

new generations program

The New Generations Program has been cooperatively designed by the Doris Duke Charitable Foundation, The Andrew W. Mellon Foundation and Theatre Communications Group (TCG). The program provides support for three primary objectives:

Future Leaders

Accomplished theatre professionals share their expertise and vision by mentoring future leaders in the theatre field.

Future Audiences

Theatres expand and strengthen relationships with young, culturally specific, disabled and/or underserved audiences through creative strategies and unique audience cultivation efforts that have been proven to be effective.

Future Collaborations

Theatre professionals travel internationally, enabling them to share ideas and techniques and/or collaborate with colleagues around the world.

Interested theatres may choose to submit a proposal addressing only one of the three objectives: Future Leaders, Future Audiences or Future Collaborations. Theatres who are receiving support from the Doris Duke Charitable Foundation/The Andrew W. Mellon Foundation Leading National Theatres Program are eligible to apply for support from this round of the New Generations Program.

Previous New Generations recipients whose projects will be complete by April 1, 2008 are eligible to reapply. Previous recipients may apply in one of the three areas listed above. Requests will only be considered for expenses not supported in the earlier grant.

Examples may include (but are not limited to) requests to support the mentorship of a different individual or the further expansion of audience-development activities.

The New Generations Program is primarily designed to serve producing theatre organizations and not other organizations whose primary mission is audience development, advocacy or other service-related goals. However, in the Future Leaders and Future Collaborations objectives the panel will consider applications from nonproducing theatre organizations who are actively engaged in the development of new work and new artists.

funded by
DORIS DUKE CHARITABLE FOUNDATION
THE ANDREW W. MELLON FOUNDATION

administered by
Theatre Communications Group

round 8

straight talk

So often it's hard to read true intent in grant guidelines: all organizations try to read between the lines to make applications more competitive, occasionally to the application's detriment.

We have therefore decided to add a section of "straight talk" to demystify the initiative a bit and help you in the application process. It is important that the narrative letter be both succinct and specific. There is an important balance to strike between a general snapshot description and a proposal packed with statistics.

Some general points to keep in mind:

This program aims to support professional theatres, and our definition encompasses a range of budget sizes—it is not necessary for the theatre to use an Equity contract, however, all artists must be paid at least a minimal amount. Eligible theatres must have at least one full-time paid staff member and theatres with an all-volunteer staff aren't eligible.

It is very important that the panel gets a clear sense of the voice of the applicant—depending on the category they would either look for the passion driving you to mentor a mentee, or the importance of a specific audience to your theatre, or your desire to connect with colleagues in another country. Make your application as personalized as possible and steer clear of grant-speak.

We're not able to make recipients' applications available for you to read, but you can scan our list of past grant recipients [listed on our website] and read their program descriptions to give you an idea of what the program has previously supported.

While previous recipients are encouraged to reapply to the New Generations Program, the selection panel will need to know what you learned from your previous grant, how it impacted your staff, organization and community, and how that knowledge will help you succeed at and deepen the proposed project.

In the current financial climate, it isn't unusual for theatres to be running deficits. If your theatre is running a deficit, don't be afraid to discuss it. It is essential that the panel know how you are addressing it.

When submitting a preliminary proposal, it is very important to submit all required materials by the postmark deadline complying with the formatting requirements found in the Application Process section of the guidelines. The selection panel generally prefers a font that is simple and clear. We require all applicants to use a font no smaller than 11-point Times New Roman.

Your Three-year Production History must include the following information: playwrights, play titles, directors and designers, and number of performances for each production.

This program is primarily designed to support producing theatre organizations, although in the Future Leaders and Future Collaborations objectives the panel will consider applications from nonproducing theatre organizations who are actively engaged in the development of new work and new artists. If your company produces and presents work, you must distinguish between produced and presented productions in the three-year production history section of your proposal. If all productions are produced, please note at the top of each page.

Assuming we receive a sufficient number of applications of comparable quality in the Future Leaders and Future Audiences objectives, at least 25% of the total grant dollars will be given to support projects in each objective, accounting for 50% of the funding pool. At the same time, because the relative applicant interest in each category and relative quality of proposals cannot be predetermined, the remaining 50% of funds will be granted according to overall applicant quality as determined by the independent selection panel. Up to five Future Leaders International Fellowships will be awarded. Future Collaborations applications will be considered separately from this pool of funds.

There is often a bit of dialogue back and forth between the applicant and TCG staff. We ask that the application contact person you list on your form be reachable during regular business hours throughout the application process. If there is a staff change during the application process it is the theatre's responsibility to notify TCG.

The **Future Leaders** program seeks to identify exceptionally talented theatre professionals who will impact the field in a positive way—the future leaders of the theatre field. In this initiative, while you do not have to have a specific "mentee" in mind at the time of the preliminary proposal, you are required to identify a specific individual at the time of the full application (if you are invited to submit). As a general rule, theatres that in the past submitted preliminary proposals identifying the mentee were far more specific in their thinking in the application: the sense of mentorship was more specifically defined, the activities more specifically structured and the value of the mentee to the theatre more specifically articulated. Theatres submitting with an "unknown" mentee were not, for the most part, competitive.

