

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 TWO OBJECTIVES:

## future leaders

Emerging leaders in all areas of the theatre field are mentored by accomplished theatre professionals at a host theatre. \$80,000 (\$40,000/9-month period) will be paid to the theatre in support of an 18-month mentorship with up to an additional \$10,000 available to the mentee either to defray outstanding student loan debt or to meet unique costs incurred when an international mentee is selected.

## future audiences

Theatres with a successful track record of reaching age-specific, culturally specific and/or underserved communities will receive a matching grant of up to \$65,000 (\$32,500/year) to support the development or expansion of technology aimed at cultivating a diverse audience. Up to \$5,000 in additional funding will be available to help recipients transition out of the program.

funded by  
**DORIS DUKE CHARITABLE FOUNDATION**

administered by  
**Theatre Communications Group**

# straight talk

**We have included “straight talk” to demystify the objectives a bit and help you through the application process.**

- It is important that your proposal narrative be both succinct and specific. There is an important balance to strike between a general snapshot description and a proposal packed with statistics.
- Make your application as personalized as possible and steer clear of grant-speak.
- While previous recipients are encouraged to reapply to the New Generations Program, the selection panel will need to know what you’ve learned from the previous grant.
- If your theatre is running a deficit, don’t be afraid to discuss it. It is essential that the panelists know how you are addressing it.
- This program is primarily designed to support producing theatre organizations, although the panel will consider applications from non-producing organizations who are actively engaged in the development of new theatre work and new theatre artists.

round 11

## future leaders

Generally, theatres that submit preliminary proposals identifying a mentee are far more specific in their thinking: the sense of mentorship is more specifically defined, the activities more specifically structured and the value of the mentee to the theatre more specifically articulated. Theatres that apply without identifying a mentee are not, for the most part, competitive. If you aren’t able to identify a candidate, clearly articulate your search process and what qualities you are looking for in a mentee.

The program recognizes leaders in all areas of theatre organizations and is not limited to artistic directors and managing directors.

For the final application, the panel will pay key attention to the “fit” of the mentee to the mentor and host theatre, and will be sensitive to signs that significant discussion and thinking have already taken place.

TCG is not able to act as a matchmaker. 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 have worked in the past, or where they 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 shift in relationship entails. How will this grant enable you to reach a new level in your 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 is 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. In the most competitive applications, the mentors have been identified as the staff member with the highest degree of authority in the mentee’s area of interest.

## future audiences

Although this round of the program supports the use of technology to reach age-specific, culturally specific and/or underserved communities, applicants must clearly convey their commitment to cultivating diverse audiences with a strong track record of success for a minimum of two years.

This program focuses on engaging target audiences including but not limited to age-specific, culturally specific and/or underserved communities. This program does not support general audience development.

Selection panels have rated most highly those proposals that go beyond mere ticket subsidy programs. Applicants should distinguish between general marketing efforts and what it means to cultivate relationships with specific communities and truly engage new audiences. Proposed activities should connect with the larger mission/programming profile of the theatre. Initiatives that are isolated from main programming or that are disconnected from the mission have not been competitive.

Successful applicants present a clear commitment to their constituency. 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.

For a list of recipients and their activities on the program, please visit [www.tcg.org](http://www.tcg.org). Please contact us if you have any questions about the program.

# objective #1 future leaders

## Background

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 is especially acute, as founding leaders are now retiring or moving into more lucrative careers. Indeed, the issue of compensation for theatre professionals makes theatre a less appealing career choice for many early career professionals, who may be enticed by the superior compensation offered by the commercial sector. For emerging graduates of advanced training programs, this temptation to seek employment elsewhere is often linked to massive student loan debt, where 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 emerging leaders, both domestically and abroad, has become increasingly difficult.

This program is designed not only to provide the financial support for an emerging leader in the theatre field but also to provide a support network of peers, professional development opportunities and invaluable learning opportunities with seasoned practitioners in order to prepare recipients for greater leadership responsibilities.



