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The Guthrie creates transformative theater experiences that ignite the imagination, stir the heart, open the mind and build community through the illumination of our common humanity.
As the recently elected Chair of the board of directors, I am privileged to report that the Guthrie Theater successfully weathered a tumultuous year. With fortitude, ingenuity and decisiveness, the organization executed actions critical to its survival while staying true to the mission that has upheld the theater for almost 60 years.

First, I must give credit where credit is due. During the timeframe covered by this report, the board was chaired by James L. Chosy, who stepped into the role a few months before the industry-wide shutdown in March 2020 and galvanized the board through his leadership and enormous amounts of time and energy. The board, in unison with many stalwart patrons, rallied in unparalleled fashion to secure the Guthrie for the future benefit of the Twin Cities and greater Minnesota.

I also must recognize the exemplary leadership of the Guthrie’s Senior Management Team and staff as they navigated the complexities of CDC guidance, Paycheck Protection Program loan forgiveness, Employee Retention Credits and the Shuttered Venue Operators Grant legislation. Thanks in large part to unprecedented federal support of the arts, the Guthrie carried out a monumental effort to restructure and rebuild, delivering on its commitment to resume live performances in fall 2021.

Throughout the 2020–2021 Season, the Guthrie remained dedicated to its core values by embarking on virtual programming with sensitivity and strategic focus. Of particular note, Artistic Director Joseph Haj and filmmaker E.G. Bailey co-directed *Dickens’ Holiday Classic*, a virtual telling of *A Christmas Carol*, which received great acclaim and broad viewership from local, national and international audiences.

To view this 12-month period in isolation seems artificial given the ongoing pandemic, multiyear relief from government agencies and financial support from our generous patrons. My profound thanks to everyone who helped the Guthrie remain in a strong financial position. I look forward to broadening the theater’s commitment to community while continuing to rebuild for a brighter future.

With gratitude,

John Junek
Chair, Guthrie Board of Directors
The 2020–2021 Season will go down in the annals of Guthrie Theater history as the year with no live programming on our stages. As we wrestled mightily with what it means to be a theater when we could not put plays onstage, we were forced to stretch and grow in new ways in order to be successful. With the knowledge that nonprofit professional theaters exist in all 50 states, we found that by joining forces virtually, we could build deep networks of collaboration, enable meaningful conversations on Zoom and influence legislative change together. The collaborative skills we share as theatermakers served us well in navigating the difficult challenges of the COVID-19 pandemic.

As a theater committed to enduring texts, we often learn how to move forward by looking back. It is important to put the pandemic in perspective; this is not the first shutdown of live performance, and it will not be the last. In England, Elizabethan theaters closed for 14 months just as Shakespeare was coming into notoriety. For a total of 60 months over the course of a decade, they opened and closed repeatedly due to bubonic plague outbreaks. In the U.S., theaters closed in 1918 due to the flu pandemic before rebounding during the Roaring ’20s.

Throughout the industry-wide shutdown in 2020, the Guthrie accomplished a great deal, thanks to the outstanding and persistent dedication of our board and staff. I was honored to work with filmmaker E.G. Bailey and Freestyle Films to create *Dickens’ Holiday Classic*, a virtual telling of *A Christmas Carol*, and keep our annual holiday tradition alive. We created the world of the film on our proscenium stage using Guthrie crew, scenery, costumes and props, and four seasoned Guthrie actors performed Charles Dickens’ own text in a tightly controlled environment that adhered to strict COVID-19 protocols. The virtual reach was greater than we could have ever imagined, with audiences in all 50 states and 15 countries, including an estimated 15,000 households and 150,000 students, streaming *Dickens’ Holiday Classic* in December 2020.
I was also grateful to work with colleagues from four regional theaters to co-produce the world premiere of Amir Nizar Zuabi’s *This Is Who I Am*. Purpose-built for a Zoom environment, the show was performed live for each performance. Zuabi’s play about an estranged father and son cooking a meal together in real time in two different kitchens, one in New York City and one in Palestine, invited a collaboration across continents that demonstrated how innovative theater can be when creative producers and artists come together.

