



[Robina Foundation](#)

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YALE SCHOOL OF DRAMA

Includes:

- Original Draft Proposal dated 11/06/07
- Reply to questions from draft proposal dated 11/12/07
- Response to supplemental questions dated 12/04/07
- More supplemental information dated 12/17/07
- Supplemental information from Bundy dated 03/02/08
- Grant acceptance letter to Dean Bundy dated 04/08/08
- 1st Yearend Report dated 07/29/09
- November 2009 Quarterly Report
- Letter granting a "no-cost extension" of grant period
- Letter granting "use of enhancement funds"

YALE LAW SCHOOL

Includes:

- Original Proposal dated May 14, 2008
- Grant acceptance letter to Dean Koh dated May 27, 2008
- 1st Yearend Report dated June 8, 2009
- November 2009 Quarterly Report
- February 2010 Quarterly Report

Yale University

James Bundy
Dean/Artistic Director
Yale School of Drama/
Yale Repertory Theatre
P.O. Box 208244
New Haven, Connecticut 06520-8244

Campus address:
222 York Street
Telephone: 203 432-1505
Fax: 203 432-8337

March 25, 2008

Gordon Aamoth, MD
President, Robina Foundation
4900 IDS Center
80 South 8th Street
Minneapolis, MN 55402

Dear Dr. Aamoth:

I was very pleased to receive the copy of your letter to President Levin dated February 15, 2008. I am most grateful to you and the Board for the thoughtful consideration that you have shown us, and for the opportunity to provide the revisions and descriptions you have requested.

Expending the grant funds in three years allows us to enhance programming and to leverage the Robina Foundation's support with other funding sources that can strengthen the Center for New Theater beyond the three-year term of the grant. The revised budget for the Center reflects our intention to spend the resources on every aspect of the program: commissions, workshops, new play production, and the academic components of the project. As I mentioned at our meeting in January, while we are confident of our ability to raise additional funds in the short term, it is vital that we also raise money from other sources to sustain the Center in the long run, and we anticipate that a three-year grant of \$2.25 million will allow us the time to make these programming increments permanently sustainable, if the Robina Foundation grant may be expended on any of the Center for New Theater's programs. Moreover, the ability to apply the \$50,000 planning grant to this project will allow us to support partially several commissions that are already underway at the Center for New Theater.

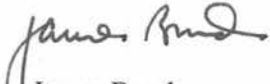
Per your request, the \$800,000 originally proposed as a wasting endowment is now reflected across the whole budget as part of annual project expenditures.

We propose initiating expenditures from the additional \$600,000 production enhancement fund in FY2011, when there are a significant number of commissioned plays to support, and we would like to retain the flexibility to continue the expenditure of these funds for up to four years, so that the fund would be expended no later than FY2014. This allows us to assess conservatively the number and kinds of investments we are making, and their impact. We will advertise this enhancement fund to the field beginning in FY2010, so that potential producers can anticipate the opportunity as they plan their seasons.

We anticipate production enhancement payments to producing partners on a sliding scale depending on the size and prominence of the theatre, ranging from \$25,000 production enhancements for smaller regional theatres to \$75,000 or more for major productions in New York which might provide the greatest possible visibility. We would expect to provide to the Foundation annual reports on the use and efficacy of this fund, as well as on the progress of all new plays commissioned, developed and produced by Yale Rep through the Center for New Theater.

I hope this information provides an appropriate framework of understanding to begin this extraordinary new chapter at Yale Repertory Theatre. This rapid expansion of our capacity to provide leadership in the development of new plays would not be possible without the Robina Foundation's visionary support, and we look forward to a successful partnership with you and the rest of the Board.

Sincerely yours,



James Bundy

Enclosure

cc: Richard C. Levin
Inge T. Reichenbach

YALE CENTER FOR NEW THEATRE
BUDGET

<u>Income</u>	FY2009	FY2010	FY2011	FY2012 - FY2014	TOTAL
Robina 3 year grant					2,250,000
Robina Production Enhancement Fund					600,000
Other (foundation, individual, tuition, royalties, university support)					3,532,000
Total					6,382,000

Expenses

	FY2009	FY2010	FY2011	FY2012 - FY2014	TOTAL
Literary Manager: Salary plus Benefits	100,000	105,000	110,000		315,000
New Commissions (including musicals)	200,000	220,000	240,000		660,000
Support for Commissions underway	50,000				50,000
New Play Workshops	50,000	75,000	100,000		225,000
New Musical Workshops	190,000	200,000	225,000		615,000
Production Expenses: New Plays	645,000	710,000	390,000		1,745,000
Production Expenses: New Musicals			1,320,000		1,320,000
YSD Lecturers for Musical Theatre / YSD Playwriting Fellowships	90,000	100,000	110,000		300,000
YSD Key Staff Time	175,000	184,000	193,000		552,000
Production Enhancement Fund			150,000	450,000	600,000
Annual Total	1,500,000	1,594,000	2,838,000	450,000	6,382,000

ROBINA FOUNDATION

4900 IDS Center
80 South 8th Street
Minneapolis, MN 55402
Phone: 612-333-2313
Fax: 612-333-0182
www.robinafoundation.org

April 8, 2008

James Bundy, Dean/Artistic Director
Yale School of Drama/Yale Repertory Theatre
P.O. Box 208244
New Haven, Connecticut 06520-8244

Dear Dean Bundy:

I am pleased to inform you that the Board of Directors of the Robina Foundation has recently approved a grant in the amount of \$2.85 million to the Yale School of Drama for the Yale Center for New Theater project. The purpose of the grant is to support the various activities presented in your initial proposal dated November 6, 2007 and your subsequent letter dated March 25, 2008.

We propose the following payment schedule for the total grant of \$2.85 million.

2008 – \$750,000
2009 – \$750,000
2010 – \$1.35 million

Please let us know as soon as possible if you have any concerns about the proposed schedule.

Payments will be made via wire transfers to the bank account designated by Yale University. At your earliest convenience please send wire instructions to Nancy Gilberg, Administrative Consultant at: ngilberg@robinafoundation.org.

The Foundation Board has also approved the Drama School's request to use \$50,000 of remaining funds from a planning grant made in 2006 to partially support several play commissions already underway at the Center for New Theater.

Please plan to provide written progress reports to the Foundation on an annual basis. These reports should include both a narrative and financial update on the actual use and impact of the grant funds. In addition to annual reports, the Foundation asks that Yale initiate contact during interim reporting periods to inform us of any significant issues such as changes in key personnel, a project budget reallocation of greater than 10%, or a change in the scope of the project that may impact its ability to achieve desired outcomes.

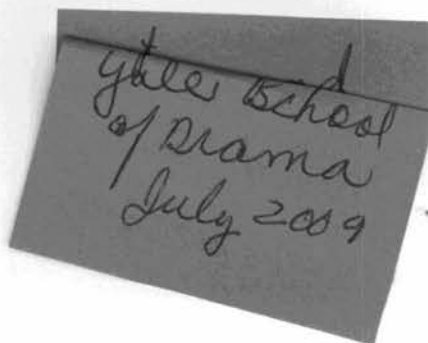
As part of its ongoing programmatic work, the Foundation may conduct its own evaluation of the project at anytime during the grant period. We will inform you in advance if we wish to conduct an independent evaluation and ask for your cooperation.

Again, the Robina Foundation is pleased to support the Yale School of Drama's Center for New Theater project. We wish you all the best as you move forward and look forward to staying abreast of your work.

Sincerely,

Gordon M. Aamoth, President
Robina Foundation

cc: Richard C. Levin, President
Inge T. Reichenbach, Vice President for Development



July 29, 2009

Dr. Gordon M. Aamoth
President
Robina Foundation
4900 IDS Center
80 South 8th Street
Minneapolis, MN 55402

JAMES BUNOY,
ARTISTIC DIRECTOR

VICTORIA NOLAN,
MANAGING DIRECTOR

YALE REPERTORY THEATRE
PO BOX 208244
NEW HAVEN, CT 06520-8244

PHONE: 203.432.1591
FAX: 203.432.8332

yalerep.org

Dear Dr. Aamoth:

I am pleased to provide the Trustees of the Robina Foundation with this year-end review of the activities of the Yale Center for New Theatre. These activities include new commissions, workshops, and the first world premiere of a Center-developed play. In the narrative that follows, we have addressed the Foundation's evaluation report guidelines.

1. Briefly outline your original goals and objectives as stated in your proposal.

The Yale Center for New Theatre is an initiative to commission, develop, and produce new works for the stage, while developing the skills and nurturing the talents of aspiring playwrights and other theatre professionals. Yale launched the Center on the strength of the Robina Foundation grant, to considerable field-wide publicity and interest. The Center exists to keep writers of outstanding potential engaged in the profession; to help establish a new standard in playwright-centered development and production; to provide a pipeline for new talent and new works for theatre companies across the country; to broaden the experiences and sharpen the expertise of Yale students and embolden them to imagine new possibilities for the stage; and to serve as a model for the training of theatre professionals in the production of new work.

Through the Center, we aim to increase the number of Yale Repertory Theatre commissioned plays to eight per year and to sustain this level of creative output after the three-year grant period, through the establishment of a permanently endowed fund. We will support commissioned artists with readings, workshops, and residencies at the School of Drama, while maintaining enough program flexibility to tailor the support so that projects benefit from these developmental opportunities. Additionally, we will introduce writing-centered, collaborative, and integrated workshops, laboratories, and courses to the Yale School of Drama curriculum, focusing specifically on musical theatre, including libretto, lyric, and music composition for the stage. We will produce work of the highest possible artistic standards at Yale Rep and encourage the advancement of plays and musicals commissioned, developed, and produced by the Center for New Theatre. These works will be introduced into the field through the production enhancement fund, a mechanism that helps to underwrite multiple productions of Yale Rep commissioned work in theaters across the country.

2. Please summarize your progress in meeting these goals and objectives, and describe how your activities relate to achieving the ultimate goal/purpose of the program.

In FY09, Yale Rep commissioned eight works: Marcus Gardley, Lear DeBessonet, and Todd Almond's musical *On the Levee*; Jay Reiss and Scott Murphy's music theater piece, *Meanwhile on the Other Side of Mt. Vesuvius*; Bill Camp and Robert Woodruff's adaptation of *Notes from Underground*; and commissions of original plays by Dan Le Franc, Will Eno, Ann Marie Healy, Paula Vogel, and Julie Marie Myatt. Julie's was the final commission awarded in FY09, and we have appended her biography to this report.

Five workshops/residencies were conducted: *On the Levee* workshop, August 2008; *On the Levee* writers retreat, December 2008; *Meanwhile on the Other Side of Mt. Vesuvius* workshop, July 2008; *We Have Always Lived in the Castle* by Adam Bock and Todd Almond, adapted from the novel by Shirley Jackson, workshop January 2009; *We Have Always Lived in the Castle*, workshop April 2009.

Yale Rep presented the world premiere of *Notes from Underground* March 20-April 11, 2009. Through the Center for New Theatre, Yale Rep commissioned Bill Camp and Robert Woodruff to adapt Dostoevsky's classic novel for the stage. The production starred Bill Camp as the Underground Man and was directed by Robert Woodruff.

The adaptation is based on a translation of the novel by Richard Pevear and Larissa Volokhonsky, world-renowned and award-winning translators of Russian literature. Throughout the summer and fall of 2008, Camp and Woodruff wrote the text of the adaptation, focusing on capturing the essence of Dostoevsky's revolutionary novel, while shaping the text into a uniquely theatrical event. Composer Michael Attias and actor Merritt Jansen joined the cast, portraying the Underground Man's servant Appollan and Liza, the prostitute, and performing as live musicians throughout the production. The design team—David Zinn (sets), Mark Barton (lights), Peter Nigrini (video) and Moria Sine Clinton (costumes)—collaborated with Camp and Woodruff throughout the development of the text and ultimately created an exterior expression of the Underground Man's interior battle.

Louise Kennedy of *The Boston Globe* said of the production "One of the hallmarks of Woodruff's consistently intelligent and exhilarating work is the way he transforms an empty theater into a living space, brimming with energy and light. You can't point to any one element of his productions—the actors, the set, the lighting, the music—and say, 'There, that's what's making it come alive.' It's all alive; it's all charged with the emotional and intellectual (and even, I would say, spiritual) power he finds in the work. [...] We see nothing. We see everything. We are in the dark, and we are filled with light." The full *Globe* review and additional reviews are attached.

We are pleased to report that Yale Rep has contracted Tony Micocci of Micocci Productions, LLC to manage the tour of Yale Rep's production of *Notes from Underground*, nationally and internationally. Mr. Micocci is recognized as a leader in the field and has worked for more than thirty years as a presenter, artist's manager, and agent.

This spring, we solicited input from non-profit theatre leaders and individual artists to find an appropriate process for funding productions of Center-developed work at theatres across the country. Based on the information and suggestions we have gathered, we have concluded that our next step will be to recruit a strong network of producing partners whose artistic missions and production capacity—determined by such factors as scale of production, artist compensation, and a record of producing new work—align with those of Yale Rep and the Center for New Theatre. We anticipate recruiting up to a dozen producing organizations (including such potential partners as the Goodman Theatre, Berkeley Repertory Theatre, Lincoln Center Theater, and the Public Theater, for example), as well as consulting with playwright development organizations such as New Dramatists, The Playwrights Center, and Lark Play Development Center to develop a network that can leverage the considerable resources and new play production experience of each institution to a level not yet achieved in the American theatre. We will continue our conversations with these institutions throughout the fall of 2009, which will keep us on target to reach our original goal of beginning expenditures of the production enhancement fund in FY11 and continuing through FY14.

3. *Were there any unanticipated results, either positive or negative? What have you learned? Will you make any changes based on these results?*

After an international search, we hired Amy Boratko as Literary Manager, effective January 20, 2009. Ms. Boratko received her MFA in Dramaturgy and Dramatic Criticism from Yale School of Drama in 2006, and served as Artistic Coordinator for Yale Repertory Theatre from 2006-2008. The search to fill this important position took longer than we projected in the original proposal to the Foundation. Ms. Boratko was hired six months into this fiscal year; therefore, we spent less than half the monies budgeted for the Literary Manager position in FY09. Although she assumed her position as Literary Manager later than initially anticipated, Ms. Boratko has already made significant progress in restructuring Yale Rep's Literary Department and overseeing it so that it fully supports the activities of the Yale Center for New Theatre.

In our original proposal, we had indicated that it was our plan to develop and produce two new plays with funding from the Foundation in FY09. However, only one Center developed play, *Notes from Underground*, was produced this year, which substantially decreased the total production expenses for the Center for New Theatre in FY09. We still anticipate the same overall level of activity in new play production at the Center, though the timetable for projects fully produced is more likely to last into the first half of FY12.

The commissioning process proceeds largely as described in the original proposal to the Foundation. One significant difference is that Yale University requires accounting of commissioning payments with respect to the fiscal year in which they are paid, as opposed to on an accrual basis. When Yale Rep enters into an agreement to commission a playwright, the delivery date of the first draft is typically set at twelve months from the signing of the contract, and that time frame can change by mutual agreement between the theatre and the artist. Payments to the playwright are made in two parts: one half upon signing and one half upon delivery of a first draft. Therefore, while the cash flow of Robina Foundation funds for commissions may span twelve months, in most cases, those twelve months cross fiscal years. We anticipate making first draft payments to playwrights for FY10 commissions no earlier than FY11 and for FY11 commissions no earlier than FY12. In some cases, the writer and Yale Rep

may agree that the submission of a first draft, which triggers the option provision in the commissioning contract, is better delayed by both parties, and commission payments may cross more than two fiscal years.

Yale University calculates the end of the grant period to coincide with the last payment from the Robina Foundation, which is currently scheduled in FY11. We can certainly project now that we will not have spent all grant funds by the June 30, 2011. In addition, as outlined in the original budget submitted to the Foundation, we had always anticipated starting the expenditure of the production enhancement fund in FY11 and carrying it through FY14.

In an effort to more explicitly acknowledge the dynamics of the program, we request that the Foundation allow us formally to extend the grant period through FY14, though we still anticipate making approximately 70% of expenditures by FY11.

4. What are your plans to share your results or findings?

Dr. Aamoth has indicated that this question does not apply to us this year. We will be happy to revisit this question going forward.

5. Please attach an income and expense statement for this grant period. Also, include your original budget. A narrative explanation should be included for any line item differences between the original budget and actual expenses.

See attachment.

6. Please distinguish the work funded by the Robina Grant from your broader, ongoing work on the subject. Also include a list of additional funders (if any), including amounts received, for this program.

In addition to the new play activities described above, the Yale Center for New Theatre serves as a model for the training of theatre professionals, and supports the advancement of the Yale School of Drama curriculum, focusing specifically on musical theatre, including libretto, lyric, and music composition for the stage. Students at Yale School of Drama have the opportunity to study playwriting with Paula Vogel, considered by many to be the most successful teacher of young playwrights in America, with former students having won Pulitzer Prizes and MacArthur Fellowships (Nilo Cruz, Lynn Nottage, and Sarah Ruhl). Along with Paula Vogel, other faculty playwrights are Pulitzer Prize winners, Oscar and Tony nominees, OBIE and Jeff winners: they include John Guare, Lisa Kron, Rachel Scheinkin, Lynn Nottage, Michael Korie, Peter Parnell, and Ken Prestininzi. Students serve as teaching assistants to Donald Margulies (Pulitzer Prize winner) and Deb Margolin (OBIE Award winner) of the Yale undergraduate playwriting faculty. Each year the department brings in special guest artists; this year's included Hanif Kureishi and three Yale Rep playwrights: Sarah Ruhl, Octavio Solis, and Tom Stoppard. Added to all this, the University's Shen Musical Theatre Curriculum brought in composers, writers, and performers to give lectures and master classes. The School of Drama annually produces three new play festivals that are not funded by the Robina Foundation: the Carlotta Festival of New Plays, the Thornton Wilder Festival of One-Acts, and the Langston Hughes Play Festival. These festivals offer our students the chance to see their plays in full production before public audiences and invited industry professionals.

In June 2009, the School of Drama and Yale School of Music launched the Yale Institute for Music Theatre (YIMT), a musical theatre initiative that complements the Yale Center for New Theatre. YIMT exists to identify distinctive and original music theatre works by gifted emerging writers, and to serve those writers by matching them with collaborators who can help them develop their work in an unpressured setting. This year, the Institute provided two-week workshops in New Haven for three original music theatre pieces: *Sam I Was*, music, book, and lyrics by Sam Wessels; *POP!*, book and lyrics by Maggie-Kate Coleman, music by Anna K. Jacobs; and *Invisible Cities*, music and book by Christopher Cerrone. These emerging writers were partnered with professional directors, music directors, and actor/singers who worked to further develop each piece, culminating in small public readings. We're very pleased that *POP!* will receive its world premiere at Yale Repertory Theatre in November 2009—the first full production of a musical supported by the Center for New Theatre.

Other funds to support future commissioning efforts at the Center come from two sources. David Johnson, a Yale College alumnus, recently established an endowment for \$250,000. In addition, a donor who wishes to remain anonymous has bequeathed \$1 million to the program.

Summary

We have made solid progress towards our goals and objectives in our first year of the grant period. We commissioned eight new projects and conducted five workshops. We produced the world premiere of the Yale Rep commissioned and Center developed *Notes from Underground*, and are preparing for the world premiere of the first Center-supported musical. We hired a Literary Manager to oversee Yale Rep's Literary Department and the daily operations of the Yale Center for New Theatre. We began the process of defining and building a network of producing partners to implement the production enhancement fund.

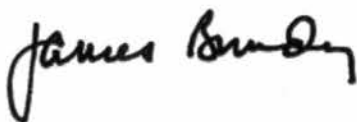
As described in our original proposal, each new play development activity has been tailored to meet the specific needs of the writers and individual projects. In recruiting playwrights for commissions and keeping the standard of artist compensation high—Yale Rep commissions now average \$20,000, more for musicals and established playwrights—we have built a reputation as a highly respected and desired home for artists. Maintaining this level of creative activity will keep us on target to meet the goals and objectives of our original proposal.

The Center funded one world premiere in FY09, and we expect significantly more activity in FY10, with the world premieres of a new play (Rinne Groff's *Compulsion*) and a new musical (Anna Jacob's and Maggie-Kate Coleman's *POP!*)

Because we did not anticipate the alignments of fiscal years and commissioning, nor the accounting procedures for grant funds received in FY11, we formally request the Foundation's extension of the funding period through FY14. We remain enormously grateful to the Foundation and the trustees for this extraordinary investment in some of the country's most promising writers. We cannot thank you enough for this unprecedented commitment to the imaginative life of our nation.

We welcome your response to the work we've accomplished thus far, and look forward to your stay in New Haven in February for your Board meeting and for your visit to Yale Rep to see *Compulsion*. I hope to be able to speak with you further about our request for an extension of the grant period, and, as always, I will continue to keep you abreast of all the activities at the Center with our quarterly reports.

Gratefully yours,

A handwritten signature in black ink that reads "James Bundy". The signature is written in a cursive, slightly slanted style.

