



2021/2022 IMPACT REPORT





MISSION

We create world-class theatre about what it means to be alive today – inspiring curiosity and creativity, sparking empathy and joy – bringing all Arizonans together.

VISION

To transform the lives of every Arizonan through the power of theatre.

VALUES

Artistry **C**onversation **C**ollaboration **E**quity **S**tewardship **S**ustainability
JOY

ACCESS JOY



Company Overview

ATC puts the artists and audience at the heart of all we do. ATC's performances bring people together on our stages to experience essential stories – from reimagined classics to contemporary plays, original works to innovative musicals – all fostering continued conversation beyond the theatre walls.

Founded in 1966 in Tucson, Arizona, and deemed the Official State Theatre by former Governor Rose Mofford, ATC celebrates 54 seasons of world-class professional theatre, currently led by the Kasser Family Artistic Director Sean Daniels and Managing Director Geri Wright. ATC operates in two major Arizona cities, unlike any other LORT professional theatre in the country. Each year, tens of thousands of people experience exceptional professional theatre on our home stages in Tucson and Phoenix, through student matinees, and with digital offerings. ATC collaborates with nationally notable artists to create productions and programs about what it means to be alive today, inspiring curiosity and sparking joy, bringing all Arizonans together.

ATC shares the power of theatre through a variety of outreach programs, educational opportunities, access initiatives, and community events. Nationally recognized programs include ATCteen and the National Latine Playwrights Award. ATC focuses on training artists, audiences, and community members about the creative power of theatre, reaching far beyond the metropolitan areas of Tucson and Phoenix, enriching the theatre learning experience for all!

From the Board Chair



The 2021/2022 season, ATC's 54th, has been a year we will all remember for some time to come. It was a season of renewed excitement, world-class performances, and equitable access to a multitude of arts experiences we were able to offer. ATC recognized it was a critical time for us to promote mental, physical, and social well-being through the power of theatre. Theatre does have the ability to transform lives. With much-needed cash reserves, we were poised for success as we began to emerge from the pandemic. ATC produced a reenergized Gala, more glamorous than ever, showcasing the entire spectrum of our organization. It was a time to honor our people whose vision and perseverance enabled us to manage a remarkable turnaround. The entire staff of ATC continues to evolve together to serve our community as it most richly deserves. Conversation, collaboration, equity, stewardship, and sustainability remain in the forefront of our values. ATC recognized the vital importance for return of our educational programming, culminating in the student production of *Heathers: The Musical*. Theatre plays an essential role in childhood development. We can impact our youth unlike all else, making a lasting impression forever affecting their formative lives. We hope to see you soon at the theatre, or at any other of the sundry of events at which you are welcomed. Thank you for your patronage and support – we would not be here without you!

Sincerely,

Char Augenstein
Board Chair, ATC

boardchair@atc.org

ATC CELEBRATING A LONG LEGACY IN ARIZONA

For more than 50 years, excellence has been at the heart of the mission of Arizona Theatre Company. As a cornerstone of the cultural life of our state, ATC has achieved prominence through the dedication and imagination of hundreds of artists, craftspeople, and supporting audiences in both Tucson and Phoenix.



The 1960s The Beginning

Arizona Theatre Company was established as Arizona Civic Theatre in 1967 by Sandy Rosenthal and a group of civic and business leaders concerned about the demise of community theatre activity in Tucson.

The company's first season consisted of four productions presented in the ballroom of the Santa Rita Hotel. Total attendance for the season was 4,000, and the operating budget was \$8,000. The following year, the newly formed Arizona Commission on the Arts and Humanities awarded its first grant to the theatre.

1966 In November, Sandy Rosenthal and a group of like-minded citizens announce plans for the Arizona Civic Theater. It will have a year-round season, with productions for children. It stages its first plays the following summer.

1967 A grant from the Arizona Commission on the Arts helps launch the company. *Generation*, its first production, opens in the Santa Rita Hotel's basement in July. Founding Artistic Director Rosenthal directs.



The 1970s A Decade of Growth

In 1972, the company moved into the little theatre of the newly completed Tucson Community Center. The new facility contained a 526-seat semi-thrust theatre and offered rehearsal, costume, and scenic construction shop space. Also in that season, the company received its first grant from the National Endowment for the Arts, which was designated to assist the company in hiring its first Equity actors under a Guest Artist Contract.

1972 The company becomes fully professional, which ups the quality of everything from costumes to the actors. At the same time, Artistic Director Rosenthal responds to complaints that the company ignores local talent when it hires actors from out of town. It's a complaint that is still heard today. This is also the year that ACT moves into the Leo Rich Theatre at the Tucson Convention Center.

1977 *Vanities* is the first show the company takes to Phoenix.

1979 The company changes its name to Arizona Theatre Company. Health concerns force Sandy Rosenthal to step down, and Mark Lamos becomes artistic director for a short stint. He goes on to make a name for himself as a director on Broadway and around the country.



The 1980s A Decade of Change

ATC experienced continuing change and promise as Artistic Director Gary Gisselman led ATC with a full schedule of productions each season in both Phoenix and Tucson. The decade saw the opening of the new Herberger Theater Center, a project in which ATC played an instrumental role.

1983 Arizona Theatre Company is cited by President Reagan on behalf of the President's Committee on the Arts and Humanities, commending the company on its unique two-city operation and designating it a national model. ATC presented its full six-play season in two different Phoenix facilities: Phoenix College Theatre and the Scottsdale Center for the Performing Arts.

1986 Groundbreaking ceremonies for the long-awaited Herberger Theater Center in Phoenix herald new growth potential for that city.



The 1990s Promise for the Future

As Arizona Theatre Company approached fiscal year 1990, it was faced with both change and potential. It began its Phoenix season by performing in the Herberger Theater Center and, as construction proceeded as anticipated on Tucson's Temple of Music and Art, it began performances there in early fall. The exceptional show of support by the public during its emergency fundraising effort had increased both donor rolls and the subscriber base.

