Esther Winter's at-home recording set-up for Recognition Radio. Christopher Rivas and Wilson Torres in the live Zoom production of *The Real James Bond ... Was Dominican*. Brian Quijada in *Where Did We Sit on the Bus?* - from Bitter Jester Studios.
In the Summer of 2020, in light of our nation's reckoning with systemic racism, Geva Theatre Center released a statement of solidarity in support of all who were committed to fighting racism and we pledged to be a partner in that fight. Our commitment to anti-racism efforts, along with our institutional action plan, can be found here: https://gevatheatre.org/anti-racism-statement

The ongoing COVID-19 pandemic continued to place restrictions on public gatherings and because of this Geva was unable to welcome patrons, volunteers, interns, apprentices or fellows into our theatre space or operate as a live theatre venue. The organization was forced to scale back our workforce and find new and creative ways to produce theater in a digital environment. We persevered through these challenges and set the stage to relaunch in-person programing in our 49th season.

In July 2021, longtime Artistic Director Mark Cuddy announced that the coming 49th Season would be his last. During his tenure at Geva, Mark directed 55 productions, including plays, musicals, revivals and world premieres. His adaptation of Charles Dickens’ A Christmas Carol became a Rochester holiday tradition.

**ARTISTIC & LITERARY HIGHLIGHTS**

**PRODUCTIONS**: As the COVID-19 pandemic continued, Geva's 2020-2021 Season turned out to be an evolving mix of various digital deliveries as presenting theatre to in-person audiences continued to be restricted. Our production team especially worked hard to make new kinds of theatre with new technology and equipment in order to continue Geva's legacy of excellence. From audio plays to live-streaming, we intentionally moved ever closer to returning to live and in-person performances.

Wilson and Fielding Stage highlights included:

- **Recognition Radio**  After the national racial reckoning, we committed to four Black playwrights in the fall by having them adapt their plays into audio format. We hired four Black directors and four Black dramaturgs to work with actors in creating “radio dramas”.

- **A different A Christmas Carol**  Geva partnered with WARM 101.3 radio to record a one-hour adaptation of Charles Dickens's novella that
NEW PLAY DEVELOPMENT: While the pandemic made it impossible for the Literary Department to produce in-person programming, the work didn’t stop entirely.

- We supported the development of Geva commissions by artists Gabriel Jason Dean & David Dabbon, Allison Gregory, Catherine Trieschmann, and the Universes ensemble.
- We engaged artists and audiences in Rochester and beyond through the Out of the Rehearsal Hall podcast with nearly 3,500 total plays of episodes featuring Howard University Professor Sonja D. Williams, author of Word Warrior: Richard Durham, Radio and Freedom; playwrights Christina Anderson, Kirsten Greenidge, Chisa Hutchinson, Harrison David Rivers; sound designers Christie Chiles Twillie, Justin Ellington, Larry Fowler, and David K. Samba; directors Daniel Banks and Chay Yew; actor and writer Christopher Rivas; from the Maia Directors, Kareem Fahmy, Megan Sandberg-Zakian, Evren Odcikin and Pirronne Yousefzadeh; and from the Changemakers exhibit, Kathryn Murano Santos, senior curator, Rochester Museum & Science Center, Mimi W. Lee and Lily Lee of the Asian/Pacific Islander/ American Association of Greater Rochester, writer, editor and historian Joan Coles Howard and History Ambassadors from Teen Empowerment, Tashiana Williams and Nino Irizarry.
- We worked with freelance dramaturgs and historians to support the production of our plays throughout the pandemic, including Isabel Cordova, Theresa M. Davis, Pascale Florestal, and Otis Ramsey-Zoe.
ABRIDGED SEASON AT A GLANCE

Recognition Radio:
An Audio Play Festival Celebrating Black Voices

Feeding Beatrice: A Gothic Tale (Kirsten Greenidge)
October 27 – December 15, 2020

