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FOR IMMEDIATE RELEASE: Monday, May 15, 2023

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AMERICAN REPERTORY THEATER ANNOUNCES 2023 COHORT FOR ARTS & CULTURAL ORGANIZATION MANAGEMENT (ACOM)

Learning Intensive for Arts Leaders from Historically De-centered Communities
Is Supported by The Barr Foundation

[COHORT IMAGE FOR DOWNLOAD](#)

Cambridge, MA—American Repertory Theater (A.R.T.) at Harvard University, led by Terrie and Bradley Bloom Artistic Director Diane Paulus and Executive Director Kelvin Dinkins, Jr., announced today members of the 2023 cohort of its **Arts & Cultural Organizational Management (ACOM)** program. **ACOM** provides an executive education-style learning experience to arts leaders from communities that historically are not centered in leadership and development opportunities.

ACOM is a one-week learning intensive that centers community and includes professional development with professors, community leaders, and artists to strengthen strategies and skills. Its tailored curriculum unlocks the resources of Harvard University and is designed to meet the specific needs and interests of the cohort. Prior to convening, strategists from [Ubuntu](#), A.R.T.'s **ACOM** research and evaluation partner, conduct one-on-one conversations with participants about their professional strengths and goals. Subject-matter experts from Harvard and the community are then identified and invited to create sessions that align with the surfaced common areas of focus. Learn more at AmericanRepertoryTheater.org/ACOM.

The 2023 cohort includes:

- **Adriana Zuñiga** (she/her, Broadway in Boston)
- **Alexis Peart** (Boston Opera Collaborative, Castle of our Skins)
- **Alison Yueming Qu 曲悦鸣** (she/they, CHUANG Stage, HowlRound Theatre Commons)
- **Audrey Seraphin** (she/her, SPARK Boston)
- **Brittany Thomas** (ZUMIX)
- **Cailin Marcel Manson** (Clark University, Barn Opera, The Keen Chorale, New England Repertory Orchestra)
- **Carla Mirabal Rodríguez** (she/her, The Huntington)
- **Charmaine Santiago Galdón** (she/her, Bomba Sankofa)
- **Chloe Swindler, D.M.A.** (she/her, Berklee College of Music)
- **Des Bennett** (they/them, The Theater Offensive)
- **Edwin Cabrera** (he/him, Lynn Music Foundation)
- **Jamison Cloud** (he/him)
- **Kathy Eow** (she/her, ArtsEmerson, BAAFF)
- **Kendrick Terrell Evans**
- **Kevin Becerra** (he/him, ArtsEmerson)

- **Leslie Anne Condon** (she/her, Pao Arts Center)
- **Pascale Florestal** (she/her, Front Porch Arts Collective, Boston Conservatory at Berklee College of Music)
- **Pedro Soto** (he/him, TDI)
- **Sam Johnson**
- **Tarik Bartel** (they/them)
- **Tatiana Isabel Gil** (she/her, Fresh Ink Theatre)
- **Taylor Lena McTootle** (she/her)
- **Todd McNeel, Jr.** (he/him, Museum of Fine Arts)
- **Vijay Mathew** (he/him, HowlRound Theatre Commons)

“The murder of George Floyd at the hands of police in the spring of 2020 sparked new thinking and renewed energy around the fight for equality in our country—and in our field,” says Dayron J. Miles, A.R.T. Associate Artistic Director and ACOM founder. “As Harvard’s professional theater, A.R.T. is uniquely positioned to unlock the university’s resources to drive support to members of the arts sector workforce. A.R.T.’s values of anti-racism, inquiry, collaboration, adaptability, and regenerative practice inspired **ACOM**’s bespoke design. We are grateful to **The Barr Foundation** for multi-year support of **ACOM**. This will allow us to build a network that will create deeper engagement, and make a lasting impact on our region’s vibrant artistic ecosystem.”

Upon completion, cohort members join the **ACOM Alumni Network**, featuring special convenings, member events, and further opportunities for professional growth. Cohort members are invited to participate through a nomination by members of the **ACOM Alumni Network**.