James Bundy

Year-End Budget
(June 30, 2009)

Yale Center for New Theatre

	Total Proposed Budget	FY2009 Budget	FY2009 Robina Grant		FY2009 Other Funding Sources
Income					
Robina 3-year grant	2,250,000	-	750,000		
Robina Production Enhancement Fund	600,000	-	-		-
Subtotal Robina Foundation Grant	2,850,000	-	750,000		-
Robina pre-grant gift	50,000	-	50,000		-
Other (foundation, individual, tuition, royalties, university support)	3,532,000	-	-		456,662
Grand Total Income	6,432,000	-	800,000		456,662
Expenses					
Literary Manager: Salary plus Benefits	315,000	100,000	36,349	(Note 1)	-
Commissions (including musicals)	660,000	200,000	85,655	(Note 2)	-
Support for Commissions underway	50,000	50,000	43,500	(Note 3)	-
New Play and Musical Workshops	840,000	240,000	61,602	(Note 4)	131,611
Production Expenses	3,065,000	645,000	201,466	(Note 5)	-
YSD Lecturers for Musical Theater/YSD Playwriting Fellowships	300,000	90,000	-		143,640
YSD Key Staff Time	552,000	175,000	-		181,411
Production Enhancement Fund	600,000	-	-	(Note 6)	-
Indirect costs	0	-	38,507		-
Grand Total Expenses	6,382,000	1,500,000	467,080		456,662
Balance Carry-Over to FY2010			332,920	(Note 7)	

Budget Notes

1. Literary Manager was hired in January 2009, six months later than originally anticipated and at a marginally lower salary.
2. This amount represents the first payments for eight commissions.
3. These are second payments to playwrights who were commissioned prior to receiving Robina Grant (from \$50,000 Robina gift.)
4. Expenses for five workshops.
5. Expenses for *Notes from Underground*.
6. The spending of the Enhancement Fund will begin in 2011.
7. This amount includes six months of Literary Manager salary not spent, \$75,900 for second commission payments, \$6,500 balance of \$50,000 gift, and remainder as a result of producing only one Center-developed play.

Projected Budget
(March 25, 2008)

YALE CENTER FOR NEW THEATRE
BUDGET

<u>Income</u>	FY2009	FY2010	FY2011	FY2012 - FY2014	TOTAL
Robina 3 year grant					2,250,000
Robina Production Enhancement Fund					600,000
Other (foundation, individual, tuition, royalties, university support)					3,532,000
Total					6,382,000

<u>Expenses</u>	FY2009	FY2010	FY2011	FY2012 - FY2014	TOTAL
Literary Manager: Salary plus Benefits	100,000	105,000	110,000		315,000
New Commissions (including musicals)	200,000	220,000	240,000		660,000
Support for Commissions underway	50,000				50,000
New Play Workshops	50,000	75,000	100,000		225,000
New Musical Workshops	190,000	200,000	225,000		615,000
Production Expenses: New Plays	645,000	710,000	390,000		1,745,000
Production Expenses: New Musicals			1,320,000		1,320,000
YSD Lecturers for Musical Theatre / YSD Playwriting Fellowships	90,000	100,000	110,000		300,000
YSD Key Staff Time	175,000	184,000	193,000		552,000
Production Enhancement Fund			150,000	450,000	600,000
Annual Total	1,500,000	1,594,000	2,838,000	450,000	6,382,000

Attachments

1. BIOGRAPHY: Julie Marie Myatt
2. PRESS RELEASE: "Yale School of Drama and Yale Repertory Theatre Receive \$2.85 Million Gift from the Robina Foundation in support of the Yale Center for New Theatre"
3. ARTICLE: "Yale Receives \$2.85 Million Grant; Vogel Named Playwright-in-Residence" (by Adam Hetrick for Playbill.com on May 15, 2008)
4. ARTICLE: "Yale Receives Grant to Establish Center for New Theatre" (by BWW News Desk for BroadwayWorld.com on May 14, 2008)
5. ARTICLE: "\$2.85M gift establishes Yale Center for New Theatre" (by Donna Doherty for the *New Haven Register* on May 18, 2008)
6. PRESS RELEASE: "Yale Repertory Theatre Presents the World Premiere of Fyodor Dostoevsky's *Notes from Underground*"
7. FEATURE ARTICLE: "He'll See You in Hell: Actor Bill Camp Negotiates a Risky Curve in his High-Caliber Career" (by Kathryn Walat for *American Theatre* in March 2009)
8. REVIEW: "Get out of town: *Notes from Underground* at Yale Rep" (by Helen Shaw for *Time Out: New York* on March 30, 2009)
9. REVIEW: "*Notes from Underground*" (by Frank Rizzo for *Variety* on March 27, 2009)
10. REVIEW: "Emotional journey for all concerned" (by Louise Kennedy for *The Boston Globe* on March 30, 2009)
11. REVIEW: "*Notes From The Underground* Astonishing In World Premiere At Yale Rep" (by Susan Hood for *The Hartford Courant* on March 28, 2009)
12. REVIEW: "Actor Bill Camp anchors a music-filled multi-media journey underground" (by Christopher Arnott for the *New Haven Advocate* on March 19, 2009)

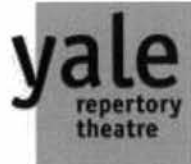
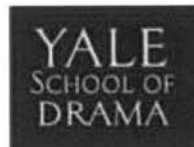
ATTACHMENT NO. 1

Julie Marie Myatt
| Biography |

Julie Marie Myatt has had plays produced in New York, Los Angeles, Minneapolis, Washington, D.C. and Louisville. *Zealot* and *The Joy of Having a Body* were commissioned by the Guthrie Theater, premiered at Guthrie Lab, and are published by Playscripts, Inc. *Welcome Home Jenny Suttor* premiered at the Oregon Shakespeare Festival and was presented at the Kennedy Center. *Boats on a River* premiered at The Guthrie, and *My Wandering Boy* had its world premiere at South Coast Rep. Published plays include *Lift and Bang* in *30 Ten-Minute Plays by 2 Actors from Actors Theatre of Louisville* (Smith & Kraus), *What he sent* in *The Best American Short Plays 2000-2001* (Applause Books), and *Cowbird* in the new anthology *Breaking Ground* (Stage and Screen Books). Ms. Myatt received a Walt Disney Studios Screenwriting Fellowship in 1992-1993, a Jerome Fellowship at the Playwrights' Center in 1999-2000, a McKnight Advancement Grant for 2001-2002, and was a participant in the Guthrie Theater New Play Project, funded by the Bush Foundation. Her other plays include *August is a thin girl*, *The Pink Factor*, *Alice in the Badlands*, and *49 Days to the Sun*.

**“Yale School of Drama and Yale Repertory Theatre
Receive \$2.85 Million Gift from the Robina Foundation
in Support of the Yale Center for New Theatre”**

| Press Release |



May 14, 2008

FOR IMMEDIATE RELEASE

Contact: Steven Padla / 203 432 1574 / steven.padla@yale.edu

**YALE SCHOOL OF DRAMA AND YALE REPERTORY THEATRE
RECEIVE \$2.85 MILLION GIFT
FROM THE ROBINA FOUNDATION
IN SUPPORT OF THE YALE CENTER FOR NEW THEATRE**

* * * *

PAULA VOGEL APPOINTED PLAYWRIGHT-IN-RESIDENCE AT YALE REP

Yale School of Drama and Yale Repertory Theatre (James Bundy, Dean/Artistic Director; Victoria Nolan, Deputy Dean/Managing Director) announce a \$2.85 million gift from the Robina Foundation to establish the Yale Center for New Theatre.

Through the **Yale Center for New Theatre**, **Yale Repertory Theatre** will substantially increase its annual commissions of new plays and musicals, and support these commissions through all stages of artist-driven development, including residencies, readings, workshops, and full productions. The **Yale Center for New Theatre** will also facilitate playwrights' residencies as lecturers at the School of Drama, and the development of curriculum in writing for musical theatre at Yale. Paula Vogel, recently appointed Eugene O'Neill Professor (Adjunct) and Chair of Playwriting at the School of Drama, will also serve as Playwright-in-Residence at Yale Rep.

The gift includes a \$600,000 production fund to be administered by the **Yale Center for New Theatre** as support provided to other not-for-profit theatres producing world premiere or second productions of plays commissioned by Yale Rep through the Center.

The **Yale Center for New Theatre** will be overseen by Dean/Artistic Director **James Bundy** and Associate Artistic Director **Jennifer Kiger**, director of Yale Repertory Theatre's new play program.

"For more than four decades, the Yale Repertory Theatre has developed and produced new work by some of the most vital and important voices in contemporary drama," says **Yale University President Richard C. Levin**. "This generous gift from the **Robina Foundation** is a direct investment in the future of the American theatre, and ensures that the Yale Rep will continue to have a significant and lasting impact on the development of new work for the stage."

"The **Yale Center for New Theatre** will provide artists with the time and resources to create new work, and build a larger community of playwrights, composers, lyricists and directors promoting professional training in every discipline of the theatre," says **James Bundy, Dean of Yale School of Drama and Artistic Director of Yale Repertory Theatre**. "We are particularly pleased to extend meaningful support to emerging playwrights through commissions and production opportunities that help them reach a wider audience."

"The **Robina Foundation** is pleased to participate in Yale School of Drama and Yale Repertory Theatre's commitment to providing playwrights with the means to actively pursue careers in the theatre at a time when more lucrative forms of media may lure them away," says **Gordon M. Aamoth, President of the Robina Foundation**. "Supporting the creation of new work will help maintain this creative wellspring. Supporting them in a university environment, in particular, offers a unique and especially creative venue for developing plays and for nurturing their talents and imagination."

The Robina Foundation, a Minnesota-based private grantmaking foundation, seeks to positively impact critical social issues by encouraging innovation and financially supporting transformative projects of its four institutional partners. These partners, selected by the Foundation's founder, James H. Binger, are Abbott Northwestern Hospital, Minneapolis, MN; The Council on Foreign Relations, New York, NY; University of Minnesota Law School, Minneapolis, MN; and Yale University, New Haven, CT.

ABOUT YALE REPERTORY THEATRE

A champion of new work, Yale Repertory Theatre has produced well over 100 world, American, and regional premieres—including two Pulitzer Prize winners and four other nominated finalists—by emerging and established playwrights. Eleven Yale Rep productions have advanced to Broadway, garnering more than 40 Tony Award® nominations and eight Tony Awards, and Yale Rep itself is the recipient of the Tony Award for Outstanding Regional Theatre.

In its 42-year history, Yale Repertory Theatre has produced the world premieres of plays by David Adjmi, Roberto Aguirre-Sacasa, Lee Blessing, Christopher Durang, Jules Feiffer, Athol Fugard, Marcus Gardley, Kama Ginkas, John Guare, Albert Innuarato, Walton Jones, Adrienne Kennedy, Arthur Kopit, Sunil Thomas Kuruvilla, Wendy MacLeod, Julie McKee, Terrence McNally, Richard Nelson, Suzan-Lori Parks, David Rabe, Keith Reddin, José Rivera, Sarah Ruhl, Sam Shepard, William Styron, Derek Walcott, August Wilson, and Doug Wright, among many others.

Current Yale Repertory Theatre commissions include *Notes from Underground*, a new play by Robert Woodruff and Bill Camp adapted from Fyodor Dostoevsky's novel, which will have its world premiere at Yale Rep in March 2009; as well as original plays by David Adjmi, Hilary Bell, Marcus Gardley, Amy Herzog, Naomi Iizuka, Rolin Jones, Elizabeth Meriwether, Octavio Solis, Kate Walat, Anne Washburn, and Marisa Wegrzyn; and a new musical by playwright Adam Bock and composer Todd Almond based on Shirley Jackson's *We Have Always Lived in the Castle*.

Founded in 1966 to serve as the Master Teacher to the professionals-in-training at Yale School of Drama, Yale Repertory Theatre's resident artistic staff includes School of Drama faculty members David Budries (Sound Design Advisor), Liz Diamond (Resident Director), Ming Cho Lee (Set Design Advisor), Jane Greenwood (Costume Design Advisor), Jess Goldstein (Resident Costume Designer), Mary Hunter (Stage Management Advisor), Catherine Sheehy (Resident Dramaturg), Rick Sordelet (Fight Advisor), Stephen Strawbridge (Resident Lighting Designer), Jennifer Tipton (Lighting Design Advisor), Paula Vogel (Playwright-in-Residence), Walton Wilson (Voice and Speech Advisor), Michael Yeargan (Resident Set Designer), and Evan Yionoulis (Resident Director).

####

**“Yale Receives \$2.85 Million Grant;
Vogel Named Playwright-in-Residence”**
by Adam Hetrick for Playbill.com on May 15, 2008
| Article |

PLAYBILL.COM

Yale Receives \$2.85 Million Grant; Vogel Named Playwright-in-Residence

By Adam Hetrick
15 May 2008

The Yale School of Drama and Yale Repertory Theatre have received a \$2.85 million grant to create the Yale Center for New Theatre.

The Robina Foundation – a Minnesota-based grantmaking organization – bestowed the gift.

In a statement Robina Foundation president Gordon M. Aamo said, “The Robina Foundation is pleased to participate in Yale School of Drama and Yale Repertory Theatre’s commitment to providing playwrights with the means to actively pursue careers in the theatre at a time when more lucrative forms of media may lure them away. Supporting the creation of new work will help maintain this creative wellspring. Supporting them in a university environment, in particular, offers a unique and especially creative venue for developing plays and for nurturing their talents and imagination.”

The creation of the Yale Center for New Theatre will allow increased commissions of new plays and musicals through residencies, readings, workshops and full productions. A portion of the grant will support the production of commissioned works from Yale Rep at other non-profit theatres.



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“Yale Receives Grant to Establish Center for New Theatre”

by BWW News Desk for BroadwayWorld.com on May 14, 2008

| Article |



Yale Receives Grant to Establish Center for New Theatre



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Yale School of Drama and Yale Repertory Theatre ([James Bundy](#), Dean/Artistic Director; Victoria Nolan, Deputy Dean/Managing Director) announce a \$2.85 million gift from the Robina Foundation to establish the Yale Center for New Theatre.

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“\$2.85M gift establishes Yale Center for New Theatre”
by Donna Doherty for the *New Haven Register* on May 18, 2008
| Article |

New Haven Register

Serving New Haven, CT

\$2.85M gift establishes Yale Center for New Theatre

Published: Sunday, May 18, 2008

By Donna Doherty

NEW HAVEN ♦ A \$2.85 million gift from the Robina Foundation to establish the Yale Center for New Theatre could have a profound effect on the future of American Theatre, at least that ♦s what officials at Yale Repertory Theatre and the School of Drama see as the end result of this week ♦s gift.

Not only will it allow Yale to expand its annual commissions of new plays and offer more residencies, workshops and full productions of new works, it will also enhance the life expectancy of works by offering support of productions beyond their world premieres, even outside of Yale at other nonprofit theaters.



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“Yale Repertory Theatre Presents the World Premiere
of Fyodor Dostoevsky’s *Notes from Underground*”
| Press Release |



March 3, 2009

FOR IMMEDIATE RELEASE

Contact: Steven Padla / 203 432 1574 / steven.padla@yale.edu

**YALE REPERTORY THEATRE
PRESENTS
THE WORLD PREMIERE OF
FYODOR DOSTOEVSKY’S
NOTES FROM UNDERGROUND
ADAPTED BY BILL CAMP AND ROBERT WOODRUFF
BASED ON A TRANSLATION BY
RICHARD PEVEAR AND LARISSA VOLOKHONSKY
DIRECTED BY ROBERT WOODRUFF
FEATURING OBIE AWARD-WINNING ACTOR BILL CAMP
MARCH 20-APRIL 11 ONLY
OPENING NIGHT IS THURSDAY, MARCH 26**

YALE REPERTORY THEATRE (James Bundy, Artistic Director; Victoria Nolan, Managing Director) presents the world premiere of Fyodor Dostoevsky’s *NOTES FROM UNDERGROUND*, adapted by Bill Camp and Robert Woodruff, based on a translation by Richard Pevear and Larissa Volokhonsky, March 20-April 11 at Yale Repertory Theatre (1120 Chapel Street, at York Street). Opening night is Thursday, March 26.

The creative team for *NOTES FROM UNDERGROUND* includes scenic designer **David Zinn**, costume designer **Moria Sine Clinton**, lighting designer **Mark Barton**, sound designer and composer **Michaël Attias**, projection designer **Peter Nigrini**, associate projection designer **Daniel Vatsky**, dramaturg **Amy Boratko**, vocal coach **Walton Wilson**, and stage manager **Kris Longley-Postema**.

OBIE Award-winning actor **Bill Camp**, who adapted the novel with director Robert Woodruff and plays Dostoevsky's iconic antihero, will be joined on stage by sound designer/composer **Michaël Attias** as Apollon and **Merritt Janson** as Liza, both of whom will also perform the music.

ABOUT NOTES FROM UNDERGROUND

Internationally-acclaimed director Robert Woodruff and OBIE Award-winning actor Bill Camp join forces to bring to life **NOTES FROM UNDERGROUND**—the revolutionary novel by Fyodor Dostoevsky, author of *Crime and Punishment* and *The Brothers Karamazov*—in a world premiere production for the stage.

"I am a sick man...I am a wicked man," cries the Underground Man, one of modern literature's first, and most remarkable, antiheroes. A former government official who has defiantly withdrawn from a corrupt society, the Underground Man wages his own personal war on everything—and everyone—around him. Laugh-out-loud funny and terrifying, **NOTES FROM UNDERGROUND** is the passionate, obsessive, and contradictory confession of a tormented soul.

Contains nudity, sexual situations, violence, and strong language.

TICKET INFORMATION AND PERFORMANCE SCHEDULE

Tickets for **NOTES FROM UNDERGROUND** range from \$35-65, and are available online at www.yalerep.org, by phone at (203) 432-1234, and in person at the Yale Rep Box Office (1120 Chapel Street, at York Street). Student, senior, and group rates are also available.

In addition, all tickets for the performances on Monday, March 23, Tuesday, March 24, and Wednesday, March 25 are \$10.

Friday, March 20	8PM	
Saturday, March 21	8PM	
Monday, March 23	8PM	ALL TICKETS \$10
Tuesday, March 24	8PM	ALL TICKETS \$10
Wednesday, March 25	8PM	ALL TICKETS \$10
Thursday, March 26	8PM	Opening Night
Friday, March 27	8PM	
Saturday, March 28	2PM	Talk Back
Saturday, March 28	8PM	Grad Night reception begins at 7PM
Tuesday, March 31	8PM	
Wednesday, April 1	2PM	Senior Reception begins at 1PM
Wednesday, April 1	8PM	
Thursday, April 2	8PM	Talk Back
Friday, April 3	8PM	

Saturday, April 4	2PM	Open Captioning, Talk Back
Saturday, April 4	8PM	
Tuesday, April 7	8PM	
Wednesday, April 8	8PM	
Thursday, April 9	8PM	
Friday, April 10	8PM	
Saturday, April 11	2PM	Audio Description
Saturday, April 11	8PM	

ABOUT THE CAST AND CREATIVE TEAM

MICHAËL ATTIAS (*Apollon, Musician, Sound Designer, Composer*) is a New York City-based saxophonist/composer. He has performed concerts in clubs and festivals throughout the United States, Europe, the Middle East, and Japan with musicians such as Paul Motian, Anthony Braxton, Anthony Coleman, Oliver Lake, and many others. Pursuing multifarious action as recording artist and leader of several ensembles, he has also composed and designed for dance, theatre and film, both in the US and Europe; most recently Theatre for a New Audience's production of Edward Bond's *Chair*, directed by Robert Woodruff, at The Duke on 42nd Street this past December.

MARK BARTON (*Lighting Designer*) Off-Broadway credits include *The Shipment*, *Chair*, *The Sound and the Fury* (April 7th, 1928), *Paradise Park*, *Church*, *All the Wrong Reasons*, *No Child...*, *Five Course Love*, and *Thom Pain (Based on Nothing)*. Other New York credits include many productions with companies including Elevator Repair Service, New York Theatre Workshop, Young Jean Lee's Theater Company, Theatre for a New Audience, Target Margin Theater, Signature Theatre Company, Salt Theater, P.S.122, New Georges, Clubbed Thumb, HERE Arts Center, Epic Theatre Ensemble, Edge Theater Company, among many others. Productions of Elevator Repair Service's *Gatz* in Brussels, Amsterdam, Zurich, Minneapolis, Oslo, Trondheim, Bergen, Lisbon, Vienna, Philadelphia, Portland, Seattle, Dublin, Chicago. Regional work includes productions at Perseverance Theatre, REDCAT, Berkeley Rep, Los Angeles Theater Center/Kirk Douglas Theatre, Woolly Mammoth Theatre Company, American Repertory Theatre, Lookingglass Theatre Company, Syracuse Stage, Asolo Repertory Theatre, Southern Rep, and Hangar Theatre. Other credits include *Wozzeck*, *Ainadamar*, *Albert Herring*, *L'Ormino*, *The Magic Flute*, and *Postcard from Morocco* with The Curtis Opera Theater in Philadelphia.

