

Equity & Justice Report: Ensemble Studio Theatre

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Equity & Justice Report: Ensemble Studio Theatre

Appendix A:

EST Casting Policy

ENSEMBLE STUDIO THEATRE

**MEMBER CASTING PROCEDURES
APPROVED MC 10/26/09 FOR IMMEDIATE IMPLEMENTATION**

It is the policy of the Ensemble Studio Theatre (EST) that, in keeping with its Bylaws, every reasonable effort shall be made in all of its productions each season to ensure at least fifty (50%) percent participation by EST Members in artistic categories.

In order to better afford Members a preferential opportunity to participate in EST productions, the following procedures will apply to casting procedures at the theatre.

Procedures –

NOTIFICATION: Every producer, director, writer and casting director prior to production at EST must be notified of the Member participation policy and the Member Casting Procedures in writing.

The Members Council will be notified in advance of each production at EST and such notification will be forwarded to the Members' Council Casting Ombuds Team.

CASTING REQUIREMENTS AND AUDITON RECOMMENDATIONS: The Members' Council Ombuds Team will meet with the production producer and/or casting director prior to publishing any casting call or casting notification to discuss the casting requirements for the production and make recommendations for Member auditions.

The Ombuds Team will provide the producer and/or casting director with a list of Members to be seen. Each Member actor/actress recommended to be seen by the Ombuds Team will be called to come in to audition and will be seen on a priority basis.

MEMBERS' CASTING OMBUDSPERSON: The Members Council Ombuds Team will designate an Ombudsperson to assist and advise the production producer and/ or casting director regarding compliance with the casting procedures as needed throughout the casting process.

CAST LIST: A complete cast list for each play included in a production will be posted on the EST Website and E mailed to each EST Member. Prior to conducting open auditions, all parts that are precast will be posted on the EST website and E mailed to the Members.

AUDITION MATERIALS: All materials relevant to audition for any part will be made available for review prior to scheduled auditions either on the EST Website or by E mail and at the theatre.

MEMBER AUDITION REQUESTS: Each Member who requests an audition must be granted an audition on a priority basis, regardless of whether the part has been precast.

MEMBER CALL BACKS: Each member who requests a call back must be granted a call back on a priority basis, regardless of whether the part has been cast.

CASTING: Unless a part is cast prior to publication of open auditions, no actor or actress may be offered a part before every Member who has requested or for whom the Ombuds Team has requested or who has been called for an audition or call back has been seen.

NOTIFICATION OF CASTING: Each Member who has auditioned for a part must be notified on a priority basis when the part is cast and who has been cast.

CONTACT LISTS: A contact list will be maintained by the producer/casting director of the following:

- (a) Each Member who has requested an audition.
- (b) Each Member who has been called for an audition.
- (c) Each Member who has received a call-back or who has requested a call-back.
- (d) Each Member who was notified that a part was cast, and when notified.

Equity & Justice Report: Ensemble Studio Theatre

Appendix B: *EST By-Laws*

**By-Laws
Of
THE ENSEMBLE STUDIO THEATRE, INC.
Approved 12/9/07, Amended 12/7/08 and 4/11/10**

Article I: Purpose

Section 1: This organization (referred to in these By-Laws as “EST”) has been organized to cultivate, promote, foster, sponsor, develop, and encourage understanding of and public interest in the fields of theatre, dance, music, motion pictures, and the arts, all of a classic nature, whether ancient or contemporary; to promote and encourage talent and ability in composition of, as well as performance of, works in each of the said fields, through commissions for new and original works, awards and scholarships or grants to existing organizations and individuals active in these fields: to provide a training ground to develop dancers, choreographers, playwrights, writers, artists, composers, performers, designers, directors, musicians, technicians, and administrative personnel and the like in each of these fields; to institute, organize, and conduct workshops where the foregoing can meet, study, discuss, exchange and develop techniques in each of these fields through citation, awards, scholarships and grants to individual writers, performers, organizations and the like; to give public performances in each of the above fields.

Article II: Membership

Section 1: Within the above stated purpose The Ensemble Studio Theatre is to offer a public opportunity to share, experience, and become involved in the emerging and ongoing development of the work of its members. Membership in EST is intended to be an active lifetime membership. For its members, EST shall be an artistic home where their work is presented on an ongoing basis. Every reasonable effort shall be made in all of its productions each season to ensure at least fifty (50%) percent participation by EST members in artistic categories. Every reasonable effort shall be made to ensure that at least fifty (50%) percent of the plays produced by EST each season shall be plays written by member playwrights.

Section 2: Membership in the organization shall, except as limited by Article VI, Section 2 (f), be open to all who apply and are nominated by the Members Council in accordance with Article V, Section 6, and approved at a membership meeting in accordance with Article IV, Section 1.

Article III: Meetings

- Section 1: The Annual Meeting of members shall be at such date, time and place within or without the State of New York within the first six (6) months following the end of the fiscal year of the Corporation as determined by the Board of Directors. The Board shall inform the Secretary at least forty (40) days in advance of the meeting date in the notice of meeting. The Secretary shall not less than thirty (30) nor more than sixty (60) days in advance of the meeting cause the notice of meeting to be mailed to every member at his or her address as it appears in the membership roll book of this organization (and/or e-mail address, as provided by the member), which notice shall include the time and place of such Annual Meeting and the matters to be brought to a vote.
- Section 2: Special Meetings of this organization may be called by at least three (3) members of the Board of Directors or by at least three (3%) percent of the EST membership. Such request, together with the reasons for such meeting, must be made in writing to the Secretary at least three (3) weeks before the requested meeting date. Notices of such meeting shall be mailed by the Secretary to all members at their addresses as they appear in the membership roll book (and/or e-mail address, as provided by the member) not less than ten (10) nor more than fifty (50) days before the scheduled meeting date for such Special Meeting. Such notice shall state the reason that such meeting has been called, the business to be transacted at such meeting and by whom called. No other business but that specified in the notice may be transacted at such Special Meeting without the consent of two-thirds (2/3) of all EST members present at such meeting and voting thereon.
- Section 3: The presence of not less than fifty (50) members or ten (10%) percent of the membership, whichever is greater, shall constitute a quorum; but a lesser number may adjourn a meeting for a period of not more than four (4) weeks from the date originally scheduled, and the Secretary shall cause a notice of this rescheduled meeting to be sent to all those members who were not present at the meeting originally called. A quorum as hereinbefore set forth shall be required at any adjourned meeting. No items included in the original agenda may be altered or deleted and no other business but that specified in the original notice may be transacted at such adjourned meeting without the consent of two-thirds (2/3) of all members present at such adjourned meeting. One or more members may participate at any Annual Meeting or Special Meeting by means of a conference telephone or similar communications equipment allowing all persons participating in the meeting to hear each other at the same time. Participation by such means shall constitute presence in person at the meeting.

Section 4: At all Annual and Special Meetings of the members, any member of the Board of Directors shall be entitled to attend and participate (but will not have a vote, except in the case of a Director who is a member). Directors shall receive the same notice of each meeting as the membership.

Article IV: Voting

Section 1: At all meetings of members all matters put to vote, except as otherwise directed by statute or by these by-laws, shall be decided by the vote of a majority of the members present at the meeting and who vote thereon. Each member shall have one vote, and such voting may not be done by proxy.

Article V: Members Council

Section 1: Members Council shall act on behalf of the membership to advise, facilitate communications and act as advocate/ombudsman for the membership on all member matters to the Board, Officers, and EST staff. Members Council shall meet at least once each quarter.

Section 2: Members Council shall have no less than ten (10) and no more than twenty-five (25) members. Each member of the Members Council shall be elected by a majority vote of EST members present at an EST membership meeting and who vote thereon. Each member of the Members Council shall serve for a term of two (2) years with half of the terms expiring in alternate years and the terms ending at an Annual Meeting. No member of the Members Council shall serve for more than two (2) consecutive terms or any part thereof. Any member who has completed two (2) consecutive terms or parts thereof shall not serve again for at least one (1) year. Members Council may elect by a majority vote of the entire Members Council members to fill vacancies and to serve pro tem until the next EST membership meeting. In such case pro tem candidates shall be nominated at a Members Council meeting and elected at a subsequent Members Council meeting. It shall be the expectation that every member of the Members Council shall be present at a majority of the meetings during every twelve-month period. A quorum of Members Council shall consist of no less than six (6) or forty (40%) percent of the members whichever is greater. Any EST member in good standing may have their name placed in nomination for Members Council membership. No member of EST staff is eligible for membership in Members Council and any member of Members Council who goes on staff shall resign from Members Council. Staff shall be defined as anyone in an administrative or artistic program position at EST.

Section 3: The Chair or Co-Chairs of the Members Council shall be elected or removed by majority vote of the entire Members Council. No Chair or Co-

Chair shall serve more than two (2) consecutive years after which they cannot be re-elected Chair or Co-Chair for at least one (1) year. No member of the EST Board is eligible to be elected Chair or Co-Chair of the Members Council.

- Section 4: The Chair or a Co-Chair of Members Council or their designee from Members Council shall preside over and conduct members meetings unless otherwise determined by a vote of the majority of EST members present and voting thereon. Any such question shall be put to an immediate vote.
- Section 5: The Members Council also shall elect by majority vote of the Members Council a Secretary who shall not be a Chair or Co-Chair of Members Council or an Officer elected by the Board. The Secretary shall be responsible for recording the minutes of all Members Council meetings and seeing that they are published to the EST membership.
- Section 6: Members Council shall establish a New Members Committee from the membership and publish the names of those committee members to the entire EST membership. Prior to consideration of any new members, Members Council shall be responsible for publishing to the EST membership the procedure by which new members are to be nominated, applications processed, and approval granted.
- Section 7: The Members Council shall elect by majority vote up to two (2) Co-Chairs of Members Council to serve ex-officio as Directors of the Board of EST. One (1) of these ex-officio Directors shall be designated by the Members Council the voting Director and the other shall be non-voting except in the absence of the voting Director.
- Section 8: Members Council shall publish notice of any Members Council meeting to the EST membership at least one (1) week in advance thereof. All Members Council meetings must be open to attendance by any member of EST who shall be given an opportunity to speak, but will not have a vote.
- Section 9: Members Council may, when it deems appropriate, require any Director, Officer or staff member to provide relevant information in a reasonable and timely manner.
- Section 10: One (1) or more members of the Members Council may participate at any meeting by means of a conference telephone or similar communications equipment allowing all persons participating in the meeting to hear each other at the same time. Participation by such means shall constitute presence in person at the meeting.