For the final application, the identification of a mentee will allow the independent selection panel to also review statements from the mentee: they will pay key attention to the "fit" of mentee to the mentor/theatre and will be sensitive to signs that significant discussion and thinking have already taken place. This also allows you to make your statement more personal to the theatre, the mentor and the mentee. For instance, what is being passed on to the mentee? How will the mentee be prepared to embrace the mantle of leadership? Looking at the bigger picture, you may want to ask, "How will this mentorship contribute to the future leadership of the American theatre?" Theatres are strongly encouraged to think creatively about the potential impact of the mentee on the theatre. While a key part of the relationship is helping to develop the mentee, this is also an opportunity for the theatre to learn, grow and develop itself as well—an opportunity consciously at the heart of the initiative. It might be useful to ask, "What do we want our theatre to look like in 10 years? How will our proposed mentee help us to get there?"

Although either the theatre or a potential mentee may initiate the application process, the theatre must apply on behalf of the mentee. TCG is not able to act as a matchmaker, and potential mentees will need to contact theatres to explore their interest in hosting a mentorship. In searching for a mentor and host theatre, potential mentees should think about organizations where they

may have worked in the past or would like to work, the alignment of mission and aesthetics, and how that specific mentor and theatre could help their professional development.

You may find that your mentee already works at your theatre. If so, you will need to clearly articulate what this new shift in relationship entails. How will this grant enable you to reach a new level in that relationship? How does this go beyond mere continued employment? If your mentee is new to your theatre, you will want the panel to understand how this relationship is neither an internship nor a traditional staff position. In short, mentorship implies an unusual investment of time and energy: what does that mean for you?

It will be important to articulate either the mentee's commitment to a career in the specific part of the field addressed by the mentorship or how this experience will give him/her the skills to pursue leadership in another part of the field.

The most competitive applications have involved mentors with previous mentoring experience and a passion for mentoring as well as a significant amount of professional experience under their belts. The best applications have also identified the maximally effective and empowered mentor—i.e., the staff member with the highest degree of authority in the mentee's area of interest. It will also be helpful for the panel to know more about the mentor's impulse to pass experience on.

At its best, a mentorship is about the process of two people reflecting on leadership.

In conceiving the **Future Audiences** part of the program, two key philosophical assumptions guided our thinking: that we hoped to strengthen existing programs/efforts—efforts that have already been proven effective in developing new audiences—and that funding was unlikely to continue indefinitely for any single organization. Project support may take a variety of forms from marketing expenses to programming expenses and hiring new staff to implement your expanded goals. If you propose adding new elements to your current strategies, you must make it clear to the panel that it is an expansion of your previous efforts. Keep in mind that this program is not about new and sexy programs, nor is it about inventing new initiatives. This program aims to reward success. Basically, the application asks you to step forward and say, "This is what we do. We're successful at it, and this is how we know we are succeeding. And finally, this is how the grant will help us strengthen these efforts and move the program forward." It will be helpful for you to reflect on the progress you've made in the previous two years and how you've measured the achievement of your goals—including and beyond mere numbers.

Now there are some restrictions in the guidelines that you should heed: programs have to be "elective" programs (e.g., no student matinees where students are required to attend). And ideally, we are looking for programs that will resonate for the larger field—innovative approaches that we can all learn from. The panels have rated most highly those programs that go beyond mere ticket subsidy programs, that are able to distinguish between marketing efforts and what it means to more deeply cultivate and truly develop new audiences and that connect these efforts to the larger mission/programming profile of the theatre. Successful applicants have a clear commitment to their constituency and care deeply about the quality of the audience's experience. They profoundly engage their audience, have entered into a partnership with them and have done strategic thinking about the quality of the audience's experience. Not only has the audience been affected by their experience with the theatre, but the theatre's staff, operations and programming have been affected by their interaction with the audience. Programs that are isolated from main programming or that are disconnected from the mission are not competitive in this funding process. Requests that provide operating support or increase organizational stability may fall within the guidelines for this program, if the theatre is able to prove that support in these areas directly impacts audience development.

As mentioned earlier, feedback from the field and our internal evaluation of the program influenced the redesign of the international category, now called **Future Collaborations**.

While this round of the program is focused on identifying potential partners and also deepening existing relationships between U.S. theatre professionals and their colleagues abroad, it is our hope that future rounds will also be able to support translations, residencies and specific projects. Still at the core of this program is the desire to build bridges between U.S. theatre professionals and their counterparts abroad, to identify theatre professionals who are or have the potential to be cultural leaders and to create opportunities for the larger U.S. theatre field to engage in international conversation.

