The Theatre Communications Group|International Theatre Institute (TCG|ITI) Travel Grants have been designed to foster cultural exchange and artistic partnerships between theatre professionals in the United States and their counterparts in Russia and Eastern and Central Europe (see section outlining geographic scope). These $3,000 grants will support trips in either direction by theatre artists, administrators and educators, enabling these professionals to share ideas, gain exposure to each other’s cultural traditions and contemporary theatre techniques and/or work together. In addition to fostering existing creative exchanges and partnerships, the grants will enable U.S. theatre professionals to identify potential partners for future work. Recipients for spring 2008 can begin travel no earlier than July 1, 2008, and all travel must be completed by January 31, 2009. TCG staff is available to help recipients with introductions. Since a goal of the program is to support a wide range of projects, these guidelines have been designed to be as flexible and as inclusive as possible.

TCG believes in promoting greater diversity within the U.S. theatre and to give voice to the talent, vision and creative energy of the country’s culturally diverse society, and in fostering cross-cultural interaction with international colleagues. In November 1999, the U.S. Center of the International Theatre Institute, an organization founded by UNESCO with a distinguished 50-year history of support for international theatre exchange, became part of TCG. The consolidation of TCG, with its large network of U.S. theatres, and ITI, with its global network of more than 90 centers, has created a significant expansion of TCG’s international activities. The TCG|ITI Travel Grants are funded by the Trust for Mutual Understanding, a private foundation dedicated to cultural and environmental exchange between the United States, Russia and Eastern and Central Europe. Since 1986, the Trust has enabled ITI to support exchanges and partnerships between artists of the U.S. and most of the countries of the region, allowing U.S. artists and theatres to support their partner theatres during a time of immense upheaval and a sometimes perilous transition period.
ELIGIBILITY
Applicants already receiving funds directly from the Trust for Mutual Understanding for the proposed project are not eligible for a TCG|ITI Travel Grant.

Theatres applying on behalf of theatre professional(s)
Applicant theatre companies must meet the following requirements:

• U.S. not-for-profit, tax exempt status;
• Professional orientation and high artistic standards;
• Employment of professional artists and administrators.

Individual theatre professional(s)
A candidate applying as an individual theatre professional must:

• be a U.S. citizen or permanent resident of the U.S.;
• wish to initiate, continue or deepen relationships with artists and/or theatre companies in Russia and/or Eastern and Central Europe.

Theatre professional(s) who are affiliated with or employed by a U.S. theatre company that will be involved in the international work must be sponsored by that theatre and may not apply as an individual.

For guidance or further information, contact Michael Shatara, Artistic Programs Associate, at mshatara@tcg.org.

GEOGRAPHIC SCOPE
These grants will support travel in either direction between theatre professionals in the U.S. and their counterparts in Russia or Central/Eastern Europe, including Albania, Belarus, Bosnia, Bulgaria, Croatia, the Czech Republic, Georgia, Herzegovina, Hungary, Macedonia, Moldova, Mongolia, Poland, Romania, Russia, the Slovak Republic, Slovenia, Ukraine and Yugoslavia. The independent Baltic States and those of Central Asia that were formerly part of the Soviet Union are not currently within the geographic scope of the program.

ALLOWABLE COSTS
Travel Grants of $3,000 may cover transportation, out-of-town living expenses and other expenses essential to the project such as research materials, communication costs, theatre tickets and/or the services of an interpreter. All travel must be based on the least expensive available fares. In the case of airfare, this is usually an economy class, nonrefundable, round-trip ticket. None of the funding may be used to support a traveler’s salary or anyone's performance salary or fee. The grants will be issued to the theatre or theatre professional in two installments: $2,500 upon TCG’s receipt of the signed letter of agreement and $500 upon TCG’s acceptance of a narrative and expense report from the recipient. The U.S. recipient will administer all funds for collaborators from Russia and Eastern and Central Europe.
APPLICATION PROCESS
Applications must be postmarked by the deadline listed above. Applications that are incomplete, handwritten and or faxed will not be considered. Applications must be clearly typed or word-processed on 8.5 x 11” paper using a font no smaller than 11 point Times New Roman. Please clip pages together. Do not staple. All applicants are responsible for providing an English translation of any material not written in English. Only one proposal may be submitted per applicant or theatre. An application from a U.S. theatre company must be signed by its artistic leader. Applicants should be sure to retain a copy of the application for their files.

