



ADAM J. THOMPSON

Creative Director & Video & Projection Designer

PROFILE

My name is Adam J. Thompson and I am a multi-award-winning creative sector leader and video, projection, and creative technology artist working across arts, culture, and humanities disciplines. I have a robust and recognized history in both leading cultural organizations and projects and in creating and producing innovative public-facing narrative and design work for theatre, opera, tv, film, digital platforms, installations, interactive experiences, and events. I am an entrepreneur with a start-up mentality and a unique practice that combines institutional and team leadership with a future-focused creative practice in the arts, culture, and humanities disciplines.

PROFESSIONAL EXPERIENCE

Video & Projection Designer/Creative Technologist for Live and Pre-Recorded Performance - 2017 - Present Day

Video/projection/creative technology designer for live theatre, opera, dance, concerts, experiences, corporate events, installations, and pre-recorded media including film, tv, and online content - work produced and presented off-Broadway, off off-Broadway, regionally, internationally, in feature films, and on network tv. Extensive experience collaborating with a variety of stakeholders, including producers, directors, production managers, stage managers, fellow designers, and performers; creating a wide variety of 2D and 3D visual content, programming media servers, and deploying to mobile devices; and hiring, overseeing, and delegating to associate and assistant designers and interns. A complete list of presented works appears on page 3.

Associate Producer - Prototype Festival New York, NY - 2013 - 2016

Associate Producer of the not-for-profit Prototype Festival of contemporary opera and music theatre (co-produced by HERE and Beth Morrison Projects). Primary responsibilities include close leadership collaboration with festival producers, line producing, logistical and financial oversight, artist and venue scheduling, and institutional, corporate, and individual fundraising for nine productions across 7-9 venues annually; leadership and execution of annual gala event; hiring, scheduling, and delegating to assistants and interns; organizing local and international travel (including visa applications) and hospitality for production artists and staff; identifying and securing via outreach, grantwriting, and reporting individual, corporate, and institutional funding totaling \$750,000 each year for the annual festival.

Founding Executive Artistic Director - The Deconstructive Theatre Project New York, NY - 2006 - 2016

Founder and artistic/executive director/producer of overall creative, organizational, financial, production, education, and community engagement programming of not-for-profit theatre and arts education company; workshoping, implementation and creative direction of new material for artistic development; creation and execution of operating and program/production budgets, production and education schedules; liaising with residency programs, rehearsal and performance venues; spearheading of individual and institutional fundraising campaigns and special fundraising events/galas; grant composition and reporting; cultivation of community partnerships; artist contracting and coordination with appropriate performing arts unions; coordination of marketing and outreach initiatives; creation of companion dramaturgical/educational audio, video, and print material relating to the company's work; database management; networking with the local, national, and international arts, humanities, and producing communities; strategic planning; maintaining non-profit compliance; development of staff, board of directors, artistic ensemble, and artistic advisors; supervision of and close collaborative work with Managing Director, Programs and Company Manager, and interns.

Education

City University of NY/NY Historical Society
MA, Museum Studies (Anticipated 2025)

Carnegie Mellon University
School of Drama
MFA, Video & Media Design (2019)

Emerson College
BA, Directing & Producing (2006)

Management Skills & Proficiencies

Not-for-Profit Formation & Leadership
Organizational & Project Budgeting
Financial Tracking
Grantwriting & Reporting
Individual Fundraising
Corporate Fundraising
Granting Panels
Event Design & Production
Contracting
Strategic Planning
HR & Staff Oversight & Development
NFP Board Development

Creative Skills & Proficiencies

Adobe Creative Suite
Cinema 4D
Cycling 74 Max, MSP, Jitter
Processing
Arduino
Unreal Engine 5
Unity
Millumin
TouchDesigner
Dataton Watchout
d3/disguise
Notch
Isadora
QLab
Vectorworks
Extended Reality (AR, XR, VR)
Photogrammetry/3D Scanning & Modeling
Live Cinema
Video Editing
Video Engineering & System Design

Contact

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Design Honors, Grants & Residencies

Resident Designer, Palm Beach Dramaworks
USITT & Live Design 2023 Rising Star Award
Beijing International Design Biennial 2018
National Endowment for the Arts
NYC Department of Cultural Affairs
Brooklyn Arts Council
Brooklyn Community Foundation
Jerome Robbins Foundation
Off Broadway Angels
Common Sense Fund
Robert Rauschberg Foundation
Puffin Foundation
Public Theatre Devised Theatre Initiative
HERE Artist Residency Program
Carnegie Mellon GuSH Grant
Carnegie Mellon Art & Comp Sci Grant

