



[Robina Foundation](#)

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Penny Hunt

VISIT TO YALE UNIVERSITY

January 28-29, 2016

Gilder Lehrman Center

Yale Law School

Yale School of Drama

ROBINA FOUNDATION

TO: Susan Berresford and Peter Karoff
FROM: Penny Hunt
DATE: January 21, 2016
RE: Yale Meetings / January 28-29, 2016

I am delighted that we managed to find a date for the three of us to visit Yale to discuss Robina's work at Yale. Not an easy feat! Now we just need to cross our fingers that the weather will cooperate!

This file includes our agenda along with material to help us prepare for the meetings. A few words about the material and our meetings:

Gilder Lehrman Center: Meeting with David Blight and others

The Board approved funding for the Center's programming but asked for additional information about the Center's work and plans for the next four years as outlined in my letter to Patty Pedersen. Yale has provided additional information in response to the Board's requests. One of the ideas that surfaced at the last board meeting was to schedule a Robina meeting that coincides with Gilder Lehrman Center meetings. We should inquire about the Center's 2017 schedule.

Yale Law School: Meeting with Dean Post and others

Tara Fitzpatrick provided information we requested concerning Yale's annual fundraising, as well as information about YLS's approach to raising funds to be matched by Robina to endow Human Rights Programming. At the November Board Meeting, Board Members questioned the scope of YLS' fundraising and YLS's determination that a goal of \$5 million was appropriate. In connection with our discussion of an endowment, we should discuss how Robina might sustain the human rights programming while YLS raises the required match.

Yale School of Drama: Meeting with James Bundy and Deborah Berman

This file contains YSD's most recent report plus information on the commissioning of plays. At the November Board Meeting we discussed asking YSD to address specific questions in the next report due in August. This meeting provides a good opportunity to raise some of those questions, e.g. use of the Production Enhancement Fund, timing of another outside evaluation, James Bundy's tenure, and status of changes in response to the first outside evaluation. You undoubtedly have other questions you would like addressed.

VISIT TO YALE UNIVERSITY

SUSAN BERRESFORD, TRUSTEE
PETER KAROFF, TRUSTEE
PENNY HUNT, EXECUTIVE DIRECTOR

THE ROBINA FOUNDATION

Thursday, January 28 -- Friday, January 29, 2016

Patty Pedersen – cell (203) 687-9903

Douglas Barnes – cell (203) 928-8439

THURSDAY, JANUARY 28

ARRIVAL – THE STUDY HOTEL

AFTERNOON

DINNER – HEIRLOOM RESTAURANT AT THE STUDY

6:30 PM

Patty Pedersen, Associate Vice President of Development, University Director of Corporate and Foundation Relations

FRIDAY, JANUARY 29

TRAVEL TO LAW SCHOOL

8:45 AM

GILDER LEHRMAN CENTER

9:00-10:00 AM

127 Wall Street, Sterling Law Building, Room 109

David Blight, Class of 1954 Professor of History; Director, Gilder Lehrman Center for the Study of Slavery, Resistance and Abolition

David Spatz, Assistant Director, Gilder Lehrman Center for the Study of Slavery, Resistance and Abolition

Doug Barnes, Associate Director of Corporate and Foundation Relations

LAW SCHOOL HUMAN RIGHTS PROGRAM

10:10-11:40 AM

Sterling Law Building, Dean's Office

Robert Post, Dean, Yale Law School; Sol and Lillian Goldman Professor of Law

Mary Matheron, Associate Dean of Development, Yale Law School

Joseph Crosby, Associate Dean for Finance and Administration, Yale Law School

Tara Fitzpatrick, Director of Corporate and Foundation Relations, Yale Law School

LUNCH

11:50 AM-12:40 PM

Sterling Law Building, Room 109

TRAVEL TO SCHOOL OF DRAMA

12:45 PM

SCHOOL OF DRAMA – BINGER CENTER FOR NEW THEATRE

1:00-2:00 PM

University Theatre, 222 York Street, Dean's Office

James Bundy, Dean, Yale School of Drama

Deborah Berman, Director of Development and Alumni Affairs, Yale School of Drama

RETURN TO THE STUDY AND DEPARTURE

2:00 PM

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GILDER LEHRMAN CENTER
David Blight

2

YALE LAW SCHOOL
Human Rights Program

3

YALE SCHOOL OF DRAMA
Binger Center for New Theatre

4

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**Gilder Lehrman Center Program Support
Proposal to the Robina Foundation
November 2015**

"It is easy to declare all souls equal in the sight of God; it
is hard to make men equal on earth in the sight of other men."

— James Baldwin, 1956

Overview of the Center

The Gilder Lehrman Center for the Study of Slavery, Resistance, and Abolition is honored to have the opportunity to advance its conversation with the Robina Foundation about how we might best collaborate to ensure that all the world's citizens are afforded basic human rights. Dedicated to acquiring and disseminating knowledge concerning all aspects of slavery, including contemporary forms of forced labor and human trafficking, the Center is ideally positioned to work with the Robina Foundation. The Gilder Lehrman Center and Robina share many principles and goals: the advancement of human rights, justice, fairness and equality and the alleviation of human suffering, especially through the rigorous study of history. We respectfully request that the Robina Foundation consider a grant to the Center of \$1,425,000 over four years to support new programs as well as the expansion of existing programs.

Since its founding at Yale University in 1998, the Center has sought to foster an improved understanding of the role of slavery, resistance, and abolition in the founding of the modern world by promoting interaction and exchange between scholars, teachers, and public historians through publications, educational outreach, conferences, and other programs and events. Our aim is not only that future generations never forget the past horrors of slavery; even more importantly, it is that we show through scholarship and public outreach how our world can best learn from and use that past in the present. Past and present are always utterly interdependent. Such was the claim made by the great historian Marc Bloch (who was murdered in the Holocaust) about a "solidarity of the ages." "Misunderstanding of the present," wrote Bloch, "is the inevitable consequence of ignorance of the past. But a man may wear himself out just as fruitlessly in seeking to understand the past, if he is totally ignorant of the present."

The Center's Director is David W. Blight, Class of 1954 Professor of History, who also holds faculty appointments in African-American Studies and American Studies. His research and writing focus on the Civil War and Reconstruction, on slavery and abolitionism, and on historical memory. Blight succeeded the Center's founding Director, David Brion Davis, Sterling Professor Emeritus of History, as Director in 2004, and has greatly expanded the Center's outreach beyond the boundaries of Yale. David Spatz is Assistant Director of the Center, holds a Ph.D. in

American History from the University of Chicago, and is a Lecturer in History at Yale. Spatz specializes in urban history and race relations. Thomas Thurston coordinates many of the Center's programs for K-12 teachers and other outreach programs.

With funds provided by Yale University and by generous individual donors including Richard Gilder and John Pepper, the Center can continue an array of programs to encourage and support scholarly inquiry and to disseminate knowledge to a range of audiences including teachers, students, and public historians. Outlined below are the areas in which the Center is poised to make the most timely and effective impact by increasing historical knowledge, and by educating and training the next generation of leaders to fight against injustice and by sharing their knowledge with the broadest populations possible.

Teacher education

- Workshops on Slavery, Race and Genocide

We will continue to expand the Center's teacher education and outreach projects, including workshops for teachers in South Africa, Rwanda, and the U.S. focused on slavery, race, and genocide, conducted over a three-year period. We have devised this plan with very valuable assistance from Eddie Maudhry, the director of Yale's Africa Initiative Program, and with our own Tom Thurston. A recent meeting with Mr. Maudhry has led us to conclude that the best place to conduct the institute in South Africa is at the University of Witwatersrand in Johannesburg. We envision a series of three one-week teacher workshops, taking place one year apart, in South Africa, Rwanda, and New Haven. Ten teachers from each location will participate. We estimate that the budget for each will be about \$80,000 - \$85,000, with an additional \$100,000 needed over three years for planning, travel, administrative and visa costs. Thurston and/or Blight will need to make at least one trip to the African countries to establish direct contacts, locations, facilities, and logistics.

- Winter 2017 – South Africa

Partners and contacts

- Teach South Africa: high school teachers especially in more disadvantaged schools
- Marianne Camerer (Yale World Fellow), to help recruit one or two private school teachers
- Helena Ayalew, Yale Young Scholars Program
- Sello Hatang, CEO of the Nelson Mandela Foundation, which houses the Center for Memory in Johannesburg
- Daniel Magaziner, Associate Professor of History at Yale, an intellectual historian specializing in South Africa and the author of *The Law and the Prophets: Black Consciousness in South Africa, 1968-1977* (Ohio University Press, 2010)

- Ian Shapiro, Dean of the MacMillan Center for International and Area Studies at Yale, a native of South Africa

Sites

- Cape Town: Robben Island; District Six museum; Township tours
- Johannesburg: The apartheid museum; The Constitutional Court; Hector Pietersen Museum; city walking tours; Freedom Park in Pretoria; Voortrekker Monument in Pretoria

▪ Winter 2018 – Rwanda

Partners and contacts

- Bridge to Rwanda: Places students in US, connect with teachers
- Claire Akamanzi, CEO of the Rwanda Development Bank
- Yale Fellows in Rwanda
- Roger C. Webb (Kigali), American Embassy in Rwanda
- David Simon, University of Rwanda and Lecturer in Political Science at Yale

Sites

- Kigali Genocide Memorial Center
- Kigali City Tour

▪ Winter 2019 – New Haven

Teachers?

- The seminar will focus primarily on U.S. slavery and emancipation
- Prof. Blight will be one of the instructors
- A special trip will be planned to the African Burial Ground, National Park Service, New York City, as well as possibly to antislavery sites on Boston
- We will make considerable use of the Yale archives and libraries.

○ Teacher outreach and workshops in New Haven

Funds from the Robina Foundation will also support our established program of teacher outreach and workshops in New Haven area. Extending over the academic year, the program consists of monthly workshops for approximately thirty primary and secondary school teachers. Expert faculty from Yale and other universities lecture and lead discussions about slavery, race, and movements for social change. The theme of the seven workshops this year (2015-16) is "Reconstructions in Comparative Perspective," using the U.S. Reconstruction period as the stepping-off point to be compared with the history of reconstructions in post-World War II Europe, in post-Apartheid South Africa, and in post-war Japan. Professor Blight taught the first workshop in September 2015. The Center will develop curriculum and lessons for primary and secondary school students employing primary sources and the latest scholarship. The teachers have formed a network to share these

plans and ideas. The Center will use funds from the Robina Foundation to hire a half-time outreach and education coordinator.

The annual Yale/GLC Public History Institute

For the last four summers in New Haven, we have invited public history professionals (staff at historic sites, museums, libraries) and graduate students to study slavery and African American history and its interpretation for the broader public through cultural institutions with Yale faculty and preeminent public historians. In a previous communication with the Robina Foundation, we provided the complete syllabus and list of speakers for this summer's Institute.

- Co-Sponsored by the Smithsonian National Museum of African American History and Culture.
- Costs roughly \$33,000/year if participants pay their own travel (16 cultural institutional professionals, 3 NMAAHC, 5 graduate students).
- Can be scaled up to include more graduate students and institutions – perhaps 20 public historians.
- Our PHI has become the model for a wider project through which the Smithsonian Institution more broadly has linked with Yale University (especially to the Graduate School and the science programs) to establish a long-term relationship.

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link of
link?

Yale w/ long term relationship

Expanding current efforts in the study of modern day slavery and human trafficking

We currently offer one annual full-year teaching fellowship in modern day slavery and human trafficking (one of the very few in the world), run programs, and partner with institutions and organizations to bring academic rigor to the study of forced labor and sex trafficking.

- Current fellowship: \$72,270 (\$55,000/year salary + \$17,270/31.4% fringe in FY16), so additional fellowships at this rate.
 - Rotating topic – forced labor or sex trafficking or law and politics or history
 - One artist/author annually
 - Second full year fellowship for a practitioner, so one academic and one NGO
- Academic/disciplinary working groups designed to forge new lines of inquiry to address deficiencies in research and scholarship
 - Topical, mixing scholars of various disciplines with practitioners
 - Collaborate with NGO professionals to discuss how scholarship can support and drive policy, help combat exploitation, and aid victims.

