2018-2019 Season featured seven major productions in the Wilson Stage and four productions in the Fielding Stage. Highlights included:

World Premieres – Hard Cell, The Magician’s Daughter and Revival. The Resurrection of Son House were developed and debuted at Geva, and their impact is now being felt in the national field.

Powerful Stories from America’s History – the tour de force solo journey of Thurgood and the inventive boxing drama of The Royale left indelible impressions on audiences.

Musicals Old & New – the landmark musical was remastered with Hair and the blues sang again in Kroll, and, of course, A Christmas Carol delighted so many families and loved ones.

A Slice of Life – romance bloomed in an unlikely pair in Fortune, a family’s lively Thanksgiving drama unfolded in The Humans, and new neighbors learned hilarious lessons in Native Gardens.

New Play Development: Geva continued to impact the theatre industry through the work of its Literary department deepening relationships with playwrights and shaping new plays for production across the country. Geva supported the development of 23 new scripts, including plays by writers from around the nation as well as the Rochester area. Literary staff shepherded the theatre’s “Rochester Stories” commissions—from Keith Glover, Gabriel Jason Dean, David Dabbon, Allison Gregory, Catherine Trieschmann Miller, and the Universes ensemble—through various stages of development, and the world premieres of Glover’s Revival; The Resurrection of Son House; Brent Askari’s Hard Cell; and Lila Rose Kaplan’s The Magician’s Daughter were supported through workshops and intensive rehearsal processes. Literary staff also provided dramaturgical expertise for all Wilson Stage and Fielding Stage productions, and cultivated relationships and conversations with the community through outreach, post-show conversations, and the Hornets’ Nest series.

Hornets’ Nest: The success of this free play-reading and discussion series continued to affirm its impact on our community. Bekah Brunstetter’s The Cake, Nikkole Salter’s Lines in the Dust and The Kavanaugh Files by NYU’s Verbatim Performance Lab provoked discussion about critical issues today, including the rights of LGBT+ Americans, the responsibilities of parents to give their children the best education in an unequal education system, and the ways that gender roles and norms shape how we respond to critical events.

Productions: Geva’s 30 educational programs served 46,446 participants, including 17,386 students from 82 schools and 4,649 homeschools in seven counties (Monroe, Ontario, Wayne, Livingston, Steuben, Genesee, and Wyoming).

Geva hosted early professional career experiences for 16 students including 11 interns, 3 apprentices, and 2 fellows in Stage Management, Production, Performance, Education, Finance and Administration.


Students Respond to Thurgood: The six sold-out student matinee performances of Thurgood made a significant impact on students who attended.

“They take away and remember all that one person can do—how much of a difference one person can make. I mean how could you even choose to not even vote?”

“Thurgood Marshall is real. I’m beginning to understand how we got here.”

“I’ll never forget how Thurgood Marshall was pulled over by the cops and harassed. I mean that happens here—all the time. I see it all the time. That’s how directly this is about our lives.”

“I’ve heard of this stuff before—Plessy, Jim Crow laws, Separate but Equal, Brown v. Board of Education, but I’ve never really felt it before. It wasn’t that long ago. How did we even survive all of this?”

Innovative Education Programming: Geva’s Mosaic Project is an annual opportunity for area high-school students to talk about the ramifications of labeling or identifying anyone as “the other.” This student-driven project was created to spark conversations about issues most impacting them. Students from schools that host Mosaic Clubs select a Geva production to attend together, set up a series of meetings to identify and explore the issues depicted in the play, and suggest facilitators to assist in a post-show discussion. Karen Zacharías’ Native Gardens was selected and 147 students from five area high schools (Brighton, Edison, Greece Arcadia, Northeast College Preparatory, and World of Inquiry) attended the performance, and participated in the post-show discussion on topics ranging from immigration to micro-aggression to conflict resolution.

Community Engagement: Geva’s newly-created engagement department began laying the groundwork for meaningful partnerships and collaborations with individuals and organizations throughout the region. The 2018-2019 season set the stage for impactful work to come: deepened production and audience engagement, ongoing relationships with organizations such as The Avenue Blackbox Theatre, and planning for the new Geva Education & Engagement Center (scheduled to open in 2022).

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FIELDING STAGE SEASON

BY THE NUMBERS

Number of Productions 11
Number of Public Readings and Events 40
Total Number of Performances and Events 392
Total Number of Tickets 130,568
Number of Subscribers 11,487
Subscriber Renewal Rate 86%

Donors
Number of Individual Donors 1,748
Individual Donor Renewal Rate 53%
% of Subscriber Households Donating 21%

EDUCATION & ENGAGEMENT

Number of Educational Programs 30
Total Student Participation 17,385
Student Matinee Performances 14
Student Matinee Attendance 5,428
Student Discount Tickets 3,251
Discovery Workshop Participants 644

Total Adult Participation 29,061
Prologue Attendees 23,369
Accessibility Services Attendance 1,665
Theatre Tour Attendance 400
Total Education and Outreach Participation 46,446

FINANCIAL HIGHLIGHTS

Operating Results: Geva Theatre Center’s operating results decreased from an operating surplus of $16,325 in FY18 to an operating deficit of ($218,417) or .5% of functional expenses in FY19.

- Geva achieved positive cash flow from operations in the amount of $42,419 for the year ended July 31, 2019, unrestricted working capital is recorded at ($896,648) or -1.3 months of operations.
- Total operating revenue, support and releases decreased 8.8% and total operating expenses decreased 5.5%.
- Geva had an overall slight increase of 5% in unrestricted cash contributions, with a 7.3% increase in individual giving.
- Total ticket income decreased 14.6% to $4,791,837 in FY19 from $5,493,727 in FY18. FY18 included an additional production outside of the six show subscription series which accounts for this year’s change in ticket revenue.

HISTORIC TAX CREDITS: In FY17 Geva Theatre Center entered into a Historic Tax Credit arrangement to assist in the completion of the renovation of its historic facility. The financial statements reflect all affiliate organizations.

FINANCIAL STATEMENT OF POSITIONS

For the Year Ended 7/31/2019

Operating Deficit $ 7,698,718 $ 1,459,168 $ 1,459,175 $ 15,206,355 $ 15,180,874

LIABILITIES

Current Liabilities
Accounts Payable and Accrued Expenses $ 4,589,294 $ 6,601,796 $ 4,590,294 $ 4,601,796
Deferred Revenue, Net of Deferred Expenses $ 2,765,263 $ 2,765,268 $ 2,765,263 $ 2,765,268
Current Portion of Long-Term Debt $ 1,824,031 $ 1,824,031 $ 1,824,031 $ 1,824,031

TOTAL LIABILITIES $ 8,178,588 $ 11,987,135 $ 8,178,588 $ 8,187,065

TOTAL NET ASSETS $ 12,388,012 $ 14,599,166 $ 14,599,175 $ 15,206,355 $ 15,180,874

STATEMENT OF ACTIVITIES

For the Year ended July 31, 2019

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Total Adult Participation 29,061
Prologue Attendees 23,369
Accessibility Services Attendance 1,665
Theatre Tour Attendance 400
Total Education and Outreach Participation 46,446

Employment & Workforce Development
Total Full-Time, Part-Time and Seasonal Employees 351
Interns & Apprentices 16
Number of Volunteers 549

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