



# CENTERPIECE

## FOCUS ON: INTERNATIONAL PROGRAMS

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### INTERNATIONAL PROGRAMMING IN AMERICAN THEATRES FINDINGS FROM A NATIONAL SURVEY

BY MICHAEL JOHNSON-CHASE

#### INTRODUCTION

In 1999, Theatre Communications Group (TCG) and the U.S. Center of the International Theatre Institute (ITI) began a process of consolidating ITI into TCG's organizational mission. By 2003, the transition was complete. Since then, TCG has been working to clarify its own international agenda, the role it will play with ITI worldwide and the extent to which internationalism is important to U.S. regional theatres.

A survey about international issues and how they are emerging in the future plans of TCG member theatres was conducted by email in June of 2005 and 106 theatres responded. Survey questions included plans for importing or exporting international productions, the use of international guest artists, interest in translations and collaborative projects and plans for attending international festivals.

Because some of the questions solicited information in a narrative form, we have chosen to list participating theatres so we can publish the entirety of their responses. We are grateful for the time, candor and assistance of the theatres that chose to participate. A complete list of participating theatres can be found at the end of the *Centerpiece*.

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**SURVEY RESULTS & ANALYSIS:**

<b>SURVEY QUESTIONS:</b>	<b>Yes</b>	<b>No</b>
Does your theatre have any interest in international projects?	89%	11%
Have you ever sponsored an international artist at your theatre?	66%	34%
Has anyone in your theatre ever traveled outside of the U.S. to work on a theatre project?	67%	33%
Has anyone in your theatre ever traveled outside the U.S. specifically to watch theatre or meet with theatre leaders or theatre artists?	82%	18%
Has your theatre ever produced a translation of a contemporary play from another country?	46%	54%
Does your theatre have any plans to produce a translation of a contemporary play from another country?	25%	75%

**ANALYSIS:**

It may come as no surprise that almost 9 out of 10 participating theatres state a clear interest in international projects. At the same time, two thirds of participating theatres have sponsored an international artist and/or had someone connected to their company work on a theatre project outside the U.S. And a whopping 82% of theatres have sent someone outside the U.S. specifically to watch theatre or meet with theatre leaders or theatre artists. This suggests that international artist exchange does occur with some frequency in American theatres.

In contrast, slightly less than half of participating theatres have produced a translated contemporary play and only one quarter of participating theatres have any plans to do so over the next five years. This may imply that translations of new plays are not of significant interest to many theatres in the States, or that there are not enough quality contemporary plays available in translation.

<b>SURVEY QUESTIONS:</b>	<b>Yes</b>	<b>No</b>
Has your theatre ever sponsored an international project or production? If yes, please say a few words about the project.	52%	48%
Does your theatre have any plans for sponsoring an international project or production in the next five years? If yes, please say a few words about the project.	48%	52%

**ANALYSIS:**

Slightly over half of participating theatres have sponsored an international project or production (but not necessarily a translation), and slightly less than half intend to sponsor an international project or production at some point in over the next five years. Projects range from singular exchanges to productions to training camps to ongoing projects and collaborative productions with considerable variation. See Appendix A for participants' detailed responses to these questions.

<b>SURVEY QUESTION:</b>	<b>Yes</b>	<b>No</b>
Has TCG ever helped your theatre with an issue related to international exchange? If yes, please say a few words about how.	18%	82%

**ANALYSIS:**

Almost one fifth of participating theatres have received help from TCG on international projects. It seems likely this percentage will grow. See Appendix B for participants' detailed responses to this question.

**SURVEY QUESTION:**

What do you think are the three biggest obstacles to international exchange at your theatre?  
Please select only your top three choices.

Obstacles:	Response Ratio:
Availability of funding	87%
Staff time	48%
Lack of connection to international artists	45%
Visa complexities	44%
Audience interest	21%
Language barrier	14%
Staff interest	11%
Board interest	8%

**ANALYSIS:**

As would be expected, availability of funding is cited as the number one obstacle to international exchange. Staff time is listed as the second most important obstacle (also related to resources and their management), yet the third most common obstacle is not related to resources at all, but to a lack of connection to international artists. Visa complexities came in at a close fourth, with a significant numeral drop to audience interest as the fifth most likely obstacle. This survey suggests that language is not a strong obstacle to international programming and that there is no lack of staff and board interest in international exchange.