BILL CAMP (*Man, Co-Adaptor*) previously appeared in the Yale Rep productions of *Troilus and Cressida* and *Le Bourgeois Avant-Garde*. In New York, his credits include the Broadway productions of *St. Joan*, *The Seagull*, *Jackie: An American Life*, *Heartbreak House*, and *Coram Boy*; and Off-Broadway: *Homebody/Kabul* (OBIE Award), *Lydie Breeze*, *The Demons*, *The Misanthrope*, *Beckett Shorts* (New York Theatre Workshop); *Macbeth*, *Measure for Measure* (Theatre for a New Audience); *One Flea Spare* (The Public Theater); and *Inferno* (Jewish Rep). At American Repertory Theatre, he appeared in *Henry IV, Parts I and II*; *Henry V*; *Picasso at the Lapin Agile*; *Long Day's Journey into Night* (Elliot Norton Award, Best Actor); *Richard II*; *The Provok'd Wife*; and *Olly's Prison*. Other US theatre

credits include productions at Brooklyn Academy of Music, Mark Taper Forum, Guthrie Theater, Berkeley Repertory Theatre, Seattle Repertory Theatre, La Jolla Playhouse, and Hartford Stage, among others. Television and film credits include *Public Enemies*, *The Guitar*, *Coach*, *Deception*, *The Dying Gaul*, *Brotherhood*, *Law and Order*, *Joan of Arcadia*, and *The Great Gatsby*.

MORIA SINE CLINTON (*Costume Designer*) is a third-year MFA candidate at Yale School of Drama, where her credits include *I Am a Superhero* and *Peer Gynt*. The recipient of two Kennedy Center American College Theatre Awards, the 2003 National Barbizon Costume Design Award for *Scapino*, and the 2004 National Mehron Award in Makeup Design for *Bondagers*, her other credits include *Ainadamar*, *Korean Elektra*, *The Underneath*, *Bone Songs*, *The Do-Over* (Yale Cabaret); *Grey Gone* (Impact Theatre, NY); *Arms and the Man* (Theatre in the Round, MN); Commedia and dance productions at Humboldt State University, CA; productions at St. Croix Valley Summer Theatre, WI; Phipps Center for the Performing Arts, WI; and the University of Wisconsin-River Falls. Moria will return to The Santa Fe Opera for her eighth summer to assist on *Elixir of Love*.

MERRITT JANSON (*Liza, Musician*) is making her Yale Rep debut. Most recently she was seen in New York as Sophie Barger in *Baal* (The Riverside Theatre). She has appeared as Desdemona in *Othello* (Shakespeare and Company); the title role in *Eurydice* (The Wilma Theater); Chevalier in Theatre de la Jeune Lune's *The Deception* (La Jolla Playhouse); Junia in *Britannicus* (IRNE nomination), *The Onion Cellar* (American Repertory Theatre); Emilia in *The English Channel* (Vineyard Playhouse); and *Tuesday* (Barrymore Award for Outstanding Ensemble, Amaryllis Theatre Company). Her film credits include *Mail Order Wife* (Best American Film, Santa Barbara International Film Festival) and *Otto and Anna*. Ms. Janson received her MFA from the A.R.T./MXAT Institute for Advanced Theatre Training at Harvard University.

PETER NIGRINI (*Projection Designer*) Video design credits for theatre include the Broadway productions of *Say Goodnight*, *Gracie* and the upcoming *9 to 5: The Musical*; the new musical *Fela!* conceived and directed by Bill T. Jones; Jean Genet's *Elle* starring Alan Cumming (The Art Party, NYC); *Biro* (The Public Theater); *Blind Date* with the Bill T. Jones/Arnie Zane Dance Company; *Camille*, Neil Bartlett's adaptation of Alexandre Dumas's *La Dame Aux Camelias*, directed by Kate Whoriskey; *Sweet Bird of Youth* (Williamstown Theatre Festival). His opera credits include the world premiere of Charles Wuorinen's adaptation of *Haroun and the Sea of Stories* by Salman Rushdie (New York City Opera); world premiere of *Frau Margot* by Thomas Pasatieri and *Angels in America* by Peter Eötvös (Fort Worth Opera). Mr. Nigrini received his BA from Dartmouth College and his MA from Central St. Martin's College of Art and Design's International Scenography Centre (London).

ROBERT WOODRUFF (*Co-Adaptor, Director*) has directed over 60 productions across the US at theatres including Lincoln Center Theater, The Public Theater, Brooklyn Academy of Music, American Conservatory Theatre, Guthrie Theater, and Mark Taper Forum, among others. Most recently, he directed *Chair* at Theatre for a New Audience and created *Ifigeneia in Aulis* with Toneelgroep Amsterdam and Philip Glass's *Appomattox* for the San Francisco

Opera. Internationally, his work has been seen at the Habimah National Theatre in Israel, Sydney Arts Festival, Los Angeles Olympic Arts Festival, Edinburgh International Festival, Hong Kong Festival of the Arts, Jerusalem Festival, and Spoleto Festival USA. Mr. Woodruff has taught at the University of California campuses at San Diego and Santa Barbara, New York University's Tisch School of the Arts, and Columbia University. He is now on the faculty of Yale School of Drama. In 1972, he co-founded the Eureka Theatre in San Francisco, where he served as Artistic and Resident Director until 1978. In 1976, Mr. Woodruff established the Bay Area Playwrights Festival, a summer forum for the development of new plays that is still flourishing. From 2002 to 2007, Mr. Woodruff was the Artistic Director of American Repertory Theatre. He was named a 2007 USA Biller Fellow by United States Artists, an arts advocacy foundation dedicated to the support and promotion of America's top living artists.

DAVID ZINN (*Scenic Designer*) designed the costumes for Yale Rep's production of *Medea/Macbeth/Cinderella* in 2002. His New York credits include costumes for the Broadway productions of *A Tale of Two Cities* and *Xanadu*; and Off-Broadway his recent set and costume design credits include *Chair* (Theatre for a New Audience); *Back Back Back*, *The Four of Us* (Manhattan Theatre Club); and *The Sound and the Fury* (Elevator Repair Service). His regional credits include sets and/or costumes for *The Seagull*, *The Island of Slaves*, *Olly's Prison*, *Orpheus X*, *Highway Ulysses* (American Repertory Theatre); *Tobacco Road* (La Jolla Playhouse); and most recently, costumes for *In the Next Room (or the Vibrator Play)* at Berkeley Rep; as well as productions at the Guthrie, Alliance Theatre, Spoleto Festival, Mark Taper Forum, Intiman Theatre, Seattle Rep, and CENTERSTAGE among many others. His set and costume designs for opera have been seen at the Lyric Opera of Chicago, Santa Fe Opera, Glimmerglass, New York City Opera, and others. He is the recipient of the 2008 OBIE Award for Sustained Achievement in Set and Costume Design and the 2005 TDF/Irene Sharaff Young Master Award.

NEXT AT YALE REP

Charles S. Dutton in
DEATH OF A SALESMAN
By Arthur Miller
Directed by James Bundy
Yale Repertory Theatre (1120 Chapel Street)
April 24-May 23

####

**“He’ll See You in Hell:
Actor Bill Camp Negotiates a Risky Curve in his High-Caliber Career”
| Article |**



HE'LL SEE YOU IN HELL

ACTOR BILL CAMP NEGOTIATES A RISKY CURVE
IN HIS HIGH-CALIBER CAREER

BY KATHRYN WALAT

IT'S HARD TO PINPOINT BILL CAMP'S career-defining roles. The actor left strong impressions early on, shifting comfortably from the slacker Prince Hal to a dashing, capable King Henry at American Repertory Theatre of Cambridge, Mass., in the early '90s. Playing a tormented, forceful Macbeth (opposite his now wife Elizabeth Marvel at New York City's Theatre for a New Audience in 1999), the decision to kill the king came as he and Lady Macbeth were intertwined lustily on the floor. For his role as a common seaman in Naomi Wallace's plague-era *One Flew Over a Cuckoo's Nest* at New York City's Public Theater in 1997, he learned to tie knots like a sailor, and nightly swung from pissing in the corner to working his hands up Dianne Wiest's legs in a moment of audience-squirming, steamy transgression.

More recently Camp seethed sadness and desperation as the heroin-addicted Quango Twistleton in Tony Kushner's *Homebody/Kabul*, first at New York Theatre Workshop in late 2001, then for Los Angeles's Mark Taper Forum and Brooklyn Academy of Music. In Ivo van Hove's reimagined *Misantropie* at NYTW in 2007, Camp plunged his Aleeste to new levels of shock and baseness, smearing himself with chocolate sauce and rolling around in trash brought in from the actual East Village street. And though he had to leave the Playwrights Horizons production of Sarah Ruhl's *Dead Man's Cell Phone* last year due to scheduling conflicts, for a handful of preview performances he harnessed the power of containment, shifting almost imperceptibly from one foot to another while delivering a five-page monologue describing his own death.

Camp, though, doesn't count the breakthrough roles so much as the connections they've given him, enabling him to deliver high-caliber performances for such powerhouse directors as Robert Woodruff, Anne Bogart, Ron Daniels, Frank Galati, Mark Wing-Davey and Garland Wright. In conversation, Camp always comes back to the privilege that he feels working on top projects with top people—a sentiment that his collaborators must echo when they find themselves in the playground and laboratory of a rehearsal room with him. "Ninety-five percent of what we do is about screwing it up," Camp reasons, "all that time that nobody sees."

In all his roles, it's clear that Camp is an actor who loves language.



Bill Camp and Zofia Goszczynska in *Oily's Prison* at American Repertory Theatre.

His extraordinary immersion in dramatic texts—both in his depth of understanding and his Juilliard-trained delivery—makes him a master at new plays as well as Shakespeare, Restoration comedy, even linguistically sensitive projects such as the staging of Robert Pinsky's translation of Dante's *Inferno*, presented by the 92nd Street Y Unterberg Poetry Center and the National Literary Audience Development Project in 1998.

Currently, he and director Woodruff—Camp calls him "a hero of mine"—have descended upon a massive, meaty project that is sending Camp back to a literary hell, of sorts. The pair is co-adapting Dostoevsky's short novel *Notes from Underground*—a project weighted with such risk potential that the embarking philosophy became: "I will work. Or it won't." *Notes* makes its much-anticipated debut at Connecticut's Yale Repertory Theatre later this month. Camp will portray the obsessive antihero of what many consider the world's first existentialist novel. The latter ramblings of a passionately tormented, retired government official in St. Petersburg, *Notes* was a pivotal work for Sartre and Nietzsche and an inspiration for Paul Schrader's *Taxi Driver* screenplay and Bret Easton Ellis's *American Psycho*. The production at Yale will feature jazz saxophonist Michael Attias performing live on stage, weaving his original music into the piece.

I caught up with Camp before the collaborators had plunged into rehearsals, while he was still in the midst of working on his portion of the adaptation—experiencing the language in his mouth, feeling out the rhythms of the text, and listening with a judicious ear and a



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“Get out of town: *Notes from Underground* at Yale Rep”

by Helen Shaw for *Time Out: New York* on March 30, 2009

| Review |



THE WORLD OF THEATER Edited by David Cote

Get out of town: Notes from the Underground at Yale Rep

Posted in Upstaged by Helen Shaw on March 30th, 2009 at 3:36 pm

When the American Repertory Theatre in Cambridge let artistic director Robert Woodruff leave after a paltry few years, its loss was our gain. If the country's most adventurous director was going to be somewhere, best that we have him in New York, where we can get to his shows without risking the four-hour Fung Wah bus ride. After his petrifying, eye-of-the-storm production of Edward Bond's Chair at Theater for a New Audience last season, many of us were throwing back our heads for gloating, throaty mwah-ha-has. He's ours now, you Massachusetts suckas! Well, now Connecticut has him. Woodruff has joined the Yale Drama School's directing faculty, and his current piece, a multimedia adaptation of Fyodor Dostoyevsky's *Notes from the Underground*, is running at Yale Rep. Adapted by Woodruff and the show's main performer, Bill Camp (an actor of gale-force charisma uniquely suited to Woodruffian behavior), the piece has critics from Hartford to Boston weeping into their vodkas. At least now it will only take you a brisk two-hour bop on the Metro-North. You might even get back before the 2 starts running local.

"Notes from Underground"
by Frank Rizzo for *Variety* on March 27, 2009
| Review |



Posted: Fri., Mar. 27, 2009, 2:54pm PT

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CONTACT

Regional

Notes From Underground

(Yale Repertory Theater; 480 seats; \$65 top)

by FRANK RIZZO

NEW HAVEN, Conn. A Yale Repertory Theater presentation of a play in one act adapted by Bill Camp and Robert Woodruff, based on the novel by Fyodor Dostoevsky, from a translation by Richard Pevear and Larissa Volokhonsky. Directed by Woodruff.

Man - Bill Camp

Liza, Musician - Merritt Janson

Apollon, Musician - Michael Attias



Bill Camp and Merritt Janson star in a wrenching production of Dostoevsky's 'Notes from Underground' at Yale Rep.

"Notes From Underground," world premiering at Yale Rep, is an open wound of a play, oozing self-loathing, throbbing with intensity and stinking with misogyny. Only despair, guilt and hate act as balm for its wretched and abusive antihero. The feel-good play of the season this ain't, but one doesn't pick up Dostoevsky for a beach read. He means to take you to the basement beneath the lower depths of a man's buried soul. Going from page to stage, this largely internal monologue is not always illuminating, engaging or satisfying, but Robert Woodruff's helming is brilliantly cold, and Bill Camp's work is as raw and real as any stage performance in memory.

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'G-Force' takes top spot from 'Potter' (2186 views)



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“Emotional journey for all concerned”
by Louise Kennedy for *The Boston Globe* on March 30, 2009
| Review |

boston.com

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STAGE REVIEW

Emotional journey for all concerned

The Boston Globe



Bill Camp is in control yet completely free in the role of Underground Man at the Yale Repertory Theatre. (JOAN MARCUS)

By Louise Kennedy
Globe Staff / March 30, 2009

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NEW HAVEN - Brutal, funny, agonizing, and profound, "Notes From Underground" at the Yale Repertory Theatre possesses a harsh and indelible beauty. It is at once a faithful adaptation of Fyodor Dostoevsky's strangely modern novel and a brilliantly original and theatrical work of art.

RELATED

- **EVENT** "Notes From Underground" at Yale Repertory Theatre
 - **BLOG** Exhibitionist: Inside. Backstage. Behind the scene
-

NOTES FROM UNDERGROUND

Play by Bill Camp and Robert Woodruff

Adapted from Fyodor Dostoevsky's novel, in a translation by Richard Pevear and Larissa Volokhonsky

Directed by: Woodruff. Set, David Zinn. Costumes, Moria Sine Clinton. Lights, Mark Barton. Music and sound, Michael Attias. Projections, Peter Nigrini.

At Yale Repertory Theatre, New Haven, through April 11. Tickets, \$35-\$65, 203-432-1234, www.yalerep.org

It is, in short, precisely the kind of work that Robert Woodruff, former artistic director of Cambridge's American Repertory Theatre, does at his best. And so the dark joy I felt in experiencing its bleak and bracing world was tempered only by a renewed sense of the loss that our local theater scene suffered when Woodruff left.

"Joy" may sound like a strange word for this particular work, which Woodruff and his frequent collaborator, the actor Bill Camp, adapted from the novel. It certainly wasn't the emotion expressed by assorted audience members who stalked out during Thursday's press opening, and it's not the most likely reaction to Dostoevsky's willfully nasty, aggressively negative Underground Man, a character who practically single-handedly invented the idea of the antihero, decades before Camus got around to it.

And yet joy is what I felt - first as Camp delivered a long, angry, biting self-mocking rant into a tiny camera, which then projected his tightly toothy grimaces hugely onto the back wall of the stage, and then later as this claustrophobic interior consciousness expanded to include the nameless Man's memories of a humiliating, cruel incident from his youth. Partly it was the joy of craft, of seeing an actor at once completely in control and completely free.



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*"Notes From The Underground Astonishing
In World Premiere At Yale Rep"*
by Susan Hood for *The Hartford Courant* on March 28, 2009
| Review |

Hartford Courant.
courant.com

STAGE REVIEW

**'Notes From The Underground' Astonishing In World
Premiere At Yale Rep**

By SUSAN HOOD

Special to the Courant

March 28, 2009

Bill Camp's astonishing, sustained white-heat performance as the hyper-conscious, riddling and nihilistic anti-hero of "Notes from the Underground," which had its world premiere Thursday at Yale Repertory Theatre, is likely to become a defining role in this notable actor's career.

Clearly Camp was eager for the vocal and physical challenges of the two-hour play — performed without intermission — because he and director Robert Woodruff were collaborators on this adaptation of Fyodor Dostoevsky's short existential novel of the same name. (The text is based on a recent translation by Richard Pevear and Larissa Volokhonsky.) So some background is in order.

Ever since "Notes from the Underground" was published in 1864, Dostoevsky's anti-hero, a mid-19th-century former civil servant who is reduced to paranoia and inertia, has been viewed by succeeding generations of thinkers and fiction writers as a character contemporaneous with their times.

Likewise, Camp and Woodruff's vision of a character who is identified simply as "Man" is up-to-the-minute. Seated at a table before a laptop computer and a live video-cam that projects his face onto the back of the set, the Man is documenting his first monologue, which he describes as his vivid consciousness of the pleasures he finds in his own humiliation.



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“Actor Bill Camp anchors a music-filled multi-media journey underground”

by Christopher Arnott for the *New Haven Advocate* on March 19, 2009

| Review |

NEW HAVEN
Advocate

Stage

Camp, Rock

Actor Bill Camp anchors a music-filled multi-media journey underground

Thursday, March 19, 2009

By Christopher Arnott

Notes from Underground

March 20-April 12 at the Yale Repertory Theatre, Chapel and York sts., New Haven; (203) 432-1234, yalerep.org.

To those who recall him only from his prior appearances on Connecticut stages — four shows, all in the early 1990s — Bill Camp may seem more the exemplary ensemble member than the lead actor type. Previously at Yale Rep, he was Troilus in Adrei Belgrader's anarchic take on Shakespeare's *Troilus and Cressida* (fighting for attention in a hardy cast that included John Turturro and Ethyl Eichelberger) and a pretentious instructor in Charles Ludlam's boisterous Molière remix *The Bourgeois Avant-Garde* (which director Liz Diamond cast with a who's who of downtown New York theater upstarts such as Everett Quinton and Stuart Sherman).

At Long Wharf in 1990, Camp was one of the troubled housemates in Stuart Jeffreys' drama of social upheaval *Valued Friends*. He was a marvelously manic Mercutio for director Mark Lamos in *Romeo and Juliet* at Hartford Stage in 1995.

Even at the ART in Cambridge, Mass., and on Broadway, Camp's resume is full of stand-out turns in large casts (Boss Mangan in Robin Lefevre's Roundabout Theatre revival of Shaw's *Heartbreak House*), multiple roles in the riotous historical romp *Jackie: An American Life* or leading roles in works which demand constant interaction with equally strong performers (opposite Mikhail Baryshnikov, for instance, in JoAnne Akalaitis' Beckett shorts).

With that history of excelling at teamwork and grand-scale productions, Dostoevsky's *Notes from Underground* would seem to be an unlikely starring vehicle for Bill Camp. But what it turns out to be is an unusually collaborative production of a work that basks in misanthropy and isolation.



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"Notes from Underground"

by Sandy MacDonald for *TheaterMania* on March 28, 2009

| Review |

THEATERMANIA
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Notes from Underground

Reviewed By: **Sandy MacDonald** · Mar 26, 2009 · Connecticut

If you've ever experienced so much as a moment's unease in a social situation, you owe it to yourself to see Bill Camp in his and director Robert Woodruff's coruscating adaptation of Dostoevsky's 1864 novella *Notes from Underground* at Yale Rep. It's a two-hour thrill ride into the realm of self-loathing -- a brilliant study of the perverse impulses that make even the sanest of us occasionally behave counterproductively in our quest for validation and approval.

Camp's "Man," a 40-year-old former civil servant gone semi-feral, doesn't rate high on the sanity spectrum. Holed up in a trashed office adrift in falling snow, he settles in for a long rant in front of a computer camera. He won't face us in the audience (lit like him, as if in complicity); however, his closeup, projected onto the rear wall, demands intimacy. Man positively froths and drools in his zeal to get his point across -- that, romantic notions to the contrary, humans are not instinctively drawn to virtue.

Admittedly, he is not a fun companion. After 15 minutes or so of such fulminating, it's reasonable to wonder where he's going with all this: Are we locked into a lecture by a madman? And then he decides to dredge up one particularly oppressive memory, and, as he reenacts it, the real drama begins. Already a loner at 24, Man finds himself nonetheless hungry for company and, on a whim, invites himself to dinner with a group of former schoolfellows he has never had much



Bill Camp in *Notes from Underground*
(© Joan Marcus)



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November 6, 2007

Gordon M. Aamoth, M.D.
President and Chief Executive
Robina Foundation
4900 IDS Center, 80 South 8th Street
Minneapolis, Minnesota 55402

Dear Gordy:

I want to thank you for the generous offer by the Board of the Robina Foundation to receive the enclosed draft proposal from Yale as an update on progress toward a final submission later this month. You have given us a wonderful opportunity and I look forward to reviewing your comments and incorporating any changes you or the Board suggest.

This draft of a three-year, \$2.2 million request to help establish the Yale Center for New Theatre follows the Foundation's initial endorsement of a preliminary version of this School of Drama proposal, which, I understand, you presented to the Board along with ideas from the Schools of Medicine and Engineering in August. I know President Levin and Dean Bundy especially were very pleased by the endorsement of the new Drama initiative and, of course, by your invitation to move forward with the preparation of a final proposal. Indeed, all of us, and I include the extended Yale community along with theater fans in the region and around the country, are grateful for your encouragement. In terms of the Center's aims and scope, the need it addresses, and expected impact, I am confident that our proposal aligns well with the Foundation's goals of inspiring creative thinking, encouraging innovation, and upholding the highest standards of excellence.