Invited Teaching Experience

Carnegie Mellon University (2019-2023)
University of North Carolina (2013)
New York University (2013)
Fairleigh Dickinson University (2012)

Grant Panel Appointments

New York City Department of Cultural Affairs
Alliance of Resident Theatres/New York

Interests & Hobbies

Creative Technology
Participatory & Interactive Design
Museum Studies
Public History
Archives
Theatre, Film, & Media History
Historic Preservation
Architecture
Interior Design
Rare Book Collecting
Ephemera & Maps
Antiques & Historical Objects
Baking & Cooking
Urban Exploring

Memberships

US Institute of Theatre Technology (USITT)
IATSE United Scenic Artists Local 829



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Assistant Managing Director - The Builders Association

New York, NY - 2012 - 2013

Assistant Managing Director of the Obie Award-winning not-for-profit multimedia performance collective, The Builders Association. Primary responsibilities include leadership collaboration with Managing and Artistic Directors on daily management, fundraising, and producing tasks. Specific responsibilities include assisting with producing local production engagements (Brooklyn Academy of Music, NY Theatre Workshop), and national/international touring; creating organizational/project budgets; assisting with contracts; designing and administering inaugural professional development and education programs; all individual and institutional fundraising activities and reporting; board liaising; community outreach; database management; and graphic design.

Development Consultant & Grant Writer - Freelance/At Large

New York, NY - 2010 - 2016

Arts and culture management and development consultant working with a variety of arts and humanities not-for-profits across disciplines and across New York City. Responsibilities include management and fundraising consultations, project management, producing, and grant writing and reporting. Clients include HERE, Beth Morrison Projects, Working Theater, The Builders Association, and the Alliance of Residence Theaters/New York (ART/NY).

Co-Development Director - Career Transition for Dancers

New York, NY - 2008 - 2010

Co-Development Director cooperatively-leading the not-for-profit Career Transition For Dancers' major development activities including: managing foundation, corporate, government, and individual campaigns; managing on-going and new program development; drafting all annual letters of inquiry, grant requests and corresponding reports; drafting acknowledgment letters; maintaining grant calendar and tracking annual giving; researching and pursuing potential new funding sources; spearheading two annual major fundraising/cultivation events; co-coordinating annual gala; creating, designing, and executing email marketing via Constant Contact and Vertical Response; Filemaker Pro database management; authoring articles for semi-annual newsletter; corresponding with and supporting 30-member board of directors, Executive Director, Gala Coordinator, Press Agent, and donors; co-managing board Fundraising Committee; light graphic design and HTML work; and additional office and clerical support work as needed.

Member Services & Development Associate - ArtsBoston

Boston, MA - 2007 - 2008

Member Services & Development Associate for arts service organization ArtsBoston, responsible for coordinating and driving operations of the Member Services department, consisting of daily interaction with 170 not-for-profit and commercial theatre, music, dance, and opera companies and individuals in the greater Boston and New England areas. Organized, utilized, and maintained active member and patron database with The Patron Edge ticketing and database system. Acted as the "face" of the ArtsBoston organization to all members and the public. Designed and instituted new ArtsBoston programming and professional development opportunities. Attended board of director, committee, and project planning meetings. Maintained compliance with not-for-profit regulations and policies. Additional office and clerical work as needed.

Theatre, Film & TV, Exhibition, and Creative Technology Produced & Presented Works