**SURVEY QUESTION:**

What do you think may be the three biggest rewards for international exchange at your theatre? Please select only your top three choices.

Rewards:	Response Ratio:
Stimulation of audience	62%
Expanding viewpoints	59%
Cultural diversity	58%
Aesthetic diversity	52%
Stimulation of staff	32%
Opportunity for reciprocal travel	20%
Attracting new funding	19%
Stimulation of board	2%

**ANALYSIS:**

Please note that the stimulation of a theatre's audience and its board seem to land on the opposite ends of a reward continuum. At the same time, expanding viewpoints and cultural and aesthetic diversity are all values held in high esteem at participating theatres and the impacts of these values are important for the stimulation of staff.

While lack of funding is considered a barrier to international exchange, attracting new funding is not a compelling reason for doing it. However, because funding for international programs is perceived as difficult to obtain, international activities are likely to be associated with "special" project-based funding and not part of the operational center of many American theatre companies.

**SURVEY QUESTION:****Please list the geographic regions with which you might be interested in working in the future.**

<b>Geographic Region:</b>	<b>Response Ratio:</b>
Western Europe	41%
Eastern Europe and Russia	36%
United Kingdom	27%
South America	26%
Mexico and Central America	15%
Caribbean	9%
Asia (general)	12%
China/Korea	8%
Japan	6%
India	4%
Africa (general)	10%
South Africa	5%
Middle East	8%
Canada	6%
Australia	5%

**ANALYSIS:**

It is interesting that American theatres still look most strongly to Western Europe, the United Kingdom, Eastern Europe and Russia for theatrical partnerships and exchanges. The next two areas of geographic importance to theatres may suggest a response to shifting demographic and economic realities, as they point toward our hemispheric neighbors to the south—Mexico, Central and South America—and then to Asia, with China, Japan and India all given specific priority. A geographic region perplexingly low in priority (especially given current social and cultural realities) is the Middle East. Might this be a factor of visa issues, the availability of funding or vast cultural complexities?

**CONCLUSION**

For all humans, the horizon of action—that sense of the scale on which we can act meaningfully in the world—is limited to our personal experiences with geographical mobility. For this reason alone, international exchange among theatre practitioners is understood and practiced at a significant number of American theatres. However, the rules of how things get done and what constitutes community, cultural expression and cultural products are rapidly shifting in our globalizing world. Like everyone else, theatre artists are not going to escape the consequences of these changes.

The founders of ITI understood in 1948 that good things emerge through global connections. Nearly 60 years later, TCG knows that this is still true. And fortunately, so do many theatre companies across the United States.

**APPENDIX A**

*This appendix contains participating theatres' detailed responses to the following survey questions:*

- 1) **Has your theatre ever sponsored an international project or production? (marked "past")**
- 2) **Does your theatre have any plans for sponsoring an international project or production in the next five years? (marked "future")**