New media-communications projects

The Gilder Lehrman Center proposes a set of projects with the purpose of producing, recording, and disseminating of our academic and public programs for teachers, public historians, scholars, and a world-wide general public on a much greater scale. The work we do at the

Center (conferences, fellowships, books, and outreach) features the highest levels of scholarship by an international array of people. Our subject – slavery, its abolition, and their legacies across all time and all borders – is in essence the backstory to America's (and much of the world's) unresolved struggle over race. We need to get these stories to wider audiences in all the new mediums outside of Yale. The body of our work and our creations remain somewhat inert within the academy. We maintain our own archive of a sort, but it does not disseminate as widely as it could. [These new media can include web sites; podcasts of lectures, panels and conference talks; interactive blogs; short original films (including possible animation); and taped interviews with previous Douglass Book Prize winners. This initiative also seeks to create collaborations with Yale's new Digital Humanities Laboratory and with the Schell Center for Human Rights in the Yale Law School. Specific projects we are either already planning or propose are as follows:

- A one-day planning and brainstorming meeting in New Haven (in January or February, 2016) to discuss the range of new communications research, creativity, and dissemination. The attendees would include Blight, Spatz, Thurston, Peter Almond (film producer and director), Peter Leonard (head of Yale's Digital Humanities Laboratory), and two-three other professionals from the worlds of web design, film, social media, and social science large data research. The purpose of this meeting is to appeal to some of the best minds to help us decide on priorities, both artistic and social scientific.
- Possible large data study project over three or more years in conjunction with the Useable Past Modern Slavery Project in the United Kingdom. This might be modeled on the venerable program known as "Correlates of War" project, founded many years ago in part at Yale. This project might be called "Correlates of Slavery," would draw on the expertise of political scientist Monti Datta of the University of Richmond and who works directly with the Useable Past project in the U.K. Datta has eagerly proposed this cooperative venture to us. Other people we would draw into this would be Peter Leonard of the Digital Humanities Laboratory, and our own current and past fellows in modern slavery, Jessica Pliley and Genevieve LeBaron. The project's general aim would be to try to determine whether a big data collection effort could deliver to the world some inspiring and relatively predictive models for where, why, and how modern forms of enslavement take root. There is a great deal of expertise in the world on this and we will tap as much of it as possible in an informed way.
- We will make a short documentary film on the Fourteenth Amendment, its passage and ratification in 1866-68 and its profound meanings and legacies ever since. The film would likely be no longer than a half hour and would begin with footage of a major panel we have planned on this subject next April to coincide with the 150th anniversary of the passage of the Fourteenth Amendment. The goal is to produce a film for schools and for television that would show the country and the world how this crucial part of the U.S. Constitution came directly out of the aftermath of the end of slavery. See Professor Blight's recent essay on this topic in the *Atlantic*, link provided:

<http://www.theatlantic.com/politics/archive/2015/10/slavery-did-not-die-honestly/411487/>

- A major collaboration is now just under way at Yale between the Yale Graduate School, the Faculty of Arts and Sciences, and the Smithsonian Institution in Washington, DC to build deep relationships between Yale programs and graduate students and the many divisions of the Smithsonian. At a first major meeting about this held just a month ago, the Center's summer Public History Institute was used prominently as the model for how to create such programs. The Smithsonian National Museum of African American History, led by Lonnie Bunch, has been our principal funder of the Public History Institute. As this collaboration develops over the next few years we intend to make our communications outreach a major feature of our work with public historians at many levels.
- The creation of a possible one semester or full year visiting fellowship for an artist, broadly defined, working in new digital creativity about the questions of slavery, abolition, race relations, modern trafficking, and America's racial future.
- As we begin to expand in communications and technology we will try whenever possible to link to existing programs around the world. One such program is the University of Southern California Annenberg Center on Communications Leadership. They are conducting a study of how isolation from technology may increase the vulnerability of some populations to human trafficking. Moreover, we already have close ties and friendships with three important initiatives based in the U.K., the U.S., and South Africa. They include: Antislavery Usable Past, based at the Wilberforce Institute for the Study of Slavery and Emancipation and funded by the British Arts and Humanities Research Council (AHRC); a three-year AHRC-funded program on the global and comparative history of trafficking in persons based at University College, London; and, Understanding and Governing the Global Business of Forced Labour, based at the University of Sheffield and funded by the UK Economic and Social Research Council. Past and present Gilder Lehrman Center fellows are in leadership positions at each of these final three organizations, and they are all eager to work with us.

Planning for the future leadership of the Center

In time, David Blight intends to pass on the directorship of the Center to a younger faculty colleague. This would not occur for at least 4-5 years, but that colleague in waiting could easily be Associate Professor Edward Rugemer, a prominent and superb historian of early America, Caribbean history, and American slavery and abolition. Rugemer is a scholar with genuine international interests and reputation; he is already involved in the Center in serving on the book prize jury, in chairing an on-going Working Group on Race and Slavery in the Atlantic World, and in otherwise advising Blight. Moreover, especially with receiving Robina support, the Center will build a small, but active board of advisers consisting of approximately 3-4 Yale

faculty and Center directors, as well as three prominent scholars from outside of Yale. In the first two years of directing the Center, Blight built and met with a larger board of advisers but a lack of funding to support meetings and other priorities overwhelmed that effort.

Impact

Successful implementation of these programs will ¹raise awareness of the Gilder Lehrman Center and its mission to study and ²increase understanding of and disseminate knowledge about slavery across all borders and times, past and present. ³In addition, it will lay the foundation for a lasting, longer-term engagement with future endeavors in research, outreach and education. This long-term vision is the focus of the second of our two proposals to the Robina Foundation.

Budget notes

All of these programs, those that exist currently and those expanded and newly proposed, require additional staff time and resources. We estimate that, over four years, the cost of the programs described above would come to approximately \$1.2 million. These costs would consist primarily of personnel (honoraria, consulting fees, and administrative salaries), travel, fellowships, and production expenses. In addition, we are requesting University indirects equal to 15% of budgeted program costs, to cover various facilities and administrative costs.

In this enhanced proposal we want to plan for additional capacity sufficient for all the new work and projects we hope to create. This will require serious consideration of the following:

1. The current Assistant Director should be promoted to Associate Director, with new and expanded oversight of many projects. With Robina funding we have good reason to believe Yale will allow us to make this promotion and increase the Assistant Director to Associate with a significant pay raise to approximately \$85,000 per year, an increase of \$16-18,000 over current pay, with fringe benefit.
2. To run the new Communications initiative, the Public History Institute, and new fellowships, we will need at times additional office help on at least a part-time basis throughout the year. We estimate work to require a ½ time administrator, at \$23,000/year plus fringe, to support associate director in organization, accounting, reporting, and all other facets of promoting and disseminating these programs.

**Gilder Lehrman Center Program Support
Proposal to the Robina Foundation
Budget Projection for 2016-2019**

	Year 1	Year 2	Year 3	Year 4	Four-Year Total
Teacher Workshops and Outreach					
South Africa/Rwanda/New Haven Teacher Seminars					
Year 2 South Africa		79419.00			\$79,419.00
Year 3 Rwanda			87210.25		\$87,210.25
Year 4 New Haven				85848.00	\$85,848.00
Annual New Haven Teacher Workshops	10000.00	10000.00	10000.00	10000.00	\$40,000.00
Administration					
Half-time Education and Outreach Director	40000.00	40000.00	40000.00	40000.00	\$160,000.00
Travel and visa assistance, accounting, communication	5000.00	15000.00	15000.00	15000.00	\$50,000.00
Yale Public History Institute					
Summer Institutes in New Haven	23000.00	23000.00	23000.00		\$69,000.00
Promotion, advertising, committee assembly and review, notification	9000.00	9000.00	9000.00		\$27,000.00
Human Trafficking and Modern Day Slavery Initiatives					
Additional Fellowships	73000.00	73000.00	73000.00		\$219,000.00
Annual Academic/NGO Working Group	10000.00	10000.00	10000.00		\$30,000.00
Promotion, advertising, committee assembly and review, notification	5000.00	5000.00	5000.00		\$15,000.00
Media Production and Online Initiatives					
Media advising and consulting (\$50,000/year + fringe)	65700.00	65700.00			\$131,400.00
Advisory Board meetings	10000.00	10000.00			\$20,000.00
Website development	5000.00	5000.00			\$10,000.00
Production	30000.00	30000.00	20000.00		\$80,000.00
Staff training, digital humanities laboratory resources	7500.00	7500.00			\$15,000.00
Additional Staff Resources					
Associate Director position (\$18,000/year + fringe)	25000.00	25000.00	25000.00		\$75,000.00
Reporting, accounting, organization (student and admin workers)	15000.00	15000.00	15000.00		\$45,000.00
Program totals by year	\$333,200.00	\$422,619.00	\$332,210.25	\$150,848.00	\$1,238,877.25
Indirects (15% of program expenditure)	49980.00	63392.85	49831.54	22627.20	\$185,831.59
ROBINA GRANT					\$1,424,708.84

ROBINA FOUNDATION

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December 1, 2015

Patty Pedersen, Ph.D., Associate VP
University Director of Corporate & Foundation Relations
Office of Development
P. O. Box 2038
New Haven, CT 06521-2038

DELIVERY BY EMAIL

Dear Patty,

I am writing to formally confirm news of action taken by the Board of Directors of the Robina Foundation regarding Yale's grant request to support the work of the Gilder Lehrman Center for the Study of Slavery, Resistance, and Abolition. As you and I discussed, the Board approved a four-year grant to support new programs at the Center as well as the expansion of existing programs. Payments will be made according to the budget (rounded) you provided, beginning in 2016: Year 1: \$383,180; Year 2: \$486,012; Year 3: \$382,042; Year 4: \$173,475. Total: \$1,424,709.

In connection with approval of the grant, Board Members asked that the Center develop a more robust description of the possible impact of its work. This would include, we believe, consideration of how the Center's various programs fit into the whole, what success would look like and how the Center evaluates its work. Related to enhancement of the discussion of the Center's impact, the Board directed me to work with you and David Blight to develop detailed, clear "deliverables" for each of the four years of Robina funding. We believe these will help you track the Center's work and assist the Robina Foundation in its evaluation of the grant.

During their discussion of the Center's grant request, Board Members stressed the importance of the Center's work with history centers and asked if the Center currently videotapes meetings organized by the Center or involving Center staff and plans to do that in the future so that wider audiences have access to important presentations. They would also like to understand how the Center currently deals with human trafficking and whether future plans include a focus on that modern-day form of slavery.

We are very hopeful that Susan Berresford, Peter Karoff and I will be able to meet with you and David in January or February to discuss Robina's support of the Center's work. Preparation of draft deliverables and information concerning the other items I've noted above in advance of the meeting would be very helpful.

As always, please feel free to contact me with questions or concerns.

Warm regards,

Penny Hunt
Penny A. Hunt
Executive Director

Yale University

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To the Robina Foundation Board:

The Gilder Lehrman Center for the Study of Slavery, Resistance, and Abolition sincerely thanks the members of the board of the Robina Foundation for their generous support of our proposed initiatives. In anticipation of our upcoming meeting on January 29, 2016, in New Haven, we submit brief updates and tentative proposed outcomes of the four initiatives funded by the Robina Foundation. The GLC embarked on concrete planning as soon as we received word that our proposals were successful. We greatly appreciate this opportunity to work with Robina to define our plans in terms of concrete results that will provide a basis for practicably and usefully assessing our progress in the years ahead.

In our proposal, we described four areas in which support from Robina will allow us to expand the activities of the Center and, we believe, thereby increase the Center's impact. These are: 1) teacher education; 2) public history; 3) human trafficking and modern-day slavery; and 4) communication through digital media. In the first three areas, Robina's support will complement the resources committed to the Center by Yale and by other donors, making possible an expansion of our programming. In the fourth, most of the work we plan to undertake will be funded by the Robina grant. Other elements of the Center's work, including a number of the opportunities for visiting fellows engaged in historical scholarship on slavery, resistance and abolition, will be supported as before by resources from Yale and other donors. At present, we do not anticipate any major expansion of the Center's activity in these areas.

