

2019/20

ANNUAL REPORT



NEW YORK
THEATRE
WORKSHOP

Emily Kuroda, Jo Yang & Wai Ching Ho in ENDLINGS. Photo by Chad Batka.

2019/20
SEASON

“

*We are uplifted
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the obstacles.*

”



Patrice Johnson Chevannes in IN OLD AGE. Photo by Joan Marcus.

Dear Friends,

When we think back on the 2019/20 Season at New York Theatre Workshop, we truly feel we were witness to a miracle. Seemingly overnight, COVID-19 deprived us of the ability to witness the sacred act of artistic creation together in a darkened room. And yet, our tremendous artists, staff, Trustees, supporters, and audiences came together to illuminate the power of community and need for art even – and especially – in the most dire of circumstances.

There was so much to celebrate before our season was cut short: developing new pieces through residencies and workshops, building relationships with early-career artists and administrators through our Fellowships, deepening our relationships with theatre companies like the Safe Harbors NYC, and sharing an exciting lineup of productions crafted by a roster of extraordinary, boundary-pushing artists, including Mfoniso Udofia's **runboyrun** and **In Old Age**, and John Carney & Enda Walsh's **Sing Street**.

It was truly devastating to close both Celine Song's **Endlings** and Martyna Majok's **Sanctuary City** early and to be forced to postpone Sam Gold's production of Clare Barron's exciting new adaptation of **Three Sisters**. In the earliest days of the pandemic, we were uncertain of our own value at a time of such upheaval, but the need to create space for artistry and community, to try to feed those in our midst in the face of tremendous loss and an uncertain future eclipsed any doubt. On April 1, we began our Virtual Programming with a series of **Master Classes**, **Fireside Chats**, and **Open Mic Nights** – free and available to our entire community. Artists and audiences alike rallied behind this new initiative, coming together in virtual space to maintain, expand, and deepen our sense of community.

In May, we were collectively reminded of the urgent need to address a second epidemic – the country's longstanding struggle with systemic racism. As artists, we have the power to shape the national conversation by challenging our audiences to consider new perspectives and to look inward to grapple with uncomfortable ideas. And as a theatre, we have a responsibility to deepen that work within our community to ensure that every part of our practice reflects the values of inclusion we work to bring to the stage. We have much work to do together, but we are uplifted and inspired by the determination of our community to support the role of the artists and artmaking in deepening our understanding and inspiring action no matter the obstacles.

The support of our community has sustained us through this crisis, allowing us to continue to expand on our work as an artistic home and incubator – a space for our visionary artists to explore boldly, to create fiercely, to plumb to the depths and push boundaries of what theatre can be. We are standing at the precipice of tremendous possibility – as an organization, as artists, and as people who aspire to be catalysts for creativity, conversation, and change – both within our own community and in the society at large. We are immeasurably grateful to our community for making that possible, and we believe that together, we can create a stronger, more inclusive industry.

With immense gratitude,

James C. Nicola
Artistic Director

Jeremy Blocker
Managing Director

MISSION & HISTORY

Since our founding in 1979, New York Theatre Workshop has fostered a community of adventurous audiences and visionary artists, bringing them together to deepen our shared understanding of the world around us. At the Workshop, we believe the artist has a unique perspective to offer that is as valuable as the scientist, the philosopher, and the theologian, and the significance of the imagination, humility, and groundedness of our artists has only grown during this emotional and unstable period. Throughout the COVID-19 shutdown, we have remained dedicated to empowering and uplifting a diverse range of innovative theatre-makers at every stage of their careers and providing a nurturing space for our larger community to connect with the work of our artists each year.

New York Theatre Workshop aspires to be a diverse, inclusive, equitable, and anti-racist community. In June 2020, NYTW published a Core Values Statement as a guide for both our institutional practices and interpersonal relationships. If our Mission Statement articulates why we exist, this Core Values Statement articulates how we exist. In enumerating these values to guide our present and future practices, we acknowledge that we have not always lived up to these values in the past. We hold ourselves accountable and commit to doing better.

We also recognize that living these values requires action. In October of 2020, we published an accompanying list of current commitments, which can be viewed on our website [here](#). Please note that this is also a living document and will continue to evolve and develop overtime.



Brenock O'Connor and Jakeim Hart in SING STREET. Photo by Matthew Murphy.

CORE VALUES STATEMENT

INSPIRE DEEPER UNDERSTANDING

Develop and produce the work of visionary theatre artists who:

- Engage with challenging ideas and push the theatrical form;
- Prioritize art that asks questions over art that provides answers;
- Expand our view of ourselves and our world.

Create anti-racist spaces that actively combat bigotry and violence, even when the art intentionally discomforts and interrogates these themes.

Question our histories and practices and disrupt patterns that reinforce institutionalized racism, anti-Blackness, colorism, anti-Indigeneity, xenophobia, sexism, heterosexism, homophobia, transphobia, Islamophobia, anti-Semitism, ableism, ageism, body shaming, and other forms of hatred, oppression, and inequity.

WELCOME LEARNING AND GROWTH

Communicate respectfully.

Recognize conflict as an opportunity for growth.

Address issues directly and with compassion.

CELEBRATE COMMUNITY

Harness the power of theatre to deepen human connections.

Embrace historically marginalized communities in our work, on our staff and amongst our supporters.

Commit to make our work accessible to many communities.

LIVE OUR VALUES

Practice environmental sustainability.

Take offensive or inappropriate behavior seriously and respond in accordance with these values.

Find joy in the creative act of theatre making!