Article VI: Board of Directors

Section 1: The business of this organization shall be managed by a Board of Directors consisting of no fewer than ten (10) Directors. The number of Directors shall be determined by action of the EST membership or by action of the Board; provided that (a) a change in the number of Directors made by the Board shall require the vote of a majority of the entire Board and (b) no decrease in the number of Directors shall shorten the term of any incumbent Director. The Board of Directors, individually and collectively, should understand and carry out their fiduciary responsibilities to the organization, in accordance with applicable law.

Section 2: (a) Directors shall be elected at the Annual Meeting of EST members, and they shall serve for a term of three (3) years in such manner that the term of approximately one-third (1/3) of the full number shall expire each year. Directors shall be divided into three (3) classes for the purpose of staggering their terms of office. All classes of each type shall be as nearly equal in number as possible. The terms of office of the Directors initially classified shall be as follows: that of the first class shall expire at the next Annual Meeting of members, the second class at the second succeeding Annual Meeting, the third class, at the third succeeding Annual Meeting. After such initial classification, Directors to replace those whose terms expire at each Annual Meeting shall be elected or appointed at such meeting to hold office for a full term in accordance with such classification.

(b) At least fifty (50%) percent of the voting Directors shall be EST members unless a member nominee is not elected to fill each vacant member Directorship at an Annual or Special Meeting of the membership. No member of EST staff is eligible for membership on the Board, except that the Artistic Director or the Executive Director or both may be invited by the Board to serve as ex-officio Directors without vote. Any Director who goes on staff shall resign from the Board of Directors. Staff shall be defined as anyone in an administrative or artistic program position at EST.

(c) If the number of Directors is changed by action of the Board:

(1) Any newly created Directorships or any decrease in Directorships shall be so apportioned among the classes as to make all classes as nearly equal in number as possible.

(2) If newly created Directorships are filled by the Board, there shall be no classification of the additional Directors until the next Annual Meeting of the membership.

(d) Positions on the Board of Directors may be filled pro tem by a majority vote of the entire Board of Directors until the next Annual or Special Meeting of the membership.

(e) Any Director may be removed for cause by a vote of the members at an Annual or Special Meeting of the membership.

(f) From ratification hereof, no Director may apply for or be elected to EST membership during his or her first five years of service as a Director.

Section 3: The Board of Directors shall only act in the name of the organization when it shall be regularly convened by its Chair or, in the Chair's absence, by a Vice-Chair, after due notice to all Directors of such meeting.

Section 4: A majority of the voting Board of Directors shall constitute a quorum and the meetings of the Board of Directors shall be held at least quarterly. The act of a majority of the Directors present at a meeting at which a quorum is present shall be necessary and sufficient to take any action, except as otherwise expressly required by law or these by-laws. Each Director shall have one (1) vote, and such voting may not be done by proxy. The Secretary shall record in the minutes how each Director voted on each vote. The voting record of Directors shall be made available to any member of EST upon request.

Section 5: Any one (1) or more members of the Board or of a committee thereof may participate in a meeting of the Board or the committee by means of a conference telephone or similar communications equipment allowing all persons participating in the meeting to hear each other at the same time. Participation by such means shall constitute presence in person at the meeting.

Section 6: The Board of Directors may make such rules and regulations covering its meetings as it may in its discretion determine.

Section 7: The Board of Directors shall elect from their number a Chair and such other Officers of the Board as they deem appropriate. No ex-officio Director may be elected Board Chair, Vice-Chair, Secretary or Treasurer.

Section 8: A Director may be removed for cause by a vote of the majority of the entire Board of Directors or without cause by a vote of not less than two-thirds (2/3) of the entire Board of Directors.

Section 9: Any Director may resign at any time by notifying the Chair and the Secretary in writing. Any such resignation shall take effect at the time therein specified, and unless otherwise specified, the acceptance of such resignation shall not be necessary to make it effective.

- Section 10: The Board shall appoint an Executive Committee. The Board Chair, Vice-Chair, Treasurer, Secretary, Artistic Director, Executive Director and at least one (1) Members Council Ex Officio Director must be included on the Executive Committee. Only voting members of the Board may be voting members of the Executive Committee. The Board of Directors may create or authorize the formation of other committees as permitted by law.
- Section 11: No Director shall by reason of such office be entitled to receive any salary or compensation, but nothing herein shall be construed to prevent a Director from receiving any compensation from the organization for duties other than as a Director.
- Section 12: The Board of Directors shall ensure that all checks and drafts drawn on the accounts of the organization require joint signatures by two (2) Officers it has authorized as signatories.
- Section 13: The Board of Directors shall present an Annual Report to the EST membership at the Annual Meeting of members and a responsive report at any Special Meeting of members if requested by those calling such a meeting.

Article VII: Officers

- Section 1: The Officers of the organization shall be the following: Chair of the Board of Directors, Artistic Director, Executive Director, Secretary, Treasurer and such other Officers, with such powers and duties, as the Board deems appropriate.
- Section 2: The Board of Directors shall elect or remove such Officers of the organization as the Board deems appropriate. Removal of the Chair, Secretary or Treasurer shall require an affirmative vote of the majority of the entire Board of Directors. The Officers shall be responsible and accountable to the Board. The Board of Directors shall delegate to such Officers such powers and authority as the Board deems appropriate.
- Section 3: Any Officer may resign at any time by notifying the Chair of the Board and the Secretary in writing. Any such resignation shall take effect at the time therein specified, and unless otherwise specified, the acceptance of such resignation shall not be necessary to make it effective.
- Section 4: *Chair of the Board.* The Chair of the Board of Directors shall preside at meetings of the Board and shall represent the Board between meetings and shall have such other duties as the Board shall prescribe from time to time.

Section 5: *Artistic Director.* The Artistic Director shall be responsible for all of the artistic policies and affairs of the organization, including responsibility for the process of selection, casting and artistic staffing of all productions and workshops undertaken or sponsored by the organization, and (with the Executive Director) shall be responsible for the development of annual organizational and project budgets, the hiring and supervision of staff, and the marketing of all programs to the public. The Artistic Director shall report directly to the Board of Directors.

Section 6: *Executive Director.* The Executive Director shall be responsible for the financial, fundraising and administrative management of the organization. Subject to such limitations as the Board shall prescribe, the Executive Director shall have the authority to enter into contracts, sign checks and other instruments. Together with the Artistic Director, the Executive Director shall be responsible for the development of annual organizational and project budgets and the hiring and supervision of staff, and the marketing of all programs to the public. The Executive Director shall report directly to the Board of Directors.

Section 7: *Secretary.* The Secretary shall keep the minutes and records of the organization in appropriate books and shall be the official custodian of the records and seal of the organization. It shall be the duty of the Secretary to file any certificate required by any statute, federal, state, or city. The Secretary shall be a member of the Board of Directors. The Secretary shall attend to all correspondence of the organization and shall perform all duties incident to the office of Secretary or as prescribed by law or these by-laws, including disseminating minutes of all membership meetings to the EST membership.

Section 8: *Treasurer.* The Treasurer shall be responsible for the care and custody of all monies and securities belonging to the organization. The Treasurer shall be a member of the Board of Directors. The Treasurer shall be authorized to sign the checks or drafts on all accounts of the organization subject to any limitations prescribed by the Board. The Treasurer shall render at stated periods, as the Board of Directors shall determine, but at least annually, a written account of the finances of the organization and such report shall be physically affixed to the minutes of such meeting of the Board of Directors. The Treasurer shall also deliver an Annual Report to the membership and shall perform all duties incident to the office of Treasurer.

Article VIII: Indemnification of Directors and Officers

Section 1: To the extent permitted by law, any person made, or threatened to be made, a party to any action, suit or proceeding, civil or criminal, by reason of being or having been, or having done or not having done anything in

the capacity of, a Director or Officer of EST shall be indemnified by the Corporation against all reasonable expenses and costs, including attorneys' fees, actually and necessarily incurred by, or imposed upon, such person in connection with or resulting from such action, suit or proceeding, or in connection with any appeal therein, including any judgment, fine or settlement; provided, however, that either (a) said action, suit or proceeding shall be prosecuted against such person to final determination and it shall not be finally adjudged that such person was liable for negligence or misconduct in the performance of duties to the Corporation as such Director or Officer, or (b) said action, suit or proceeding shall be settled with the approval of the Board or otherwise terminated as against such person without a final determination on the merits and the Corporation shall be advised in writing by its counsel that in the opinion of such counsel such person was not liable for negligence or misconduct in the performance of duties to the Corporation, as charged in such action, suit or proceeding. The foregoing right of indemnification shall not be exclusive of any other rights to which any such Director or Officer may be entitled as a matter of law, or which may be lawfully granted to such Director or Officer; and the indemnification hereby granted by the Corporation shall be in addition to and not in limitation of any other privilege or power which the Corporation may lawfully exercise with respect to indemnification or reimbursement of Directors or Officers. The term "person" as used in this article shall include the executor, administrator or other personal representative of a Director or Officer.

Article IX: Dues

Section 1: The dues of this organization, if any, shall be determined by a two-thirds (2/3) vote of the members present and voting at an Annual or Special Meeting of the membership.

