programs, we're committed to serving a majority of artists who identify as People of the Global Majority\*.

<sup>\*</sup>People of the Global Majority is an emerging term in the conversation surrounding race, referring to those who identify as Black, Indigenous, and People of Color. This term reflects the fact that these groups make up a majority of the world's population, calling attention to the demographic inaccuracy of the euphemism 'minority.' Ars Nova has begun using the phrase 'People of the Global Majority' because we believe it is more inclusive, and because some individuals within this community find it more empowering.

These programs take place at:

### **Ars Nova**

our primary theatrical complex on 54th Street with a black box theater and rehearsal spaces throughout the building

### **Ars Nova @ Greenwich House**

our historic Off-Broadway venue in the West Village, where our world premiere productions launch, seating up to 199 people in various flexible configurations, with a large renovated dressing room and intimate 2-level lounge

### **Ars Nova Supra**

our digital platform launched in 2020

In this season and beyond, Ars Nova is committed to exploring the possibilities of Ars Nova Supra. This platform will help artists by supporting their innovative cross-medium impulses by combining digital & live performance; and expanding their reach by helping them connect with audiences near & far.

## DISGOVER

Ars Nova gets to know hundreds of artists each year through our Discover programs, giving them the resources to test out their most innovative ideas in front of our adventurous audiences. These performances take place at Ars Nova and, starting this season, will be simultaneously broadcast on Ars Nova Supra, our digital platform.

### These programs include:

### **ANT Fest**

our annual All New Talent Festival each June

### **Showgasm**

our semi-monthly variety show

### **One Night Stands**

give artists free rein of our production resources to test out new material in one-night-only performances

# PROGRAMS PROGRAMS PROGRAMS

# DEWELOP

After getting to know artists through our Discover programs, Ars Nova deepens our relationship with some of them by developing their work through our longer-term residency programs.

These programs include:

### CAMP

our comedy residency

### **Company-in-Residence Program**

our multi-year support to bold young ensembles

### **Makers Lab**

our project-based residency program for genre-defying creators

### **Play Group**

our emerging playwrights collective

### **Vision Residency**

our power-sharing artist/curatorial program

### **Commissions**

our boundary-defying new works with an eye towards an Off-Broadway Premiere Production

# PROGRAMS PROGRAMS PROGRAMS

Following the gestation of their ideas in our Develop programs,

Ars Nova launches new talent with

### OFF-BROADWAY PREMIERE PRODUCTIONS.

We typically produce two such productions each year, which run for five to nine weeks at our historic, 199 flex-seat theater

Ars Nova @ Greenwich House.

### Last season, we launched a new, responsive initiative for artists to create large-scale work during the pandemic:

EXPERIENCES

### ARS NOVA EXPERIENCES.

This program sought to experiment with new forms of storytelling and included the epistolary experience *P.S.*, which culminated in a live performance at Ars Nova in the fall of 2021.

# PRACTICES

Ars Nova believes that **how we do something** is **just as important** as **what we do**. As part of our mission to serve next-generation artists, we aspire to develop and produce work in ways that serve the next generation and lay the foundation for **more equitable**, **sustainable practices** across our industry.

### FAIR PAY INITIATIVE

Ars Nova prioritizes individual compensation and endeavors to pay artists a living -not minimum- wage through our **FAIR PAY INITIATIVE**.

Launched in 2016, this initiative was conceived as a a promise to continually evaluate our compensation structure for artists and staff to strive towards a living wage so they feel financially secure.

Further details on the Fair Pay Initiative can be found on page 25 of this report.

### TICKET SUBSIDY PROGRAM

Ars Nova reduced the financial barrier to accessing live performance through our **TICKET SUBSIDY PROGRAM**, keeping our average ticket price **under \$20** across our season.

### **Through the Program:**

- all regular tickets to our Off-Broadway Premiere Productions are \$35 or less throughout the production's initial run
- ♦ tickets to our Discover and Develop performances are \$15 or less
- ♦ tickets to shows on Ars Nova Supra are \$5-\$10 each, or an all-access \$15 monthly subscription.