<b>Theatre:</b>	<b>Response:</b>
7 Stages	<b>Past:</b> Hosted many international projects, including the <i>Free Zone for Artists</i> , which brought together artists from different regions of the Balkans during the Balkan conflict. <b>Future:</b> In 2006-2007, we hope to present ZID Theatre from Amsterdam and we hope to produce a new play, <i>Le Murmonde</i> , by Belgian playwright Serge Kribus.
ACT Theatre	<b>Future:</b> Collaboration about American and Russian influences in Afghanistan.
The Acting Company	<b>Past:</b> We booked a young Russian company (similar to our own) to tour across America.
American Repertory Theatre	<b>Past:</b> Sponsored dozens of international projects, each with its own context and challenges. <b>Future:</b> There are many in the works.
American Theater Company	<b>Past:</b> We did many years ago and now the entire staff and much of the artistic ensemble and the mission statement have changed. We are now focused solely on American plays.
Arizona Theatre Company	<b>Past:</b> Hosted two visits from the National Theatre in London.
Artists Repertory Theatre	<b>Past:</b> International projects are an exciting part of A.R.T.'s history. Recently we brought 14 artists from Vietnam to work on a bilingual production of <i>A Midsummer Night's Dream</i> , and toured that production throughout the western U.S. as part of the NEA's <i>Shakespeare in American Communities</i> initiative <b>Future:</b> We are in ongoing negotiations with theatre artists in both Hungary and Vietnam.
Castillo Theatre	<b>Future:</b> We are producing a gallery show and workshops with a German artist.
Center for New Theater at Cal Arts	<b>Past:</b> We are currently preparing for a French tour of <i>Mich</i> performed at REDCAT. The director is Robert Cantarella, artistic director of Theatre Dijon Bourgogne. The musician performing is French; the remainder of the performing ensemble is American. The production will open in May 2006, in Dijon, travel to Montpellier and then on to Theatre Colline in Paris. <b>Future:</b> We are in discussion with Ivo von Hove's company regarding a co-production to be performed in Amsterdam and Los Angeles in 2006.
Center Theatre Group	<b>Future:</b> American Premiere/New Translation of Joshua Sobel play <i>iWITNESS</i> from Israel.
Chicago Shakespeare Theater	<b>Past:</b> <i>School for Scandal</i> (Stratford Festival of Canada); <i>The Tragedy of Hamlet</i> (Peter Brook, France); <i>Le Costume</i> (Peter Brook, France); <i>La Malade Imaginaire</i> (Comedy Francaise, France); <i>Playboy of the Western World</i> (Abbey Theatre, Ireland); <i>Mystery of Charles Dickens</i> (Ambassador Theatre Group, England); <i>Twelfth Night</i> (Shakespeare's Globe, England); <i>Bright Abyss</i> (France, 2005); <i>Arlecchino</i> (Teatro di Milano, Italy, 2005); <b>Future:</b> <i>Twelfth Night</i> (Russian Theatre Confederation, 2006)
Childsplay	<b>Past:</b> Roseneath Theatre in February 2006.
Clarence Brown Theatre Company	<b>Past:</b> Last year, we co-produced a play with a theatre in Avignon, Theatre des Halles, entitled <i>Babel Taxi</i> . This project opened in Knoxville and subsequently played the Avignon Festival.
Connecticut Repertory Theatre	<b>Past:</b> In April 2005, we co-sponsored the Latin American Theatre Today conference, a 3-day performance & academic conference featuring 9 performing artists and approximately 150 scholars from throughout Latin America. <b>Future:</b> In the fall of 2006, we are planning a production of a play by an Irish playwright, including her residency here.
Dad's Garage	<b>Past:</b> Sponsored the <i>World Domination Improvisation Tournament</i> , which involves teams from all over the world. <b>Future:</b> We will continue to produce the tournament annually.
Delaware Theatre Company	<b>Past:</b> Participated in an exchange with a theatre in Watford, England about ten years ago.
Dell'Arte International	<b>Past:</b> We have produced many international projects over 30 years. Lume, a Brazilian ensemble, did an amazing teaching and performing (2 show) residency as part of our Mad River Festival. <b>Future:</b> We are working on a collaboration with a Danish and a Mexican company on a new adaptation, creation and tour of <i>Peer Gynt</i> .