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## Program Description

The **Future Leaders** objective seeks to identify exceptionally talented theatre professionals who will impact the field in a positive way and who are committed to working full-time with an organization rather than on a freelance basis. The program hopes to nurture future leaders in all areas of theatre including but not limited to acting, administration/management, craft areas, design, directing, dramaturgy literary management, playwriting, producing, stage management and technical production.

In Round 11, grants of \$80,000 per theatre (\$40,000 per 9-month period) will be given to foster such relationships and develop a new generation of leaders through mentorships. Up to an additional \$10,000 per grant (\$5,000 per 9-month) will be available to the mentee upon request, either to defray outstanding student loans or to meet unique travel and legal costs incurred when an international mentee is selected.

Additional unrestricted general operating support will be made available to Round 11 recipients by the Doris Duke Charitable Foundation.

Both mentors and mentees should approach this relationship with the assumption that it will be an 18-month commitment, and that the mentee will be in residence at the theatre in a full-time capacity. The mentee can not be enrolled in a full-time university or conservatory training program at the commencement of the mentorship.

Recipients will be convened at several points during the grant period to encourage an open exchange of experiences and knowledge.

While the bulk of grant funds must be applied to compensation and benefits for the mentee, we recognize that theatres will inevitably incur costs as a result of participating in the program. Theatres will be allowed to apply grant funds (not to exceed 10% of the grant) towards costs incurred as a result of mentorship activities.

This program is not designed to provide stopgap labor for the host theatre or to meet long-term staff needs. It is up to the discretion of the mentee, mentor and host theatre to discuss the most appropriate transition plan for the mentee following the mentorship.

## Organizational Eligibility

- 501(c)3 status
- Location within the United States or its territories
- Employment of at least one full-time (35 hours/week) salaried staff person at the time of application
- The proposed mentor must be a full-time employee of the host theatre at the time of application.
- All artists must be compensated at least a minimal amount for their work. It is not necessary for the theatre to use an Equity contract.
- Minimum of three years' prior existence as a not-for-profit professional theatre
- History of producing its own theatre production(s) within the previous year
- Theatres may only apply in one objective, either Future Audiences or Future Leaders.
- Theatres may not host overlapping mentorships. Previous recipients whose project activity will not be complete by June 13, 2011 are not eligible to apply.

# objective #1 future leaders

## Application Process

The first step in the application process is submitting an Online Registration Form at [www.tcg.org](http://www.tcg.org). Forms submitted after midnight Eastern time on November 15, 2010 will not be accepted. Registration does not bind the theatre to submit a preliminary proposal, but proposals from theatres who do not submit an online registration form for Round 11 of the program will not be reviewed.

Preliminary proposals must include a completed proposal form and a proposal narrative. The proposal narrative must not exceed two double-spaced single-sided pages using a font no smaller than 11 point Times New Roman and with at least 1" margins on all sides. Letters longer than two single-sided pages or using a smaller font or exceeding stated margins will not be accepted. See the Proposal Checklist on page seven for required materials and formatting. Unless requested by TCG staff, do not include any material that is not listed on the checklist.

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 November 15, 2010.** Letters postmarked after this deadline will not be considered. Faxes and emails are not accepted for review.

A national independent panel will select finalists who will be invited to submit a final proposal. Invited applicants will complete a final application form, which will include additional financial information and an expanded narrative. Final application forms will be provided well in advance of the May 16, 2011 postmark deadline.

During the preliminary proposal stage of the application process, it is not necessary for a host theatre to identify their potential mentee. However, finalists will be required to name their potential mentee and a statement from the potential mentee will be part of the final proposal. TCG does not match mentees with mentors/host theatres.

The preliminary proposal narrative should be written by the proposed mentor. Applicant theatres may submit only one proposal.