The Bleeding Class (Chisa Hutchinson)
November 27 – December 31, 2020

we are continuous (Harrison David Rivers)
November 24 – December 31, 2020

The Resurrection of Michelle Morgan
(Christina Anderson)
December 8 - 31, 2020

A Christmas Carol (Charles Dickens; Adapted/Directed by Mark Cuddy/Music/Lyrics by Gregg Coffin)
December 9-31, 2020

Where Did We Sit on the Bus? (Brian Quijada)
February 22 – March 7, 2021

The Real James Bond...Was Dominican (Christopher Rivas)
May 14 - 29, 2021
BY THE NUMBERS

**PRODUCTIONS AND ATTENDANCE:**
- Number of Productions: 7
- Number of Performances & Events: 254
- Number of Tickets: 46,267
- Number of Subscribers: 5,483
- Subscriber Renewal Rate: 50%

**DONORS:**
- Number of Individual Donors: 1,292
- Donor Renewal Rate: 54%
- % of Subscriber Households Donating: 58%

**EMPLOYMENT & WORKFORCE DEVELOPMENT:**
- Full-time, Part-time & Seasonal Employees: 83

FINANCIAL RESULTS

**OPERATING RESULTS:** Geva Theatre Center’s operating results increased from an operating deficit of ($470,361) in FY20 to an operating surplus of $1,445,261 or 43% of functional expenses in FY21.

Geva achieved positive cash flow from operations in the amount of $697,742 for the year ended July 31, 2021, improving unrestricted working capital to $395,717 or 1.4 months of operations.

Total operating revenue, support and releases decreased 24%, and total operating expenses decreased 51%.

Geva had an overall decrease 20% in unrestricted cash contributions, with an 11% decrease in individual giving (due to “extra” one-time, pandemic-related gifts in FY20).

Total ticket income decreased 75% to $818,865 in FY21 from $3,259,016 in FY20.

The pandemic had a drastic effect on theater operations in FY21 and because of mandated State and Federal restrictions on gatherings, the theater was not able to operate in a normal manner. Programming during the FY21 season took place online, and this led to a significant decrease in ticket sales. However, management worked diligently to control expenses and was also able to acquire significant Federal funding in the form of PPP loans and SVOG grant support, which led to an overall surplus for yearend FY21.

**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.
## FY2021 FINANCIAL STATEMENTS

To obtain a copy of the complete audited financial statements, please call (585) 232-1366

### STATEMENT OF FINANCIAL POSITION

<table>
<thead>
<tr>
<th>July 31,</th>
<th>Without Donor Restrictions</th>
<th>With Donor Restrictions</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Non Perpetual in Nature</td>
<td>Perpetual in Nature</td>
<td>2021</td>
</tr>
<tr>
<td><strong>Assets</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Current Assets</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash, Cash Equivalents and Certificates of Deposit</td>
<td>$2,336,322</td>
<td>$695,453</td>
<td>-</td>
</tr>
<tr>
<td>Accounts, Contributions and Grants Receivable, Net</td>
<td>$820,890</td>
<td>$194,821</td>
<td>$96,081</td>
</tr>
<tr>
<td>Prepaid Expenses and Other Current Assets</td>
<td>$195,791</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total Current Assets</strong></td>
<td>$3,353,003</td>
<td>$890,274</td>
<td>$96,081</td>
</tr>
<tr>
<td>Property and Equipment, Net</td>
<td>$8,257,292</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Pledges Receivable, Net of Discounts and Allowances</td>
<td>$-</td>
<td>$20,387</td>
<td>-</td>
</tr>
<tr>
<td>Non-Current Certificate of Deposit</td>
<td>$-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Investments</td>
<td>$3,738,947</td>
<td>$653,640</td>
<td>$1,371,375</td>
</tr>
<tr>
<td>Due To/From</td>
<td>$51,453</td>
<td>$(57,372)</td>
<td>$5,919</td>
</tr>
<tr>
<td><strong>Total Liabilities and Net Assets</strong></td>
<td>$15,400,695</td>
<td>$1,506,929</td>
<td>$1,473,375</td>
</tr>
<tr>
<td><strong>Liabilities</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Current Liabilities</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts Payable and Accrued Expenses</td>
<td>$297,753</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Deferred Revenue, Net of Deferred Expense</td>
<td>$1,763,571</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Current Portion of Long-Term Debt</td>
<td>$-</td>
<td>$20,387</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total Current Liabilities</strong></td>
<td>$2,957,286</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Long-Term Debt</td>
<td>$2,746,932</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td>$5,704,218</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Net Assets</strong></td>
<td>$9,696,477</td>
<td>$1,506,929</td>
<td>$1,473,375</td>
</tr>
<tr>
<td><strong>Total Liabilities and Net Assets</strong></td>
<td>$15,400,695</td>
<td>$1,506,929</td>
<td>$1,473,375</td>
</tr>
</tbody>
</table>