Shortly before the 2020–2021 Season began, the Guthrie received a proposal for a series of virtual events inspired in part by months of ongoing conversations with Black artists in the Twin Cities, who soon thereafter became known as MN Black Theatre Circle. Beginning in October 2020, the Guthrie released monthly virtual performances generated by members and affiliates of MN Black Theatre Circle, culminating in the *Blackness Is...* Arts Festival May 21–23, 2021, which featured 17 virtual performances by 13 local Black artists and was intentionally scheduled one year after the murder of George Floyd.

None of this work would have been possible without the unwavering support from vast numbers of individuals — board, staff, artists, donors, volunteers, colleagues, advocates and legislators — who unified in their commitment to the Guthrie and nonprofit theater. There is no way to have predicted that legislators, working across the aisle, would craft the most significant federal grant to the cultural sector in U.S. history. As grateful recipients of a federally funded Shuttered Venue Operators Grant, we were honored to play a part in urging such significant support for both the Guthrie and the field.

As we approached the end of our fiscal year in August 2021, the future remained uncertain, yet we knew that live performance was about to return. We held on to the belief that our community yearned to come together once again and collectively encounter the joy, empathy and catharsis that only the performing arts can provide. I believe deeply that live theater is as necessary now as it has ever been. It is here to stay, gathering us as a community and illuminating our common humanity.

Yours,

Joseph Haj
Artistic Director
The 2020–2021 Season reflects a year without in-person performances, which led to reaching audiences in new ways. Virtual programming and events connected broader communities during a time when the healing and inspiration theater provides was greatly needed. In July 2021, the Guthrie reopened to the public, and we made essential updates to our spaces, paving the way for audiences to return to the theater in the fall. These steps were made possible by generous contributions from our community, and we are deeply grateful.

**LOCAL, NATIONAL AND INTERNATIONAL REACH**

We connected virtually with patrons from

- **87** Minnesota counties
- **50** states
- **15** countries

Over **165,000** viewers engaged with **12** virtual programs presented or produced by the Guthrie.

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**DICKENS’ HOLIDAY CLASSIC**

2,500 educators
1,200 schools
150,000 students* enjoyed *Dickens’ Holiday Classic* at no cost

*Estimated

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**BLACKNESS IS... ARTS FESTIVAL**

- **17** performances
- **4** talkbacks
- **2** workshops

100% of the featured artists were local to the Twin Cities

75 artists, educators and healers were hired
EDUCATION FOR THE NEXT GENERATION

5,000 students engaged with Guthrie teaching artists or other programming apart from *Dickens’ Holiday Classic*

- 40 Guthrie teaching artists spent 617 hours with students virtually
- 75 virtual classes were offered

ACCESSIBILITY

- 91% of programming was viewed for free
- 7 productions were ASL interpreted, audio described or closed captioned
- 67 handrails were installed in the theaters to improve patron safety

COMMUNITY ENGAGEMENT

- 8,000+ pounds of food were collected during our curbside food drive and donated to The Food Group
- 7 Native Advisory Council members worked with the Guthrie on a variety of projects and initiatives
- 4 free classes for Native artists were taught by seasoned Native theatermakers
- 4 new relationships were built with community partners in the Twin Cities

FACILITIES

- We celebrated 15 years in our building on the Mississippi Riverfront
- **WURTELE THRUST STAGE**
  - 1,086 seats were reupholstered
- **McGUIRE PROSCENIUM STAGE**
  - 817 armrests were refabricated
- **BUILDINGWIDE**
  - 233 high-efficiency MERV 13 air filters were installed

DONOR IMPACT

11,207 generous donors

(33% more than our previous season) contributed 51% of our budget

- Contributions (51%)
- Performances, Income From Investments, Other Earned Revenue and COVID-19 Relief (49%)

ANNUAL REPORT FOR FISCAL YEAR 2020–2021

5,000 students engaged with Guthrie teaching artists or other programming apart from *Dickens’ Holiday Classic*
Programming

The Guthrie Theater was closed for the entirety of the 2020–2021 Season with no in-person performances from March 13, 2020, to September 30, 2021. During this period, the Guthrie collaborated with local, national and international artists as well as several organizations to present a variety of virtual programs and events.