# **EMERGING LEADERS GROUP** CES PRACTICES PRACTICES PRACTICES PRACTICES

Ars Nova trains the next generation of arts administrators through our **EMERGING LEADERS GROUP**. Designed specially for aspiring arts administrators from communities historically underrepresented in the field, the program provides fellows with:

- ♦ a \$525 weekly stipend for 35 hours of training a week
- mentorship from staff
- networking opportunities
- weekly seminars

with the goal to fully prepare them for an entry-level job at the end of their six-month session.

## 2021/22 ORGANIZATIONAL PRIORITIES

Each year, Ars Nova defines a set of priorities to guide our work and ensure alignment in our staff's efforts across our season. These priorities are rooted in our mission and values, and—in a world of limitless possibility and limited time—serve to center our staff on what goals we are collectively advancing each year. In our 2021/22 season, our organizational priorities are:

### Return to making and sharing high-quality live, in-person theater.

make it more equitable and accessible

### Navigate transformational change and transitions.

make it more inclusive and sustainable

### Re-engage our resident artists in-person, including:

- maintaining our commitments to CAMP, Play Group, Makers Lab, & Vision Residents
- jumpstarting our commitment to developing the work of our commissioned resident artists
- acknowledging that the world in which they're making art remains volatile and maintaining our commitment to supporting them throughout any Covid-based instability

### Integrating virtual and live audiences with Ars Nova Supra, and investigating:

- ♦ its possibilities around audience accessibility and reach
- ♦ how it can expand audiences outside those able to attend live performances

# BUCESS PROCESS

### With our 2021/22 Organizational Priorities in mind, Ars Nova set out to create an organizational budget that actualizes our values and helps us achieve these goals. For FY22 (July 1, 2021 -June 30, 2022), we used a **zero-based budgeting process**: starting from scratch instead of modifying a previous year's budget. We use this style of budgeting to eschew any bias towards "the way things are done" and instead radically question what is necessary to meet our goals. **Our FY22 budget process went as follows:** The Artistic Team & Producing Executive Director, in consultation with our artists and staff,

worked together to determine priorities for Ars Nova's programs, programming and practices, and how to best serve our mission, artists and audiences in FY22.

The Artistic Team & Producing Executive Director worked together to determine what programs, programming, and practices Ars Nova could implement in FY22 to best serve our artists and mission.

Founding Artistic Director, Producing Executive Director, and Managing Officer worked together in consultation with staff leadership and in a spirit of abundance to draft a "blue sky" operational and program expense budget that accounted for everything we wanted to do in the coming season, without factoring for its perceived feasibility.

Producing Executive Director, Associate Executive 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 drafts to prioritize and seek to balance the budget.

The fourth budget draft was reviewed by the Board of Director's Executive and Finance Committees for a recommendation of approval.

The full Board of Directors voted to approve the FY22 Budget.

The FY22 Budget was presented to the full staff.

EARNED INCOME:	\$
Ticket Sales & Subscriptions	154,226
Rentals (gross)	209,853
Concessions (gross)	17,833
Enhancement/Co-Productions	67,949
Other Includes investment income & Employee Retention Tax Credit	183,470
TOTAL EARNED REVENUE	633,331

CONTRIBUTED ICOME:	\$
Foundations	856,500
Board of Directors	562,500
Government	634,407
Benefit Events (net)	515,000
Individuals	465,550
Corporate	15,000
Capital Campaign Drawdown Campaign includes funds dedicated to offset specific capacity-building & facility operation expenses	525,949
TOTAL CONTRIBUTED REVENUE	3,345,556

Board of Directors approved FY22 Operating Budget (July 1, 2021 - June 30, 2022) For full list of contributors, see link on page 34.