### STATEMENT OF ACTIVITIES

<table>
<thead>
<tr>
<th>For the Year Ended July 31,</th>
<th>Without Donor Restrictions</th>
<th>With Donor Restrictions</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Operating Activity</td>
<td>Capital Campaign</td>
<td>Non Perpetual in Nature</td>
</tr>
<tr>
<td><strong>Revenue and Support</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Earned Revenue including Investment Activity</td>
<td>$3,577,928</td>
<td>-</td>
<td>$455,207</td>
</tr>
<tr>
<td>Contributions, Grants and Support</td>
<td>$1,243,526</td>
<td>$60,072</td>
<td>$118,937</td>
</tr>
<tr>
<td>Net Assets Released from Restriction</td>
<td>$401,344</td>
<td>$92,351</td>
<td>(493,096)</td>
</tr>
<tr>
<td>Capital Contributions netted against Sale of Assets</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Reclassification</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total Revenue, Support and Releases</strong></td>
<td>$5,222,798</td>
<td>$152,423</td>
<td>$80,449</td>
</tr>
<tr>
<td><strong>Expenses</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Program Services</td>
<td>$2,607,458</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Management &amp; General</td>
<td>$461,109</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Fundraising</td>
<td>$266,783</td>
<td>$195,791</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td>$3,355,350</td>
<td>$3,405</td>
<td>-</td>
</tr>
<tr>
<td><strong>Change in Net Assets</strong></td>
<td>$1,887,448</td>
<td>$149,018</td>
<td>$80,449</td>
</tr>
</tbody>
</table>

Net Assets, Beginning of Year | $7,660,011 | $1,426,480 | $1,469,875 | $10,556,366 | $10,617,061 |
| Net Assets, End of Year | $9,696,477 | $1,506,929 | $1,473,375 | $12,676,781 | $10,556,366 |
FY2021 FINANCIAL STATEMENTS

FY2021 UNRESTRICTED OPERATING REVENUE (% OF INCOME)

- Subscriptions and Single Tickets: 13%
- Contributed Revenue: 26%
- Other Income: 37%
- Operational Surplus: 24%
- Events/Other: 3%

FY2021 OPERATING EXPENSES (% OF EXPENSES)

- Program (Artistic, Production, Education, Literary): 79%
- Fundraising: 8%
- Management & General: 13%
- Individuals: 14%
- Foundation: 5%
- Corporate: 2%
- Government: 1%

2020-2021
The Education Department continued to innovate to meet the needs of Rochester’s educational community (elementary through to college level) by presenting live, streamed, hybrid and/or virtual theatre; creating a Hybrid Summer Academy; offering free educational workshops to Rochester students and educators; and deepening our longstanding Alliance with SUNY Brockport.

**Virtual Theatre Experiences**
Through agreements with Actors Equity Association, Geva was able to offer digital versions of Brian Quijada’s *Where Did We Sit on the Bus?* and Christopher Rivas’ *The Real James Bond…Was Dominican* to schools throughout the region. These offerings were accompanied by virtual informative Discovery Guides, experiences with theatre makers, workshops, and discussions via Zoom. Geva’s online presence reached Chicago and St. Louis.