SELECTION CRITERIA
An independent national selection panel of experienced theatre professionals with a background in international arts exchange with Russia and/or Eastern and Central Europe will review proposals and select recipients. The panel will be looking for proposals with a clearly articulated plan that addresses the following criteria:

- Accomplishments of the professionals involved;
- Achieved performance standards of the theatres/artists involved;
- Evidence of the applicant’s interest and/or experience in international work or cross-cultural exchange;
- Other reasons for wanting to engage in the proposed activities;
- Evidence of commitment, ability and a clear plan to develop the proposed relationship or project;
- Appropriateness of the proposed budget;
- Potential results of the trip(s)

One-third of the grants will be awarded as seed money to foster new collaborations, one-third will be awarded to support established relationships, and one-third will be awarded at the discretion of the selection panel.

GRANT REQUIREMENTS
Applications will be evaluated on the basis of the information provided. If a Travel Grant is approved, any change in plans must be requested in advance and approved in writing by Emilia Cachapero, Director of Artistic Programs/Director, International Theatre Institute, U.S.

A narrative and expense report outlining activities supported by the TCG|ITI Travel Grants will be required within four weeks of completing travel. The accumulated knowledge and experience fostered by these grants are of enormous value in furthering international work and creativity. The information provided by the reports will become a major resource for future work. TCG will provide the recipients with the appropriate report forms.

TIME LINE

<table>
<thead>
<tr>
<th>MARCH 31, 2008</th>
<th>APPLICATION POSTMARK DEADLINE</th>
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<tr>
<td>WEEK OF JUNE 16, 2008</td>
<td>NOTIFICATION OF APPLICANTS</td>
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<tr>
<td>JULY 1, 2008</td>
<td>EARLIEST START DATE FOR TRAVEL</td>
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<tr>
<td>JANUARY 31, 2009</td>
<td>ALL TRAVEL MUST BE COMPLETE</td>
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Spring

In recognition of the fifteenth anniversary of the start of the Bosnian War, playwright Layla Dowlatshahi (Minneapolis, MN) will travel to Bosnia-Herzegovina, Croatia and Slovenia to interview survivors and chronicle the war’s legacy. The material gathered will aid Ms. Dowlatshah in the development of her new play, Foca.

East River Commedia (Brooklyn, NY) will send Resident Dramaturg Amiel Melnick to Ljubljana, Slovenia, where she will develop a multidisciplinary theatre piece examining political and personal transformations. Ms. Melnick will work with several artists from the former Yugoslavia and will be hosted by Integralli, a Slovenian cultural organization that focuses on new play development and international exchange.

Playwright and director Patricia Henritze (Decatur, GA) and stage designer Anna Kiraly (New York, NY) will travel to Budapest, Hungary to conduct a two-week workshop of Who’s There, an exploration of Hamlet. The project will investigate the ways in which Western traditions collide with those of Eastern Europe. The workshop will culminate in performances at Budapest’s Mu Theatre and in the Lions Garden of the Buda Castle.

Puppet artist and scenic designer Tom Lee (Brooklyn, NY) and composer Yukio Tsuji (New York, NY) will participate in the Rhodopi International Theatre Collective, a project of TheatreDreams (Sofia, Bulgaria). Under the auspices of the program, Messrs. Lee and Tsuji will continue development on Kaluaikoolau, a puppet theatre piece utilizing the Japanese “kuruma ningyo” (wheeled puppet) style.

Members of Lit Moon Theatre Company (Santa Barbara, CA) will attend the First International Festival “The City,” sponsored by Teatr Modjeska (Legnica, Poland), the Festival of International Alternative Theatre (Podgorica, Montenegro) and the Young Open Theatre Festival (Skopje, Macedonia). John Blondell, artistic director of Lit Moon, will meet with Lilia Abadjieva (artistic director of the Young Open Theatre Festival) to discuss a project for Lit Moon, which Ms. Abadjieva will direct.

The Michael Chekhov Association (MICHA; New York, NY) has invited Russian director and teacher Viatcheslav Kokorin to participate in the Association’s annual International Workshop and Festival. Kokorin will collaborate with faculty on a five-day retreat that will precede the workshop and festival and will teach and dialogue with the 80+ attendees.

