



NEW ENGLAND FOUNDATION FOR THE ARTS

NATIONAL
THEATER
PROJECT

2013

LEAD FUNDER

The Andrew W. Mellon Foundation

ADDITIONAL FUNDERS

City of Los Angeles Department of
Cultural Affairs
California Community Foundation

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PHOTOS OF NTP AWARDS
COVER (CLOCKWISE FROM TOP LEFT):
LUCIDITY SUITCASE INTERCONTINENTAL | PHOTO: JOHANNA AUSTIN
AION PRODUCTIONS, LLC | PHOTO: CHRIS CHARLES
COMPLEX MOVEMENTS | PHOTO: VANESSA MILLER
ELEVATOR REPAIR SERVICE | PHOTO: ROB STRONG

OVERVIEW

NEFA's National Theater Project (NTP) promotes the creation and touring of exemplary artist-led collaborative, ensemble, and devised theater. Modeled on NEFA's National Dance Project, NTP provides a robust system of support, including grants for creation and touring, and enhances a network of arts presenters, ensemble theaters, and producing theaters that advocate for national touring of the new works.

To date, 25 new theater works have been supported. Those works have performed or are planned in regions across the U.S. in 21 different states, including Arizona, California, Colorado, Connecticut, Florida, Hawaii, Illinois, Kentucky, Maryland, Massachusetts, Minnesota, New Hampshire, New Mexico, New York, North Carolina, Ohio, Pennsylvania, Texas, Vermont, Virginia, and Washington. NTP projects have toured to large and small arts presenters, military bases, universities, regional theaters, and festivals.

This publication contains descriptions of current NTP projects that have funding available to support touring fees. Funding is available to U.S. organizations for up to 50% of the artist fee per engagement. Interested organizations should contact the tour coordinator listed. (See page 9 for more information.)

Visit nefa.org for National Theater Project updates and additional information.

NTP ADVISORS

NTP Advisors provide critical guidance to applicants in proposal preparation and tour development. They also guide project selection and serve as consultants and ambassadors for the program. For the most current list and contact information, visit nefa.org.

Lane Czaplinski
Artistic Director
On the Boards

Mike Ross
Director
Krannert Center, University of Illinois

David Dower
Director of Artistic Programs
ArtsEmerson, Emerson College

Howard Shalwitz
Artistic Director
Woolly Mammoth Theatre Company

Cathy Edwards
Director of Programming
International Festival of Arts & Ideas

Lisa Steindler
Executive Artistic Director
Z Space

Charles Helm
Director of Performing Arts
Wexner Center for the Arts

Carlton Turner
Executive Director
Alternate Roots

Colleen Jennings-Roggensack
Executive Director for ASU Gammage
Assistant Vice President for Cultural
Affairs
Arizona State University

Clyde Valentin
Executive Director
Hip Hop Theater Festival

Diane Rodriguez
Associate Producer
Center Theater Group

Meiyin Wang
Director of the Devised Theater
Initiative
The Public Theater

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For complete guidelines,
application information,
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AION PRODUCTIONS, LLC
Durham, NC
www.clotheslinemuse.com



The Clothesline Muse
The Clothesline Muse is a multi-disciplinary theater project that explores the clothesline as a metaphor of our community lifeline and its ties to our social history and current environment. The performance honors our ancestors and their stories by transforming the task of washing clothes by hand into beautiful imagery that includes dance, live music (voice and percussion), spoken word, interview text, video and interactive art. The project collaborators are six-time Grammy nominated Nnenna Freelon as "The Muse," Maya Freelon Asante, Kariamuwelsh, and Serena Ebhardt.

PROJECTED TOURING AVAILABILITY
June 2014–September 2016

PRODUCTION NEEDS
Appropriate for traditional proscenium and well-equipped black box venues of 200–1,000 seats or more. Set and technical elements are designed to be flexible for spaces with limited technical specifications (museums, art festivals, and multi-use spaces). Technical elements (still and video projections, animation, sound design elements, costumes, sets, and lighting) designed to tour, load in, and load out easily. Original music performed live with percussion and voice. Total touring capacity will be 10–11.

