



American Repertory Theater  
64 brattle street, cambridge, massachusetts 02138  
617.495.2668 TEL  
617.495.1705 FAX  
617.547.8300 TICKETS  
[www.americanrepertorytheater.org](http://www.americanrepertorytheater.org)

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**Contact:** Rebecca Curtiss 617.872.8254 | [rebecca\\_curtiss@harvard.edu](mailto:rebecca_curtiss@harvard.edu)

**AMERICAN REPERTORY THEATER ANNOUNCES  
KELVIN DINKINS, JR.,  
AS NEW EXECUTIVE DIRECTOR**

**The Yale Repertory Theatre General Manager &  
David Geffen School of Drama at Yale  
Assistant Dean/Acting Chair of Theater Management  
Will Join Terrie and Bradley Bloom Artistic Director Diane Paulus  
in Co-Leadership of A.R.T. June 1**

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**Cambridge, MA—Harvard University** Provost **Alan Garber** and American Repertory Theater Chair **Andy Ory** announced today the appointment of **Kelvin Dinkins, Jr.**, as the A.R.T.'s next Executive Director.

Dinkins is a nationally recognized leader in American theater and a pioneering voice advocating for transformational culture change in theater leadership, management, and the industry at large. He is currently the General Manager of Yale Repertory Theatre and Assistant Dean and Acting Chair of Theater Management at David Geffen School of Drama at Yale. Dinkins serves on the Board of Directors for the League of Resident Theatres (LORT) and the Board of Trustees of Theatre Communications Group (TCG), Yale Cabaret, and the Princeton University Triangle Club. He is also the Co-Chair of the LORT Equity, Diversity, and Inclusion (EDI) Committee where he has developed initiatives to center collective action and raise the racial and gender representation in executive leadership in LORT theaters.

Dinkins will co-lead the A.R.T. in partnership with **Diane Paulus**, the institution's Terrie and Bradley Bloom Artistic Director, and jointly report to the A.R.T. Board of Trustees and the Provost of Harvard University. He will join the Greater Boston community when he begins his appointment on June 1, 2022.

"I am delighted that Kelvin is joining the American Repertory Theater as its new Executive Director," said Harvard University Provost **Alan Garber**. "Since its founding, A.R.T. has led the way in groundbreaking theatrical performance, working to inspire discourse, collaboration, and creative exchange in the Harvard and Greater Boston communities. Kelvin's impressive record of strategic leadership, his dedication to the ideals of diversity and inclusion, and his commitment to strengthening A.R.T.'s ties with the University community will be great assets as A.R.T. continues to expand the boundaries of theater."

"In searching for A.R.T.'s next Executive Director, we were seeking a dynamic partner for Diane to collaboratively shape the institution's strategic vision, support its artistic ambition, and lead us into the future," said **Andrew Ory**, Board Chair and Co-Chair of the Executive Director Search Committee. "We have found this partner in Kelvin,

who will not only be critically important to A.R.T., but also to the American theater as an industry leader for years to come. We are so fortunate to gain his perspective, managerial experience, and leadership at this pivotal moment for our organization.”

“I am thrilled to be partnering with Kelvin on the next chapter of the A.R.T.,” said Terrie and Bradley Bloom Artistic Director **Diane Paulus**. “Kelvin’s leadership in the American theater is rooted in a deep sense of values and humanity, vast pedagogical and managerial experience, and a passionate love of theater. I am very excited to work with him on building a transformative future for the A.R.T., especially as we plan for our new home in Allston. I cannot wait to welcome Kelvin to our A.R.T. family and our community as our new Executive Director.”

Said **Dinkins**, “I am proud and eager to be joining Diane and the A.R.T.’s dynamic staff as the theater moves into its next chapter of boundless artistry and community building. I join them and the boards in committing to a future where our leadership is joyfully accountable and transformational. Collectively, we must now center humanity and restorative practice to lead our re-emerging producing organizations. At A.R.T. I see great capacity to expand our approach to equitable and sustainable practices, broadening access and building intentional partnerships that will help the mission to thrive. I am excited to become part of this community and to join with so many leaders and arts institutions in the area I have long-admired.”

In addition to his leadership and management at Yale, Dinkins serves as an Assistant Professor Adjunct in Theater Management, mentoring students and most recently teaching courses in management, crisis and recovery, and anti-racist theater practice.

“As an educator and practitioner, I am energized by A.R.T.’s role as a creative convener at Harvard, and its unique position to harness the abundance that exists between training, education, and intergenerational leadership. I am excited for A.R.T.’s aspiration to boldly take the University and all audiences on a journey into what the next fifty years of artistic creativity looks like, not just on our stages but in classrooms, community cultural centers, our workplace, and the world,” said Dinkins.

Dinkins’ colleagues from Yale and across the country speak passionately about his role as a transformational leader. Says **Chantal Rodriguez**, Associate Dean of David Geffen School of Drama at Yale, “Kelvin leads with an amazing clarity of vision and generosity of spirit. His commitment to joy, transparency, equity, and anti-racist practice is evident in everything he does. This is a win for A.R.T. and the American Theater at large.”