Article X: Amendments

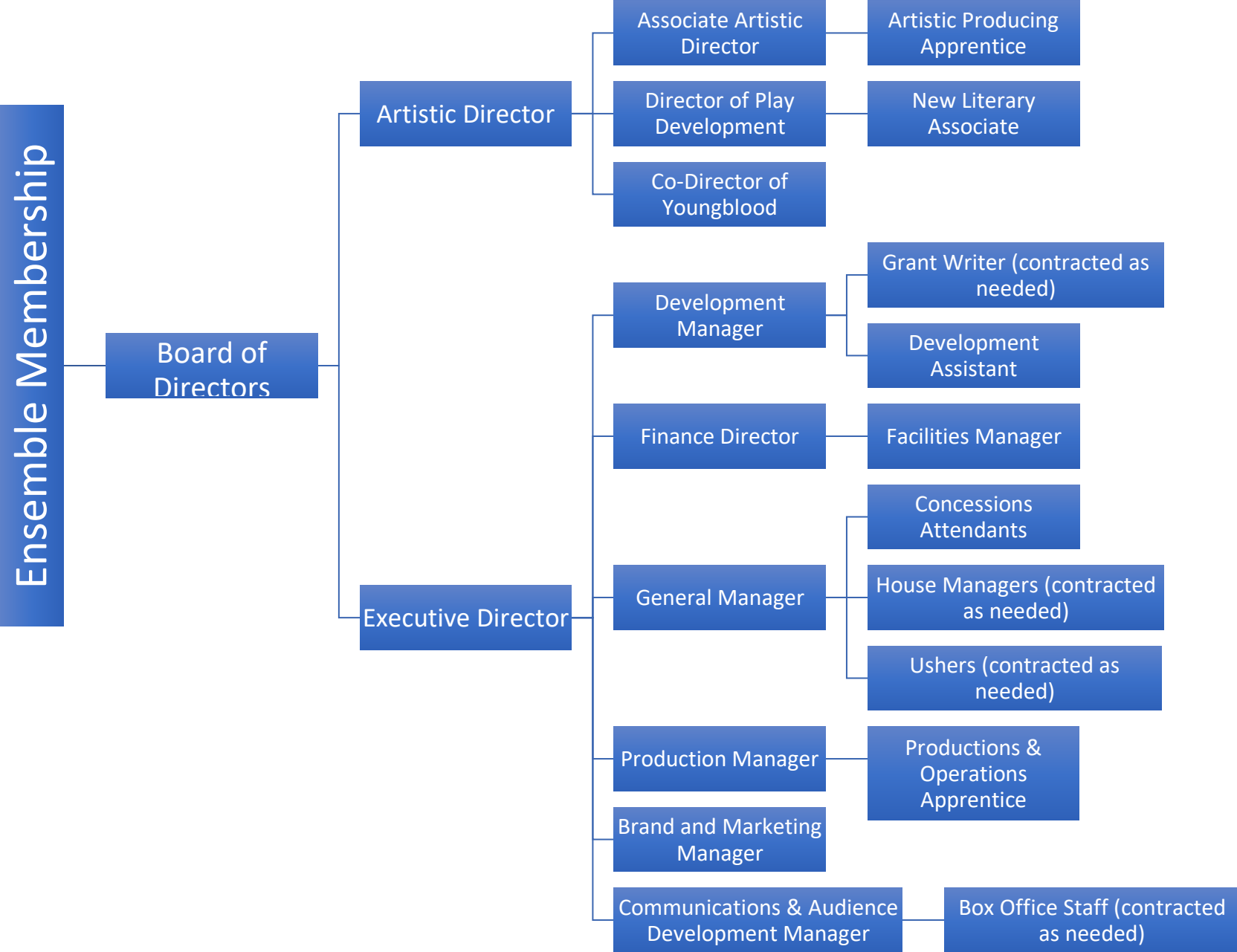
Section 1: These by-laws may be amended or repealed by a vote of two-thirds (2/3) of the members present and voting at an Annual or Special Meeting of the membership, provided that written notice of the proposed amendment or repeal has been sent to each member at least ten (10) days in advance of the date set for the meeting.

Equity & Justice Report: Ensemble Studio Theatre

Appendix C:

EST Organizational Chart (as of early 2021)

EST Organizational Chart



Equity & Justice Report: Ensemble Studio Theatre

Appendix D:

Member Artist Responsibilities

Ensemble

Studio

Theatre

*Developing What's Next
in American Theatre*

William Carden
Artistic Director

Susan J. Vitucci
Acting Executive Director

BOARD OFFICERS

Bob Jaffe
Chair

G.H. Denniston, Jr.
*Chair Emeritus
Treasurer*

Wayne Kabak
Secretary

Eddie Boroevich
*Members Council
Co-Chair*

Erin Cherry
*Members Council
Co-Chair*

BOARD OF DIRECTORS

Fred Berner

Melina Brown

Kathryn Farley

Abigail Gampel

Bruce Geismar

Ilena George

Robert S. Isaacson

Russell G. Jones

Ilene Kristen

Kenneth Mandel

Shawn Randall

Donna R. Ward

Jerry Zaks

Janet Zarish

MEMBER ARTIST RESPONSIBILITIES

Updated: February 5, 2020

FOR ALL MEMBER ARTISTS

Serve the Membership

Whether serving on the Members Council; volunteering to support an event or MemberFest; or attending a reading, workshop, or production as an audience member; Member Artists can help sustain the artistic community that EST is for so many of us. To find ways that you can support the company, please contact the Co-Chairs of the Members Council or the theatre staff. The current Co-Chairs of the Members Council are **Erin Cherry** and **Eddie Boroevich** and they can be reached at membersonly@estnyc.org

Members Council

Serving on Members Council is an essential and galvanizing commitment as an EST Member Artist. Members Council represents the entire membership by liaising with the theatre staff and the Board, as well as ensuring our Bylaws and Policies are adhered to. The Co-Chairs have seats and share a vote during Board meetings. Members Council also creates outreach strategies to engage and attract new audiences, artists, and Board members that embrace our goal of Inclusivity.

ALL Member Artists are invited and encouraged to attend any Members Council meeting. Check the Facebook group for information on the next upcoming meeting. To view our bylaws, visit the EST Members Only dropbox, or to gain access, contact membersonly@estnyc.org

EST Member Artist Only Facebook group:

<https://www.facebook.com/groups/ESTMembersOnly/>

Be an Ambassador

As most of us work beyond the boundaries of EST, you can be an ambassador for our theatre by your excellence and noting your EST membership in your bios. Outreach is essential. When networking and engaging with other communities and initiatives, be an advocate and community builder for EST!

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Support Fundraising

Whether it's the Bowl-a-Thon, UNbenefit, Charitybuzz, or any other fundraising initiative, you can help spread the word, recruit others to donate or attend EST productions, or inspire other Member Artists to reach our goals. Contact membersonly@estnyc.org or Aaron Hock, Development Manager (ahock@estnyc.org) to learn more about how you can help!

Attend the Annual Meeting

Each December, EST holds our Annual Meeting to review the current financial status of the theatre, discuss the upcoming year, and vote-in new Members Council members, Board members, and Member Artists. Attendance by as many Member Artists as possible is crucial, as we require 10% of the total membership to be in attendance to reach quorum.

For more information on any of the above, contact:
membersonly@estnyc.org

EST Mission Statement

All Member Artists are expected to be aware of and actively support the theatre's Mission Statement:

The Ensemble Studio Theatre develops and produces original, provocative, and authentic new plays. We engage and challenge our audiences in New York City and across the country. EST is a dynamic community committed to a collaborative process and dedicated to inclusion across all aspects of identity and perspective, including but not limited to race, ethnicity, gender, age, religion, sexuality, physical or mental ability, physical or mental health, and recovery. We acknowledge and work to end systemic marginalization and oppression at all levels of our organization. EST discovers and nurtures new voices and supports artists throughout their creative lives. We believe that this extraordinary support and our commitment to inclusivity are essential to yield extraordinary work.

Ensemble

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MEMBER ARTIST OPPORTUNITIES

Updated: February 5, 2020

FOR ALL MEMBER ARTISTS

MemberFests

Pending availability, any EST Member Artist can request the theatre space to host a staged reading or other theatre project either on the 2nd or 6th floors.

Any Member Artist can also initiate a MemberFest project. In that spirit, these projects afford the opportunity for Member Artists to move beyond their “designated” profession. For example, actors, playwrights, or designers who want to have an experience directing often start with a MemberFest reading, or directors who wish to write can do the same.

Pending availability, the theatre space can be available for day or evening rehearsals and performances – either for an audience or private invited roundtable. EST will provide script copies, printed programs, inclusion in the EST website calendar and promotional e-blasts (with enough notice), as well as an outdoor sandwich board poster on the day of the event. Member Artist hosts are responsible for marketing and promoting the event, greeting and wrangling the audience, stage management, providing refreshments, and cleaning-up after.

To book space for a MemberFest or project, contact Jack Plowe, Production Manager: jackplowe@estnyc.org

Talent Network

If you're looking for a collaborator for an artistic project, the EST Member Artists are a bountiful resource. You can ask for recommendations from EST's Artistic Leadership, Tom Rowan, in-house Casting Director (hr@estnyc.org), or from the Playwrights Unit. A complete list of Member Artists is available on the EST website and you may also post any request in the Member Artists Only Facebook group.

Each Member Artist also gets their own dedicated page on the EST website, which can include a short bio and headshot. If you don't already have your page created, contact membersonly@estnyc.org

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Jerry Zaks

Janet Zarish

EST Member Artists list:

<https://www.ensemblestudiotheatre.org/ensemble-artists/>

EST Member Artist Only Facebook group:

<https://www.facebook.com/groups/ESTMembersOnly/>

Discounted Tickets

For most EST mainstage productions, Member Artists can receive a 15% discount by using promo code "ENSEMBLE" when booking online. Note that this discount is only available to current Member Artists, so please do not share the code with anyone outside of EST.

FOR PLAYWRIGHTS

Playwrights Unit

Since 1991, the EST Playwrights Unit has been meeting every Monday, providing a safe and supportive haven for professional playwrights to read and critique their new plays. In addition, the Playwrights Unit has served as an incubator for new work in film, television, and fiction. Current member playwrights are NYFA, NEA, Guggenheim, Obie, Emmy and Writers Guild Award winners. The Playwrights Unit is open to all EST Member Artists who write and can make the commitment to meet each week. It should be noted that The Unit caps membership at 30.

Contact email: pwunit@gmail.com

Submission Guidelines

Marathon of One Act Plays

The Marathon of One Act Plays now takes place every 2 years, and the deadline for submissions is usually the preceding September. The deadline for Member Artist submissions is also usually one month after the public deadline. Member Artist playwrights may submit up to 2 scripts, no longer than 30 minutes each, or about 15-20 pages, which have not been reviewed in New York previously.

The Artistic Leadership prefers electronic submissions to the email address below. Please include your name and contact information in the body of your email but attach the script *without* any identifying information. More details about the submission guidelines can also be found in the EST Members Only dropbox folder.