Again, I am deeply grateful for this opportunity and for your advice and encouragement in the development of this proposal. I look forward to hearing from you and to proceeding with the final submission as soon as appropriate.

With warmest regards

Sincerely yours,

Inge T. Reichenbach

cc: Richard C. Levin
Enclosure

The Yale Center for New Theatre

A proposal to the Robina Foundation

submitted by

Yale University School of Drama

November 6, 2007



Project Summary

The Yale School of Drama respectfully requests a commitment of \$2.2 million from the Robina Foundation to launch the Yale Center for New Theatre, an initiative designed to infuse creative force into the American theatre by commissioning new works for the stage and developing the skills and nurturing the talents of aspiring playwrights and other theatre professionals.

The Need and Opportunity

Changes in the American theatre over the past half century have mirrored broader social ones. These have brought opportunities, for example, in the adoption of new theatre technologies, but risks as well to the long-term viability of the art, particularly among the nation's regional theatres where the margins for success are smallest. Faced with rising production costs and relying upon a static level of civic support to cover the difference, theatre managers especially have felt compelled to retain audiences with familiar works, reluctant to risk smaller box office returns on new plays that may challenge expectations. For playwrights, fewer opportunities, in turn, combined with flat incentives to produce new work have drawn them and other would-be theatre professionals to more lucrative alternative media—to film, television, and, we expect, in the future, to the internet. For audiences, the consequences can be inferred in the changing nature of the theatre-going experience, as the relationship with the performers becomes filtered through accumulated expectations and familiarity. Lost are some aspects of the intimacy of the live experience, the possibility of playwrights, set designers, and performers communicating directly with audiences and engaging their imaginations. Less subtly, over the long run, audiences may turn to other media for this experience, or gradually fail to appreciate art in all its manifestations as even having this capacity.

Supporting the creation of new works by young artists would help maintain this creative wellspring. Supporting them in a university environment, in particular, offers a unique and especially creative venue for developing plays and for nurturing their talents and imagination.

The Yale Center for New Theatre: Project Aims

Our strategy for meeting the challenges addressed above and mobilizing the talents, resources, and creative imaginations of young playwrights and stage professionals is based on three considerations: that with a strategic investment in the training and commissioning of plays, it will be possible to introduce innovation while ensuring the highest quality productions; that it is imperative to attract and engage more diverse audiences that reflect the nation's changing demographics; and that a key to enhancing the long-term vitality of live theatre lies in strengthening the regional stages through premieres and the showcasing of new talent. Our plans for the proposed Yale Center for New Theatre hinge on two program components:

- 1. The establishment of a fund at the Center to commission new works for the stage.*

Results: a) It will increase the number of new works commissioned by Yale to an average of eight per year; for regional stages; b) it will create a pipeline for new plays in theatres around the country; c) it will also encourage and enable young playwrights at the outset of their careers, and at a formative point in their creative lives, to apply their talents to the stage and remain connected to the theatre.

2. *The introduction of new writing-centered, collaborative, and integrated workshops, laboratories, and short courses to the Yale School of Drama curriculum. These will be focused on different genres, including musical theatre.*

Results: a) These programs will give writers, technicians, directors, actors, and others access to, and deeper understanding of the limits and opportunities within their respective creative milieus; b) the experience acquired through project-based workshops will encourage innovation and experimentation; c) these collaborations will enhance professional training by further linking student education to the practical demands of writing, designing, directing, and staging performances.

In short, the Center will provide young playwrights with the time, resources and support needed to create new plays; it will allow them to draw on a myriad of sources for creative inspiration; and it will enable them to translate and shepherd ideas through the writing and eventual staging process. It will also broaden the experiences and expertise of all theatre students and embolden them to imagine new possibilities for stage, for example, in the use of music or dance or in set design, even management. These changes to be introduced through the proposed Yale Center for New Theatre will serve as a model for the training of professionals at other theatre schools and provide a pipeline for new talent and new works for theatre companies around the country.

Yale School of Drama/Yale Repertory Theatre

Yale is uniquely positioned to achieve these aims. The proposed project, four years in the planning, builds on the original mission of the Yale School of Drama. Since its founding in 1926, the School has pursued a conservatory model of educating students in every discipline of the theatre. With the establishment in 1966 of the Yale Repertory Theatre (the "Yale Rep"), one of the first professional stages on an American university campus, this integrated, interdisciplinary, hands-on approach became further embedded within the curriculum and a central part of the student experience. The perspective gained and understanding acquired has launched the careers of graduates such as Elia Kazan, T. Edward Hambleton, Julie Harris, Meryl Streep and Paul Newman. Moreover, students have played a crucial role in nearly all Yale Rep productions, among them the premieres of plays by Christopher Durang, Athol Fugard, David Rabe, Sarah Ruhl and August Wilson. This collaboration has helped place both the School and the Yale Rep at the forefront of innovations in theatre design and technology, and directly tied student education to the many demands of the art: from writing and producing to acting and directing as well as managing.

Current enrollment in the School of Drama stands at nearly 200; most students are in the M.F.A. degree program. Specific departments include Acting, Design, Sound Design, Directing, Dramaturgy & Dramatic Criticism, Playwriting, Stage Management, Technical Design & Production, and Theater Management. For those who have completed graduate degrees in Dramaturgy and Dramatic Criticism, there is also a D.F.A. program option for more advanced training commensurate with the demands of this field and employment expectations. Other options for students include a three-year Certificate in Drama equivalent to the M.F.A. requirements, but open to students who have not completed an undergraduate degree; there is a year-long Technical Internship Certificate option in the Technical Design & Production Department for professionals in this field. Additionally, the administration has initiated discussions over the possibility of introducing a joint degree program between Drama and Yale School of Management. At present, the intensive demands of teaching and mentoring are handled by approximately 70 faculty members.

Though the students and faculty represent widely diverse backgrounds and bring to the School unique perspectives, they are, as a group, highly motivated, creative, and disciplined in their pursuits. Employed throughout the theatre world, in nearly all aspects of the business as well as in allied arts fields (in opera, dance, film and television), Yale faculty and graduates form a network of highly trained and well-placed professionals who are in the vanguard of American theatre. A number, including Stephen Graham (the co-founder of the New York Theatre Workshop), Lynne Meadow (artistic director of the Manhattan Theater Club), and Anne Cattaneo (Dramaturg and Director of the Lincoln Center Theater Director's Lab) have been especially effective proponents of, and advocates for staging new works.

Project Plans

Day-to-day operations of the proposed Yale Center for New Theatre will fall under the purview of a to-be-named Literary Manager, under the oversight of James Bundy, Dean of the School of Drama and Artistic Director of the Yale Rep, and Jennifer Kiger, the Associate Artistic Director of the Yale Rep.

The first objective is to increase the number of Yale Rep commissioned plays to eight per year (up from an average of roughly two per year), and to sustain this level of creative output after the three-year grant period through the establishment of a permanent fund. This number of commissioned works will constitute an important contribution to the overall library of new plays; yet it is small enough to allow individual attention to each author. It is anticipated that playwrights will come to campus and be in residence for periods ranging from a full year, to a semester, to several weeks, in order to participate in workshops, mentor students, and develop their own plays. Retaining this program flexibility will allow us to tailor support based on the artists' needs and how they may benefit from on-campus opportunities.

The Dean, the Associate Artistic Director of the Yale Rep, and the Literary Manager will select prospective commissions based, in part, on the nature of other projects under development and current needs, for instance, for musicals or comedy. In fact, though, the

process and ultimately the main criteria for selection will be more dialogic and deliberative, emerging from discussions with playwrights about their ideas or vision for possible works, and about how a commission may fit within a longer career trajectory. In keeping with the aims of the Center, the focus will be on raising the prospects and nurturing the talents of younger writers who have yet to establish themselves. The program will simultaneously promote excellence and encourage writers to realize their artistic ambitions over an entire career, whether that is spent exclusively in the theatre or between different art and entertainment domains.

This first program objective will also advance the second: to further integrate the disparate aspects of dramaturgy, theatre production, direction, and management. Many theatre professionals, not just playwrights, come to campus every year to perform at the Yale Rep or to work with students and share their ideas and experiences. Through the Center for New Theatre initiative, these opportunities will be incorporated more fully into the curriculum. The aim is to foster greater student collaboration on projects, institute more hands-on learning experiences, and develop student expertise across professional divides. Workshops will serve as learning laboratories to promote exchange and encourage students to take risks, experiment, and innovate.

One area of particular curricular concentration will be musical theatre; others will be expected to follow. We know of no other program in the country that currently offers comprehensive instruction which combines the disparate skills of traditional theatre and music—despite musical's place as the first originally theatrical form. Our plan is to offer new courses on music composition dedicated exclusively to musical theatre, and to adapt existing courses, *Libretto Writing* and *Lyric Writing for Musical Theater*, for instance, which are currently offered through Yale College's Theatre Studies program. The envisioned workshops will draw together writers, musical directors, choreographers, cast, and production team members to collaborate and rehearse presentations of each new musical. (It is expected that at least one play of the eight per year will be a musical.) Moreover, beginning in summer 2009, we plan to establish, in partnership with Yale School of Music, an annual three-week institute for the development of musical theatre. The program will serve as a model for establishing other interdisciplinary collaborations that similarly take advantage of the remarkable expertise and resources within the various professional schools and departments at Yale.

Project Timetable

The following outlines a timeframe for implementation of the proposed Yale Center for New Theatre activities:

Year 1

- Fill the position of Literary Manager to facilitate new play programming at the Center;
- Increase Yale Rep's commissions to eight per year from an average of two;
- Introduce the writing of musical theatre, including libretto and lyric writing, into the School of Drama, and establish a course devoted to musical composition;

- Conduct workshops (three to five) and readings of new plays (including commissioned plays and plays under consideration for production at Yale Rep)—format to be determined in collaboration with the playwrights;
- Produce two world premieres;

Year 2

- Continue previous year's initiatives;
- Implement playwright residency fellowships (duration and number to be determined);
- Expand workshop programming (four to six).

Year 3

- Continue previous year's initiatives.

Year 4 and beyond

- Continue previous year's initiatives;
- Develop a national New Play Festival (including readings, workshops, and full productions) to serve also as a forum for dialogue on the opportunities for, and challenges to creating new works;
- Establish permanent funding for commissioning new plays.

Project Budget Overview

We respectfully request a grant of \$2.2 million from the Robina Foundation (including 10% or \$200,000 for indirects) toward the overall cost of establishing the Yale Center for New Theatre. Of this, \$1.2 million will cover immediate programmatic support, and \$800,000 will serve as a wasting endowment—that is, a fund invested in the Yale endowment that can be spent down over a period of time to help sustain the Center's activities until a permanent endowment is established. \$660,000 will cover the commissioning of twenty-four new plays over three years. The responsibilities of the Literary Manager, to be funded through the proposed request, will include coordinating with the Dean/Artistic Director and Yale Rep's Associate Artistic Director in the selection of new commissions; the Literary Manager will also communicate with the playwrights during the writing process at home and oversee progress of the associated work while in residence at the Center. He or she will participate in planning workshops and arranging master classes and related co-curricular events.

Expected Impact

Through the commissioning of new plays and expansion of Yale School of Drama's curriculum, the proposed Center will infuse new creative force into the American theatre by supporting talented, early career writers, and by explicitly tying the creation of new work to the training of a generation of students who will become leaders of American theatre. Our plans build on Yale's tradition of excellence, leverage the extraordinary educational, creative, and technical resources of the School and the Yale Rep, and draw on the ability to attract talented artists from all parts of the theatre profession. By expanding the repertoire of new plays, we expect to inspire new ways of imagining the

relationship between audience, playwrights, and performers. New works will command considerable interest on regional stages around the country; some plays, invariably, will reflect on experiences outside the mainstream of our dominant culture (both of traditional theatre-goers and the general public). Such an addition of creative material has the potential to attract broader and more diverse audiences that mirror America's own changing demographic profile. By maintaining the highest possible artistic standards, these works can be expected to have wide and enduring appeal.

The proposed workshops, short courses, and other curricular changes are designed to introduce more collaborative, project-oriented learning experiences and help students understand what is actually entailed in bringing ideas for plays to the stage. The focus on musical theatre—specifically, on libretto, lyric and music composition for the stage—will give them further appreciation of the creative possibilities and demands of this uniquely American art form. Workshops and courses in this genre will also serve as a model for additional interdisciplinary collaborations that draw together theatre students with artists and technical experts elsewhere on campus to experiment with different modes and methods of theatre production, different ways to convey ideas and connect with audiences.

The proposed Center will result in a number of high impact productions; furthermore, with it we can expect continued success in educating and placing our students at the forefront of the profession. More importantly, though, we believe that the Center will infuse live theatre with new possibilities and, in the process, honor James Binger's legacy and lifelong devotion to the art. Through this financial support of the Yale Center for New Theatre, the Robina Foundation will help establish a new standard in playwright-centered development and production; and it will keep writers of outstanding potential engaged in the profession, attuned to the traditions of the theatre while exploring and summoning inspiration from the contemporary influences around them. By securing their talents and encouraging artists to appropriate, adapt, and translate their creative ideas to the stage, the Robina Foundation will also assist the Yale School of Drama to remain a dynamic force and a leading center in American arts and culture.

Budget Request *

	<u>Year 1</u>	<u>Year 2</u>	<u>Year 3</u>	<u>Total</u>
Literary Manager (salary plus benefits)	\$100,000	\$105,000	\$110,000	\$315,000
New Play Commissions (8 per year)	\$200,000	\$220,000	\$240,000	\$660,000
Workshops	\$50,000	\$75,000	\$100,000	\$225,000
Wasting Endowment (spent down in subsequent years)				\$800,000
Indirects (10%)				\$200,000
Total				\$2,200,000

* Allocations within these budget categories may shift depending on the availability of other funding.

November 12, 2007

Dear Ms. Sazevich:

Thank you for the opportunity to address questions about the Center for New Theater.

Yale Rep and the School of Drama focus considerable staff time and energy on identifying and working with playwrights in production of new plays. We assess our success and failure based on:

1. The playwright's (and other artists') own aesthetic satisfaction with the process and product.
2. The critical and audience reaction to the work.
3. The life of the play in the field, in terms of subsequent productions, publication, awards and advancement for the writer.

Yale's location and track record provide bona fides to the press and profession, giving the playwrights leverage in publicity to have their plays produced repeatedly across the nation, published, and recognized with awards. We track the successive productions, and participate nominally in royalties from those productions when we produce the world premiere. (These receipts are dedicated to future commissioning funds.) Yale Rep playwrights have been disproportionately represented among those published in *American Theatre Magazine* in recent years--this publication is the flagship of the play publishing industry, publishing about six plays per year for the field, including three from Yale Rep in the last four seasons.

Since 2002, original plays making world, American and regional premieres at Yale include:

Fighting Words (2002) by Sunil Kuruvilla, subsequently produced in New York and the UK;

The Mystery Plays (2004) by Roberto Aguirre-Sacasa, subsequently produced in New York at Second Stage and in other cities;

The Clean House (2004) by Sarah Ruhl, subsequently produced at Lincoln Center Theater and in more than two dozen cities around the country, published in *American Theatre*, Pulitzer Finalist;

The Intelligent Design of Jenny Chow (2004) by Rolin Jones, subsequently produced at the Atlantic Theater Company in New York and at more than ten regional theatres, published in *American Theatre*, Pulitzer Finalist;

Radio Golf (2005) by August Wilson, subsequently produced by five regional theatres and on Broadway, published in *American Theatre*; Tony Award Nominee, Best Play;

dance of the holy ghosts (2006) by Marcus Gardley, subsequently produced at Powerhouse Theatre.

With eight commissions at least two world premiere productions per year, the Literary Manager and other artistic staff will have the responsibility of actively promoting the work on its way to production, after production, and of helping playwrights whose plays we are not in a position to produce get their work out to the field more broadly. Activities will include field letters, press releases, targeted distribution of scripts, and networking opportunities for playwrights orchestrated by staff in concert with other theatres and field service organizations. We anticipate that by the fourth or fifth year of the Center, we will have developed enough work to institute an annual festival in New Haven, at the new home of Yale Repertory Theatre, that enables leading artistic directors and literary managers to hear multiple readings and workshops of new plays in a 2-3 day span.

I hope this information is helpful in consideration of our proposal, and that you will feel free to ask any further questions that may arise.

Sincerely,

James Bundy

The Yale Center for New Theatre Proposal
Response to Robina Foundation Board of Directors supplemental questions

12.04.07

Goals, Workplan and Strategies:

- Provide more detailed information about how the new works produced at Yale will be promoted for production at regional theaters. What challenges are there to achieving this major objective? How does the project address these challenges?

There are three primary challenges in the creation of a successful program of commissioning, producing and promoting/disseminating new plays.

1. Recruiting of writers: Yale needs to be sure that the finest writers—and particularly early career writers—are recruited to the Center. Meaningful commissioning fees, opportunities to develop plays at the writer's instigation, institutional support through readings and workshops, and track record in these areas will support the recruiting. Yale's position as a center for the training of playwrights is a strategic advantage, giving the theatre "first look" at many promising writers, and the Literary Manager, added to the staff, will give Yale additional capacity to see writers' work around the country. Competitive fee pressure may come from other theatres (though Yale's commissions will sit at the high end of the spectrum) but such competitive pressure, in a nonprofit field, serves the artform, and to the extent that Yale drives the fee structure for commissions higher nationwide, this will be advantageous to playwrights generally.

2. Quality of production: Selection of the best plays with the highest degree of artistic impact, and high quality productions, are an absolute requirement. In making the qualitative distinction among plays, there will always be cost pressures on plays that feature larger casts—six or more actors, for instance. One goal of the Center is to make it possible for playwrights who imagine stories with many characters and requiring many actors to have opportunities as well, so the Center will not dissuade a playwright from pursuing a worthy idea because of cast size. On the other hand, some playwrights will imagine stories with fewer characters both because it is artistically exciting and because they know the play will have more opportunities for production.

In producing the plays, quality will be driven in part by artistic compensation—Yale Rep's compensation for artists is at the median for the largest budget group of theatres in the Theatre Communications Group survey (this group includes the Goodman Theatre, the Guthrie Theatre, the Oregon Shakespeare Festival and South Coast Repertory, among others.) The Rep anticipates making further gains in compensation within this group. Quality is also driven by scale, and we have set a goal of 8 commissions per year because we are confident that we can support that many writers, at any point in their process, with an appropriate degree of professional attention - provided that we are able to add staff as anticipated.

3. Promotion and dissemination of new plays depends on quality of brand, as represented in track record, brochures, mailings, press releases, story placement and product. Yale

Rep Theatre's Marketing, Communications and Audience Services office, with a full-time professional staff of 13, will plan and co-ordinate the promotion of new works to regional Theatres using such proven and established channels as targeted mailings, press releases, and advertising in trade publications. Season announcements to the 400 some member Theatres of the Theatre Communications Group (TCG), reaching between 700 – 800 decision-making Artistic Directors, Executive Directors and Literary Managers will be made. Press releases announcing world premiere performances, favorable reviews and feature stories from industry leading publications such as *The New York Times*, *American Theatre* and *Variety* magazines will be distributed to an annually updated mailing list of approximately 500 industry professionals. Current and upcoming season production announcements will appear in *American Theatre*, which has a circulation of 21,000 and an estimated readership of 66,000. The Rep will also place advertisements calling attention to new productions in trade publications and on the Theatre's website. Every world premiere we have produced in the past five years has been reviewed in the Arts section of the *New York Times* and in *Variety*. Our playwrights have placed three scripts in *American Theatre* magazine, the most visible trade publication. The field is generally dismissive of personal recommendations, and representing an author's work can sometimes create a conflict of interest for a producing theatre, but we do work with writers' agents to invite industry leaders to see Yale Rep productions free of charge. When new plays are successful at the Rep, they go on to multiple productions nationwide – the best example being *The Clean House*, which has had two dozen separate productions in the past three years.

For the first three years of the Center, we anticipate that we will be able to promote the work effectively with the systems already in place and with the added staff contemplated. Ultimately, after the Center is well established, it is likely that the Rep will have in hand a significant number of quality scripts which, while not feasible for Yale Rep to produce, would certainly be worth showing in a separately funded festival of new work, programmed in addition to Yale Rep's regular season. Such a festival would include readings, premieres, and productions of 6-8 plays, and would serve as a destination event for artistic directors and literary managers in search of new plays. Should Yale Rep be unable to produce a playwright's work in the main subscription season, this festival would provide an opportunity to reach a wider audience in the field as well as providing an opportunity to see multiple plays in front of an audience over a two-three day time-span.

- Has Yale consulted with regional theater representatives, or others, in the development of the project?

While there has been no formal consultation with regional theatre representatives on the specific development of this project, Artistic Director James Bundy serves on the board of Theatre Communications Group, the national service organization for nonprofit theatre, meeting regularly with field leaders, including artistic and managing directors, directors, playwrights, actors and designers, and is familiar with a wide range of issues and best practices in new play development, as are many members of the Drama School faculty. In addition, Associate Artistic Director Jennifer Kiger served for five years as

Literary Manager of South Coast Repertory Theatre, which runs the leading commissioning program in the nation, and is a member of Literary Managers and Dramaturgs of America. In the past six months, she has participated in round table and panel discussions on new play production at Steppenwolf Theatre and the Theatre Development Fund.