“Kelvin’s curiosity, commitment to our core values, and buoyant sense of humor, have made him a treasured colleague, and I will dearly miss working with him every day,” said **James Bundy**, Artistic Director of Yale Repertory Theatre and Elizabeth Parker Ware Dean of the David Geffen School of Drama. “At the same time, I am hard-pressed to imagine a more exciting announcement for the American theater, because I know he will bring potent analysis and inspiring vision to this executive leadership role at one of the nation’s flagship institutions.”

**Khady Kamara**, Executive Director of Second Stage Theater who serves with Dinkins on the Board of Directors of LORT remarked, “Kelvin is a change-maker in our field, which is evident from his activism on the Board of Directors for the League of Resident Theatres and Theatre Communications Group. He is a proven leader and builder who brings a robust and multifaceted business experience as well as a deep belief in theater as a space for all. Kelvin is committed to moving the field of theater forward and will be a powerful new voice in the Greater Boston community and for the many artists and collaborators who are part of the A.R.T. family.”

“I have known Kelvin for nearly a decade—most recently as a member of TCG’s Board of Directors—and every step of the way, I’ve seen his conviction and his deep love of our theater field,” said **Teresa Eyring**, Executive Director and CEO of Theatre Communications Group. “Kelvin’s singular combination of vision, skill, and interpersonal connection make him the ideal next Executive Director of American Repertory Theater. Traversing the worlds of professional producing, higher learning, and field-wide leadership, he is a courageous and visionary leader in a generation that will define the future of the performing arts in our nation.”

In addition to his roles at Yale University, Dinkins is the founder of Dinkins Consulting, advising institutional leaders on change management and development of equity, diversity, inclusion, and anti-racism initiatives for teams and individuals. He has previously held management positions with Two River Theater in Red Bank, NJ, The Civilians in New York, NY, and Intiman Theatre in Seattle, WA.

Dinkins’ appointment concludes a national search led by a ten-member committee composed of A.R.T. Trustees, Advisors, and staff, co-led by **Ory** and **Lori E. Gross**, Associate Provost for Arts and Culture at Harvard University, working with **Al Heartley** and his team at **ALJP Consulting**.

### **ABOUT KELVIN DINKINS, JR.**

**Kelvin Dinkins, Jr.** is currently the Assistant Dean, Assistant Professor Adjunct, and Acting Chair of Theater Management for David Geffen School of Drama at Yale and the General Manager of Yale Repertory Theatre. Kelvin joined Yale from Two River Theater in Red Bank, New Jersey, where he spent four years as General Manager and helped to produce over 25 productions and two regional theater original cast albums, including *Be More Chill*. Kelvin’s career in theater has brought him a range of experiences from producing on Broadway at the National Artists Management Company to non-profit theater management including his roles as Communications & Development Manager at The Civilians, Development Fellow at Theatre Forward, and Associate General Manager at Intiman Theatre in Seattle.

He currently serves on the Board of Directors for the League of Resident Theatres (LORT) and the Board of Trustees for the Theatre Communications Group (TCG), Yale Cabaret, and the Princeton University Triangle Club. He is also the Co-Chair of the LORT Equity, Diversity, and Inclusion (EDI) Committee and has developed initiatives to center collective action and raise the racial and gender representation in executive leadership in LORT theaters. Kelvin is currently a member of the second cohort of artEquity’s BIPOC Executive Leadership Circle.

Kelvin was an inaugural member of the TCG SPARK Leadership Program for the professional development of leaders of color and was awarded TCG’s Leadership(U): Continuing Ed grant to study new producing models, institutional leadership transition, and inclusion in art and community. He was selected to join the Banff Centre for Creative Leadership’s cohort in 2016 for the “New Fundamentals: Leadership in the Creative Ecology” program for leaders committed to creating the future of their sector by drawing on the strengths and unique qualities of creative work. Kelvin has also served as a coordinator of the LORT-Kennedy Center American College Theatre Festival ASPIRE Arts Leadership fellows national program. He has been invited to be a guest lecturer in topics of theater management and producing at Brown University, New York University, and Princeton University. Kelvin has served as a grant panelist for the National Endowment for the Arts, the National Alliance for Musical Theatre, and Theatre Forward. He has participated in action focusing on field-wide issues of culture, anti-racism, EDI, curriculum development, and arts management as a panelist for conferences at LORT, TCG, Americans for the Arts, and the Association for Theatre in Higher Education.

Kelvin developed his passion for theater management and producing while an undergraduate at Princeton University where he received his A.B. degree in English and received a Certificate in Theatre & Dance from the

Lewis Center for the Arts. He earned his M.F.A. in Theatre Management & Producing from Columbia University's School of the Arts.