TOUR COORDINATOR
Pamela M. Green, Agent
PMG Arts Management, LLC
pam@pmgartsmtgt.com
tel 919.813.6092
www.pmgartsmtgt.com

PHOTO: CHRIS CHARLES

BYRON AU YONG/AARON JAFFERIS
Seattle, WA/New Haven, CT
www.stuckelevator.wordpress.com



Stuck Elevator
Stuck Elevator is a music-theater hybrid prompted by the real-life experience of a Chinese food deliveryman trapped in a Bronx elevator for 81 hours. Working at Happy Dragon Restaurant, he pays a \$60,000 debt to smugglers for passage from China to the United States—from a country touted as the next global economic superpower to a country founded on the ideals of democracy and freedom. Five actors and four musicians tell the story of Guang, providing a personal entry point to immigration, labor, China, family obligation, and fortune cookies for an undocumented immigrant/indentured slave in 21st century America.

PROJECTED TOURING AVAILABILITY
Currently available

PRODUCTION NEEDS
Capacity: 150–1000; stage: proscenium/back box; personnel: 12; contact tour coordinator for further details.

TOUR COORDINATOR
Thomas O. Kriegsmann, President
Arktype
tommy@arktype.org
tel 917.386.5468
www.arktype.org

PHOTO: KEVIN BERNE

THE BUILDERS ASSOCIATION

New York, NY

www.thebuildersassociation.org



HOUSE / DIVIDED

"...moving, inventive production..."
(*The New York Times*)

Using Steinbeck's classic novel *The Grapes of Wrath* as a narrative backbone, *HOUSE / DIVIDED* tells contemporary tales of foreclosure by following economic refugees and migrants from two different American eras. Steinbeck's Joad family moves along the great Dust Bowl migration, while a contemporary house rooted to its site—yet connected to a web of global finance and investment—becomes a container for stories from the current, evolving crisis. *HOUSE / DIVIDED* explores the changing meaning of home, homelessness, and place both in the present moment and in the broader context of the American mythos.

PROJECTED TOURING AVAILABILITY

Currently available

PRODUCTION NEEDS

Contact tour coordinator for details.

TOUR COORDINATOR

Erica Laird, Managing Director
The Builders Association
Erica@thebuildersassociation.org
tel 212.274.0446
www.thebuildersassociation.org

PHOTO: JAMES GIBBS

CLOUD EYE CONTROL

Los Angeles, CA

www.cloudeyecontrol.com



Half Life

Cloud Eye Control's new work, *Half Life*, is a theatrical performance piece inspired by the blog postings of Japanese families affected by the 2011 Fukushima Daiichi nuclear disaster. To explore the psychological aftermath of the event and its broader resonances with crisis and the everyday, we will translate and distill selected blog excerpts into a dream-like journey of two female characters, one living in the East and the other in the West. The completed concert-length work melds live performance and music, video projection, and animation.

PROJECTED TOURING AVAILABILITY

Fall 2014–Fall 2017

PRODUCTION NEEDS

Can be performed in large black boxes, on proscenium stages, or in warehouse and gallery spaces. To accommodate front and rear video projection, it requires an unobstructed playing space of approximately 30' x 30' minimum, as well as a full lighting grid and sound system. Performance must take place indoors, and viewed from the front.

TOUR COORDINATOR

Miranda Wright,
Executive Director & Producer
Los Angeles Performance Practice
Miranda@
LosAngelesPerformancePractice.org
tel 435.668.2799
www.losangelesperformancepractice.org

PHOTO: CLOUD EYE CONTROL

COMPLEX MOVEMENTS

Detroit, MI

www.complexmovements.com



Beware of the Dandelions

Complex Movements' *Beware of the Dandelions* is a multi-media performance and installation of an urban farming science-fiction parable in which the participants play the role of survivors of a post-apocalyptic world set in 2307. This parable tracks the plight of this community as they struggle to create change and new societies. The performance is mediated through the immersive environment of an architectural pod structure. *Beware of the Dandelions* uses interactive hip hop performance, video projection, creative technologies, and architecture to explore the connections between art, science, and social justice movements.