Teacher Education

The GLC met with Yale faculty over the last few months, including South Africa-native Ian Shapiro, Sterling Professor of Political Science and Henry R. Luce Director of the MacMillan Center, and David Simon, scholar of post-conflict Rwanda, and Daniel Magaziner, historian of South Africa. On January 13, Professor Magaziner spoke to more than 20 New Haven teachers about apartheid and post-apartheid South Africa as part of the GLC's continuing series on "Reconstructions." Robina funds will sustain and enhance these monthly New Haven teachers' workshops. Such workshops are preparatory steps to creating and organizing a two-continent, three-country, three-year teachers' institute. The South Africa-Rwanda-United States Teachers' Institute will expose and train 35 to 40 teachers to think broadly about universal issues related to discrimination, inequality, exploitation, violence, and political, social, and economic efforts at remedy and reconciliation around the world. In practical terms, these teachers – who will be carefully selected based on their skill, experience, enthusiasm, and local prominence – will

collectively develop techniques and curricular tools to teach these subjects in their own classrooms, as well as their colleagues' classrooms in South Africa, Rwanda, and the U.S. Our education director, Tom Thurston, has already conducted fruitful conversations and solicited advice from the following people here at Yale and elsewhere: the above-mentioned Daniel Magaziner; Eddie Mandhry, Yale's Director of Africa, Office of International Relations; Joseph A. Olzacki, Director, Rwandan Teacher Education Program, University of Hartford US/Rwandan Committee; Amy Vedder, Wildlife Conservation Society's Africa Program, Yale School of Forestry and Environmental Studies; David Simon, African Studies, Yale, co-director of Genocide Studies; Joel Quirk, Professor of Political Science, University of Witwatersrand (the university that will host us in 2017); and Helina Ayalew, Project Manager, Yale Young African Scholars Program.

Deliverables:

- Teachers institutes in 2017 (South Africa); 2018 (Rwanda) and 2019 (New Haven)
- Participation of 35-40 teachers in Africa and the U.S.

Yale/GLC Public History Institute

The Fifth Annual Yale/GLC Public History Institute will take place July 10-15, 2016, in New Haven. The GLC recently secured the continued support of the soon-to-be-opened Smithsonian National Museum of African American History and Culture (NMAAHC). Three curators from the Museum will join 15-17 cultural institution professionals and 5-7 graduate students for lectures from Yale faculty and preeminent public historians to discuss the newest scholarship, and the perils and best practices in the interpretation of slavery and African American history. The participants will work in groups on the practical applications of what they are learning in the lectures, imagining exhibits and projects to effectively relate difficult histories of the struggles for human rights to the broadest possible audiences. The PHI's impact is already being felt. A network of nearly 100 PHI alumni – public historians and graduate students committed to reaching and educating the public, energized, informed and connected to a community of like-minded professionals working in museums, historic sites, archives, and libraries – is changing how existing and new historic sites address slavery, African American history, discrimination, inequality, and exploitation. This network grows each year, as does the prominence and prestige of the PHI. Going forward, alums will discuss their PHI experience and how it has influenced their ongoing work at the GLC's 2016 Annual International Conference on Slavery and Public History, co-sponsored by Brown's Center for the Study of Slavery and Justice and the NMAAHC. That public conference will take place December 1-3, 2016. We are planning to publish the best scholarship emanating from the conference. The PHI will continue to do two things: 1) create a generation of informed public historians committed and capable of leading efforts to reinterpret sites and programs where the largest segment of the public learns history; and, 2) serve as a model for similar programs to train graduate students and public history/museum professionals in the latest scholarship and interpretive techniques. We are considering PHI seminars on Immigration and Migration, a logical extension of our mission and

directly related to current research on human trafficking. The PHI, indeed, is currently being used as a model for the further creation of such institutes in the natural sciences and humanities across Yale's programs.

Deliverables:

- Annual public history institutes in 2016, 2017, and 2018; each will involve 15-17 public historians and 5-7 graduate students
- International public history conference in 2016
- Public history seminars on immigration and migration
- Growing network of public history "alumni"

Modern Day Slavery and Human Trafficking

The Robina Foundation's support will allow the GLC to offer two full-year fellowships in Human Trafficking and Modern Day Slavery for the upcoming 2016-2017 academic year. To date we have offered only one such fellowship each year. The Center is now accepting applications. Our current fellow, Genevieve LeBaron, is teaching "Forced Labor, Human Trafficking, and Slavery in the Global Economy," a course never offered at Yale. More students are interested in the course than there is space available. Two annual teaching fellowships will satisfy student interest at Yale, allow the Center flexibility to focus intensely on a specific research area, and foster and enhance a collaborative environment where the most rigorous and cutting-edge scholarship and academically-informed activism can take place. Internally, the GLC will work with the Schell Center at the Yale Law School to coordinate activities across campus – in law, public health, global health, political science, and international affairs – in order to be the locus of Yale's academic endeavors addressing human trafficking and modern day slavery. Externally, the GLC will work with research centers around the world, at Brown, Vanderbilt, University of Hull, University of Nottingham, University of Witswatersrand, University of Liverpool and others. With two annual fellows, with a small budget for programming, the GLC will support the best research that can inform and shape policy on modern human exploitation.

started?

Deliverables:

- Two annual teaching fellowships in human trafficking and modern-day slavery
- Research and scholarship on modern human exploitation
- Communication with NGOs and other academic research centers addressing human trafficking

New Media-Communications Projects

The first proposed stage of our enhanced media and communications strategy will be to convene a meeting of 10 of the most esteemed, innovative, and creative people working in digital and public humanities. On February 26 in New Haven, this select group will advise the GLC about

how to best record and disseminate our current academic and education programs, as well as how to best deploy our resources to support digital projects and programs that produce, and make available to the public, cutting-edge research on human exploitation. The meeting will include:

- Peter Almond, producer and filmmaker
- Edward Ayers, President Emeritus of the University of Richmond, host of NPR's Back Story, creator of *The Valley of the Shadow* (<http://valley.lib.virginia.edu/>) and *American Panorama* (<http://dsl.richmond.edu/panorama/>).
- David Blight, Director of the Gilder Lehrman Center
- Stephen Brier, Professor and Founder of the Interactive Technology and Pedagogy Certificate Program, City University of New York
- David Gary, Kaplanoff Librarian for American History at Yale Sterling Memorial Library
- Sonia Gonzalez-Gladstein, School of Public Health, Graduate Center of City University of New York
- Genevieve LeBaron, Senior Lecturer at the University of Sheffield, GLC Human Trafficking and Modern Day Slavery Fellow, Co-Founder and Editor of Beyond Trafficking and Slavery (<https://www.opendemocracy.net/beyondslavery>)
- Peter Leonard, Director of Yale Digital Humanities Lab
- Koji Masutani, filmmaker and digital scholar at the Basillie School of International Affairs, University of Waterloo, Canada.
- David Spatz, Assistant Director of the Gilder Lehrman Center

This final focus area will enhance all of the work that we already do, increasing the reach and impact of our current programs while finding and forging new publics for GLC's ongoing efforts to support and disseminate research about slavery and its destruction across all borders and time.

Deliverables (specifics to be determined):

- Video and audio streams of workshops, lectures, and conferences
- Expanded online resources for teachers
- Expanded online resources for public historians
- Collaboration with Yale Digital Humanities to promote new scholarship on slavery past and present

Timing:

David W. Blight
David Spatz

• Plan for development/enhancement
of website
• launch -

Report Card



Yale Law School

ROBERT C. POST · Dean and Sol & Lillian Goldman Professor of Law

October 14, 2015

Kathleen Blatz
President, The Robina Foundation
4900 IDS Center
80 South 8th Street
Minneapolis, MN 55402

Dear Kathleen,

We are delighted that the Robina Foundation trustees have invited us to submit a proposal to endow the Human Rights Initiative at Yale Law School, which the Foundation has so generously supported for many years. Endowing the Initiative would ensure that the Law School will continue to have the resources it needs to prepare and sustain leaders in human rights and social justice for generations to come. The Robina Foundation's annual funding since 2009 has allowed the Law School to create a comprehensive human rights program, which extends from student training and practical experience to post-graduate opportunities. By investing in individuals dedicated to advancing human rights, the Robina Foundation has made a lasting contribution to the lives of people around the world. By endowing this critical program, the Foundation will guarantee that this impact will endure in perpetuity.

Sustaining the Robina Human Rights Initiative at its present level will require an endowment of \$20 million. This figure is based on Yale's estimated income distribution of 5% a year. An endowment of \$20 million would permit us to continue the core elements of the Human Rights Initiative, which include financial assistance for students and loan relief for graduates, summer internship stipends, fellowships for recent graduates to do full-time human rights work, and visiting faculty, scholars, and practitioners. The Initiative also includes vital support for research, clinical innovation, teaching, and human rights programming for the wider University community.

We have carefully assessed the current capacity of the Law School's alumni and friends who would be willing to make financial commitments to the Human Rights Initiative. As you know, Yale Law School is small. About half of our graduates go into public service or academe, which further shrinks the pool of available alumni with the capability to contribute to our endowment. Those with the resources to give are disproportionately focused on private rather than public law. But we believe that this Initiative is vitally important to our mission, and have concluded that by stretching our resources and our fundraising efforts, we will be able to raise \$5

million in endowment funds for this cause within the next five years. In order to secure a total endowment of \$20 million, we would ask the Robina Foundation trustees to consider an endowment gift to the Law School of \$15 million. With your backing, we will be far more likely to reach our own \$5 million goal; we will be able to assure individual donors that their endowment contributions will be matched on a 3:1 basis.

One tool we will use to secure these funds is the Law School's new database of human rights graduates, which the Robina Foundation's gifts have enabled us to develop. This database contains information on more than 1200 graduates since 1984 who were involved in at least one aspect of the Law School's human rights program when they were students, or who received a post-graduate human rights fellowship. While many continue to work in human rights and other areas of public service and so may not have significant financial resources, others are now in a position to give more generously. We will appeal to all of these alumni to donate to this critical effort as their circumstances allow.

We hope that the Robina trustees will agree that what we propose will sustain and, over the years, magnify the tremendous impact of your earlier contributions. As the students and alumni who have participated in this Initiative can attest, your generosity has already affected the world in important ways. By investing in human capital – in particular, developing the talents and affirming the commitments to human rights and social justice of young advocates and scholars – your support offers enduring benefits to the human condition. We believe that James Binger would have been proud to have established such a permanent legacy.

My best regards,



Robert C. Post
Dean and
Sol & Lillian Goldman Professor of Law

cc: Penny Hunt, Executive Director

Enclosures



Yale Law School

*Proposal for Raising Endowment Matching Funds
for the Robina Human Rights Fellowship Initiative*

January 2016

We are delighted that the Robina Foundation trustees have invited us to submit a proposal to endow the Human Rights Initiative at Yale Law School, which the Foundation has so generously supported for many years. Endowing the Initiative would ensure that the Law School will continue to have the resources it needs to prepare and sustain leaders in human rights and social justice for generations to come. The Robina Foundation's annual funding since 2009 has allowed the Law School to create a comprehensive human rights program, which extends from student training and practical experience to post-graduate opportunities. By investing in individuals dedicated to advancing human rights, the Robina Foundation has made a lasting contribution to the lives of people around the world. By endowing this critical program, the Foundation will guarantee that this impact will endure in perpetuity.