TIMELINE

JUL 2019

Start of the 2050 Fellowship Year

JUL 2019

Third Season of Next Door @ NYTW begins

AUG 2019

28th Annual Dartmouth Residency



SEP 2019

Opening of RUNBOYRUN and IN OLD AGE

AUG 2019

SING STREET Broadway Transfer Announcement



DEC 2019

Opening of SING STREET

OCT 2019

Student Matinee for RUNBOYRUN and IN OLD AGE

OCT 2019

SLAVE PLAY Broadway Opening Night

DEC 2019

Mind the Gap 10th Anniversary Celebration



JAN 2020

SING STREET Student Matinee

JAN 2019

Safe Harbors NYC's REFLECTIONS OF NATIVE VOICES FESTIVAL

FEB 2020

2020 Gala Honoring Rachel Chavkin & Jordan Roth

FEB 2020

Opening of ENDLINGS



MAR 2020

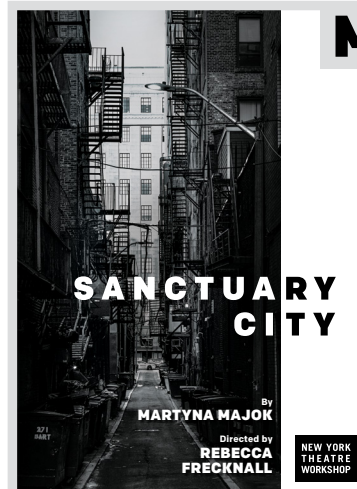
SANCTUARY CITY first preview

MARCH 12, 2020

New York State on PAUSE - SANCTUARY CITY, ENDLINGS, and Next Door productions closed

MAR 23, 2020*

Opening of SANCTUARY CITY

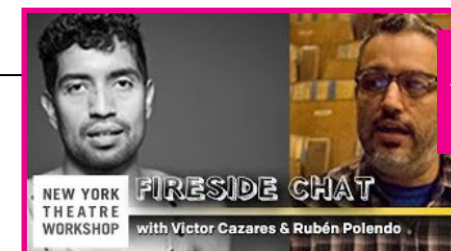


MAR 18, 2020*

ENDLINGS Student Matinee

APR 1, 2020*

SANCTUARY CITY Student Matinee



APR 1, 2020

First Virtual Fireside Chat

APR 22, 2020

First Virtual Jam Session with Artists

APR 6, 2020

First Virtual Mondays@3 Masterclass

APR 1, 2020

Launch of Virtually Neighbors

APR 30, 2020

First Virtual Emerging Artists Corner

JUN 2020*

Opening of THREE SISTERS

JUN 2020

2050 Fellows Present: VIRTUAL THEATRE WORKSHOP

*This program was postponed due to the COVID-19 health crisis.

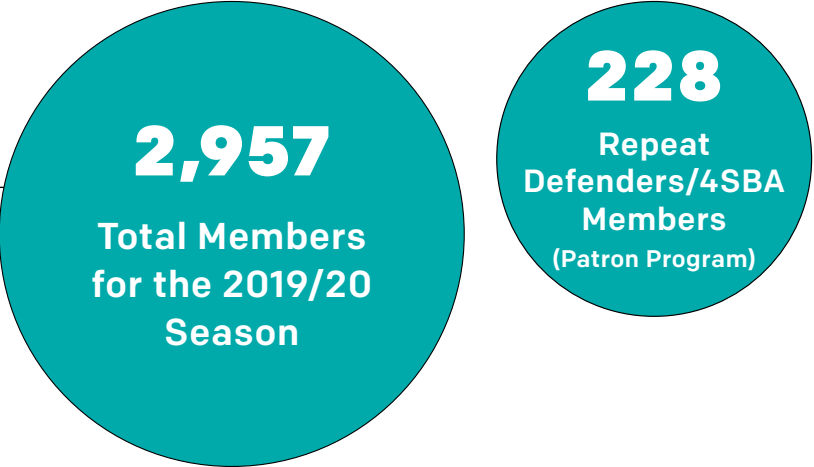
PHOTOS (in the order of the timeline): Patrice Johnson Chevannes, Chiké Johnson, Karl Green and Adrianna K. Mitchell in RUNBOYRUN. Cast members of SING STREET. Mind the Gap 10th Reunion Presentation. The cast of SING STREET at a Student Matinee. Wai Ching Ho, Jo Yang & Emily Kuroda in ENDLINGS. Photos by Joan Marcus, Matthew Murphy, and Chad Batka.

COUNTING OUR COMMUNITY

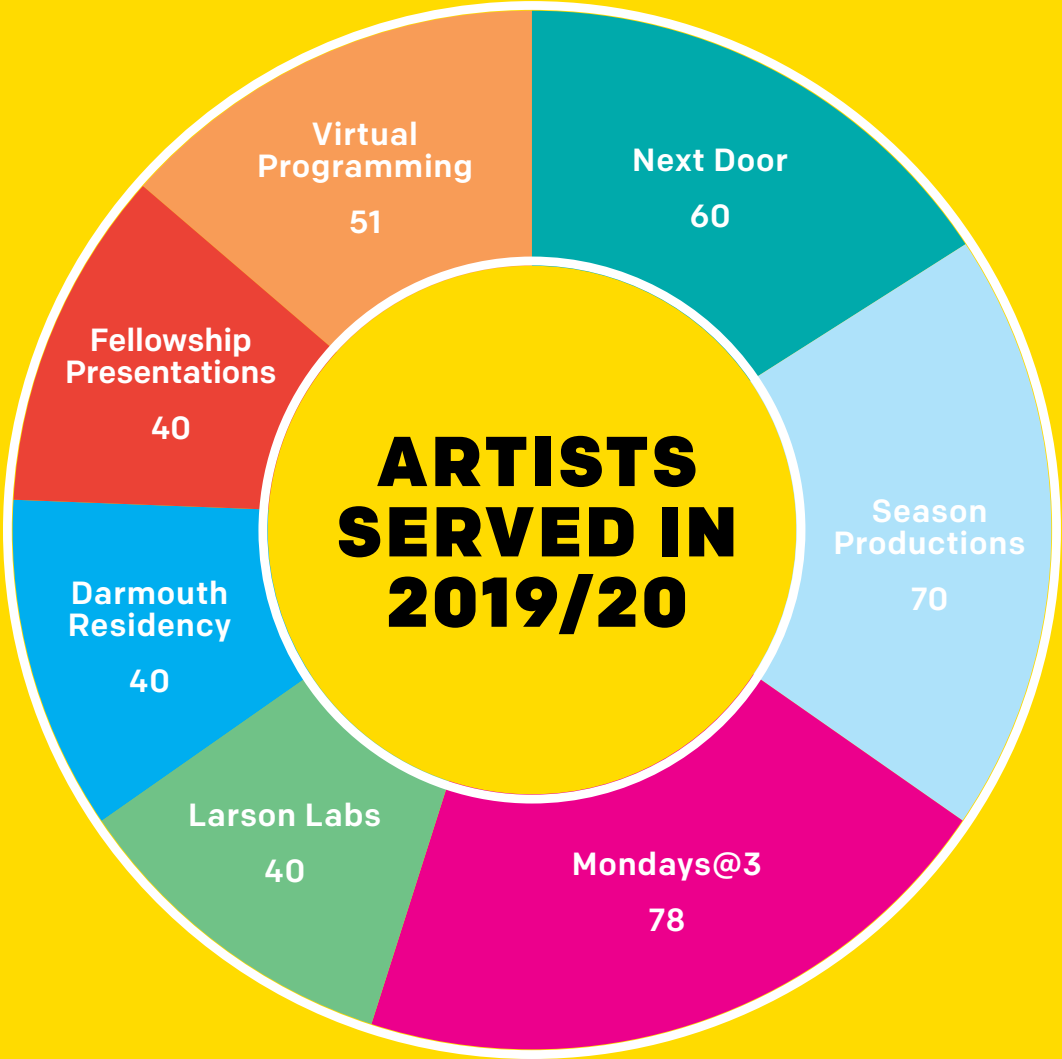
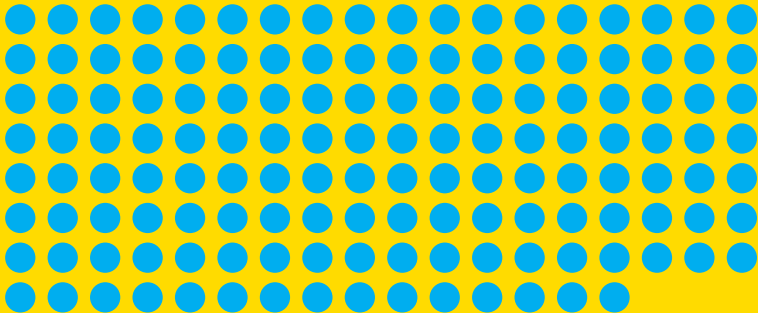
SEASON ATTENDEES = 1,000 attendees



