2021 YEAR IN REVIEW

“O Brave New World”
Commonwealth Shakespeare Company (CSC) is dedicated to artistic excellence, accessibility, and education. We present plays of the highest artistic caliber that celebrate ideas and language to create dialogue around compelling issues of our time. We eliminate barriers – physical, economic, and cultural – to bring live theater to audiences throughout Greater Boston. We cultivate in young artists the value of community engagement and collaborate with educators to bring literature to life in the classroom.
FROM THE ARTISTIC DIRECTOR

A Risk Worth Taking

When I look back over the year that just ended — our 25th — I am struck by what we were able to accomplish under unimaginably difficult circumstances.

When the year began, we had no idea how long the pandemic restrictions would last or how the absence of live theater might affect our community. We acted quickly to secure funding to pay our staff and launched innovative online programming to keep our audiences engaged. We focused on our core training initiatives, pivoting to online delivery of our Apprentice Program, which attracted a record 80 students. We doubled down on our partnership with the Front Porch Arts Collective, Co-Lab, an intensive training program for Black Actors and Indigenous and POC Allies.

Finally in May we received permission from the City of Boston to go ahead with the summer’s production of *The Tempest*. At that point we had about two months to do what we normally would have been working on all year. But we knew that the core of our mission was to provide free Shakespeare on Boston Common, and that cancelling for a second year would be damaging to our organization, perhaps irreparably.

There were significant risks: the pandemic restrictions could change again (as they did multiple times); cast and crew might get COVID and force us to close down; audiences might be reluctant to attend, even though we put extensive safety protocols in place. Ultimately even with all these risks, we decided to forge ahead, since we felt that the risk of NOT performing would be greater for CSC in the long run.

Well, you all know the rest. *The Tempest* was a smashing success with both critics and audiences. For our actors, production crew, and administrative staff, the joy of reconnecting with live audiences and having the opportunity to tell this timeless story reinforced the importance of what we do. We are humbled and gratified by the outpouring of support we received from all corners of our community, and we look forward to continuing our work for another 25 years!

All the best,

Steven Maler
Founding Artistic Director
For our 25th production of Free Shakespeare on the Common we chose *The Tempest*, the compelling — and timely — tale that deals with themes of isolation and loneliness, betrayal and revenge, and ultimately forgiveness and healing. We were honored to have renowned actor John Douglas Thompson in the role of Prospero; Boston Ballet principal dancer John Lam as the sprite Ariel; Nora Eschenheimer as Prospero’s daughter Miranda; Nael Nacer as Caliban; and an extraordinary group of talented actors, designers, production, and administrative staff.

Even with COVID restrictions that required us to limit audience capacity, we still saw some 25,000 people in attendance at 15 performances, including long-time theater-goers and new audiences alike.
“Whether you’re a newcomer to The Tempest or a veteran, this might possibly be the Prospero against which you measure all others you see in the future.”

— The Boston Globe

“This is the best production of The Tempest that I have ever seen, one of those where you go, ‘Well, I never have to see [insert title] again, because nothing will top this.’”

— New York Stage Review

“It’s such a great play and this production is brilliantly done (I should say ‘as usual’ because CSC has done a brilliant job in every production I’ve gone to).”

— Audience member
EDUCATION AND TRAINING

Our Commitment to Future Generations

We at CSC are committed to keeping Shakespeare alive for future generations. Our education offerings are aimed at educators and students in middle and high schools; these include Stage2, annual productions for young audiences that are specifically geared to works being studied in schools, and workshops and materials for teachers to use in classrooms. Our training offerings include our Apprentice Program, an intensive course for college-aged and early-career actors, and CSC2, a company of early-career actors who perform both in Stage2 productions and in our shows on Boston Common. Our newest program is Co-Lab, an actor training program by and for Black actors that also welcomes allies from Indigenous communities and People of Color. Presented in partnership with the Front Porch Arts Collective, a professional Black theater company, this program has just completed its second year.

The pandemic required us to move all our programs online. The Apprentice Program was conducted entirely on Zoom, and attracted 80 participants from 27 states and one foreign country in two sessions. Co-Lab has been conducted online in both of its two years, with eleven students this year. Since we were unable to bring young audiences to our Stage2 production, we instead created a series of Shakespeare scenes on video that were used by 18 schools serving 1,830 students.