A 2021 pilot of **ACOM** was sponsored in collaboration with the [Initiative to Advance Racial Equity at Harvard Business School](#) and co-led by HBS Professors Rohit Deshpande and Henry McGee. It engaged 39 participants from 21 cultural institutions across Massachusetts and New York in developing resources to create and implement strategies for more responsive and successful cultural institutions. Participants and their affiliated institutions at the time of participation included **Abigail Vega** (ArtsEmerson), **Akiba Abaka** (ArtsEmerson), **Alessandra Panares** (American Repertory Theater), **Anne Morse** (Museum of Fine Arts), **Brian Lim** (The Flavor Continues), **Carla Canales** (Harvard University), **Carmen Plazas** (Massachusetts Cultural Council), **Cheyenne Cohn-Postell** (Massachusetts Cultural Council), **Cheyenne Myrie** (The Theater Offensive), **Colette Randall** (ICA), **Corey DePina** (ZUMIX), **Dawn Meredith Simmons** (Front Porch Arts Collective), **Dayron J. Miles** (American Repertory Theater), **Janice Amaya** (American Repertory Theater), **Jasmine Garcia** (Dunamis), **Jason Talbot** (Artists for Humanity), **Jazzmin Bonner** (The Huntington), **Jinyi Duan** (The Flavor Continues), **John Ravenell, Jr. (Kind)** (Loop Lab), **Jorge Abellas-Martin** (ICA), **Joseph Valenté**, **Julia Schachnik** (American Repertory Theater), **Karthik Subramanian** (Company One), **Lisa Field-Coleman** (New Repertory Theatre), **Magdalena Abrego** (Loop Lab), **Marika Hughes** (Looking Glass Arts), **Maurice Emmanuel Parent** (Front Porch Arts Collective), **Mazz Swift** (Silkroad), **Megan Bernard** (Museum of Fine Arts), **Melinda Lopez** (The Huntington), **Nada Shaaban** (New Repertory Theatre), **Neo Gcabo** (Dunamis), **Nicole Agois Hurel** (Open Door Arts), **Olawumi (Ola) Akinwumi** (ArtsBoston), **Omar Sosa** (ZUMIX), **Regine Vital** (The Huntington), **Rob Gibbs** (Artists for Humanity), **Sophie Ancival** (American Repertory Theater), and **Tracy Keene** (American Repertory Theater).

ABOUT THE 2023 ACOM COHORT

Adriana Zuñiga (she/her) is a marketing professional in the theater industry. She holds a BA in Theatre from Suffolk University. Her past experiences include working at The Huntington, American Repertory Theater, and Commonwealth Shakespeare Company. Her current role is the Marketing Manager at Broadway In Boston. Adriana is also a bookworm who loves new and upcoming fiction written by local authors. [linkedin.com/in/adrianazuniga96/](https://www.linkedin.com/in/adrianazuniga96/)

Alexis Peart is a multifaceted operatic mezzo-soprano, music educator, and arts administrator based in Boston, MA, with degrees in Vocal Performance, Music Education, and a certificate in Non-Profit Finance and Fundraising. Alexis is the Executive Director of Boston Opera Collaborative and a Teaching Artist with Castle of our Skins. AlexisPeart.com [linkedin.com/in/alexis-peart/](https://www.linkedin.com/in/alexis-peart/)

Alison Yueming Qu 曲悦鸣 (she/they) is a creative producer, director, and dramaturg. Alison is the Co-Founder & Executive Director of CHUANG Stage—the first Mandarin bilingual, bicultural theater company nationwide. Concurrently, Alison works at HowlRound Theatre Commons as the Associate Producer. She served as the Connectivity Producer at Company One Theatre in Boston, MA, emerging from their previous role with C1 as the Associate Producer of the Boston Chinatown Musical project by Kit Yan & Melissa Li. Alison and CHUANG Stage are a recipient of the The Boston Foundation "Live Arts Boston" grant, the New England Foundation of the Arts "Public Arts for Spatial Justice" grant, a 2021-22 National Arts Strategies New England Creative Community Fellow, and numerous Boston Cultural Council support to make Boston a better city for AAPI artists. Alison graduated from Emerson College with a BFA in Theatre (Directing and Dramaturgy). AlisonYuemingQu.com