SEASON SUPPORTERS



4 NYTW Season Productions 141 Total Performances



379 Total Artists Served by Programs



RUNBOYRUN & IN OLD AGE

By **Mfoniso Udofia**
Directed by **Loretta Greco** and **Awoye Timpo**

SEPTEMBER 4, 2019 – OCTOBER 13, 2019

In a powerful return to the NYTW stage Mfoniso Udofia presented two more pieces from her nine-part saga, The Ufot Cycle, RUNBOYRUN and IN OLD AGE. Set in the Ufot family's present-day Worcester, MA home and 1968 Nigeria, the pairing pose questions about how to move forward when the past inhabits your very foundation. Loretta Greco and Awoye Timpo directed these two plays presented together as one evening of theatre.

Mfoniso is also a recipient of the 2019 Virginia B. Toulmin's Women Playwrights Commissioning Program.

Generous production support provided by Thérèse Esperdy & Robert Neborak and Kate & Steve Howe. This project is supported in part by the National Endowment for the Arts.

Patrice Johnson Chevannes and Chiké Johnson in RUNBOYRUN. Photo by Joan Marcus.

“

An exquisite work of theatre.

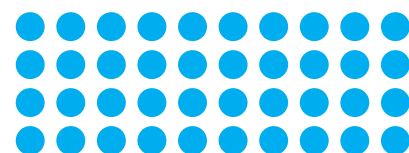
THE
NEW YORKER

Missing Mfoniso Udofia's plays is missing enormous opportunities for grappling with what it means to be human.

ONSTAGE BLOG

”

40 performances



6,170 audience members.



 = 1,000 people



SING STREET

Book by **Enda Walsh**
Music & Lyrics by **Gary Clark & John Carney**
Directed by **Rebecca Taichman**
Choreographed by **Sonya Tayeh**

NOVEMBER 25, 2019 – JANUARY 26, 2020

In this world premiere musical based on the 2016 film by John Carney, SING STREET transports us to Dublin during the 80s recession as sixteen-year-old Conor and his schoolmates turn to music to escape troubles at home and impress a mysterious girl. Featuring a score that embraces the new wave sounds of the era, an electric cast of young actor-musicians and helmed by Tony Award winners, playwright Enda Walsh and director Rebecca Taichman, SING STREET is a celebration of the thrill of first love and the power of music.

SING STREET was scheduled to begin performances at Broadway's Lyceum Theater in March 2020, but was postponed due to the health and safety precautions surrounding the pandemic.

Cast members of SING STREET. Photo by Matthew Murphy.

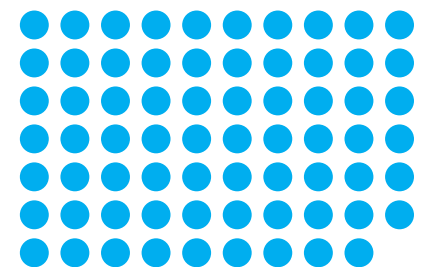
“

Instantly transporting and delightful. It'll give you joy!

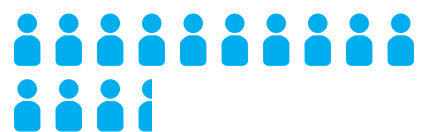
NEW YORK

”

69 performances



13,391 audience members.



 = 1,000 people



ENDLINGS

By **Celine Song**

Directed by **Sammi Cannold**

FEBRUARY 19, 2020 – MARCH 11, 2020

Marking Celine Song’s Off-Broadway debut as a playwright and director Sammi Cannold’s first collaboration with NYTW, ENDLINGS questions what we inherit and challenges who dictates the terms. On the Korean island of Man-Jae, three elderly haenyeos – sea women – spend their dying days diving into the ocean to harvest seafood, while across the globe on the island of Manhattan, a Korean-Canadian playwright, twice an immigrant, spends her days wrestling with the expectation that she write “authentic” stories about her identity.

The run of ENDLINGS was cut short by the COVID-19 shutdown in March 2020. In April, we extended the opportunity to view a recording of this powerful production to approximately 3,200 ticketholders who were scheduled to attend the production following the March 12 closing, including 100 students from our partner schools whose March 18 student matinee was also cancelled.