1990 The 1990/1991 season opens with *Amadeus* in ATC's new Tucson home, the Temple of Music and Art. This is the first season the company announces it will produce one new play a year – a significant step for a theater company. First up is *The Holy Terror* by one of Britain's most revered playwrights, Simon Gray. Upping the prestige of this production: Gray is willing to travel to the desert to direct.

1992 After guest-directing several times, David Ira Goldstein begins his 26-year tenure as ATC's artistic director. He will go on to produce or direct more than 200 plays – more than any other director in Arizona history.

1995 ATC begins a long relationship with playwright Steven Dietz with the world premiere of his adaptation of Bram Stoker's *Dracula*.

1997 ATC hosts The Royal National Theatre's production of *Othello* in Phoenix. The relationship forged with the London-based company leads to the National bringing *Hamlet* to ATC in 2001. That production stars Simon Russell Beale, one of England's bravest and greatest actors.



The 2000s Turn of the Century

As Arizona Theatre Company entered its 1999/2000 season, ATC had produced over 5,000 performances of nearly 200 plays including many Tony Award and Pulitzer Prize winners. As part of its ongoing mission to serve as an educational resource for the community, ATC introduced over a quarter million young people to the magic of live professional theatre through its Student Matinee Program and established educational ties with the University of Arizona, Arizona State University, and Stephen F. Austin State University in Nacogdoches, Texas. ATC instituted many new accessibility services including wheelchair access and seats, audio described performances, and American Sign Language interpreted performances for each production.

2000 ATC's continuing commitment to staging newer works along with classics is clear with back-to-back productions: Shakespeare's *As You Like It* and the 1999 Tony winner *Side Man* by Warren Leight.

2006 *Sherlock Holmes: The Final Adventure* opens. It is ATC's sixth world premiere of a Steven Dietz play. Those plays continue to be staged by theater companies around the country.



The 2010s Celebrating 50 Years

The decade kicked off with ATC co-producing the world-premiere of Khaled Hosseini's *The Kite Runner*, which went on to open on Broadway. With the retirements of longtime Artistic Director David Ira Goldstein and Managing Director Jessica Andrews, new leadership worked to navigate the changes and redefine the half-century-old company's future.

2010 Khaled Hosseini's *The Kite Runner* is co-produced as a world-premiere with San Jose Rep at ATC.

2016 Despite good ticket sales, ATC has yet to fully recover from the turmoil and deficit of a few years before. In late June, it announces it has two weeks to raise \$2 million or it will close. That period is extended two weeks. After furious fundraising efforts that involve board members, politicians, and donors in both Tucson and Phoenix, the money is raised. The 2016/2017 season, the company's 50th, will go on as planned.



The 2020s The Future is Now

With an active Board, and both Sean Daniels and Geri Wright in place, excitement for the future was palpable. In early March of 2020, ATC began previewing a co-production with Milwaukee Repertory Theatre, *The Legend of Georgia McBride*. With many events planned and strong ticket sales, the show opened on March 13, 2020, the same day that the theatre, along with the rest of the world, came to a halt due to the spread of a novel virus, COVID-19.

2020 With a reduced staff, ATC produces a digital season full of play workshops and readings, educating audiences about the play-making process.

2021 By Fall, ATC begins hiring back many of its staff that had to be let go during the pandemic and fills many new roles. Employees walk into a completely different organization; ATC is in its best position financially in well over a decade, the Board – led by Chair Char Augenstein – works tirelessly to support the company, and a new mission, vision, and values are implemented. ATC produces a full 2021/2022 mainstage season with health and safety protocols in place to keep artists, staff, and audiences safe.

2022 ATC reignites the annual Gala fundraising event with 380 people in attendance, raising over \$330,000. In July, ATC finishes its final performance of six productions for the first time in more than two years. Plans for the 55th season are underway.



From Executive Director Geri Wright



We made it! I can't tell you how great it is to recount our 2021/2022 Season with you through this Impact Report. It is refreshing to look back over this year and celebrate our return to the stage. While there have been many unforeseen bumps along the way, there have been great victories as well. And at the end of the day, we are back where we belong – in the theatre, making art, exactly where we are supposed to be.

While we redefined our mission, vision, and values during the hiatus, this season we worked as a staff to live those guiding tenets and integrate them into our everyday endeavors. We are continually looking to enhance our artistry, stimulate conversations, collaborate both internally and externally, ensure equity, steward all our donors and supporters, and focus on the sustainability of this organization that stands as a community treasure. Most of all, we work to instill joy in all that we do. Because bringing joy to its makers and consumers is one of the most precious outcomes of creating art.

Evaluating and learning from our experiences and applying those lessons brings thoughtful growth, and we are excited as we look ahead to presenting world-class theatre that excites and inspires audiences. The voices of our patrons are critical to our future, and we welcome conversations that helps us achieve understanding and strengthen this company. Please feel free to reach out to me, our board chair, or our box office to share your thoughts. We truly consider all perspectives and treasure your input.

It is impossible to present theatre without the support, passion, and generosity of the scores of people who believe in ATC and the artistry we bring to audiences. Thank you, thank you, for believing in the importance theatre plays in making our communities better places to live.