Audrey Seraphin (she/her) is director, actor, civil servant, and lifelong Massachusetts resident. She most recently worked at Boston City Hall as the Director of SPARK Boston, Mayor Wu's volunteer civic engagement council for 20- to 35-year-old Bostonians. She is getting ready to return to the arts administration world as the new Program Manager, Regional Grants & Initiatives at New England Foundation for the Arts (NEFA). She is a proud founding member of the Network of Arts Administrators of Color (NAAC) Boston. Other recent projects include *Dance Nation* with Westford Academy Theatre Arts; *The Ghost of Keelung*, a radio play; *Company* with Clark Musical Theatre; *Muthaland*, an online production from Samuel-Lancaster Productions; and *The Rooster & The Magnet*, Episode 5 of Camp Strangewood, a live streamed anthology from Sparkhaven Theatre.

Brittany Thomas serves as Director of Creative Media + Technology at ZUMIX, working alongside young film, audio and radio creators. As a LocaloreLIVE and NEFA Creative City grantee, Brittany designed the collaborative narrative project Constelación de Historias, a live storytelling event series and letter writing project documenting neighbors' work for housing stability in East Boston. ConstelaciondeHistorias.org

Cailin Marcel Manson, baritone and conductor, is currently Associate Professor of Practice in Music and Head of the Music Program at Clark University, Music Director of Barn Opera in Vermont, Music Director of The Keene Chorale in New Hampshire, and Artistic Director and CEO of the New England Repertory Orchestra in Massachusetts. CailinMarcelManson.com

Carla Mirabal Rodríguez (she/her) is a director, actor, and producer from San Juan, Puerto Rico. She's the Artistic Assistant at The Huntington and has worked with various local theater companies including Teatro Chelsea, Central Square Theatre, and Speakeasy Stage. Most recently she directed *In the Time of the Butterflies* at Newton Theatre Company. CarlaMirabalRodriguez.com

Charmaine Santiago Galdón (she/her) is a resident of Boston. Charmaine's parents are from Puerto Rico. She attended Jose Julian Acosta, a high school specializing in theater in Old San Juan. During her time there she was trained by teachers who were trained in different forms of theater. Charmaine started working as a teaching artist at age 14. Charmaine then went on to receive her Bachelor of Arts in Theatre from UMass Amherst. During her time at UMass, she was cast in many plays. Charmaine later became a cast member and subsequently the co-director of Body Politics. After college she gained an internship at the Puerto Rican theater company Pregones Theater. Charmaine then founded an Afro Puerto Rican Folkloric Bomba group and named it Bomba Sankofa due to her journey of understanding her identity. The group was unique by mixing storytelling through spoken word and hip hop elements. In 2019, she co-produced a musical *Esto es Puerto Rico* with her father, Jorge Arce, who also directed it. Charmaine was also the playwright, funded by the Boston Foundation. CharmaineSantiagog.com

Chloe Swindler, D.M.A. (she/her) is a musician, educator, and DEI professional who specializes in helping individuals and organizations understand the importance of diversity, equity, and inclusion and how to integrate these values into their individual practices and larger systems of operation. Since 2019, Chloe has worked closely with higher education institutions including the Yale School of Music, UCLA School of Music, Berklee College of Music, and Boston Conservatory at Berklee to navigate complex conversations and bridge gaps between different cultures and generations. Her specialties include "calling in" culture, inclusive practices, and navigating intercultural communications. As a performer, Chloe's recent career highlights include performing with Harry Styles at Coachella in 2022 and with Lizzo at the 2022 BET Awards. As a professional musician with degrees from Boston University (B.M.), Yale University (M.M.), and UCLA (D.M.A.), she enjoys performing a variety of genres including classical, jazz, pop, soul, funk, folk, and more. Chloe currently works at Berklee College of Music (Assistant Director of Engagement and Programming, Diversity and Inclusion Office) and Longy School of Music (Trumpet Faculty). ChloeSwindler.com

Des Bennett (they/them) is a director, dramaturg, facilitator, maker, and arts administrator. They are the Programs Manager at The Theater Offensive, and a facilitator with Gender Explosion, leading trans* inclusion workshops. Des holds a BA in Theater and a minor in Psychology from Northeastern University.