# EXIBERSES

ADMINISTRATIVE EXPENSES:	40,490
Administrative Personnel	722,526
Administrative Occupancy	77,950
TEAM EXPENSES:	40,490
Management & Fundraising Administration	40,490
Equity, Diversity, & Inclusion (EDI) Working Groups, Training, & Education	135,863
Institutional Marketing	81,057
TOTAL ADMIN & TEAM EXPENSES	1,057,686
PROGRAM EXPENSES:	40,490
Artistic/Production Personnel	1,083,789
Artistic/Production Occupancy	570,864
Artistic/Production Administration	28,665
DISCOVER: ANT Fest, One Night Stands, & Showgasm	41,614
DEVELOP: CAMP, Commissions, Company-in-Residence, Makers Lab, Play Group, and Vision Residency	415,504
EXPERIENCE/LAUNCH: World Premiere of <i>P.S.</i> & Off-Broadway Premiere Production of <i>Oratorio for Living Things</i>	806,727
Emerging Leaders Group	79,874
TOTAL PROGRAM EXPENSES	3,049,280
TOTAL EXPENSES	4,106,966
SURPLUS/DEFICIT	
We finished our last season with a surplus of \$128,079 after several in-person workshops scheduled for spring 2021 were postponed to the fall of 2021. Since these expenses were moved from last season to our current one, we intentionally	-128,079

budgeted an equally sized deficit of \$128,079 this fiscal year, so our overall budget would balance across the two seasons.

### FAIR PAY INITIATIVE

Ars Nova recognizes that budgets are value statements. As such, the majority of our operating expenses go towards compensating people for their time, talents, and labor. We call this investment the **Fair Pay Initiative**, which we formally launched in 2017 with significant investments in immediate raises from the theater industry's widely-accepted wage floor.

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 seeks to make more possible with less
- to interrogate our practices and push as far as we can towards fair wages every year
- ♦ to implement these values equitably and transparently

Our full 2021/22 Fair Pay Guidelines can be found here.

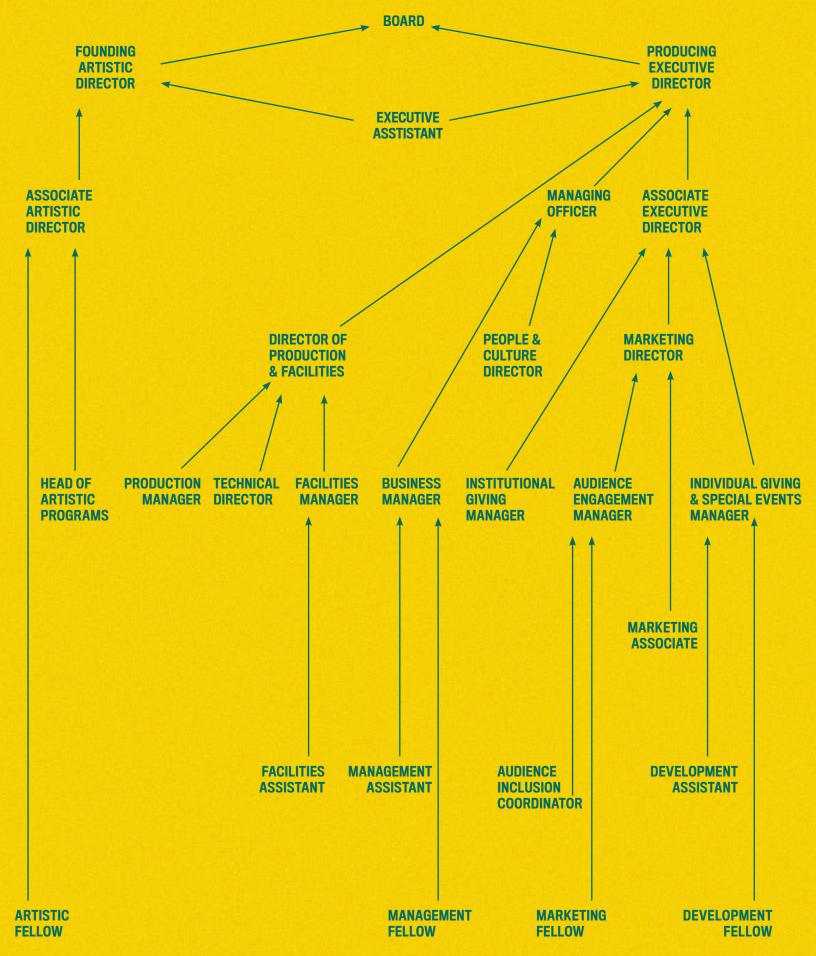
### Here are some of the baseline commitments found in our current Fair Pay Guidelines:

