

Applying to the Performing Arts Internships Program

**METCALF
FOUNDATION**

March 2014

Metcalf Foundation Program Staff



Michael Jones
Program Director, Performing Arts



Heather Dunford
Grants Manager

Agenda

- ▶ Background to Program
- ▶ Making an Application
 - Program Eligibility
 - Letters from Intern and Mentor
 - Application Text
 - **NEW FOR 2014** – Video Submission
 - Budgets
 - Support Materials

Agenda

- ▶ Components of Strong Applications
- ▶ What to Watch Out For...
- ▶ Resources
- ▶ Q & A

Performing Arts Internships

- ▶ longest-standing Metcalf Foundation program

Performing Arts Internships

“It takes a myriad of highly trained people – artists, producers, administrators, craftspeople, technicians, and facility staff – to make a professional performance possible. The people in performing arts organizations, whether onstage or off, are its most crucial resource.”

Performing Arts Internships

- ▶ want to support people working in this sector throughout their careers
- ▶ recognize that funding for internship programs is irregular
- ▶ existing programs often focus on the needs of the funder or of the company
- ▶ while the applicant must be a charitable company, this program focuses on needs of the intern

Making an Application

- ▶ highly competitive program
- ▶ focuses on needs of the intern – about the person, so individual voice is important

Program Eligibility

“In addition to being a registered charity, applicants ... must be professional theatre, dance, music, or opera companies, located in the province of Ontario, who have been in operation for at least three years.”

Program Eligibility

“In addition to being a **registered charity**, applicants ... must be professional theatre, dance, music, or opera companies...”

- ▶ legal requirement for Metcalf funding
- ▶ will consider collaborative applications including non-charities, but lead applicant must be registered and must be responsible for activities of partnership (not simply a conduit for funds)

Program Eligibility

“In addition to being a registered charity, applicants ... must be **professional** theatre, dance, music, or opera companies...”

- ▶ are artists/performers paid for their work?
- ▶ is your organization funded by one of the arts councils? (recognized by peer jury)
- ▶ professional performance as primary goal of organization

Program Eligibility

“...must be professional **theatre, dance, music, or opera companies**, located in the province of Ontario...”

- ▶ will consider collaborative applications, including companies outside of this description, but lead applicant must be a performing arts company
- ▶ will consider applications from ASOs with focus solely on performing arts
- ▶ excludes media arts (film, radio, television) and visual arts (including museums, galleries)

Program Eligibility

“...theatre, dance, music, or opera companies, located in the province of Ontario, who have been in operation for at least three years.”

- ▶ primary office/studio address in Ontario
- ▶ regular performances/season/work in Ontario
- ▶ eligible for Ontario Arts Council funding
- ▶ internship must also take place in province of Ontario

Program Eligibility

“...theatre, dance, music, or opera companies, located in the province of Ontario, who have been in operation for at least three years.”

- ▶ typically, three years of production history
- ▶ company need not have been a registered charity for three years

Program Eligibility

Other Considerations

- ▶ applicant must be company – intern must be identified in materials
- ▶ internships in administrative, production, and artistic fields – not in performance
- ▶ intern does not need to be Ontario resident
- ▶ appreciate collaborative applications
- ▶ contact Program Director with specific questions

Letters from Intern and Mentor

- ▶ program is focused on the intern
- ▶ changed from intern/mentor statements to letters in 2010
- ▶ became section of greatest importance in the application
- ▶ trying to see more of the people involved in application – “...significant importance on hearing the individual voice, perspective, and motivation... passion for the opportunity.”

Letters from Intern and Mentor

Intern Letter

- ▶ career goals
- ▶ why this organization? this mentor?
 - where do you see yourself in five/ten years, and why would this opportunity help to get you there?

Letters from Intern and Mentor

Mentor Letter

- ▶ why this intern?
- ▶ how is this training important to the intern?
- ▶ possible effects – intern or sector

Application Text

- ▶ brief background to company
 - least important section – brief
 - if collaborative application, should introduce all partners

Application Text

- ▶ brief background to company
- ▶ detailed description of proposed internship
 - most important section of application text
 - “SWOT” analysis of interns – current areas of strength and weakness or existing and desired skill sets in relation to career goals
 - work plan – training and activities – that shows development of those skills
 - external professional development related to development of those skills

Application Text

- ▶ brief background to company
- ▶ detailed description of proposed internship
- ▶ brief bios for intern, mentor(s)
 - needs to show future potential of intern and qualifications of mentor(s)
 - can be brief
 - essential – advisors do not receive supplementary materials (do not have résumé)

Application Text

- ▶ brief background to company
- ▶ detailed description of proposed internship
- ▶ brief bios for intern, mentor(s)
- ▶ means for evaluation
 - not simply a performance review of intern
 - how will you ensure that internship opportunity is serving career development goals?