Contact email (preferred): literary@estnyc.org

Ensemble

Studio

Theatre

*Developing What's Next
in American Theatre*

William Carden
Artistic Director

Susan J. Vitucci
Acting Executive Director

BOARD OFFICERS

Bob Jaffe
Chair

G.H. Denniston, Jr.
*Chair Emeritus
Treasurer*

Wayne Kabak
Secretary

Eddie Boroevich
*Members Council
Co-Chair*

Erin Cherry
*Members Council
Co-Chair*

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Bruce Geismar

Ilena George

Robert S. Isaacson

Russell G. Jones

Ilene Kristen

Kenneth Mandel

Shawn Randall

Donna R. Ward

Jerry Zaks

Janet Zarish

EST/Sloan Project

Science-focused proposals and scripts for the EST/Sloan Project are usually accepted each September through November. The deadline for regional development grants is usually December 1 each year. Graeme Gillis, Associate Artist Director, and Lindsay Firman, Director of Play Development, are also available for Member Artists to give feedback on a one-page proposal before it goes into committee review.

Contact email (preferred): sloanproject@estnyc.org

More details on EST / Sloan Project Submission Guidelines:
<http://www.ensemblestudiotheatre.org/est-sloan/submissions/>

General submissions (Member Artists ONLY):

Either through submission or a MemberFest reading, EST Member Artists can request feedback on a script from the Artistic Leadership. Email the Literary Department at: literary@estnyc.org

FOR ACTORS & DIRECTORS

Auditions

Member Artists are invited to audition for a role which they feel suited in any mainstage show. Callbacks can be also requested. Character breakdowns and audition announcements are usually made via email, and production scripts can be found in the EST Members Only dropbox. For access to the dropbox, contact membersonly@estnyc.org

Actors can request an audition by contacting Tom Rowan, EST In-house Casting Director at: hr@estnyc.org

Casting Pool

Member Actors are given priority consideration for on-going programs, including workshops, staged readings, as well as Youngblood's monthly Brunches and annual Asking for Trouble festival.

Member Directors, Designers, and Stage Managers are also given priority consideration for productions and on-going programs.

Equity & Justice Report: Ensemble Studio Theatre

Appendix E:

Leadership Definitions

Leadership Definitions from Survey II

Visionary: Visionary leaders are inspiring. They tell their teams where they're heading, but encourage their team members to use and develop their own initiatives to meet the set goals.

Democratic: Democratic leaders are highly collaborative. Even if these leaders are technically higher on the organizational chart, they emphasize working together in the decision-making processes.

Bureaucratic: Bureaucratic leaders follow normative rules in management and decision-making, and strictly adhere to lines of authority (hierarchy). In this style, employees who hold lower positions are accountable to and supervised closely by those who hold higher level positions who have great authority over how the work is done.

Outcome-Focused: This leadership style focuses on performance and achieving goals over centering emotion/process. These leaders expect perfection from their teams, and will often take over tasks to make sure that targets are met.

Equity & Justice Report: Ensemble Studio Theatre

Appendix F:

Black Affinity Group Proposals

- Original Black Affinity Group Proposals, March 2021
- Updated Black Affinity Group Proposals, April 2021
(following meetings with Members Council, Staff, and Board, the Black Affinity Group updated the proposals)

March 15, 2021

To: William Carden, The staff of EST, The board of EST and The Members Council,

Starting in Aug 2020, Rebecca KellyG reached out to a small group of Black members of EST to offer support in creating and structuring what is now the Black Affinity Group. Since that time, BAG has been sharing space. We used this time to break bread, connect, and commiserate about these troubled times. We made space for the elders, who educated the rest of us on the long rocky history of EST and its relationship with Black Art and Artists. We began to dream of what this institution could become.

We are +/- 50 strong, and every one one of us cares enough about the institution to want it to rise. We have all been changed and nurtured by the magic that is performed within the walls of 545 West 52nd, but at some point, we all felt lost within it. In ways big and small, EST has failed many of us. These are some of the ways we believe those rifts can be repaired.

This document reflects a sliver of the work that needs to be done. We are but one constituency of the Membership. There are great gains being made independent of these recommendations that are in support of our Indigenous, POC, LGBTQIA+, Disabled and Neurodiverse communities. We urge you to continue along those paths as well. We want the organization to prioritize these proposals as a framework as we all continue to build. These proposals are just a glimpse of the stronger, more equitable, more welcoming institution we believe can exist.

With radical love,
The Black Affinity Group

Proposals from the Ensemble Studio Theatre Black Affinity Group

March 9, 2021

A) Restructure Top Roles

Power hoarding is one of the aspects of white supremacy culture that excludes collaboration. As EST is a member run organization we believe that the top roles should be decentralized and decision making should be a shared responsibility.

- a) **Make the Artistic Directorship a Shared Role** (at least two)
 - i) One Artistic Director should have BIPOC advocacy and equity as a focus (delineated as a part of their job description). This should be but one aspect of their job, though an important one. This person should be equal to the balancing Artistic Director(s) in every way. All decisions should be jointly determined.

- b) **Power sharing with Members Council**
 - i) Amend by-laws to give co-chairs weight in final artistic decisions (season choice, scheduling, programming etc)
 - ii) Allow Co-Chairs to interface with Youngblood in a formalized way (integrating each Youngblood class with New Members, etc)

- c) **Allow for associate directors to train under Artistic directors**
 - i) Add a level of transparency to the next tier of staff, allowing them to shadow and observe the decision making process.
 - ii) Remove the separation between “artistic” and “non-artistic” staff. The next tier of Production Managers should be able to learn from and engage with Artistic if they so choose (for example)

- d) **ALL staff must engage in quarterly anti-racism training**

- e) **Staff should enjoy pay transparency at all levels**
 - i) Salaries should remain proportionate to one another

- f) **Make the hiring process transparent and inclusive**
 - i) Executive Leadership should be hired by a hiring committee made up of a breadth of staff, membership and board (under the blueprint of Rebecca Kelly G’s work)
 - ii) New hires at other levels should be chosen from a pool both internally and externally, with a focus on recruitment from underrepresented groups at

the candidate level.

g) Hire an HR/Anti-Racism/Inclusion facilitator onto the staff

- i) Should report to the Executive Director in the HR space and the MC Co-Chairs
- ii) must have a background in DEI work
- iii) Will organize, schedule and track all anti-racism trainings (board, staff, MC and facilitators). Can continue internal staff anti-racism work.
- iv) Will facilitate communication, increase inclusion and promote transparency within the staff.
- v) DEI work should not be their only function, but a robust part of their Job Description.

h) Hire a Membership liaison to the staff

- i) Duties to Include: Coordinating Community Facilitators for Productions, Facilitating Member Events, Working Closely with Co-Chairs, Providing a link between YB and Membership, Organizing New Member Meetings, Maintaining Website, Being a Single Point of Contact for Members with Questions and Concerns about Operations, Attending Members Council Meetings, Helping to Manage Affinity Groups
- ii) This needn't be their only function on the staff
- iii) Alternatively, offer a stipend to the Co-Chairs to take on this expanded role

B) Membership Advocacy

At the top of the theatre's structure, the membership is the lifeblood and heart of the theatre. At present, too many members feel disconnected from the institution and abandoned by it.

a) Redesign the web portal for Member Engagement

- i) Create a Log-in page with a password log-in (ie, the AEA website)
- ii) Consider a BIPOC designer for updating work (if an external hire is needed)
- iii) Pages within to include
 - a) Top Page of News from Membership along with highlighted members both new and old
 - b) Calendar of All EST events. Ability to request room scheduling through calendar
 - c) Mission Statement, Board and MC minutes, Breakdown of EST Offerings (Detailed description of programming like Youngblood, Playwrights Unit, etc) and Casting Announcements (currently in Dropbox)
 - d) Expanded, private member directory
 - (1) ability to view membership headshots and bios

- (2) Members can message through the site
- (3) Members can select different affinity groups to be a part of which are tagged and can be used to sort.
- (4) Members can label themselves with their area of practice to be easily tagged and sorted
- e) Voting Page that details what is being voted on
 - (1) Ability to vote through the site during open voting windows
- f) Comprehensive History of EST that celebrates founding members, BIPOC contributions

b) Formalize connection between Membership and Youngblood

- i) Introductory meeting between every Youngblood class with Members council, New Members and invited actors, directors, designers and member playwrights (run by Co-Chairs)
- ii) Youngbloods have access to Member Facebook. Are encouraged to use membership for casting, finding directors and designers

c) Overhaul Playwrights Unit

- i) In consultation with former and current members of the Playwright's Unit, program must be overhauled to become a more active and attentive entity. This includes a possible change of leadership in order to enhance focus on this program as independent from Youngblood.
- ii) Playwrights unit should aggressively pursue member playwrights. There should be a minimum number of member invitations to each new group
- iii) While resources may not equal Youngblood, effort should be made to increase time and resources to develop work and offer opportunity similarly.

d) Make Mainstage shows events for member participation

- i) There should be a minimum number of members involved in each Mainstage show.
 - a) This should include all roles- casting, designers, stage management team, crew, etc.
 - b) If the *Director* has a specific request for casting or hiring that cannot be met by available membership candidates, exceptions can be made.
- ii) One preview performance to be dedicated to EST members only with light reception afterwards. Tickets \$5 for all members.

e) New Member Onboarding

- i) New Members should be able to easily understand and access available Programs and be able to quickly connect to those in

the theatre responsible for the programs (website overhaul). Should be introduced to the entire framework of the company in an initial meeting.

- ii) There should be multiple new member meetings per year to introduce new members to the larger community. These meetings will walk each new member through the offerings available
 - a) One meeting should be with staff to better understand how EST operates day-to-day and create a sense of community
 - b) Youngblood should be invited to these meetings and encouraged to attend in order to educate them about the theatre and foster eventual membership

f) Creation, Support and Facilitation of Affinity Groups

- i) Using the website, invite members to self identify into affinity groups if they wish (ie. Black, AAPI, Latinx, Indigenous, BIPOC, Women, Founding Members- First 15 Years, Disabled, etc.)
 - a) Offer zoom locations, contact sheets, meeting space for these groups
- ii) Provide Space and Support for a meeting of the Black Affinity Group every other month.
- iii) Encourage and Support the Creation of work from these groups if it emerges (beginning with a possible re-boot of Going to the River)
- iv) Allow representatives from each group to make meeting time with Artistic Leadership and Members Council if they so choose.

g) Expand BIPOC membership

- i) Once the Membership application process has been closed, Committee can review and recruit more applications to satisfy minimums
 - a) minimums should reflect the current racial and gender makeup of New York City, including femme, transgender, gender non-conforming and non-binary representation
 - b) Invitations must be extended to members of the disabled artist community each year.
- iii) After the 2021 Marathon, begin a concerted push to recruit the talent involved

C) Strengthen the Board, Recruit and Silo Donors

*The board and the donor base must reflect the makeup and values of the theatre. We should move into the future as one and **actively recruit** donors and board members who enhance*

our theatre's diversity and inclusivity

- a) **ALL members of board must have twice yearly antiracism training**
- b) **Add BIPOC members**
 - i) Do not limit BIPOC members to the non-financial board seats
 - ii) Certain board members should be deemed "Equity Advocates" (needn't be BIPOC Members) with the directive of raising issues and advocating for inclusion, creating a safe space for all .
- c) **Set a goal for BIPOC representation amongst large donors**
 - i) 25% of large individual donors should be BIPOC
- e) **Insist all donors sign a Commitment Letter clearly stating that they have no say in Programming decisions**

D) Introduce Educational Programming

Connecting with the incredibly diverse community of Hell's Kitchen would not only enhance our audience base, but it would provide new opportunities for our membership to give back to a larger community and utilise their diverse talents.