- Our entry-level salary for full-time staff members starts at \$47,000 and salaries cap at \$150,000.
- We pay above-union-minimum rates for artists working on our Off-Broadway Premiere Productions.
- ♦ All artists are paid for their time spent developing new work with us. All artists participating in a 29-hour workshop receive a \$493/week stipend.

### As we continue to advance fair pay each year, here are some of the commitments we've made in FY22:

- ♦ For part-time staff, we increased our minimum hourly rate from \$15 to \$17.
- ♦ For full-time staff, we increased health insurance contributions to fully cover a silver-level plan (\$658/month) and increased annual salaries for returning employees to at least keep pace with inflation.
- ♦ For artists participating in ANT Fest, we increased the door split to 50% of ticket sales (both online and in-person).
- ♦ For new commissions, our current rate is \$12,500 (up from \$9,000 in FY20).

### ORGANIZATIONAL STRUCTURE



# ORGANIZATIONAL STRUCTURE ORGANIZATIONAL STRUCTU

# OUR RESIDENT ARTISTS

### **VISION RESIDENCY:**

Legacy: a Black Queer Production Collective

River L. Ramirez Machel Ross

### **PLAY GROUP:**

Vichet Chum

Gracie Gardner

Keelay Gipson

Dylan Guerra

Gethsemane Herron-Coward

**Garrett David Kim** 

Johnny G. Lloyd

Ife Olujobi

May Treuhaft-Ali

Mara Vélez Meléndez

**Else Went** 

**Bailey Williams** 

### **MAKERS LAB:**

Guadalís Del Carmen, David Mendizábal, Joél Peréz & Emma Ramos Laura Galindo Michelle J. Rodriguez Jillian Walker

### **CAMP:**

Jonathan Cohall
Makasha Copeland, Chase Doggett & Gabrielle Silva
Sam Kebede
Preston Martin
Emily Olcott
Sabrina Wang
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:**

Melis Aker Khiyon Hursey

### **COMMISSIONED ARTISTS:**

Melis Aker
Kevin Armento & Sammy Miller
Michael Breslin & Patrick Foley
Manik Choksi
Heather Christian
nicHi douglas
Deepali Gupta
Khiyon Hursey
James & Jerome
Antoinette Chinonye Nwandu
On The Rocks Theatre Co.
Ray Yamanouchi
Zack Zadek

