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
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.

New York Theatre Workshop 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

SEP 2019
Opening of RUNBOYRUN and IN OLD AGE

OCT 2019
Student Matinee for RUNBOYRUN and IN OLD AGE

OCT 2019
SLAVE PLAY Broadway Opening Night

DEC 2019
Opening of SING STREET

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

AUG 2019
SING STREET Broadway Transfer Announcement

AUG 2019
28th Annual Dartmouth Residency

FEB 2020
Opening of ENDLINGS

FEB 2020
SANCTUARY CITY first preview

MAR 12, 2020
New York State on PAUSE - SANCTUARY CITY, ENDLINGS, and Next Door productions closed

MAR 23, 2020
ENDLINGS Student Matinee

MAR 18, 2020
Opening of SANCTUARY CITY

APR 1, 2020
First Virtual Fireside Chat

APR 1, 2020
First Virtual Mondays@3 Masterclass

APR 1, 2020
Launch of Virtually Neighbors

APR 22, 2020
First Virtual Jam Session with Artists

APR 6, 2020
First Virtual Emerging Artists Corner

APR 30, 2020
Opening of THREE SISTERS

JUN 2020
2050 Fellows Present: VIRTUAL THEATRE WORKSHOP

JUN 2020
*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. 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.

This program was postponed due to the COVID-19 health crisis.
COUNTING OUR COMMUNITY

SEASON ATTENDEES  = 1,000 attendees

<table>
<thead>
<tr>
<th>Category</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single Ticket Buyers</td>
<td>13,055</td>
</tr>
<tr>
<td>Membership Tickets</td>
<td>6,998</td>
</tr>
<tr>
<td>Free Tickets for Artists</td>
<td>5,397</td>
</tr>
<tr>
<td>Total Attendees</td>
<td>31,442</td>
</tr>
</tbody>
</table>

SEASON SUPPORTERS

<table>
<thead>
<tr>
<th>Category</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Members for the 2019/20 Season</td>
<td>2,957</td>
</tr>
<tr>
<td>Repeat Defenders/4SBA Members (Patron Program)</td>
<td>228</td>
</tr>
</tbody>
</table>

NYTW Season Productions 141 Total Performances

Endlings Virtual Views 5,716 people served through Virtual Programming

Total Artists Served 379 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 UfoCycle, RUNBOYRUN and IN OLD AGE. Set in the Ufo 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.

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.
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.

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.

THREE SISTERS

By Anton Chekhov
Adapted by Clare Barron
Directed by Sam Gold

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

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 theatreality 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.

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 Mgadalia Cruz
  Directed by Elena Arnoz
  Produced by Boundless Theatre Company

- REFLECTIONS ON NATIVE VOICES Festival
  Produced by Muralist Tor-Tarrant & Safe Harbors Indigenous Collective

- HOUSEPLANT
  By Sarah Einspanier
  Directed by Jaki Bradley
  Produced by Madeleine Foster Berson

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

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

*Closed early due to the pandemic.
**Presentation postponed due to the pandemic.

248 Usual Suspects
131 hours of free rehearsal space utilized
25 complimentary season tickets provided
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.

---

**COMMUNITY ENGAGEMENT INITIATIVES**

<table>
<thead>
<tr>
<th>17 in-person Community Engagement events with</th>
</tr>
</thead>
<tbody>
<tr>
<td>attendees including:</td>
</tr>
<tr>
<td>6 AfterWords</td>
</tr>
<tr>
<td>5 ShopTalks</td>
</tr>
<tr>
<td>3 Panel Discussions</td>
</tr>
<tr>
<td>3 Open Mic Night</td>
</tr>
<tr>
<td>2 Networking Events</td>
</tr>
<tr>
<td>for early-career artists</td>
</tr>
</tbody>
</table>

1,053 students served through **Learning Workshop**

![People in a group](image_url)

1,000 people

---

**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.

---

"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
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.

2050 ARTISTIC FELLOWSHIP


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. Gazare, 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.

“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

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.

“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
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.

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.

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.

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

$100,000+
Booth Ferris Foundation
Howard Gilman Foundation
Stephen Graham
Kelly & André Hunter
New York City Department of Cultural Affairs
NYC COVID-19 Response and Impact Fund in the New York Community Trust
The Shubert Foundation
Manhattan Borough President
Gala A. Brewer

$50,000+
Karyn & Charles Bendit
Claudia Caufuzzi
Dashia Epstein
Barbara Warner Howard
Laurents / Hatcher Foundation
Leon Levy Foundation
Michael Kurtz & Lisa Cleff Kurtz
Laurents / Hatcher Foundation
Dasha Epstein
Karyn & Charles Bendit
Manhattan Borough President
New York City Department of

$25,000+
individuals who supported the Workshop’s activities with generous contributions throughout the 2019/2020 season. List reflects contributions made between July 1, 2019 and June 30, 2020.