Video Submission

- ▶ **new for 2014** – designed to provide more human side to application, hear voice, hear passion...
- ▶ 60-second limit
- ▶ intern and mentor together
- ▶ “Which item on the work plan is of greatest interest to you and why?”
- ▶ simple – not about style
- ▶ can submit two complementary videos totalling 60 seconds in length

Budgets

- ▶ budget for proposed internship
 - simple, short
 - expenses likely only salary, employer contribution to CPP/EI, professional development costs
 - revenues likely only Metcalf funding and possible contribution from company
 - Metcalf funding will only cover salary, statutory benefits; no other expenses (including PD) covered
 - do not include donation-in-kind expenses (administration, mentor fees)

Budgets

- ▶ budget for proposed internship
- ▶ current operating budget
 - can be simple, overview
 - simply provides a picture of what a standard year's operating budget looks like

Support Materials

- ▶ intern's résumé
- ▶ Metcalf application cover sheet
- ▶ most recent audited statements
- ▶ this material is not provided to advisors – kept for reference if they have questions

Both paper and electronic copies of application must be received before deadline.

Components of Strong Applications

- ▶ this is about the people – the intern and, to a lesser extent, the mentor – how well can we hear their voices?
- ▶ reason to believe this individual will contribute to the sector
- ▶ strong curriculum in work plan, directly related to intern's goals
- ▶ opportunities for external professional development, directly related to intern's goals

What to Watch Out For...

- ▶ job disguised as internship
 - greater benefit to company than to intern
 - in repeat applications – different career goals, same tasks for intern
 - “filling a gap” at the company
 - mentors not really have ability to train in that area
 - already worked there / working there currently
 - remember, this is about the needs of the intern, not the needs of the company

What to Watch Out For...

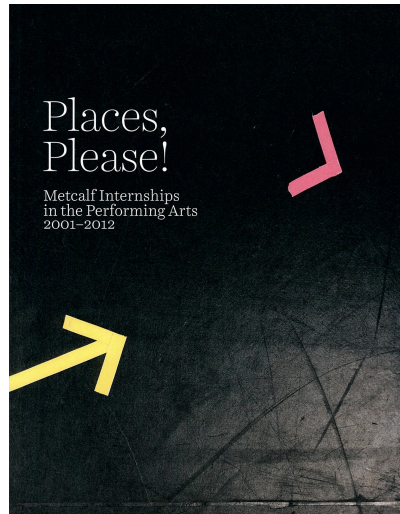
- ▶ job disguised as internship
 - greater benefit to company than to intern
 - remember, this is about the needs of the intern, not the needs of the company
- ▶ goals or work plan not complete in application
- ▶ no sense of progression through work plan
- ▶ evaluation is “one-sided”

What to Watch Out For...

- ▶ sorry...



Resources



Applying to the Metcalf Foundation's
Performing Arts Internships Program 31

Resources

- ▶ Metcalf Renewal Program
 - "...makes significant opportunities for professional renewal available to talented individuals with a record of achievement. ...could include residencies, attendance at retreats, participation in conferences or workshops, periods of specialized training or study..."
 - metcalffoundation.com/what-we-fund/renewal-program
- ▶ Metcalf program staff