PROJECTED TOURING AVAILABILITY

Beginning Summer 2014

PRODUCTION NEEDS

Primarily self-contained; majority of lighting and sound requirements are built into pod installation. Pod and an adjacent control room require 2,000 square feet of unencumbered space preferably with no windows. Contact tour coordinator for additional details.

TOUR COORDINATOR

Sage Crump, Producer
Art Is Change
ComplexMovements@gmail.com
tel 678.755.7290

PHOTO: VANESSA MILLER

THE DEBATE SOCIETY

Brooklyn, NY
www.thedebatesociety.org



Blood Play

For their seventh full-length work, The Debate Society has created a darkly comic thriller of post-war verve and pre-adolescent disquiet. *Blood Play* is set in the tranquil Chicago suburbs in the early 1950's. While the kids are away camping with their Jr. Cherokees Troop, a string of coincidences yields a spontaneous grown-up party. In the basement of a brand-new ranch house, exotic cocktails like "Rapupu Sours" are sampled, games like "Bee Pee Bo" are played and new friends like Jeep, the door-to-door photographer, are made. BUT things are happening that no one is talking about. And something is stirring underground.

PROJECTED TOURING AVAILABILITY

Currently available

PRODUCTION NEEDS

Contact tour coordinator for details.

TOUR COORDINATOR

Oliver Butler, Co-Artistic Director
The Debate Society
oliver@thedebatesociety.org
tel 917.202.1240

PHOTO: JAVIER ODDO

DOUBLE EDGE THEATRE

Ashfield, MA
www.doubleedgetheatre.org



The Grand Parade (of the 20th Century)

The Grand Parade depicts major events of the 20th century inspired by visual artist Marc Chagall's kaleidoscopic vision of humanity. Using elements of trapeze, circus, dance, and music, the century unfolds in a rush of juxtapositions that include the ecstasy of landing on the moon, the skilled escapes of Houdini, and Hitler's brutalization of Europe. Conceived by Stacy Klein, co-created with the ensemble, and including original compositions by Russian composer Alexander Bakshi, *The Grand Parade* is a work of memory, memorial, and celebration that makes us consider where we are now by examining where we have come from.

PROJECTED TOURING AVAILABILITY

Beginning November 2013

PRODUCTION NEEDS

Performance is best situated in an end stage configuration, with the playing space at least 28' x 38'. Ceiling height is important: 22'-25' is the minimum. Rigging needed for several areas above the stage. Wood or sprung floor. Contact Adam Bright (production@doubleedgetheatre.org) for more details.

TOUR COORDINATOR

Morgan Jenness, Creative Consultant
Distracted Globe Consultancy
morganjen@aol.com
tel 917.202.5697

PHOTO: MARIA BARANOVA

ELEVATOR REPAIR SERVICE

New York, NY
www.elevator.org



Arguendo

In *Arguendo*, ERS tackles *Barnes v. Glen Theatre*, a 1991 U.S. Supreme Court case. Brought by a group of go-go dancers who claimed a First Amendment right to dance totally nude, the case examines an Indiana law that banned public nudity. The Justices ask whether naked erotic dancing is artistic expression or immoral conduct.

Arguendo is a staging of *Barnes v. Glen Theatre's* entire oral argument, verbatim, interspersed with bits of interviews with the justices, the lawyers and an exotic dancer who traveled all the way from the Déja Vu Club in Michigan to listen to the argument at the Supreme Court.

PROJECTED TOURING AVAILABILITY

2014 and beyond

PRODUCTION NEEDS

Minimum Stage dimensions 25' W x 40' D x 18' H. Requires 4' of wing space both right and left with crossover access. Production uses extensive video and lighting, with a minimum of 120 dimmers, a white or opera blue RP screen, 32' W x 12' H, two 6k-15k DLP projectors, along with associated connection cables and equipment. A Q-lab tie-in for the sound console, six wireless body mics (LAV), two stand mics and two wireless handhelds.