Wai Ching Ho in ENDLINGS. Photo by Chad Batka.

“

Fascinating and wonderfully complicated.

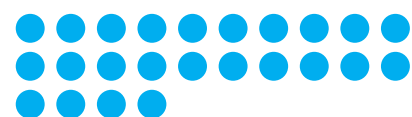
New York Stage Review

In the search for stories that have not been told before, the playwright Celine Song has turned up a good one.

The New York Times

”

24 performances



4,543 audience members.



1 icon = 1,000 people

SANCTUARY CITY

By **Martyna Majok**

Directed by **Rebecca Frecknall**

MARCH 4, 2020 – MARCH 11, 2020

Across town at the Lucille Lortel, we presented the world premiere of SANCTUARY CITY by Pulitzer Prize recipient, Usual Suspect, and former 2050 Artistic Fellow Martyna Majok and directed by Rebecca Frecknall. A series of short vignettes, SANCTUARY CITY blends the personal and political as it follows two undocumented teenagers who find solace in each other in the face of uncertain futures. SANCTUARY CITY is an unforgettable story that follows two life-long friends who fight to establish a place for themselves and each other in America.

SANCTUARY CITY is the recipient of an Edgerton Foundation New Play Award and a Laurents/Hatcher Foundation Theater Development Grant. This project is supported in part by the National Endowment for the Arts.

With a run that also fell within the COVID-19 emergency shutdown, SANCTUARY CITY closed just 10 days before it was scheduled to open.



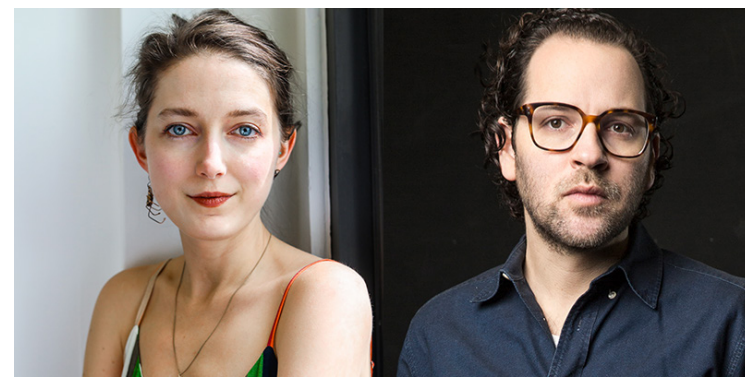
Sharlene Cruz and Jasai Chase-Owens in SANCTUARY CITY. Photo by Joan Marcus

THREE SISTERS

By **Anton Chekhov**

Adapted by **Clare Barron**

Directed by **Sam Gold**



Playwright Clare Barron and Director Sam Gold. Photo of Sam Gold by Matthew Murphy.

We had hoped to close the 2019/20 season with a new adaptation of Anton Chekhov’s THREE SISTERS by Pulitzer Prize finalist Clare Barron, helmed by Tony Award-winning director and Usual Suspect Sam Gold. Clare’s adaptation flows from a literal translation produced by a PhD student that Clare has partnered with, and the language has been contemporized in an effort to make the play come alive in new ways for our audiences. Clare’s work is honest, brutal, and imaginative and is often centered on the experience of young women.

THREE SISTERS was originally scheduled to begin performances on May 13, but in alignment with our suspension of all public programming, the production was postponed indefinitely.

ARTIST WORKSHOP PROGRAMS



NYTW Staff & Artists at the August 2019 Dartmouth Retreat.

Through our longstanding **DOROTHY STRELSIN MONDAYS@3 READING SERIES**, NYTW offered support and space for artists to experiment with something new, begin relationships with new collaborators, and ask specific questions that they are struggling with in their work. Mondays@3 readings were suspended in the Spring in alignment with the March 12 shutdown, but we were honored to witness artists breathe life into new pieces through the readings that we presented before the shutdown; like Daniel K. Isaac as he merged Korean myth with history to present a nuanced portrait of what it means to be Korean-American in *ONCE UPON A (KOREAN) TIME*, Obehi Janice's reimagining of a performance piece that was built for a Boston museum, and Liliana Padilla's work with a cast of truly inspiring young actors in *HOW TO DEFEND YOURSELF*.

Our **JONATHAN LARSON LAB STUDIOS** offered the space, technical support, and financial resources to mount longer developmental workshops. While the programming suspension cut short our schedule of Jonathan Larson Lab Studios, five projects received extensive workshops, providing the opportunity for collaborators to build the collective vocabulary of a piece, clarify the dramaturgy, experiment with the theatricality and imagery, and engage in full-scale casting processes that enlivened characters.

“
There's that part of me that feels addressed and cared for at New York Theatre Workshop - not just as an artist but also as a person.”

Victor I. Cazares,
Tow Playwright-in-Residence

In August 2019, NYTW returned to our **SUMMER RESIDENCY AT DARTMOUTH COLLEGE** in Hanover, New Hampshire. For 25 years, this residency has been one of our most valuable initiatives for building community, deepening relationships with artists, and developing works for the stage while providing vital time for artists to focus on their process away from the City.

3 weeks **6** Projects **32** Artists **7** Artists-in-Residence

Amidst the COVID-19 crisis, in collaboration with our partners at Adelphi University on Long Island, we made the heartbreaking decision to cancel the June 2020 Residency at Adelphi to preserve the health and safety of our community.

At the heart of all our Artist Workshop activities is our community of **USUAL SUSPECTS** – hundreds of affiliated actors, playwrights, designers, and directors who call NYTW their artistic home.

486 Usual Suspects **131** hours of free rehearsal space utilized

267 complimentary season tickets provided

2019/20 marked the third season of **NEXT DOOR@NYTW**, a series dedicated to providing subsidized resources and a flexible space for development and performance to young companies and artists who are producing their own work. While ten companies were scheduled to produce their work in NYTW's Fourth Street Theatre this season, only six were able to produce their full run of scheduled performances prior to the pandemic shutdown.