These travel grants are offered as a way to encourage U.S. theatre professionals who are first-time internationalists and to help those already working with international partners to continue their work. Through this program we hope to attract a broad range of applicants—from artists to administrators to those in production areas—who already have some professional experience. Applicants with little or no professional experience will not be competitive. We encourage you to specifically address why this is the right time for you to travel, why you have chosen the country, and how you hope the trip will impact your work.

Although there are no geographic limitations and this program encourages travel to all parts of the world, we strongly advise against travel to areas where you may be in extreme personal danger, i.e. active war zones. Travel can take place in either direction—your theatre may host a colleague from abroad or you may travel to another country. However, if you plan to travel abroad, we do advise you to do a substantial amount of research before applying and to be rigorous in your thinking. Before identifying a country, you should be familiar with any required or suggested inoculations, travel advisories and restrictions that are in place. If you are planning on traveling to a politically sensitive area, once there, we suggest that you register with the U.S. Embassy in that country. Share with the panel your thinking about how you will deal with any potential obstacles to international exchange—from communication challenges and finding a common working language to visa issues and intercountry politics. Letters of support from the theatre and/or theatre professionals you plan to meet with can make your case a stronger one.

future leaders

objective #1 To address the future of leadership in the theatre

Given the relatively recent emergence of the not-for-profit theatre field—a field that for the most part dates back only to the mid-1960s—the issue of leadership succession in every dimension of the theatre (including but not limited to acting, administration/management, craft areas, design, directing, dramaturgy/literary management, playwriting, producing, stage management and technical production) is especially acute, as founding leaders are now retiring or moving into second, usually more lucrative careers. Indeed, the issue of compensation for artists makes theatre a less appealing career choice for many early career professionals, who may now be enticed by the superior compensation offered by the commercial sector, as well as by related opportunities in film, television or other entertainment fields. For emerging graduates of advanced training programs, this temptation to seek employment elsewhere is often linked to massive student loan debts, whose repayment schedules make a career in the not-for-profit theatre increasingly problematic.

As theatres have sought to meet the challenges of annual fiscal solvency, finding both the time and resources to provide significant relationships with new professionals, both domestically and abroad, has become increasingly difficult. In Round 8, potential two-year grants of \$70,000 per theatre (\$35,000 per year) will be given to foster such relationships and develop a new generation of leaders through mentorship programs. Up to an additional \$15,000 per grant (\$7,500 per year) will be available upon request either to defray outstanding student loans where applicable or to meet unique travel and legal costs incurred if an international mentee is selected. The second year of funding is contingent on successful program implementation during the

first year, the submission of interim reports and the approval of the funding and administering organizations.

This program reflects several assumptions:

- Mentorship is often the product of direct, personal and frequent interaction over time, and while the mentored individual may work in a variety of ways within the theatre, the mentorship will work best if a single primary mentor is identified. However in exceptional cases, two mentors have been allowed.
- Mentorships are often most fruitful if cultivated over time. Both mentors and mentored individuals should approach this relationship with the assumption that it will be a two-year commitment and that the mentored individual will be in residence at the theatre in a full-time capacity (a period defined as equaling the mentor's employment term). The mentee may not be enrolled in a full-time university or conservatory training program at the commencement of the mentorship.
- While the bulk of grant funds must be applied to compensation and benefits for the mentored individual, this program recognizes that theatres will inevitably incur costs in participating. Theatres will be allowed to apply grant funds (not to exceed 10% of the grant) towards costs incurred as a result of additional mentorship activities.
- At the same time, this program is not designed to provide stopgap labor for the applicant theatre or to meet long-term resident staff needs. All parties should approach this relationship with the assumption that the individual will leave the theatre at the end of the two-year grant period. In exceptional situations, the mentee may remain at the theatre beyond the grant period.

eligibility All applicant theatres must meet the following requirements

- 501(c)3 status;
- Location within the United States or its territories;
- Professional orientation and high artistic standards;
- Full-time salaried employment of professional artists and administrators (the proposed mentor or project director/leader must be a full-time employee of the host theatre);
- Minimum of three years' prior existence as a non-profit professional producing organization;
- History of mounting its own theatre productions within the previous year;
- Organizational capacity to implement the projected activity. (Applicant theatres are asked to submit adequate annual fiscal information documenting financial performance. While audits are strongly encouraged, 990s will be accepted from theatres with budgets under \$500,000.)
- Consortiums and educational institutions are not eligible to apply.

application process

The first step in the application process is submitting an online Intent to Apply. Theatre forms submitted after midnight on October 9, 2007 will not be accepted. Anyone planning to submit a preliminary proposal must visit www.tcg.org. Intent to apply does not bind the theatre to submit a preliminary proposal, but no proposals will be accepted from theatres who have not submitted an intent form for Round 8 of the program.