TOUR COORDINATOR

Ariana Smart Truman, Producing Director
Elevator Repair Service
Ariana@elevator.org
tel 212.254.3137

PHOTO: ROB STRONG

EN GARDE PRODUCTIONS/ED BILOUS

New York, NY
www.EnGardeProductions.com



BASETRACK

Inspired by a revolutionary citizen journalism project, *BASETRACK* unites theatre, music, new media, and technology to reveal gripping experiences of Marines serving in Afghanistan during the Second Gulf War. Developed by the newly relaunched En Garde Productions and Edward Bilous, *BASETRACK* draws from verbatim posts on social media between deployed Marines and their families. Interwoven with a cascade of images, videos, and an electro-acoustic score, the show provides a context for audiences to grapple with the complex truths, ambiguities, and emotional cost of war. Soho Rep’s artistic director Sarah Benson directs, with music by Michelle DiBucci, and adaptation of verbatim text by Jason Grote.

PROJECTED TOURING AVAILABILITY
September 2014–August 2016

PRODUCTION NEEDS

Built for flexibility within appropriately equipped houses ranging from 100 to 1,500 seats, including indoor/outdoor, proscenium, blackbox, and flexible or devised spaces. Large scale multimedia elements in full realization, but can be scaled appropriately for special circumstances.

TOUR COORDINATOR

Thomas O. Kriegsmann, President
ArkType
Tommy@arktype.org
tel 917.386.5468
www.arktype.org

PHOTO: BALAZ GARDI

AARON LANDSMAN, MALLORY

CATLETT, JIM FINDLAY
New York, NY
www.citycouncilmeeting.org



City Council Meeting

City Council Meeting is a new theatrical experience about the forms through which we govern ourselves locally. It’s performed by the audience and created through collaborations with local artists, activists, politicians, and other citizens in each city where it is presented. The piece includes live and recorded video, found and original text, elements of surprise, boredom, and subtlety.

PROJECTED TOURING AVAILABILITY
2014–2016

PRODUCTION NEEDS

Thrives outside of black boxes—in community centers, school gymnasiums, gigantic auditoriums for audiences of 150, and more spaces we haven’t thought of yet. Needs include a couple folding tables and some chairs, basic lights, two video monitors, and table mics.

TOUR COORDINATOR

Aaron Landsman, Co-Creator
City Council Meeting
aaron@citycouncilmeeting.org
tel 917.951.3445

PHOTO: DAVID A. BROWN / DABFOTO CREATIVE

LOS ANGELES POVERTY DEPARTMENT

Los Angeles, CA
www.lapovertydept.org



Hospital

Hospital is a collaborative creation of Los Angeles Poverty Department and the Dutch company Wunderbaum. *Hospital* will use clichés of hospital television series, and material derived from encounters with patients, doctors, and insurers to create a metaphor for the healthcare system—an exciting show where love, life, money, and death blend together. The live theater audience will simulate a TV studio audience. Putting the American experience alongside the Dutch will challenge accepted contradictions to consciousness, at a time when both healthcare systems are changing significantly.

PROJECTED TOURING AVAILABILITY
Beginning October 2013

PRODUCTION NEEDS

Multimedia production; will include projection and set elements; contact tour coordinator for details.

TOUR COORDINATOR

John Malpede, Artistic Director
Los Angeles Poverty Department
john@lapovertydept.org
tel 213.413.1077 | 310.259.1038
www.lapovertydept.org

Support for Hospital provided in part by the City of Los Angeles Department of Cultural Affairs and the California Community Foundation.

PHOTO: SUSAN CAMPBELL

LUCIDITY SUITCASE INTERCONTINENTAL

Philadelphia, PA
www.luciditysuitcase.org



RED-EYE to HAVRE de GRACE

RED-EYE to HAVRE de GRACE is an 'Action-Opera' that follows the odd details surrounding Edgar Allan Poe's mysterious last days. Stage director Thaddeus Phillips teams up with the Minneapolis-based musical duo Wilhelm Bros. & Co. and French choreographer Sophie Bortolussi to create this musical that uses 19th century train routes, historical accounts, junk pianos, and Poe's letters to his mother-in-law Muddy as creative resources. RED-EYE comments on the nature of being an artist in America and casts Poe in a new light by exploring his life on the road and his writings about the universe.

