

# 2012 Grants & Fellowship Program

Grants and Fellowship awards assist members in their research and development projects promoting lifelong learning and creative development.

## STATEMENT OF PURPOSE

USITT is dedicated to actively promoting the advancement of the knowledge and skills of its members. The support of member grants and fellowships in performing arts design and technology serves USITT's mission and promotes the advancement of knowledge in our respective specializations. USITT funds its grants and fellowships from the **Edward F. Kook Fund** and the **General Operations**.

## PROGRAM TYPES

The USITT grants program provides project support grants and fellowships. Project support grants are made in amounts up to \$10,000. Fellowships are given in amounts up to \$15,000.

## APPLICANT ELIGIBILITY

You must be a member of USITT in good standing for the 12 months prior to the

application in order to apply for funding for USITT grants and fellowships. Individual, Professional, Senior, Early Career, and Student members may apply for project support grants. Supporting, Sustaining, and Contributing members and groups of members may also apply for project support grants. **Individual, Professional, and Senior members may apply for fellowships.**

The Grants & Fellowships Committee will meet during the USITT Annual Conference & Stage Expo to make final determination on any and all proposals. Notification of award(s) will be made during the Annual Conference.

## GRANTS

Grant applications are **NOW** being accepted for the 2012 funding year. Notice will be published once applications are being accepted.

## REVIEW PROCESS

The USITT staff reviews all applications to insure eligibility. Applications that are missing required information or that do not follow the proposal requirements will be returned. Applications received after the application due date will not be considered. Eligible project support and fellowship applications are forwarded to the USITT Grants & Fellowships Committee. Information submitted may be used for USITT unrestricted publicity.

**TIMETABLE  
GRANTS  
APPLICATIONS DUE  
January 10, 2012  
FIRST REVIEW OF APPLICATIONS  
January 31, 2012**

## Fellowship

(Fellowship applications are **NOT** being accepted for the 2012 funding year.)

USITT Fellowships are awarded for excellence in scholarship or creative activities in the areas of performing arts design and technology. The fellowship supports research for USITT members engaged in scholarship or creative activity.

Research or creative activities proposed for USITT Fellowships must have a coherent theme and result in important scholarly or creative activity in anticipation of a significant result.

Proposals will be judged in competition with each other. The applicant's record of excellence in previous work and longevity of USITT membership will be a significant factor in judging applications.

## FELLOWSHIP PROPOSAL REQUIREMENTS

All fellowship proposals **MUST** include the following items in the order listed below. **Proposals that do not follow this outline WILL NOT be considered for funding.** Include **ten (10) complete copies** of all materials.

1. APPLICATION FORM
2. PROJECT DESCRIPTION (500 words)
3. RESUME
4. THREE CURRENT LETTERS OF REFERENCE IN SUPPORT OF THE PROPOSAL

Triffin Morris and Greg DL Morris have written about costume design for TD&T and received USITT support to research Bollywood costing.



As multinational corporations like Universal and Disney become major backers of Broadway, cost and resource decisions are being made in boardrooms thousands of miles from 42nd Street. Some producers are testing the practicality of having costumes made in garment centers such as India, Southeast Asia, or China, and fitted at the theater by wardrobe staff. Some designers are experimenting with downstream integration, parceling ensemble costumes out to garment centers while keeping the principals' costumes in the New York shops. It is too soon to tell if this sort of globalization will gain traction in the costume industry.

### Rentals, Rivals, and Removals

One of the small ironies of the Broadway costume industry is that it was just a delight for the companies that pioneered and grew the business from before the Civil War into the age of television. The main focus for the big three companies—Van Horn Costume Co., Eaves Costume Co., and Brooks Uniform Co.—was making and renting military, police, professional, and band uniforms. Later, renting costumes to regional and academic theater companies became their main ticket. Broadway costumes were their showcase, a high-profile but low-profit proposition that brought them fame but very little fortune.

"Over all our years the rental dollar was fifty to sixty percent profit, while the manufacturing dollar was five to six percent profit," says Danny Geely, former owner of the company. Eaves-Brooks, that was final consolidation of the three big rental shops. "I don't know if that is still true today. We had union contracts and a big overhead for maintenance and repair. Our inventory was our life, and we took care of it."

Designers confirm that "Eaves was always wonderful in the early days," says Jane Greenwood. "I went there first as an assistant to Tony Walton. The stock was immaculate. The staff put on white gloves and lab coats. That kind of care cost money of course, but it was wonderful."

Shakespearean actor Alfred Van Horn opened a costume shop in Philadelphia in 1852. Eleven years later Albert G. Eaves founded his eponymous uniform and costume rental business in New York. Eaves had been a prop man and make-up artist for Thomas Edison's film studio in New Jersey.