- a) **Offer student matinee performances to Hell's Kitchen Public schools where appropriate.**
 - i) Provide Study Guides for further engagement.
- b) **Offer classes and programming through EST to the immediate Hell's Kitchen community, to be taught by membership (monthly offerings)**
 - i) Classes could include playwriting, design, public speaking as both youth study and continuing education, self care for artists, finances for artists
 - ii) Classes should be led by members with teaching artist experience.
Teaching artists should be actively recruited and involved. Membership criteria should be expanded to include teaching artists.
 - iii) ie. Youngblood could teach a playwriting course for local students
 - iv) Classes can be in conjunction with other neighboring theaters like 52nd st project, MCC, INTAR etc
 - v) Free to membership to attend
 - vi) Membership may volunteer initially, but introduce a stipend for teachers once the program is underway.
- c) **Begin a partnership with BIPOC theatres and other relevant programs in NYC**
 - i) Offer discounted tickets (perhaps procure discounted tickets to other

- theaters for our membership
- ii) Begin a Speaker series/workshops for members (some suggestions: GBH, viBe Theater Experience, Community word)

E) **Budgeting**

A budget is a moral document. In order for it to reflect our intentions as a theatre the community must have a say in its creation.

- a) **Create a dedicated Line Item in each budget to cover Anti-Racism Initiatives**
 - i) Training for Staff (quarterly), Members Council (yearly), Community Facilitators (to train for their roles) and Board (twice yearly)
 - ii) Partial or Full Salary for DEI Staff Member

- b) **Introduce a Community Facilitation Line Item for Every Production**
 - i) This includes readings, development workshops and Youngblood programming

- c) **Engage in a truly transparent Budgeting Process each Fiscal Year**
 - i) Eliminate information silos during budget formation (full transparency)
 - ii) Allow for input across departments
 - ii) Allow for a budget review by Members Council before finalization. Include Co-Chairs in the budgeting process.

Proposals from the Ensemble Studio Theatre Black Affinity Group

April 28, 2021

A) Restructure Top Roles

Power hoarding is one of the aspects of white supremacy culture that excludes collaboration. As EST is a member run organization we believe that the top roles should be decentralized and decision making should be a shared responsibility. Ideally, all new hires will be recruited from a pool that is inclusive of femme, trans, GNC, disabled, neurodiverse, and BIPOC candidates. This consideration is strongest at the Director level.

- a) **Make the Artistic Directorship a Shared Role** (at least two)
 - i) One Artistic Director should have BIPOC advocacy and equity as a focus (delineated as a part of their job description). This should be but one aspect of their job, though an important one. This person should be equal to the balancing Artistic Director(s) in every way. All decisions should be jointly determined.

- b) **Power sharing with Members Council**
 - i) Amend by-laws to give co-chairs weight in final artistic decisions (season choice, scheduling, programming etc)
 - ii) Allow Co-Chairs to interface with Youngblood in a formalized way (integrating each Youngblood class with New Members, etc)

- c) **Allow for associate directors to train under Artistic directors**
 - i) Add a level of transparency to the next tier of staff, allowing them to shadow and observe the decision making process.
 - ii) Remove the separation between “artistic” and “non-artistic” staff. The next tier of Production Managers should be able to learn from and engage with Artistic if they so choose (for example)

- d) **ALL staff must engage in quarterly anti-racism training**

- e) **Staff should enjoy pay transparency at all levels**
 - i) Salaries should remain proportionate to one another

- f) **Make the hiring process transparent and inclusive**
 - i) Executive Leadership should be hired by a hiring committee made up of a breadth of staff, membership and board (under the blueprint of Rebecca Kelly G’s work)

- ii) New hires at other levels should be chosen from a pool both internally and externally, with a focus on recruitment from underrepresented groups at the candidate level.

g) Hire an HR/Anti-Racism/Inclusion facilitator onto the staff

- i) Should report to the Executive Director in the HR space and the MC Co-Chairs
- ii) must have a background in DEI work
- iii) Will organize, schedule and track all anti-racism trainings (board, staff, MC and facilitators). Can continue internal staff anti-racism work.
- iv) Will facilitate communication, increase inclusion and promote transparency within the staff.
- v) Must be included in long term strategic planning including Season Planning and Budgeting. May be present at Board meetings
- vi) DEI work should not be their only function, but a robust part of their Job Description.

h) Hire a Membership liaison to the staff

- i) Duties to Include: Coordinating Community Facilitators for Productions, Facilitating Member Events, Working Closely with Co-Chairs, Providing a link between YB and Membership, Organizing New Member Meetings, Maintaining Website, Being a Single Point of Contact for Members with Questions and Concerns about Operations, Attending Members Council Meetings, Helping to Manage Affinity Groups
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 - b) Invitations must be extended to members of the disabled artist community each year.
- iii) After the 2021 Marathon, begin a concerted push to recruit the talent involved

C) Strengthen the Board, Recruit and Diversify Donors

*The board and the donor base must reflect the makeup and values of the theatre. We should move into the future as one and **actively recruit** donors and board members who enhance our theatre's diversity and inclusivity*

- a) **ALL members of board must have twice yearly antiracism training**
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 - ii) Classes should be led by members with teaching artist experience. Teaching artists should be actively recruited and involved. Membership criteria should be expanded to include teaching artists.
 - iii) ie. Youngblood could teach a playwriting course for local students
 - iv) Classes can be in conjunction with other neighboring theaters like 52nd st project, MCC, INTAR etc
 - v) Free to membership to attend
 - vi) Membership may volunteer initially, but introduce a stipend for teachers once the program is underway.

vii) This does not recommend the creation of an institution or university.
These are one-off workshops that will foster community and connection with the membership, neighborhood, and larger theatrical landscape.

c) Begin a partnership with BIPOC theatres and other relevant programs in NYC

- i) Offer discounted tickets (perhaps procure discounted tickets to other theaters for our membership)
- ii) Begin a Speaker series/workshops for members (some suggestions: GBH, viBe Theater Experience, Community word)

E) Budgeting

A budget is a moral document. In order for it to reflect our intentions as a theatre the community must have a say in its creation.

a) Create a dedicated Line Item in each budget to cover Anti-Racism Initiatives

- i) Training for Staff (quarterly), Members Council (yearly), Community Facilitators (to train for their roles) and Board (twice yearly)
- ii) Partial or Full Salary for DEI Staff Member

b) Introduce a Community Facilitation Line Item for Every Production

- i) This includes readings, development workshops and Youngblood programming

c) Engage in a truly transparent Budgeting Process each Fiscal Year

- i) Eliminate information silos during budget formation (full transparency)
- ii) Allow for input across departments
- ii) Allow for a budget review by Members Council before finalization. Include Co-Chairs in the budgeting process.

Equity & Justice Report: Ensemble Studio Theatre

Appendix G:

Transition Team Self-Nomination Form Template

EST Transition Team Nomination Form (Template)

Name:

Relationship to EST:

Which Communities Would You Represent?

Which EST Areas Would You Represent?

- Founding Member
- Board Member
- Artist Member
- Youngblood Playwright or Alumnus
- Playwrights Unit
- Sloan
- Staff

Biography:

Statement of Interest and Intended Goals:

Equity & Justice Report: Ensemble Studio Theatre

Appendix H:

*History of EST Anti-Racist
Work and Commitments*

EST's History of Anti-Racist Work and Commitments

Because the work of equity necessarily requires people to take a look at history, it is important to understand the ways in which EST and the community have previously addressed issues of racism. This resource draws from the following sources: (1) Comments from Survey 1; (2) a draft 2018 Equity Diversity and Inclusion Request for Proposal for an Equity & Justice Consultant; (3) a document created by EST staff in 2020 noting a summary timeline of anti-racism efforts since 2013; and (4) EST's public statement in support of BLM.

2013 - 2016

In 2013, EST joined Theater Communications Group (TCG)'s first ever cohort of their Equity, Diversity, & Inclusion (EDI) Institute. EST was one of twenty theatres included in the cohort. The program was led by Carmen Morgan, Founder and Executive Director of artEquity. During this experience, EST participated in a series of meetings and webinars focused on racism, equity and inclusion over the span of two and a half years until their final meeting in 2016. Paul Slee, Executive Director at the time, participated in the first half of the program. Billy Carden, the Artistic Director, joined Paul for meetings after the halfway mark.

2016 - 2017

Following participation in TCG's EDI Institute, EST recognized that they needed to be conducting their own internal EDI work. As a next step, the Artistic Director joined the 2016 cohort of artEquity's Facilitator Training that took place over two weekends at the Penumbra Theatre in Minneapolis.

2017 - 2018

As a result of the artEquity training in 2016, EST began to look for a way to engage the larger community in EDI work. To do this, they turned to Russell G. Jones to lead a series of five (5) Blind Spot Salons for the EST community (which included member artists, EST/Youngblood members, Board members, and staff). Some participants in this initiative noted that this experience with Russell G. Jones "felt like a real soul searching effort by EST." After the sessions were completed, people who wanted to carry the work forward were identified as "Ambassadors."

2018 - 2019

This group of Ambassadors, led by member Artist Colette Robert, focused their efforts on rewriting EST's Mission Statement in order to include a commitment to anti-racism and ending systemic marginalization & oppression at all levels of the organization. This new Mission Statement was approved by both the Members Council and the Board, and was then ratified by vote by the Membership at the Annual Meeting.