Edwin Cabrera (he/him) is multimedia artist from Lynn, Massachusetts. Among being one of the co-founders of the Lynn Music Foundation, Edwin is the co-creator of Grind House Recordings, a Hip Hop media company that promotes local musicians from Lynn and surrounding areas. Through his work with Grind House Recordings, Edwin created the community engagement project the Lynn Hip Hop Wall of Fame, a way for the community to engage in community art celebrating the cultures that make the city unique. With the Lynn Music Foundation Edwin hopes to develop the music scene in Lynn through community driven development.

Jamison Cloud (he/him) is a Boston-based interdisciplinary artist. He has exhibited his work throughout the Greater Boston Area and has worked in the local arts community for over 10+ years. He was an artist in residence at Gallery 263 and recently completed The Network for Arts Administrators of Color Boston Mentorship & Sponsorship Program 2.0.

Kathy Eow (she/her) is Foundation Relations Manager at ArtsEmerson, board member of Boston Korean Adoptees, outreach coordinator for the Boston Asian American Film Festival (BAAFF), and a former steering committee/active member of Boston's Queer Asians and Pacific Islanders Alliance (QAPA). She also is a writer and producer whose credits include works exploring the reclamation of Korean identity through an adoptee lens. [linkedin.com/in/kathyje/](https://www.linkedin.com/in/kathyje/)

Kendrick Terrell Evans is a Roxbury native who has spent the past 10 years working as an arts administrator in the non-profit theater and television scene in Boston. Kendrick has dedicated their time spreading and uplifting the voices of BIPOC and Queer people in the theater community. [linkedin.com/in/kendricktevans/](https://www.linkedin.com/in/kendricktevans/)

Kevin Becerra (he/him/his) creates containers for conversation, connection and impact. He currently works as a Creative Producer at ArtsEmerson. He has been fortunate enough to be in brilliant cohorts including the Festival Academy's Atelier for Young Festival Managers and APAP's Emerging Leader Institute. He also consults and facilitates with Kimzin Creative in California's Bay Area. [linkedin.com/in/kevin-becerra-617b9b2b/](https://www.linkedin.com/in/kevin-becerra-617b9b2b/)

Leslie Anne Condon (she/her) is a Boston-area artist scholar, independent curator, and cultural worker. As an artist scholar and researcher, Leslie is interested in Critical Race Art History and issues of representation within the arts. Since 2022, Leslie has served as the Visual Arts Manager at Pao Arts Center, uplifting contemporary Boston-area AAPI artists while contributing to culturally affirming arts programming within the immigrant neighborhood of Boston Chinatown. LeslieAnneCondon.com [linkedin.com/in/lesliecondonartsadmin/](https://www.linkedin.com/in/lesliecondonartsadmin/)