$10,000+
Amy & David Abrams
Rod Benson
Jane Blocker
Broadway Across America
Ann & Leslie Chao
Véronique & Jean-François Christou
Consolidated Edison Company of New York
Diane & Joe DiMenna
Edgerton Foundation New Play Award
Dale Franzen
Donald Graham & Amanda Bennett in honor of Stephen Graham
Grove Entertainment
Janet Harckam
Craig Harwood
Kate & Steve Howe
Jujamcyn Theaters
Dana Kirchman
The Blanche and Irving Laurie Foundation
Lucille Lortel Foundation
Brenda Manier & Bob Wetzel
Carolyn & Stephen McCandless
Atlantic Arts Foundation
Jennifer Mallin Miller & David Miller
Tony & Jeannie Moody
Paula Moss & David Karabell
Moulin Rouge! The Musical
Nederlander Theatrical Corporation
Kathleen Peratis, in honor of Susan Petersen Kennedy
piece by piece productions
Jeremy Reff & Ashley Gorksi
Daryl & Steven Roth Foundation
Maxine Schaffer & Sharon Fay
The Scherman Foundation
Seaview Productions
Melanie & Joseph Shugart
The Smith Family
Sheila & Lee Stewart
Denise Simon
The Dorothy Strmin Foundation
Tiger Baron Foundation
Trust for Mutual Understanding
Tom & Diane Tuft
Universalc Mc.

NYTW MATCHING GIFTS


BOARD OF TRUSTEES

Chair BARBARA WARNER HOWARD
Vice Chair ALLAN S. GORDON
President KELLY FOWLER HUNTER
Vice-President JACK BAMBERGER
Treasurer NOEL E. D. KIRNON
Secretary KITTY YOH
Founding Trustee STEPHEN GRAHAM

INSTITUTIONAL SUPPORT

ARTISTIC DIRECTOR
James C. Nicola
MANAGING DIRECTOR
Jeremy Blocker
ASSOCIATE ARTISTIC DIRECTOR
Linda S. Chapman
Artist Workshop Producer
Rachel Silverman
Literary Director & Dramaturg
Aaron Malkin
Company-in-Residence
Noor Theatre
2050 Artistic Fellows
Matt Barbot, Joosun Choi, Miranda Haymon, Kimille Howard, Kareem Lucas, Gabriel Vega Weissman
2050 Fellows Senior Adviser
Vivienne Naoyuki
CASTING DIRECTOR
Taylor Williams
PRODUCING MANAGER
Evan O’Brient
Producing Associate
Yang Yang Chen
PRODUCTION MANAGER
Hillary Luong
Assistant Production Manager
Brandi Lida
Technical Director
Jordan Schulze / Drew McCollum
NSTW STAFF

Director of Individual Giving and Government Relations
Yoursur Choi
Director of Special Events
Breanna Fositer
Database Assistant
Camara McLaughlin
Development Associate, Institutional Giving and Board Relations
Jenny Berger
Development Associate, Individual Giving and Special Events
Philippa Kane
DIRECTOR OF EDUCATION
Alexander Santiago-Jrue
Education Associate
Adam Odwyer-Rubin
Community Engagement Associate
Gaven D. Trinidad
Teaching Artists
Rachel Abraham, Claudia Acosta, Michelle Beck, Alan Brounville, Nana Dakin, Timmy Gage, Andrew Garrett, Dylan Guerra, Marcus D. Harvey, Anja Hyppolite, Virginia Jimenez, Anthony Michael Martinez, Katie Palmer, Tatiana Pandian, Jamie Roach
DIRECTOR OF INTERNAL OPERATIONS
Megan E. Marshall
Business Manager
Alex Quiney
Operations Manager
Gabriel Fernandez
Finance Assistant
Kim Monefi
EXECUTIVE ASSISTANT
Amma Farooq / Waverley Engelman
Special Projects Associate
Patrick McDonnell
Receptionists
Chris Withers, Zach Bullock
Custodians
Felix Solis, Jr., Carlos Arevalo
DIRECTOR OF MARKETING
Caitlin Baird
Marketing & Audience Services Manager
Brennli Tellu
Marketing & Analytics Associate
Patrick Kavanagh
Communications Associate
Kacie Chow
House Managers
Kerry Candellero, Trevor Catalano, Nicole Giordano, Alana Roberts
Box Office Staff
Emily Abrams, Ben Easton, Paris Crayton, Rebecca Hermenze, Nathaniel Johnson, Jonathan Lowe, Chazz Padilla, Michael Phillips, Frances Ramos, Dominique Rider, Courtney Salz, Maeghan Suziki, Emma Webster
2050 Administrative Fellows
Leo Angulo (Artistic), Borna Barzin (Casting), Vannya Cisneros (Development), Joshua Martinez-Peralta (Education), Declan Zhang (Executive), Sasha Ruz (Finance & Operations), Tramane Harris (Literary), Unio Servido (Marketing), Justin Hom (Producing), Molly Conner (Production Management)
Legal Counsel
Loeb & Loeb LLP/
Carol M. Kaplan
Pro Bono Legal Counsel
Akin Gump Strauss Hauer & Feld LLP
Accountants
WithumSmith+Brown, PC
Banking
Signature Bank
Architect
Mitchell Kurtz Architect PC
Insurance
Maury Donnelly & Parr, Inc.
Press Representatives
Matt Ross Public Relations/
Matt Ross, Nicole Capatosta, Sarah Sgro, Claire Wojcieszowski
BIPOC Engagement & Media Relations Consultants
REALEMN Productions, LLC
/Toni R. Irel, Charine E. Anderson, Khalilah Elliott, Genetta Robinson
Key Art Design
Eric Emch

Copyright and Reprint Permissions
To request permission to reprint or photocopy material from this publication, please contact Permissions at NYTW.ORG.