Application letters should be written in narrative form and must not exceed two single-sided pages using a font no smaller than 11-point Times New Roman and with at least 1" margins on all four sides. Letters longer than two single-sided pages or using a smaller font or exceeding stated margins will not be accepted. See Application Checklist for required materials and formatting requirements. All proposals should be sent to: **New Generations Program, Future Leaders, Theatre Communications Group, 520 Eighth Avenue, 24th Floor, New York, NY 10018-4156. The postmark deadline is October 29, 2007.** Letters postmarked after this deadline will not be considered. Faxes or emails will not be accepted for review. Based on these proposals, a smaller group will be chosen by an independent national selection panel and invited to apply. These invited applicants will complete an application form, which will include additional financial information and expanded narrative information. Application forms will be provided well in advance of the March 11, 2008 postmark deadline. The second year of funding will be contingent on the submission of interim reports from the mentor and mentee documenting successful progress and on the approval of the funding and administering organizations. Previous recipients whose projects will be complete by April 1, 2008 may apply in either objective. Requests will only be considered for expenses not supported in the earlier grant.

During the Preliminary Proposal stage of the application process, it is not necessary for host theatres to identify the potential mentee. However, invited applicants will be required to name the potential mentee and statements from the potential mentee will be part of the final application form.

preliminary proposal

Theatres who have submitted an online Intent to Apply form may then submit a preliminary proposal in the form of a narrative letter (not to exceed two single-sided pages), outlining the proposed project. Mentorship letters may be written by the proposed individual mentor. Proposals may request only one mentorship per theatre. Such mentorships may be requested for any discipline, including but not limited to acting, administration/management, craft areas, design, directing, dramaturgy/literary management, playwriting, producing, stage management or technical production. In the letter, theatres should briefly address each bulleted question listed to the right. Supplemental materials such as project budgets are not accepted at this stage.

The narrative letter should address the following:

- In what area of the theatre will the proposed mentorship take place?
- What previous experience has the mentor had in mentoring early professionals or international professionals?
- If known, who is the individual who will be mentored? If unknown, what are the criteria and the process for finding and selecting this individual?
- What resources and activities will be put into place for the mentored individual?
- How will he/she be integrated into the larger life of the theatre?
- What will his/her responsibilities be within the theatre?
- Recognizing that mentoring at its best is a mutual process, how will this mentorship in turn inform and help improve or transform the mentor's own work? How will it affect the theatre? How, in essence, will the mentored individual serve in turn as a resource for the theatre?
- How will the theatre help facilitate the departure and career transition of the mentored individual at the end of the two-year period?

timeline

OCTOBER 9, 2007

Deadline for Intent to Apply
(visit www.tcg.org to submit)

OCTOBER 29, 2007

Postmark deadline for Preliminary Proposal

WEEK OF FEBRUARY 4, 2008

Notification of all applicants

MARCH 11, 2008

Postmark deadline for Final Applications

WEEK OF MAY 26, 2008

Final notification of applicants

JUNE 1, 2008

Earliest project start date

AUGUST 18-19, 2008

Orientation meeting in New York

DECEMBER 31, 2010

Latest project completion date

recipients

ROUND 1

Stephen Buescher, Dell'Arte International
Aaron Davidman, Traveling Jewish Theatre
Michael Garces, INTAR Theatre
Jason Loewith, Court Theatre
Tyler Marchant, Primary Stages
Michael Rohd, Ping Chong & Company
Sara Rutstein, Woolly Mammoth Theatre Company
Alisha Tonsic, Berkeley Repertory Theatre

ROUND 2

Joshua Borenstein, Huntington Theatre Company
Nona Chiang, Great Leap, Inc.
Andrea Dymond, Victory Gardens Theater
Jacob Fisher, Seattle Children's Theatre
Melissa Foulger, 7 Stages

ROUND 3

Kevin Bitterman, Theatre de la Jeune Lune
Rebecca Brown, The Children's Theatre Company
Robert Castro, Center Theatre Group
Clove Galilee, Mabou Mines
Melvin Gerald, Jr., Signature Theatre Company
Jennifer Green, Piven Theatre Workshop
Jyana Gregory, Cleveland Public Theatre
Emmanuel Wilson, TADA! Youth Theater

ROUND 4

Adam Burke, Childsplay
Lena Carstens, Alliance Theatre
Justin Handley, Double Edge Theatre Productions, Inc.
Eric Rhys Miller, Traveling Jewish Theatre
Lori Monnier, Arizona Theatre Company
Jess Moreles, Teatro Visión
Rebecca Taichman, Woolly Mammoth Theatre Company
Eric Ting, Long Wharf Theatre

Scott French, Second Stage Theatre
Ann Hamada, Huntington Theatre Company
Rebecca Low, The Lyric Stage Company of Boston
Ryan McKittrick, American Repertory Theatre
Sarah Richardson, The Foundry Theatre
Delicia Turner Sonnenberg, San Diego Repertory Theatre
Kate Whoriskey, Intiman Theatre