2019/20 NEXT DOOR@NYTW PRODUCTIONS:

IN THE PENAL COLONY
Adapted from the Franz Kafka
Directed by Miranda Haymon

DUST
By Milly Thomas
Directed by Sara Joyce

NOTES ON MY MOTHER'S DECLINE
By Andy Bragen
Directed by Knud Adams
Produced by Andy Bragen Theatre Projects

FUR
By Migdalia Cruz
Directed by Elena Araoz
Produced by Boundless Theatre Company

REFLECTIONS ON NATIVE VOICES Festival
Produced by Murial Borst-Tarrant & Safe Harbors Indigenous Collective

HOUSEPLANT
By Sarah Einspanier
Directed by Jaki Bradley
Produced by Madeleine Foster Bersin

***MIRRORS**
By Azure Osborne-Lee
Directed by Ludovica Villar-Hausar
Produced by Parity Productions

****ISLANDER**
By Liza Birkenmeier
Directed by Katherine Brook
Produced by Tele-Violet

****LA PALOMA PRISONER**
By Raquel Almazan
Directed by Estefania Fadul

****RAISINS NOT VIRGINS**
By Sharburi Zohra Ahmed
Directed by Arpita Mukherjee
Produced by Hypokrit Theater Company

**Closed early due to the pandemic.*

***Presentation postponed due to the pandemic.*

At the center of our Education Initiatives is **LEARNING WORKSHOP**, our multi-disciplinary theatre education program that **provides NYC public school students with matinee performances** of our mainstage shows along with **pre- and post-show workshops** that directly complement the students’ curriculum. NYTW also executed **specially-tailored residencies** to suit the specific needs of each partner school, including workshops led by dedicated Teaching Artists focused on Shakespeare Scene Study, Physical Theatre, Devising, Laban Movement, and more. In 2019/20, we welcomed two new partner schools, connecting with students across a total of seven NYC public high schools.

Unfortunately, these residencies were cut short with the City-wide shutdown, but our Education staff remained in contact with our NYC partner schools. Even after the shutdown, we were thrilled to offer the opportunity for 100+ students from four of our partner schools to view the digital recording of our third mainstage production of the season, **ENDLINGS**.

1,053 students served through Learning Workshop



= 1,000 people

“
My favorite activity was creating an alter ego because it consisted of so much creativity and individuality and I felt free to be me.
”

Rohandry Hernandez,
11th Grade



COMMUNITY ENGAGEMENT INITIATIVES

111 people served through Mind the Gap
37 teens / 74 elders

38 Casebook participants

17 in-person Community Engagement events with attendees including:
6 AfterWords
5 ShopTalks
3 Panel Discussions
3 Open Mic Night
2 Networking Events for early-career artists

Our Community Engagement Initiatives aim to connect audience members with NYTW artists, allowing opportunity for conversations about the aesthetic, historical, and political context of our plays.

The program that most directly enacts this mission is our roster of post-show programs: **AFTERWORDS**, **SHOPTALKS**, and **PANEL DISCUSSIONS**. These programs enhance audience members’ experiences by bringing them directly in conversation with the artists creating the work they see on our stage. Due to the suspension of in-person programming in March, all post-show programs were suspended alongside our season productions.

This year, **CASEBOOK: THE MAKING OF SING STREET** saw our highest participation rate since 2016 - participants received an insider’s view on the development process of **SING STREET**, from the first rehearsal to opening night.

The virtual space has allowed us to expand our community programming outreach beyond the East Village and NYC to the entire world. With the launch of new programs like **NETWORKING NIGHTS** and **EMERGING ARTISTS CORNERS**, early career artists - predominantly BIPOC and Queer artists - can meet and connect with potential new collaborators, mentors, and employers in the industry. Additionally, our **OPEN MIC NIGHTS** continued to be a space in which people of all backgrounds can create art in a brave space in the digital realm. Virtual Open Mic Nights welcomed international participants and attendees alike, as well as first-time performers from disparate locations in the United States itself.

2019 marked the 10th anniversary of **MIND THE GAP**, our free intergenerational theatre program which brings together a committed group of elders (60+) and teens (ages 14-19) over a shared love of theatre with the intent of creating short plays inspired by shared stories. We celebrated all year long with alumni reunions, a summer session and a 10th Anniversary Fall Session which culminated in an evening of Final Readings on the NYTW mainstage celebrating our ten years with alumni guests from across the decade. In January 2020, we also hosted a special devising and performance session of Mind the Gap in collaboration with SAGE, an organization dedicated to improving the lives of lesbian, gay, bisexual, and transgender older adults. We also hosted two reunions – one in the Fall, centered on our production of **RUNBOYRUN** and **IN OLD AGE**, and one in the Spring which was held online via Zoom due to the pandemic.



2050 ARTISTIC AND ADMINISTRATIVE FELLOWSHIPS

The **2050 ARTISTIC AND ADMINISTRATIVE FELLOWSHIPS** are sister programs aimed at building community and centering young artists and administrators from a multiplicity of perspectives and backgrounds. The programs provide participants with the opportunity to gain hands on experience in their field, develop new projects, and expand their professional network. The sense of creative collaboration and growth at the center of these Fellowships is the spirit of artistry that we aim to instill in everything we do at the Workshop.

“

I value them [my cohort] so much and learned a great deal from the guests we had at some of our meetings. I could go on and on, but truly I cherished every moment, opportunity, and person that has touched my Fellowship.”

Director Kimille Howard

2019/20 cohort of 2050 Artistic Fellows (clockwise from left): Gabriel Vega Weissman, Miranda Haymon, Jeesun Choi, Kimille Howard, Matt Barbot, and Kareem Lucas.



2050 ARTISTIC FELLOWSHIP

2019/20 cohort of 2050 Artistic Fellows: Playwrights Jeesun Choi, Kareem Lucas, and Matt Barbot and Directors Miranda Haymon, Kimille Howard, and Gabriel Vega Weissman

The 2019/20 season marked the 24th year of our **2050 ARTISTIC FELLOWSHIP**, and as has always been the case, the Fellowship molded itself to the interest and desire of the Fellows. Throughout the year, Fellows received a \$3,000 personal stipend and \$1,500 in artistic development funds, met with guest artists like producer Brian Moreland, theatre artist Kaneza Schaal, and Tony Award-winning director Rachel Chavkin, and engaged directly in Workshop activities by curating conversations for Virtual Programming and assistant directing productions on East 4th Street.