2019 - 2020

The Ambassadors determined that in order to ensure that the values and commitments expressed in the new Mission Statement became internalized and operationalized at all levels of EST, EST needed to create a Community Covenant as a next step. To help facilitate this process, EST hired RKG who began a 6-month process of meetings designed to build knowledge and

understanding toward that goal. Then the COVID-19 pandemic hit, George Floyd was murdered, and EST announced a near-future leadership transition. Together, these things surfaced a deep recognition of the organization's own practices of systemic and structural racism. In response to this realization, RKG focused on evaluating racial equity & justice to help inform recommendations on more equitable leadership structures/practices, and how to more equitably move through a transition process. In June 2020, EST made the following [public statement in support of Black Lives Matter](#):

Dear Friends,

As an extended community of artists that has made a strong commitment to equity and social justice, the Ensemble Studio Theatre is heartbroken and outraged over the murder of George Floyd after the deaths of Tony McDade, Breonna Taylor, and Ahmaud Arbery, and how these acts reveal the depth of systemic racism and white supremacy that still exist in this country.

We stand in passionate solidarity with our extraordinary Black artists and colleagues who have collaborated with such generosity, courage, and commitment to transform our company and place social justice and dismantling the systemic structures of racism and privilege at the core of the work we do and the community we aspire to be.

But when once again we see the public murder of a Black man, this is also a brutal affirmation that saying the right thing is not enough. We change the world by changing ourselves and that means we have to continually commit to meeting that challenge personally, artistically, and institutionally, confronting racism and white supremacy at every turn within ourselves, within our community, and in our society.

We can't afford to normalize this moment and let it pass as another repetition. In that spirit we are going to take this week to empower the voices of our artists. We will be amplifying and sharing them with you in every way we can. Painful as it is, we must not look away. More than ever before we need to listen. We also need to act.

These are some of the organizations where you can donate or volunteer your time:

[Black Lives Matter](#)

[Color of Change](#)

[National Urban League](#)

[NAACP Legal & Educational Fund](#)

[Black Visions Collective](#)

[The Bail Project](#)

[Campaign Zero](#)

From our artists:

[Notes from a Black Womyn in America by Bleu Beckford-Burrell](#)

[Say My Name by Mikumari Ciayhe](#)

Equity & Justice Report: Ensemble Studio Theatre

Appendix I: *2016 Strategic Plan*

Ensemble Studio Theatre Strategic Plan

Executive Summary

In the summer of 2015, EST embarked on a strategic planning process, which it is using to align the leadership around a common vision, mission and set of goals for the coming years. In particular, EST would like to use the planning process to address such questions as:

- ***Growth:*** How should EST grow its programming? How will the new space facilitate this growth? What considerations should determine the pace of EST's growth? What should EST do to ensure that its growth is sustainable?
- ***Market:*** What changes in the external environment (funding trends, NYC/Hell's Kitchen economic development, etc.) should EST factor into its plans? How might EST respond to the unmet needs among EST members and audience?
- ***Niche:*** What is EST's artistic niche in the developmental theater market? What is EST's unique artistic value? Is increasing "competition" an opportunity or a threat? How should EST raise the visibility of its unique value?
- ***Infrastructure:*** How should EST adapt its infrastructure to support future growth?

To explore these questions, Penn Flood Consulting interviewed a range of internal and external stakeholders and gathered data on trends in the field. EST convened a strategic planning committee made up of 4 Board members, 4 senior Staff members, and 4 Members Council representatives. The Strategic Planning Committee met four times to establish the strategic questions (above) and to respond to the information gathered by framing the goals and rationales. EST then held an open Board / Member / Staff meeting on December 2, 2015 to allow the wider EST community an opportunity to react to the vision, mission and goals that had been developed at that point. That meeting provided the Strategic Planning Committee with a strong endorsement of the work that had been done and the new areas of strategic emphasis for EST. Following the open meeting, the Strategic Planning Committee met another four times to frame strategies in each goal and to wrestle with the financial implications of the plan over the course of the five year timeframe.

Throughout the process, the Strategic Planning Committee was committed to four high level priorities (ultimately, the goals in this plan):

- A commitment to the developmental process and to the art and artists that make up the EST family
- A sincere commitment to become a more diverse theatre and community in every way
- A desire to increase the profile of EST, which happily coincides with having a street-level presence in a growing theatre neighborhood
- An intention to build the new theatre as well as EST's capacity to live into this exciting future

Ensemble Studio Theatre Strategic Plan

Vision

EST: developing what's next in the American theatre.

Mission

History

The Ensemble Studio Theatre was founded by Curt Dempster in 1968 with a group of 20 theatre artists. It has since grown into a company of over 600 actors, directors, playwrights and designers.

Mission

The Ensemble Studio Theatre develops and produces original, provocative and authentic new plays. We engage and challenge our audiences in New York City and audiences across the country. A dynamic community of artists committed to the collaborative process, EST discovers and nurtures new voices and supports artists throughout their creative lives. We believe this extraordinary support yields extraordinary work.

Strategic Plan Goals

I. Deepen and strengthen EST's capacity to foster art and artists throughout the developmental process.

Rationale: Stakeholders universally commented on the quantity of talented work that is generated at EST as a huge organizational strength. Clearly, EST is seen by most of its stakeholders as a high-quality, developmental theatre that has the potential to make significant contributions to the American theatre. This is the first goal in the plan because the work is key to EST's identity and is the reason for all the other initiatives in the plan. This goal describes the intention to move from individual developmental initiatives that are limited in scope due to funding (YoungBlood, Sloan commissions, readings, workshops, productions) to a more comprehensive pipeline process that provides phased developmental options across all programs at EST. This goal contemplates reviewing each of the current programs and determining which should be strengthened and broadened. It also carries an intention to provide more resources to the membership – by helping plays that start at EST find a home in the larger American theatre world.

Strategy Ideas:

- 1) Produce three full length mainstage productions per year
 - a. Move all mainstage produced work to LOA contract in five years

Ensemble Studio Theatre Strategic Plan

- 2) Make two RoughCut Productions per season a regular part of EST's programming.
- 3) Provide six transition commissions per year for playwrights graduating out of EST/YoungBlood
- 4) Provide five commissions per year for playwrights outside of the EST/Sloan project
- 5) Create a rolling call for submissions of new plays from member playwrights
 - a. Cultivate relationships with people outside EST to help member plays achieve visibility (co-production partnerships, relationships with commercial producers, reps, regional theatres, etc.)
 - i. Possibly create a catalogue of plays that have been vetted, and not selected for production at EST
- 6) Launch periodic writers group programs that allow playwrights to benefit from peer feedback
- 7) Launch a comprehensive Summer Retreat to include work outside of EST/Sloan program
- 8) Move YoungBlood plays to EST mainstage productions when possible and appropriate, while maintaining the seasonal showcase code
- 9) Benchmark market rates for artist salaries and create and implement a plan to move closer to market pay

II. Ensure that EST, the work we do, and our audience, reflect the world we live in; together we make a concrete commitment to diversity.

Rationale: Among stakeholders (both external and internal), there was much discussion of the importance of embracing diversity, in the broadest sense (the people, the work, the perspectives), into the EST environment. As theatre artists and storytellers, it is incumbent upon EST's members and leadership to reflect the diverse perspectives and identities of today's audiences. EST today is not sufficiently diverse, though it has made significant strides in that area. This goal speaks to the intention to embrace greater diversity as a firm commitment to the future of EST as a generator of the future works of American theatre.

Strategy Ideas:

- 1) Use commissioning to actively recruit writers of diverse backgrounds and experiences
- 2) Ensure that artists hired are sufficiently representative of the larger New York community
 - a. Eliminate default assumption of Caucasian casting by communicating an expectation that diverse people are considered
- 3) Retain an outside consultant to assist EST with diversity

Ensemble Studio Theatre Strategic Plan

- a. Convene internal diversity and equity committee of EST community members to help staff and community members identify areas needing improvement and tactics to address those areas
- 4) Examine internal staff hiring and board recruiting practices with a goal of taking assertive action to increase diversity
 - a. Require interviews of people of diverse backgrounds and abilities who are seriously considered for staff roles before making any hires
 - b. Ensure diversity training for current staff and allocation of staff “gatekeeping” roles to people who prioritize diversity
- 5) Analyze the selection process and composition of selection committees for artistic work and for membership to ensure assertive efforts to increase diversity
 - a. Develop mechanisms to proactively encourage diversity in the pool of applicants
- 6) Use collaborations or co-productions to leverage content and audience diversity for EST
- 7) Develop mechanisms to capture and monitor demographics of members of the EST community
 - a. Establish a baseline and measure progress throughout the plan term
- 8) Open transparent conversations around diversity amongst the membership and participating artists at EST

III. Raise the visibility of today’s EST: Tell our story and celebrate our contributions to the American theatre.

Rationale: Given the high volume of new development in Hell’s Kitchen and the influx of fellow theatres in this neighborhood, there is a tremendous opportunity for EST to raise its profile and acknowledge its significant contributions to the American theatre. At the same time, internal stakeholders commented on marketing as a current weakness of EST due to its last-minute nature and lack of internal communication about major EST events. This goal contemplates a major rebranding of EST, to go along with its new street-level theatre, which will boost EST’s presence in the NYC theatre landscape. By raising this to the level of a goal in the strategic plan, the theatre is making a significant commitment to strengthen its marketing and transform its image and visibility.

Strategy Ideas:

- 1) Proactively cultivate a new brand for EST to raise its visibility and attract new audiences
- 2) Segment marketing of EST events to different audiences:
 - a. General public
 - b. Members
 - c. Funders

Ensemble Studio Theatre Strategic Plan

- 3) Create a strategic marketing plan, with sufficient lead times to maximize the ability to get the word out

IV. Build a new theatre and strengthen EST's organizational capacity to support our work.

Rationale: This strategic plan is happening during a time of great opportunity for EST. The theatre is planning to assume the ground level space in its current building, giving it a street-level presence in a growing and vibrant artistic neighborhood. Along with this capital project, EST is making a commitment to greater financial stability and building its capacity to execute this strategic plan in other ways, including paying artists more, growing its staff and paying them closer to market rate, strengthening the artistic engagement of members (such as by increasing the amount of new work that can have dramaturgical attention), having appropriate space for the work and administrative functions, strengthening resource development strategy and systems and disposing of its Lexington property.