Theatre:	Response:
<b>Double Edge Theatre Productions, Inc.</b>	<p><b>Past:</b> For 23 years, Double Edge has worked extensively with Eastern Europe and for 12 years with Latin America. We annually sponsor international summer training both domestically and abroad, with artists from Bulgaria, Hungary, Poland, the Ukraine, Argentina and Chile. For several years, Double Edge produced the <i>Ex-CHANGE</i> project, an international summer theatre training and performance spectacle creation with dozens of artists in collaboration with U.S. emerging and professional artists. We have produced consortium projects with Poland's Gardzienice Theatre and created, performed and toured performances based specifically from artistic and cultural exchange with leading and emerging artists from the countries named above. We were invited to tour for a year in Spain, beginning in 2004 with our acclaimed, original and bilingual adaptation of <i>Don Quixote</i>, whose 400th anniversary is being celebrated in Spain. This is a general sketch of a breadth of work with international collaboration at its heart and realized in various forms over many years.</p> <p><b>Future:</b> Double Edge will also be celebrating its 20 year anniversary of collaboration with Poland's Gardzienice Theatre and plans extensive collaborative touring, training and symposium. We also will continue our international artist in residency program with emerging artists joining us for 1-2 years from both Eastern Europe and South America. Lastly, new works derived from writers from Eastern Europe and Russia will take the company to the country of origin for research and cultural exchange.</p>
<b>Ensemble Theatre Company</b>	<p><b>Future:</b> We hope to engage artists from the Royal Academy of Dramatic Arts to teach and perform at a summer institute.</p>
<b>Florida Studio Theatre</b>	<p><b>Past:</b> Children from Israel, Russia and Scotland have participated in our <i>Write A Play</i> program. Children from Scotland have attended our festival for several years.</p> <p><b>Future:</b> We are looking at doing an international exchange with Israel for our <i>Write A Play</i> program. Two of our artists will bring the program to Israel for two weeks and then two artists from Israel will come here.</p>
<b>Golden Thread Productions</b>	<p><b>Future:</b> We are investigating artistic exchanges, workshops and development projects with artists in Armenia, Egypt, Iran &amp; Palestine/Israel.</p>
<b>Guthrie Theater</b>	<p><b>Past:</b> Projects from Belgium, Italy, Japan, Poland and the U.K., as part of the theatre's international presenting program, Guthrie WorldStage Series.</p> <p><b>Future:</b> Projects currently under consideration include plays from Africa, Canada, Germany, Ireland, Spain, and the U.K.</p>
<b>Honolulu Theatre for Youth</b>	<p><b>Past:</b> Several years ago, we hosted a group from Russia.</p>
<b>Irondale Ensemble Project</b>	<p><b>Past:</b> Irondale maintained ten years of collaboration with the International Classic Center of St. Petersburg. We produced their Russian Vaudevilles, and joint productions of <i>Ivanov</i> and <i>The Uncle Vanya Show: A Radio Vaudeville</i>. We began work on a joint production of <i>King Lear</i> which never came to fruition.</p> <p><b>Future:</b> Irondale will open its new home, the Irondale Center for Theater Education and Outreach, in the BAM Cultural District in Brooklyn in 2006. Part of each season will be devoted to producing international ensemble theatres.</p>
<b>La MaMa E.T.C.</b>	<p><b>Past:</b> There are too many to mention. La Mama believes that theatre is a world endeavor.</p>
<b>Laguna Playhouse</b>	<p><b>Past:</b> Presented a Canadian production of <i>2Pianos4Hands</i> in our 2005-06 season.</p>
<b>Mabou Mines</b>	<p><b>Past:</b> Produced a joint Mexican-American piece, <i>Belen - A Book of Hours</i>.</p>
<b>Magic Theatre</b>	<p><b>Past:</b> Most recently, the American premiere of the British production of <i>Howie the Rookie</i>. Also, the festivals <i>Playwrights in Danger</i>, and <i>Playwrights at the Border</i>, two programs of developmental readings and workshops of international plays.</p>
<b>Marin Shakespeare Company</b>	<p><b>Past:</b> Sponsored the Baja Shakespeare Festival for five years, a Shakespeare production by and for locals in the East Cape of the Baja peninsula. Also, we have ties with U.K. theatre artists who teach and/or direct at our theatre in California.</p> <p><b>Future:</b> Continuation of Baja Shakespeare Festival and U.K. teaching/directing artists. (<i>see above</i>)</p>