VIRTUAL PROGRAMMING

The Guthrie Theater was a broadcast partner for the Berkeley Rep production of

It Can’t Happen Here

by TONY TACCONE and BENNETT S. COHEN
adapted from the novel by SINCLAIR LEWIS
sound design and music by PAUL JAMES PRENDERGAST
directed by LISA PETERSON
October 13 – November 8, 2020

I AM

curated by SHAVUNDA BROWN
in partnership with MINNESOTA BLACK THEATER ARTISTS
October 30, 2020

A Breath for George

presented by NEW DAWN THEATRE COMPANY
October 31 and November 1, 2020
PlayCo and Woolly Mammoth Theatre Company, in association with American Repertory Theater, Guthrie Theater and Oregon Shakespeare Festival, present

This Is Who I Am
by AMIR NIZAR ZUABI
directed by EVREN ODCIKIN
Livestreamed performances
December 5, 2020 – January 3, 2021
On demand April 13–25, 2021

The Guthrie Theater presents
a Pomegranate Arts production of
Taylor Mac’s Holiday Sauce... Pandemic!
conceived and performed by TAYLOR MAC
December 12–16, 2020

STOOPIDITY
written and performed by DOMINO D’LORION (LADY CUMMEAL), MICHAEL McKITT and IAN McCARTHY
November 16, 2020

When Our Joy Matters
curated and produced by ASHAWNTI SAKINA FORD
presented by THE BLACK ENSEMBLE PLAYERS
December 1, 2020

PlayCo and Woolly Mammoth Theatre Company, in association with American Repertory Theater, Guthrie Theater and Oregon Shakespeare Festival, present

This Is Who I Am
by AMIR NIZAR ZUABI
directed by EVREN ODCIKIN
Livestreamed performances
December 5, 2020 – January 3, 2021
On demand April 13–25, 2021

The Guthrie Theater presents
a Pomegranate Arts production of
Taylor Mac’s Holiday Sauce... Pandemic!
conceived and performed by TAYLOR MAC
December 12–16, 2020
The Uprising Volume II:
Black HERstory
a DARK MUSE PERFORMING ARTS production
written and directed by
VANESSA BROOKE AGNES
February 1, 2021

Missing Mississippi Moons
written and performed by ANTONIO DUKE
directed by ELLEN FENSTER
January 14, 2021

The Guthrie Theater in collaboration with Freestyle Films presents
Dickens’ Holiday Classic
A VIRTUAL TELLING OF A CHRISTMAS CAROL
adapted and directed by E.G. BAILEY and JOSEPH HAJ
from A Christmas Carol by CHARLES DICKENS
DECEMBER 19-31, 2020
Since August 2020, the newly formed MN Black Theatre Circle — a multigenerational coalition of Black theater artists in the Twin Cities — has been in partnership with the Guthrie Theater to center, elevate and amplify the voices and protests of Minnesota Black theater artists, while also aiming to generate greater equity and inclusion within the Guthrie. In October 2020, MN Black Theatre Circle and the Guthrie began presenting a monthly series of virtual performances by local Black artists, which culminated in the Blackness Is... Arts Festival, which was intentionally scheduled one year after George Floyd’s death.