Fondly,

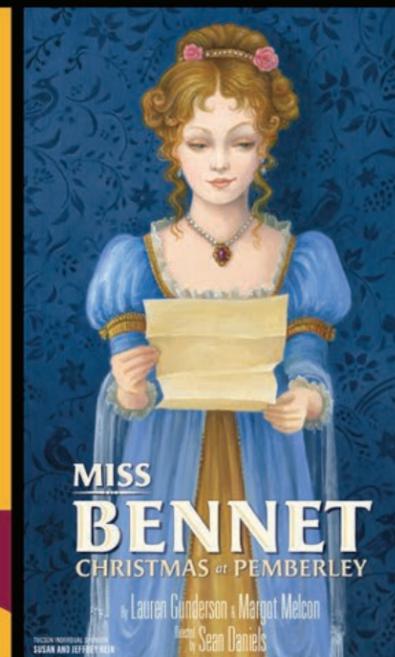
Geri Wright
Executive Director, ATC



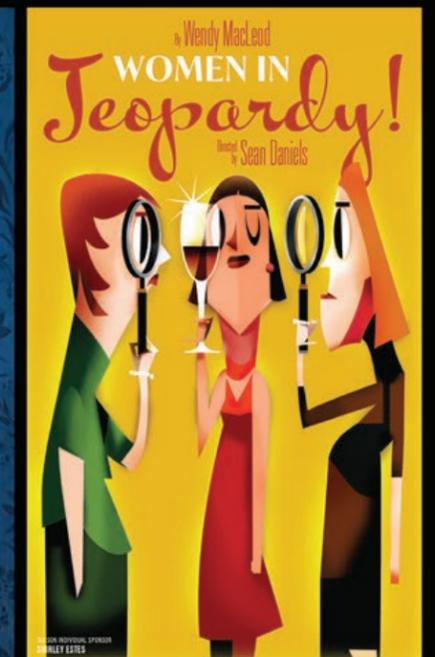
54th Season Productions Overview



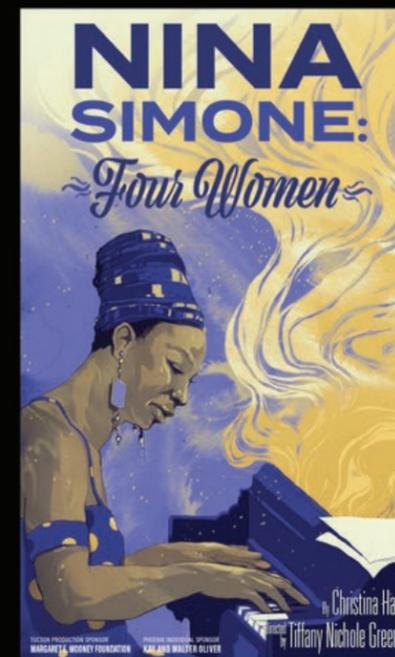
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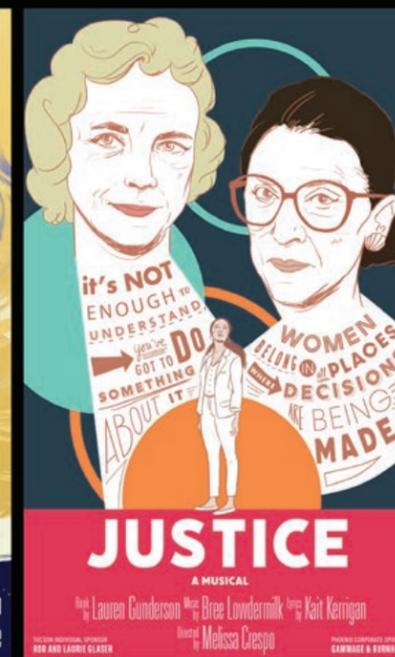
TUC: 11/06/21 - 12/04/21 PHX: 12/09/21 - 01/02/22



TUC: 01/15/22 - 02/05/22 PHX: 02/10/22 - 02/27/22



TUC: 02/26/22 - 03/19/22 PHX: 03/24/22 - 04/10/22



TUC: 04/09/22 - 04/30/22 PHX: 05/05/22 - 05/22/22



TUC: 06/04/22 - 06/25/22 PHX: 06/30/22 - 07/17/22

My 80 Year-Old Boyfriend

AN AWARD-WINNING
TRUE MUSICAL



Conceived and performed by **Charissa Bertels**
 Book and lyrics by **Christian Duhamel** Music and lyrics by **Ed Bell**
 Directed by **Sean Daniels**



TUCSON
09/25/21 - 10/16/21
TEMPLE OF MUSIC AND ART

PHOENIX
10/21/21 - 11/07/21
HERBERGER THEATER CENTER

Season Sponsor
I. Michael & Beth Kasser

ATC.ORG / 833-ATC-SEAT

“[ATC] brought us an out-of-the-pandemic play that reminds us of how life-affirming and important theater is.”

- The Arizona Daily Star

MY 80-YEAR-OLD BOYFRIEND

What happens when a 20-something Broadway baby meets a Shakespeare- and Schubert-loving octogenarian? Much to their surprise, a friendship blossoms. A delightful award-winning musical about the magic that happens when we throw aside our fears and cross generational barriers. Based on the true story of Broadway performer Charissa Bertels, and winner of the Kleban award for best new libretto, *My 80-Year-Old Boyfriend* is a loving musical tale about a most unlikely pair discovering themselves as well as each other.



42	22	2	8,627	5,771	478
PERFORMANCES	TUCSON	STUDENT MATINEES	ATTENDANCE	TUCSON	ON DEMAND
	18			2,378	
	PHOENIX			PHOENIX	

PRODUCTION SPONSOR (PHX) **United Healthcare**



MISS BENNET

CHRISTMAS *at* PEMBERLEY

BY LAUREN GUNDERSON & MARGOT MELCON
DIRECTED BY SEAN DANIELS



TUCSON
11/06/21 - 12/04/21
TEMPLE OF MUSIC AND ART

PHOENIX
12/09/21 - 01/02/22
HERBERGER THEATER CENTER

Season Sponsor
I. Michael & Beth Kasser

ATC.ORG / 833-ATC-SEAT

“Giddily-delightful ... a must-see for fans of Austen, as well as those who have never read her.”