In Fall 2019, the cohort presented their first works-in-progress, receiving dramaturgical and casting assistance from NYTW and feedback on their work utilizing the Liz Lerman Critical Response technique. Following the March shutdown, the Fellows continued to advance the work on their projects in the digital realm. In place of the in-person presentations of works-in-progress that usually take place each spring, several Artistic Fellows worked with this year’s 2050 Administrative Fellows and NYTW’s Tow Playwright-in-Residence, Victor I. Cazares, to produce Virtual Theatre Workshop, an evening featuring three works-in-progress focused on embracing the parameters, opportunities, and limitations of Zoom while bringing the community together to celebrate the art of theatre-making.



2050 ADMINISTRATIVE FELLOWSHIP

The 2019/20 cohort of 2050 ADMINISTRATIVE FELLOWS played an integral part in the success of the season, working alongside staff members in all departments to tackle activities that make an Off-Broadway theatre company run day-to-day. The Fellowship is a training program for participants to gain specific skillsets as well as an opportunity to empower participants to work autonomously and take the lead on projects. The Fellows have not only considerably expanded our administrative capacity, but have shifted the organizational culture - inspiring important discussion, helping to generate fresh ideas, and shaping new institutional practices.

Following the March shutdown, the 2019/20 cohort quickly transitioned to working remotely, and were instrumental in the launch of our new Virtual Programming initiative. Furthermore, the Fellows initiated NYTW’s Open Lobby at the onset of the June protests, opening the mainstage theatre lobby at 79 East 4th Street and offering water, snacks, restrooms, phone chargers, and a space to rest for anyone in need.

2019/20 cohort of 2050 ADMINISTRATIVE FELLOWS (clockwise from top left of image): Molly Conner (Production Management), Sasha Ruiz (Finance & Operations), Leo Angulo (Artistic Workshop), Justin Hom (Producing), Tramane Harris (Literary), Borna Barzin (Casting), Joshwald Martinez-Peralta (Education), Uno Servida (Marketing), Declan Zhang (Executive), and Vannya Cisneros (Development).

“

I gained so much industry knowledge and experience. This is an amazing experience to get your foot in the door and learn from the best in the industry. I love the staff here very much, it was a gift to work with folks who are so passionate and good at their jobs.”

Casting Fellow
Borna Barzin

”



Illustration by Gaven Trinidad

36 Events

Our newly slated Virtual Programming included:

- 3 **OPEN MIC NIGHTS**, presented in collaboration with Poetic Theatre Productions
- 2 **JAM SESSIONS** with artists from our wider NYTW community including WE LIVE IN CAIRO writers Patrick and Daniel Lazour, and HUNDRED DAYS writers The Bengsons.
- 5 **EMERGING ARTISTS CORNERS**, a virtual space for emerging artists to connect and discuss their work over lunch facilitated by NYTW staff.
- 8 **MONDAYS@3 MASTER CLASSES** on directing, writing, performance, and arts education with artists like Usual Suspect and Tony Award winning director Rachel Chavkin and playwright Jeremy O. Harris.
- 15 **FIRESIDE CHATS** each Wednesday featuring curated conversations with NYTW artists like Usual Suspect director Lisa Peterson and musical duo Martha Redbone and Aaron Whitby.
- 92 community members paired through **"VIRTUALLY NEIGHBORS"**, a program aimed at addressing the social isolation many people were experiencing by assigning a virtual neighbor to connect with regularly through emails, phone calls, and video calls.

While all programs were free to the public, all artists who participate in or contribute to a virtual programming event were compensated. Our Virtual Programming quickly became an essential and beloved part of our programming, and something that we hope to continue into the future as it has widened the scope of our reach to audiences across the United States and the world.

EQUITY, DIVERSITY & INCLUSION WORK AT NYTW

NYTW strives to empower artists to explore boldly, to create joyfully, to ask challenging questions, and to make the space for audiences to contend with our pasts, our shared present, and to collectively envision our future. Working toward a more diverse, inclusive, equitable, and anti-racist community is the only way to actually achieve this.

Beginning in 2017, we began to build a foundation - engaging in facilitated workshops led by organizations like artEquity and The People's Institute for Survival and Beyond while establishing a staff Multi-Racial and BIPOC Affinity Group, a staff working group - the Core Team, and a Board EDI Committee all dedicated to furthering this work across all levels of the organization.

In the 2019/20 season, NYTW continued engaging in facilitated trainings, including Equity Paradigm's White Supremacy Culture Workshop and the Center for Anti-Violence Education's Upstander/Bystander Workshop. Amidst the incalculable losses of the COVID-19 pandemic, the national movement for racial justice, and industry-specific efforts like We See You, White American Theatre, Black Theatre United, and the Broadway Advocacy Coalition, we accelerated our work by publishing our CORE VALUES STATEMENT; participating in the #OpenYourLobby campaign in June 2020 which provided a safe space for protesters in NYC to have access to refreshments, hand sanitizer, charging stations, and bathrooms; and publishing a multi-step action plan aimed at interrogating our practices, disrupting patterns that reinforce institutionalized oppressions and inequities, acknowledging our missteps, and holding our organization to a standard that does not accept that this work is ever done.

LOOKING AHEAD:

NYTW remains committed to creating an inclusive and accessible theatrical community and prioritizing this commitment in every facet of our work. Beginning in January 2020, the Workshop developed an action plan to address structural inequities and to push our community toward a fully anti-racist and anti-oppressive culture. The first commitments of this action plan were made public in October 2020, and we will continue to publish regular updates on our progress. The NYTW website now includes an [accountability page](#) where updates will be published and all annual reports going forward will include a summary of NYTW's EDI work that season.

FINANCIAL INFORMATION

While the March 12th COVID-19 suspension of in-person programming meant the heartbreaking early conclusion of our 2019/20 season productions and the cancellation of dozens of Artist Workshop, Education, and Community Engagement programs, we were grateful to have remained operational throughout the shutdown. Thanks in large part to our courageous and unwavering community of members, donors, Trustees, and institutional partners, we were able to continue paying 52 artists, crew members, and front of house staff who were contracted for the runs of SANCTUARY CITY and ENDLINGS; we did not lay off a single member of our 31 person full-time staff; and we maintained our artistic, administrative, and financial support of all 16 Artistic and Administrative Fellows through the end of FY20.