“We have all found a way to come together in this hard time to create a safe space where we can let our voices be heard. I am forever grateful for that.”
— An Apprentice
“I’ll think back to Co-Lab as deep and fun and enlightening, and as one of the most useful parts of my training.”

— A Co-Lab student

“I found this collaboration really energizing and inspiring. [The actor-teachers] were warm, enthusiastic, and skilled facilitators who were able to reach through the computer screen and engage our students in new ways.”

— A public middle-school teacher

“CSC has given us the preparation to do this work. They’ve demystified Shakespeare and truly made it feel accessible to anyone.”

— An Apprentice

“Following the success of 2020’s pivot to a Virtual Apprentice Program, we knew we could provide a robust learning experience despite continued physical separation from our students. In fact, it was another terrific summer! We were able to coach 80 aspiring actors and lovers of Shakespeare from all across the country — and even internationally! Although we long to return to an in-person format, I am so pleased that our Apprentices had such a positive experience online with CSC.”

— Bryn Boice, Associate Artistic Director

Jes Bedwinek (Titania) and Anthony Cason (Bottom) in A Midsummer Night’s Dream, CSC2, 2016. Photo by Nile Hawver
OFF THE COMMON: PLAYON@CSC

Keeping Our Audience Engaged

When the coronavirus pandemic forced the cancellation of live theater productions in 2020, we developed a series of programs to keep our artists and audiences engaged with us and our work. PlayOn@CSC comprised three series of digital programs that gave audiences a unique behind-the-scenes look at how productions are put together, how actors interpret their characters, and how filmmakers have used Shakespeare’s stories as a springboard for their own distinct works of art.

The Actor’s Craft featured actors performing brief scenes and soliloquies from one of Shakespeare’s plays, interspersed with discussion with Artistic Director Steven Maler of how the actor brings a character to life. Performers included Seth Gilliam, Jason Butler Harner, Amy Ryan, and Denis O’Hare. The series was named one of the Top Ten Theater Events by The Boston Globe.

Shakespeare Reimagined, presented in collaboration with the Coolidge Corner Theatre, brought together film and theater experts to view a film and to discuss how the filmmaker took themes and stories from Shakespeare and repurposed them to their own cinematic visions.

“What an incredible treat! I hadn’t realized how much I’d missed performances of every kind for so many long barren months.” — Audience member at “The Actor’s Craft”

“Loved tonight’s program! It was a great combination of learning how an actor works, how a director works with an actor, getting an overview of the play, and hearing/seeing these powerful speeches! Definitely left me wanting more.” — Audience member at “The Actor’s Craft”
Tempest Talks gave audiences a behind-the-scenes look at our production of The Tempest in the months leading up to our opening on the Common. The series featured Associate Artistic Director Bryn Boice in conversation with the show’s director, designers, actors, and accessibility coordinators.

A CHRISTMAS CAROL AT DOWNTOWN CROSSING

In December 2020, CSC was invited by the Downtown Boston Business Improvement District to participate in its “Stage Windows” initiative, which included installations by four of Boston’s top performing arts organizations in downtown storefronts. We created a 40-minute version of Charles Dickens’ A Christmas Carol with a combination of a filmed performance by Will Lyman and digital projections of scenery.
Such Stuff as Dreams are Made On

Celebrating 25 years of Free Shakespeare on Boston Common!
“The city takes on a different glow after an event like this, partly from the communality of sharing a work of art, partly from the pride of living in a city that finally got the wherewithal to put it together. And the city physically seems different — there’s an air of mystery and romance, a sense that more things are possible here.”

— Ed Siegel, The Boston Globe, 1996 inaugural review

**PRODUCTION HISTORY**

The Tempest 2021
Cymbeline 2019
Richard III 2018
Romeo & Juliet 2017
Love’s Labour’s Lost 2016
King Lear 2015
Twelfth Night 2014
The Two Gentlemen of Verona 2013
Coriolanus 2012
All’s Well That Ends Well 2011
Othello 2010
Comedy of Errors 2009
As You Like It 2008
A Midsummer Night’s Dream 2007
The Taming of the Shrew 2006
Hamlet 2005
Much Ado About Nothing 2004
Macbeth 2003
Henry V 2002
Twelfth Night 2001
The Tempest 2000
Julius Caesar 1999
As You Like It 1998
Romeo & Juliet 1997
A Midsummer Night’s Dream 1996