Company members of Theater by the Blind (New York, NY) will attend the 5th International Theatre Festival of the Blind and Visually Impaired in Zagreb, Croatia. The company will also perform the musical revue Café Blind, a project in development, which will open in New York City in 2008.

Russian designer, performer and graphic artist Andrey Bartenev will travel to New York to be in residence at Urban Stages (New York, NY), where he will design the set and costumes for the company’s production of The Blue Bird, adapted by Stanton Wood from the story by Maurice Maeterlink.

Fall

blessed unrest of New York City will host four artists from Teatri Oda of Prishtina, Kosovo to co-create a new bilingual play (English/Albanian) to be performed in June 2008.

Lighting designer James Clotfelter (Brooklyn, NY) will spend two weeks in Lublin, Poland where he will collaborate as a visual artist towards a production of Witold Mazurkiewicz’s The Orchestra.

Florida Studio Theatre (Sarasota, FL) artists will travel to Vladimir, providing WRITE A PLAY workshops in Russian schools, building upon the success of previous experiences in Israel and Scotland.

Kristin Marting, artistic director of New York’s HERE Arts Center, plans to travel to Belgrade, Serbia to participate in Dah Theatre’s International Consortium for Actors and Directors.

Long Wharf Theatre (New Haven, CT), will invite Polish dramaturg Malgorzata Semil to participate as key consultant to Global Scenes, an international new play reading series to be conducted at Long Wharf during New Haven’s International Festival of Arts & Ideas.

Linda McInerney (Deerfield, MA), director/producer/co-conceiver and creator, along with composer Paula Kimper (New York, NY), will collaborate with the National Albanian Theatre (NAT) and the Macedonian Philharmonic Orchestra to present their 2004 opera The Captivation of Eunice Williams during the NAT’s 2008-2009 season for 15 performances throughout Macedonia, Albania and Croatia.

New York-based theatre company The Talking Band will travel to Hungary to support the development and production of FLIP SIDE, the culmination of a two-year international collaboration, at Debrecen’s Csokonai Szinhaz.

Upstream Theater of St. Louis (MO) has invited Polish director Wieslaw Górska to stage The Polish Egg Man, a new play by Alexander Borinsky, opening February 2008.
**Spring**

New York-based playwright **Jeff Baron** traveled to Zagreb, Croatia, to work with Planet Art on the translation, casting and design of his play *Mr. & Mrs. God*. Artistic collaborators on the project included Planet Art’s artistic director, Marko Torjanac.

**Joanna Sherman**, artistic director of New York City’s *Bond Street Theatre*, traveled to Bosnia where she worked with the Bulgarian theatre company Theatre Tsvete to organize the second meeting of the Performing Artists for Balkans Peace, in conjunction with Mostar Youth Theatre's International Festival of Authorial Poetics.

Actor and theatre educator **Marisa C. Hayes** of Newport, KY, traveled to Brasov, Romania, to participate in the third annual Said In Context Theatre Festival, where she gave readings, co-developed workshop performances and adjudicated the festival’s youth competition. Ms. Hayes also visited Serbia and Montenegro and participated in the Amala School’s summer arts exchange.

**Susan Claassen**, managing artistic director *Invisible Theatre* (Tucson, AZ) attended the Georgian International Festival of Arts in the Republic of Georgia. During the Festival, Ms. Claassen performed her play *A Conversation with Edith Head*.

New York City’s *Mabou Mines* co-artistic director **Sharon Fogarty** traveled to the Czech Republic to collaborate with digital artist Misha Zabranska and Misha Votruba on Finn, a mythological tale based on the Celtic legend of Finn McCool. Finn combines live performance with digital motion capture.

Director Christopher **Jay Markle** and actor **Melissa Hawkins** of Dekalb, IL, returned to Cluj, Romania, with the final production of Andras Visky’s one-woman show *Julia (Juliet): A Dialogue About Love*. The performance took place at the School of Theatre and Television of the University of Babes-Bolyai.

Polish director **Tadeusz Bradecki** traveled to *Pittsburgh Irish & Classical Theatre* (PICT) to direct *Endgame*, the centerpiece of the theatre’s 2006 BeckettFest.