Dining With the Ancestors
conceived by REGINA MARIE WILLIAMS
written by DAAIMAH MUBASHSHIR
directed by SIGNE V. HARRIDAY
March 14, 2021

Tears of a Willow
by OYA MAE DUCHESS
directed by ATLESE ROBINSON
April 29, 2021

BLACKNESS IS...
ARTS FESTIVAL
MAY 21-23, 2021

FRIDAY, MAY 21
• Opening Ceremony
• Brownbody by DENEANE RICHBURG/BROWNBODY
• Over My Head by AVERIE MITCHELL-BROWN
• Abiyamo (On Daughterhood) by TOLU KEHINDE
• With Love From Washington by DENZEL BELIN
• Talkback: DENEANE RICHBURG/BROWNBODY

SATURDAY, MAY 22
• Talkback: TOLU KEHINDE
• Talkback: AVERIE MITCHELL-BROWN
• Workshop: SLAY! with BRIAN BOSE
• Opening Ceremony
• DOOMSCROLL with MK & Tia! by RICARDO BEAIRD
• Colors of Classical Music Throughout HERstory by STEPHANIE HENRY
• Zen Is In (hip-hop performance)
• Black Thread: A Tribute to Ann Lowe by TIFFANY COOPER
• 21st Century Bomberas by TEARRA OSO

SUNDAY, MAY 23
• Talkback: RICARDO BEAIRD
• Workshop: Costumes with TREVOR BOWEN
• Opening Ceremony
• Greenwood 1964 by MOHAMMED ALI OJARIGI
• Still We Rise by ASHLEY DuBOSE
• The Things That Bind by NIEYA AMEZQUIITA
• Moments to Arrive by MIKO S. SIMMONS
PLAY DEVELOPMENT

History Plays Workshop
Under the guidance of director Joseph Haj, for 12 days in late August 2020, a group of artists gathered in Guthrie rehearsal rooms to workshop Richard II, Henry IV (Part 1 and Part 2) and Henry V — plays that had been included in the onstage 2020-2021 Season that was canceled.

Playwright Commissions
• Larissa FastHorse (Sicangu Lakota) and Ty Defoe (Haudenosaunee, Six Nations/Anishinaabe Nation) of Indigenous Direction
• Mark Rylance (Nice Fish) and Peter Reder
• Karen Zacarías (Destiny of Desire, Native Gardens)
• Amir Nizar Zuabi (This Is Who I Am, Grey Rock)

COMMUNITY ENGAGEMENT

Native Fellowships
Through an Arts Access grant from the Minnesota State Arts Board and in partnership with Turtle Theater Collective, Native fellows Ernest Briggs (White Earth Nation), Katie “KJ” Johns (Bad River Ojibwe) and Sam Aros Mitchell (Yaqui, enrolled with the Texas Band of Yaqui Indians) collaborated with Guthrie mentors across the Management, Production and Artistic Teams during the creation of Dickens’ Holiday Classic.

Honored Native Elder
In partnership with Taylor Mac’s Holiday Sauce... Pandemic!, the Guthrie honored local Native elder Sharon Day (Ojibwe), an artist, writer, musician and lifelong activist in support of women, the LGBTQIA+ community, Indigenous peoples and the life-giving force of water.

Native Classes
Free classes in acting, improv, playwriting and movement were offered to Native community members nationally.

Additional Support
The Guthrie continued its relationships with past community partners throughout a challenging year and offered additional programming support, such as encouraging audiences to purchase pre-show dinners from Sameh Wadi’s World Street Kitchen and Milkjam Creamery to enjoy while viewing This Is Who I Am at home.

EDUCATION

A Christmas Carol and the Common Good
December 8, 2020
In partnership with the Melrose and The Toro Company Center for Principled Leadership at the University of St. Thomas, the Guthrie hosted a free virtual event to explore art, business and ethics.

Teaching Artist Apprenticeships
The Guthrie launched an apprenticeship program for aspiring teaching artists to observe and assist with the Guthrie’s virtual education classes while building skills and experience as theater arts educators.

Educator Workshop
The Guthrie hosted a free workshop for K-12 educators that explored how dynamic theater skills could build student engagement in the virtual classroom.