- Does Yale have other ideas/strategies (not part of the current proposal) for increasing the likelihood that regional theaters will be able to produce the new works resulting from this project?

In addition to the answers to question #1. above, a further important element of the strategy is to commission more than we expect to produce ourselves: to maintain quality and diversity, it is vital to spread resources among many playwrights. We anticipate that the volume of commissions will provide two high quality world premieres each year, plus additional plays that would benefit from the festival format and hence join the repertoire. Should we find ourselves with even more excellent plays, we would be pleased to have the problem of wanting to produce three world premieres each year.

Part of producing new plays is risk management, an aspect of our work that should become more manageable with the completion of a new Yale Repertory Theatre house which is closer to 400 seats than to our current 489. Smaller seating capacity will support the intimacy and immediacy of our audience's experience, allowing us to produce more new (risky) work while still maintaining the full houses that support excitement and quality.

If we are producing two or three plays out of eight, we anticipate that we will still generate five or six plays per year that have artistic merit and which could find homes in production at many of the nation's almost 2000 nonprofit theatres. Establishing a festival for these works will be an opportunity to better serve the playwrights and the regional theatres by aggregating the work in a time and place where it can be seen and appreciated by the field; and better serve the Center by making it an explicit destination for the profession.

- Clarify who will participate in the Workshops that are part of the project. Is there a cost to participate?

A Workshop is a radically stripped down and briefly-rehearsed presentation of the play, usually for an invited audience, which generally includes Theatre staff and invitees from the profession. Typically rehearsed for 3-10 days, the workshop allows the writer to see and hear the structural and performance dynamics of the play in front of an audience, and to deepen/test the collaboration with a director and other artists. Participants typically include the playwright, a director (and choreographer, in the case of a musical), actors and, occasionally, designers who may provide certain kinds of preliminary design elements for the purpose of helping the actors or assessing the challenges of the play. All the costs of the workshop are borne by the theatre.

The Center for New Theatre workshops are designed to support the writer at the point in his/her process when the playwright and Yale both agree it is an appropriate step. A secondary function of the workshop is to invite School of Drama students to participate in the process as artists (as appropriate) and observers, so that they will be exposed regularly to the development and production of new plays in the profession.

Project Budget:

- Is \$2.2 million the entire budget for the project, or just what Robina is being asked to fund? If \$2.2 million is not the entire budget, please provide that and show how the Robina request fits into the total.

Robina is being asked to fund \$1.4 million of a budget of approximately \$5.7 million, plus an additional \$800,000 in a wasting endowment that would fund subsequent years of the project. Additional funding adequate to meet the entire project mission of the Center for New Theatre is currently in place or will be raised (see attached budget).

- Please provide a budget/narrative that more clearly explains the line items of New Play Commissions and Workshops. Are the budgeted expenses for those items adequate to achieve the results you intend? Specifically, how do the amounts allowed for play commissions compare to the market?

The commissioning numbers anticipate 7 new plays and 1 musical commission each year, on average, with a fee of \$20,000 per writer to start, escalating by 10% per year. We believe that 8 projects represent an appropriate goal, giving us both diversity of options and manageability of scope. Commissions nationally typically range from a low of \$5,000 to a high of \$20,000 (with some very grand playwrights seeking up to \$50,000). Yale Rep's have reached an average of \$15,000, but we have found significant competitive advantage at the \$20,000 figure. We anticipate that our average commissioning fee will be the highest in the nation, and that this will be particularly attractive for emerging writers, as an incentive to write and to deliver quality scripts. Our escalator is our conservative estimate of what it will take to continue to lead the field, and so we believe that with other elements of the program working well, these commissions will give us a solid footing

Workshops, which can vary significantly in expense based on the size of cast, may be estimated at an average of about \$3,000 per day for all projects, including artist fees, transportation and space rental/housing, when necessary. The escalation, in years two and three, gives us latitude to deal with the greater number of scripts that we expect to have in the pipeline as the program matures. Not all plays and playwrights will benefit from workshops, so we believe this number provides us adequate flexibility we need to respond effectively to the needs of the artists and the projects.

For example, within the scope of the entire program, production and workshop expenses can be seen as fungible for the benefit of the play. A play, scheduled to begin rehearsal in September, might better be served by a week-long workshop in the previous May that

allows the playwright time to rewrite, than by an extra week of rehearsal in September provided with the expectation that the playwright will rewrite while in the pressurized atmosphere of rehearsal.

THE YALE CENTER FOR NEW THEATRE
Proposed Budget for Commissioning, Production and Teaching

ITEM	FY2009	NOTES	FY2010	NOTES	FY2011	NOTES	TOTAL
Literary Manager: Salary plus Benefits	100,000		105,000		110,000		315,000
Eight commissions (incl. musicals)	200,000		220,000		240,000		660,000
New Play Workshops	50,000	3-5 events	75,000	4-6 events	100,000	5-7 events	225,000
New Musical Theatre Workshops	-		300,000		315,000		615,000
*YSD Lecturers for Musical Theatre	60,000		65,000		70,000		195,000
YSD Playwriting Fellowships	30,000		35,000		40,000		105,000
Production Expenses: New Plays	646,600	2 plays	711,260	2 plays	387,996	1 play	1,745,856
Production Expenses: New Musicals	-		-		1,320,000	1 musical	1,320,000
**Yale School of Drama Key Staff Time	175,000		183,750		192,938		551,688
Annual Total	1,261,600		1,695,010		2,775,934		5,732,544

The highlighted areas represent amounts requested from the Robina Foundation.

**Lecturers for the teaching of Musical Theater will include classes in lyrics, libretto and composition.*

***It is anticipated that Yale School of Drama key staff will contribute between 5% and 25% of their time to the Yale Center for New Theatre.*

Note: Allocations within the categories noted above, and in the overall budget, may change based upon the artistic and production needs of the Yale School of Drama.

Financial Notes:

YSD Lecturers for Musical Theatre: Some of this funding already exists in budgets partnering with YSD to support this curriculum.

Production Expenses - New Plays: Funding already exists in YSD annual artistic and production budgets, both of which grow on an annual basis.

Yale School of Drama Key staff time: Funding for these positions already exist in YSD annual budget.

Production Expenses - New Musicals & Musical Theater Workshops: Not currently part of YSD budget; would be raised by YSD

Possible sources of existing funding that could be used to support this program: Shubert Foundation, National Endowment for the Arts

**Yale University
School of Drama**

**Supplemental Information for the consideration of the
Robina Foundation
12/17/2007**

1) Is Yale aware of any pool of externally administered funds that is available to regional theatres to help them stage new plays?"

Dean James Bundy noted the existence of the Fund for New American Plays at the Kennedy Center. The Fund awards grants of up to \$25,000 for productions of new plays. However, a concern about the restrictive nature of the program's royalty structure, in particular the relatively high percentage of future earnings that may be claimed, has discouraged many playwrights from submitting their work to the Fund.

A few foundations, including the Andrew W. Mellon Foundation, the Harold and Mimi Steinberg Charitable Trust, the Shubert Foundation, the Edgerton Foundation, and the Irvine Foundation will also support new play productions, although these are of course funds disbursed as part of the normal Foundation grantmaking process rather than as a distinct and separately administered fund earmarked for new plays. The National Endowment for the Arts, in conjunction with the Theatre Communications Group, has a regranteeing program which has funded the NEA/TCG Theatre Residency Program for Playwrights, but the program is currently under review and how and whether it will be continued is not yet clear.

2) Does Yale think the creation of a pool would be a good idea to explore?"

Dean Bundy answered affirmatively that a fund specifically earmarked for new play production and targeted at artistically robust institutions would be enthusiastically embraced by the field. Certainly, there is no such fund offered or administered by a theater, now or at any time in the past.

3 Would Yale be interested in serving as administrator [of] ... such a pool of funds [for new plays]?"

Dean Bundy noted that such an arrangement, if targeted at the field in general, would raise obvious conflict of interest issues which could, ultimately, prove deleterious to playwrights as well as other regional theaters. It would also put Yale in the position of operating as a Foundation, which Yale, of course, is not. Consequently, Yale would not, under those circumstances, be an appropriate administrator.

Nevertheless, a pool of funds would be a valuable and effective investment if a fair mechanism could be instituted, perhaps through the Yale Repertory Theatre whereby funding in the range of \$5,000 to \$25,000 could be made available to regional companies to help offset production costs of plays commissioned by the Yale Center for New Theatre. To provide sufficient incentives and minimize risk, there would likely need to be some latitude in how funding is disbursed and some negotiation to ensure that plays are produced. Such an instrument, funded through an additional \$600,000 and issued beginning in the third year of the grant with an evaluation during year five, would be cost-effective and efficient, and would align well with the overall objective of staging new works.

IMPROVING HUMAN RIGHTS WORLDWIDE:

**THE ROBINA FOUNDATION HUMAN RIGHTS FELLOWSHIP INITIATIVE AT
YALE LAW SCHOOL**

*Need
current
report*



**Proposal to the Robina Foundation from
Yale Law School**

**Presented by Harold Hongju Koh
Dean and Gerard C. & Bernice Latrobe Smith Professor of International Law
May 14, 2008**

EXECUTIVE SUMMARY

Perhaps mankind's greatest challenge is to end the suffering caused by human rights abuses around the world. How best to promote human rights is a question with complex theoretical and practical dimensions: What governance regimes are most conducive to human rights? How does the realization of human rights promote political and economic development? What governmental and nongovernmental approaches at a national and international level are most effective in bringing about a long-term respect for human rights?

However one may answer these difficult questions, there can be little doubt that the most important practical ingredient in promoting human rights remains the availability of the requisite human capital: global leaders from political, business, and civil society who are trained in, understand, and have committed themselves to promoting the concept of human rights. Human rights leaders must understand the intrinsic as well as the instrumental reasons for prioritizing human rights, should have direct experience addressing both theoretical and the practical questions of human rights and social justice, and should learn through hands-on training how to advocate for human rights survivors afflicted by torture, ethnic warfare, illegal detention, or lack of access to basic necessities.

While human rights training has become increasingly necessary, ironically, too few of the world's leaders have any formal training or direct experience in human rights education. Historically, human rights as an academic field has been fragmented within the academy, scattered in bits and pieces throughout philosophy or political science curricula and professional school classes on public health, law, government or divinity. There is no unitary conception regarding how best to pursue "field work" in international human rights. And of course, the economic rewards of devoting one's career to promoting human rights have been severely limited, so that even those with genuine interest in human rights careers cannot afford to pursue their passions on a long-term basis, and have no obvious curricular "track" to follow.

By tradition and choice, Yale Law School has become a recognized exception to this trend. For decades, its Orville H. Schell Jr. Center for International Human Rights has enrolled and graduated top-flight students passionate about human rights promotion, hired academic and clinical educators with the theoretical and practical knowledge to train them in the practices most likely to yield human rights improvements, and bred a community of alumni committed to inter-professional collaboration and a culture of encouraging public service. Yale Law School has emerged as the unique law school that not only produces a disproportionate share of legal educators (19 of the deans of the leading 27 American law schools and roughly one-third of the tenure-track professors at the top 36 law schools); but also government officials (the President, First Lady, Secretary of the Treasury and two Assistant Secretaries for Human Rights in the last Administration and the National Security Adviser and two UN Ambassadors in the current one); and human rights NGO leaders (the head and key directors of Human Rights Watch, the Brennan Center, five other law school human rights centers, as well as

board members of the Open Society Institute, the John D. and Catherine T. MacArthur Foundation and the National Democratic Institute).

Yale Law School now proposes to expand dramatically the next generation of human rights leaders through the creation of the Robina Human Rights Fellowship Initiative. The Law School requests \$3 million over the next three years to establish this Initiative, designed to provide support for human rights leaders at all stages of their careers, from JD scholars to senior-level fellows. In this way, the Law School aims to foster a growing network of scholars committed to addressing some of our greatest human rights challenges. The Initiative is specifically designed to address the economic stresses of human rights work, to find ways to make it possible for future human rights leaders to stay in the field, and to enable those bound for professions other than law to gain direct experience as defenders of human rights.

YALE LAW SCHOOL AND THE PUBLIC INTEREST

For at least the last century, Yale has stood as the nation's leading law school. It offers an unmatched environment of excellence and educational intimacy in the form of world renowned faculty, small classes, limitless opportunities for clinical training, and strong encouragement of public service. Small by design, the Law School's impact on the world is measured by its accomplished graduates and its ongoing scholarship and outreach through numerous centers and projects.

A commitment to public service has long been a part of the culture of Yale Law School, a culture that believes that every lawyer has a duty to work actively toward a good greater than private gain. Many of Yale's Legal Realists of the 1930's—William O. Douglas, Thurman Arnold, Walton Hale Hamilton—went on to work to promote the New Deal. In the 1950s, Dean Eugene Rostow was among the first to call the Japanese Internment “a disaster,” even while noted civil libertarians defended that governmental policy. During the McCarthy era, Professors Tom Emerson and Fowler Harper litigated against loyalty oaths; Dean Lou Pollak and Professor Charles Black helped to litigate *Brown v. Board of Education* and its progeny. In the 60s and 70s, Dean Abe Goldstein defended those Yale faculty charged with supporting the antiwar movement, while Professor Alexander Bickel argued the *Pentagon Papers* case and Thomas Emerson argued the first “right to privacy” case. In the 1980s, Yale law graduates founded the National Resources Defense Council and led the environmental law movement. In the 1990s, Yale's Lowenstein Human Rights Clinic led national litigation on behalf of Haitian and Cuban refugees held at Guantanamo. Since September 11, 2001, the Law School's “9/11 Clinic” has filed briefs in all five War on Terror cases to reach the United States Supreme Court, even while the Workers' Rights Clinic has pioneered innovating anti-trafficking litigation and the Education Adequacy Clinic has litigated before the Connecticut Supreme Court in support of greater support for public education.

That the Law School has been able to stay at the forefront of social thought and action since the 1930s is a testament to the important relationship between innovation and

excellence. It is this relationship that will root the Robina Initiative in the deep traditions of the School.

Since its involvement in the policies of the New Deal, Yale Law School has consistently confronted the nation's most pressing legal and social challenges head on. The Law School is recognized as one of the originators of the modern law school clinic. Its clinical program arose out of collaborations in the 1960s in New Haven to improve access to legal assistance for the poor. That sole clinic in 1967 has grown to more than 20 distinct clinics in 2008, four of them directly connected to human rights. By graduation, 80 percent of students have participated in at least one clinical course.

But student involvement in public service does not stop once they receive their diplomas. Yale outpaces every elite law school in that 40 percent of our graduates have worked in public service within the first five years of graduation. Last month, the School announced a re-commitment to public service, improving career mentoring for public service professions, augmenting our loan forgiveness program, and increasing international opportunities for students. Yale is overwhelmingly the leading producer of law school professors and deans. At this writing, the deans of Columbia, NYU, Georgetown, GWU, Chicago, Northwestern, Penn, Michigan, Vanderbilt, Virginia, and UCLA are all graduates of the Yale Law School. At the same time, the human rights programs at such law schools as Harvard, Columbia, Georgetown, Virginia, Fordham, and University of Toronto are headed by recent Yale Law School graduates. The School's graduates pervade the media and government, producing such recent presidential candidates such as Paul Tsongas, Gary Hart, Gerry Brown, Joe Lieberman, Bill Clinton, and Hillary Clinton. As the law school most likely to be the breeding ground for the next generation of human rights leaders, Yale Law School is uniquely situated to carry out the Robina Initiative.

INTERNATIONAL HUMAN RIGHTS

The School's focal point for human rights activities is the Orville H. Schell, Jr. Center for International Human Rights. Founded in 1989, the Schell Center coordinates a diverse program that serves students and scholars at Yale and helps develop the human rights community locally and internationally. By operating in partnership with the Schell Center, the Robina Initiative will build on the Center's reputation and experience, allowing the Law School to expand its impact on human rights across the world. An introduction to the Schell Center may help demonstrate how the Robina Initiative would be rooted in its strong tradition.

In addition to the Law School's rich human rights course offerings, the Schell Center has six primary areas of activity: (1) a rich program of speakers, panels and symposia throughout the academic year on issues related to human rights, (2) a student-run extracurricular project (the Allard K. Lowenstein Project), (3) a law journal (Yale Human Rights and Development Law Journal), (4) a program of summer human rights fellowships for current students (the Kirby Simon Summer Human Rights Fellowship),

and (5) four clinical courses (the Allard K. Lowenstein Human Rights Clinic and its companions,) and (6) a set of postgraduate fellowships (the Robert L. Bernstein International Human Rights Fellowship program).

Speaker Series and Symposia: the Center offers a weekly presentation on human rights issues, often in partnerships with other centers and programs at the Law School. In just the last few weeks, just some of the human rights speakers and symposia have included:

- **Michael Posner**, President, Human Rights First: “The Struggle to End Torture and Official Cruelty by the U.S.—Human Rights and Presidential Politics”
- **Bereket Habte Selassie**, Professor of African Studies and Law, University of North Carolina, and the Former Attorney-General and Associate Justice of the Federal Supreme Court of Ethiopia: “The Elusive Treasure: Human Rights and Humanitarian Law - A Focus on the Horn of Africa”
- **Ali Afshari**, Iranian political activist: “Obstacles to Promoting Respect for Human Rights in Iran”
- **Michael Stein**, disability activist: “Promoting an International Convention on Disabilities”
- **Cristina Rodriguez**, NYU Law Professor on “Burden Sharing in an Age of Migration”
- **Martha Nussbaum**, Chicago Law professor on “The Real Clash of Civilizations: Democracy, Religious Violence, and the Case of India”
- International Criminal Court President **Philippe Kirsch** on “From Rome to The Hague: The Creation and Development of the International Criminal Court”
- Department of Homeland Security Secretary **Michael Chertoff** on “Confronting the Threats to Our Homeland”
- **Susan Neiman**, Director of the Einstein Forum on “Achieving Moral Clarity: Reflections For Grown-Up Idealists”
- A panel entitled “**Writing Wrongs? Foreign Correspondents, Human Rights, and the China Story**” on the role of foreign correspondents in covering human rights abuses in China in the lead up to the Beijing Olympics
- The Annual Robert L. Bernstein Symposium on “**Justice Delayed? The Impact of Time on the Trials of Gross Atrocities**”
- A major conference of NGO leaders to discuss “**Political Strategy: After Guantanamo**”
- A conference on “**Computers, Freedom, and Privacy**” sponsored by our Information Society Project

Lowenstein Project: through this project, small teams of students work on specific human rights issues, usually on behalf of, and with guidance from, a human rights or other public interest NGO. Teams conduct research, write memoranda, engage

in advocacy activities, and organize events at the law school. In recent years, Lowenstein Project teams have carried out projects concerning:

- a lawsuit by detainees allegedly tortured at Guantánamo;
- a lawsuit against Shell Oil for human rights abuses in Nigeria
- aliens' right to counsel during interviews with the FBI
- the rights of juveniles in the custody of mental health agencies
- the reintegration of human rights victims into society
- the obligations of European states to combat racial violence
- the rights of homosexuals in Egypt
- the right to non-discrimination in the financing of state-provided education in Argentina
- a pending U.N. Convention regarding disability rights
- a lobbying effort to convince Yale to divest from Sudan
- research into reproductive rights decisions of the African Commission on Human Rights

Summer Human Rights Fellowships: many fellowship opportunities are available for students during the summer after their first and second year, including Kirby Simon summer fellowships that allow students to travel abroad to human rights hotspots such as Kashmir, Sierra Leone, Congo, Liberia, and Iraq.

Lowenstein International Human Rights Clinic: taught by Professor James Silk, the Clinic undertakes a wide variety of projects each term on behalf of human rights organizations and individual victims of human rights abuse. Class sessions provide an overview of basic human rights principles and their application; help students integrate the theory and practice of human rights; and provide training in human rights research, writing, and other advocacy skills. The clinic has one or more student directors. In addition, there are three other clinics at the Law School with an international human rights focus: "**Balancing Civil Liberties and National Security After September 11**" is a separate clinical course affiliated with the Lowenstein Clinic, taught by Dean Harold Koh, that focuses on cases arising out of U.S. government policies enacted as part of the war on terror; the **Workers' Rights and Immigration Clinic**, taught by Professor Michael Wishnie, addresses labor issues arising out of the exploitation of migrant workers; and the **Immigration Legal Services Clinic**, taught by Professor Jean Koh Peters, represents immigrants in asylum and refugee matters.

Yale Human Rights and Development Law Journal: the Journal strives to provide a broad range of perspectives on human rights and development. The journal is edited by students and is published in online and print editions. It includes articles by top legal scholars, notes from practitioners, student notes, and book reviews. The journal welcomes pieces that draw from different areas within the law, including constitutional law, economic regulation, international law, and institutional reform. Authors may address issues that arise in national (including US) and international contexts, in both developed and developing countries. In light of the interdisciplinary nature of

human rights and development, Journal scholarship often draws upon other fields, such as political science, economics, health, and sociology.

Bernstein Postgraduate Fellowships: Bernstein Fellowships enable two or three Law School graduating students or recent graduates to devote a year to full-time human rights work. The 2007–2008 Bernstein Fellows will work with the Human Rights Law Network in India to develop resources and implement a strategy for addressing the right to water (Nick Robinson, '06) and with Refugees International investigating and publicizing cases of statelessness around the world (Katherine Southwick, '05). In addition, three Cover/Lowenstein Fellowships housed at the Law School allow recent law school graduates committed to human rights to teach in our human rights clinical programs.