Strategy Ideas:

- 1) Determine the appropriate deployment of net assets in support of EST's mission (with an eye to creating working capital)
- 2) Create and implement a plan to move staff and artist salaries closer to market rates
 - a. Consider increasing dramaturgical resources and adding other new staff to support the strategic plan as part of the benchmarking timing and strategy
- 3) Design office space with consideration to improving internal communication and collaboration, improving employee comfort and reflecting the organizational culture (privacy vs. communality, deadlines vs. process, centralizing supplies, etc.)
- 4) Design performance spaces to support the goals of the work and EST's diversity

Equity & Justice Report: Ensemble Studio Theatre

Appendix J:

*Mainstage Production
Demographics and
Feedback*

Mainstage Productions Racial Demographic Information and Feedback

As part of the information gathering process, we sought to collect data on the racial demographics of EST community members who participated in the organization's mainstage productions. It is important to note that the data does not represent full participation from cast and crew of each production. Without full participation in the surveys, we did not have the ability to make conclusions about patterns of equity/inequity regarding race. Therefore, rather than providing a synthesis and analysis of the information we collected, the raw data is shared.

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[Georgia Mertching is Dead Detailed Info](#)

[Behind the Sheet Detailed Information](#)

[Travisville Detailed Information](#)

[Redwood Detailed Information](#)

Georgia Mertching is Dead Detailed Info

General:

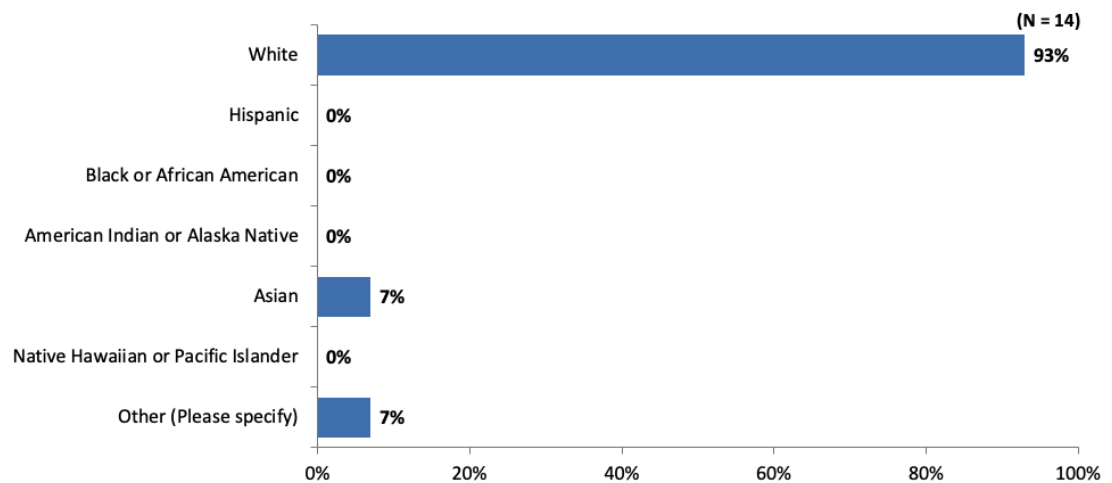
- 14 responses (survey was sent to 25 people)

Roles of Participants:

- Designer, Lighting: 1
- Designer, Sound: 1
- Stage Manager: 0
- Assistant Stage Manager: 1
- Run Crew: 2
- Playwright: 0
- Director: 0
- Actor: 2
- Other: 7
 - 1 Fight/Intimacy Director
 - 1 Designer, Costume
 - 1 Assistant Designer, Lighting
 - 1 Associate Designer, Sound
 - 1 Technical Director
 - 1 Master Electrician
 - 1 House Manager

Race:

How do you describe your racial identity on the census? Pick any and all that apply



- 13 (or 93% of participants) are white
 - 1 of these participants also marked “Other” and wrote in “Jewish”
- 0 are Hispanic
- 0 are Black
- 0 are American Indian or Alaska Native
- 1 is Asian
 - Assistant Lighting Director

- o are Native Hawaiaan or Pacific Islander

Additional Comments:

- “I would like to mention that I was surrounded by many very talented women on Georgia Mertching, which is not often the case. Many times, I am the only woman on shows.”
- “Being a man working in a realm that involves intimacy and physical storytelling I’m always aware of consent and listening to al who I am working with. There seemed to me to be incredible support and trust. And people felt open to share their experiences with me and consent was always brought up when any changes arose to the work.”
- “I found the members of the creative, production, and administrative team open and fair and appeared to give equal weight to peoples ideas and opinions independent of race, gender, age or ability, with the obvious caveat that it was an overwhelmingly white group.”
- “EST was an enjoyable environment to work in from my perspective and experiences being on the design team”

Behind the Sheet Detailed Information

General:

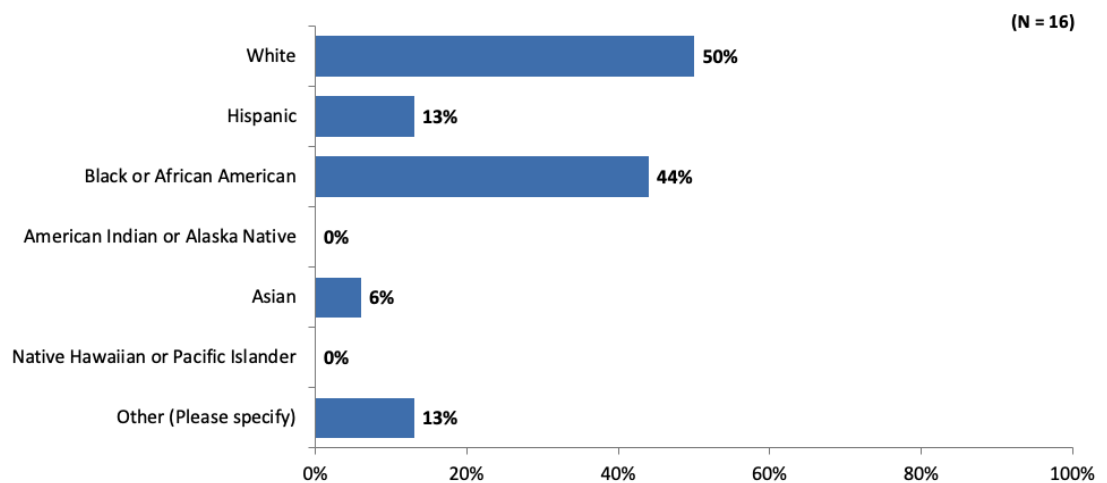
- 15 responses (survey was sent to 28 people)

Roles of Participants:

- Designer, Lighting: 1
- Designer, Sound: 0
- Stage Manager: 0
- Assistant Stage Manager: 0
- Run Crew: 2
- Playwright: 1
- Director: 1
- Actor: 2
- Other: 8
 - 1 Props Designer
 - 1 Assistant Director
 - 1 Designer, Scenic
 - 1 Dialect Coach
 - 1 Assistant Designer, Lighting
 - 1 Technical Director
 - 1 Master Electrician
 - 1 House Manager

Race:

How do you describe your racial identity on the census? Pick any and all that apply



- 8 (or 53% of participants) are white
 - Props Designer
 - Actor
 - Actor
 - Assistant Lighting Designer

- Technical Director
 - Master Electrician
 - House Manager
 - Run Crew
- 2 (13% of participants) are Hispanic
 - Run Crew
 - Actor
- 6 (or 40% of participants) are Black
 - Playwright
 - Actor
 - Assistant Director
 - Designer, Scenic
 - Director
 - Dialect Coach
- 0 are American Indian or Alaska Native
- 1 is Asian
 - Designer, Scenic (this person is Asian and Black)
- 0 are Native Hawaiian or Pacific Islander
- 2 (or 13% of participants) are Other
 - 1 participant selected multiple, including Other (“mixed afro-latinx”)
 - 1 participant wrote in “Creole”

Additional Comments:

- “I absolutely loved working on this production and with everyone involved. Truly felt like a safe and collaborative space - while I cannot speak for others on this production, I know a lot of joy and love surrounded this production especially while telling a difficult story.”
- “Working on this play felt good because the director made a conscious effort to create a space that felt healing and welcoming despite the subject matter—and since she focused on having POC in as many positions as possible. It was hard when the theater admin was in the space as they were mostly white and, especially due to their positions, added a different feeling to the space.”
- “Onstage and offstage was very diverse and felt like a very safe environment”
- “the solidarity and support on this team was amazing. however, the producing qualities were often lackluster and frustrating in regards to being inclusive and trusting that the artists of color knew what they doing”
- “I appreciated the dramaturgical rigor and how the conversations about history were always rooted in the current times. We discussed Public Health in a global context too in terms of how black womxn are treated. I appreciated being in a room that felt diverse across several intersections of identity.”
- “I loved working on this production and overall had a positive experience. I think its really important to uplift that we should be commissioning stories about black joy and success and not just black pain and suffering...”
- “It was a beautiful experience!”

- “I was delighted to be a part of this production. I am always thrilled to see the stories of marginalized people brought into artistic spaces where those stories can be observed, understood and unpacked by people who may not necessarily identify as a part of those groups. It goes a long way toward building empathy among theatre-going audiences and among people in general.”
- “This was one of my favorite productions to work on. The team was and absolute joy. I also loved that the show taught me about some of this country's racist history that is usually overlooked.”
- “This show centered on acts of brutality motivated by racism , misogyny , and extreme class privilege. So I think team members were hyper aware of interpersonal interactions. In retrospect I wish the organization had overtly addressed the pervasive and ongoing effect of those issues in modern life rather than as historic events.”