Theatre:	Response:
Ma-Yi Theater Company	<p><b>Past:</b> <i>Performing Ethnicity International Conference and Arts Festival</i> (Oct-Nov 2004). We produced one piece and presented 11 companies over nine weeks. We brought in 4 scholars from all over to discuss ethnicity and how it is performed/perceived and to commemorate the 1904 St. Louis World's Fair, where ethnic minorities were looked upon as "savages."</p> <p><b>Future:</b> We would like to spearhead collaboration between Mexico, the Philippines, Spain and the United States to investigate East-West relations through 18th century trade—the Galleon trade which plied the waters between Manila and Acapulco and was the main means of trade between China and Europe at that time.</p>
McCarter Theatre Center	<p><b>Past:</b> We brought the South African production of an Athol Fugard play to McCarter and sent our production of <i>Having Our Say</i> to South Africa.</p>
Milwaukee Repertory Theater	<p><b>Past:</b> The Rep produced a tour of the Endo novel <i>Silence</i>, written by Steven Dietz in 1998. The Rep toured Russia in the '90s.</p>
Miracle Theatre Group	<p><b>Future:</b> We are actively looking into developing a collaborative production with several Latin American theatrical groups.</p>
Montana Repertory Theatre	<p><b>Future:</b> We are planning an Irish American Theatre Company with Patrick Sutton of The Gaiety Theatre School, Dublin.</p>
New Georges	<p><b>Future:</b> Sponsoring an international short text project with Det Åpne Teater in Norway in 2006—we have commissioned Sheila Callaghan from our end.</p>
New York Theatre Workshop	<p><b>Future:</b> In cooperation with ART, <i>Three Sisters</i>, directed by Rene Polesch; <i>Improbable (U.K.) in Spirit</i>.</p>
North Shore Music Theatre, Inc.	<p><b>Past:</b> Three new musicals by authors residing in the U.K.  <b>Future:</b> One new musical by authors in the U.K., collaboration on a new musical with an author based in Ireland.</p>
NYS Theater Institute	<p><b>Past:</b> We did all of the local arrangements for the 1972 ASSITEJ Congress. We traveled to Moscow in 1973. We traveled to Sweden in September 2005 with <i>Born Yesterday</i>, which was the second half of a cultural exchange.</p>
Ontological-Hysteric Theater	<p><b>Past/Future:</b> Bridge project. Filming around the world to use as backdrops for our shows. Also touring and creating plays in foreign locales.</p>
Oregon Shakespeare Festival	<p><b>Future:</b> We are exploring the possibility of a tour to Japan in 2007 or 2008.</p>
Perishable Theatre	<p><b>Past:</b> Teatro Tinglado, puppet theatre troupe from Mexico, performances in English and Spanish; Richard Bradshaw from Australia with his <i>Bradshaw's Shadows</i>.</p>
Pig Iron Theatre Company	<p><b>Past:</b> Many visits to the Edinburgh Fringe, other tours to festivals and theatres internationally, workshops with other companies (Slava of Sweden, Fabrik of Germany).  <b>Future:</b> We have a company of actors that includes two foreign nationals and we have many connections, either through tours or from our Lecoq School connections, that make international collaborations inevitable. We are definitely interested in working with two South African actors, several English actors and a Spanish actor in the near future.</p>
Pillsbury House Theatre	<p><b>Future:</b> We are tangentially supporting the development of a new piece by Daniel Alexander Jones that includes intensive collaboration with German artist Barbara Duchow.</p>
Ping Chong & Company	<p><b>Past:</b> We've taken part in numerous international collaborations, co-productions and exchanges over our thirty year history. A few examples: <i>Deshima</i> (included in <i>The East/West Quartet</i> published by TCG) was commissioned by and first produced in association with the Mickery Theatre of Holland; <i>Kwaidan</i> and <i>Obon</i> featured collaborators from Japan and each was co-commissioned by a consortium of Japanese theatres and later toured there; <i>Cathay: 3 Tales of China</i> (premiered at Seattle Repertory Theatre in September 2005) was created in collaboration with the Shaanxi Folk Art Theatre of Xian, China and featured artists from that company as well as the Carter Family Puppets of Seattle.  <b>Future:</b> PCC is discussing a collaboration with a group of African-Belgian artists which would be produced in association with the KVS Theatre of Brussels; <i>Kwaidan III</i> (working title) with a consortium of Japanese Theatres and Secret History/Liverpool for the Liverpool Cultural Capital of Europe Festival in 2008.</p>