We have carefully assessed the current capacity of the Law School's alumni and friends who would be able and willing to make financial commitments to the Human Rights Initiative. As you know, Yale Law School is small. About half of all our graduates go into public service or academe, which further shrinks the pool of available alumni with the capability to contribute to our endowment. But we believe that this Initiative is vitally important to our mission, and have ~~concluded~~ that by stretching our resources and our fundraising efforts,¹ we will be able to raise \$5 million in endowment funds for this cause within the next five years, which we hope the Robina trustees will consider matching on a 2:1 basis. A total endowment of \$15 million, which would initially produce about \$750,000/year at a 5% income distribution rate, would permit us to continue most of the core elements of the Human Rights Initiative: financial assistance for students and loan relief for graduates, summer internship stipends, fellowships for recent graduates to do full-time human rights work, and funds for visiting faculty, scholars, and practitioners (though we will likely reduce the current allocation for this last element). With your backing, we will be able to assure donors that their endowment contributions will help leverage matching funds from the Foundation, which we believe will greatly enhance our chances of success.



¹ See Appendix A for the Law School's fundraising history over the past five years.

Cut budget by \$250,000?
Where (all from budget for
visiting faculty etc?)

Initial Fundraising Plan:

We have already begun contacting alumni who have substantial resources and a history of supporting human rights programs at the Law School.² We hope that these individuals will be the leadership donors for this initiative, and have upcoming meetings scheduled with several of them. One tool we are using to identify new prospective donors to the Human Rights Fellowship endowment is the Law School's recently created database of human rights graduates, which the Robina Foundation's support has enabled us to develop. This database contains information on more than 1200 graduates since 1984 who were involved in at least one aspect of the Law School's human rights program when they were students, or who received a post-graduate human rights fellowship. While many continue to work in human rights and other areas of public service and so may not have significant financial resources, others are now in a position to give more generously.³ Using prospect research, we have initially identified 97 (8%) of the 1201 graduates included in this database as having the likely capacity to make major gifts (\$50,000+) toward this effort. In many cases, these alumni are young enough that they do not have an extensive fundraising history and have never been asked by the Law School to make a large gift, so we know that it may take several years to cultivate and then solicit them. Once we have secured several substantial gifts, we will appeal by letter to all of the remaining alumni in the database to donate to this critical effort as their circumstances may allow.

Considerations and Constraints:

27010 As shown in Appendix A, in recent years, the Law School has typically raised between \$15 and \$20 million a year, not including occasional one-time very large gifts for specific purposes. The Law School counts on expendable gifts to cover 11.7% of its operating costs; \$6-7 million of these annual expendable funds must be unrestricted in order to balance the budget. As a self-supporting school at Yale, the Law School is responsible for its own fundraising and is limited within the University to soliciting only our own graduates. In addition, we must allocate over 12% of our annual budget to pay the University assessment for shared services. Financial aid accounts for another 15% of the Law School's budget, and is increasing by the year.

In addition, the Law School is in the midst of acquiring from the University and then renovating what has been a "swing space" Yale College residence hall. The Law School will use Baker Hall as a residence hall housing 150 students (there are currently no on-campus residences for law students), with additional classrooms and office space for centers and programs. The architects estimate that full renovation will cost between \$43 and 50 million; we have raised a little more than half that amount, primarily via a single naming gift from Robert Baker. We must complete the fundraising for this project by the end of 2017, as full occupancy by the Law School is slated for August 2018. The necessary fundraising for this building project will coincide, at least in part, with our efforts to raise a match for the Human Rights Fellowship endowment, and is a major factor in our \$5 million estimate of what we can raise for the Robina match over the next few years.

² See Appendix B for information about existing human rights funds provided by some of these donors.

³ See Appendices C and D for an analysis of the current career trajectories of YLS alumni included in the Human Rights database.

wealthy alumni who
work in human rights

Finally, as Appendices C and D illustrate, the Yale Law School graduates whose career trajectories we are tracking in the human rights database are overwhelmingly employed in fields that are not typically associated with significant income. Of the 1201 alumni with Law School involvement in human rights activities going back to the mid-80s, only 35% are employed at law firms or in corporate positions. Fully 58% are employed in non-profit organizations, government, academe, or the arts and journalism. On one hand, this should be reassuring evidence that Yale Law graduates in significant numbers pursue long-term human rights and social justice careers; on the other hand, it means that their capacity to make large donations to the Law School is limited. Indeed, the generational breakdown by career sector shown in Appendix D for the most recent graduates skews our “law firm” totals upwards in what we expect will be a temporary fashion—given high student loan debt and related considerations, many recent graduates take associate positions in law firms to become financially solvent before entering or returning to careers in the non-profit, government, or academic sectors.

Conclusion:

We hope that the Robina trustees will agree that what we propose will sustain and, over the years, magnify the tremendous impact of your earlier contributions. As the students and alumni who have participated in this Initiative can attest, your generosity has already affected the world in important ways. By investing in human capital – in particular, developing the talents and affirming the commitments to human rights and social justice of young advocates and scholars – your support offers enduring benefits to the human condition. We believe that James Binger would have been proud to have established such a permanent legacy.



Yale Law School Development Office

Contribution Revenue FY2011 - FY2015 by Purpose Areas

Purpose Areas	FY2011 Revenue	FY2012 Revenue	FY2013 Revenue	FY2014 Revenue	FY2015 Revenue
Restricted Expendable Gifts	\$3,586,295.83	\$5,566,275.47	\$5,172,166.18	\$3,520,236.96	\$10,800,324.03 (1)
General Operating Support	\$7,047,913.06	\$4,317,694.00	\$4,786,660.67	\$7,144,271.18	\$7,112,311.18
Endowment	\$9,544,555.97	\$4,924,204.98	\$10,425,357.40 (2)	\$4,058,648.22	\$20,686,945.03 (3)
Capital Projects	\$250,000.00			\$22,101,980.62 (4)	
Bequest Intention		\$765,000.00			
Totals	\$20,428,764.86	\$15,573,174.45	\$20,384,184.25	\$36,825,136.98	\$38,599,580.24

Notes:

(1) Includes a \$5 million expendable donation to establish the Solomon Center for Health Law and Policy at Yale Law School

(2) Includes a one-time \$5 million donation for environmental law and policy

(3) Includes a \$14 million bequest to establish the Richard Urowsky Scholarship Fund at Yale Law School

(4) Includes a \$22 million donation for the renovation of Baker Hall, the Law School's newly acquired residence hall



Yale Law School Development Office

Contribution Revenue FY2011 - FY2015 by Donor Groups

Sources of Donations	FY2011 Revenue	FY2012 Revenue	FY2013 Revenue	FY2014 Revenue	FY2015 Revenue
All Individuals	\$19,418,824.36	\$10,755,558.55	\$18,691,694.13 (1)	\$35,626,058.33 (2)	\$33,314,629.89 (3)
Corporations	\$619,800.00	\$256,815.33	\$554,825.00	\$499,152.45	\$879,400.00
Foundations	\$161,750.00	\$4,480,576.96 (4)	\$959,925.52	\$565,568.20	\$4,285,090.35 (5)
Other Organizations	\$228,390.50	\$80,223.61	\$177,739.60	\$134,358.00	\$120,460.00
Totals	\$20,428,764.86	\$15,573,174.45	\$20,384,184.25	\$36,825,136.98	\$38,599,580.24

Notes:

(1) Includes a one-time \$5 million donation for environmental law and policy

(2) Includes a \$22 million donation for the renovation of Baker Hall, the Law School's newly acquired residence hall

(3) Includes a \$14 million bequest to establish the Richard Urowsky Scholarship Fund at Yale Law School and a \$5 million expendable donation to establish the Solomon Center for Health Law and Policy at Yale Law School

(4) Includes the \$3 million pledge from the Robina Foundation

(5) Includes a \$1 million donation from the Robina Foundation, a combined \$1,687,210 pledge from the Stanton and John S. and James L. Knight Foundations, a \$500,000 grant from the Carnegie Corporation of New York, and a \$450,000 grant from the John D. & Catherine T. MacArthur Foundation

what for?

Existing Endowments for Human Rights, Yale Law School

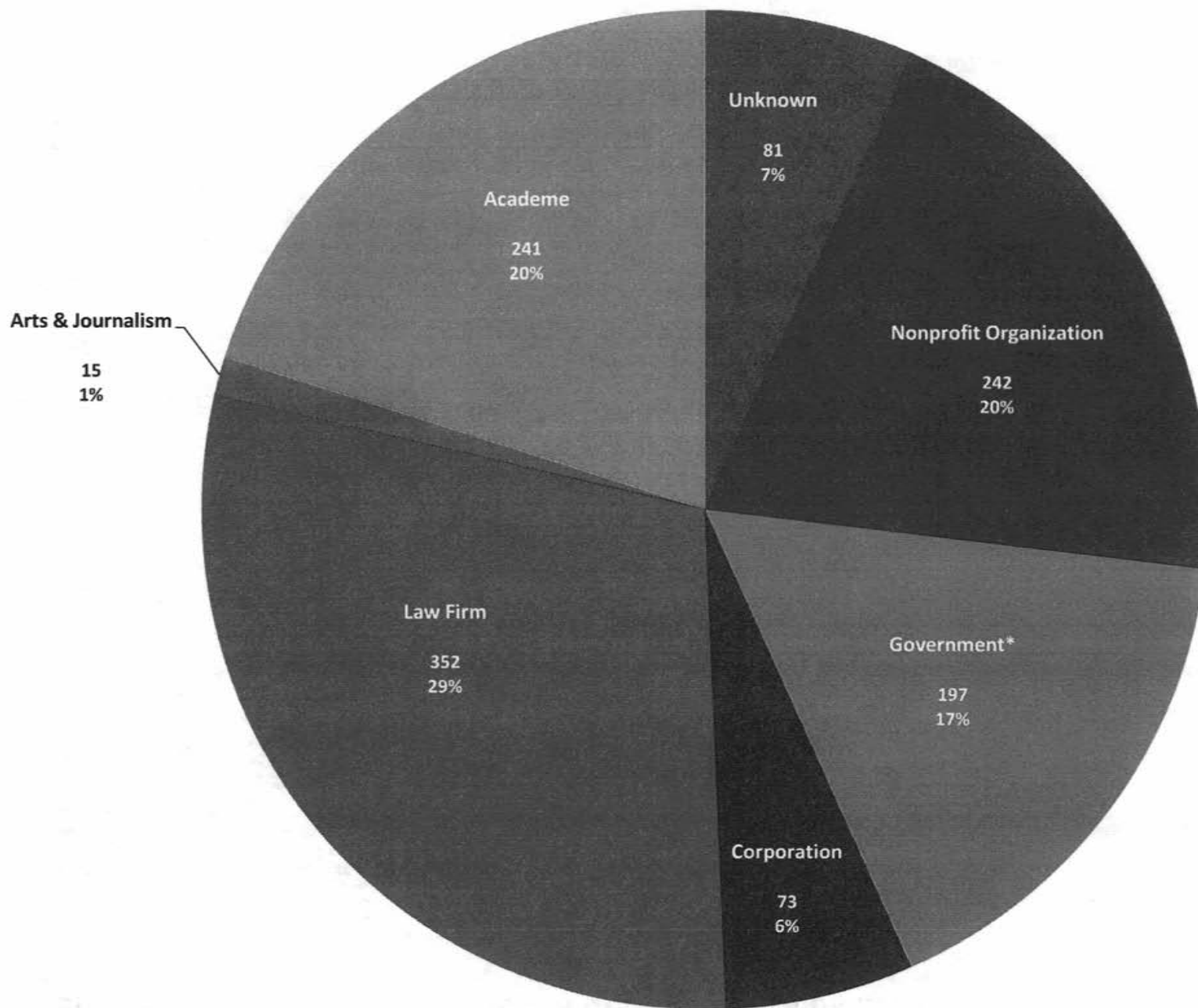
In addition to the Robina Human Rights Fellowship grants, there are several endowed funds that provide income that supports the Law School's human rights program. The Schell Center for International Human Rights is supported by the Orville H. Schell, Jr. Center Endowment Fund (est. 1988), which had a market value of \$13,917,315 as of June 30, 2014. The Fund's annual income distribution in 2014-15 was \$658,538. The Schell Center's activities are also supported by the Vivien Wei-Ying U Fund for Human Rights (est. 1998), which had a market value of \$383,138 as of June 30, 2014. The Wei-Ying U Fund's annual income distribution in 2014-15 was \$18,129.