ROUND 5

Seth Bockley, Redmoon Theater
Brad Carlin, SITI Company
Jake Hooker, Big Dance Theater
Michael Thomas Newberry, Chicago Shakespeare Theater
Kemati Porter, McCarter Theatre Center
KJ Sanchez, New Dramatists, Inc.
Hana Sharif, Hartford Stage
Jennifer Timm, SITI Company
Mia Yoo, La MaMa Experimental Theatre Club, Inc.
Mark Zufelt, Book-It Repertory Theatre

ROUND 6

Reuben Echoles, Black Ensemble Theater
Sunder Ganglani, The Foundry Theatre
Daniel Jackson, Jump-Start Performance Co.
Jeff Janisheski, Classic Stage Company
Autumn Knight, Alley Theatre
Ife Okwumabua, Youth Ensemble of Atlanta
Martina Plag, Mum Puppettheater
Randy Reyes, Mu Performing Arts
Megan Smith, INTAR Theatre

ROUND 7

Andy Alcalá, Childsplay
Hayley Finn, The Playwrights' Center
Deeksha Gaur, Long Wharf Theatre
T Keaton-Woods, Cornerstone Theater Company
Diana Konopka, Clubbed Thumb, Inc.
Jessica Moya, Pregones Theater
Jesus Reyes, Center Theatre Group
Niegel Smith, The Public Theater
Nick Szuberla, Roadside Theater

future audiences

objective #2 To address the expansion of audience in the theatre

Concern continues to be expressed throughout the entire arts community about building young and/or culturally specific audiences (including but not limited to those defined by race, gender, sexual orientation or rural geography). Theories about obstacles to greater theatre attendance have included economics (theatre tickets are too expensive), lack of awareness (compounded by the decline of arts education opportunities in some communities), shifting patterns of perception (sustained attention spans are undercut as technology shapes a generation in more visual and associative ways) and exploding competition (video games, virtual reality entertainment complexes, etc.). Traditional means of reaching prospective theatregoers are often ineffective with these target groups.

Nonetheless, many theatres are having remarkable success in attracting both culturally specific and/or young audiences under the age of 30, often through programs, approaches or strategies that work in unorthodox ways. Although the impact of school-based programs is invaluable and not to be discounted, this initiative will not support compulsory school-linked programs, such as student matinees or required curriculum efforts. In essence, this initiative is designed

to strengthen and bolster existing programs, approaches or strategies that successfully result in elective theatre participation by culturally specific groups and/or young people; priority will be given to model efforts that posit unique and innovative methods of working and that will have resonance for the larger theatre field.

In **Future Audiences**, applications will be accepted from theatres for whom support will allow expansion or significant improvement of efforts that are at least two years old. Applications will not be accepted to create such programs where none have existed before. Previous recipients whose projects will be complete by April 1, 2008 may apply to either objective. Requests will only be considered for expenses not supported by New Generations Program Funding.

This initiative, in seeking to strengthen or expand existing efforts, assumes that the theatre will continue to devote comparable levels of resources to efforts as it has within the last two fiscal years; while theatres may request up to \$32,500 each year for two years (\$65,000 total), grant funds may not cover more than 50% of the expansion in project costs.

eligibility All applicant theatres must meet the following requirements

- 501(c)3 status;
- Location within the United States or its territories;
- Professional orientation and high artistic standards;
- Full-time salaried employment of professional artists and administrators (the proposed mentor or project director/leader must be a full-time employee of the host theatre);
- Minimum of three years' prior existence as a non-profit professional producing organization;
- History of mounting its own theatre productions within the previous year;
- Organizational capacity to implement the projected activity. (Applicant theatres are asked to submit adequate annual fiscal information documenting financial performance. While audits are strongly encouraged, 990s will be accepted from theatres with budgets under \$500,000.)
- Consortiums and educational institutions are not eligible to apply.

application process

The first step in the application process is submitting an online Intent to Apply. Theatre forms submitted after midnight on October 9, 2007 will not be accepted. Anyone planning to submit a preliminary proposal must visit www.tcg.org. Intent to apply does not bind the theatre to submit a preliminary proposal, but no proposals will be accepted from theatres who have not submitted an intent form for Round 8 of the program.

Application letters should be written in narrative form and must not exceed two single-sided pages using a font no smaller than 11-point Times New Roman and with at least 1" margins on all four sides. Letters longer than two single-sided pages or using a smaller font or exceeding stated margins will not be accepted. See Application Checklist for required materials and formatting requirements. All proposals should be sent to: **New Generations Program, Future Audiences, Theatre Communications Group, 520 Eighth Avenue, 24th Floor, New York, NY 10018-4156. The postmark deadline is October 29, 2007.** Letters postmarked after this deadline will not be considered. Faxes or e-mails will not be accepted for review. Based on these proposals, a smaller group will be chosen by an independent national selection panel and invited to apply. These invited applicants will complete an application form, which will include additional financial information and expanded narrative information. Application forms will be provided well in advance of the March 11, 2008 postmark deadline. The second year of funding will be contingent on the submission of interim reports from the mentor and mentee documenting successful progress and on the approval of the funding and administering organizations. Previous recipients whose projects will be complete by April 1, 2008 may apply in either objective. Requests will only be considered for expenses not supported in the earlier grant.

preliminary proposal

Theatres who have submitted an online Intent to Apply form may then submit a preliminary proposal in the form of a narrative letter (not to exceed two single-sided pages), outlining the proposed project. In the letter, theatres should identify a projected level of requested funding and briefly address each bulleted question listed to the right. Proposals must be written by the proposed project director. Applicant theatres may submit only one proposal per theatre. Supplemental materials such as project budgets are not accepted at this stage.