## **ABOUT ALJP CONSULTING**

**ALJP Consulting** was established by Al Heartley and Jocelyn Prince in 2019 and puts artistry and equity at the heart of its practice. The group provides talent searches, career coaching, strategic planning, and community building to theater arts organizations and professionals at sliding scale rates. ALJP strives to create more diverse and inclusive environments for artists, administrators, and patrons. [Learn more about ALJP Consulting.](#)

## **ABOUT THE AMERICAN REPERTORY THEATER**

**The American Repertory Theater (A.R.T.) at Harvard University** is a leading force in the American theater, producing groundbreaking work that is driven by risk-taking and passionate inquiry. A.R.T. was founded in 1980 by Robert Brustein, who served as Artistic Director until 2002, when he was succeeded by Robert Woodruff. Diane Paulus began her tenure as Artistic Director in 2008.

*A.R.T. acknowledges that its theaters are situated on the traditional and ancestral homelands of the [Massachusetts Tribe](#).*

## **MISSION**

The American Repertory Theater is dedicated to expanding the boundaries of theater, always including the audience as a partner.

## **VISION**

We focus on the research and development of groundbreaking theatrical experiences that catalyze dialogue and transformation. We believe that by engaging our hearts, minds, and bodies, theater has the power to heal and imagine collective pathways forward.

We commit to advancing public health in our practice and our programming, recognizing that racism in America is a national public health crisis. Our new home in Allston will be a breathable and healthy building envisioned as a town hall for the twenty-first century. Inspired by the model of a teaching hospital, the building will be a vibrant center for research, experiential pedagogy, and performance.

We build community with our audiences, artists, students, staff, and neighbors across Greater Boston, embracing theater's power to cultivate the full breadth and beauty of our shared humanity. We affirm and celebrate a multitude of perspectives and experiences that reflect the diversity of our country and world. We are dedicated to making a welcoming and accessible space for people of any identity, background, or ability.

## **VALUES**

We hold the institution and each other responsible and accountable for living our shared values. There is no hierarchy to these values; they are all equally important and interrelated. We acknowledge that as an institution we must devote time to implementing and sustaining these values:

We center anti-racism

*Habituate anti-racist practices in our policies, structure and culture.*

We lead with inquiry

*Ask questions in a spirit of brave curiosity in our never-ending journey of learning and growth*

We believe in collaboration

*Work together with trust and respect to unlock collective creativity*

We practice adaptability

*Challenge assumptions and create capacity to support “next” practices*

We embrace regenerative practice

*Promote the health and vitality of our planet, our organization, and each other*

## HONORS & AWARDS

Throughout its history, A.R.T. has been honored with many distinguished awards including the Tony Award for Best New Play for ***All the Way*** (2014); consecutive Tony Awards for Best Revival of a Musical for ***Pippin*** (2013) and ***The Gershwins’ Porgy and Bess*** (2012), both of which Paulus directed, and eighteen other Tony Awards since 2012; a Pulitzer Prize; a Jujamcyn Prize for outstanding contribution to the development of creative talent; the Regional Theater Tony Award; and more than 100 Elliot Norton and IRNE Awards. Additional Broadway productions include ***SIX***; ***Jagged Little Pill***; ***Waitress***; ***Natasha, Pierre & The Great Comet of 1812***; and ***Finding Neverland***. Since their premieres in Cambridge, A.R.T. productions have also [gone on](#) to reach audiences Off-Broadway, on US National Tour, and at partner theaters across the country, as well as in London’s West End, Tokyo, and Sydney. Under Paulus’s leadership, A.R.T.’s club theater, OBERON, has been recognized annually as a top performance venue in the Boston area, and has attracted national attention for its innovative programming and business models.

## HARVARD UNIVERSITY

As the professional theater on the campus of Harvard University, A.R.T. is committed to playing a central role in the cognitive life of the University, catalyzing discourse, interdisciplinary collaboration, and creative exchange among a wide range of academic departments, institutions, students, and faculty members. A.R.T. plays a central role in Harvard’s undergraduate Theater, Dance & Media concentration, teaching courses in directing, dramatic literature, acting, voice, design, and dramaturgy. A.R.T. staff also mentor students in the Harvard Radcliffe Dramatic Club working at the Loeb Drama Center.

A.R.T. is also engaged in a number of multi-year initiatives with partners at Harvard that explore some of the most pressing issues of our day. Current work includes collaborations with the Harvard University Center for the Environment (to commission and develop a series of new works that address climate change and the environment), the Healthy Buildings Program at the Harvard T.H. Chan School of Public Health (to develop a [Roadmap for Recovery and Resilience for Theater](#)), and the Initiative for Racial Equity at Harvard Business School (to pilot the Program in Arts and Culture Organization Management).

## ENGAGEMENT

Dedicated to making great theater accessible, A.R.T. actively engages community members and local students annually in project-based partnerships, workshops, conversations with artists, and other enrichment activities both at the theater and across the Greater Boston area.

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