PROFESSIONAL TRAINING

University of Minnesota/Guthrie Theater B.F.A. Acting Program
The second, third and fourth year B.F.A. students performed eight plays inspired by their study of Shakespeare, realism, contemporary plays and epic theater. In May 2021, the fourth year company presented a virtual world premiere and original commission:

Dear God
by DR. MICHAEL PUNTER
directed by HAYLEY FINN
illustrated by GRACIE STOCKTON
May 7-8, 2021
Shortly before FY21 began, The New York Times published an article pondering what it might take for nonprofit theaters to receive federal pandemic relief. The article imagined a dream team delegation, which included Oskar Eustis at The Public Theater in New York City, Maria Manuela Goyanes at Woolly Mammoth Theatre Company in Washington, D.C., and Joseph Haj here at the Guthrie Theater. Inspired by the article, the conversations that ensued across the field significantly impacted efforts that resulted in the Guthrie’s $27,500 surplus when netting the results of FY20 and FY21.

Around the same time, the National Independent Venue Association formed in response to the pandemic shutdown. Spearheaded by Dayna Frank at First Avenue in Minneapolis, NIVA’s advocacy resulted in the initial bipartisan Save Our Stages Act co-authored by Minnesota Senator Amy Klobuchar and Texas Senator John Cornyn. The legislation ultimately passed at the end of 2020 as the Shuttered Venue Operators Grant program administered by the U.S. Small Business Administration.

The dream team of nonprofit theater leaders cited by the Times began meeting twice weekly and organized into the Professional Nonprofit Theater Coalition, advocating on behalf of the field for inclusion in the Save Our Stages Act, originally slated for $10 billion in pandemic relief.

SVOG ultimately became the largest single federal support program of the performing arts in U.S. history, increasing to more than $16 billion and providing relief to music venues, nonprofit theaters, Broadway and commercial theaters, museums, movie theaters and more. During the shutdown, when the Guthrie would have generated an estimated $29 million in earned revenues, SVOG provided venues across the country with the foundational relief to once again open their doors.
In addition to SVOG, the Guthrie received federal relief through the Paycheck Protection Program with $3.165 million loaned in FY20 and forgiven in FY21, plus Employee Retention Credits of $884,000 applied to FY21. As detailed in the chart to the left, the majority of expenses associated with the PPP loan were incurred in FY20, resulting in a $2.7 million deficit, whereas forgiveness of the loan in FY21 accounts for the $2.7 million surplus. The State of Minnesota provided $1.157 million in unemployment compensation credits during FY21.

Given the accounting complexities of the various COVID-19 relief packages, the Guthrie board and staff leadership have been monitoring the combined impact of FY20 and FY21 to ensure the utmost adherence to the Guthrie’s core value of Fiscal Responsibility.

Shortly after FY21, we reopened our doors to live performance and welcomed audiences back to share collectively in the stories we tell from our stages. The Professional Nonprofit Theater Coalition now boasts representation from all 50 states and continues to advocate for federal support of the field. We know we are not yet entirely out of the woods, but the focused work to manage expenses and generate federal relief and contributed revenue during the 18-month shutdown has been critical to the Guthrie’s ability to weather the pandemic and remain in a sound financial position.

Sincerely,

James Haskins
Managing Director
## Statement of Financial Position
August 31, 2021 & August 31, 2020

<table>
<thead>
<tr>
<th>Liabilities and Net Assets</th>
<th>TOTAL 20/21</th>
<th>TOTAL 19/20</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>2,038,375</td>
<td>1,349,660</td>
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<tr>
<td>Deferred revenue — advance ticket sales</td>
<td>3,876,788</td>
<td>3,112,925</td>
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<tr>
<td>Conditional advance</td>
<td>5,117,100</td>
<td>NA</td>
</tr>
<tr>
<td>Notes payable</td>
<td>7,695,975</td>
<td>11,015,655</td>
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<tr>
<td><strong>TOTAL LIABILITIES</strong></td>
<td><strong>18,728,238</strong></td>
<td><strong>15,478,240</strong></td>
</tr>
</tbody>
</table>