Theatre, Opera, Installation, & Live Event Video & Projection Design

I Capuleti i Montecchi *	Teatro Nuovo	Dir: Marco Nistico	2024
Anna di Resburgo *	Teatro Nuovo	Dir: Marco Nistico	2024
Sunday in the Park with George *	El Paso Opera	Dir: Justin Lucero	2024
Photo Call: Marcus & Rosegg ^*	NYPL for the Perf Arts	Dir: Doug Reside	2024
Death of a Salesman	Palm Beach Dramaworks	Dir: J Barry Lewis	2024
The Cancellation of Lauren Fein ^	Palm Beach Dramaworks	Dir: Margaret M. Ledford	2024
The Messenger ^	Palm Beach Dramaworks	Dir: William Hayes	2023
The Turn of the Screw ^	Catastrophic Theatre	Dir: Adam J. Thompson	2023
Poliuto	Teatro Nuovo	Dir: Will Crutchfield	2023
Crispino e la Comare	Teatro Nuovo	Dir: Will Crutchfield	2022
Whatever You Are, Be a Good One ^	New York University	Dir: Keith Huff	2022
Frida	El Paso Opera	Dir: Justin Lucero	2022
Maometto Secondo	Teatro Nuovo/Lincoln Center	Dir: Will Crutchfield	2022
Sonnambula	Teatro Nuovo	Dir: Will Crutchfield	2020
Positive/Negative Liberty ^	The American Vicarious	Dir: Chris McElroen	2020
The Flea ^	The Flea	Dir: Niegel Smith	2020
Making Gay History ^	New York University	Dir: Joe Salvatore	2019
(A)loft Modulation ^	The American Vicarious	Dir: Chris McElroen	2019
64th Annual Obie Awards	American Theater Wing	Dir: Heather Hitchens	2019
The Handmaid's Tale	Boston Lyric Opera	Dir: Anne Bogart	2018
Hedwig & the Angry Inch	Diversionsary Theater	Dir: Matt Morrow	2018
Mary Motorhead ^	Beth Morrison Projects	Dir: Jennifer Williams	2018
Crude Capital ^	Beth Morrison Projects	Dir: Jennifer Williams	2018
Pipeline	City Theatre	Dir: Reg Douglas	2018
I'm Very Into You ^	U.S. National Tour	Dir: Sara Lyons	2018
Emma and Max ^	The Flea	Dir: Todd Solondz	2018
Pato, Pato, Maricon ^	Ars Nova	Dir: Kayla Stokes	2018
63rd Annual Obie Awards	American Theater Wing	Dir: Heather Hitchens	2018
Alkestis	Carnegie Mellon Uni.	Dir: Wesleigh Gates	2017
Untitled # 1 ^	MIT Hacking Arts Festival	Dir: Wesleigh Gates	2017
Songs in the Key of What ^	Carnegie Mellon Uni.	Dir: Jesse Stiles	2016
Exploded Ensemble	Carnegie Mellon Uni.	Dir: Jesse Stiles	2016
Pittsburgh Cello Quartet	Pittsburgh Symphony	Dir: Bronwyn Banerdt	2016
2006 VIA Festival	VIA Festival Pittsburgh	Dir: Lauren Goshinski	2016
Venice Double Feature	HERE	Dir: Adam J. Thompson	2016
Searching for Sebald	Gowanus Art & Production	Dir: Adam J. Thompson	2016

Associate Theatre, Opera, Installation, & Live Event Video & Projection Design

Portrait and a Dream ^	Contemporaneous	Des: Magnus Pind	2021
Semele	Pittsburgh Opera	Des: Lawrence Shea	2021
Sing Street ^	New York Theatre Workshop	Des: Chris Akerlind	2020
The Emperor	TFANA/Young Vic	Des: Louis Price	2018
This Ain't No Disco ^	Atlantic Theatre Co.	Des: Aaron Rhyne	2018
He Brought Her Heart	Theatre for a	Des: Austin Switser	2018
Back in a Box (Obie Award) ^	New Audience		
Opacity ^	Big Art Group/Bard	Des: Caden Manson	2016

Film, Television & Streaming Video & Graphic Design

We're All Gonna Die (Feature) - SxSW	Lucky Break, LLC	Prod Des: Amelia Steely	2021
Meet Cute (Feature)	Maven Pictures	Prod Des: Laura Miller	2021
Good Egg (Feature)	Hurluquin Productions	Prod Des: James Bartol	2021
Evil Lives Here - S10, E13 (TV)	Discovery ID	Prod Des: James Bartol	2021
Evil Lives Here - S9, E12 (TV)	Discovery ID	Prod Des: James Bartol	2021
Evil Lives Here - S9, E11 (TV)	Discovery ID	Prod Des: James Bartol	2021
Evil Lives Here - S9, E7 (TV)	Discovery ID	Prod Des: James Bartol	2021
Cold War Spy Gadgets (Stream)	Conde Nast Ent./Wired	Prod Des: James Bartol	2021
Baldwin v. Buckley (Stream)	American Vicarious/BRIC	Dir: Chris McElroen	2020
Big Black Oct. Surprise (Short)	REDCAT	Dir: Sara Lyons	2020
65th Annual Obie Awards (Stream)	American Theater Wing	Dir: Heather Hitchens	2020

Corporate & Industrial Video & Projection Works (Selected)