PROJECTED TOURING AVAILABILITY

Beginning March 2014

PRODUCTION NEEDS

Created for streamlined and efficient touring, work is available in two versions: traditional theater fly houses and studio theaters with a fixed grid and a minimum stage width of 30' and minimum grid height of 18'. Venues need to provide theatrical lighting, professional sound system and one grand piano. Set packs down to be able to travel in a cargo van, or can be shipped depending on venue distance. Contact tour coordinator for details and appropriate tech rider.

TOUR COORDINATOR

Thaddeus Phillips, Artistic Director
Lucidity Suitcase Intercontinental
thaddeus@luciditysuitcase.org
tel 917.951.4008

PHOTO: JOHANNA AUSTIN

MONDO BIZARRO

New Orleans, LA
www.mondobizarro.org



Cry You One

Louisiana is vanishing. Every half hour the state loses nearly a football field's worth of coast to the Gulf of Mexico—more than 24 square miles a year. Cry You One is a celebration of the stories and cultural traditions housed in that rapidly eroding land. Our bodies are an extension of this vanishing countryside, vestiges of the land's memory—its phantom limbs so to speak. Cry You One is a 1.5-mile theatrical procession that uses our bodies and the music, dances, and the stories of South Louisiana to illuminate the story of imperiled land in our home and beyond.

PROJECTED TOURING AVAILABILITY

May 2014-December 2015

PRODUCTION NEEDS

Contact tour coordinator for details.

TOUR COORDINATOR

Nick Slie, Co-Artistic Director
Mondo Bizarro
nickslie1@gmail.com
tel 225.571.2929

PHOTO: MELISA CARDONA

PROGRESS THEATRE

Houston, TX
www.ProgressTheatre.com



The Burnin'

Inspired by the historic 1940 Rhythm Club fire in Natchez, MS, and a tragic 2003 event where patrons of a popular hip hop, neo-soul club were killed, The Burnin', written by Cristal Chanelle Truscott, is a multi-media, a capella musical that straddles time between two clubs to offer an imaginative exploration of the night of the fires and the ensuing media coverage. Trapped inside, patrons' club personas melt away, changing their destinations, intertwining their lives, and exposing their struggles and desires for life once survival becomes hypothetical. The Burnin' traces how young African Americans receive and redefine legacies of Black identity and freedom to accommodate their contemporary realities.

PROJECTED TOURING AVAILABILITY

Beginning Fall 2013

PRODUCTION NEEDS

Flexible for any style of theater space. For larger spaces, mics may be required. Company travels with a stage manager. Venue must provide lighting and sound systems and minimal set/prop pieces (table, chairs, mics and stands). Contact tour coordinator for details and tech rider.

TOUR COORDINATOR

Hana Sharif, Bookings Manager
Progress Theatre
hana@progresstheatre.com
tel 832.384.3668

PHOTO: AKINTOYE MOSES

RUDE MECHS

Austin, TX
www.rudemechs.com



Now Now Oh Now

Now Now Oh Now presents the audience with scientific evidence that beauty matters, at least in the life of an evolutionary biologist who shares a tale of true love and aesthetic selection over cocktails. Audiences are asked to compete, cooperate, and evolve their thinking about how our world arrived in its current state. Inspired by new theories in evolutionary biology and relying on Live Action Role Play, dioramas, and the lyrics of Barry Manilow, *Now Now Oh Now* carries the audience through a puzzle, a lecture, and the world's wildest night of Dungeons and Dragons. In the end we all decide who survives.