The Bernstein Fellowships in Human Rights are supported by two separate endowment funds. The Bernstein Post-Graduate Fellowships are funded by the Robert L. Bernstein Fellowship Endowment Fund (est. 2001), which had a market value of \$3,001,007 as of June 30, 2014. The Robert L. Bernstein Fund's annual income distribution in 2014-15 was \$142,001. The Bernstein Visiting Fellowship(s) are supported by the Tom and Andi Bernstein Fund for Human Rights (est. 2008), which had a market value of \$1,041,758 as of June 30, 2014. The Tom and Andi Bernstein Fund's annual income distribution in 2014-15 was \$49,294.

The Allard K. Lowenstein International Human Rights Clinic is supported by the Allard K. Lowenstein Endowment Fund (est. 1996), which had a market value of \$522,898 as of June 30, 2014. The fund's annual income distribution in 2014-15 was \$24,742. The Lowenstein Clinic's budget is supplemented by the Schell Center Endowment Fund.

Employment Sector of Alumni in the Robina Human Rights Database, Classes 1984-2015

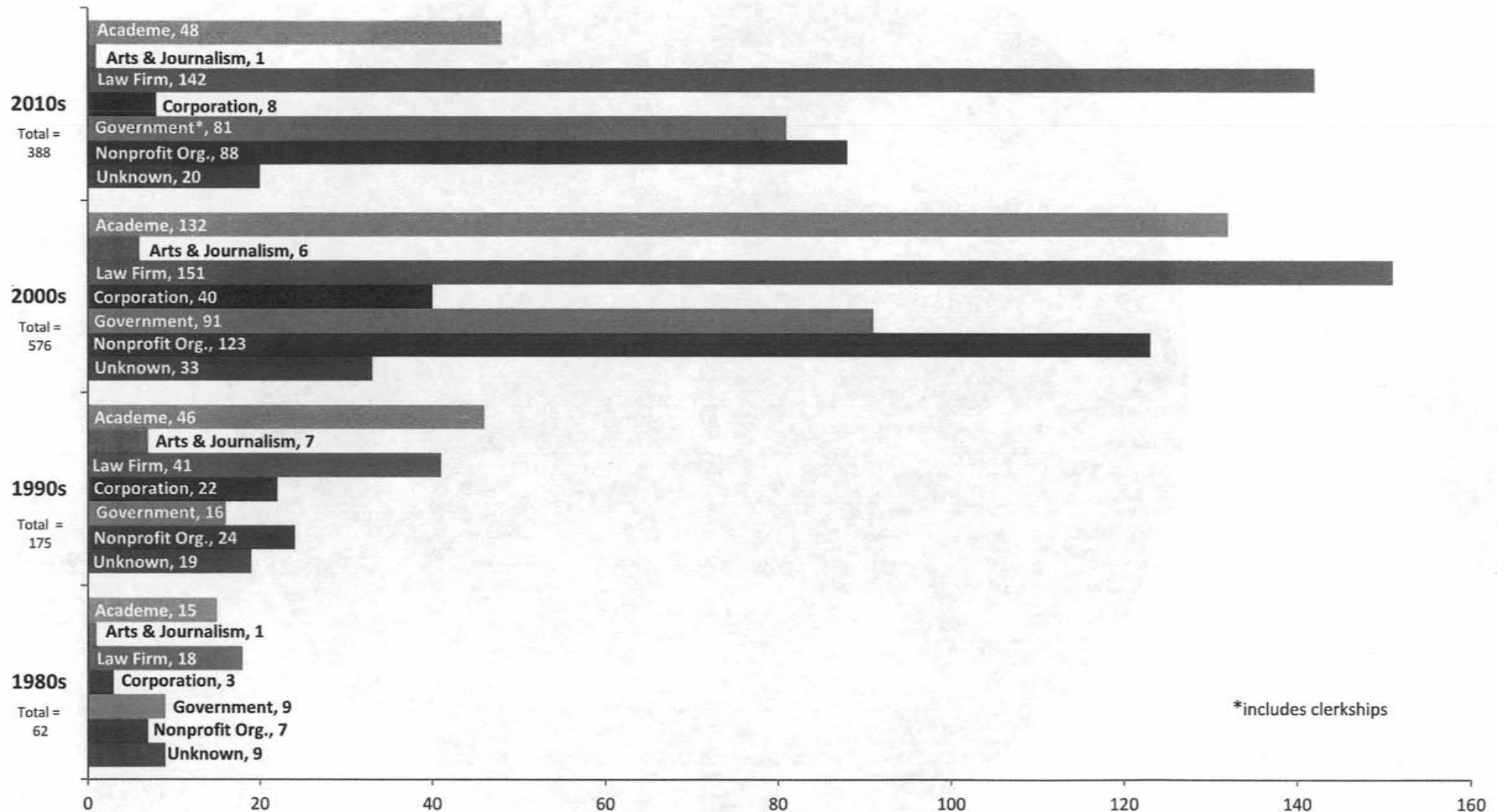
n = 1,201



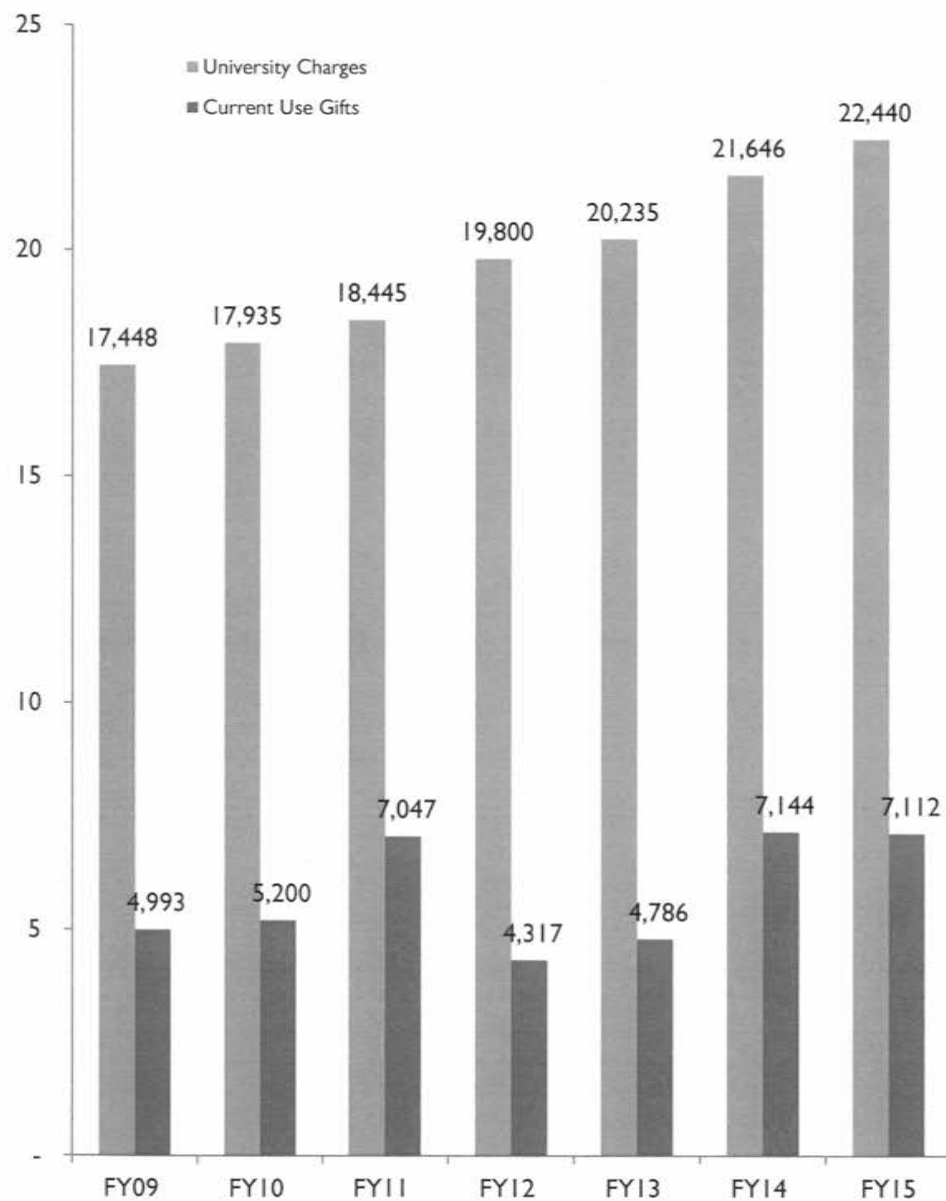
*includes clerkships

Employment Sector by Graduation Decade of Alumni in the Robina Human Rights Database

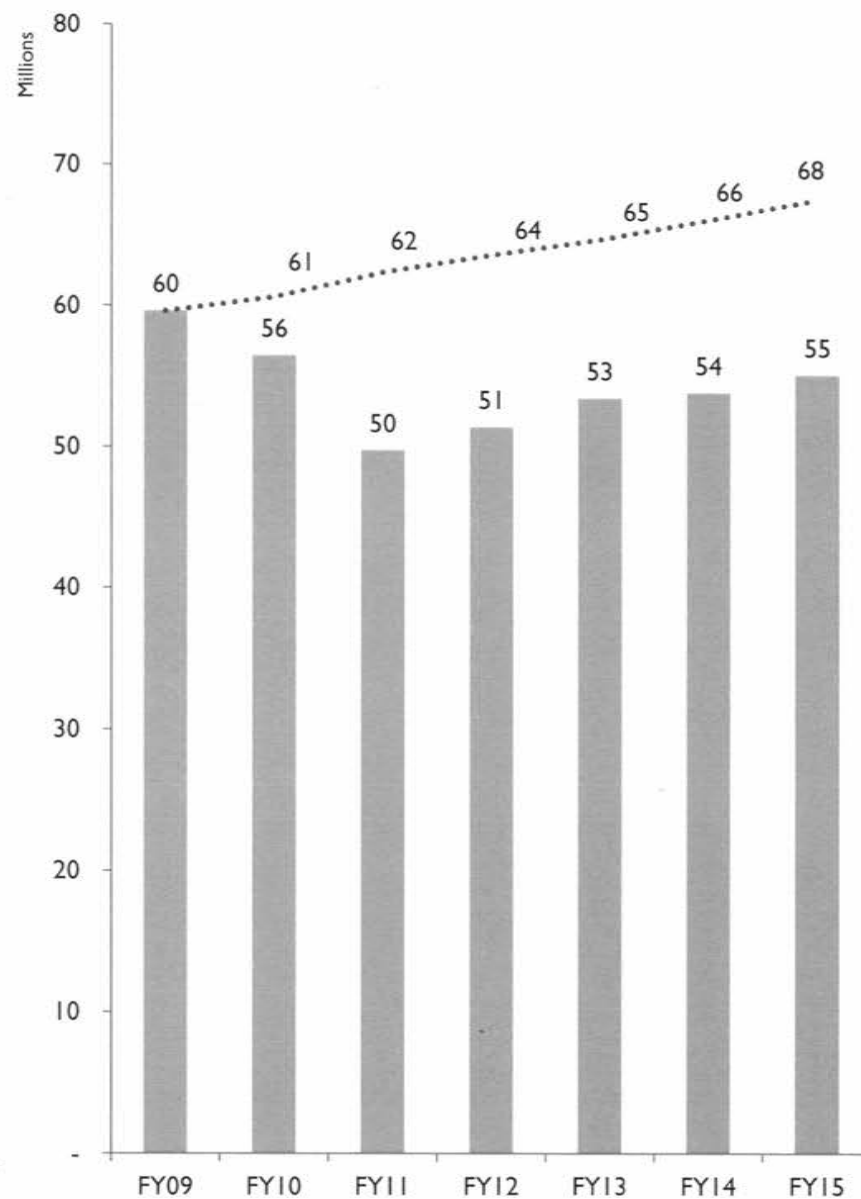
n = 1,201



Current Use Gifts vs. University Charges (in thousands)