Taken together, these Schell Center activities aim to offer entering JD students interested in human rights an entire law school experience dedicated to that subject. From first term they can work on the Lowenstein Human Rights Project; by second term, they can be engaged with the clinics, speakers, symposia, and the human rights Journal; by their first summer they can travel abroad to work for a human rights group at the School's expense; by second year, they can take advanced human rights courses and do direct representation of human rights survivors in domestic and international fora; their second summer they can again work with Law School support at an intergovernmental human rights organization or governmental agency; by third year, they can publish a human rights article, lead a clinic, and apply for a post graduate fellowship at the human rights organization of their choice. In short, Yale Law School's human rights program captures the interest of entering students and strives to give those students both theoretical and practical training for lifetimes in human rights work.

THE ROBINA FOUNDATION HUMAN RIGHTS FELLOWSHIP INITIATIVE

While the Schell Center is an excellent program, it is extremely costly, and cannot be funded out of student tuitions alone (which cover only about one-third of the Law School's operating budget). As such it has been unable to meet a growing surge in demand driven by student interest in human rights, and their ever-growing need for financial support to pursue human rights careers.

Investing in the development of human capital is a critical, but usually overlooked, step toward ensuring the successful future of the human rights movement worldwide. The **Robina Foundation Human Rights Fellowship Initiative** will seek to fill that gap by educating future human rights leaders at all levels of their affiliation with the Yale Law School. We envision making Robina Human Rights Scholarships available as financial aid to offset the tuition of students committed to human rights careers; as Fellowships available to first and second year law students in the summertime and to offset international travel costs; to graduating students to pay for a year or two in human rights practice immediately after law school; and to international and mid-career professionals who wish to take sabbaticals from the intensity of their human rights careers to find new ideas in a stimulating law school environment. The result will be an

expanding network and cohort of superbly trained human rights practitioners capable of making a difference in all varieties of human rights struggles.

Robina JD Scholarships

Last year, the Law School spent \$5.8 million providing financial aid awards to JD students. Many of the Law School's students—nearly 80 percent—would not be enrolled today if not for our generous financial aid. This current year, 78 percent of JD students received some form of aid, either loan-based, grant-based, or both. A full 53 percent of these students received grant-based aid, the average grant being \$18,285. Each year, many students receiving aid express interest in human rights, and some already have experience in the field. If encouraged to pursue their goals early on, such students may become the next generation's human rights leaders.

As the School continues to create diverse incoming classes—diverse in gender, ethnicity, age, extracurricular experience, and economic means—we will increasingly rely on financial aid to achieve this goal. Yet, the Law School's financial aid program is not on permanent footing. It is supplied by a combination of endowment and operating funds; thus, our ability to admit students regardless of need is inherently fragile. Naming a cohort of our next group of students Robina Scholars, with a preference for those JD students who plan to pursue courses and clinics in human rights fields, will ensure our ability to admit developing human rights leaders regardless of economic situation.

With support of \$250,000 per year, the Law School will identify approximately 15-20 students as Robina Human Rights Scholars, and will convene them regularly to share experiences, mentor incoming Scholars, and to learn how more fully to avail themselves of the School's offerings in human rights. Had such a program been in place in the early 1980s, one could imagine that the Yale Law graduates of those years who are now Executive Director of Human Rights Watch, Deans of NYU, Penn, Vanderbilt, Virginia, and UCLA Law Schools, and international law professors at Yale would have benefited from the Robina program.

Robina Summer Human Rights Fellowships

Over the last ten years, fully 70 to 80 percent of the first-year class has applied for and received funds to devote their summer work to public service. Our Summer Public Interest Fellowship Program (SPIF) provides \$5,000-6,000 per year of living stipend to students pursuing summer public service. This program has existed at the Law School for several decades and has emerged as not only a key factor in student recruitment, but, more importantly, as a powerful educational experience that our graduates look back upon as among the most formative elements of their Yale Law School education.

Up to 20 percent of the first-year class takes summer public service positions that focus on international human rights. In 2007, the 37 students pursuing international human rights positions worked in 20 countries: Argentina, Bolivia, Bosnia/Herzegovina, China, Ethiopia, Georgia, Hungary, India, Israel, Netherlands, Nigeria, Peru, Philippines,

Senegal, South Africa, Sudan, Switzerland, Tanzania, United Kingdom, and the United States. In addition to SPIF funds, international human rights fellows are also eligible for Kirby Simon travel funds, given annually by a private foundation.

Despite its popularity, the SPIF program is supported largely by operating funds raised primarily through alumni reunion contributions and has a relatively modest permanent basis of support. In addition, next year, the Kirby Simon travel fund will be cut by 80 percent. Therefore, the Robina Foundation's provision of \$200,000 per year for summer fellowships and travel funds will be critical to support students who wish to gain experience in activities related to human rights by spending a summer acting as lawyers, advisers, and advocates for human rights-based organizations.

Robina Post-Doctoral Fellowships

Although a significant number of students enter Yale Law School eager to work in human rights, many are pulled by financial considerations to private or corporate practice. While many students do ultimately succeed in finding employment in nonprofit and governmental organizations, other students want to work in organizations that cannot afford to pay their salary, or can only pay it with difficulty.

Although post-doctoral fellowships, such as the Bernstein Fellowships described in the previous section, mitigate this problem by providing students a living stipend (currently \$42,250) for a recipient to work in a human rights-based organization of their choice, there are only two or three of these fellowships available annually. The Law School is prepared to develop two new **Robina Post-Doctoral Fellowships**, awarded by competitive process, to keep such graduates engaged in human rights work in the first few years following graduation, promoting their likely long-term entry into human rights fields. In the same way as the Skadden Arps law firm's well-publicized Skadden Fellowships have accomplished this goal for many young lawyers interested in domestic public interest practice, these Robina Fellowships could potentially play the same transformational role on the international human rights scene.

As an example of how these Robina Fellowships might be used, consider the contribution that Yale graduates could make to the fledgling network of international judicial bodies. The last two decades have seen the greatest revival of international criminal adjudication since Nuremberg, but the courts that have been created are badly understaffed. With the International Criminal Court still in its infancy, and new international criminal tribunals now functioning with respect to Rwanda, the former Yugoslavia, Cambodia, and Sierra Leone, Robina Fellowships could help to support judicial law clerks and prosecution interns from Yale at each of these international criminal courts. The fellowships could also support graduates wishing to intern at select foreign constitutional courts, such as the Israeli, South African or Indian Supreme Courts, which are known for advancing human rights through their progressive jurisprudence. The sum of \$120,000 would cover two living stipends plus benefits.

Robina International Fellows and Senior Fellows in Residence

Each year, the School hosts several international scholars and activists who teach, conduct research, or participate in one of the school's legal clinic or centers. These individuals share their practical and regional expertise with faculty and students, and in turn, are able to expand their own scholarly pursuits. The School aims to increase the presence of such international scholars of human rights on campus by providing the **Robina International Fellowship**. Fellows would be able to study US and comparative legal strategies and theories of human rights—scholarly approaches that they might then be able to “take home” with them to their work and to adapt to their domestic legal frameworks. They would also be able to serve directly in our human rights-focused projects, such as the Lowenstein Project and the Clinic. Such fellows would greatly enrich our JD students' understanding of the legal frameworks of their home regions through teaching, co-teaching, or leading reading groups.

Over the last several years, the Law School has received inquiries from senior human rights experts wishing to spend time in residence at the School. Human rights work is grueling and stressful, and can lead to burnout and too little time to take stock and to reflect on the perspective gained from a novel human rights experience. However, the School presently has no regular support available to provide for this opportunity. This year we were fortunate to receive two ad hoc grants to appoint as a Senior Fellow Christine Chung, former senior prosecutor for the International Criminal Court and former Assistant U.S. Attorney for the Southern District of New York. Not only is Attorney Chung benefitting from a year of interaction with Law School faculty and students, and reflecting upon her work from legal and interdisciplinary theoretical perspectives, but her presence on campus has both attracted students to her and allowed her to reflect on her recent, unique professional experience as part of the international criminal judicial process.

With support from the Robina Foundation, each year, the Law School could invite one or more international human rights expert to spend a year here as a **Robina Senior Fellow in Residence** at Yale Law School. Outstanding mid-career professionals could be awarded the Robina Senior Fellowship to spend sabbaticals at the School to write, lecture, and inspire future generations of international lawyers, judges, and scholars. In addition, the Law School could use the funds to invite important human rights scholars from around the world to teach courses at the school without breaking their ties to their home institution. The funds could be used to bring such world class figures as former UN High Commissioners for Human Rights Mary Robinson or Louise Arbour for a year. Supporting a Robina Senior Fellow at the level of \$200,000 per year would allow Yale not just to have the scholar in residence as a visiting professor, but also to organize and host a conference around a topic relevant to the Senior Fellow's area of expertise. In the event that we do not identify the right candidate in any given year, we would propose to use the funds instead to increase the number of International Fellows in residence and/or the number of Postdoctoral Fellows.

Project Leadership

Given its position as the world's leading law school for human rights, Yale is uniquely prepared to be a source of expertise for human rights organizations all over the world. Hiring a **Robina Initiative Project Director** will greatly increase our ability to inform organizations about our work, connect them with students working in those areas, and, in certain cases, coordinate litigation and advocacy efforts across groups.

In presenting the proposal for a three-year long Robina Initiative, we hope not only to lay the groundwork for a successful fellowship program, but to engage in long-term planning to position the School's human rights efforts so that they maximally benefit the students and greater society. A Robina Initiative Project Director could accomplish these goals by focusing on three specific sets of activities:

A. Ensuring the success of the Robina Fellowship Initiative. The Project Director would: (1) help Robina Fellows integrate into the Law School and Schell Center communities and network effectively with each other; (2) handle the operational aspects of running a fellowship program, e.g., processing applications and helping Fellows make their arrangements; (3) take advantage of their presence to organize talks, panels, reading groups, and seminars for the Law School community; and (4) plan a regular conference for past and present Robina Fellows to encourage the development of professional relationships, provide feedback on the Fellowship program, and converge to discuss pressing human rights issues of the day.

B. Outreach to Yale University. While the Schell Center is well-known within the University, more can be done to encourage Yale undergraduates, graduate students, university faculty, administrators, and staff to participate in its many events. The field of human rights increasingly demands interdisciplinary and inter-professional perspectives. Traditional human rights advocacy and even use of law is not enough, especially as world focuses more on economic and social rights and turns to economics, sociology, political science public health, medicine, and anthropology for guidance. Furthermore, the Schell Center is a human rights center based at the Law School for Yale University. There is enormous undergraduate interest in human rights and this would provide the ability to involve undergraduates more to benefit them. Lastly, the Lowenstein Clinic works on projects that could benefit from expertise from these various areas.

C. Needs assessment for international outreach. The Schell Center's Lowenstein Clinic is well-known in the international human rights community and regularly receives inquiries from NGOs to help with a wide range of human rights advocacy projects, including litigation but also investigation and reporting, policy analysis and legislation. However, there is another level of support the School can provide to sister groups and their human rights struggles, perhaps in the form of an enhanced internet presence on the Yale Law School website, an annual conference aimed at activists and NGOs, or some other manifestation of collaboration. The Project Director, in conjunction with the Schell Center's leadership, could examine the state of human rights movements globally and assess the needs of that community for cooperation from the Law School.

IMPACT OF THE ROBINA INITIATIVE

In sum, the Yale Law School proposes to invest in tomorrow's human rights leaders at all stages of their training, and to bring these leaders together as part of a cohort that can interact with one another throughout their lifetimes, whether they serve in media, private firms, government, human rights organizations, or intergovernmental organizations. As the Robina Foundation well knows, great leaders have a leveraging effect on the problems they seek to solve. In their organizations, in their writing, and in their advocacy, genuine human rights leaders can transform the attitudes and actions of whole communities of people. Yale Law School seeks to educate such leaders, and invites the Robina Foundation to join us in significantly increasing the number and caliber of leaders that we can produce in the human rights area.

We know that James Binger's broad philanthropic vision in establishing the Robina Foundation was to make a difference to mankind. Robina's investment in Yale Law School's human rights initiative will undeniably have such an impact. The Robina grant that we propose will have a huge leveraging effect. It will support the future human rights leaders of this country in their academic and clinical studies, give them practical experience at Yale and in the field, train the best in year-long post graduate service, and bring others back to the School at their mid-career pivot point to extract lessons from their field work and to educate the next generation. The Robina grant will provide the critical seed money for developing a generational cohort of versatile and committed international human rights experts, and will continue to bear fruit for many generations to come. We thank the Foundation for its consideration.

ANNUAL BUDGET

The following is an estimated annual budget for the Robina Foundation Human Rights Fellowships Initiative. The total amount of support requested on an annual basis is \$1 million per year for a period of three years. A budget narrative describing the costs in greater detail can be developed upon request.

Estimated Annual Expenses:

Robina Human Rights Scholarships (15-20)	\$250,000
Robina Summer Fellowships and Travel Support (30-35)	\$200,000
Robina Post-Doctoral Fellowships (2)	\$120,000
<i>Includes salary and benefits</i>	
Robina International Fellow	\$60,000
<i>Includes salary and benefits</i>	
Robina Senior Fellow	\$200,000
<i>Includes salary, benefits, and conference funds</i>	
Robina Project Director	\$100,000
<i>Includes salary and benefits</i>	
Clerical Support and Associated Expenses	<u>\$70,000</u>
TOTAL COST	\$1,000,000

ROBINA FOUNDATION

May 27, 2008

Dean Harold Hongju Koh
Yale Law School
P.O. Box 208215
New Haven, Connecticut 06520-8215

4900 IDS Center
80 South 8th Street
Minneapolis, MN 55402
Phone: 612-333-2313
Fax: 612-333-0182
www.robinafoundation.org

Dear Dean Koh:

I am pleased to inform you that the Board of Directors of the Robina Foundation has recently approved a grant in the amount of \$3 million to the Yale School of Law for the Robina Fellowship Initiative. The purpose of the grant is to support the various fellowships and activities presented in your proposal dated May 14, 2008. The Board of Directors of the Foundation is pleased to invest in the development of human rights leaders at various levels of their education and experience and is hopeful the return will be significant.

The total grant amount of \$3 million will be paid in equal annual installments beginning in 2008 and concluding in 2010. Payments will be made via wire transfers to the bank account designated by Yale University. At your earliest convenience please send wire instructions to Nancy Gilberg, Administrative Consultant at: ngilberg@robinafoundation.org.

Please plan to provide written progress reports to the Foundation on an annual basis. These reports should include both a narrative and financial update on the actual use and impact of the grant funds. In addition to annual reports, the Foundation asks that Yale initiate contact during interim reporting periods to inform us of any significant issues such as changes in key personnel, a project budget reallocation of greater than 10%, or a change in the scope of the project that may impact its ability to achieve desired outcomes.

The Board is specifically interested in the following information regarding the Fellowship Initiative. Please plan to address these questions in the periodic annual reports required.

- Will the Law School seek additional funds to sustain the Robina Fellowship Initiative after the three year grant period? If so, what are Yale's preliminary thoughts on possible sources of future funds?
- How will Yale measure the impact of the Fellowship Initiative? How will you know if the initiative has achieved the desired results of positively impacting both individual recipients and the larger field of work in the arena of human rights? What types of measurement tools and strategies would be able to provide more than anecdotal information about the impact of the initiative?

As part of its ongoing programmatic work, the Foundation may conduct its own evaluation of the initiative at anytime during the grant period. We will inform you in advance if we wish to conduct an independent evaluation and ask for your cooperation.

Again, the Robina Foundation is pleased to support the Robina Fellowship Initiative at Yale Law School. We wish you all the best as you move forward and look forward to staying abreast of your work.

Sincerely,

Gordon Aamoth, President
Robina Foundation

cc: Richard C. Levin, President
Inge T. Reichenbach, Vice President, Development
Kenna Barrett, Director of Corporate and Foundation Relations

Yale Law
1st year end
Report

Extra Copy

June 8, 2009

Gordon Aamoth, MD
President
Robina Foundation
4900 IDS Center
80 South 8th Street
Minneapolis, MN 55402

Dear Gordon,

As Yale Law School's Acting Dean, I want to thank you and the Robina Foundation for your grant of \$3,000,000 in support of the Robina Foundation Human Rights Fellowship Initiative at Yale Law School. I am delighted to provide a formal report outlining the many fellowships and scholarships that were awarded during the first year of the grant, and I hope that you will be pleased to know that the Initiative has already made a huge impact on the intellectual life of the School, allowing us to increase our capacity to advance human rights on a global scale. We have organized our report per the guidelines presented in your recent letter to Kenna Barrett.

I. PROGRAMMATIC GOALS AND OBJECTIVES

As you know, the goals of the Initiative were to:

- A. Provide *Robina JD Scholarships* for 15-20 students interested in pursuing human rights careers;
- B. Provide *Robina Summer Human Rights Fellowships* to 30-35 students interested in spending a summer working for human rights-based organizations;
- C. Provide *Post-Doctoral Fellowships* to emerging professionals interested in entering the human rights field;
- D. Provide *Robina International* and *Robina Senior Fellowships* to experienced human rights professionals who will teach, write, conduct research, lecture and/or participate in the School's legal clinics and centers, and who will generally inspire future generations of international lawyers, judges, and scholars;
- E. Provide support for a *Robina Project Director*, who will assess the Initiative's impact; evaluate needs in the field and coordinate students' work in these areas; and coordinate litigation and advocacy efforts across various human rights groups.

II. PROGRESS TOWARD GOALS

A. Robina Human Rights JD Scholarships

Yale Law School is pleased to report that we provided *Robina Human Rights Scholarships* to 13 JD students interested in studying and pursuing careers in human rights. The names of the scholarship recipients are listed below with short biographies.

Amanda Andrade, Class of 2010

Amanda Andrade is from Grosse Pointe, Michigan and attended the University of Michigan, where she graduated with highest distinction, having received her BA in Political Science and Psychology.

At Yale Law School, Amanda's particular interest is criminal prosecution and international law. She is an articles editor for the *Yale Journal of Law and Feminism*, as well as an Editor on the *Yale Law Journal*. Although her career goals are not firmly set, Amanda is interested in a public sector job, most likely in government.

Elisabeth Centeno, Class of 2011

A native of Los Angeles, CA, Elisabeth M. Centeno received a BA in International Relations and Art History, with distinction, from Stanford University in 2007. During her senior year, Elisabeth was awarded the John Gardner Fellowship, a 10-month post-graduate fellowship that supports the professional development of the next generation of leaders in public service. Elisabeth spent her fellowship in New York, NY, at Human Rights First, where she worked with the Law & Security Program, on initiatives aimed at ending US policies that condone torture, and the Refugee Protection Program, which operates a pro bono asylum representation project and works on strategic legislative and community-based advocacy.

At Yale Law School, Elisabeth intends to pursue academic and professional opportunities relating to international human rights. She is currently a member of the *Yale Law and Policy Review* and the *Yale Human Rights Project*, through which she conducts research for a civil society organization in Nicaragua. She also has domestic law interests and looks forward to improving access to legal representation in under-resourced communities.

Bram Elias, Class of 2009

Bram Elias grew up in San Diego, California, and received his BA degree at the University of Michigan (Political Science and English, with high honors) and postgraduate degrees at the Queen's University of Belfast (MA, Politics and Comparative Ethnic Conflict) and Harvard's Kennedy School of Government (MPP, Public Policy and Urban Policy).

Bram has worked for the city governments of San Diego and San Francisco, CA; Saginaw, MI; Washington, DC; as well as in regional government agencies in Massachusetts and Northern Ireland. At Yale Law School, Bram has focused on clinical education (he is a member of the National Litigation Project and of Yale's Workers' and Immigrants' Rights and Advocacy Clinics). He has also taught two undergraduate courses in Yale's Department of Political Science

and worked as a teaching assistant in the Fall 2009 1L Civil Procedure Course, taught by Harold Koh. Bram is also a member of the *Yale Journal of Law and Feminism* and the Yale chapter of the American Constitution Society.

Clark Gard, Class of 2009

Clark Gard grew up Orange County, CA, and attended boarding school at the Webb School of California in Claremont. He received a BA in Economics and Art History from Columbia College, graduating *magna cum laude* in 2003. Clark also has an MA in Middle East Studies from the American University in Cairo, where he was an International Graduate Fellow from 2004-2006. Before moving to Cairo, Clark worked as a litigation legal assistant at Hughes Hubbard & Reed LLP in New York.

While in Cairo, Clark was a teaching fellow in international human rights law, and was part of a research clinic focused on Islamic and humanitarian law with the Harvard Program on Humanitarian Policy and Conflict Research. Clark spent the summer of 2005 doing human rights work in Afghanistan with the Afghan Independent Human Rights Commission, and returned to Columbia in 2006 as a Parker Scholar of International and Comparative Law. In May 2007, Clark was named the 2007 Michael Ratner Human Rights Fellow by Columbia Law School, and he spent the summer of 2007 working with the International Center for Transitional Justice, focusing on the Iraqi High Tribunal and the prosecution of former regime officials for genocide, crimes against humanity, and war crimes. Clark is interested in both international human rights advocacy and scholarship, and has been a Presenter on humanitarian law and transitional justice panels at the Second World Congress for Middle East Studies in Amman, Jordan (June 2006) and the Second Annual Conference on Democracy and Reform in the Arab World in Doha, Qatar (May 2007).