The narrative letter should address the following:

- In what unique way does the theatre effectively cultivate relationships with young, culturally specific and/or underserved audiences?
- How have these efforts evolved over time?
- How is the current success of these programs measured and evaluated? What specific results have been achieved?
- How will additional grant dollars enable the theatre to expand or strengthen these efforts?
What changes to existing efforts, if any, will be made?

timeline

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OCTOBER 29, 2007

Postmark deadline for Preliminary Proposal

WEEK OF FEBRUARY 4, 2008

Notification of all applicants

MARCH 11, 2008

Postmark deadline for Final Applications

WEEK OF MAY 26, 2008

Final notification of applicants

JUNE 1, 2008

Earliest project start date

DECEMBER 31, 2010

Latest project completion date

ROUND 2

About Face Theatre
Alliance Theatre Company
Brava! Theater Center
Deaf West Theatre Company, Inc.
GALA Hispanic Theatre
Guthrie Theater
Horizon Theatre Company
New WORLD Theater
Oregon Shakespeare Festival
People's Light & Theatre Company
Perseverance Theatre
Salvage Vanguard Theater
Theater Offensive
Virginia Stage Company

ROUND 3

Arena Stage
Bailliwick Repertory
52nd Street Project Inc.
Free Street Programs
HERE Arts Center (Home for Contemporary Theatre and Art)
Honolulu Theatre for Youth
Mixed Blood Theatre Company
Mum Puppettheatre
National Theatre of the Deaf
Pangea World Theater
Pillsbury House Theatre
Pregones Theater
Ten Thousand Things
Wheelock Family Theatre

ROUND 4

Arvada Center for the Arts & Humanities
Brava Theater Center
Center for Puppetry Arts
Cornerstone Theater Company
Deaf West Theatre
Fringe Benefits
Haven Project
Hospital Audiences, Inc. (HAI)
Iron Triangle Theatre at East Bay Center
for the Performing Arts
Miracle Theatre Group
Mu Performing Arts
Queens Theatre in the Park
Rainier Valley Cultural Center
Second Generation
Walk & Squawk Performance Project
Youth Speaks, Inc.

ROUND 5

African Continuum Theatre Company
Antenna Theater
Arkansas Repertory Theatre
California Shakespeare Theater
Dad's Garage Theatre Company
El Centro Su Teatro
Hip-Hop Theater Festival
Jenny Wiley Theatre
New WORLD Theater
Pillsbury House Theatre
Roadside Theater (Appalshop, Inc.)

ROUND 6

Black Spectrum Theatre Company
Classical Theatre of Harlem
Deaf West Theatre
Freehold Theatre
Georgia Shakespeare
HERE Arts Center
Oregon Shakespeare Festival
The People's Light And Theatre Company
San Diego Repertory Theatre
Seattle Children's Theatre
7 Stages Theatre
Theater By The Blind
The Theater Offensive

ROUND 7

Brava Theater Center
Center for Puppetry Arts
The Children's Theatre Company
Free Street
The Neo-Futurists
Oregon Children's Theatre
Out Of Hand Theater
Pasadena Playhouse
Passage Theatre Company
Perseverance Theatre

recipients

ROUND 1

African Continuum Theatre Company
Arena Stage
Bilingual Foundation of the Arts
Center Theatre Group
Cornerstone Theater Company
Dad's Garage Theatre Company
52nd Street Project
Free Street Programs
Fringe Benefits (F.B. Alliance)
Intersection for the Arts/Campo Santo
Joseph Papp Public Theater
Mixed Blood Theatre Company
Omaha Theater Company for Young People
Passage Theatre Company
Penumbra Theatre Company
Pregones Theater
Roadside Theater
Ten Thousand Things

future collaborations

objective #3

To address the future of international exchange in the theatre

The American theatre has always been deeply influenced by international exchange. In the twentieth century, visits by the Moscow Art Theatre, the Berliner Ensemble, Peter Brook, the Royal Shakespeare Company and others transformed traditional concepts of acting, dramaturgy and classical productions. The influence of Balinese puppet theatre, Tadashi Suzuki, African drumming and ritual, Augusto Boal—all these and more have helped shape and transform American theatre practice. Now, as an increasingly global age leads to international interaction in virtually all aspects of society, the American theatre must engage in this interaction in a more systematic and ongoing way. International artistic exchanges are not only vital to the development of the American theatre, they are equally vital to the enrichment of American communities and to the promotion of international exchange. It is crucial that American theatre artists participate with their own unmediated, human-to-human form of exchange. Future Collaborations seeks to broaden the dialogue and deepen cross-cultural relationships.