Theatre:	Response:
<b>Piven Theatre Workshop</b>	<b>Past:</b> Hosted Dublin's Corn Exchange Company production of <i>Foley</i> in 2003.
<b>Playhouse on the Square</b>	<b>Past:</b> We hosted an exchange with Dundee Rep Theatre in Dundee, Scotland, of a production between our two Theatre for Youth programs.
<b>Portland Center Stage</b>	<b>Past:</b> Robert Alföldi, a Hungarian director, presented his production of <i>Merchant of Venice</i> , in English with American actors, as part of our 03/04 season. <b>Future:</b> Not firm—artistic director Chris Coleman is interested in working with Russian director Victor Kramer.
<b>Portland Stage Company</b>	<b>Past:</b> Working in conjunction with the University of Iowa International Writing Program, we have had playwrights come for workshops of their work for the past eight years.
<b>Pregones Theater</b>	<b>Past:</b> Hosted two international festivals and an anniversary festival. We also co-sponsored with DTW an international exchange with Mexico in the early 1990s. <b>Future:</b> Within the next three years we will produce another festival in our new theatre. The emphasis will be on Latino theatre (U.S.) with international guest companies as well.
<b>PushPush Theater</b>	<b>Past:</b> This summer we are ending the first 3-year phase of a German/American outreach project by hosting Mumpitz Theater and their award-winning play <i>Hodder Saves the World</i> . We also took the 10 artists involved to the coast of Georgia to perform and workshop for lower income children the week before the Atlanta/PushPush performances. <b>Future:</b> Following are a few of our Cultural Outreach Projects and Goals for 2006/2007: a new translation of German playwright Kerstin Specht's <i>The Snow Queen</i> ; a new translation of Iowa playwright Lisa Schlesinger's <i>Manny and Chicken</i> for a premiere production for children in Magdeburg, Germany, to be adapted back to English for performances for youth at PushPush; hosting scholar Michael Haerdter, founder of Germany's famous art house "Bethanien Künstlerhaus", for workshops with local artists and artistic leaders; hosting leading Beckett director Marek Kedierski for workshops and directing during Atlanta's 2006 Year of Beckett Festival; produce a series of national and international screenings of Atlanta's locally produced films; host a production in Atlanta by Amsterdam theater group Dood Paard; launch an exchange for international youth programming with the Netherlands Theater Institute; expand the performances and international scope of our SmallTall Theater youth program; exchange a new American play with Tams Theater in Munich, Germany; co-produce an American/PushPush premiere play in Germany; enhance the 5th year of the Big Sea Theater Festival in Brunswick, Georgia with international arts.
<b>Repertorio Español</b>	<b>Past:</b> We often bring in theatre artists and groups to perform and collaborate with directors and playwrights on new projects involving our own ensemble. <b>Future:</b> We are currently sponsoring a Festival of Columbian Theatre which began in December of '04 and will continue throughout this season. Similar events will be planned in future seasons but may involve another Latin American country.
<b>Roundabout Theatre Company</b>	<b>Past:</b> Most of our international work includes American productions of works produced in the U.K. (London or Ireland). <i>Joe Egg</i> is one example.
<b>Signature Theatre Company</b>	<b>Future:</b> Possibly working on more international programming as part of our expanding programming at the World Trade Center site.
<b>Steppenwolf Theatre Company</b>	<b>Past:</b> We have toured internationally.
<b>Synchronicity Performance Group</b>	<b>Past:</b> We recently created a piece based on the interviews of people from many countries entitled <i>Women + War</i> . We have refugee interviews from Egypt, Israel, Palestine, Sudan, Vietnam and others.
<b>Thalia Spanish Theater</b>	<b>Past:</b> In February 2006, we produced <i>Tango &amp; Flamenco</i> , a world premiere musical with original music composed and performed by flamenco guitarist Daniel Casares, direct from Spain, and bandoneon maestro Raul Jaurena, originally of Uruguay.
<b>Theater by the Blind</b>	<b>Past:</b> We saw Lynn Manning from L.A. do his wonderful <i>Weights</i> at the 3rd International Blind and Visually Impaired Theatre Festival in Croatia in October 2003 and loved it so much we brought it to NYC as a major production in January 2004.
<b>Theater Grottesco</b>	<b>Past:</b> Theater Grottesco was formed in Paris and traveled back and forth for several years.
<b>TheatreWorks</b>	<b>Future:</b> We have been in conversation with a couple of theatres in England and Ireland about a potential exchange.