We ask that the contact person listed on your proposal 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 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 career professionals or international professionals?
- If identified, describe the proposed mentee and their potential as a future leader. If unknown, what are your criteria for selecting this individual? What is your process for finding this individual?
- What resources and activities will be put into place for the mentee?
- 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 inform the mentor's own work? How will it affect the theatre? How will the mentee serve as a resource for the theatre?
- How will the theatre help facilitate the mentee's departure and career transition at the end of the 18-month period?

## Selection Criteria

A NATIONAL INDEPENDENT PANEL WILL REVIEW PROPOSALS USING THE FOLLOWING CRITERIA:

- Potential impact on the mentee;
- Potential of the mentee as a future leader in the theatre field;
- Potential impact on the host theatre and the theatre field;
- Experience of the mentor;
- Appropriateness of the proposed partnership;
- Structure of the mentorship;
- Evidence of all parties' commitment and ability to carry out the mentorship as described;
- Specific nature of the resources and support the theatre will provide to the mentee;
- Organizational stability of the theatre.

## Grant Requirement

The dissemination of lessons learned through grant supported activities is a key component of this program. TCG recognizes that evaluative tools must be hand-tailored to specific projects. However, both anecdotal and statistical approaches are required and the resulting information will be shared with the field. Recipients must report on their progress throughout the grant period and beyond.

## Timeline

**NOVEMBER 15, 2010**  
Deadline for Online Registration  
(visit [www.tcg.org](http://www.tcg.org) to submit)

**NOVEMBER 15, 2010**  
Postmark deadline for Preliminary Proposal

**WEEK OF MARCH 7, 2011**  
Notification of applicants  
(sent via regular postage)

**MAY 16, 2011**  
Postmark deadline for Final Applications

**WEEK OF AUGUST 22, 2011**  
Final notification of applicants  
(sent via regular postage)

**SEPTEMBER 1, 2011**  
Earliest start date

**DECEMBER 31, 2013**  
Latest completion date

round 11

# objective #2 future audiences

## Background

Concern continues to be expressed throughout the entire arts community about building diverse audiences (including but not limited to those defined by race, gender, age, 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 new theatregoers are often ineffective with these target groups.

Nonetheless, many theatres are having remarkable success in attracting diverse audiences, 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 objective will not support compulsory school-linked programs, such as student matinees or required curriculum efforts. In essence, this program supports strategies that successfully result in elective theatre participation by young people.

This objective is designed to strengthen and bolster existing programs or approaches that strategically build new audiences; priority will be given to model efforts that posit unique and creative methods of working and will have resonance for the larger theatre field.



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## Organizational Eligibility

- 501(c)3 status
- Location within the United States or its territories
- Employment of at least one full-time (35 hours/week) salaried staff person at the time of application
- The proposed project director must be a full-time employee of the host theatre at the time of application
- All artists must be compensated at least a minimal amount for their work. It is not necessary for the theatre to use an Equity contract
- Minimum of three years' prior existence as a not-for-profit professional theatre
- History of producing its own theatre productions within the previous year
- Theatres may only apply in one objective, either Future Leaders or Future Audiences.
- Previous recipients whose project activity will not be complete by June 13, 2011 are not eligible to apply.

## Project Eligibility

- The proposed project(s) must employ technology as a means of expanding or strengthening successful audience cultivation efforts that are at least two years old.
- Proposed initiatives that are compulsory can not be funded by the program. Please see the Background section for more details.
- Requests will not be considered for expenses previously supported by the New Generations Program.

## Program Description

In **Future Audiences**, applications will be accepted from theatres for whom support will allow them to develop or expand their use of technology to reach diverse audiences, including but not limited to those defined by race, gender, age, sexual orientation or rural geography. Theatres must demonstrate success in cultivating diverse audiences for at least two years.

This initiative, in seeking to strengthen and/or expand existing efforts, assumes that the theatre will continue to devote comparable levels of resources. While theatres may request up to \$32,500 each year for two years (\$65,000 total), this is a 1:1 matching grant and funds from the program may not cover more than 50% of expenses incurred as a result of developing or expanding the theatres use of technology to reach diverse communities.