PROJECTED TOURING AVAILABILITY

Beginning October 2013

PRODUCTION NEEDS

Audience moves through three spaces. One requires the dimensions of a typical theater, (at least 38' x 52', somewhat flexible). Two are variable: conference rooms, rehearsal spaces, 'shop' spaces, storage areas, or lobbies. Seats 30 people every 30 minutes; 210 people in 4.5 hours. Contact Thomas Graves or Madge Darlington (copads@rudemechs.com) for details.

TOUR COORDINATOR

Thomas Kriegsmann, President
Arktype
Tommy@arktype.org
tel 917.386.5468
www.arktype.org

PHOTO: PATRICK BRESNAN

SANDGLASS THEATER

Putney, VT
www.sandglasstheater.org



D-Generation: An Exaltation of Larks

Alzheimer's is a worldwide epidemic. Sandglass's *D-Generation* explores the story-telling potential of people living with this debilitating disease. As one presenter described the production, "The performance opens up a world of wonder, inquiry, joy, and compassion that balances out the horror and fear of Alzheimer's. By the end, one appreciates the essence of each puppet character as much as the performers." Using the "TimeSlips" method, Sandglass creates a cast of puppet characters with late stage dementia whose lives are juxtaposed with their collectively composed stories. *D-Generation* examines the joy and despair that is present in the patients, family, and caregivers.

PROJECTED TOURING AVAILABILITY

July 2013–Summer 2015

PRODUCTION NEEDS

Preferred playing space is 35' wide x 20' deep. Needs a minimum of 26' wide and 16' deep. Contact tour coordinator for adaptations. Requires a raked audience seating arrangement or stage floor higher than the audience seating. Can play in theaters of 150 to 200 depending on house configuration. Designed to be performed in theaters with full blackout capabilities.

TOUR COORDINATOR

Bill Menezes, Tour Coordinator
Sandglass Theater
bill@sandglasstheater.org
tel 802.387.4051

PHOTO: CONI RICHARDS

TEO CASTELLANOS D-PROJECTS

Miami, FL
www.teocastellanos.com



Fat Boy

Fat Boy is a non-linear story based on American consumerism and waste, juxtaposed against world hunger and poverty. It takes the audience on a journey through a rice cultivation ritual, using surreal character narration, Balinese dance and theater, and Zen ritual movement. Elements of this particular work are also influenced by "Reaganomics" era cultural and sub-cultural phenomena of the 1980s, known as the "Me" decade, including B-Girl/Boy (Breaking) choreography, reggae dub music, sounds of thunder and lighting used by Jamaican dance hall DJs, and stylized text referencing additional music and culture of that time that is still relevant today.

PROJECTED TOURING AVAILABILITY

Fall 2013–Fall 2014

PRODUCTION NEEDS

Conceived for a proscenium stage, but can be adapted to alternative performance spaces, minimum 25' x 25'; full stage black marley; full US white cyc & black scrim; wings SR/SL with crossover; lighting: flexible, booms required; sound: house with monitors; mixer with reverb; lavalier & floor mics; front/rear projector with douser. Sound & video cues from Mac/QLab (travels with company); contact tour coordinator for details.

TOUR COORDINATOR

Katy Savard, Tour Manager
Hip-Hop Theater Festival
katy@hiphoptheaterfest.org
tel 908.380.4670
www.hhtf.org

PHOTO: RANDY VALDES/GLASSWORKS MULTI MEDIA

UNIVERSES THEATER COMPANY, INC.

New York, NY
www.universesonstage.com



Party People

Universes looks at The Black Panther/ Young Lords movements of the late '60s and '70s, capturing that moment when the "everyday man/everyday woman" decided that the struggles of their communities were worth dying for. At what point will the powder keg explode in this politically charged nation? After the cameras leave, and we're onto the next sensational media story, what becomes of those who "moved" to make change? What of those left with the stories to tell? What of those who witnessed their own rise and fall? What of those who never rose? And what of those who fell too hard?

PROJECTED TOURING AVAILABILITY

Currently available for touring.

PRODUCTION NEEDS

Multimedia production; will include projection and set elements; contact tour coordinator for details.