While at Yale, Clark worked as a first-year editor on the *Yale Journal of International Law*, the Student Director of the Middle East Legal Forum, a student organizer of the Middle East Legal Studies Seminar, a Teaching Assistant for *International Human Rights Law* and *Computers and the Law*, and is a Student Director in the Lowenstein International Human Rights Clinic. After graduation, Clark hopes to combine his public and private sector interests with his Middle East expertise, and is particularly interested in shari'a-compliant microfinance.

Zachary Herz, Class of 2011

Zachary Herz is from Brooklyn, NY, and attended the University of Chicago. In 2008, he was inducted into the Phi Beta Kappa Society and received a BA in Classical Studies. His senior thesis dealt with modern receptions of the *Iliad* in translation and their relation to Western attitudes towards aging.

Zachary is currently pursuing a joint degree at Yale Law School and at Columbia University, in the Classics Department of the Graduate School of Arts and Sciences. He plans to perform a comparative study of how modern and ancient law codes deal with socially constructed categories, with the goal of proposing a more structurally coherent approach to modern civil rights and discrimination laws. Zachary hopes to pursue an academic career.

Suneela Jain, Class of 2010

Suneela Jain is from San Rafael, CA, and graduated *summa cum laude* in 2004 with a BA in Political Science and Public Policy from the University of California, Los Angeles. As an undergraduate, Suneela was active on the debate team; she also studied international trade policy at the University of Ghana in Accra, and US agricultural policy while interning at the USDA in Washington, DC with the UC Center for the Study of American Politics and Public Policy. After graduation she was hired to research and write about international trade, and worked as a Legal Assistant at a civil rights law firm in Washington, DC.

At Yale Law School, Suneela has continued her studies in international trade as part of her larger interest in studying mechanisms to promote sustainable development around the world. Next year, she will be an Articles Editor for the *Yale Human Rights and Development Law Journal*, and a Student Director for the Orville H. Schell, Jr. Center for International Human Rights. She will also continue her involvement with the Community Development and Financial Institutions Clinic.

Karen Kudelko, Class of 2010

Karen Kudelko is originally from Livonia, MI, and attended Brown University, where she graduated *magna cum laude* in 2007, with honors from the History Department and a joint concentration with the International Relations Department. She wrote her undergraduate history thesis based on oral histories collected from Liberian refugees at a refugee camp in Ghana and at a resettlement program in Providence, RI.

Karen's mother immigrated to the US from Poland as a teenager, and her father's family immigrated from Mexico and Poland. At the Law School, Karen has focused on international human rights and direct client services, focusing particularly on the exploration of transnational law, peacemaking, and the European Convention on Human Rights. Karen has been a member of the Lowenstein International Human Rights Clinic for two semesters, and is also a member of the Domestic Violence Clinic. In addition, she is a co-director of the Lowenstein Human Rights Project, and a co-chair of the Latino Law Students Association. In the future, Karen hopes to pursue a career that incorporates direct client services and international human rights research.

Ira Lindsay, Class of 2009

Ira K. Lindsay is from Shutesbury, MA, and attended Swarthmore College, where he graduated with Highest Honors, having majored in History and minored in Philosophy. Ira received a Fulbright Scholarship to study in St. Petersburg, Russia, from 2001 to 2002. He worked as a management consultant for Monitor Group from 2002 to 2004. In 2007, Ira received an MA from the University of Michigan's Philosophy Department; Lindsay is currently on leave from the University of Michigan to study law.

At Yale Law School he has been a research assistant to Jules Coleman and participated in the National Litigation Project. He has received the Felix S. Cohen award for a paper in legal philosophy. Ira was a summer intern at the Open Society Justice Initiative in Budapest, Hungary, for the summer of 2007 and was a summer associate at Cleary, Gottlieb, Steen, & Hamilton LLP in 2008, where he conducted pro bono work on behalf of Guantánamo detainees. Ira has accepted a clerkship with the Hon. Stephen Williams of the DC Court of Appeals for 2010-2011.

Kristin Macleod-Ball, Class of 2010

Kristin Macleod-Ball received a BA in Political Studies and Human Rights from Bard College, where she received the Lockwood Prize for critical writing for her undergraduate thesis. She has worked for human rights and environmental NGOs including WITNESS, the Coalition for Environmentally Responsible Economies, and Clean Water Action, and participated in media collectives such as the New York City Independent Media Center and Paper Tiger Television.

At Yale Law School, Kristin is a Comments Editor for the *Yale Journal of Law and Feminism*. She is also a member of the Lowenstein International Human Rights Clinic, where she has collaborated with Human Rights Watch and the Center for Constitutional Rights, and the Lowenstein Human Rights Project, where she worked with the ACLU's Immigrants' Rights Project.

Katherine McGriff, Class of 2011

Katherine McGriff grew up in Birmingham, Alabama, and received a BA from Smith College, where she majored in English and minored in Government. During her senior year, she participated in the Picker-Semester-in-Washington Program, where she worked for the American Constitution Society and wrote a thesis-style paper on Section 5 of the Voting Rights Act. Katherine graduated in 2007, Phi Beta Kappa and with numerous departmental honors. She is interested in civil rights and constitutional law and plans to work in some government or public interest capacity after graduating from Yale Law School.

Matthew Pearl, Class of 2011

Matthew Pearl, a native of Novi, Michigan, graduated cum laude from Kalamazoo College with a major in Philosophy and a minor in History. While there, Matthew received honors for his senior thesis titled "Kant's Rediscovery of the Self and Its Influence on Fichte." In addition, Matthew received the Hemmes Award for the student who displayed "the most promise to continue and excel in the study of philosophy," and the Department of Philosophy Prize for "excellence in the year's work in philosophy." Matthew focused his studies on legal and political philosophy, with a particular emphasis on issues of social justice and multiculturalism.

After college, Matthew was employed through Americorps in a home-based program for children with emotional disabilities in Detroit. Matthew worked closely with social workers and psychiatrists to provide appropriate social services to clients and their families. Matthew went on to serve in Teach for America for two years in Chicago, where he taught underprivileged students of all ages. While completing his Teach for America commitment, Matthew earned a teaching certification from Dominican University.

At Yale Law School, Matthew plans to continue studying legal philosophy and examining issues of social justice. Matthew hopes to clerk for a federal judge after finishing law school, and he intends to eventually pursue a career in legal academia teaching jurisprudence. Matthew also wishes to continue collaborating with organizations, both nationally and internationally, that are committed to ending educational inequality.

Sohail Safdar Ramirez, Class of 2011

Sohail Ramirez is a Dominican native who was raised Brooklyn, NY, and attended Fordham University. He graduated *summa cum laude* as well as Phi Beta Kappa with a BA in Philosophy and History and with a minor in Latin American studies. As an undergraduate, he spent a semester in Yucatan, Mexico.

At Yale Law School, Sohail is an editor on the *Yale Law & Policy Review*, and is interested particularly in studying criminal law and constitutional law. He has participated in the National Litigation Project clinic and is currently the Social Chair of the Latino Law Students Association. In 2008, he spent the summer working for the New York District Attorney's Office; this summer he is exploring other public defense internships.

Ashwini Vasanthakumar, Class of 2011

Ashwini Vasanthakumar was born in Sri Lanka, but grew up in Zambia and Papua New Guinea before moving to Canada at the age of 14. After completing high school in Canada, she headed to Harvard, graduating *magna cum laude* in Social Studies; her undergraduate thesis, which focused on transnational political activism, won the Alexis de Tocqueville prize. She went on to complete a Masters at the University of Toronto, where she was awarded a Masters Grant of CAD 170000, before heading to Oxford on a Rhodes Scholarship. While there, she completed a DPhil in Political Theory on the Ethics of Exile.

Ashwini has spent most of her summers working on human rights issues, with a particular focus on the Sri Lankan civil conflict. She has worked with international human rights organizations in Sri Lanka and India on such issues as refugee rights; access to education for internally displaced children; police brutality and torture; child recruitment into armed groups; and violence within the Tamil diaspora. At Yale Law School, Ashwini hopes to focus on refugee, forced migration, and asylum issues in both academic and advocacy contexts.

B. Robina Summer Human Rights Fellowships

The Robina Foundation grant enabled us to expand our summer fellowship program, at a time when budget cuts and a reduction in grants would have otherwise brought serious cutbacks to the program. Through your grant, we funded 36 fellowships.

Typically, international Summer Public Interest Fellowships are named in honor of Kirby Simon, the son of Professor John Simon and a Foreign Service officer who died in 1995 while serving in Taiwan. In order to continue to honor Kirby's memory as well as acknowledge the generous support provided by the Robina Foundation, the 36 fellowships awarded this year were called the *Kirby Simon Summer Fellows, supported by the Robina Foundation*. Below is a list of the names of students who received fellowships, as well as brief biographies and descriptions of summer projects.

Ryan Abbott, Class of 2010

Ryan Abbott, MD (cand.), JD (cand.), MTOM, LAc, is currently completing a dual degree in law and medicine at Yale Law School and the University of California at San Diego School of Medicine. Ryan graduated *summa cum laude* from Emperor's College, in Santa Monica, CA, with a Masters degree in Traditional Oriental Medicine; he is also a *summa cum laude* graduate

of the University of California at Los Angeles with a Baccalaureate of Science in "Integrative Medical Theory." Ryan has served as an advisor to international organizations, academic universities, and private enterprises including World Intellectual Property Organization (WIPO), and the University of California at Los Angeles (UCLA). He consults on issues related to health care policy and regulation, intellectual property, traditional knowledge, funding mechanisms, and clinical research design.

Last summer, Ryan worked at the World Health Organization (WHO) in Geneva, Switzerland, where he interned at the Department of Traditional Medicine. While there, he drafted a chapter for a book on the sustainable development of traditional medicine in developing nations. He also helped organize the first WHO Congress on traditional medicine.

Mary Adkins, Class of 2010

Mary Adkins is currently involved with the *Yale Journal of Law and Feminism*, where she is on the Board as Co-Chair of the Symposium Committee. The committee hosted a symposium in November 2008 on the Pregnancy Discrimination Act, which celebrated the thirtieth anniversary of its passage. Mary is also a supervising student in the Domestic Violence clinic and a teaching assistant for the first semester students' Civil Procedure class with Professor Owen Fiss.

Mary spent half of the 2008 summer working on domestic violence issues at the Matrimonial and Family Law Unit of the New York Legal Assistance Group. In addition, she worked in Guatemala at *Proyecto Lingüístico Quetnalteco de Español*, a nonprofit organization with a long history of working with human rights and popular organizations.

Mytili Bala, Class of 2009

Mytili Bala is from Indianapolis, IN, and attended the University of Chicago. In 2005, she received an AB in Economics with Honors. Mytili has used her economics background to write two papers in law school, using econometric techniques to address whether the death penalty has a deterrent effect, and to ask whether affirmative action programs help minimize tokenization of minority students in US colleges.

At Yale Law School, Mytili has demonstrated a strong interest in intellectual property and human rights. In intellectual property, Mytili has focused her inquiries on whether a new intellectual property regime could better address the needs of developing countries.

Mytili has undertaken many activities in law school that demonstrate her commitment to public service, including participation in the Legal Services for Immigrant Communities Clinic and the Temporary Restraining Order Project. Public service and social justice remain her primary motivators and guide all her intellectual inquiries in the law. After graduation, she plans on shifting her focus on the intersection of world intellectual property regimes, human rights, and development through either an academic position or through work with a NGO.

Last summer Mytili worked at an organization called People's Watch in India, studying and writing about issues related to caste abuse and police torture. Specifically, Mytili helped publish reports on police torture occurring across India and assisted with two people's tribunals on torture in different states. The tribunals recognized the victims of police torture and held state

and national human rights organizations accountable for their reluctance to prosecute human rights abuses committed by state actors.

Anand Balakrishnan, Class of 2009

Anand Balakrishnan graduated *magna cum laude* with a BA in History (Middle Eastern and Southeast Asian) from Brown University. While there, he received the History Department Chairman's Award for Distinguished Honors Thesis; he was also honored as a Watson Institute Smoke Fellow.

Before law school, Anand spent two years working in Sudan and Egypt for the American University in Cairo's Social Research Center. At the Center, he helped coordinate an interdisciplinary project on torture and prison conditions in the region, focusing on the collateral effects of detainee torture on their families and social networks.

Anand came to Yale Law School with the desire to pursue work in international human rights. While at Yale Law School, Anand participated in the Workers and Immigrant Rights Clinic as well as at the Prison Legal Services Clinic, where he represented individual clients in removal proceedings in the federal court system. He was also an intern for the Liberty and National Security Division at the Brennan Center for Justice, where he co-wrote amicus briefs on international human rights law and domestic surveillance, and assisted in the creation of strategies through which lawyers can enforce human rights norms. Last summer Anand spent ten weeks working as a clerk for Justice Frank Stock, a Judge on Court of Appeals on the Hong Kong High Court. Anand intends to continue doing human rights work after graduation.

Laurie Ball, Class of 2010

Raised in Sudbury, Massachusetts, Laurie Ball graduated in 2004 from Duke University, having majored in Public Policy and minored in Economics. Shortly after graduation, she moved to Bosnia and Herzegovina as a Hart Fellow, where she worked for two years as the research and policy manager at the Bosnian Foundation *Mozaik*. While there, Laurie conducted community-based research related to the Foundation's community organizing and community development program area.

Laurie is a dual degree student at the Yale Law School and the Woodrow Wilson School at Princeton University. Laurie has continued her work related to the Balkans through law school internships with the Special Department for War Crimes of the State Prosecutor of Bosnia and Herzegovina and with Human Rights Watch's Western Balkans researcher. Laurie is also committed to anti-torture work, having become interested in this topic during her internship with a torture survivors' group years ago. Laurie has also discovered a passion for immigration law and policy through Yale's Immigration Legal Services clinic. Laurie hopes to pursue a career in human rights. Last summer, Laurie worked at Human Rights Watch and Human Rights First.

Sadie Blanchard, Class of 2010

Sadie Blanchard is from Houma, Louisiana, and attended the Honors College at Louisiana State University. In 2002, she received a BA in Economics *summa cum laude*, with a minor in English Literature. While at LSU, she won multiple scholarships and awards, including an LSU Study Abroad Scholarship to study in London. After college, Sadie worked as an economist at the Bureau of Labor Statistics in Washington, DC. While living in DC, she developed a strong

interest in public policy and constitutional issues, particularly in civil liberties and domestic and international adoption law.

While at Yale Law School, Sadie has become interested in human rights, particularly international criminal law dealing with human rights abuses. She is an editor on the *Yale Journal of International Law* and a mentor to a New Haven high school student through Women and Youth Supporting Each Other (WYSE). This year Laurie has co-directed the Lowenstein Human Rights Project and the Yale Law School Project Assisting the Extraordinary Chambers in the Courts of Cambodia (ECCC)--the tribunal that will be trying former leaders of the Khmer Rouge. Last summer, Sadie worked in Phnom Penh at the Documentation Center of Cambodia, which works to promote memory and justice related to the Khmer Rouge regime.

Connie Chan, Class of 2010

Connie Chan is from Scarsdale, New York and attended Yale College, where she received a BA in English Language & Literature *cum laude* with distinction in the major. After Yale College, she worked for the Department of Justice, Antitrust Division, in Washington, DC, and for the Beijing office of the Natural Resources Defense Council, where she served as a Research Fellow for the China Environmental Law Project.

At Yale Law School, Connie has continued to pursue her interests in international environmental and development law. In addition to her work as an Articles Editor for the *Yale Journal of International Law*, she has served as a teaching fellow in the Yale College Department of Political Science and Program of International Studies, for a course on the Law and Politics of Globalization. During her two years here, she has also cultivated a strong interest in domestic public interest work and has been actively involved in the clinical programs. Through the Immigration Legal Services Clinic, she has represented clients seeking asylum or other forms of immigration relief, and through the Landlord-Tenant Clinic, she has represented indigent tenants facing summary process evictions. Last summer, Connie worked at the Social and Economic Rights Action Center.

Jonathan Cochran, Class of 2010

Jon Cochran is from Richmond, VA, and graduated *summa cum laude* from Washington and Lee University. Since his arrival at Yale Law School in 2007, Jon has become increasingly interested and involved in international law, human rights and gender-based violence. He is an articles editor on the *Yale Human Rights and Development Law Journal* and co-director of the TRO Project, a student organization that helps victims of domestic violence obtain temporary restraining orders. His long-term plans involve international law, diplomacy, and possibly law teaching.

Jonathan worked at the Ministry of Health and Social Welfare of Liberia. While there, he worked specifically on government contracts, new legislation impacting the government's work, and researching human rights issues related to new adoption law, which was being written at the time.

William Collins, Class of 2010

Raised in Elkridge, MD, William Collins completed a Bachelor of Arts, *summa cum laude*, in Criminology and Criminal Justice and a Master of Public Policy, Social Policy Concentration at the University of Maryland, College Park. His master's thesis explored policy interventions to reduce the transmission of HIV in detention facilities. During his undergraduate education, he received the Peter P. Lejins Award for Excellence in Criminology, the John Hope Franklin Academic Excellence Award, and membership the Omicron Delta Kappa Honor Society.

At Yale Law School, William is interested in studying criminal and international human rights law. In addition to being a submissions editor on *Yale Law and Policy Review*, he is the Community Service and the Recruitment and Development Co-chair for the Yale Black Law Students Association. Upon graduation, William would like to pursue his interest in social justice through a public interest fellowship.

Last summer, William worked as a legal intern at the Civil Liberties Organization in Lagos, Nigeria, the oldest civil rights NGO in Nigeria. While there, he participated in a protest rally, published an article in the Organization's quarterly digest, and drafted significant legal documents.

K. Thomas Dannenbaum, Class of 2010

Tom is concurrently pursuing a PhD in Political Theory at Princeton University. A native of London, England, he received his BA Phi Beta Kappa, with honors and distinction, from Stanford in 2003. His honors thesis, which focused on the moral and ethical complexities of western criticisms of Islamic veiling, won two awards. Tom's primary academic interest (and the subject of his prospective doctoral dissertation) is in the moral philosophy of transitional justice. He aspires to a career in legal academia.

Last summer, Thomas worked in the President's Office at the International Criminal Tribunal for the former Yugoslavia, where he witnessed firsthand the initial appearance of Radovan Karadzic.

Nwamaka Ejebe, Class of 2010

Nwamaka Ejebe is from Plymouth, Minnesota and received her BA from Washington University in St. Louis in 2006. She graduated *magna cum laude* with a joint degree in History and Economics. While there, Nwamaka received a full tuition scholarship as a John B. Ervin Scholar and was captain of her mock trial team and a Mellon Mays Undergraduate Fellow. After graduation she worked as an Honors Paralegal for the Federal Trade Commissions' Bureau of Competition.

Nwamaka's focus at Yale Law School has been on international economic law and human rights. She has served as a Submissions Editor for the *Yale Journal of International Law* and a teaching fellow and research assistant for Professor Alec Stone Sweet. She has also worked as a law student intern for the Community and Economic Development Clinic and the Allard K. Lowenstein International Human Rights Clinic. During her second year, she served as the Co-Chair of the Women of Color Collective and the Co-Chair of the Black Law Students Association's Alumni Affairs Committee.

Last summer Nwamaka spent ten weeks working as a Fellow for the Constitutional Rights Project, a human rights NGO based in Abuja, Nigeria. Nwamaka studied the opportunities and

obstacles facing human rights NGOs, the challenges of Nigeria's criminal justice system, and the relationship between domestic and international human rights organizations. In addition, Nwamaka drafted memos analyzing the possibility of court-monitoring remedies, researched constitutional bases for prisoner's rights, and interviewed potential class action participants.

Jacqueline Esai, Class of 2010

Jacqueline Esai is originally from Nikolai, Alaska. She attended the University of Denver where she received her BS in International Business. At Yale Law School, she continues to pursue her interest in human rights law through participation in the Lowenstein Human Rights Clinic. Last summer, Jacqueline worked for the Open Society Institute's Mental Health Initiative in Budapest, Hungary.

Brian Finucane, Class of 2010

Brian Finucane grew up on a farm in the coal fields of eastern Kentucky. While studying archaeology and anthropology at Cornell University, Brian worked as a firefighter and emergency medical technician for the Ithaca Fire Department. He graduated Phi Beta Kappa and *summa cum laude*. As a Rhodes Scholar at Oxford he continued his archaeological research in Peru and Mali, completing both a master's degree and a doctorate. While at Yale Law School, Brian has been active in the National Litigation Project clinic. He also serves as a submissions editor for the *Yale Journal of International Law*.

Brian spent the summer of 2008 working for the Prosecutor at the Registry for War Crimes for the State Court of Bosnia and Herzegovina. During his time there, he examined evidence (including forensic evidence and witness statements), interviewed witnesses, and visited massacre sites with survivors. Using this evidence, he drafted an indictment against the perpetrators. Next summer, he intends to return to Sarajevo to work on the trial phase of the case.