(Facing page) Clockwise from top: Nash Hightower (Damian), Justin Blanchard (King), Jason Bowen (Berowne), Dalton Davis (Longaville) in Love’s Labour’s Lost, 2016. Photo by Andrew Brilliant; Robert Walsh (Macduff) and Jay O. Sanders (Macbeth) in Macbeth, 2003; Gracyn Mix (Juliet) and Ramona Lisa Alexander (Nurse) in Romeo & Juliet, 2017. Photo by Evgenia Eliseeva; Jeanine Kane (Regan), Will Lyman (Lear), Libby McKnight (Cordelia), Deb Martin (Gonerill) in King Lear, 2015. Photo by Andrew Brilliant.
DIVERSITY, EQUITY, INCLUSION, AND ACCESS

Welcoming To All

CSC was founded to provide people from all walks of life access to great theater. We recognize that in order to truly fulfill that vision we need to be firm in our commitment to diversity, equity, inclusion, and access.

Our Free Shakespeare on Boston Common is a highly visible and emblematic part of Boston’s cultural landscape, so we have an opportunity and obligation to reflect the demographics and ideals of our city’s multi-faceted communities. We are constantly working to understand how the structure of our artistic and education programs, our hiring and casting processes, our operations, and our board governance — along with a long history of Eurocentrism in classical theater and specifically Shakespeare — can contribute to an unwelcoming atmosphere; and we are committed to addressing the structures that perpetuate it. Our productions have always been intentionally diverse, in the strong belief that our activities need to represent all the communities of the Greater Boston area we serve. We engaged an anti-racism consultant during the year to work with our staff, and we continue to make DEIA a part of every staff meeting.

Our work on accessibility for people with disabilities is extensive. We added an Access Advocate position to our permanent staff this year to ensure that accessibility is taken into account in everything we do. Our performances on Boston Common are fully accessible to people with mobility challenges, and we offer assisted listening devices and large-print programs at every performance. We also offer ASL interpretation, open-captioning, and audio description at selected performances.
“At CSC, our accessibility services are provided by persons with disabilities and not just for persons with disabilities. We are not passive about the work; we are collaborators with the persons that we serve. Every service we provide is not tethered exclusively to the expense it is for us; we believe that losing the value of our connection to any other human due to program or structural barriers is a capital loss.” — Christopher Robinson, CSC Access Advocate

HISTORY OF BOSTON COMMON

CSC’s production of Free Shakespeare takes place on land now known as The Boston Common, which is on the traditional lands of the Pawtucket and Massachusett tribes, as well as the historic lands of the Wampanoag nation.

The Boston Common has a violent history toward Indigenous peoples that is seldom discussed. We wish to express our sorrow for this history and extend our deepest gratitude for the use of this space. We invite our community to learn more about this history, the process and importance of land acknowledgement, and ways to support Indigenous communities who are still here; materials are posted at commshakes.org/la.
CSC Directors and Advisors

BOARD OF DIRECTORS
David Friedman, Chair
Joan Moynagh, Co-Founder and Secretary
Cara Abdulrazak, Treasurer
Christy Cashman
Rob Hagan
Kerry Healey
Irwin Heller
Will Lyman
Steven Maler
Mary Dockray-Miller
Scott Oran
Susan Poduska
Ameek Ashok Ponda, ex officio
Bryan Simmons

BOARD OF ADVISORS
Ameek Ashok Ponda, Chair
Jarrett Barrios
Ernst Guerrier
Dennis Hong
Bethany Jewell
Tivon Marcus
Sam Mazzarelli
Natalie McKnight
George Raine
Stephen Kennedy Smith
Jessica Stokes
Madeline Wang

Steve Maler and Board of Directors Chair David Friedman at The Tempest on Boston Common.
Thank you to our supporters!

We gratefully acknowledge the following individuals, corporations, and foundations who have made gifts and pledges to support CSC’s fiscal year 2021 (October 1, 2020 – September 30, 2021). To learn more about how you can help support CSC, please visit our website, commshakes.org, or call us at 617-426-0863. If your name was inadvertently omitted or misspelled, we apologize and ask that you contact us so that we may correct your listing for the future.