- Arizona Daily Star

MISS BENNET: CHRISTMAS AT PEMBERLEY

From the pen of the writer of last season's hit *Silent Sky*, and America's most produced playwright, comes this charming and cleverly imagined sequel to *Pride and Prejudice*. It is two years later and the Bennet family gathers at Pemberley to celebrate Christmas together. Unlike her witty and vibrant sisters, Mary Bennet is unmarried, nerdy, and growing tired of her role as the obedient middle sister. But an unexpected guest gives Mary the boost she needs to embrace her independence and find true love. *Miss Bennet* is an energetic, witty, and romantic holiday comedy about family, awkward nerd love, and personal transformation that will delight and enchant Jane Austen aficionados and newcomers alike.



50	28	2	12,489	8,347	427
PERFORMANCES	TUCSON	STUDENT MATINEES	ATTENDANCE	TUCSON	ON DEMAND
	20			3,815	
	PHOENIX			PHOENIX	

PRODUCTION SPONSOR (TUC)
Susan & Jeffrey Rein

By Wendy MacLeod

WOMEN IN Jeopardy!

Directed by Sean Daniels



TUCSON
01/15/22 - 02/05/22
TEMPLE OF MUSIC AND ART

PHOENIX
02/10/22 - 02/27/22
HERBERGER THEATER CENTER

Season Sponsor
I. Michael & Beth Kasser

ATC.ORG / 833-ATC-SEAT

“...THE LAUGHTER ROLLS EASILY IN THIS [ATC] PRODUCTION...”

- Arizona Daily Star

WOMEN IN JEOPARDY!

Liz's best friends want her to be happy, but the dentist she's smitten with is just plain creepy. And they can't help but wonder if he may be a serial killer. When he is linked to a mysterious disappearance, they turn their book club into a mash-up of *Nancy Drew*, *Murder She Wrote*, and *Sex and the City*. This hilarious comedy reminds us about the value of friendship and the potential value of trading in wine glasses for spy glasses when the mid-life crisis just isn't your speed.



39
PERFORMANCES

24
TUCSON
15
PHOENIX

12,306
ATTENDANCE

7,511
TUCSON
3,999
PHOENIX

796
ON
DEMAND

PRODUCTION
SPONSOR
(TUC)

**Shirley
Estes**



NINA SIMONE:

Four Women

By **Christina Ham**

Directed by **Tiffany Nichole Greene**



TUCSON
02/26/22 - 03/19/22
TEMPLE OF MUSIC AND ART
ATC.ORG / 833-ATC-SEAT

PHOENIX
03/24/22 - 04/10/22
HERBERGER THEATER CENTER

Season Sponsor
I. Michael & Beth Kasser

“Arizona Theatre Company’s *Nina Simone: Four Women* is GORGEOUS ... a stunner all the way through.”

– Arizona Daily Star

NINA SIMONE: FOUR WOMEN

A face-to-face musical evening with the fiery genius, activist, and musician that is Nina Simone. Following the 1963 bombing by the Ku Klux Klan at the 16th Street Baptist Church in Birmingham, Alabama, she rocked the nation with “Four Women,” her tribute in song to the four little girls lost in the tragedy. Infused with traditional hymns along with her own songs and covers, *Nina Simone: Four Women* imagines a conversation between Simone and three African-American women from various backgrounds and experiences and their fight to overcome second-class status, racism, and the stereotypes that seek to define them.



42
PERFORMANCES

24
TUCSON
16
PHOENIX

2
STUDENT
MATINEES

12,273
ATTENDANCE

8,216
TUCSON
3,815
PHOENIX

INDIVIDUAL
PRODUCTION
SPONSOR (PHX)

**Kay &
Walter Oliver**

PRODUCTION
SPONSOR (TUC)





JUSTICE

A world-premiere musical journey

Book by Lauren Gunderson Music by Bree Lowdermilk Lyrics by Kait Kerrigan
Directed by Melissa Crespo



TUCSON
04/09/22 - 04/30/22
TEMPLE OF MUSIC AND ART

PHOENIX
05/05/22 - 05/22/22
HERBERGER THEATER CENTER

Season Sponsor
I. Michael & Beth Kasser

ATC.ORG / 833-ATC-SEAT

“ATC stuns with the world premiere of a small but mighty musical! If Broadway is in the cards, don’t be surprised and remember where it all started ... don’t walk. Run to ATC and see *JUSTICE*.”

- BroadwayWorld

JUSTICE

It is 1993, and Ruth Bader Ginsburg has just joined the United States Supreme Court; the first and only other woman there, Sandra Day O’Connor, is ready to welcome her and get to work. In an intimate, epic three-person new musical built of sweeping songs, urgent conversations about equality, and truly human heroines, we come to know these two iconic justices at the height of their power. Through a third character, Regina, rising through the ranks of the law, we discover how O’Connor and Ginsburg inspire, challenge, and propel the next generation of changemakers and trailblazers in American jurisprudence. Ruth, Sandra, and Regina confront each other about equal justice under the law, strategy, civil rights, husbands, kids, dreams, sorrows, and how to set a new course for our country and the world.



PRODUCTION SPONSOR (TUC)

Rob & Laurie Glaser

INDIVIDUAL PRODUCTION SPONSOR (PHX)

The Flatt Family

CORPORATE PRODUCTION SPONSOR (PHX)

GAMMAGE & BURNHAM

42
PERFORMANCES

22
TUCSON
18
PHOENIX

14,388
ATTENDANCE

8,870
TUCSON
5,111
PHOENIX

407
ON DEMAND

HOW TO MAKE AN American Son

A moving new comedy about the most complex relationship of all: **family**.

By **christopher oscar peña**
Directed by **Kimberly Senior**



Recipient of
**NEA GRANTS
FOR ARTS
PROJECTS**



TUCSON
06/04/22 - 06/25/22
TEMPLE OF MUSIC AND ART

PHOENIX
06/30/22 - 07/17/22
HERBERGER THEATER CENTER

Season Sponsor
I. Michael & Beth Kasser

ATC.ORG / 833-ATC-SEAT

“ATC’s final production of the season leaves no stone unturned as it reaffirms its mission to create a relevant incubator of new works.”