Pascale Florestal (she/her) is a first generation Haitian American Queer Woman. She is an Elliot Norton-nominated director, educator, dramaturg, writer, and collaborator based in Boston, MA. Recent directing credits: *Fairview* with SpeakEasy Stage, *Spring Awakening* at Brandeis University, *The Colored Museum* with The Umbrella Performing Arts Center, *Once On This Island* with SpeakEasy Stage, *This Girl Laughs*, *This Girl Cries*, *This Girl Does Nothing* with Emerson Stage, *Everybody* with Boston Conservatory. As an Assistant to the Director she has worked with Timothy Douglas, Liesl Tommy, Billy Porter, Paul Daigneault and M. Bevin O’Gara. Pascale served as the Associate Director to Gil Rose on *X: The Life and Times of Malcolm X* with Odyssey Opera and Kimberly Senior on *Our Daughters, Like Pillars* at The Huntington Theatre. Pascale also serves as the Associate Director for the North American Broadway tour of **Jagged Little Pill**. Pascale was named one of the WBUR ARTery’s 25 Artists of Color Transforming the Cultural Landscape in Boston. In 2020 she won the Inaugural Greg Ferrell Award for her excellence in teaching and supporting young people. She serves as the Education Director and Associate Producer for The Front Porch Arts Collective and is an Assistant Professor of Theater at Boston Conservatory at Berklee College of Music. Pascale is also a full member of the SDC Union. PascaleFlorestal.com

Pedro Soto (he/him) is responsible for advancing TDI’s creative economy initiatives including TDI Creative Cities, TDI Creative Catalyst Grants, and incorporating this work into their broader programmatic areas in the department and division. He will be working closely with Alejandro Lopez and a position yet to be hired to amplify their data and storytelling work. Pedro will serve a leadership role with respect to arts, the cultural economy, and creative placemaking, as they launch their expanded TDI program. He received his Bachelor of Science in Liberal Arts from Salem State University and a Masters of Regional Planning from UMass Amherst. Most recently Pedro served as Planning and Development Director with the City of Lawrence, where he administered the city’s land-use planning, oversaw the Planning Board and Zoning Board of Appeal, and advanced planning and economic development initiatives on behalf of the city. Prior to his work in Lawrence, Pedro served as the Associate Director at Beyond Walls, Inc., headquartered in downtown Lynn. There, he managed local government relations and project management. Before serving at Beyond Walls, Pedro was a City Planner with the city of Peabody.

Sam Johnson Born & raised in Boston! Attended college at UMass Boston & The University of South Florida while obtaining my associates degree in social psychology. I also created my own podcast platform in 2016 which grew into winning the first Boston Music Award for Best Podcast at The House of Blues. Giving back within & beyond my community by volunteering for after school programs, helping inner city youths as well as adults. I also have my own photography/videography business that I work year round. Most people would say I do too much but I feel as if I’m doing exactly what I’m great at. Helping others, guiding people seeking direction while still thriving. We all have a purpose in life, however some people are afraid of change while I embrace it. Leaning into my greatness is what it’s all about! Paying it forward while holding myself accountable is an everyday goal of mine! Life experiences, the village that helped raised me & my small circle of friends are what motivated me into the great person I am today!

Tarik Bartel (they/them) is a Thai-American artist and community organizer based in Providence, RI. They have worked in the Greater Boston area as a youth worker and educator since 2014. They believe art centered in community can leverage social change and connect us more deeply to one another. They hope to pour into others what has been poured into them. TarikBartel.com

Tatiana Isabel Gil (she/her) is a queer Panamanian and Colombian writer, dramaturg, and actor with a passion for new work development, art that moves people to take action, and decolonization as a form of healing and empowerment. All of the work Tatiana engages in across disciplines is in service of her vision of activism in this world. This vision includes thousands of nuanced stories about LGBTQ+, BIPOC, and disabled folks sitting at every intersection being told consistently all over the world in an entertainment and cultural sector that is built on community and solidarity economy. It also includes art and political activism having a deep interdependent relationship, where theatrical experiences are being used to inspire, radicalize, incite action, and BE the action in fighting for an anti-racist world. Systemically, it looks like a world that centers and deeply integrates decolonized artistic modalities into the fabric of society (education, justice systems, popular culture, food, workplaces, etc.) with a restorative justice approach to cultivating community, communication, and anti-racist work. Recently, her play, *Lithosphere Heart* was a semi-finalist at Playwrights Realm. She is currently at the University of New Mexico working on her MFA in Dramatic writing and is a city of Albuquerque resident artist creating a community centered project and play about Latine people's relationship to their indigenous ancestors/identities called *Sopita de Entropía*. She is also the Co-Literary Director of Submissions and Operations at Fresh Ink Theatre based in Boston, MA. Tatianaisabel.com/bio