INSTITUTIONAL SUPPORTERS

$50,000 and up
Commonwealth of Massachusetts
US Small Business Administration

$25,000 - $49,999
The Klarman Family Foundation
Liberty Mutual Foundation

$10,000 - $24,999
Boston Cultural Council
Downtown Boston BID
GBH**
Massachusetts Cultural Council
The Newbury Hotel**
Ovation LLC
Xfinity**

$5,000 - $9,999
Max & Victoria Dreyfus Foundation
Highland Street Foundation

$2,500 - $4,999
The Paul & Edith Babson Foundation
The Baupost Group*
Massachusetts Convention Center Authority
Suffolk University**

$1,000 - $2,499
Boston Arts Summer Institute
The Kevin C. Kynock Foundation for the Arts, in memory of Chip Piatti
Twin Focus Foundation

$500-999
Timothy Burke Architecture, Inc., in honor of Will Lyman
Wilson Butler Architects

$250-499
Bank of America Charitable Foundation*
Biogen Foundation*
Google, Inc.*
William Rawn Architects Inc.
VMware Foundation*

INDIVIDUAL SUPPORTERS

$50,000 and up
Dennis Hong & Rob Hagan

$25,000 - $49,999
Christy & Jay Cashman
Barbara & Amos Hostetter
Susan & Bill Poduska

$10,000 - $24,999
Anonymous
Irwin & Sheila Heller
Kerry Healey
Will & Anastasia Lyman
Joan Moynagh & Adam Sholley
Scott Oran & Meryl Kessler

$5,000 - $9,999
Cara Abdulrazak & Stephen Walsh
David Friedman
Heni Koenigsberg & Marc Plonskier
Jann Leeming & Arthur Little
Nancy Lukitsh
Steve Maler & Tony Liquori
Allison Ryder & David Jones

$2,500 - $4,999
Anonymous, in honor of Dave Friedman
Denise Casper
Christine Dunn
Diane Gipson
Robin Hanley
Paul Kastner
Wendy Lane
Eileen Bloodgood Maler & Kevin Maler, in honor of Steve Maler
Jenny Netzer & Ellis Seidman
Ameek Ashok Ponda & Samia Kirmani
Plimpton-Shattuck Fund, advised by Sam S. Plimpton

$1,000 - $2,499
Boston Arts Summer Institute
The Kevin C. Kynock Foundation for the Arts, in memory of Chip Piatti
Twin Focus Foundation

$500-999
Timothy Burke Architecture, Inc., in honor of Will Lyman
Wilson Butler Architects

$250-499
Bank of America Charitable Foundation*
Biogen Foundation*
Google, Inc.*
William Rawn Architects Inc.
VMware Foundation*

* Gift made as part of matching gift program
** In-kind
$1,000 - $2,499
Brooke Adams & Tony Shalhoub
Jonathan Aibel & Julie Rohwein
Sherry Anderson
Baldwin Reyering Family
David Beardsley & Laura Tomasetti
Eric & Phoebe Belsley
Paul & Catherine Buttenwieser
Martha Coakley & Tom O’Connor
Jack & Suzy Coffey
Chris Cooper & Marianne Leone
Sol Doten
Marjorie Eiref & Timothy Mansfield
Rick & Peg Golden
Silvia Gosnell
Kurt Gress & Samuel Parkinson
Sarah Hancock
Donn & Veronica Heath
Ira Jackson
Bethany Jewell
Christine Jones Thompson & Donald Thompson, in honor of Madeline Wang
Karen Kaufman
Steven Lampert & Anita Feins
Claire Mansur & John Ryan
Tivon Marcus & Derek Song
Natalie McKnight
Jo Frances Meyer
Paul Nickelsberg
Suzanne Prieutsch
Scott Pomfret
George Raine
Gertrude & Terrance Regan
Jason Schlesinger
Ellen Sheets & John S. Yates, Jr.
Jessica & Colin Stokes
Stephen Kennedy Smith
John Taft
Linda & Ian Tinkler
Maureen Underhill
Mary & Edward E. Wendell Jr., in honor of Joan Moynagh
Douglas & Patricia Woodlock