In an effort to better meet the needs of the field, TCG, with funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation, recently convened theatre artists and administrators from throughout the country to evaluate the New Generations Program and discuss current issues facing the theatre

field. In response to the recurring concern expressed about the lack of sufficient funding sources for international collaborations and research, TCG and the Duke and Mellon Foundations have redesigned the International Fellowships objective of the New Generations Program.

Applications will be accepted from individual theatre professionals and theatre companies wishing to share ideas and techniques and/or collaborate with colleagues from around the world. These \$3,000 travel grants will support unrestricted international travel by theatre professionals working in all aspects of theatre. The program will support reciprocal international exchange and bolster awareness of artists and theatre organizations in other countries while deepening the international understanding of theatre practices in the United States.

This objective reflects several assumptions:

- The grant will foster international relationships and support the various stages of cross-cultural exchange.
- The theatre professionals involved have agreed on a way to communicate and work together, including but not limited to scheduling and addressing language barriers.
- The program assumes that there will be a one-on-one relationship between the American theatre professional and his/her colleague(s) outside of the U.S.

eligibility

All applicant theatres must meet the following requirements

- 501(c)3 status;
- Location within the United States or its territories;
- Professional orientation and high artistic standards;
- Full-time salaried employment of professional artists and administrators;
- Minimum of three years' prior existence as a non-profit professional producing organization;
- Consortiums and educational institutions are not eligible to apply.

All applicant theatre professionals must meet the following requirements

- Be a U.S. citizen or permanent, resident of the U.S.;
- Have a minimum of five years experience working in the professional not-for-profit theatre field;
- Wish to initiate, continue and/or deepen relationship(s) with theatre professionals and/or theatre companies outside of the U.S.

application process

Please note that Future Collaborations DOES NOT require applicants to submit an online Intent to Apply form or preliminary proposal prior to submitting an application. Applicants interested in this objective must select either the fall/winter or spring/summer season, complete the application form and submit it by the appropriate postmark deadline.

Applicants will be required to complete an application that includes a Travel Narrative that must not exceed two single-sided pages using a font no smaller than 11-point Times New Roman and at least 1" margins on all four sides. Travel grant narratives exceeding two single-sided pages, using a font no smaller than 11-point Times New Roman or exceeding 1" margins on all four sides will not be accepted. See the Application Checklist for required materials and formatting requirements. **All applications should be sent to: New Generations Program, Future Collaborations, Theatre Communications Group, 520 Eighth Avenue, 24th Floor, New York, NY 10018-4156.** Future Collaborations will be awarded in the fall/winter and spring/summer seasons. The postmark deadline for fall/winter is October 1, 2007. Recipients for fall/winter can begin travel no earlier than January 1, 2008, and all travel must be completed by June 30, 2008. The postmark deadline for spring/summer is March 17, 2008. Recipients for spring/summer can begin travel no earlier than July 1, 2008 and all travel must be complete by December 31, 2008.

preliminary proposal

Theatres or individual theatre professionals should submit a full application including a travel-grant narrative outlining the proposed collaboration. Letters must be written by a U.S. theatre or theatre professional. Proposals may request funding for only one traveler. In the narrative, theatres/theatre professionals should briefly address the issues listed on the right. Applicants are responsible for providing an English translation of any materials not written in English.

Full grant proposals will be invited based on letters that address the following:

- Describe in detail the purpose of the proposed trip(s). What do you hope to accomplish? Why have you selected the particular country(ies) or specific artist(s)? If you or your theatre already has a working relationship with artists in the area that you are planning to visit, please describe.
- If the traveler has ever been part of an arts delegation visiting another country, please list sponsor and year.
- Describe your own and, if applicable, your theatre's experience and/or interest in international exchange.
- Describe the impact of international exchange on your work.
- How will the trip benefit your work? If applicable, how will it benefit the work of your theatre?

timelines

FALL/WINTER ROUND 8

OCTOBER 1, 2007
Postmark deadline for applications

WEEK OF NOVEMBER 19, 2007
Notification of applicants

JANUARY 1, 2008
Earliest start date for travel

JUNE 30, 2008
All travel must be complete

SPRING/SUMMER ROUND 8

MARCH 17, 2008
Postmark deadline for applications

WEEK OF MAY 26, 2008
Notification of applicants

JULY 1, 2008
Earliest start date for travel

DECEMBER 31, 2008
All travel must be complete

recipients

ROUND 5

Victor Carpentiero, Borderlands Theater
Shaji John, Pangea World Theater
Saviana Stanescu, Lark Play Development Center
János Szász, American Repertory Theatre