| **TOTAL LIABILITIES AND NET ASSETS** | **166,811,777** | **150,141,249** |

## Statement of Activities — Operating Fund
August 31, 2021 & August 31, 2020

<table>
<thead>
<tr>
<th>Revenues, Gains and Other Support</th>
<th>20/21 Operating</th>
<th>19/20 Operating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performances</td>
<td>163,784</td>
<td>6,899,506</td>
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<tr>
<td>Concerts</td>
<td>NA</td>
<td>172,899</td>
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<tr>
<td>Education and community programs</td>
<td>2,124,281</td>
<td>1,577,054</td>
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<tr>
<td>Concessions, gift shop and rentals</td>
<td>79,627</td>
<td>147,243</td>
</tr>
<tr>
<td>Other</td>
<td>67,876</td>
<td>644,793</td>
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<tr>
<td><strong>TOTAL REVENUES, GAINS AND OTHER SUPPORT</strong></td>
<td><strong>341,419</strong></td>
<td><strong>8,344,985</strong></td>
</tr>
</tbody>
</table>

| Contributions | | |
|----------------|----------------|
| **TOTAL CONTRIBUTIONS** | **7,813,069** | **8,313,486** |

| Income From Investments | | |
|-------------------------|----------------|
| **TOTAL INCOME FROM INVESTMENTS** | **2,232,018** |

| COVID-19 Relief | | |
|-----------------|----------------|
| **TOTAL COVID-19 RELIEF** | **7,164,494** |

| **TOTAL REVENUES, GAINS AND OTHER SUPPORT** | **15,318,982** | **18,890,489** |

## EXPENSES
<table>
<thead>
<tr>
<th>Expense</th>
<th>20/21 Operating</th>
<th>19/20 Operating</th>
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</thead>
<tbody>
<tr>
<td>Artistic/Production</td>
<td>1,609,124</td>
<td>4,738,530</td>
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<tr>
<td>Production</td>
<td>1,792,656</td>
<td>5,652,808</td>
</tr>
<tr>
<td>Education and community programs</td>
<td>NA</td>
<td>131,323</td>
</tr>
<tr>
<td>Concessions, gift shop and rentals</td>
<td>556,515</td>
<td>513,601</td>
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<tr>
<td>Patron services</td>
<td>484,558</td>
<td>1,612,296</td>
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<td>Administration</td>
<td>3,448,629</td>
<td>3,312,678</td>
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<tr>
<td>Development</td>
<td>1,620,922</td>
<td>1,309,892</td>
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<tr>
<td>Communications</td>
<td>701,810</td>
<td>1,988,972</td>
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<tr>
<td>Facilities</td>
<td>1,950,921</td>
<td>2,087,047</td>
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<tr>
<td><strong>TOTAL EXPENSES</strong></td>
<td><strong>12,325,503</strong></td>
<td><strong>21,606,446</strong></td>
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</table>

<table>
<thead>
<tr>
<th>Change in Net Assets</th>
<th>2020</th>
<th>2019</th>
</tr>
</thead>
<tbody>
<tr>
<td>Change in net assets before transfers</td>
<td>2,993,479</td>
<td>(2,715,957)</td>
</tr>
<tr>
<td>Transfer from (to) board-designated fund</td>
<td>(250,000)</td>
<td>NA</td>
</tr>
<tr>
<td><strong>CHANGE IN NET ASSETS AFTER TRANSFERS</strong></td>
<td><strong>2,743,479</strong></td>
<td><strong>(2,715,957)</strong></td>
</tr>
</tbody>
</table>

1. FY21 Conditional Advance: SVOG funds allocated for use in FY22
2. FY20 Notes Payable: Includes $1,365 million PPP loan liability converted to income in FY21
3. FY21 Endowment: Increase due to strong market performance
4. FY21 Income From Investments: Annual endowment draw released to Plant Fund
5. FY21 COVID-19 Relief: PPP Loan Forgiveness, SVOG, Employee Retention Credits, Unemployment Compensation Credits
6. Combined FY20/FY21 Change in Net Assets: $27,532

A copy of the audit report is available upon request.
Corporate, Foundation and Public Support

Vital support from our corporate, foundation and government partners allows community members of all ages and abilities to access internationally renowned theater and celebrated artists. Grants from state and federal agencies and local and national foundations provide crucial operating support as well as key funding for new and ongoing programs. To learn more, contact the Development Team at 612.225.6166. For information about sponsorship opportunities and corporate benefits, contact us at corporatecircle@guthrietheater.org.