Applying to the Metcalf Foundation's
Performing Arts Internships Program 32

Q & A



Michael Jones
Program Director, Performing Arts



Heather Dunford
Grants Manager

Q & A

Metcalf Arts Interns 2001 through 2012

MICHELLE ALEXANDER	EVELYN CAMPBELL	DEANN CRUITER	KATHERINE CAMAR	ERICA KOPYTO	JOE MEBRAHTU	REBECCA MCERACK	KELLY STRAUSSMAN
SHANE ANDERSON	ALEXANDER CANN	MELINDA DUMSTER	HILARY GREEN	DAN KUREEG	CLEA MINAKER	JOSEPH PIERRE	CASSANDRA STUBBINS
TANYA HORTON	JENNIFER CAPRARI	AMY DENNIS	MICHAEL GREVES	MARTINA KUSKA	KATARZYNA MISTIAJ	BEATRIZ PUANO	JOVANNI SY
NINA LI AQUINO	SHAWNNA CASPI	KATHERINE DOLIN	WAYNE GWILYM	DEREK KWAN	ALISON MOCK	KIMBERLY PURTELL	MICHAEL TAYLOR
JENNIFER NEUBAUER	VANESSA CASSELS	LISA MARIE DI FESIO	PHILIP HARTWICK	LOUIS L'AMBEUR-ESTE	TARA MOHAN	GILLIAN RODE	PENILOPE THORNE
ANNA ARMOUR-BROWN	MARJORIE CHAN	GUY DOUCETTE	JULIE HASTINGS	HEATHER LAWSON	ALAN MOON	ADRIENNE NEVILLE	PATRICIA THORNE
LARA AZOPARDEI	CAROLYN CHOO	COLIN DOYLE	SHELLEY HEEDNER	KEVIN LAU	JENN MORGAN	WENDY RYDER	ALICE TOYONAGA
SUSAN BALL	SCOTT CHRISTIAN	ALEXANDRA DRAGHINI	BETH HELMERS	LORIE LAWRENCE	MICHAEL MORI	KIERA SANGSTER	H. SEAN TRAINOR
KATRINA BARAN	JULIA CHURCHILL	TODD DICKWORTH	MATT HEAPING	ANA LORENA LEITA	ANGELA MORRA	STEPHANIE SAUNDERS	BRAD TURNER
MARIE HOTTI BLUDD	JENNIFER CIANCA	RYANNE DUNCAN	SHAWN HITCHINS	STEFAN LENZI	LEORA MORRIS	GINGER SCOTT	LISA THREDSOMMA
ELLIN BAYLEY	CAROLYNNE CLARE	FAVE DUPRAS	RUTH HOCH	NAVAILIE LEUNG	ADRIENNE NEVILLE	ALEXANDRA SENY	DEANNA VARDY
LAURACBEYS	DARYL CLORAN	ANDREY DWYER	KATE HODGERT	GILLIAN LEWIS	BONNIE NG	RUPAL SHAH	ALEX VASS
JENNIFER BELLEVIN	STEPHEN COLELA	SKY GARCHILD-WALKER	KATE HORRILL	LISA LI	MORGAN NORWICH	MICHAEL SIVCLAIR	TERESA WERKAMP
LIVIA BERLUS	SEAN CORCORAN	KATE FENTON	TODD HOBELTON	LILY LING	DANIEL NYMAN	JESSICA SISSON	DAVID WALKER
LINDA BRESNER	KATE CORNELL	JENNIFER FIUTELL	MALAR JANAGAN	VICKEE LORIE	ERIN O'ROURKE	D. JEREMY SMITH	LINDSAY WALKER
NOVA BHATTACHARJA	JACQUELINE COSTA	KARA FORREST	BRYN JENNINGS	CASSANDRA WETSPIRING	LISA OTTO	JAMES SMITH	DAN WATSON
SEIKA BOYER	CAMERON COURT	TORIELLE SEAN DREY	JASON JESTAIT	SASHA LUMINSKY	SARAH OTAMAE	JAMES SMITH	TAMARA WEISZ
ADAM BRAZIER	JORDANA COX	GIL GARRATT	LISE ANN JOHNSON	LOKKI MA	KAREN OSMOND	JEAN-PAUL SPRADUE	LAURA WOLFFS
DIAN MARIE BUIH	ISIDRA CRUZ	VANVA GORRWAY	DENYSE KARN	TAMI MACDONALD	TORI OWEN	RACHEL STEINBERG	KRISTI WHITE
BRIAN BRITTON	KRISTA DALBY	PATRICK GAUTHIER	MARK KEETCH	ARBER MAKRI	TANINE PATENAUDE	VALERIE STEVENS	CHARISSA WILCOX
BRIANA BROWN	ASHLEY GIBSON	GREG GIBSON	AINSLEY KENDRICK	GINA MARIN	JUDI PEARL	MONIQUE STEWART	MARY WOOD
OLIVIA BUISET	JENNIFER DALLAS	KEVIN GOSPERAC	FIONA KENNEDY	MEGHAN MCCOY	ALLISON FIELDS	JENNIFER STEWART	JUSTINE YIM
ORENDA CAHILL	MEAGHAN DAVIS	JESSICA GRAHAM	NANCY KENNY	ALLEN MCGREATH	MEKELIA PEREZ	ERIKA LEIGH STIRTON	
MICHAEL CALDWELL				MARK M. GRINDER	ANRITA PETRAROLA	KATE STORY	CHRISTINE YU

Upcoming Application Deadlines

Performing Arts Internships

May 5 and October 27, 2014

Metcalf Renewal Program

May 12, August 25, and November 17, 2014

Thank you for participating in today's webinar.

Michael Jones
Program Director, Performing Arts

416-926-0366 x 225
mjones@metcalffoundation.com

METCALF
FOUNDATION