TOUR COORDINATOR

Steven Sapp, Artistic Director
Universes Theater Company, Inc.
sappsteven@hotmail.com
tel 917.549.6106

PHOTO: HEATHER N. HERSHEY

YOUNG JEAN LEE'S THEATER COMPANY

Brooklyn, NY
www.youngjeanlee.org



Straight White Men

Provocative writer/director Young Jean Lee's latest experiment, *Straight White Men*, will explore how straight white men react as their once-unchallenged cultural predominance begins to erode. The show will use the conventions of the "well-made play" as a starting point for its examination of straight white male identity.

TOURING AVAILABILITY

Beginning June 2014

PRODUCTION NEEDS

Contact tour coordinator for details.

TOUR COORDINATOR

Aaron Rosenblum, Producer
Young Jean Lee's Theater Company
aaron@youngjeanlee.org
tel 347.385.0480

PHOTO: COURTESY OF YOUNG JEAN LEE'S THEATER COMPANY

For complete guidelines,
application information,
and more, visit nafa.org.

FUNDING PRIORITIES

The National Theater Project supports work that reflects the evolving environment for theater, including but not limited to projects that:

- » Expose audiences to artist-led, ensemble, devised theater work of outstanding quality and originality.
- » Push the aesthetic boundaries and reflect the cultural and aesthetic diversity alive in theater today.
- » Nurture long-term, productive, and multifaceted partnerships between project and development partners, leading to the highest quality possible in the production of the completed work.
- » Have an understanding of touring devised work and strategies for creating a tour.
- » Offer the potential for deeper community engagement.
- » Enhance the creation of a national network of presenters, producing theaters, and ensemble theaters with venues that will increase the potential for touring.

**For complete guidelines,
application information,
and more, visit nfa.org.**

FUNDING OPPORTUNITIES

FOR ARTISTS

NTP CREATION & TOURING GRANTS

WHO MAY APPLY

U.S.-based theater ensembles and individual theater artists with identified collaborators. Only one application per ensemble or artist will be accepted.

GRANT RECIPIENTS

Grants are made to organizations and theater artists with nonprofit status or to a nonprofit fiscal sponsor on their behalf.

NEXT DEADLINE

March 2014; visit nefa.org for details.

Creation & Touring Grants are made to artists and fund the creation and touring of collaborative, devised projects. These grants are highly competitive and are awarded to approximately six projects annually. Grants generally range from \$80,000 to \$130,000.

FOR PRESENTERS

NTP PRESENTATION GRANTS

WHO MAY APPLY

U.S. organizations interested in presenting a funded project.

GRANT RECIPIENTS

Grants are made to organizations to support up to 50% of the artist fee per engagement.

NEXT DEADLINE

Rolling deadline

Presentation Grants are made to presenters and support up to 50% of the artist fee (including travel expenses) for an NTP project. To present any of the projects listed on pages 1-7, contact the project's tour coordinator in order to be included in the project's tour plan.

NTP projects have toured to diverse organizations, including large and small arts presenters, regional theaters, universities, military bases, and festivals.

NTP PRESENTER TRAVEL GRANTS

WHO MAY APPLY

Arts presenters and curatorial staff considering an NTP project are eligible for travel support to see that NTP project.

GRANT RECIPIENTS

Grants are made to organizations to support up to 50% of travel expenses to see an NTP project.

NEXT DEADLINE

Rolling deadline

Presenter Travel Grants reimburse up to 50% of total expenses, including mileage, economy class transportation, meals, lodging, admission, and, where applicable, conference or showcase registration fees. In general, grants range from \$500-\$700. Funded presenters are expected to complete an evaluation within one month of viewing the project. Interested presenters should contact program manager Quita Sullivan (qsullivan@nefa.org).



NEW ENGLAND FOUNDATION FOR THE ARTS

145 Tremont St.
Seventh Floor
Boston, MA 02111

www.nefa.org

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NEFA is a nonprofit organization that operates with funding from the National Endowment for the Arts, the New England state arts agencies, and from corporations, foundations, and individuals. To learn how you can support NEFA, visit nefa.org.



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