C3.ai	Kinetic Creations	Boca Raton, FL	2024
Sherwin-Williams	Kinetic Creations	Orlando, FL	2024
Ford Motor Co.	Kinetic Creations	Detroit, MI	2023
Masters of Scale	Kinetic Creations	San Francisco, CA	2022
Salesforce/Dreamforce	Kinetic Creations	San Francisco, CA	2022
Delta	Kinetic Creations	Atlanta, GA	2022
Horizon	Kinetic Creations	Chicago, IL	2022
Sherwin-Williams	Kinetic Creations	Cleveland, OH	2022
TMobile	Kinetic Creations	Miami, FL	2022
Uber	Kinetic Creations	Washington, D.C.	2021

Theatre, Live Performance, & Experience Conception & Direction

The Turn of the Screw ^	Catastrophic Theatre	Houston, TX	2024
Against Our Vanishing ^	Carnegie Mellon Univ	Pittsburgh, PA	2019
Venice Double Feature ^	HERE	New York, NY	2016
Searching for Sebald ^	Gowanus Art & Production	New York, NY	2015
The Orpheus Variations ^	Public Theater/ Under the Radar	New York, NY	2014

Produced & Presented Works Press Excerpts

THE CANCELLATION OF LAUREN FEIN | 2024

"...a level of hyperrealism with the video design seamlessly integrated into the performance...Video design is by Adam J. Thompson. The visual projection enhances the architecture of the set, identifying different locations and creates a canvas for the brilliant montage of social media at work. There we can sense the voyeurism of people stepping into private space. The play is cinematic and so are the visuals." - Lacunae Musing

"The play is presented on a simple stage design, enhanced by a projection backdrop that adds depth to the story and creates a more immersive theatrical experience." - West Palm Beach Magazine

"The video design by Adam J. Thompson is engaging and, in some scenes, offers a different perspective." - Palm Beach Daily News

"...most of the location setting [is] handled by Adam J. Thompson's stage-wide videos, which help to emphasize the cinematic nature of Demos-Brown's script." - Palm Beach Arts

"...outstanding attention to production values [with] lovely projections by video designer Adam J. Thompson..." - Florida Theater On Stage

"[The] stage is a wonder to behold, thanks to Anne Mundell's scenic design, Adam J. Thompson's video design, Rebecca Pancoast's huge abstract expressionist oil painting, Kirk Bookman's lighting, and Roger Arnold's sound." - Theater Pizzazz

"The incorporation of projections added depth to the scenery, seamlessly intertwining with the actors' performances [and] effortlessly transition[ing] from classroom to home to courtroom, enhancing the storytelling experience." - Film & Stage

THE TURN OF THE SCREW | 2023

"...you have never seen it done like this before. It's a thrill to witness, and unlike anything out there...Never have I seen cinema and stage collide quite so brilliantly...a masterpiece...immaculately executed." - BroadwayWorld

"...the coolest thing I've ever seen in a theatre. I've never seen it done this well...the multimedia is off the charts. A singular event, there is nothing like it anywhere, it begs to be seen. The thumbs are through the roof." - Houston Car Takes

"A magnificent doll house...rules over the detritus, each detailed room perfectly lit by tiny lights. A large transparent scrim is framed behind the doll house, upon which is projected impressionistic visuals...the production looks great..., sounds as good...and even leaves us with a touch of its own ambiguity." - Houston Press

"The show that stood out for me so far was...a world premiere adaptation of Henry James' The Turn of the Screw. With immersive staging, video projections, puppets, fantastic spooky performances and creepy dolls everywhere, this Turn haunts these darkest, longest nights of the year." - Arts & Culture Houston

THE MESSENGER | 2023

"Adam J. Thompson's video design vividly shows a young artist honing her skills." - Florida Theater On Stage

"Parts of the play are filled with projected videos, some falling on the actors themselves but mostly on the white walls, in particular videos of artistic compositions by Miley, and very moving to see them being created in real time. Other projected images are disturbing, such as the bombed out Ghettos which Gabor 'lived in,' and symbols of hate that both Gabor and 2020 had to endure. Overall, the video...[is] even more integral than the typical play and kudos to Mr. Thompson..." - Lacunae Musing

"Adam J. Thompson handled the video design, which vividly shows an artist at work." - Theatrical Musings

CRISPINO E LA COMARE

"...ingenious use of projections leveraged historical set designs - the Metropolitan Opera's 1919 production of 'Crispino' and the 1840 premiere of the French version of 'Poliuto' - as backdrops for each concert." - New York Times