In 1902 Ely Sirok bought the Brooks Costume Company, a small uniform supply house in New York, keeping the name. In 1919 he bought producer Charles Frohman's costume warehouse, and added a custom shop.

In 1909 Eaves sold his shop to then general manager Charles Geely and followed Thomas Edison to California to make movies. Geely

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# Grant Project Support

## USITT FUNDS PROJECTS WHICH:

1. Seek new knowledge through experimentation, research, or the collection of resources that will promote research
2. Demonstrate originality, creativity, and innovation
3. Improve or enhance contemporary approaches to design and technology
4. All projects **MUST** result in a direct presentation, demonstration, or publication to USITT members

## AREAS FOR PROJECT SUPPORT GRANTS INCLUDE:

Architecture  
Education  
Exhibitions  
Historical Perspectives  
Scene Design  
Sound/Acoustics  
Costume Design & Technology  
Interdisciplinary Projects  
Computer Application in Design & Technology  
Technical Production  
Engineering  
Health & Safety  
Lighting and Management  
Special Effects

## PREVIOUSLY FUNDED PROJECTS

- Developing New Systems for Position Metering & Control in Moving Scenery
- A Photographic Documentation of the Scenic Maquettes in the Historic Chicago Opera Scenic Collection
- Goniophotometer System
- 20th Century Theatre Design by African American Artists
- Commercial Pattern Archives: Upgrade and Refine Database Software

- Native American Dress/A History of the Dakota and Lakota Peoples
- Completion and Verification of a Theatrical Machinery Database
- International Theatre Resources and Opportunities Survey
- Hydraulics Demonstrator
- Preservation of Mordecai Gorelik's Papers

## GRANT RESTRICTIONS

### SUPPORT WILL NOT BE OFFERED FOR:

- Bad debts
- Investments of any kind
- Production budgets or equipment for a specific production
- Tuition
- Projects which duplicate or perpetuate available information
- Projects which involve lobbying or attempts to influence federal, state, or local legislators or elections
- Projects which include items not allowable by USITT's 501(c)(3) status
- Pre-publication expenses for books that will be published by entities other than USITT
- Projects that restrict equal opportunity participation
- Projects that include indirect costs
- Capital expenditures unrelated to a specific project
- Basic computer equipment and software
- Expenses incurred before the start date of the grant period and projects that do not begin and end within the grant period
- Receptions and refreshments
- Proposals from individuals or groups who have not complied with reporting requirements of previous USITT grants
- Grants will not fund indirect costs

## GRANT PROJECT SUPPORT PROPOSAL REQUIREMENTS

All grant proposals **MUST** include the following items and information listed in the order below. Projects that do not follow this outline **WILL NOT** be considered for funding. Submit one complete set of documents and one cd — All documents must be in PDF format.

### 1. APPLICATION FORM

Print or type all information **CLEARLY**.

### 2. PROJECT SUMMARY / ABSTRACT

This is to be a clear, concise description of the goals, methods, and anticipated outcomes of the proposed project. This is a **SUMMARY** of the project, not an introduction to the text. Maximum 200 words.

### 3. BACKGROUND AND CONTEXT

Describe the relation of the proposed project to the present state of knowledge in the field. This section should make it clear what is **innovative** and **original** in the proposed project.

### 4. METHODS / PROCEDURES / MATERIALS

Describe in clear and understandable terms the general plan of work, as it will be undertaken to achieve the stated objectives.

### 5. TIMELINE

Provide an outline, month by month, of the activities to be carried out during the 12 months duration of the proposed project.

### 6. ITEMIZED BUDGET AND JUSTIFICATION

Provide a complete budget including all expenditures involved in the project. List all sources of funding (indicate whether additional funding sources are confirmed). Specifically identify expenditure line items the USITT grant would fund. Use appropriate notes to clarify each budget item. **USITT does NOT fund indirect project costs, basic computer equipment and software, or stage productions to be presented at other than USITT events.**

### 7. OUTCOME

Describe the anticipated final "product" of the proposed project (i.e. a written article in a USITT publication; body of work for presentation at a USITT Conference). How will the information be disseminated to USITT's membership?

### 8. RESUME (S)

Provide résumés for the principal project director(s). This should be a maximum of one (1) page per person and should only provide information regarding significant accomplishments.

### 9. LETTERS OF RECOMMENDATION

Include three (3) letters of recommendation specifically addressing the Project Director(s) ability to deal with the subject matter of the proposed work.

The logo for the United States Institute for Theatre Technology (USITT) features the lowercase letters "usitt" in a white, sans-serif font, centered within a solid red square.

United States Institute for Theatre Technology, Inc.  
315 South Crouse Avenue, Suite 200  
Syracuse, NY 13210