**Hybrid Summer Academy**
We offered a hybrid Summer Academy opportunity for extraordinary, brave, dedicated, and fully vaccinated young actors to spend five weeks with us both in-person and on Zoom. They studied the foundations of acting through scene-work and rehearsed scenes from Airness (by Chelsea Marcantel), plus scenes from four other plays, with Lara Rhyner (Associate Director of Education), learned multiple methods and techniques of movement and exciting choreography through the lens of air guitar with Caitlin Milizia (Education Associate), and studied acting while preparing incredible monologues with Skip Greer (Director of Education/Artist in Residence). They also participated in weekly in-person group activity sessions and memorable exploratory artistic visions classes on a variety of different theatre topics with some favorite Geva guest artists over Zoom. Their work and performances were recorded and used to create 5 minute acting reels for each student that they will use for future auditions.

“I now have a greater understanding of what I’m capable as an actor, and this also has helped me to understand my own emotions and thoughts. I feel different about myself than I did five weeks ago.” - Academy Student

“Very few other programs have given me the insight into what it’s actually like to be an artist for a living. I will take those lessons with me into my immediate future. I felt that we were trusted to put a lot of our own creative ideas into all of our performances here, and that trust made me much more confident to make larger choices.” - Academy Student

“My son had a great experience and was very complimentary of what he has learned during the program. There is a camaraderie and group feeling of togetherness that helps facilitate the learning process. The staff is great and very much makes the program what it is. We are lifetime supporters.” - Academy Parent

“Unlike school productions which…are focused on the “product,” he really found it useful to attend workshops that focused on methods. He put a ton of thought and work into planning his scenes and monologues, reflective of his engagement with the Academy.” - Academy Parent

EDUCATION & ENGAGEMENT IMPACT
Free Workshops
In spring 2021, Geva provided 20+ free workshops to Rochester area students as Geva’s way of helping do our part in spreading hope and connection amidst the challenges educators and students are facing daily during the pandemic. The topics included workshops offered included:

- Skip Greer’s drama workshop, “Chancing an Arm and Space Travel: Keys to Exploring a Character”;
- Lara Rhyner’s theatre workshop “Exploring Connection and Inspiring Imagination”;
- Caitlin Milizia’s movement workshop “Creative Movement with Intention”.

Students and educators joyfully welcomed the creative and artistic expression these workshops provided as well as the opportunity for students and teachers to have a much needed mental-health break from their daily routines. (These workshops were provided either in person or over Zoom based on the safety guidelines of the schools at that time.)

“I really wanted to thank you for our movement workshop yesterday. My students enjoyed it so much! They were talking about it for the rest of the day. Thank you for making it so engaging and positive for them.” - Rochester Area Teacher

“Thank you so much for yesterday’s experience! My students loved it! I really appreciated your energy and enthusiasm and hope to work with you again in the future.” - Rochester Area Teacher

Video from Educator Rebecca Kemp from Park Road Elementary:  https://youtu.be/hQ4d7SbfAGM

The College at Brockport Alliance
As part of our longstanding alliance with the State University of New York at Brockport, we provided:

- Two full-time classes—Dramaturgy taught by Jean Gordon Ryon and Acting for the Camera taught by Brigitt Markusfeld
- Four Stage Whispers lectures—featuring playwright Brent Askari (Hard Cell, The Refugees, Andy Warhol in Iran), Marvel Studios actor Royce Johnson, performer/playwright Brian Quijada (Where Did We Sit on the Bus?), and Geva’s Director of Engagement Pirronne Yousefzadeh.
- Playwriting Workshop—taught over four weeks by award-winning American playwright Harrison David Rivers (This Bitter Earth, The Sea and the Stars, To Let Go and Fall, and we are continuous)

John’s Children
Geva’s new civic arts initiative where honoring the legacy of civil rights icon John Robert Lewis by amplifying the voices of the next generation in our ongoing pursuit of freedom and justice. We paired 15 young adults, ages 15-25, with professional mentors in the arts to create a series of public service announcements promoting civic participation.
The Amplify Series
The Amplify Series was created as a way for Geva to advocate for the advancement of disadvantaged communities, and to call attention to issues that serves as barriers for economic development and prosperity.