This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund.

$250,000 and above

- WEM 2000 Foundation of The Dorsey & Whitney Foundation

$100,000 – $249,999

- Ameriprise Financial
- Cargill
- The Joyce Foundation
- Shubert Foundation Inc.
- Target
- US Bank

$50,000 – $99,999

- The Elizabeth C. Quinlan Foundation
- Sit Investment Associates Foundation
- United Health Foundation

$25,000 – $49,999

- 3M
- Best Buy Foundation
- Faegre Drinker
- National Endowment for the Arts
- RBC Wealth Management
- Theatre Forward
- Travelers

$15,000 – $24,999

- Carlson
- Dorsey & Whitney Foundation
- Ecolab
- Wells Fargo

$5,000 – $14,999

- Boss Foundation
- Blythe Brenden-Mann Foundation
- The Carlson Family Foundation
- Cyber Advisors
- Emerson
- Isora Foundation
- Lathrop GPM
- Laurents/Hatcher Foundation
- Meristem Family Wealth
- Sam Miller Foundation
- Polaris
- Margaret Rivers Fund
- Robins Kaplan LLP
- Taft Law
- Tennant Foundation
- UHL
- Wenger Foundation

$2,500 – $4,999

- Dellwood Foundation
- Helios Foundation
- Hunt Electric Corporation
- Jefferson Lines
- McGough Construction Co.
- Palisade Asset Management
- The Elizabeth C. Quinlan Foundation
- Sit Investment Associates Foundation

$1,000 – $2,499

- Alliance
- Bachman’s Inc.
- Federated Insurance
- Fredrikson & Byron Foundation
- High Point Networks
- Art & Martha Kaeumper Fund of HRK Foundation
- National Checking Company
- Northland Aluminum Products, Inc. (Nordic Ware)
- Quality Furniture Rental

SUPPORTERS

This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund.
Annual Fund Contributors

We gratefully acknowledge the generosity of our donors whose annual support enables the Guthrie to remain a vibrant center for theater performance, education and training in our community. To join this group in ensuring the Guthrie continues to thrive, contact the Development Department at 612.225.6200.

PLATINUM PRODUCERS
$100,000 and above
The Martha & Bruce Atwater Fund
W. Duncan & Nivin MacMillan Foundation
Margaret Wurtele

EXECUTIVE PRODUCERS
$50,000 – $99,999
Suzanne Bross
Allen & Kathy Lenzmeier
The Sanger Family Foundation

LEADING PRODUCERS
$25,000 – $49,999
Marc & Alicia Belton
Julia W. Dayton
William & Penny George & The George Family Foundation
Katherine A. Harris & The Hegardt Foundation
John & Kathy Junek
Patricia & Peter Kitchak
David & Diane Lilly
Bill Lurton
W. Thomas & Christine B. McEnery
David & Leni Moore
Wendy Nelson
Richard & Annette Sattler
Lee & Peg Skold
Mary W. Vaughan
Weiser Family Foundation on behalf of Irving & Marjorie Weiser
Todd & Kyoko Zaun

PRODUCERS
$15,000 – $24,999
Anonymous (2)
Martha Goldberg Aronson & Daniel Aronson
Jim & Julie Chassy
Margie & David Dines
William & Janice Dircks
Daniel & Ruth Haggerty
Timothy A. Huebsch
Margie V. Kinney
John & Maureen Knapp
Jennifer Melin Miller & David Miller
Jim & Linda Milow
Jay Nibbe
Todd Noteboom & Nancy Brasel
Louise W. Otten
Dr. Mitchell & Katherine* Pincus
ReBecca & Mark Roloff
Robert Rosenbaum & Maggie Gilbert
Steve Thompson & Ron Frey
Wendy & Paul Unglaub
Steven & Catherine R. Webster

ASSOCIATE PRODUCERS
$10,000 – $14,999
Dr. Tadashi & Susan Allen
Debra & David* Andreas
Ellen Archibald
Karen Bachman
Abdhis & Mary Bhavsar
Jennifer Reedsrom Bishop & Jon Bishop
Jane Robertson Blanch Fund
Peter & Maura Brew
Tyrene & Delia Bujold
Buuck Family Foundation
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17 GUTHRIE THEATER
ANNUAL REPORT FOR FISCAL YEAR 2020–2021
Why I support the Guthrie...