# OUR STAFF

### Emily Abrams

**Artistic Fellow** 

### **Chelsea Barker**

Audience Inclusion Coordinator

### Renee Blinkwolt

**Producing Executive Director** 

### **Immi Chaudhry**

**Executive Assistant** 

### **Anthony Colón**

Audience Engagement Manager

### **Nicosie Christophe**

Theater Management Fellow

### **Jason Eagan**

Founding Artistic Director

### Diego Alejandro González

Marketing Associate

### **Miranda Hanson**

Institutional Giving Manager

### **Mac Ingram**

**Associate Executive Director** 

### **Kisha Jarrett**

People & Culture Director

### Simon Lass

Technical Director

### **Jes Levine**

Director of Production & Facilities

### **Gale Linares**

House Manager

### **MJ Lugo**

House Manager

### **Fernando Masterson**

**Marketing Director** 

### **Edward Medina**

Interim Operations & Facilities Assistant

### **Ryan James Monroe**

Facilities Manager

### **Andrew Neisler**

Interim Associate Artistic Director

### **Al Parker**

House Manager

### **Kris Pritchard**

**Production Manager** 

### **Taylor Rey**

House Manager

### Makayla Salas

**Development Assistant** 

### **Justin Samov**

Individual Giving & Special Events Manager

### **Eric Shethar**

Head of Artistic Programs

### **Tina Simpson**

House Manager

### **Cindy Tsai**

**Development Fellow** 

### Kai Tu

**Management Assistant** 

### **Kate Weber**

Interim Business Manager

### **Casey York**

**Managing Officer** 

### **Kayla Zanakis**

**Marketing Fellow** 

### **Ben Arons**

Company Photographer

### Jason P. Baruch,

Sendroff & Baruch LLP

Legal

### Rich & Bander, LLP

**Accounting** 

### **Steven Dalton**

**IT Consultant** 

### **Maury Donnelly & Parr**

Insurance

### John Wyszniewski,

**Everyman Agency** 

**Public Relations** 

### Special Thanks to

Danika Fernandez

### Sarah lyins

for the development & labor towards this report

# Ars Nova pursues our mission through a lens of **anti-racism** and **accountability**. Working through this lens is explicitly integrated into each of our staff members' and organizational teams' core responsibilities, and we have also established **goal-driven**,

**cross-team Working Groups** to advance equity, diversity, and inclusion goals that require organization-wide collaboration.

**2021/22 WORKING GROUPS** 

These groups evolve with the changing needs of the work aligned with the annual priorities, and in 2021/22 include groups focused on:

### **ACCESSIBILITY**

bringing together knowledge and best practices about how to provide access for artists, audiences, and staff. This group is composed of members from our Development, Facilities, Marketing, and Production teams.

### CULTURE & COMMUNITY

enhancing our internal work culture and engaging, uplifting, and celebrating our community of artists and staff. This group is comprised of members of our Artistic, General Management, Human Resources, and Production teams.

### PARTNERSHIPS & OUTREACH

building external relationships in support of audience engagement, artist interests, and community-building in alignment with organization priorities. This group is comprised of members of our Artistic, Development, General Management, Marketing, and Production teams.

### PLANNING & PUBLICATIONS

synthesizing and communicating the breadth of our equity, diversity, justice, and inclusion work to our community and the broader public to hold ourselves accountable to our goals and progress. This group includes members of our Development, Finance, and Marketing teams.

We aim to sustain this work by cultivating an environment of continual learning and support. This includes ongoing anti-racism training with The Woke Coach through all-staff sessions, executive coaching, and group work sessions; initiating a relationship with Facilitating Liberation Lab; maintaining a living, online EDI Glossary & Resource Center; hosting a weekly affinity space for staff members who identify as People of the Global Majority; and hosting a dedicated space for white staff members to focus on Anti-Racism learning and to hold each other accountable in action.

## OUR BOARD

Alisa Lessing
Chair

**Jenny Steingart**Founding Chair, Co-Founder

**Dana Kirchman** Vice Chair

**Judy Bedol** Secretary

**Jason Kemper** Treasurer

**Rich Battista** 

**Nancy Bergman** 

Renee Blinkwolt
Producing Executive Director

**Nicole Brodeur** 

**Greg Corradetti** 

**Jason Eagan**Founding Artistic Director

**Victor Edozien** 

**Rick Feldman** 

Mei Lin Kwan-Gett

**Greta Mansour** 

**David Miner** 

**Doug Rappaport** 

**Stephen Siderow** 

Jon Steingart
Director Emeritus, Co-Founder

### **OUR ALUMNI ADVISORY BOARD:**

This group consists of alumni artists who support Ars Nova through financial contributions, industry knowledge, and artistic insights.

César Alvarez Dave Malloy

Rachel Chavkin Carly Mensch

Billy Eichner Liz Meriwether

**Bridget Everett** Phillipa Soo

Liz Flahive Robin Lord Taylor

Amber Gray Alex Timbers

Joe Iconis Beau Willimon

Stephen Karam Bess Wohl

Ars Nova's full list of 2021/22 donors can be found here.

# COMMUNITY DEMOCRAPHICS

# METHODOLOGY

Results are based on individual self-identification in surveys. Participation was voluntary and respondents could choose which questions to answer. All responses were anonymous.