Taylor Lena McTootle (she/her) is an educator and writer from the Washington, DC area now living in Roxbury, MA. Living, working, and attending school in vibrant metropolises has afforded her access to artistic discourse that centers elements of the creative along with all of the ways they are used to express the human condition. In particular, rhythm has been central to her studies as, from a young age, she explored classical ballet, modern dance, and poetry. From this, she has become sensitive to the subtleties of meaning and emotion that are necessary for critical thinking and understanding in young people. Over the last 10 years, Taylor Lena has worked with students of color ranging from elementary to high school.

Todd McNeel, Jr. (he/him/his) recently graduated with his Masters in Communications Management from Emerson College, where he was the recipient of the Communications Studies Graduate Dean Award for his academic performance and capstone project. He currently serves as the Manager of Marketing and Tourism at the Museum of Fine Arts, Boston, leading all marketing, tourism, and advertising strategies and initiatives. When he is not working on exhibition campaigns, you can catch him on stage performing with regional opera and theatre companies nationwide. He is an Emerging Talent Award recipient of the Kurt Weill – Lotte Lenya Competition and has been praised by *Theatre Mirror* for his “tower of strength” presence and “powerful voice.” Prior to the MFA, Todd worked in Media and Publishing with *Boston*, *Philadelphia*, and *Atlanta* Magazines. He also has served as a Marketing and PR Specialist for Boston performing arts institutions such as ArtsEmerson, Boston Lyric Opera, and Bard College's Longy School of Music. Todd also holds a Bachelor's degree in Mass Communications from Ouachita Baptist University and attended Longy School of Music for his graduate studies in Opera Performance. [linkedin.com/in/todd-mcneel-jr-810a0367/](https://www.linkedin.com/in/todd-mcneel-jr-810a0367/)

Vijay Mathew is Co-Founder and Cultural Strategist of HowlRound Theatre Commons based at Emerson College in Boston, USA. He is especially interested in solidarity economy, accessibility for people with disabilities, and designing for social change. howlround.com/commons/vijay-mathew

ABOUT UBUNTU

UBUNTU Research and Evaluation is an Afrofuturist strategic learning organization powered by a collective of unapologetic Black women, femmes, and non-binary people working as un-disciplinary strategists committed to resistance against anti-Blackness and the intellectual and political defense of all Black people, in solidarity with the global majority, through facilitation, organizational strategy, and evaluation. Our existence as an organization means that we antagonize an anti-Black, anti-Indigenous, anti-Queer, anti-Femme, and anti-Fat world. ubunturesearch.com

ABOUT THE BARR FOUNDATION

The Barr Foundation's mission is to invest in human, natural, and creative potential, serving as thoughtful stewards and catalysts. Based in Boston, Barr focuses regionally, and selectively engages nationally, working in partnership with nonprofits, foundations, the public sector, and civic and business leaders to elevate the arts, advance solutions for climate change, and enable all students to thrive in high school and beyond. Barr's support for ACOM extends from its Arts & Creativity program, which invests in bold ideas and leaders to engage and inspire a dynamic, thriving Massachusetts. Founded in 1997, Barr now has assets over \$2.5 billion and has contributed more than \$1 billion to charitable causes. For more information, visit barrfoundation.org.

ABOUT 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 Terrie and Bradley Bloom Artistic Director in 2008 and co-leads the theater in partnership with Executive Director Kelvin Dinkins, Jr., who began his tenure in 2022.

The Loeb Drama Center where the A.R.T. performs is located on the traditional and ancestral land of the Massachusetts, the original inhabitants of what is now known as Boston and Cambridge. We pay respect to the people of the [Massachusetts Tribe](#), past and present, and honor the land itself which remains sacred to the Massachusetts People.

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 ***Life of Pi***; ***1776***; ***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, was recognized annually as a top performance venue in the Boston area, and 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. Recent 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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