– BroadwayWorld

HOW TO MAKE AN AMERICAN SON

A “Model Immigrant” and business mogul, Honduran born Mando’s cleaning empire is bracing for a downturn at the exact same moment when he must rein in his over-privileged American son Orlando. In the wake of a personal crisis, Orlando suddenly finds himself responsible for the fate of a treasured worker and the future of his father’s entire enterprise. What happens when the promise of the American Dream collides with the reality of immigration and family? A moving new play about the complexities of privilege, citizenship, and the most complex relationship of all: family.



38
PERFORMANCES

24
TUCSON
14
PHOENIX

8,627
ATTENDANCE

5,771
TUCSON
2,378
PHOENIX

478
ON
DEMAND



Readings & Workshops

9 Readings & Workshop

31 Equity Contracts

Readings and workshops offer writers of new shows the opportunity to develop their work in an environment with more resources than just a pen and paper. The workshop process invites actors, dramaturgs, composers, artistic teams, and other creatives to support and participate in a collaborative process to interrogate the text and provide insight. By adding in actors to read, sing, and sometimes dance, writers can hear and visualize what works and does not work before heading back to their desk to create the next draft. The majority of plays take several years before a final draft is fit for a production. Most new musicals spend an average of six years in development before ever reaching their first full production with a live audience.

JUSTICE

Book: Lauren Gunderson
Music: Bree Lowdermilk
Lyrics: Kait Kerrigan
Director: Melissa Crespo

January 10 & 24,
February 7, 2022
Online

October 11-14, 2021
In person in Tucson

World premiere in Tucson and Phoenix as our 5th mainstage production of the 2021-2022 Season.

December 6-9, 2021
In person in NYC



BEHAVE YOURSELF

(Formerly *HYSTERICAL*)
By: Jennifer Barclay
Directed by: Jennifer Chambers

January 31, 2022
Virtual Reading

February 28, 2022
Virtual Reading

June 6-10, 2022
Virtual Reading

THE ADVENTURE OF LIFE

Written by and Starring:
Veronika Duerr
Director: Jared Mezzocchi

January 26-29, 2022
In person at Kax Theater at the Herberger Theater Center in Phoenix

DANNY CASOLARO DIED FOR YOU

By: Dominic Orlando

Collaboration with Playwrights' Center

January 17, 2022
Virtual Reading

DREAM HOUSE

By: Eliana Pipes
Director: Sylvia Blush

November 28 -
December 4, 2021
Zoom Reading

February 28, 2022
Virtual Reading

ATC's National Latine Playwrights Award

60 submissions in 2021

96 % of NLPA winners have gone on to productions across the United States and worldwide

ATC's long history of recognizing Latine voices echoes its embrace of new work that does not neatly comport to genre, form, or subject.

Established in 1995, ATC's National Latine Playwrights Award is unique in both its longevity and prescience. The award supports under-represented writers throughout the United States, its territories, and Mexico, and the award recipients receive a developmental workshop and a \$2,500 cash award. The award played an active role in advancing the work of many of today's most celebrated Latine writers.



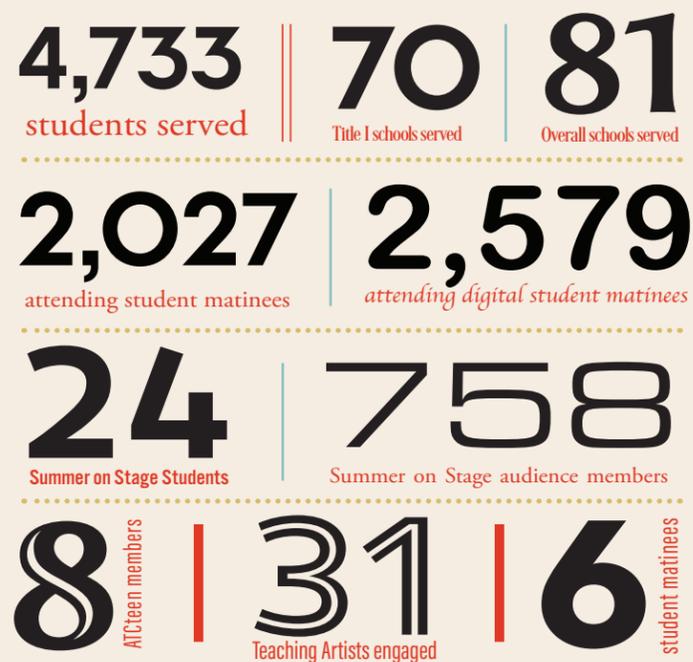
ATC's 2021 National Latine Playwrights Award recipient was Rachel Lynett, a playwright, producer, and teaching artist for *Black Mexican*. Set against current questions of inclusion and representation, Lynett's play compels audiences to ask: Who defines identity?

Black Mexican explores who gets to be a part of Latinidad. While Valery fights to prove Ximena isn't Cuban, Alia has given up fighting that she is Latine. Meanwhile, as Zoe attempts to defend her wife, Ximena, she learns more about her unconscious bias. As the women in *Black Mexican* discover the truth about their natal identities, they must confront their own internal biases that created an environment where a white woman could pass herself off as Cuban, but a Belizean would be shut down for identifying as Latine.



Education/ATC Academy

- **Student Matinees** (Live and Virtual) allow us to share the live theatre experience at low or no cost to young people throughout Arizona. The learning didn't stop when the curtain came down. A post-show discussion with members of the cast and ATC staff followed each Student Matinee performance.
- **Teacher Preview Night** is an opportunity for educators to preview a production before their school group attends the Student Matinee performance.
- **Summer on Stage** is a six-week performance and technical theatre experience where students participate in Master Workshops taught by leading artists in the industry. As part of the program, students may choose between a performance or technical track. At the end of the Summer on Stage program, the students performed *Heathers the Musical: Teen Edition* over two nights to more than 750 community members, the largest audience in history for ATC's Summer on Stage program.
- **ATCteen** brings together a diverse group of teens age 13-18 from the Tucson area. This year, teens in the program attended ATC productions and other local theatre companies' plays. ATCteens also received a behind-the-scenes look at what happens at ATC through multiple workshops and interactions with professional artists throughout the year.