I’ve been a season ticket holder for 25 years. Over the years, I have seen performances that dazzle, inspire and, most importantly, open my eyes. When the theater went dark in 2020, I was pained thinking about all the creative people who suddenly were unable to share their talents with the community. I chose to increase my donations and add the Guthrie to my estate plan because I saw the significant impact of the pandemic and wanted to continue supporting exceptional theater.

I remember seeing Crowns at the Guthrie in 2003. That play explored Black history and identity through the hats worn by the main characters. That’s the beauty of theater. It helps us experience life through different lenses.

One of my greatest delights has been watching my daughter and grandson engage with Shakespeare plays at the Guthrie. To see them learn about literature and be exposed to the classics in new, fresh ways is magical. It is my hope that more young people and people of all backgrounds realize the joy of live theater. In today’s world, there are so many choices for entertainment, and watching a live performance takes concentration, awareness and time — but when you do, you become one in community with the audience. Those of us who love theater and have felt the importance of creating these shared experiences have a charge to ensure theater is welcoming and inclusive for all.

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When we moved back to Minnesota from Japan in 2008, we chose to settle in the Saint Cloud area where we have family. Growing up, I [Todd] was always aware of the Guthrie Theater, but it wasn’t until we started attending with our daughter a few years ago that I truly realized its importance. Going to Guthrie performances became something our family could do together to create shared memories and spark conversations. I saw how beneficial it was for all of us (and especially our daughter) to be exposed to new ideas.

As my appreciation of art exposure increased, I decided to support the Guthrie personally and through my family’s banking business, Farmers and Merchants, to ensure that theater continues to flourish. Last year, I joined the Guthrie board of directors to bring a greater Minnesota perspective to the organization. Living outside the Twin Cities metro, I want to build the bridge that makes Guthrie performances more welcoming and enticing to folks living in my area and other parts of Minnesota. We are so lucky to have theater of this caliber in our state, and all Minnesotans should take advantage of having the Guthrie right here.

DONOR PROFILE

Todd & Kyoko Zaun

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The Guthrie Theater is a premier regional theater, known not only for producing the classics but creating transformative theater that encourages audiences to consider new perspectives and engage with topical issues.

Best Buy has been a longtime supporter of the Guthrie, recognizing the importance of theater for our community. In 2021, Best Buy was honored to be a sponsor for the Blackness Is... Arts Festival, a collaboration between the MN Black Theatre Circle and the Guthrie. Through theater, dance, music, poetry, spoken word and salon-style conversations with the community, Blackness Is... celebrated Minnesota Black voices. Together, we can make our community more inclusive and vibrant.

Blackness Is... Arts Festival

The Guthrie gratefully acknowledges patrons who have made planned gifts to ensure the Guthrie continues to delight and challenge audiences for generations to come.

DONOR PROFILE

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The Guthrie wishes to thank donors to Theatre Forward, a nonprofit arts organization supporting regional theaters in their efforts to enrich communities and make theater accessible to all.

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ANNUAL REPORT FOR FISCAL YEAR 2020-2021

23 GUTHRIE THEATER
Thank you for your generous and continued support.
OUR MISSION
The Guthrie Theater engages exceptional theater artists in the exploration of both classic and contemporary plays, connecting the community we serve to one another and to the world. Through its extraordinary artists, staff and facility, the Guthrie is committed to the people of Minnesota and, from its place rooted deeply in the Twin Cities, influences the field as a leading 21st-century arts organization.