**Author, designer and director Theodora Skipatares** of New York City traveled to the Czech Republic to meet to consult with several puppet artists, including those of Tineola Theater and Drak Theatre.

**Fall**

*Double edge Theatre* (Ashfield, MA) hosted two Polish artists, composer **Jacek Ostaszewski** and visual artist **Mira Zelechower-Aleksiun**, and collaborated with the company on Republic of Dreams, an original work based on the writings and life of Polish-Jewish artist Bruno Schulz. Republic of Dreams will have its world premiere at LaMama, ETC (New York, NY) in March 2007.

**Ron Bieganski**, artistic director of *Free Street Theater* (Chicago, IL) and Free Street Creative Director **Anita Evans** will traveled to Goleniow, Poland and partnered with Teatr Brama to exchange ideas and practices in youth training and community building through theater.

Playwright **Ashlin Halfnight**, dramaturg **Emily Long** and producer **Melanie Sylvan** traveled from New York City to Budapest to collaborate with the Merlin International Theatre and company members from the Hungarian National Theatre on a workshop of Mr. Halfnight’s play, *Family Dinner*.

**Steve Bailey**, education director of *Jump Start Performance Co.* (San Antonio, TX) traveled to Banska Bystrica, Slovakia to observe the work of Divadlo z Pasaze (Theatre from the Passage). Both companies work with individuals who have mental illness and/or learning disabilities and Mr. Bailey’s trip will allow an exchange of performance techniques and arts education methodologies. The companies will also investigate the possibility of future collaborations.

**Perseverance Theatre** (Douglas, AK) hosted Moscow-based movement instructor **Natalia Fedorova**. Ms. Fedorova will choreograph the company’s production of *Equus*, by Peter Shaffer, as well as lead workshops for the acting company.

**Rosalba Rolón**, artistic director of *Pregones Theater* (Bronx, NY) traveled to Banska Bystrica, Slovakia with composer **Desmar Guevara** and Pregones’ associate artistic director **Jorge Merced**. They collaborated with Flemish and Slovakian theatre companies on *Brides*, a new musical that blends multiple cultures, languages and performance styles to present iconic representations of women and weddings.

Company members of *Trap Door Theatre* (Chicago, IL), including founding artistic director, **Beata Pilch**, were invited to several international theatre festivals in Romania, to perform *Old Clown Wanted*, by Romanian playwright Matei Visniec. They also attended festival events and seminars, to exchange ideas and methods with fellow international artists.
APPLICATION CHECKLIST

Please be sure to include all of the following materials clipped together in the order in which they are listed below. Do not staple. The number of copies required appears in parentheses.

- Application Form (typed and signed) (2)
- Resume or Bio of all primary collaborators, not to exceed two pages per person (2)
- Theatre History and Mission of all collaborating theatres, not to exceed one page per theatre (2)
- Travel Grant Proposal of 3 pages or less (2)
- Letter(s) of Invitation (strongly recommended) (2)
- Itinerary and Budget Sheet (2)
- Proof of U.S. citizenship, permanent resident status or U.S. not-for-profit status (1)

MAILING INSTRUCTIONS

All applications for spring 2008 must be postmarked by March 31, 2008.

All applications for fall 2007 must postmarked by October 26, 2007.

SEND TO: Michael Shatara, Artistic Programs Associate
TCG|ITI Travel Grants, Theatre Communications Group
520 Eighth Avenue, 24th Floor, New York, NY 10018-4156

These guidelines and application are available on TCG’s website, www.tcg.org.

The Trust for Mutual Understanding was established in 1984 by an anonymous American philanthropist as a private, grantmaking organization dedicated to promoting improved communication, closer cooperation, and greater respect between the people of the United States, the Soviet Union, and other countries in Eastern and Central Europe. Today, the Trust makes grants to American nonprofit organizations to support the international travel component of cultural and environmental exchanges conducted in partnership with institutions and individuals in Russia and Eastern and Central Europe. Priority consideration is given to projects in which direct, professional interaction plays a major role. More information can be found on their website, www.tmuny.org.

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. Through its artistic, management, and international programs, advocacy activities, and publications, 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 has over 460 member theatres nationwide.