Teacher Testimonials



“Roughly 85% of my students have never seen a professional play. Last week, they attended their first live theatre experience, and they are still talking about this play! Thank you, they really enjoyed the play and the experience. Our school is a Title I school so many of our students have had little exposure to the culture presented in *Miss Bennet: Christmas at Pemberley*.”



“Thank you so much for the experience. Outside of this experience, 95% of our students would never attend a play with ATC or visit the Herberger. It creates a new experience for them. Keep up the great work! As an English teacher, I love shows that are based on plays that the students can read ahead of time. We were able to analyze Nina Simone songs that were featured in the play, which was great! I had a student next to me say: ‘Hey! This is one of the songs we listened to in class: *Young, Gifted, and Black!*’”



“*Justice* was one of the most beloved plays my students have ever seen. Their glowing reception of the work was unanticipated. From my perspective, this proves the power of live theater to connect with people on an intimate and emotional level. I provided no introduction or preamble to the work; we simply showed up at the right time and place. The content of the play went so well with our actual classroom content at the end of the year. The post-show discussion was the BEST!”

Revenue

Public Support

	FY21	FY22
Individual	\$1,725,964	\$1,666,638
Government*	\$1,154,560	\$3,451,697
Corporate	\$109,745	\$89,940
Foundation	\$1,417,283	\$1,429,141
Special Events	\$0	\$338,438
In-Kind Donations	\$226,898	\$320,041
TOTAL PUBLIC SUPPORT	\$4,634,450	\$7,295,895

Other Revenue

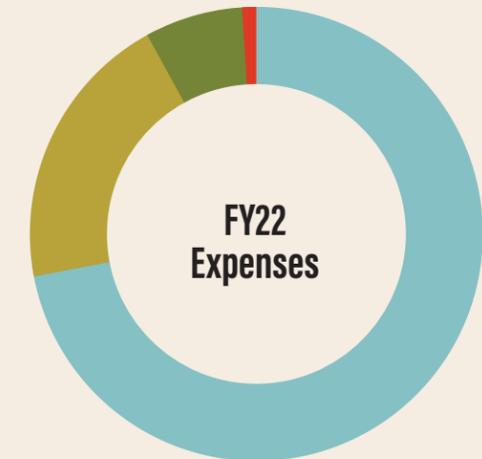
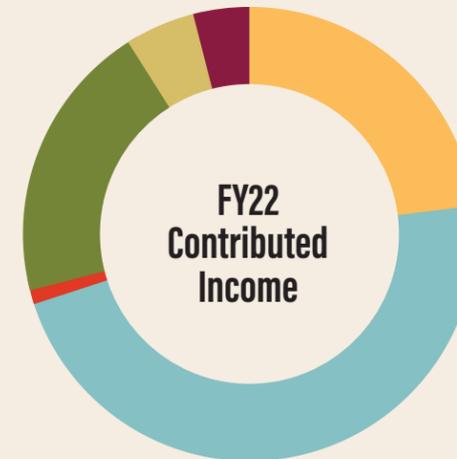
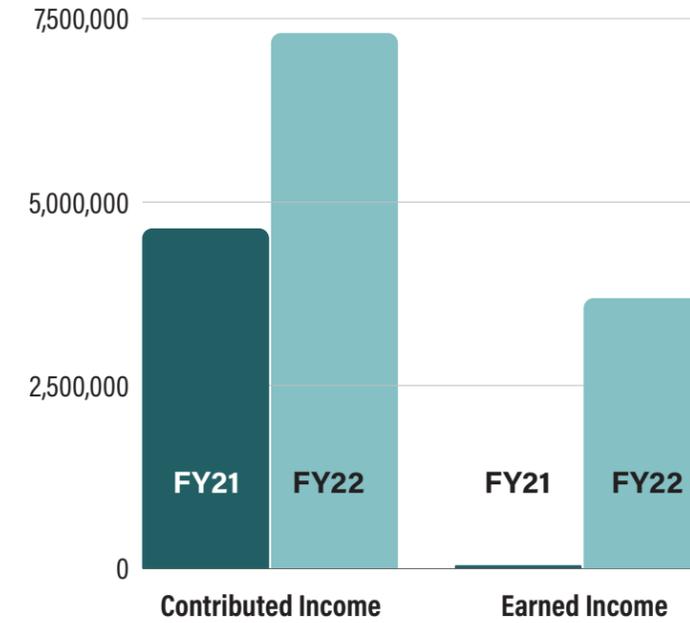
Ticket Sales	\$0	\$3,562,710
Facilities Rentals and Services	\$45,078	\$42,469
Program (Concessions)	\$0	\$74,985
Other	\$839	\$841
TOTAL OTHER REVENUES	\$45,917	\$3,681,005
TOTAL REVENUE	\$4,680,367	\$10,976,900

Expenses

Program Services	\$1,853,501	\$5,320,365
General and Administrative	\$1,005,573	\$1,460,218
Fundraising	\$307,653	\$525,503
Special Events	\$0	\$106,848
TOTAL EXPENSES	\$3,166,727	\$7,412,934
Gain on Disposal of Assets	\$437,370	\$0
	\$2,729,357	\$7,412,934
Change in Net Assets	\$1,951,010	\$3,563,967
Net Assets (deficit), beginning	\$(2,236,426)	\$(285,416)
Net Assets (deficit), end	\$(285,416)	\$3,278,551