- We acknowledge that an individual's relationship to their 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 how they identify in their own words; we have listed those simply as "self-identify."
- ♦ Margins of Error for each cohort were calculated using the Encyclopedia of Mathematics formula and are as follows: Artists ±7.11%, Audience ±7.72%, Board ±5.76% and Staff ±4.26%.
- ♦ Racial category options were selected from an amalgamation of the US Census Bureau, Harvard University's Office of Regulatory Affairs and Research Compliance, and The Indigeneous Futures Project.
- ♦ Individuals who selected multiple races were included in the category with those who selected Bi/Multiracial.
- 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 have merged them here for readability.
- ♦ As of 1/7/22, the ADA defines disability as: Visual impairment, blindness, deafness or hardness of hearing, physical disability, chronic pain or illness, mental, cognitive, developmental or behavioral disability, cancer, epilepsy, autism, cerebral palsy, HIV/AIDS, schizophrenia, muscular dystrophy, bipolar disorder, major depression, multiple sclerosis, post traumatic stress disorder (PTSD), obsessive compulsive disorder, or an intellectual disability. Our survey shared this definition with participants and asked if the identities or qualities listed here resonate with their lived experience.

# ARISIS

Participants in this survey included artists who took part in Ars Nova's artistic programs in calendar year 2021, including members of our CAMP, Commissioning, Company-in-Residence, Play Group, Makers Lab, and Vision Residency programs; ANT Fest 2021 participants; and artists in our fall 2021 production of *P.S.* 

### RACE / ETHNICITY

Racial Identity	%
White	35.1%
Multiracial or Biracial	24.6%
Black or African American	21.1%
Asian or Asian American	12.3%
Indigenous and/or Native to the Americas	1.8%
Middle Eastern and/or North African	1.8%
Self-Identified	3.5%
Identifies as Hispanic, Latin- a/e/o/x, Chicano/a/e/x and/or of Spanish Origin.	%
No	82.5%
Yes	17.5%

Person of the Global Majority	%
Yes	59.6%
No	36.8%
It's Complicated	3.5%

IDENTIFIES AS A PERSON OF THE GLOBAL MAJORITY AND/OR BIPOC

Gender Identity	%
Cis Man	38.6%
Cis Woman	35.1%
Non-binary	5.3%
Self-identify	5.3%
Cis Man, Non-binary	3.5%
Non-binary, Trans Man	1.8%
Genderqueer	1.8%
Trans Woman	1.8%
Cis Woman, Genderqueer	1.8%
Genderfluid, Genderqueer & Non-binary	1.8%
Non-binary, Trans Woman	1.8%
Cis Woman, Genderfluid	1.8%

# ARISIS

## DISABILITY

Identifies with having a Disability	%
No	64.9%
Yes	12.3%
It's Complicated	8.8%
Partially	5.3%
Partially, It's Complicated	5.3%
Abstained	3.5%

*ADA DEFINITION RESONATES WITH LIVED EXPERIENCE* 

# AUDIEN GE

Participants in this survey included individuals who purchased tickets or subscriptions to Ars Nova's shows in calendar year 2021, including both in-person and digital performances.

### RACE / ETHNICITY

Racial Identity	%
White	72.7%
Multiracial or Biracial	10.7%
Asian or Asian American	8.7%
Black or African American	4.7%
Abstained	2.7%
Middle Eastern and/or North African	0.7%
Identifies as Hispanic, Latin- a/e/o/x, Chicano/a/e/x and/or of Spanish Origin.	%
No	92.7%
Yes	5.3%
Abstained	2.0%

Person of the Global Majority	%
Yes	18.0%
No	72.7%
It's Complicated	6.0%
Abstained	3.3%

IDENTIFIES AS A PERSON OF THE GLOBAL MAJORITY AND/OR BIPOC

Gender Identity	%
Cis Woman	56.7%
Cis Man	28.7%
Non-binary	4.7%
Abstained	2.7%
Self-identify	1.3%
Genderfluid	0.7%
Genderqueer	0.7%
Trans Woman	0.7%
Cis Woman, Genderfluid, Genderqueer & Non-binary	0.7%
Genderqueer, Non-binary	0.7%
Agender, Non-binary	0.7%
Agender, Genderfluid, Genderqueer & Non-binary	0.7%
Cis Woman, Genderqueer	0.7%
Cis Man, Genderfluid	0.7%