The 2019/20 season did not go on as was originally planned, but we remain as committed to supporting and uplifting generative artists as we did pre-pandemic. Below, we have provided a financial summary of the season as it was, and as it was hoped to be.

FY20 ORGANIZATIONAL EXPENSES

TOTAL:

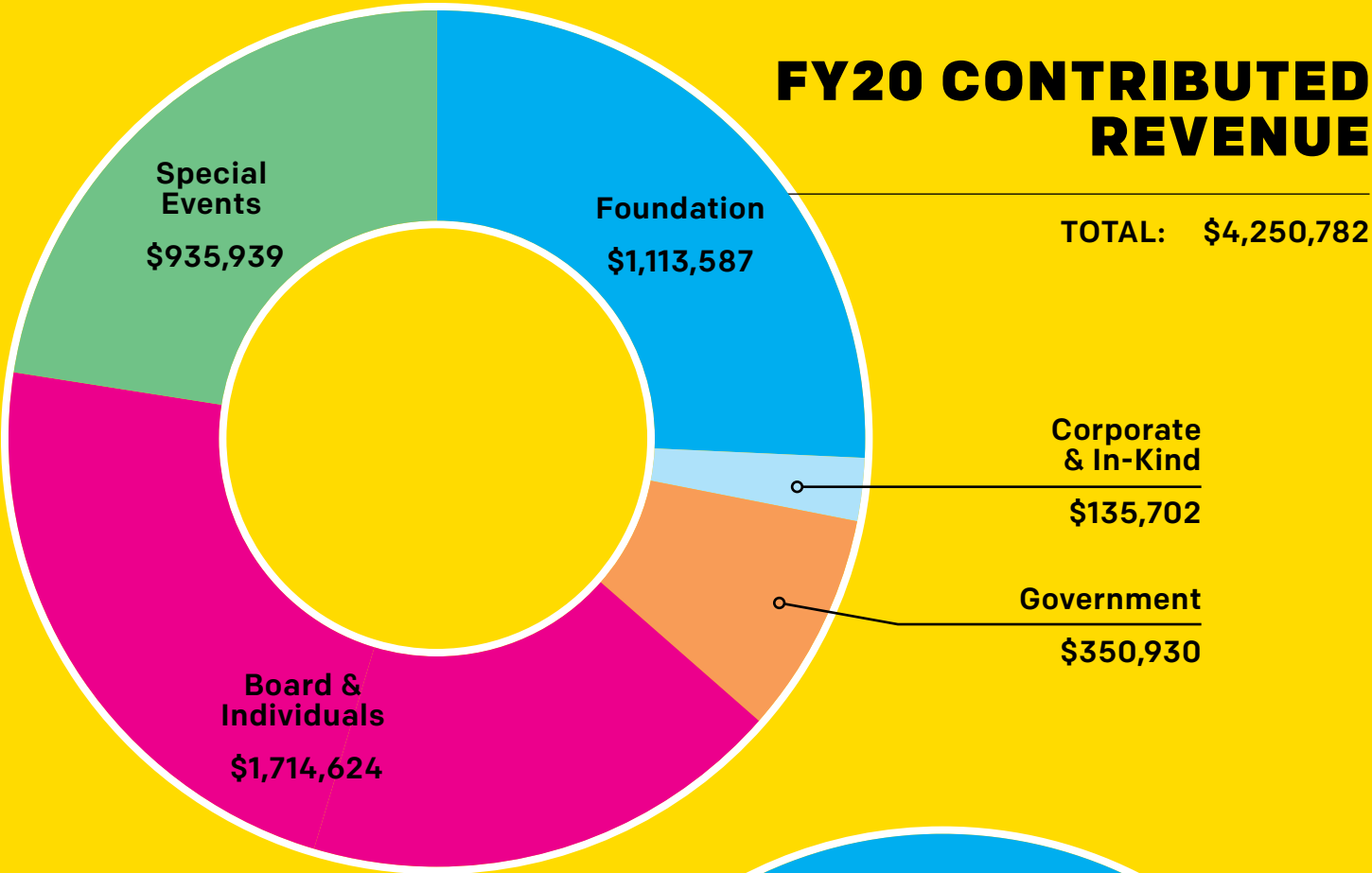
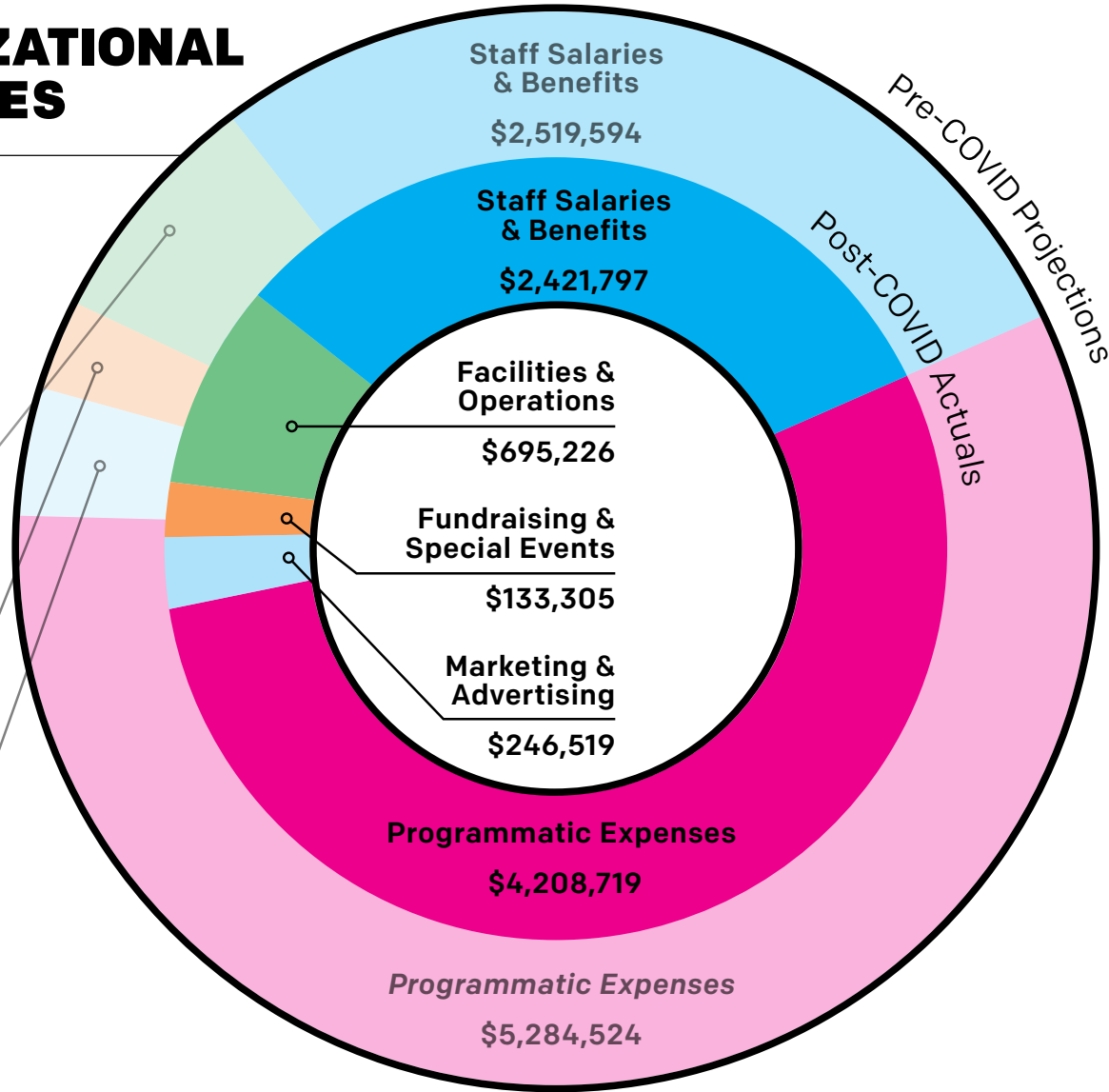
\$9,066,249
(Projected)