Travisville Detailed Information

General:

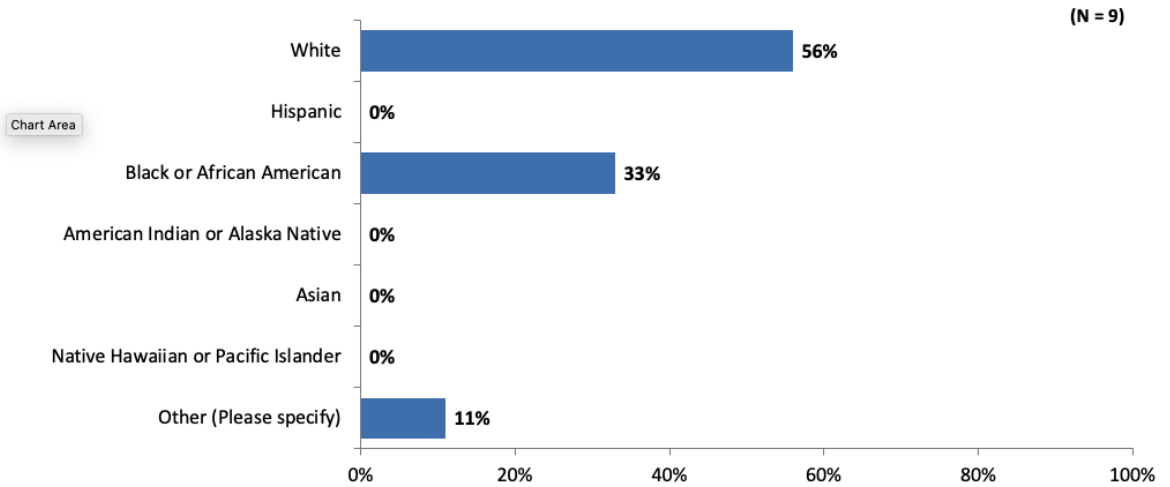
- 9 responses (survey was sent to 28 people)

Roles of Participants:

- Designer, Lighting: 1
- Designer, Sound: 0
- Stage Manager: 0
- Assistant Stage Manager: 1
- Run Crew: 1
- Playwright: 0
- Director: 0
- Actor: 3
- Other: 3
 - Assistant Lighting Designer
 - Designer, Costume
 - Master Electrician

Race:

How do you describe your racial identity on the census? Pick any and all that apply



- 5 (or 56% of participants) are white
 - Assistant Lighting Director
 - Assistant Stage Manager
 - Designer, Costume
 - Run Crew
 - Master Electrician
- 0 are Hispanic
- 3 (or 33% of participants) are Black
 - Actor
 - Actor
 - Actor
- 0 are American Indian or Alaska Native
- 0 are Asian
- 0 are Native Hawaiian or Pacific Islander
- 1 is Other
 - 1 participant wrote in “Creole”

Redwood Detailed Information

General:

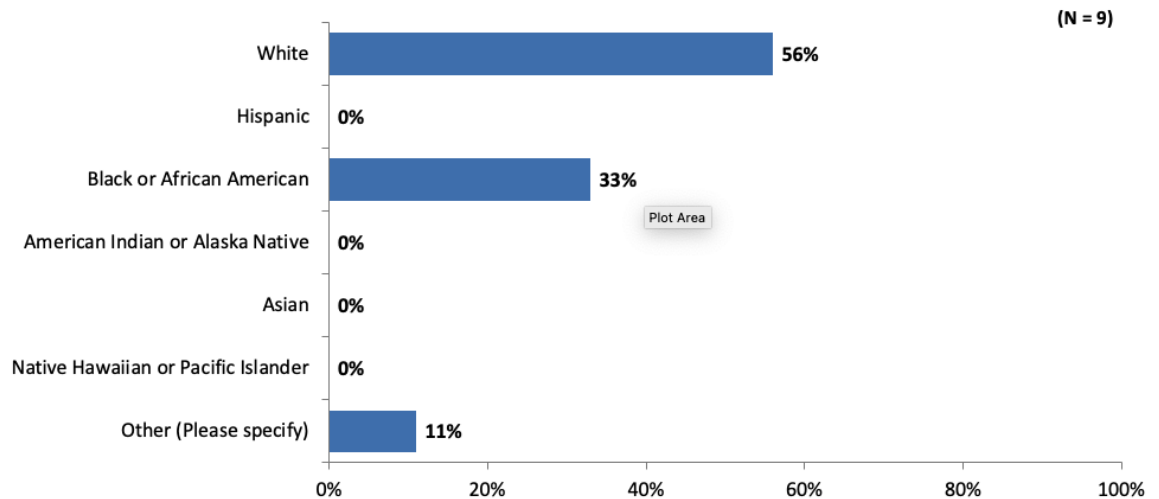
- 8 responses (survey was sent to 23 people)

Roles of Participants:

- Designer, Lighting: 0
- Designer, Sound: 0
- Stage Manager: 1
- Assistant Stage Manager: 1
- Run Crew: 0
- Playwright: 0
- Director: 1
- Actor: 4
- Other: 1
 - Set Designer

Race:

How do you describe your racial identity on the census? Pick any and all that apply



- 4 (or 56% of participants) are white
 - Actor
 - Assistant Stage Manager
 - Stage Manager
 - Director
- 1 (13% of participants) is Hispanic
 - Actor
- 3 (or 38% of participants) are Black
 - Actor
 - Actor
 - Actor
- 0 are American Indian or Alaska Native

- 1 (13% of participants) is Asian
 - Set Designer
- 0 are Native Hawaiian or Pacific Islander
- 0 are Other

Additional Comments

- “Though we didn't get to the rehearsal room, the audition process was an absolute pleasure. Hope to be back on the boards with everyone soon and safely!”

Equity & Justice Report: Ensemble Studio Theatre

Appendix K:

Additional Resource List

EST Additional Resource Sheet

SECTION 1: Accountability

Document: [Organizing for Community Accountability](#)

By INCITE!

This resource is an excerpt from a larger toolkit on community accountability put together by INCITE!, a network of radical feminists of color organizing to end state violence and violence in our homes and communities. This particular document provides summary information about what community accountability looks like, whether it is realistic, and where to get additional information.

Webpage: [Accountability Mapping Information](#)

By Daria

Daria created *Accountability Mapping* to support himself and his communities in learning and practicing self-accountability. It synthesizes Transformative Justice principles with practices of Qi Gong and somatic exploration. The course is free to QTBIPOC and there is a sliding scale for all.

Video: [What is Accountability?](#)

By The Barnard Center for Research on Women, published in the fall of 2018

In this 5-minute video, anti-violence activists Kiyomi Fujikawa and Shannon Perez-Darby ask and explore the question of how to be accountable to survivors without disposing of those who do harm.

SECTION 2: Achieving Racial Equity

Document: [Ten Lessons for Taking Leadership on Racial Equity](#)

By The Aspen Institute: Roundtable on Community Change

This resource summarizes what The Aspen Institute has learned about how people and institutions can tangibly do the work of identifying and addressing racial inequities.

Document: [Anti-Racist Organizational Development](#)

By Dismantling Racism, adapted by Kenneth Jones and Tema Okum based on work done by the Exchange Project of the Peace Development Fund, Grassroots Leadership's Barriers and Bridges program, and the original concept by Bailey Jackson and Rita Hardiman

This is an assessment tool that was developed for organizations aiming to become multi-cultural and anti-racist institutions. The evaluation was developed to evaluate organizations that are either all white, or ones that include both white people and people of color to identify the ways in which an organization might reproduce white privilege and racial oppression.

SECTION 3: Collective Governance & Decision-Making

Document: [From the Bottom Up: Strategies and Practices for Membership-Based Organizations](#)

By Sylvia Rivera Law Project (SRLP) published in May 2013

SRLP is an organization that works to guarantee that all people are free to self-determine their gender identity and expression, regardless of income or race, and without facing harassment, discrimination, or violence. In 2007 members of SRLP formed a committee to find more intentional and equitable ways to organize and engage their member communities. This report contains the key insights they gained about different organizational models of membership.

SECTION 4: Caucus and Affinity Groups

Webpage: [Caucus and Affinity Groups](#)

By Racial Equity Tools

This webpage from Racial Equity Tools explains that caucus work provides spaces for people to do deep work within their own racial groups. It also offers caucus resources for both Black, Indigenous, and Other People of Color (BIPOC) and for white people.

Document: [The Role of a Caucus and the Role of a Change Team](#)

By Dismantling Racism, adapted by Kenneth Jones and Tema Okum based on work done by the Exchange Project of the Peace Development Fund, Grassroots Leadership's Barriers and Bridges program, and the original concept by Bailey Jackson and Rita Hardiman

This document outlines the different potential goals and strategies of a change team and a caucus within achieving racial equity.

SECTION 5: Equity in Theater

Web Series: [Talking Back](#)

By Oregon Shakespeare Festival (hosted by Carmen Morgan)

In this six-part web series, artEquity Founder and Executive Director Carmen Morgan explores the growing movement for justice in the theatre field.

Written Principles and Demands: [We See You White American Theater](#)

A collective of BIPOC multi-generational, multi-disciplinary, early career, emerging and established artists, theater managers, executives, students, administrators, dramaturges and producers, organizing to address the scope and pervasiveness of anti-Blackness and racism in the American theater.

SECTION 6: Shared Leadership Models

Article: [The Risk of Shared Leadership](#)

By Howlround in August 2015

In this article, HowlRound asks ten rising leaders from Theatre Communication Group's SPARK LEADERSHIP program to examine leadership, vision, diversity, inclusion, and equity.

Interview: [Sharing the Load: Adapting to the Pandemic in a Shared Leadership Role](#)

By Howlround in March 2021

In this interview, Meropi Peponides - a theater maker, dramaturg, podcast producer, writer, and co-founder of Radical Evolution - speaks with Yury Urnov, who is one of four co-artistic directors of Wilma theater in Philadelphia.

Study: [New Variations of Dual Leadership: Insights from Finnish Theatre \(Abridged\)](#)

By MMIAM (authored by Mari Järvinen, Heli Ansio, and Pia Houni) in June 2018

This is a study that explores dual leadership as it has existed in Finnish professional theater since 2000.

Announcement: [Soho Rep Elevates Meropi Peponides to Leadership Team](#)

By American Theatre, a publication of Theatre Communications Group

This article announces a new shared leadership structure at Soho Rep, naming producer Meropi Peponides to a directorial position alongside Artistic Director Sarah Benson and Executive Director Cynthia Flowers.

SECTION 7: Human Resources

Examples of Companies for Outsourced HR

- [TriNet](#)
- [SHRM](#)
- [ADP](#)

SECTION 8: Transformative Justice & Restorative Justice

Resource List: [Conflict Transformation and Restorative Justice](#)

By Racial Equity Tools

This compilation of resources organized by Racial Equity Tools begins with the following paragraph: "Restorative Justice starts with the question 'What was the harm done to the community? How can a person who created harm give back?' Transformative Justice asks why the harm was committed, what are the root causes, and what the survivor or community needs for justice."