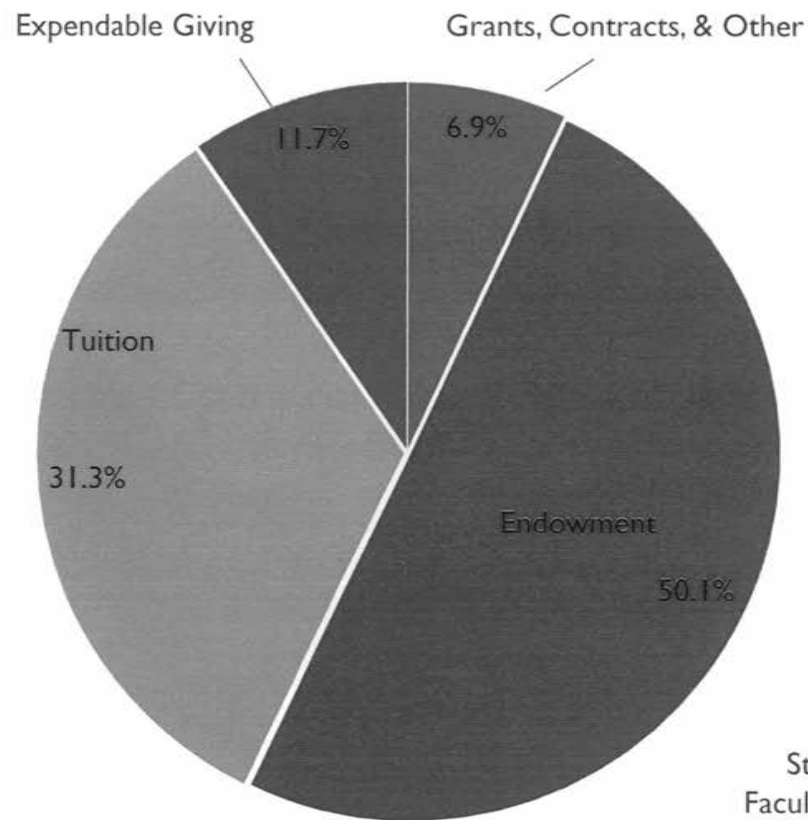


Endowment Income

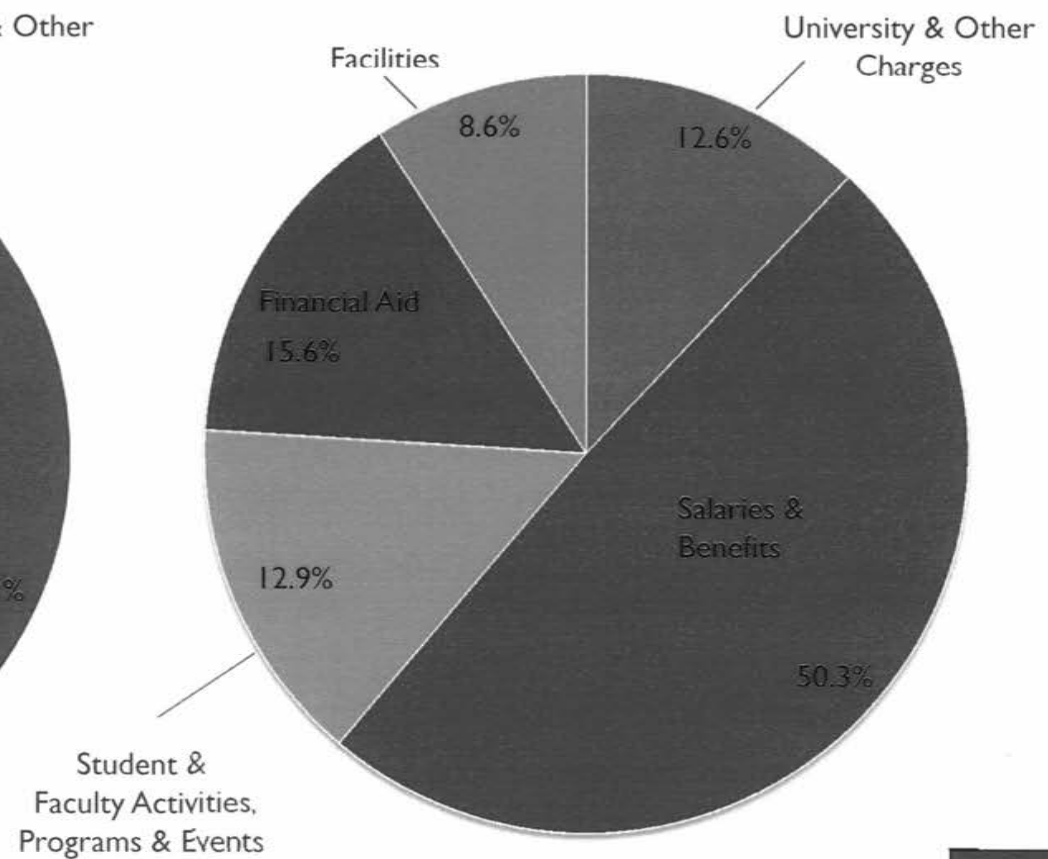


Financials FY15 Actuals

Sources



Uses



JAMES BUNDY, ARTISTIC DIRECTOR
VICTORIA NOLAN, MANAGING DIRECTOR

DARING ARTISTS. BOLD CHOICES. ADVENTUROUS AUDIENCES.



August 14, 2015

Ms. Penny Hunt
Executive Director
Robina Foundation
80 South 8th Street, Suite 4900
Minneapolis, MN 55402

Dear Penny,

It is my pleasure to provide you and the Trustees of the Robina Foundation with this annual report for the FY2015 activities of the Binger Center for New Theatre.

Provide the goals and objectives established in your grant proposal.

The Binger Center for New Theatre is an initiative to commission, develop, and produce new work for the stage, thereby cultivating the skills and nurturing the talents of playwrights and other theatre professionals.

Goals

- To keep writers of outstanding potential engaged in the profession.
- To establish a new standard of artist-centered development and production.
- To create a pipeline of new talent and new works for theatre companies across the country.
- To broaden the experiences and expertise of Yale students and embolden them to imagine new possibilities for the stage.
- To serve as a model for the training of theatre professionals in the production of new work.

Objectives

- To support a significant number of Yale Rep-commissioned plays and musicals and provide commissioned artists with readings and workshops, as well as residencies at the School of Drama.
- To produce work of the highest possible artistic standards at Yale Rep and to encourage the advancement of plays commissioned, developed, and produced through the Binger Center for New Theatre.
- To promote partnerships through the Production Enhancement Fund, a mechanism that helps to underwrite multiple productions of Yale-commissioned plays and musicals at theatres across the country.

- To introduce writing-centered, collaborative, and integrated workshops, laboratories, and short courses to the Yale School of Drama curriculum, focusing specifically on musical theatre (including libretto, lyric, and music composition for the stage).

Provide a summary of your activities during the reporting period and how they relate to achievement of the ultimate goal/purpose of the program.

In the seventh year of the Binger Center for New Theatre's work, we have maintained our commitment to commissioning, while increasing the scope and scale of development activities and production opportunities offered to our commissioned artists.

Commissions

- In FY2015, we commissioned four new plays by Sheila Callaghan; Branden Jacobs-Jenkins; Howard Korder; Alice Tuan; and a new music theatre project based on the Book of Job by collaborators Robert Woodruff, Bill Camp, and composer Evan Ziporyn.
- Following development work in FY2013 and FY2014, Alice Tuan (*Private Rivals*), Noah Haidle (*Playscape*), and Matt Gould and Carson Kreitzer (*Lempicka*) submitted completed drafts of their commissioned plays to be considered for production at Yale Rep. We decided not to option these plays for production, and we released them back to the authors to pursue premieres at other institutions.
- We are currently developing Aditi Brennan Kapil's *Imogen Says Nothing*, Lucy Thurber's *Transfers*, Dorothy Fortenberry's *The Lotus Paradox*, Amy Herzog's *A Song for Mary Jane*, Amelia Roper's adaptation of the Jane Bowles novel *Two Serious Ladies*, and Meg Miroshnik's *Utopia, Minnesota*.

Workshops, Readings, and Residencies

The Binger Center continues to provide ample development opportunities for our commissioned artists and their collaborators. In FY2015, we produced 10 workshops/readings and 11 residencies. Although the number of workshops produced in FY2015 was less than the previous year's total, this season we produced more complex and larger-scale workshops and brought more artists to work in residence at Yale School of Drama. In December, we welcomed the Austin-based theatre collective Rude Mechs to New Haven for a residency and workshop of their Yale-commissioned play, *Field Guide*. While they were in residence, Yale Rep presented their piece, *Now Now Oh Now*, to public audiences as part of our No Boundaries performance series. The residency was a tremendous success; it allowed our commissioned artists to interact meaningfully with the Yale School of Drama community over the course of an extended visit. The Yale Institute for Music Theatre also expanded its programming in FY2015, adding an alumni residency that ran concurrently with the two-week musical theatre lab in June.

- Writers Residency: Matt Gould and Carson Kreitzer (New Haven, July 2014)
- Workshop of *Lempicka* by Matt Gould and Carson Kreitzer (New Haven and New York, July 2014)
- Writers Residency: Branden Jacobs-Jenkins (New Haven, August 2014)
- Workshop of *Familiar* by Danai Gurira (New York, August 2014)
- Yale School of Drama Bootcamp Residency, which included commissioned writers Kirsten Greenidge, Karen Hartman, and Branden Jacobs-Jenkins; nine MFA playwriting students;

three first-year MFA directing students; and YSD playwriting faculty Paula Vogel, Sarah Ruhl, and Jeanie O'Hare (New Haven, August 2014)

- Workshop of *War* by Branden Jacobs-Jenkins (New Haven, September 2014)
- Writers Residency: Rolin Jones (New Haven, September 2014)
- Writers Residency: Lucy Thurber (New Haven, October 2014)
- Writers Residency: Sheila Callaghan (New York, October 2014)
- Workshop of *Indecent* by Paula Vogel and Rebecca Taichman (New York, November 2014)
- Writers Residency: Karen Hartman (New Haven, December 2014)
- Residency and Workshop of *Field Guide: Rude Mechs* (New Haven, December 2014)
- Writers Residency: Dorothy Fortenberry (New Haven, February 2015)
- Workshop of *Indecent* by Paula Vogel and Rebecca Taichman (New York, April 2015)
- Writers Residency: Karen Hartman (New Haven, April 2015)
- Workshop of *Imogen Says Nothing* by Aditi Brennan Kapil (New York, May 2015)
- Reading of *Transfers* by Lucy Thurber (New York, June 2015)
- Yale Institute for Music Theatre Workshop: *gilgamesh & the mosquito* by Bob Kelly and Sam Chanse (New Haven, June 2015)
- Yale Institute for Music Theatre Workshop: *Ship Show* by Ben Wexler and Mark Sonnenblick (New Haven, June 2015)
- Yale Institute for Music Theatre Residency: Shaina Taub and Jen Silverman (New Haven, June 2015)

New Play Production

The Binger Center supported three productions in Yale Rep's 2014-15 season: *War* by Branden Jacobs-Jenkins, *Familiar* by Danai Gurira, and *Elevada* by Sheila Callaghan. All three of these plays were commissioned and developed by Yale Rep.