# AUDIENGE

## DISABILITY

Identifies with having a Disability	%
No	72.0%
Yes	12.0%
Partially	8.0%
It's complicated	2.0%
Decline to answer	2.0%
Yes, Partially	1.3%
No, It's complicated	1.3%
Yes, It's complicated	0.7%
Partially, It's complicated	0.7%

ADA DEFINITION RESONATES
WITH LIVED EXPERIENCE

# SIA

Participants in this survey included Ars Nova's full-time and recurring part-time staff members as of 1/10/2022.

### RACE / ETHNICITY

Racial Identity	%
White	60.9%
Multiracial or Biracial	17.4%
Asian or Asian American	13.0%
Black or African American	8.7%
Identifies as Hispanic, Latin- a/e/o/x, Chicano/a/e/x and/or of Spanish Origin.	%
No	82.6%
Yes	17.4%

Person of the Global Majority	%
Yes	43.5%
No	56.5%

IDENTIFIES AS A PERSON OF THE GLOBAL MAJORITY AND/OR BIPOC

# SIAE

Gender Identity	%
Cis Woman	47.8%
Cis Man	39.1%
Genderfluid, Genderqueer & Non-binary	4.3%
Non-binary	4.3%
Trans Woman	4.3%

# SIAI

# DISABILITY

Identifies with having a Disability	%
No	69.6%
Yes	26.1%
Yes & It's complicated	4.3%

ADA DEFINITION RESONATES WITH LIVED EXPERIENCE

The analysis below is based on data collected from our Board of Directors in February 2021, as no significant changes have occurred within our Board community since then.

### RACE / ETHNICITY

Racial Identity	%
White	88.2%
Black or African American	5.9%
Abstained	5.9%
Identifies as Hispanic, Latin- a/e/o/x, Chicano/a/e/x and/or of Spanish Origin.	%
No	88.2%
Yes	11.8%

Person of the Global Majority	%
Yes	5.9%
No	88.2%
Abstained	5.9%

IDENTIFIES AS A PERSON OF THE GLOBAL MAJORITY AND/OR BIPOC

Gender Identity	%
Cis Woman	47.1%
Cis Man	35.3%
Abstained	11.8%
Self-identify	5.9%

## DISABILITY

Identifies with having a Disability	%
No	94.1%
Abstained	5.9%

ADA DEFINITION RESONATES WITH LIVED EXPERIENCE

# FURTHER NEGRETATION

Ars Nova's Code of Conduct can be found here

This living document is introduced to anyone working in our spaces for an extended period of time, and details our organizational values regarding how we treat one another and work together.

This is also a living document which we introduce to anyone working in our spaces for an extended period of time. It outlines Ars Nova's core values, which guide our programs, practices, and operations.

Ars Nova's Art & Equity
Values Statement can be
found here

Ars Nova's Full Fair Pay
Guidelines for 2021/22 can be
found here

This document elaborates on the information found in the Fair Pay Initiative section of this report, providing more detailed compensation information across our operations.

# CONTINUE THE CONVERSATION

Ars Nova publishes this annual report with the intention of being more transparent about our operations with you, our community. Through this report, we seek to offer clear information for those interested in collaborating with us, and to better hold ourselves accountable to our community in operating in a way that aligns with our values.

We welcome any feedback on this report and our ongoing efforts to become more a transparent, inclusive, equitable, and anti-racist organization. Any thoughts, feedback, or questions can be submitted via email to:

### accountability@arsnovanyc.com

This inbox is monitored by our People & Culture Director Kisha Jarrett, who will gather feedback and direct it to additional teams within Ars Nova as appropriate. From all of us at Ars Nova, thank you for taking the time to engage in this conversation with us.



212-489-9800 ARSNOVANYC.COM/ACCOUNTABILITY