*Includes Federal Paycheck Protection Program Loan and Employee Retention Credit

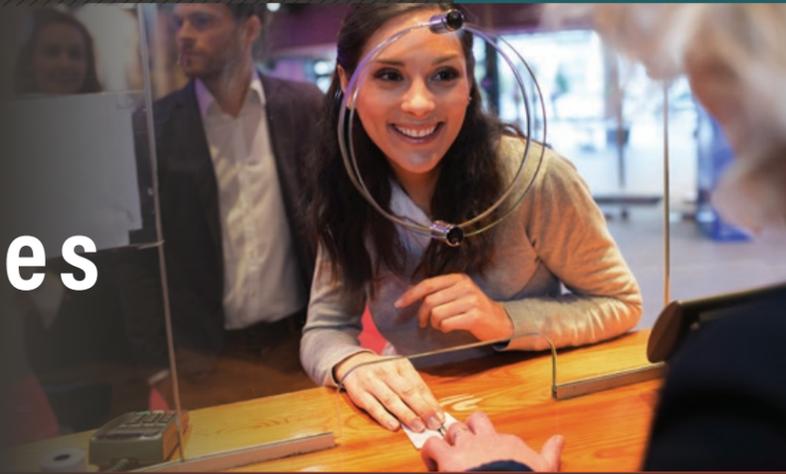
Income Year to Year



- Individual 23%
- Government 47%
- Corporate 1%
- Foundation 20%
- Special Events 5%
- In-Kind Donations 4%

- Program Services 72%
- General and Administrative 20%
- Fundraising 7%
- Special Events 1%

2021/2022 Ticket Sales



SUBSCRIPTION REVENUE
\$1,865,000

TUCSON SUBSCRIPTION REVENUE NEARLY
\$1,200,000
PHOENIX SUBSCRIPTION REVENUE MORE THAN
\$579,000

SINGLE TICKET SALES
\$1,125,000

TUCSON SINGLE TICKET SALES
\$639,810
PHOENIX SINGLE TICKET SALES
\$467,144
ON DEMAND SINGLE TICKET SALES
\$18,461

TICKETS SOLD
68,514

MORE THAN
39,000
SUBSCRIBER TICKETS SOLD

SUBSCRIBER TICKETS TO TUCSON SHOWS
26,810
SUBSCRIBER TICKETS TO PHOENIX SHOWS
10,405

ATC'S 2022 GALA

Through the generous support of the community, ATC's Season 54 Gala was one of the most successful in our history, **raising over \$372,000** with **380 people** in attendance.



ARIZONA THEATRE COMPANY
2022 GALA - SEASON 54

A spectacular fundraiser under the stars with world-class entertainment, fabulous food, and prestigious honors.

Paying tribute to
Georgy Award
Recipient
Char Augenstein

Performance by
Tony® Award Winner
Annaleigh Ashford

Paying tribute to
RainMaker Award
Recipient
**Chef Janos
Wilder**

SATURDAY, MARCH 12, 2022
AT THE HISTORIC TEMPLE OF MUSIC AND ART
330 S. SCOTT AVENUE, DOWNTOWN TUCSON

PRESENTING SPONSOR
RBC
Wealth Management
Coast to Coast Financial Advisors

TUCSON SUBARU
SUBARU
LOVE, **Tito's**

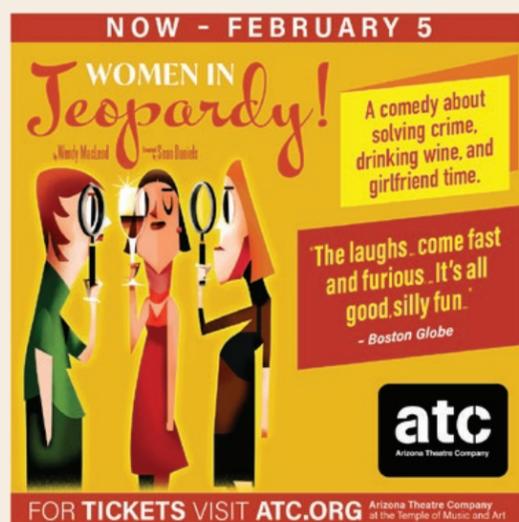
SCOTTSDALE
Fashion Square
love black

Tucson Lifestyle
HUB
sand reckoner

BREAKTHRU BEVERAGE ARIZONA

ATC.ORG/GALA

Social Media Data Insights



LinkedIn:

- Engagements on the platform increased by 250%
- Made over 8.9k impressions in a year
- Increased by over 500+ followers
- Content performance increased to over 280+ website visits



Facebook:

- Increased by over 300+ followers
- Averaged over 1.6M ATC page impressions
- Reached over 1M Facebook profiles
- Achieved an average of 2.75k views per post



Instagram:

- Followers have increased by over 20% (over 1k)
- Reached over 197k pages in the year
- Around 1.2k website visits through profile link
- Doubled the numbers in page visits per follower



Twitter:

- Followers increased by over 2.5%
- Page engagement increased by 1.9%
- Reached over 43k pages within the last year
- Averaged 1k in website visits through profile link



TikTok:

- A new platform introduced in 2021
- Gained over 3.7k views on the page
- Opens up a new way to communicate to audience members
- Access to an online platform that is attractive to our younger audiences

Community Engagement & Partnerships

ATC proudly partners with community organizations, businesses, and nonprofits that align with our core values, mission, and specific works on our stages. ATC looks to develop these mutually beneficial partnerships that provide ample opportunities to promote, engage, and educate the stakeholders and supporters of each organization; increasing brand awareness, fostering conversations, and thoughtfully supporting the communities in which we work and live.