<b>Theatre:</b>	<b>Response:</b>
<b>Victory Gardens Theater</b>	<b>Past:</b> In 1990, we brought in Moscow's Theatre on Spartacus Square to do a production as part of the VGT season. The idea was to do an exchange, but we were unable to raise the funds to go ourselves.
<b>Walden Theatre</b>	<b>Past:</b> The closest we come to a current international project of any kind is by taking students to the Stratford, Ontario Shakespeare Festival. About 20 years ago we participated in the Edinburgh Fringe Festival. Although we have no plans at the current time, we would like to do so again.
<b>Walk &amp; Squawk Performance Project</b>	<b>Past:</b> While we haven't brought in a full outside production, our work is often international in scope and we have an ongoing relationship with a producing partner at a university in South Africa, so in essence, we co-produce with them.
<b>WaterTower Theatre</b>	<b>Future:</b> We have had preliminary talks with Les Substances-Laboratoire De Creation Artistique in Lyon, France, regarding participation in our 2007 Out of the Loop Festival.
<b>Writers' Theatre</b>	<b>Future:</b> We are forging relationships nationally and internationally. So while there is not a specific plan, we expect something international to evolve over the next 5 years.

**APPENDIX B**

*This appendix contains participating theatres' responses to the following survey question:  
Has TCG ever helped your theatre with an issue related to international exchange?*

<b>Theatre:</b>	<b>Response:</b>
<b>7 Stages</b>	TCG has helped us with visa applications.
<b>American Repertory Theatre</b>	TCG helped with funding.
<b>Artists Repertory Theatre</b>	Being associated with TCG makes our theatre part of a larger community, which provides clout in negotiating with foreign agencies. Additionally, there's much to be gained and learned from TCG publications, e.g., information about exciting new international writers and performers.
<b>Clarence Brown Theatre Company</b>	In the early days of our international projects.
<b>Dell'Arte International</b>	Our two artistic directors were invited to an extensive TCG Observership.
<b>Double Edge Theatre Productions, Inc.</b>	TCG and ITI have been involved in the past with supplemental funding.
<b>Golden Thread Productions</b>	We met with TCG to learn about ITI and how it might support our work and learned that at present there is really very little they can do, and that the only international grant available is for work with ex-Soviet countries.
<b>Mabou Mines</b>	A TCG New Generations grant supported Clove Galilee's travel to France.
<b>Milwaukee Repertory Theater</b>	TCG has helped us with visa issues.
<b>Miracle Theatre Group</b>	TCG New Generations funding will partially support research.
<b>New York Theatre Workshop</b>	TCG helped with small travel grants.
<b>Pig Iron Theatre Company</b>	TCG has helped fund our productions to Romania to the International Festival of Sibiu and to Brazil to the Mercado Cultural.
<b>Ping Chong &amp; Company</b>	TCG is providing support to <i>Cathay</i> through its Extended Collaborations program and has supported various projects in various ways over the years.
<b>PushPush Theater</b>	When Ben Cameron visited us in 2003, just after our move to a new space, he spoke to our audiences about the importance of international exchange and what it has done, and continues to do, for arts in our country. We continue to quote him. In 2005, we brought an international artist, Ute Scharfenberg from Magdeburg, Germany, to the TCG National Conference in Seattle. Ute will serve as dramaturg for our NEA/TCG Theatre Residency Program for Playwrights award with Lisa Schlesinger. They had not yet met in person and we were excited to get them together at this event. Because of our exchange, Theater Magdeburg is translating one of our premiere plays by Lisa, <i>Manny and Chicken</i> at The BP, and adapting it for kids. We will then translate it back for our youth program. We are only just beginning this deeper exchange between America and Germany. The TCG National Conference had a MAJOR impact on Ute. In a good way. She kept coming out of breakouts and plenary sessions going "wow." Having this inside view of our struggles and apparent interest in the rest of the world—it widened her viewpoint and, in some cases, shattered her presuppositions. During the conference we discussed many of the differences between cultures and had a better understanding of how we could meet in the middle. Anne Bogart ended our time at the conference and Ute said this was a moment of real clarity for her about American theatre. Our German/American exchange is much better off having had Ute and Lisa together at the TCG National Conference. We were also thankful for the international events, breakouts and Ben's recognition of other countries in attendance.
<b>Repertorio Español</b>	TCG awarded us an Extended Collaboration Grant which allowed us to bring playwright Abelardo Estorino and actress Adria Santana from Cuba to work with us in New York.
<b>The Shakespeare Theatre of New Jersey</b>	TCG helped us find an immigration lawyer to help us with an O Visa.
<b>Theater by the Blind</b>	TCG gave us a \$2,500 travel grant to go to the 2nd International Blind and Visually Impaired Theatre Festival Croatia in October, 2001. It was very hard to go 3 1/2 weeks after 9/11 but it was fantastic for us and led to an ever growing network of connections with other blind theater artists. Without it I don't know if we'd have gone and it is increasingly important that we did.
<b>Walk &amp; Squawk Performance Project</b>	We received a MetLife Extended Collaboration Grant from TCG for travel to South Africa for a developmental residency.