- Branden Jacobs-Jenkins's *War* ran in New Haven from November 21 to December 13, 2014. Just prior to the production's run, the *New York Times Magazine* profiled Branden and discussed his work on *War*. The production received many positive reviews, including one from the *New York Times*: "*War* turns out to have a rare poetic intricacy and cohesiveness, and you'll find yourself reassembling its jigsaw pieces in your mind afterward. Like the rest of Mr. Jacobs-Jenkins's work, it deals with the importance of talking about identity—both socially constructed and primal—and the nigh impossibility of doing so accurately or even sensibly." The *New Haven Register* praised the play and the work of director Lileana Blain-Cruz, saying, "*War* offers so much to delight the senses and intellect that even when one can't pinpoint what every action and metaphor means, one marvels at the show's breadth of imagination." Tonya Pinkins received a Connecticut Critics Circle Award nomination for her performance. *War* will have its New York premiere at LCT3 in 2016.
- *Familiar* by Danai Gurira ran from January 30 to February 21, 2015 in New Haven. The *New Haven Register* praised the production's "exemplar cast," directed by Rebecca Taichman, and said that the play "resonates and illuminates at once." *Familiar* will have its New York premiere at Playwrights Horizons in 2016.
- Sheila Callaghan's *Elevada* ran from April 24 to May 16, 2015. The production, directed by Jackson Gay, was heralded by Frank Rizzo of the *Hartford Courant* as "gorgeous...a fresh, funny, and au courant romantic comedy," with "some of the most engaging dialogue [he has]

heard in a long time...pivot[ing] with an observation or insight that makes you gasp in its honesty and beauty." The play received many Connecticut Critics Circle Award nominations—for Outstanding Production, Outstanding Director, Outstanding Actress in a Play (Laurel Casillo), Outstanding Featured Actor in a Play (Greg Keller), and Outstanding Sound Design (Kate Marvin). Tyler Micoleau won the Connecticut Critics Circle Award for Outstanding Lighting Design, and Projection Designer Shawn Boyle received a special citation from the organization for his work on the production.

Production Enhancement Fund

We are pleased to report that *These Paper Bullets!*, written by Rolin Jones, with songs by Billie Joe Armstrong, will have its West Coast and New York premieres in the 2015-16 season. Geffen Playhouse in Los Angeles and NYC's Atlantic Theater Company will partner to present the Yale Rep production, directed by Jackson Gay. Thanks to the strategic use of Binger Center resources, this critically acclaimed, ambitious, and large-scale project will have a high profile presence on both coasts. The Fund will support the extraordinary costs of producing the show in New York. In addition, Yale Rep has loaned Geffen Playhouse and Atlantic Theater Company significant elements from the original Binger Center-supported physical production (including props and costumes). *These Paper Bullets!* will run at the Geffen Playhouse from September through October 2015; it can then be seen at Atlantic Theater Company from November 2015 through January 2016.

Describe any unanticipated results or lessons learned and any changes you have made or propose to make to the project or the timing of the project. Provide information on any other issues or matters you would like to highlight to the Robina Board.

We are continuing to address the recommendations set forth in the report from the Binger Center Review Committee, specifically with regard to involving the playwriting students and the larger Yale School of Drama community in the activities of the Binger Center. As described above, we had tremendous success this past season providing opportunities for our commissioned artists to have meaningful interaction with the School while participating in Binger Center residencies. In addition, two articles highlighting the successful practices of the Binger Center and Yale Rep appeared in *American Theatre* ("Commission and Commitment," November 2014 and "Paying Playwrights More Than Play Money," January 2015), raising awareness of our work in the field.

Additionally, please let us know if there is anything Robina could do differently to enable you to work well with the support given by Robina. Also share with us your thoughts about ideas/needs/trends related to your field of work that Robina might want to consider as we move forward.

One of the trending topics of discussion in recent months has been the issue of gender parity in the American Theatre. The statistics are grim. Simply put, the number of plays written, directed, produced, and designed by women are greatly outnumbered by those with men at the helm. Advocacy groups like The Kilroys have attempted to intervene by disseminating lists of plays written by women and calling for artistic directors and producers to program them in their subscription seasons. Other groups have called for a commitment to gender parity (meaning that 50% of all plays produced on the American stage should be written by women or transgender artists) by the year 2020. As the conversation continues, advocacy groups and the media are reaching out to institutions

like Yale Rep to discuss strategies and best practices. Our proven track record of commissioning and producing new work and supporting the future life of those plays puts the Binger Center at the forefront of this important conversation in the field. At this writing, more than half of the artists commissioned by Yale Rep are women, and our 2015-16 season includes three world premiere productions supported by the Binger Center that are written and directed by women.

Attach an income and expense statement for this grant period along with your original budget for the period and a narrative explanation for any line item differences between the original budget and actual expenses. (Income for the project should include a list of additional funders and the amounts they provided.)

Our income and expense statement for FY15 is attached. The (unaudited) value of the Binger Center Endowment as of June 30, 2015 was \$18,173,604. Income from the Endowment in FY2015 was \$773,125.

We remain enormously grateful to the Foundation for its extraordinary investment in the Binger Center for New Theatre.

Sincerely,


James Bundy

ARTIST BIOS

Sheila Callaghan's first Yale Rep commission, *Elevada*, had its world premiere in Yale Rep's 2014-15 season. Her plays have been produced and developed with Soho Rep., Playwrights Horizons, South Coast Repertory, Clubbed Thumb, The LARK, Actors Theatre of Louisville, New Georges, The Flea, Woolly Mammoth, Boston Court, and Rattlestick Playwrights Theater, among others. Ms. Callaghan is the recipient of the Princess Grace Award for emerging artists, a Jerome Fellowship from the Playwrights' Center in Minneapolis, a MacDowell Residency, a Cherry Lane Mentorship Fellowship, the Susan Smith Blackburn Prize, and the prestigious Whiting Award. Her plays have been produced internationally in New Zealand, Australia, Norway, Germany, Portugal, and the Czech Republic. These include *Scab*, *Crawl Fade to White*, *Crumble (Lay Me Down, Justin Timberlake)*, *We Are Not These Hands*, *Dead City*, *Lascivious Something*, *Kate Crackernuts*, *That Pretty Pretty; or, The Rape Play*, *Fever/Dream*, *Everything You Touch*, *Roadkill Confidential*, *Elevada*, and *Women Laughing Alone with Salad*. Ms. Callaghan is published by Playscripts.com and Samuel French, and several of her collected works are published by Counterpoint Press. She has taught playwriting at Columbia University, University of Rochester, The College of New Jersey, Florida State University, and Spalding University. Ms. Callaghan is an affiliated artist with Clubbed Thumb and a member of the OBIE-winning playwrights' organization 13P. She is also an alumna of New Dramatists. In 2010, Ms. Callaghan was profiled by *Marie Claire* as one of "18 Successful Women Who Are Changing the World." She was also named one of *Variety* magazine's "10 Screenwriters to Watch" of 2010. Ms. Callaghan is currently a writer/producer on the Showtime hit *Shameless* and is a founding member of the activist group The Kilroys.

Bill Camp previously appeared in the Yale Rep productions of Dostoevsky's *Notes from Underground* (which he co-adapted with Robert Woodruff), *In a Year with 13 Moons* (which he co-adapted with Robert Woodruff), *Troilus & Cressida*, and *Le Bourgeois Avant-Garde*. In New York, his credits include the Broadway productions of *Death of a Salesman* (directed by Mike Nichols, Drama Desk nomination), *St. Joan*, *The Seagull*, *Jackie: An American Life*, *Heartbreak House*, and *Coram Boy*, and Off-Broadway: *Homebody/Kabul* (OBIE Award), *Lydie Breeze*, *The Devils*, *The Misanthrope* (Drama League nomination), *Beckett Shorts* (New York Theatre Workshop); *Macbeth*, *Measure for Measure* (Theatre for a New Audience); *Hamlet*, *One Flea Spare*, *Titus Andronicus*, and *Twelfth Night* (The Public Theater). At American Repertory Theater, Mr. Camp appeared in *Henry IV, Parts I and II*; *Henry V*; *Picasso at the Lapin Agile*; *Long Day's Journey into Night* (Elliot Norton Award, Best Actor); *Richard II*; *The Provok'd Wife*; and *Olly's Prison* (Elliot Norton Award, Best Actor). Film and television credits include *12 Years a Slave*, *The Maid's Room*, *Lincoln*, *Lawless*, *Compliance*, *Tamara Drewe*, *Public Enemies*, *Deception*, *Reversal of Fortune*, *In and Out*, *The Guitar*, *Criminal Justice* (HBO pilot directed by Steve Zaillian, co-star), *Boardwalk Empire*, *Damages*, *Brotherhood*, *The Good Wife*, *Law & Order: Criminal Intent*, *Joan of Arcadia*, and *New York Undercover*. Mr. Camp is a graduate of The Juilliard School.

Branden Jacobs-Jenkins's first Yale Rep commission, *War*, had its world premiere in Yale Rep's 2014-15 season. Off-Broadway: *Appropriate* (OBIE Award, Outer Critics Circle nomination, Signature Theatre Company), *An Octoroon* (OBIE Award, Soho Rep.; also Theatre for a New Audience), *Neighbors* (The Public Theater) and *Gloria* (Vineyard Theatre). Mr. Jacobs-Jenkins's work has been seen at Actors Theatre of Louisville, Victory Gardens Theater, Woolly Mammoth, Vineyard Theatre, The Matrix Theatre Company in Los Angeles, Mixed Blood Theatre in

Minneapolis, Company One in Boston, and the HighTide Festival Theatre in the U.K. He is currently a Residency Five playwright at Signature Theatre and has been commissioned by Lincoln Center/LCT3 and Manhattan Theatre Club. A former Lila Acheson Wallace fellow at the Juilliard School, his honors include a Paula Vogel Award and the Sundance Institute's inaugural Tennessee Williams Award.

Howard Korder's 1988 coming-of-age play *Boy's Life* received a nomination for the Pulitzer Prize. Mr. Korder was a writer and producer on the HBO series *Boardwalk Empire*, and he wrote the screenplays for *The Passion of Ayn Rand* and *Lakeview Terrace*. His other plays include *Search and Destroy*, which has been widely produced and made into a feature film; *The Lights*; *The Hollow Lands*; and *Sea of Tranquility*, which was produced in New York and across the country.

Alice Tuan is a playwright and teacher. In 2000, she received the Richard E. Sherwood Award as well as the Colbert Award for Excellence. *Ajax (por nobody)* premiered at New York's Flea Theater, was performed at the Melbourne Fringe (2001), and was presented at Toronto's SummerWorks Festival. *Last of the Suns* premiered at Berkeley Rep and was recently published in *Version 3.0: Contemporary Asian American Plays*. Her other produced plays include *Ikebana*, *Some Asians*, *Iggy Woo*, *The Roaring Girl* and the Virtual Hypertext Theater play *Coastline* (Serious Play!, Edinburgh Fringe). *BATCH: An American Bachelor/ette Party Spectacle*, her collaboration with New Paradise Laboratories, premiered at the Humana Festival of New American Plays in 2007. Ms. Tuan holds an MFA from Brown University in Creative Writing and has taught at the Los Angeles Theatre Center, East West Players, CalArts, and the Michener Center for Writers at the University of Texas, Austin. She has also held one-year teaching posts in both Guangzhou and Shanghai, China. Her performance works include the solo piece *The Secret History of the Lower East Side* (En Garde Arts), *Sprawl* (with Rachel Hauck at the Actor's Gang) as well as the 'conference performance' of APACUNT (Asian Pacific American Contemporary Unilateral Neo Theater) with Kristina Wong (Guthrie, Theater for the New City).

Robert Woodruff co-adapted and directed Yale Rep's 2009 production of *Notes from Underground*, which was also seen at La Jolla Playhouse in California and in New York at Theatre for a New Audience, in association with Baryshnikov Arts Center, and the 2013 production of *In a Year with 13 Moons*, and directed the Yale Rep productions of *Battle of Black and Dogs* (2010) and *Autumn Sonata* (2011). He has directed over 70 productions across the U.S. at theatres including Lincoln Center Theater, The Public Theater, American Conservatory Theater, Guthrie Theater, and Mark Taper Forum, among others. Recent credits include the premieres of the cello opera *Elsewhere*, a collaboration with Maya Beiser for Brooklyn Academy of Music; *Dog Days*, an opera by composer David Little (Peak Performances at Montclair); *Celebration* (Hungarian Theater of Cluj, Romania); *Madame White Snake* by Zhou Long (Opera Boston, also presented in Beijing; Pulitzer Prize in Music); *Ifigeneia in Aulis* (Toneelgroep Amsterdam); and Philip Glass's *Appomattox* (San Francisco Opera). Internationally, his work has been seen at the Habimah National Theatre of Israel, Sydney Arts Festival, Los Angeles Olympic Arts Festival, Edinburgh International Festival, Hong Kong Festival of the Arts, Jerusalem Festival, and Spoleto Festival USA. Mr. Woodruff has taught at the University of California campuses at San Diego and Santa Barbara, New York University's Tisch School of the Arts, and Columbia University. He is on the faculty of Yale School of Drama. In 1972, he co-founded the Eureka Theatre in San Francisco, where he served as Artistic and Resident Director until 1978. In 1976, Mr. Woodruff established the Bay Area Playwrights Festival, a summer forum for the development of new plays that is still flourishing. From 2002 to

2007, Mr. Woodruff was the Artistic Director of American Repertory Theater. He was named a 2007 USA Biller Fellow by United States Artists, an arts advocacy foundation dedicated to the support and promotion of America's top living artists.