Examples of partnerships include:

Community chamber memberships

In-kind donations

Joint fundraisers

Educational roundtables

Media and Marketing Trade

Hotel partners

2021-2022 PARTNERS:

National Endowment for the Arts

Lavidge

United Healthcare

Gammage & Burnham Attorneys at Law

Margaret E. Mooney Foundation

Arizona Bar Foundation

Tucson Lifestyle

Arizona Public Media

Pima Community College

Act One

Tucson Jazz Festival

Arizona Broadway Theatre

Phoenix Theatre Company

Equity Night Out (AZ AEA Members)

UCAT (United Colours of Arizona Theatre)

Bridge Initiative and Virtual Theatre Lab

ION Arizona Magazine

Phoenix Pride

Greater Phoenix Gay & Lesbian Chamber of Commerce

The Downtown Clifton Hotel

Love Block

AC Marriott Hotel Downtown Tucson

Sand Reckoner

Breakthru Beverage Group

Tito's Handmade Vodka

STEM SWAG Florist and Gifts

Scottsdale Fashion Square

Living Our Values

As part of ATC's Living Our Values (LOV) Initiative, we strive to put our values at the center of who we are and what we do – continuously connecting our audiences, artists, staff, and stakeholders to our core values, creating a true sense of belonging, equity, and diversity within the organization and the communities we serve. Nowhere is this more important than the work we build and perform on our stages.



86% | 2/3 | 36% | 13
of directors were female | guest directors were BIPOC | of all artists were BIPOC | LGBTQ identified artists

Recognized as the State Theatre, ATC takes our role as the preeminent professional theatre company in Arizona seriously and understands we must lead the charge in representation through living our mission of creating world-class theatre about what it means to be alive today, inspiring curiosity and creativity, sparking empathy and joy – bringing ALL Arizonans together.



Donor Profiles



Walter and I both share a passion for the arts. For our wedding, instead of having a traditional program ending in dancing, we shared the genius of Black students ages 9 – 18 playing classical music. We flew in members of the Inner-City Youth Orchestra of Los Angeles. We have always made an effort to support programs that impact children's minds through the arts. Lately, our passion has turned towards live theatre, understanding that plays are a wonderful opportunity to expose children and adults to political, social, and cultural issues. Walter and I feel theatre can influence an audience and create meaningful change by providing a space for an audience to think and form opinions. We feel ATC is a theatre of quality that is moving with a quiet force to provide exciting, inclusive, and informative theatre to our community, and we want to be a part of that force. Join us!

Walter and Kay Oliver
ATC Production Sponsors



Throughout my career and time at RBC Wealth Management, I have had the privilege of working with countless community members and non-profit organizations across our community. I have seen the enormous potential our communities hold, especially in terms of the arts. Arizona Theatre Company believes everyone should have access to the arts, and their mission to create world-class theatre has been inspiring curiosity and creativity for over 50 years.

It was an honor to support ATC's Season 54 Gala as Presenting Sponsor in 2022. The event was magical, and it was wonderful to share the experience with colleagues and clients.

I believe ATC continues to be an integral and essential organization in our community that enriches our lives, providing awe-inspiring theatre in Arizona.

Richard Schaefer
Senior Vice President-Branch Director





Corporate, Foundation, and Government Partners

SPOTLIGHT CIRCLE \$25,000+

Arizona Commission on the Arts
The Herberger Foundation
The Connie Hillman Family Foundation
Margaret E. Mooney Foundation
Phoenix Office of Arts and Culture
SRP
The Shubert Foundation
U.S. Small Business Administration
Virginia G. Piper Charitable Trust

ARTISTIC DIRECTOR'S CIRCLE \$10,000 - \$24,999

Ameriprise Financial
APS
National Endowment for the Arts
Scottsdale Fashion Square
John M. Simpson Foundation
Sheri and Les Biller Family Foundation
Stocker Foundation
UnitedHealthcare

PRODUCER'S CIRCLE \$5,000 to \$9,999

The Downtown Clifton Hotel Tucson
Margaret T. Morris Foundation
John and Helen Murphey Foundation
Union Pacific Foundation

DIRECTOR'S CIRCLE \$3,000 to \$4,999

Benevity Community Impact Fund
Network for Good
PICOR Charitable Foundation
Southwest Gas Corporation
Tucson Realtors Charitable Foundation

OPENING NIGHT CIRCLE \$2,500 to \$2,999

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Applied Materials Foundation
Jim Click Automotive Team
Long Realty Cares Foundation
Tucson Desert Song Festival

DESIGNER'S CIRCLE \$2,000 to \$2,499

RBC Wealth Management
Witthoft Apprill Family Foundation

INSIDER \$1,000 - \$1,999

Blackbaud Giving Fund
Fidelity Charitable Gift Fund

PATRON \$500 - \$999

Gertrude and Charles Gordon Foundation
Sand Reckonere

FRIEND \$250 - \$499

Actors' Equity Foundation



Individual Donors

SPOTLIGHT CIRCLE \$25,000+

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Erica and Ross Stutman
Susan and Stephen Thompson
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ARTISTIC DIRECTOR'S CIRCLE \$10,000 - \$24,999

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Laura and Michael DiChristofano
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Edna Gray
Jeff Guldner and Sydney Reed
Courtney Johnson
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Shoshana Tancer
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James Wezelman and Denise Grusin

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Deborah Moss and Stephen Collins
Jean and Jordan Nerenberg

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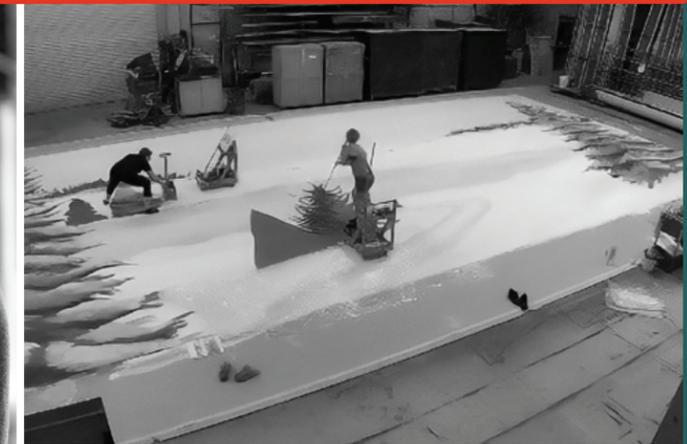
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