"...the projections...by Adam Thompson...fit the style and purpose of every moment, as projections very rarely do these days. The projections' tone, stylized text font, and vignette frames were perfect." - OperaWire

"...makes ingenious use of projections of original designs by Adam Thompson based on surviving photographs of the sets by Pieretto Bianco for the 1919 Metropolitan Opera production of 'Crispino e la Comare' as backdrops." - Classical Source

WHATEVER YOU ARE, BE A GOOD ONE | 2022

"...three analysts tabulate the answers to the [participatory] digital polling and project the results on overhead screens. The instant temperature-taking of the room is a measure of how we hear others...an innovative, hybrid genre - a mix of drama and journalism - that sees conversation gleaned from interviews as a way to intensify authenticity and stir vigorous reflection." - Washington Post

BIG BLACK OCTOBER SURPRISE | 2020

"Truth was suddenly in my face and I felt trapped. This, of course, speaks to the success of [the] work...This is not an easy production to watch, but one that I think everyone should see." - LA Dance Chronicle

"...the show uses a lot of effective images of confinement and tells stories of sexual assault, slavery, and violence committed against Black men...When BigBlackOctoberSurprise functions as a mosaic of words, images, and ideas - all pretty potent on their own... - it has a poetic quality." - Exeunt Magazine

SING STREET | 2020

"...backed by a filmed wall of water, representing the Irish Sea that looms, tantalizingly and cruelly, as a conduit to another world." - New York Times

(A)LOFT MODULATION | 2019

"...it looks and sounds terrific, especially when projections, by Adam J. Thompson, of Smith's photographs play across Troy Hourie's complex, multilayered set while the house band wails." - The New Yorker

"Adam J. Thompson's video design places cameras throughout the loft, projecting lo-fi close ups and unedited peeping tom angles like fragments of early era Casavetes films." - Theater Pizzazz

"Adam J. Thompson's video designs add to the show's feel of a multimedia mélange, with projected live video of the reel-to-reel tapes playing the historic recordings, alternating with archival photographs of some of the real inhabitants of the Jazz Loft." - TheaterMania

"The production elements in (A)loft Modulation are top-notch. Especially solid are...Adam J. Thompson's video design...There are several beautiful montages...of live music, manic video, and wordless movement." - The Reviews Hub

"The playwright's bottom-up view of this rattletrap bohemia is richly atmospheric...aided by Adam J. Thompson's video design -- of tape reels, police cars, musicians, and Pittsburgh streets, projected on every available surface." - Lighting and Sound America

THE HANDMAID'S TALE | 2019

"Adam J. Thompson supplied the creepy images of the executed hanging on the Wall, a menacing symbol of the consequences of disobedience." - Wall Street Journal

"[T]he orchestra was in rare form, as were the creative elements...with Video Design by Adam J. Thompson. [T]his is unquestionably the finest, most creative and unforgettable production in BLO's storied history. Full stop." - South Shore Critic

"Powerful...Stunning...an ambitious, immersive staging." - The Boston Globe

"A triumph." - New York Times

HEDWIG AND THE ANGRY INCH | 2019

"Adam J. Thompson's projected animations add visual pop....heart is something this show has in abundance." - San Diego Union Tribune

"Projections enhance the sad story and riotous, rockin' songs." - KSDS FM San Diego

"Adam J. Thompson's projections contribute to the hallucinatory atmosphere...a thrilling love letter to rock and roll and a fascinating look at gender identity." - Gay San Diego

63RD ANNUAL OBIE AWARDS | 2018

"...the evening's logo [and] bright cutouts that looked like Matisse on molly, danced across the screens that backed the stage." - The Village Voice

PIPELINE | 2018

"The projected effects by Adam J. Thompson from floor to back wall to ceiling are vivid and reinforce both the personal journeys of the people we meet and where they live and work. Moreover, we even see the faces of other young black men lost to gunshots --including Antwon Rose and Trayvon Martin -- referencing every parent's worst nightmare and our recent history." - Pittsburgh in the Round

"Adam Thompson's media design enlivens the space with images and text that raise the stakes of the action for both the characters and the audience -- including, at one throat-catching moment, images of Trayvon Martin, Antwone Rose, and other young men whose promise may likely have been thwarted by our education system long before they fell victim to the racist assumptions of a man with a gun." - The Pittsburgh Tatler

"The biggest star on the stage is the stage itself...Coupled with Adam J. Thompson's video design...the most basic elements of theatre become magical." - Burgh Vivant