Applicants must identify the source(s) of matching funds in their final proposal.

Additional unrestricted general operating support will be made available to Round 11 recipients by the Doris Duke Charitable Foundation.

Project support may take a variety of forms that include but are not limited to the use of a technology consultant, website development, the purchase of new software or the use of innovative technologies and new media to reach diverse communities. Proposed activities should connect to the theatre's mission and goals.

Consortium requests are accepted as the program recognizes that theatres can build relationships amongst one another while maximizing resources. However, one lead organization must be identified which will be responsible for grant management and reporting.

Up to \$5,000 in additional bridge funding will be available upon request to help recipients transition out of the program. Bridge funds must also be matched 1:1.

# objective #2 future audiences

## Application Process

The first step in the application process is submitting an Online Registration Form at [www.tcg.org](http://www.tcg.org). Forms submitted after midnight Eastern time on November 15, 2010 will not be accepted. Registration does not bind the theatre to submit a preliminary proposal, but proposals from theatres who do not submit an online registration form for Round 11 of the program will not be reviewed.

Preliminary proposals must include a completed proposal form and a proposal narrative. The proposal narrative must not exceed two double-spaced single-sided pages using a font no smaller than 11 point Times New Roman and with at least 1" margins on all sides. Letters longer than two single-sided pages or using a smaller font or exceeding stated margins will not be accepted. See Proposal Checklist on page seven for required materials and formatting. Unless requested by TCG staff, do not include any material that is not listed on the checklist.

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 November 15, 2010.** Letters postmarked after this deadline will not be considered. Faxes and emails are not accepted for review. A national independent panel will select finalists who will be invited to submit a final proposal. Invited applicants will complete a final application form, which will include additional financial information and an expanded narrative. Final application forms will be provided well in advance of the May 16, 2011 postmark deadline.

The Preliminary Proposal narrative must be written by the proposed project director. Applicant theatres may submit only one proposal.

We ask that the contact person listed on your proposal 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 NARRATIVE LETTER SHOULD ADDRESS THE FOLLOWING:

- What are the current demographics of your community? What are the current demographics of your audience? Who is your target audience for this program?
- How does your theatre's mission relate to your target audience, and vice versa?
- In what unique and/or creative way does the theatre currently cultivate relationships with diverse audiences?
- How is the current success of existing audience cultivation efforts measured and evaluated? What specific results have been achieved?
- How will the theatre develop or enhance its use of technology to expand or deepen its engagement with its target audience? How were these strategies selected?
- How will funds from the program be used?
- If your theatre was a previous recipient of the Future Audiences objective what have you learned from your previous grant? How has it impacted your staff, organization and community? How will that knowledge help you to build on your current success and deepen your proposed audience cultivation efforts?

## Selection Criteria

A NATIONAL INDEPENDENT PANEL WILL REVIEW PROPOSALS USING THE FOLLOWING CRITERIA:

- Unique and creative strategies for building future audiences;
- Prior accomplishments of current audience cultivation program(s);
- Merit of the proposed technology strategies;
- Evidence of theatre's commitment and ability to carry out the program as described;
- Potential impact on specific community to be served;
- Potential impact on the field at large;
- Organizational stability of the theatre;
- Appropriateness of the project budget;
- Potential ability of the theatre to change or adapt through the course of the program

## Grant Requirement

The dissemination of lessons learned through grant supported activities is a key component of this program. TCG recognizes that evaluations tools must be hand-tailored to specific projects. However, both anecdotal and statistical approaches are required and the resulting information will be shared with the field. Recipients must report on their progress throughout the grant period and beyond.