ROUND 6

Nabil Bahgat, Bloomsburg Theatre Ensemble
Anna Kiraly, Talking Band
Carlos Simioni, Dell'Arte International

FALL/WINTER ROUND 7

Alabama Shakespeare Festival,
Denise Gabriel travel to South Africa
David Barlow travel to Germany
Electa Behrens travel to Norway
Bond Street Theatre Coalition,
Joanna Sherman travel to Afghanistan
Ping Chong, Ping Chong & Company travel to Japan
Wing-It Productions, Andrew McMasters travel to Ireland

SPRING/SUMMER ROUND 7

The Civilians, Steven Cosson travel to Colombia and Venezuela
Golden Thread Productions, Motti Lerner travel from Israel
Ricardo Khan travel to the United Kingdom and South Africa
Roberta Levitow travel to Kenya, Rwanda, Tanzania and Uganda
McCarter Theatre Center, Danai Gurira travel to Liberia
Artemis Preeshl travel to Albania
Stages Theatre Company, Sandy Boren-Barrett travel to United Kingdom
Ivan Talijancic travel to Croatia
Teatro del Pueblo, Alberto Justiniano travel to Peru

In 1999, Theatre Communications Group, with generous support from the Doris Duke Charitable Foundation (DDCF) and additional support from the Irvine Foundation, convened five separate meetings of theatre professionals around the country to discuss the major challenges and concerns facing the theatre field. A preliminary report summarizing these conversations was shared and distributed to all TCG theatres, to all attendees at the 1999 TCG biennial National Conference and to the U.S. members of the Association of Performing Arts Service Organizations with a request that these service groups in turn distribute the report to their members. Surveys were distributed to all who received the preliminary report as well. The final version of the report and the survey results were published in the January 2000 issue of *American Theatre* magazine as well as on the TCG website at www.tcg.org. This process led to the cooperative planning of this program with DDCF and The Andrew W. Mellon Foundation, which has awarded more than \$10 million in two-year grants to 176 theatres in the first seven rounds of the program.

DORIS DUKE CHARITABLE FOUNDATION

The mission of the Doris Duke Charitable Foundation (www.ddcf.org <<http://www.ddcf.org/>>) is to improve the quality of people's lives through grants supporting the performing arts, environmental conservation, medical research and the prevention of child maltreatment, and through preservation of the cultural and environmental legacy of Doris Duke's properties. The foundation's assets currently total approximately \$2 billion. Since 1997, the foundation's Arts Program has committed approximately \$163 million in grants to supporting artists in the contemporary dance, jazz and theatre fields, and the nonprofit organizations that nurture, produce and present them.

THE ANDREW W. MELLON FOUNDATION

The Andrew W. Mellon Foundation (www.mellon.org <<http://www.mellon.org/>>) is a private philanthropic institution with assets of approximately \$5.3 billion; AWMF makes grants on a selective basis to institutions of higher education, independent libraries, centers for advanced study, museums, art conservation and performing arts organizations. The foundation's Performing Arts program focuses on achieving long-term results by providing multi-year grants to leading organizations in the disciplines of music, theatre and dance. Annual giving in the area of the performing arts has averaged approximately \$19.8 million per year since 2004, not including approximately \$20 million in disaster-recovery relief grants made to New York based performing arts organizations in the wake of September 11, 2001. In 2004 the Andrew W. Mellon Foundation was awarded a National Medal of Arts.

Theatre Communications Group

Theatre Communications Group (TCG), the national organization for the American theatre, offers a wide array of services in line with its mission: to strengthen, nurture and promote the professional not-for-profit American theatre. Artistic programs support theatres and theatre artists by awarding approximately \$3 million in grants annually, and offer career development programs for artists. Management programs provide professional development opportunities for theatre leaders through workshops, conferences, forums and publications, as well as industry research on the finances and practices of the American not-for-profit theatre. Advocacy, conducted in conjunction with the dance, presenting and opera fields, includes guiding lobbying efforts and providing theatres with timely alerts about legislative developments. As the country's leading independent press specializing in dramatic literature, TCG's publications include *American Theatre* magazine, the ARTSEARCH employment bulletin, plays, translations and theatre reference books. As the U.S. Center of UNESCO's International Theatre Institute, a worldwide network, TCG supports cross-cultural exchange through travel grants and other assistance to traveling theatre professionals. Through these programs, TCG seeks to increase the organizational efficiency of its member theatres, cultivate and celebrate the artistic talent and achievements of the field, and promote a larger public understanding of and appreciation for the theatre field. TCG serves over 460 member theatres nationwide.

Other information, including detailed grant requirements, projected payment schedules, etc., will be provided to the invited applicants. Any prospective applicant with questions about the application is invited to contact Michael Francis, Artistic Programs Associate, at TCG, (212) 609-5900 ext. 252 or mfrancis@tcg.org.