\$7,705,566
(Actual)

Facilities & Operations
\$766,702

Fundraising & Special Events
\$153,137

Marketing & Advertising
\$342,292



TOTAL: \$4,250,782

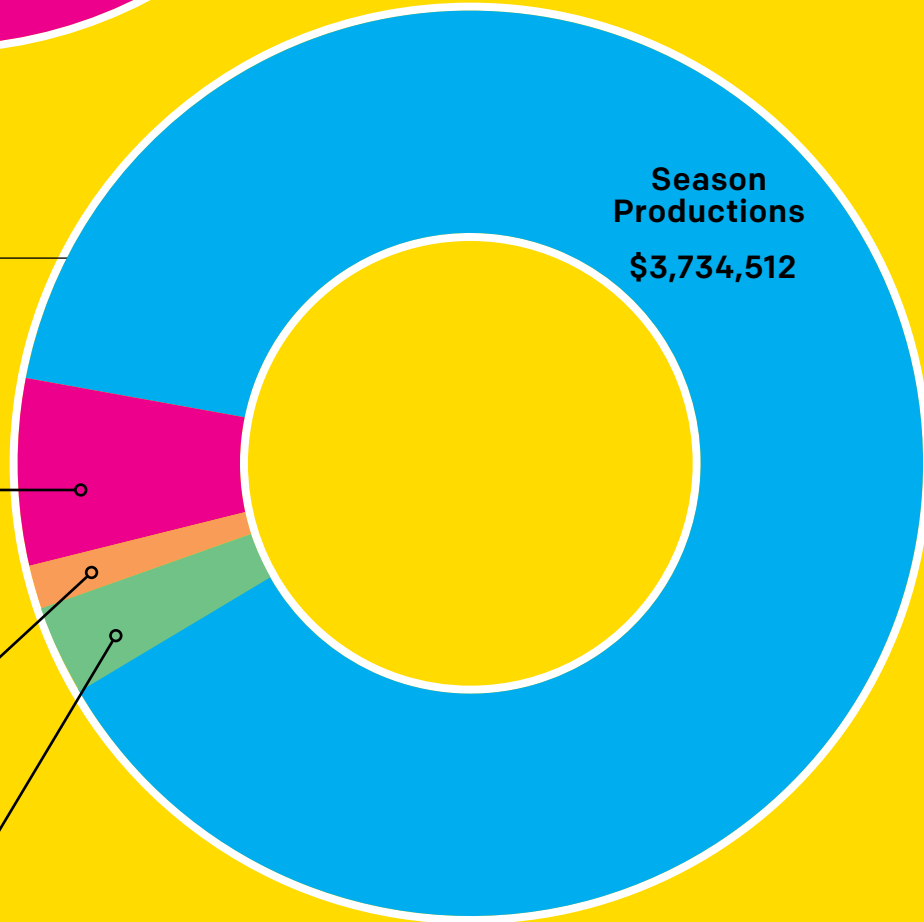
FY20 PROGRAM EXPENSES

TOTAL: \$4,208,719

2050 Fellowship Programs
\$280,216

Education & Engagement Programs
\$58,632

Readings, Workshops, Presentations
\$135,359



SUPPORTERS

New York Theatre Workshop gratefully acknowledges the following organizations and individuals who supported the Workshop’s activities with generous contributions throughout the 2019/20 season. List reflects contributions made between July 1, 2019 and June 30, 2020.

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Paul Zeller
Anonymous (10)

\$500+

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Barbara Ashley in honor of all those who kept the world running so that the rest of us might stay safe... Thank you is not enough.
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Dana Barba
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Tee Scatuorchio & Michael Becker

Terry Breslin
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NYTW extends its gratitude to the generous companies who match their employees’ annual donations: 424 West 45th Street Corp., Deutsche Bank, Doris Duke Management Foundation, ExxonMobil Foundation, The GE Foundation, Home Box Office, IBM Corporation, JP Morgan Chase Foundation, McKinsey & Company, Select Equity Group, Inc., The Morrison & Foerster Foundation, The Rockefeller Foundation, and The Walt Disney Company Foundation.

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