EMMA AND MAX | 2018

"...a specifically theatrical vision with admirable success. There's not a misstep in the staging, from the queasy-making projections of swirling water (by Adam J. Thompson) to the uncompromising and unflattering lighting... 'Emma and Max' is always fascinating to look at, even if it's in a masochistic way." - New York Times

"The captivating video designer Adam J. Thompson knocks it out of the ballpark with his compelling designs." - TheaterScene

"Adam J. Thompson's video, including scenes of Emma and Max playing with their new au pair and shots of Caribbean skies, palm trees, and pools, makes a big contribution." - Lighting and Sound America

"The two adorable kids make numerous appearances in the most perfect and telling manner, courtesy of the fine work by...video designer Adam J. Thompson exemplifying all we need to know about these two young children and their world of wealthy entitlement and parental engagement." - Front Mezz Junkies

"...with the help of an inventive design team, Solondz creates a stagecraft that you might have called cinematic even if you didn't know his background. Emma and Max and the new nanny, for example, exist only as silent video images, one of many stage-wide projections." - New York Theater

HE BROUGHT HER HEART BACK IN A BOX | 2018

"...projected words and blueprints...sets [this place] swirling into giddy decomposition." - New York Times

THE ORPHEUS VARIATIONS | 2013 - 2015

"The Orpheus Variations is one of the most intoxicating performance experiences in recent memory....Thompson gives his audience choice by allowing us to focus on the various elements at play. While one may instinctively pay closer attention to the film being projected, there are guaranteed to be moments when the eye wanders to the ensemble setting up for the next scene (a fascinating process), or the principal lovers interacting when they are off-screen (a particularly beautiful throughline). In an age where theatre is constantly trying to reinvent itself and distinguish itself from film, [T]he Deconstructive Theatre Project takes the opposite approach and creates a hybrid experience that never sacrifices the magic of the movies, the rush of live theatre, or the cathartic experience of clear and simple storytelling." - Theatre Is Easy

"What I find most exciting about The Orpheus Variations...is that it is quite literally impossible for any two audience members to experience the piece in the same way. By design, each performance contains an infinite number of possible journeys – from film to construction of film to individual actors and back again – creating an intentionally subjective, wholly viewer-dependent theater-going experience. By simultaneously deconstructing both the mind's interpretation of reality and the theater-making process, The Orpheus Variations has masterfully reinvented what live theater can mean for the individual, while illuminating the utter complexity + subjectivity of our own consciousness." - ArtLab

"It's so exciting to see a production whose mission is so purposeful and whose work is not only unique, but also innovatively reflective on the future of the performing arts." - Letters from the Mezzanine

"Adam J. Thompson [has] created a myth of Orpheus which is unlike any that preceded it and provide[s] the audience with an array of variations satisfying to every critical ear...The spirit of Virginia Woolf consumes the theatre as the [c]ompany creates a room of Orpheus' own illuminated by his stream of consciousness recollection of his past. Resist as it might, the audience falls prey to the temporary dissolution of its ego strength and swims freely in the surreal seams of the Id where it finds unexpected surcease and comfort. Orpheus and the audience experience catharsis, redemption, and release and emerge ready to re-enter life's stage." - Theatre Reviews Limited

Selected Grants and Funding Sources Secured

Aaron Copland Fund
Alice M. Ditson Fund of Columbia University
Amphion Foundation
Bloomberg Philanthropies
BMI Foundation
Brooklyn Arts Council
Brooklyn Community Fund
Common Sense Fund
Doris Duke Charitable Foundation
Edison Properties LLC
Fan Fox & Leslie R. Samuels Foundation
Foundation for Contemporary Arts
Francis Goelet Charitable Lead Trusts
Fresh Sound Foundation
Gladys Krieble Delmas Foundation
Howard Gilman Foundation
Jerome Foundation
Jerome Robbins Foundation
Joseph and Joan Cullman Foundation for the Arts
Leon Levy Foundation
Mellon Foundation
Mental Insight Foundation
Mertz Gilmore Foundation
Nancy Quinn Fund
New England Foundation for the Arts
New Music USA
New York Community Trust
Off Broadway Angels
Opera America
Puffin Foundation
Reed Foundation
Robert Rauschenberg Foundation
Samuel I. Newhouse Foundation
Scherman Foundation
Select Equity Group LP
Shubert Foundation
Ted Snowdon Foundation
Theatre Communications Group
Virginia B. Toulman Foundation

National Endowment for the Arts
New York State Council on the Arts
New York City Department of Cultural Affairs