Evan Ziporyn has composed for a wide range of ensembles, including symphony orchestras, wind ensembles, many types of chamber groups, and solo works. He is also well known for his solo performances on clarinet and bass clarinet; additionally, he plays gender wayang and other Balinese instruments, saxophones, piano and keyboards, electronic wind instruments and Shona mbira. Mr. Ziporyn is Faculty Director of the Massachusetts Institute of Technology's Center for Art, Science & Technology. He is also Kenan Sahin Distinguished Professor of Music at MIT, where he founded (1993) and directs Gamelan Galak Tika, an ensemble of 30 MIT students, staff, and community members devoted to the study and performance of new works for Balinese Gamelan. In 1992 he founded the Bang on a Can All-Stars, with whom he performed and recorded until 2012. He also was a member of Steve Reich and Musicians, with whom he shared a 1998 Grammy Award for Best Chamber Music Performance. He is currently a member of the Eviyan Trio, with Czech violinist/vocalist Iva Bittová and American guitarist Gyan Riley. Evan Ziporyn was named a 2007 USA Walker Fellow by United States Artists, an arts advocacy foundation dedicated to the support and promotion of America's top living artists.

Binger Center for New Theatre
FY15

	FY2015 Binger Center Budget	FY2015 Other Sources Budget	FY2015 Center for New Theatre Total	FY2015 Binger Center Actuals	FY2015 Other Sources Actuals	FY2015 Center for New Theatre Total
Income						
Binger Center Endowment & Treasury Bills ⁽¹⁾	1,046,791		1,046,791	1,084,638		1,084,638
Robina Production Enhancement Funds	60,000		60,000	60,000		60,000
Andrew W. Mellon Foundation		200,756	200,756		213,648	213,648
Other (Foundation, Individual, and University support) ⁽²⁾		354,552	354,552		424,113	424,113
Grand Total Income	1,106,791	555,308	1,662,098	1,144,638	637,761	1,782,400
Expenses						
Literary Manager & Artistic Associate: Salary and Benefits	145,520		145,520	145,520		145,520
Commissions ⁽³⁾	52,500	16,250	68,750	77,500	16,250	93,750
Workshops, Residencies and Retreats	90,651	16,625	107,276	16,625	122,320	138,946
Production Expenses	616,613	188,029	804,642	697,001	186,771	883,771
Enhancement Support ⁽⁴⁾	60,000		60,000	60,000		60,000
Yale Institute for Music Theatre	24,347	99,039	123,386	30,834	67,661	98,495
YSD Playwriting Lecturers		124,073	124,073		108,828	108,828
YSD Key Staff Time ⁽⁵⁾	117,159	111,291	228,450	117,159	135,931	253,090
Program Review			-			-
Grand Total Expenses	1,106,791	555,308	1,662,098	1,144,638	637,762	1,782,400

(1) Actuals include \$37,847 of carry-over income from FY2014

(2) Additional income for the project came from K Unterberg (\$50K), Beinecke Playwriting Residency (\$44.8K), CT Direct (\$45.1K), NEA (\$40K), Center for New Theater endowment (\$24.5K), General Operating (\$219.7K)

(3) Commission fees are fluid, depending on when drafts are completed, and extend over fiscal years

(4) Production Enhancement Fund supported *These Paper Bullets* at Atlantic Theater

(5) Key Staff Time reflects charging 88% of Artistic Coordinator salary and 80% Associate Artistic Director salary and fringe to reflect actual effort.

NEW PLAY NEWS FROM
YALE REPERTORY THEATRE AND
YALE'S BINGER CENTER FOR NEW THEATRE

2015–16 SEASON INCLUDES
THREE WORLD PREMIERES IN NEW HAVEN AND
FIVE YALE REP-COMMISSIONED PLAYS
ON STAGES COAST TO COAST

YALE REPERTORY THEATRE (James Bundy, Artistic Director; **Victoria Nolan**, Managing Director), the internationally celebrated professional theatre in residence at Yale School of Drama and champion of new work since its founding in 1966, marks the 2015–16 season with three world premiere productions at its home in New Haven and five Yale Rep-commissioned plays scheduled for runs in Los Angeles, La Jolla, and New York City.

NEW PLAYS AT YALE REP

Yale Rep's season officially opens tonight with the world premiere of ***Indecent***, a new play with music written by Pulitzer Prize winner Paula Vogel, created by Paula Vogel and Rebecca Taichman, and directed by Rebecca Taichman, October 2–24. ***Indecent***, which was commissioned by Yale Rep and American Revolutions: The United States History Cycle at the Oregon Shakespeare Festival, is a co-production with La Jolla Playhouse, where it will play November 13–December 10. The play will have its New York premiere at the Vineyard Theatre in spring/summer 2016.

Yale Rep's season continues with the world premieres of ***peerless***, Jiehae Park's blistering contemporary comedy about ambitious twin sisters who will stop at nothing to get into the college of their choice, directed by Margot Bordelon, November 27–December 19; and Jen Silverman's ***The Moors***, an absurdly funny new play inspired (perhaps) by the lives and writings of the most famous sisters of 19th-century literature, directed by Jackson Gay, January 29–February 20.

All three world premieres are produced with support from Yale's Binger Center for New Theatre.

NEW PLAYS FROM YALE REP ACROSS THE COUNTRY

The Yale Repertory Theatre production of ***These Paper Bullets!***, by Rolin Jones, with songs by Billie Joe Armstrong, directed by Jackson Gay, is playing now at the Geffen Playhouse in Los Angeles through October 18, after which it will enjoy its New York debut at the Atlantic Theater Company, November 20–January 10. Commissioned by Yale Rep, where it premiered in 2014, ***These Paper Bullets!*** already has been honored with five Connecticut Critics Circle Awards including Outstanding Production of a Play.

Sarah Ruhl's ***Dear Elizabeth***, based on the correspondence between Elizabeth Bishop and Robert Lowell, which was commissioned by and had its world premiere at Yale Rep in 2012, will make its New York debut at the Women's Project Theatre, October 26–December 5.

Familiar, Danai Gurira's Yale Rep-commissioned comedy-drama about a Zimbabwean-American family living in the Midwest, will have its New York debut at Playwrights Horizons February 12–March 27, directed by Rebecca Taichman, who staged the Yale Rep world premiere in 2015.

Branden Jacobs-Jenkins's **War**, also commissioned by Yale Rep, will next be seen in New York at Lincoln Center Theater's LCT3. The New York premiere will begin previews in May, directed by Lileana Blain Cruz, who staged the world premiere at Yale Rep in 2014.

Following its world premiere co-production at Yale Rep and La Jolla Playhouse this fall, **Indecent**, created by Paula Vogel and Rebecca Taichman, which was commissioned by Yale Rep and American Revolutions: The United States History Cycle at the Oregon Shakespeare Festival, will have its New York premiere at the Vineyard Theatre in spring/summer 2016.

MORE ABOUT THE BINGER CENTER FOR NEW THEATRE

Established in 2008, Yale's **Binger Center for New Theatre** has distinguished itself as one of the nation most robust and innovative new play programs, devoting significant resources to the commissioning, development, and production of new plays and musicals at Yale Rep and theatres across the country. Since its founding, the Binger Center has supported the work of more than 50 commissioned artists and underwritten the production of 20 new plays at Yale Rep—12 of which were Yale commissions. Plays that began in New Haven under the auspices of the Binger Center have been seen in more than 30 subsequent productions on and off Broadway; at other leading theatres in New York, Chicago and Los Angeles; in small theatres in Virginia, Texas, and Pennsylvania; and in Toronto, London, and Melbourne.

Jennifer Kiger, Yale Rep's Associate Artistic Director and Director of New Play Programs, oversees the new play development and production activities of the Binger Center for New Theatre. In the eight years since the Binger Center was established, Yale Rep has offered its commissioned artists meaningful financial compensation, plus the time, space, and the flexibility to pursue individualized development processes for each of their projects. In addition, through the Production Enhancement Fund, the Binger Center offers financial support for productions at other theatres for works commissioned by and/or first produced by Yale Rep.

The Binger Center for New Theatre was permanently endowed in 2012 by a gift from the Robina Foundation and has received support from the Andrew W. Mellon Foundation and individual donors. It is named in honor of James H. Binger (1916-2004), the noted businessman, theatre impresario, and philanthropist who created the Robina Foundation.

COMMISSIONED ARTISTS

David Adjmi
Todd Almond
Christina Anderson
Hilary Bell
Adam Bock
Sheila Callaghan
Bill Camp
Lucinda Coxon
Lear deBessonnet
Will Eno
Dorothy Fortenberry
Marcus Gardley
Matt Gould
Kirsten Greenidge
Danai Gurira
Noah Haidle
Karen Hartman
Ann Marie Healy
Amy Herzog
Naomi Iizuka
Branden Jacobs-Jenkins
Rolin Jones
Aditi Brennan Kapil
Carson Kreitzer
Howard Korder
Dan LeFranc
Caroline V. McGraw
Elizabeth Meriwether
Meg Miroshnik
Scott Murphy
Julie Marie Myatt
David Lefort Nugent
Lina Patel
Christopher Oscar Peña
Jay Reiss
Amelia Roper
Rude Mechs
Sarah Ruhl
Octavio Solis
Rebecca Taichman
Lucy Thurber
Alice Tuan
Paula Vogel
Kathryn Walat
Anne Washburn
Marisa Wegrzyn
Robert Woodruff

CALENDAR

September 8–October 18, 2015

Geffen Playhouse, Los Angeles, CA
West Coast Premiere
The Yale Repertory Theatre production of
These Paper Bullets!
Written by Rolin Jones
Songs by Billie Joe Armstrong
Directed by Jackson Gay

October 2–24, 2015

Yale Repertory Theatre, New Haven, CT
World Premiere Co-Production
Indecent
Written by Paula Vogel
Created by Paula Vogel and Rebecca Taichman
Directed by Rebecca Taichman

October 26–December 5, 2015

Women's Project Theatre, New York, NY
New York Premiere
Dear Elizabeth
By Sarah Ruhl
Directed by Kate Whoriskey

November 13–December 10, 2015

La Jolla Playhouse, La Jolla, CA
World Premiere Co-Production
Indecent
Written by Paula Vogel
Created by Paula Vogel and Rebecca Taichman
Directed by Rebecca Taichman

November 20, 2015–January 10, 2016

Atlantic Theater Company, New York, NY
New York Premiere
These Paper Bullets!
Written by Rolin Jones
Songs by Billie Joe Armstrong
Directed by Jackson Gay

November 27–December 19, 2015

Yale Repertory Theatre, New Haven, CT
World Premiere
peerless
By Jiehae Park
Directed by Margot Bordelon

January 29–February 20, 2016

Yale Repertory Theatre, New Haven, CT
World Premiere
The Moors
By Jen Silverman
Directed by Jackson Gay

February 12–March 27, 2016

Playwrights Horizons, New York, NY
New York Premiere
Familiar
By Danai Gurira
Directed by Rebecca Taichman

May 21–July 6, 2016

LCT3, New York, NY
New York Premiere
War
By Branden Jacobs-Jenkins
Directed by Lileana Blain-Cruz

Spring–Summer, 2016

Vineyard Theatre, New York, NY
New York Premiere
Indecent
Written by Paula Vogel
Created by Paula Vogel and Rebecca Taichman
Directed by Rebecca Taichman