- Topics related to the plays featured in Recognition Radio included the history of red-lining and segregation in Rochester, the weaponization of medicine, and a two-part conversation on racialized trauma and healing.
- The Amplify Series continued in conjunction with Geva's streamed presentation of Brian Quijada's *Where Did We Sit on the Bus?* Topics included Latinx representation on stage and on screen, and the history of Latinx identity in the United States, its intersection with the Civil Rights movement and activism, and breaking down the problematic aspects of Latinx identity as a racial construct.
- In conjunction with *Tenacious Women* project, The Amplify Series has featured conversations inspired by some of the Changemakers and the causes they are championing including disability justice, environmental and climate justice, and anti-racism and inclusion.

ARTISTIC TEAMS FOR GEVA PRODUCTIONS FEATURED IN PHOTOS

COVER

*Recognition Radio: An Audio Play Festival Celebrating Black Voices*: Creative Producer: Esther Winter; Sound Engineering by Andrew Mark Wilhelm. *Feeding Beatrice: A Gothic Tale* (By Kristen Greenidge; Directed by Daniel J. Bryant; Sound Design by David Kelepha Samba; Dramaturg: Francisca Da Silveria); *The Bleeding Class* (By Chisa Hutchinson; Directed by Jade King Carroll; Sound Designer: Justin Ellington; Dramaturg: Theresa M. Davis); *we are continuous* (By Harrison David Rivers; Dramaturg: Theresa M. Davis, and Otis Ramsey-Zoë; Sound Designer: Christie Chiles Twillie); *The Resurrection of Michelle Morgan* (Written and Performed by Christina Anderson; Directed by Robbie McCauley; Dramaturg: Pascale Florestal)

*The Real James Bond ... Was Dominican*: Written and Performed by Christopher Rivas; Developed with and Directed by Daniel Banks; Original score and percussion by Wilson Torres; Virtual Design/Programming: Deja Collins and Xavier A.L. Taylor (ViDCo); Lighting Design by Driscoll Otto; Live Camera Operator/Assistant Director: Laura Bustillos Jáquez; Original Projection Design by Alexandra Kelly Colburn and Kate Freer; Production Stage Manager: Katelan Braymer; Video Mixing by Andrew Mark Wilhelm; Consulting Producer: Amanda Cooper; Show Kit Visuals by Troy Lambert; A DNAWORKS Production.

*Where Did We Sit on the Bus?*: Written and Performed by Brian Quijada; Directed by Chay Yew; Lighting Design by Diane D. Fairchild; Projection Design by Liviu Pasare; Production Stage Management by Amanda J. Davis; Postproduction Sound Mixing by Andrew Mark Wilhelm; Broadcast Production by Bitter Jester Studios; Producer and Director of Broadcast: Nicolas DeGrazia; Producer and Director of Photography: Daniel Kullman.
2020-2021 BOARD OF TRUSTEES

Maggie Symington, Chair
Kelly Shea, Treasurer and Chair of Finance Committee
Stephanie Caffera, Secretary
Phillip Burke, Chair of Advancement Committee
Margaret Busch, Co-Chair of Education/Summer Curtain Call Committee
Faheem Masood, At-Large
Essie Calhoun-McDavid, At-Large
Dennis Bassett, Immediate Past Chair, Chair of Committee on Trustees

Peggy Boucher
Ted Boucher+
Barbara Bruning
Essie Calhoun-McDavid
Gloria Culver
Hope Drummond
Suzanne Gouvernet
Richard Gray
Todd Green
Christina Gullo
Barbara LaVerdi
Dawn Lipson

Diane McCue
Steve Metzger
Suzanne Nasipak Chapman
Michael Ninnie
Pamela O’Connor-Chapman
Wolfgang Pfizenmaier
Loren Ranaletta
Mimi Freund Tilton
Wynndy Turner
William Weir
Kathleen R. Whelehan
John Williams

+ deceased