## PARTICIPATING THEATRES

7 Stages  
ACT Theatre  
The Acting Company  
The Actors' Gang  
The African Continuum Theatre  
American Folklore Theatre  
American Repertory Theatre  
American Stage  
American Theater Company  
Arizona Theatre Company  
Artists Repertory Theatre  
Arts Center of Coastal Carolina  
Asolo Theatre Company  
Castillo Theatre  
Center for New Theater at Cal Arts  
Center Theatre Group  
Chicago Shakespeare Theater  
Childsplay  
Clarence Brown Theatre Company  
Company of Fools  
Connecticut Repertory Theatre  
Curious Theatre Company  
Dad's Garage  
Dallas Theater Center  
Delaware Theatre Company  
Dell'Arte International  
Double Edge Theatre Productions, Inc.  
Eccentric Theatre Company  
Ensemble Theatre Company  
Florida Studio Theatre  
The Foundry Theatre  
GableStage  
Golden Thread Productions  
Guthrie Theater  
History Theatre  
Honolulu Theatre for Youth  
Idaho Shakespeare Festival  
INTAR Theatre  
InterAct Theatre Company  
Irondale Ensemble Project  
Kansas City Repertory Theatre  
Kitchen Theatre Company  
La Jolla Playhouse  
La MaMa Experimental Theatre Club, Inc.  
Laguna Playhouse  
The Lyric Stage Company of Boston  
Mabou Mines  
Mad River Theater Works  
Magic Theatre  
Marin Shakespeare Company  
Ma-Yi Theater Company  
McCarter Theatre Center  
Milwaukee Repertory Theater  
Milwaukee Shakespeare  
Miracle Theatre Group  
Montana Repertory Theatre  
Montgomery Theater  
The New Conservatory Theatre Center  
New Georges  
New Paradise Laboratories  
New York State Theatre Institute  
New York Theatre Workshop  
North Shore Music Theatre, Inc.  
Ontological-Hysteric Theater  
Oregon Shakespeare Festival  
Out of Hand Theater  
Paper Mill Playhouse  
Penobscot Theatre  
Perishable Theatre  
Phoenix Theatre  
Pig Iron Theatre Company  
Pillsbury House Theatre  
Ping Chong & Company  
Piven Theatre Workshop  
Playhouse on the Square  
Plowshares Theatre Company  
Portland Center Stage  
Portland Stage Company  
Pregones Theater  
PushPush Theater  
Repertorio Español  
Roadside Theater  
Roundabout Theatre Company  
Rude Mechanicals  
The Shakespeare Theatre of New Jersey  
Shotgun Players  
Signature Theatre Company  
SITI Company  
South Coast Repertory  
Steppenwolf Theatre Company  
Synchronicity Performance Group  
Thalia Spanish Theatre  
The Theater at Monmouth  
Theater by the Blind  
Theater Grottesco  
Theater Previews at Duke  
TheatreWorks  
Utah Shakespearean Festival  
Victory Gardens Theater  
Walden Theatre  
Walk & Squawk Performance Project  
WaterTower Theatre  
Williamstown Theatre Festival  
Wing-It Productions  
Woolly Mammoth Theatre Company  
Writers' Theatre