## Timeline

**NOVEMBER 15, 2010**

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**SEPTEMBER 1, 2011**

**Earliest start date**

**DECEMBER 31, 2013**

**Latest completion date**

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# objective #1 & objective #2 proposal checklist

**APPLICANTS MUST SUBMIT AN ONLINE REGISTRATION BY MIDNIGHT EASTERN TIME ON NOVEMBER 15, 2010. DO NOT STAPLE ANY OF THE FOLLOWING MATERIALS AND USE ONLY ONE CLIP.**

**Please be sure to include all of the following materials on plain white 8.5 x 11" paper, in the order listed below.**

**With the exception of the signed application form, each page should include a header in the upper-right-hand corner stating your organization's name.**

- **Typed and signed Preliminary Proposal Form (clearly marked as original);**
- **Proposal Narrative, not to exceed two double-spaced single-sided pages, using a font no smaller than 11-point Times New Roman, with 1" margins on all sides;**
- **Statement of theatre's mission and history and project director/mentor bio, not to exceed two single-sided pages combined, using a font no smaller than 11-point Times New Roman, with 1" margins on all sides;**
- **Staff List, including all principal artistic and administrative staff of the theatre by name and title, indicating whether full- or part-time and length of time on staff, not to exceed one page;**
- **Three-year Production History, as evidence of the theatre's prior existence as a professional theatre organization. If multiple venues are used, separate history by venue and note the capacity of each space. This history must list playwrights, play titles, directors and designers, and number of performances for each production. Clearly distinguish performances the theatre has presented from those produced. If all performances were produced, clearly note at the top of each page;**
- **Current season (November 15, 2011-August 22, 2011), listing venues, playwrights, play titles, directors and designers.**

**Please also include the following:**

- **One photocopy of all the materials above, in the order listed. Please do not staple and use only one clip.**
- **Proof of theatre's not-for-profit, tax-exempt status (1 copy).**
- **Most recent audited financial statement or Form 990 (1 copy). Please note, Form 990s will only be accepted from theatres with budgets under \$500,000.**

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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 US 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](http://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 \$13 million to over 200 theatres in the first ten rounds of the program. The eleventh round of the New Generations Program is generously funded by DDCF.

## **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 abuse, and through preservation of the cultural and environmental legacy of Doris Duke's properties.

## **THE ANDREW W. MELLON FOUNDATION**

The Andrew W. Mellon Foundation ([www.mellon.org](http://www.mellon.org)) is a private philanthropic institution that makes grants on a selective basis in five core program areas: higher education and scholarship; scholarly communications and information technology; museums and art conservation; conservation and the environment; and performing arts. 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, theater, and dance. Annual giving in the area of the performing arts has averaged approximately \$30 million per year since 2005. In 2004 The Andrew W. Mellon Foundation was awarded a National Medal of Arts, the highest award given to artists and arts patrons by the United States government.

## **Theatre Communications Group**

Theatre Communications Group (TCG), the national organization for the American theatre, exists to strengthen, nurture and promote the professional not-for-profit American theatre. Founded in 1961, TCG's constituency has grown from a handful of groundbreaking theatres to nearly 700 member theatres and affiliate organizations and more than 12,000 individuals nationwide. TCG offers its members networking and knowledge-building opportunities through conferences, events, research and communications; grants approximately \$2 million per year to theatre companies and individual artists; advocates on the federal level and serves as the US Center of the International Theatre Institute, connecting its constituents to the global theatre community. TCG is the nation's largest independent publisher of dramatic literature, with 11 Pulitzer Prizes for Best Play on our booklist; it also publishes the award-winning AMERICAN THEATRE magazine and ARTSEARCH®, the essential source for a career in the arts. In all of its endeavors, 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.

In 2005, TCG received the Tony Honors for Excellence in Theatre in recognition of its impact on the national field. TCG and its member theatres are major contributors to the American theatre sector, which employs nearly 130,000 people, produces over 187,000 performances each year and contributes \$1.9 billion to the US economy annually. A 501(c)(3) not-for-profit organization, TCG is led by executive director Teresa Eyring and governed by a national board of directors representing the theatre field. [www.tcg.org](http://www.tcg.org).

**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](mailto:mfrancis@tcg.org).**