$500-999
Caroline Armstrong
Janet Bailey
Donald & Nina Berk
Gregory Bialecki
Ed Boesel
Robert Caro
Suzanne Chapman
Erin Coffey & Peter Lamb
Frances Cohen
Maureen Danahy
Susan & Jeff Denham
Fay Donohue
Gail Doucette
Walter & June Downey
Stephen Driscoll
Bronagh Fay
Armida Fruzzetti
Elizabeth Gaskill
Brandon Green
Nora Grodzins
Barbara Wallace Grossman & Steven Grossman
Cameron Kerry
Jone LaBombard
Michael Lamontagne
Richard & Judy Lappin
Janie Lee
Russell Lopez & Andrew Sherman
Christopher Meade & Stella Schuhmacher
Masumi Nakamura
Joann Noble
Richard & Robyn Noble
Andrew Oh
Kathleen Phelps
Christine Pratt
Susan Pursell
Ellen Resnick & James Franco
Jill & Jane Rothenberg-Simmons
John GF Ruggieri-Lam
Rudy & Anne Ruggles
Robert Skinner
Oleg Simanovsky & Martha Maguire
Bryan Simmons & Ralph Vetters
Melissa Stefy
Ethian & Iana Strominger
Hal Tepfer
Robert Travaglini
Sonia Turek
Ashley Wisneski & Will Heward
Rya Zobel
$250-499
Sara & G. Raymond Ahrens
Jim Alexander
Gerald & Rosalind Angoff
Meredith Arnold
Stephanie Ault
Charles Baker
Karen Balter
Laura Barkan
Bruce & Katie Barnett
Michael Barza & Judith Robinson
Kathleen Beckman & Theodore Postol
Erin Bennett
Michael Blaber
Eliza Blanchard
Amy Blumenthal
Madeleine Blondelillo
Kevin & Catherine Boyle
James Brett
Tony Broh & Jennifer L. Hochschild
Dan Brown
Lisa Burdick
Lynn Cadwallader
Krista Callaghan
Nancy Carvalho
Kenneth Carberry
Angela Carbonetti
Robert Carter
Ingrid Chung & Michael Obuchowski
Marybeth & David Chung
Andrea Clardy
Anne Clogston
Catherine Conneely
Matthew Connolly
Stacey Constas
Julie Cook
Andrea Cordova
Steven Corkin
Jack Corrigan
Elizabeth Coughlin
John & Holly Cratsley
Laura Cronin
Jean Cunningham
Donald Davidooff
Jeremy Daniel
Maria Del Rosario & Brian Burke
William Dillon
Margaret Dunn
John & Joyce Dwyer
Lauren Dwyer
Mark Fleming & Rachel Renton
Lloyd Fillion
Bob & Glenda Fishman
Kristin Foley
Patrice Franko
Leigh Fraser
Naomi Fried
Richard & Anna Goettle
Robert Gonzalez
Kenneth & Elysse Goodman
Emmio & Michelle Grasso, in honor of Ricardo Rodriguez
Linda Green & Daniel Miller
Rena Gyftopoulos
Sharon Hannon
Josephine Hansan
Susie Harborth
Jamie Harmon
John Harper & Ellen Tohn
Beth Harris
John Holohan
Jane Honornoff
Maisy Houghton
Janet Huettig
Lee & Diana Humphrey
Ed Hyatt
Catherine Iacobbo
Bruce Jackan
J Jackson
Margaret Jacobson-Sive
Phil Johnston
Amy Keegan
Sharon Kirby & Frederic Ripley
Jeanine Kronish
Edgar Knudtson & Louis Mula
Paul Knutrud
William Lagor
Chrisy & Wayne Lague
Eric & Lori Lass
Michelle Lavers
Sarain Lay
Leslie Leon & Robert Kleinberg
David Lewis
Mark Lev
Ralph & Linda Linsalata
Barbara Madden
George & Stefania Mallett
Kathleen & David Malley
Martha Mason & Jurgen Weiss
Glenda Mattox
Susan Maxwell
Samuel Mazzarelli
Jonathan Saroff
Ellen McCann
Karen McConomy
James McDaniel
Lisa McDonough
Donna McGrath
Kelly McLaughlin
Lorraine McNally
Brian McNiff
Patricia Meaney
William Messenger
Maureen Moakly
Terri Morgan
Christopher Morrison
Jim Needham
Amy Ruth Nevis
F. William Nigreen & Kathleen McDermott
Stephan Nolan
Clare & Harvey Nesowitz
Ray & Carole Noveck
Ellen J. O’Flaherty
Katherine O'Leary
Devang Parikh
Jane Park
Tracey Parker
Max Parmell
Brian Pettonen
Tom Penque
Jeffrey Peterson
Fabio Petrocca
Chris Petty
Jane Pipik & Miles Smith
John Porell
Jennifer Power
Douglas Rainey
Olga Rasin
William Rawn & John Douhan
Christopher Rhee
Michelle Rhodes
Betsy Ridge Madsen
Tim Ritchie
Patrick & Jennifer Rivelli
Amy Rosenthal
David Salant
Chuck Schwager
Raymond Seivwright
Barbara Shafer
Paul Shaw
Jonathan Sheena
Oren Sherman & Rick Miller
Jane Siegel
Sarah Sinclair
Alix & Joe Smullen
Thomas Stack
Martha Stearns
Stacy Stein
Kirsten Syverson
Marcia Tabenken
Chelsea Teachout
Karen Tilzer
Susan Thomas
Jeff & Elisabeth Thompson
Jonathan Thrupp
Catherine Thut
Chris Toleson
Christopher Turner
Lauren Upton
Linda Valle
Claire van Ness
Elizabeth Vizza
Sam Wakefield
Arthur Waldstein
Richard Wallis
Virginia Weaver
Miriam Weizenbaum
Susan Wolfthal
Harvey Wolof
Gabrielle Wolohojian
Wendy Woods
Alex Zook & Amanda McGuire

We gratefully acknowledge the hundreds of donors at levels below $250. Thank you!
PRELIMINARY FINANCIAL RESULTS

Year Ending September 30, 2021

Despite the challenges of 2021, CSC ended the fiscal year in a solid financial position, with an operating surplus of just over $160,000 and cash on hand of approximately $380,000. We acted quickly to secure funding through several pandemic-related government programs, including the Paycheck Protection Program and Shuttered Venue Operators Grant. On the earned revenue side, we were successful at pivoting our Apprentice Program to a virtual format, enabling us to maintain both the momentum of this popular program and its financial solvency. And we were overwhelmed by the generosity of many of our foundation and individual donors who recognized the importance of this organization and stepped up to maintain or increase their support. We are deeply grateful to all of them.

COMMONWEALTH SHAKESPEARE COMPANY
STATEMENT OF REVENUE AND EXPENSE (UNAUDITED)
FOR THE FISCAL YEAR ENDED SEPTEMBER 30, 2021

<table>
<thead>
<tr>
<th>Revenue</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributed Revenue: Individual Giving</td>
<td>$559,814</td>
</tr>
<tr>
<td>Contributed Revenue: Corporate and Foundation</td>
<td>$119,641</td>
</tr>
<tr>
<td>Contributed Revenue: Government</td>
<td>$543,372</td>
</tr>
<tr>
<td>Earned Revenue: Education</td>
<td>$31,892</td>
</tr>
<tr>
<td>Earned Revenue: Performance</td>
<td>$63,811</td>
</tr>
<tr>
<td><strong>Total Revenue</strong></td>
<td><strong>$1,318,530</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Expenses</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production</td>
<td>$593,093</td>
</tr>
<tr>
<td>Education</td>
<td>$78,907</td>
</tr>
<tr>
<td>Administrative</td>
<td>$286,303</td>
</tr>
<tr>
<td>Fundraising</td>
<td>$199,665</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td><strong>$1,157,530</strong></td>
</tr>
</tbody>
</table>

**Net Surplus** $160,562
We extend our thanks to our generous sponsors.

CSC Staff

Steven Maler, Founding Artistic Director
Bryn Boice, Associate Artistic Director

Janet Bailey, Marketing and Management Advisor
Erin Coffey, Director of Development
Alicia Hartz, Education Associate
Brittney Holland, General Manager
Katalin Mitchell, Press and Media Representative
Christopher Robinson, Access Advocate
Mark Soucy, Grants Manager
Victoria Townsend, Artistic Programs Manager
Rebecca Wallis, Manager of Annual Giving and Events
Adriana Zuñiga, Marketing Manager

Legal Representation: Jeffrey Cleven, Holland & Knight LLP
Accountant: Julian Friedman, Friedman, Hurwitz & Aliber