Ronan Farrow, Class of 2009

Ronan Farrow is a writer and human rights advocate. His columns have appeared in the Los Angeles Times, the International Herald Tribune, The Washington Post, the Wall Street Journal, and other publications. He has served as a UNICEF Spokesperson in Angola, Nigeria, and Sudan and has testified on African issues before numerous UN groups. He has appeared as an expert witness before the US Congressional Human Rights Caucus and as a commentator for MSNBC, ABC, and CNN.

During his time at Yale Law School, Ronan worked for the Chief Counsel of the US House Committee on Foreign Affairs and as a Summer Associate at Davis Polk & Wardwell. He is currently working on a book on America's use of proxy armies. Last summer, Ronan was also able to supervise a study for the Centers for Disease Control and Prevention (CDC) on post-traumatic stress disorder in the slums of Nairobi, Kenya.

Sam Ferguson, Class of 2009

Sam Ferguson was born and raised in Berkeley, California, and graduated in 2004 with highest honors from the University of California at Berkeley. After graduation, he organized and ran the first municipal ballot initiative in the country for full public financing of elections. In 2005, he lived in Argentina and traveled throughout South America for a year. Upon returning, he

worked at the Rockridge Institute under George Lakoff. He is also a contributing author to *ThinkingPoints: A Progressive's Handbook*, a guide to progressive framing.

At Yale Law School, Sam participated in the Latin America Linkages Program, where he became interested in Argentine transitional justice. He spent the summer after his 1L year reporting for *TruthOut.org* on the trial of Cristian Federico Von Wernich, the first catholic priest indicted and convicted for abuses committed during Argentina's last military regime. He also authored an extensive article entitled "Argentina's Unending War" for the May/June edition of the *Boston Review* on the re-opening of human rights prosecutions against Argentine military officials from the 70's.

Sam spent last summer pursuing independent research in Argentina, transforming his earlier article, published in the Boston Review, into a book on the subject of Argentina's pursuit of delayed justice since repealing a set of amnesty laws which had formerly protected the perpetrators of Argentina's "Dirty War." Sam interviewed over forty people (including three current or former Supreme Court Justices) for source material and observed two trials over the course of the summer. He plans to return to Argentina this summer to continue to work on this book.

Clark Gard, Class of 2009

Clark's biography is included in the "Robina Human Rights Scholarships" section. Last summer, Clark worked for the International Center for Transitional Justice (ICTJ), where he continued his past work on the Iraqi High Tribunal, which brought to justice Saddam Hussein as well as other officials of his regime. Clark continued working with the ICTJ throughout the 2008-09 academic year.

Ilana Gelfman, Class of 2009

Ilana Gelfman is from Sharon, MA, and graduated *magna cum laude* from Harvard College, with highest honors in the Study of Religion. At Yale Law School, she has focused primarily on legal work on behalf of under-resourced individuals. She is a director of the Landlord-Tenant Clinic, a supervisor of the Domestic Violence Clinic, and a director of the Temporary Restraining Order Project. In the summer of 2007, she worked at Greater Boston Legal Services in the Shelter Working Group of the Housing Unit. She hopes to continue her public service efforts professionally in a legal services organization after graduation.

Last summer, Ilana spent several weeks working at the Welfare Unit at Greater Boston Legal Services. In addition, she spent time working at a nonprofit organization called *La Hermandad Educativa* in rural Guatemala, where she studied intensive Spanish and human rights abuses that occurred during the civil war.

Rebecca Heller, Class of 2010

Rebecca Heller is originally from Oakland, CA. She graduated *summa cum laude* and Phi Beta Kappa from Dartmouth College in 2005, where she majored in government and did a senior fellowship on AIDS, poverty, and malnutrition. After college, she spent a year in Malawi on a Fulbright Scholarship, where she directed the research and writing of Malawi's National Nutrition Policy for 2006-2011.

Rebecca is interested in human rights work, focusing particularly on refugee and immigration law. At Yale Law School, she serves as an Articles Editor for the *Yale Journal of International Law*, a student director of the Immigration Legal Services Clinic, a teaching assistant for Professor Owen Fiss, and a research assistant for Professor Robert Gordon. She is also a co-founder of the Iraqi Refugee Assistance Project, a student in the Lowenstein Human Rights Clinic and a volunteer with the Temporary Restraining Order Project.

This past summer, Rebecca interned with the Global Workers Justice Alliance in New York City, doing legal advocacy on behalf of migrant workers, and at Gisha: Center for the Legal Freedom of Movement in Tel Aviv, doing human rights work on behalf of Palestinians in Gaza. At Gisha, Rebecca worked on cases of students with foreign scholarships who were prevented by leaving Gaza as well as urgent medical cases that could not get the health care they needed inside Gaza.

Julie Holt, Class of 2010

Julie Holt holds a BA *summa cum laude* in Economics from Columbia University. Prior to coming to Yale Law School, she worked for the Federal Reserve Board of Governors in Washington DC and danced for the Metropolitan Opera Ballet. Her main interest in law school is criminal defense work. She is also involved with the *Yale Journal of Law and Feminism*. After graduation, Julie would like to work as a public defender, eventually doing capital defense.

Julie spent last summer working in Namibia at the Legal Assistance Centre. She focused her efforts particularly on women's rights work, helping promote society's acceptance of progressive gender laws.

Andrew Iliff, Class of 2010

Andrew Iliff grew up in Harare, Zimbabwe. He studied Social Studies and African Studies at Harvard College, graduating *magna cum laude* in 2004, winning the Phillippe K. Wamba prize and the W.E.B. Du Bois Thesis prize for his thesis entitled "Arresting Impunity: Towards a Transitional Justice Paradigm for Zimbabwe." Following graduation from Harvard, Andrew worked for the Open Democracy Advice Centre in Cape Town, South Africa as a Third Millennium Human Rights Fellow. After returning to the United States, he coordinated "The Future of Human Rights Practice: Innovations in Africa" conference at Harvard University.

Currently in his second year at Yale Law School, Andrew is a joint degree student in African Studies, focusing on the law and policy of transitional justice in southern Africa. He is currently a Student Director at the Orville H. Schell, Jr. Center for International Human Rights. Andrew hopes to return with his wife, a medical student, to Zimbabwe after graduation to continue his work in human rights.

During the summer of 2008, Andrew worked at Human Rights Watch's International Justice Program in New York and at the International Center for Transitional Justice in Cape Town, South Africa. Last summer was his first chance to practice human rights work and post conflict justice issues.

Suneela Jain, Class of 2010

Suneela's biography is included in the "Robina Human Rights Scholarships" section. As a recipient of a 2008 *Robina Summer Human Rights Fellowship*, Suneela worked at the Center for the Implementation of Policies Promoting Equity and Growth (CIPPEC) in Buenos Aires, Argentina, where she worked developing strategies to promote an equitable distribution of wealth, equal opportunities, and strong public institutions in Argentina.

Craig Konnoth, Class of 2010

Craig grew up in Mumbai, India. He graduated from Fordham University *summa cum laude* in 2005 with departmental honors in Mathematics-Economics and History, focusing on Real Analysis and the origins of Fascist Political Thought, and Cambridge University with an MPhil in the History of Political Thought, focusing on seventeenth century Protestant constitutional theory. At college, Craig restarted the gay student's organization and was active in issues related to equal treatment for sexual minorities.

At Yale Law School, Craig has worked with international gay rights organizations to address human rights abuses that gay individuals face in countries where human rights violations are routine. He has also worked with the ACLU on domestic gay rights issues, and has clerked with both international and national gay rights organizations over the summer with the aid of a Sonnenschein scholarship and a Kirby Simon Fellowship. He is in the process of co-founding a gay rights clinic at Yale to help indigent LGBT plaintiffs as well as impact litigation organizations. Craig is the Co-Chair for the Student Division of the National LGBT Bar Association, Co-Chair of the Yale South Asian Law Students Association, Activism Co-Chair for Yale OutLaws, and Business Manager for the *Yale Journal of Law and Feminism*. His writing focuses on legal history and gay rights issues. Over the summer, Craig worked for the International Gay and Lesbian Human Rights Council, located in New York.

Karen Kudelko, Class of 2010

Karen's biography is included in the "Robina Human Rights Scholarships" section. Last summer, as a recipient of a 2008 *Robina Summer Human Rights Fellowship*, Karen worked on policy- and government-based work at the Ministry of Health and Social Welfare in Monrovia, Liberia. At the Ministry, she worked on legal research and drafting new adoption legislation jointly with the Ministry of Justice.

Nadia Lambek, Class of 2010

Nadia Lambek grew up in Toronto, Canada. She attended Brown University, where she concentrated in International Development Studies and Political Theory and studied abroad in Dakar, Senegal. She wrote her thesis, *Access and Meaning: Nairobi's Marginalized and a Theory of Property*, on recognizing housing and property rights for the over 1.5 million residents of Nairobi that live in informal settlements without any legal tenure over their homes. After graduating, Nadia moved to Nairobi, Kenya where she worked with a small local NGO engaged in housing rights advocacy and organizing within these settlements.

At Yale Law School, Nadia has been very involved with human rights programming. She is a student director for the Allard K. Lowenstein Human Rights Project, the Editor-in-Chief of the *Yale Human Rights and Development Law Journal*, and a two-time recipient of the Kirby Simon

Summer Fellowship. She has also been involved with the Yale Information Society Project. Nadia is very interested in poverty law and community lawyering. She has been a member of the Legal Services for Immigrant Communities clinic since her second semester and this summer will continue with direct client work at the Ontario Human Rights Legal Support Center. After graduating in the spring of 2010, Nadia will clerk at the Court of Appeal for Ontario.

Last summer Nadia worked in Bangalore, India at the Alternative Law Forum, a social justice legal center involved in litigation, direct services, lobbying and research in India. While there, she worked on intellectual property policy reforms to help developing countries.

DeLisa Lay, Class of 2010

DeLisa Lay is originally from Houston, TX, and graduated *summa cum laude* as a member of the inaugural class of Eugene McDermott Scholars from the University of Texas at Dallas. There she earned a BA in Government and Politics and wrote her honors thesis on the topic of the use of force in humanitarian intervention. Following graduation from UTD, she moved to Washington, DC to work in campaign politics and later as a Legislative Assistant for Foreign Affairs for her hometown congressman, Rep. Judge Ted Poe (TX-2).

At Yale Law School, DeLisa has continued to develop her interest in international law and human rights as a member and student director of the Lowenstein Project, a student director of the Lowenstein International Human Rights Clinic, and as a student director of the Orville H. Schell, Jr. Center for International Human Rights. DeLisa has also served on the board of the Yale Law Federalist Society and remains an active member of the Yale Law Christian Fellowship. She looks forward to returning to Washington, DC in the summer of 2009 as a Summer Associate for Gibson, Dunn & Crutcher, LLP and then as a clerk for Senator John Cornyn (TX) on the Senate Judiciary Committee. Last summer, DeLisa worked for the International Justice Mission in Kigali, Rwanda, researching sexual violence against minors and how Rwandan law addresses these issues.

Jake Lucchi, Class of 2010

Jake Lucchi is from Branson, MO, and graduated *summa sum laude*, Phi Beta Kappa in 2007 from University of Missouri-Columbia with a BA in Philosophy and Political Science. His honors thesis in the philosophy department focused on a “capabilities” approach to justice.

At Yale Law School, Jake has been interested in comparative constitutional law and legal/political philosophy. He has worked on the *Yale Journal of Law and Feminism*, the LGBT Litigation Clinic, and is currently co-authoring an empirical study of legal positivism with Alec Stone Sweet. Jake decided to study at Yale Law School because of the School’s strong public interest law initiatives and the impact its alumni have made in shaping public policy. After Yale he will likely pursue a PhD in political/legal philosophy and aspires to a career in legal academia.

In the summer of 2008, Jake worked in Thailand for an NGO called “The Asia Foundation,” where he developed strategies so that a stateless group of Thais living near the Burmese border could attain citizenship. He also analyzed the affects of a legal aid nonprofit that assists tsunami victims by identifying discriminatory barriers to the fruitful use of Thai courts.

Kristin Macleod-Ball, Class of 2010

Kristin's biography is included in the "Robina Human Rights Scholarships" section. As a 2008 recipient of a *Robina Summer Human Rights Fellowship*, Kristin worked last summer in New York at the National Economic & Social Rights Initiative, an organization that promotes a human rights vision for the United States that ensures dignity and access to the basic resources needed for human development and civic participation. Towards this end, NESRI works with organizers, policy advocates and legal organizations to incorporate a human rights perspective into their work and build human rights advocacy models tailored for the United States.

Lucas Mills, Class of 2010

Lucas Mills is from Evanston, IL, and attended Yale College. He studied cultural history as an American Studies Intensive Major, graduating *summa cum laude* and a member of the Phi Beta Kappa honor society in 2005. With the help of the Chase Coggins Memorial Scholarship, the Paul Mellon Undergraduate Research Grant, the Richter Summer Fellowship, and the John E. Linck and Alanne Linck Summer Fellowship, he traveled to the Mississippi Delta to study legendary blues harmonica player Sonny Boy Williamson. His travels led to his senior essay: "Blues and the Trickster Myth."

At Yale Law School, Lucas is interested in intellectual property and the entertainment industry. He is also interested in legal issues affecting indigenous peoples, and is writing a paper on the promise of wind energy on Native American reservations.

Last summer, Lucas pursued his interest in working in the legal representation of indigenous peoples in Broome, Australia. Specifically, Lucas worked for a legal aid organization that represented aboriginal clients; while there he also learned about the issues and challenges facing aboriginal client populations.

Daniel Mullkoff, Class of 2010

Daniel Mullkoff grew up in Ann Arbor, MI, and received his BA in history and political science from the University of Michigan in 2005. After college, he lived on a farm in Costa Rica and then worked for AFS Intercultural Programs in Portland, Oregon. Before law school, he also interned with the ACLU of Michigan and with *Fray Bartolomé de las Casas Grupo de Derechos Humanos* in Chiapas, Mexico.

At Yale Law School, he is active in the Civil Liberties and National Security Clinic, the Legal Services for Immigrant Communities Clinic, the American Constitution Society, and the Rebellious Lawyering Conference. He plans to continue to focus on civil rights and civil liberties litigation after law school.

Last summer, Daniel worked as a legal intern for an NGO called *Asociación por los Derechos Civiles* (Civil Rights Association) in Buenos Aires, Argentina. He specifically worked on issues related to the humaneness of the justice system, especially prison conditions. Daniel researched how other countries have addressed issues of violations of prisoners' rights, such as overcrowding, denial of medical care, prolonged isolation, searches, and denial of visitation rights. Daniel wrote summaries of cases from the US and European Court of Human Rights and

organized them by the type of rights at issue. In addition, he conducted interviews with American clinical professors and wrote an article in Spanish, which discussed the consideration and difficulty in creating law school clinics focused on prisoners' rights.

Joseph Pace, Class of 2010

Prior to coming to Yale Law School, Joseph worked at Human Rights Watch in Egypt. Before that, he spent several years working with civil society groups in Syria. Joseph aspires to be an international human rights lawyer after graduation from Yale Law School.

Joseph spent the summer working for Gisha: The Legal Center for Freedom of Movement. Gisha is a nonprofit organization in Tel Aviv, Israel that specializes in international humanitarian and human rights law, with a specific focus on representing Palestinians living in Gaza.

Rebekah Perry, Class of 2010

Rebekah (Becky) Perry graduated with High Honors from the University of Texas at Austin with a BA in Government and Philosophy. As an undergraduate, Becky served as an intern at the Texas Legislature, a weekly opinion columnist for the *Daily Texan*, and a mentor for local high school students through the *Speak Up! Speak Out!* civic participation program. A recipient of the Harry S. Truman Scholarship, Becky spent her final semester in college studying Mandarin and International Relations in Shanghai. While in China, she reported about one-child policy practices in rural Anhui province for *WORLD* magazine, the fifth-largest US newsweekly.

Upon graduation, Becky worked as the DC correspondent for *WORLD*, covering events and politics in the nation's capital. At Yale Law School, Becky serves as the Symposium Director for the 2009 Federalist Society National Student Symposium and the Co-Chair of the Yale Law Christian Fellowship. Becky spent the summer of 2008 working with the International Justice Mission, a faith-based anti-trafficking organization, in Bangalore, India.

Elizabeth Phelps, Class of 2010

Elizabeth Phelps is from Martha's Vineyard Island and attended Wellesley College, where she received a B.A. in History and Political Science, *magna cum laude*, in 2004. After graduation she was awarded a Wellesley fellowship to teach English at a women's college in Nanjing, China.

Elizabeth has traveled extensively on four continents and this, combined with her time in China, led her to Stanford's School of Education, where she received an MA in International Comparative Education in August 2007. She brings her background in international development and education to her study at Yale Law School, where she is particularly interested in international and human rights law, rule of law in developing countries, and the relationship between law and economic development. She is a projects editor for the *Yale Human Rights and Development Law Journal*, has been a member of the Lowenstein Project, and led New Haven high school students through the college admissions process as a volunteer for *College Acceptance*. She is committed to a career in public service, most likely in international human rights.

Last summer, Elizabeth worked at an NGO called Room to Read, based in San Francisco, CA, which builds schools and other educational infrastructures and funds girls' scholarships in eight developing countries. In the second half of the summer, Elizabeth traveled to Zambia to work for a grassroots nonprofit organization called The Chikumbuso Project, which serves women and children affected by HIV/AIDS.

Robert Silverman, Class of 2010

Born in Newton, Massachusetts, Robert graduated from Harvard College in 2002 *magna cum laude* with a degree in American History. Following graduation, Robbie worked for four years in the field of affordable housing, including two years at Habitat for Humanity in New York City and one year in Israel on a public interest fellowship.

At Yale, Robert has continued his focus on public service. He participated in the Legal Services for Immigrant Communities clinic through the Legal Services Organization, and he will add a second clinic, Complex Federal Litigation and Prison Legal Services, in his second year. He also co-chairs the American Constitution Society's Poverty subcommittee and serves as an Articles Editor for the *Yale Human Rights and Development Law Journal*. He plans to continue his focus on human rights and public interest law throughout his career.

Last summer, Robert worked for the South Africa Human Rights Commission in Cape Town, South Africa. While there, he spent most of the summer in refugee camps set up by the government to house individuals who fled from xenophobic violence which occurred in May 2008, killing 60 people. Robert monitored the camps for human rights violations and drafted official reports calling for the Human Rights Commission to make immediate policy changes to meet the urgent needs of the adults and children in the camps.

Thomas Stutsman, Class of 2010

Hailing from Winthrop, Minnesota, Thomas graduated *summa cum laude* with a BA in Psychology from Minnesota State University, and earned an LLM in Chinese criminal law and procedure at Sichuan University in Chengdu, China. In addition to studying Chinese language and Chinese law over the past six years, Thomas has worked as an English teacher, a manager of an English school, and a translator. He also researched human rights and rule of law issues during a six-month internship at the Congressional-Executive Commission on China in Washington, DC.

While at Yale Law School, Thomas has taken numerous courses on comparative law, criminal law and procedure, and the sociology of law. He is highly involved with the Yale China Law Center, working part-time as a research assistant and participating in many of the Center's activities. Thomas plans to pursue a career in academia.

Last summer Thomas spent his time working at the Georgian Young Lawyers' Association, an NGO dedicated to promoting legal reform and the rule of law in the Republic of Georgia. He primarily wrote research reports on how criminal justice institutions in the United States could be adapted to Georgian context. He also evaluated drafts of proposed legislation.

Benjamin Taibleson, Class of 2010

A native of Milwaukee, Wisconsin, Benjamin Taibleson holds a BS with honors in Economics and Political Science from the University of Wisconsin. While there, Benjamin spent a semester studying at the University of Cape Town and working for a housing and microfinance NGO. He has also traveled to more than sixty countries.

At Yale Law School, Benjamin has taken a particular interest in the intersections of development, public policy and law. He is an Articles Editor on the *Yale Human Rights and Development Law Journal*, and was an Editor on the *Yale Law Journal*. One of Benjamin's IL papers will also soon be published as a full article in the *Quinnipiac Law Review*. Benjamin hopes to clerk after graduating, then to work for the Department of Justice.

Last summer, Benjamin spent his summer working for the American Bar Association's Rule of Law Initiative in Pristina, Kosovo. He also spent part of the summer working at the Extraordinary Chambers for the Courts of Cambodia, aiding in the prosecution of the Khmer Rouge leaders.

Aaron Zelinsky, Class of 2010

Aaron Zelinsky grew up in New Haven, CT. He attended Yale College, graduating *magna cum laude* in 2006. His senior essay, "*Terrorist Groups and Business Firms: A New Typological Framework*" was published in the peer-reviewed journal *Terrorism and Political Violence*. While at Yale College he received the Roosevelt L. Thompson Award for dedication to public service, the Daniel F. Merriman Award for outstanding leadership, and the Thacher Memorial Prize for extemporaneous debate.

Aaron is interested in international law and national security. He is an Articles Editor for the *Yale Law Journal* and a former Executive Editor for the *Yale Law & Policy Review*. He co-authored an article on terrorist group funding mechanisms for the peer-reviewed journal *Defense and Security Analysis* and is a regular writer for the Huffington Post. Aaron is also a student representative for the Class of 2010, and will be a Coker Fellow for fall 2009. He has worked as a foreign law clerk for Chief Justice Dorit Beinisch of the Israeli Supreme Court, and will be working in the Legal Adviser's Office at the State Department this summer. Aaron worked last summer for the Israeli Supreme Court, where he began working on a comparative law paper with Aharon Barak, former Chief Justice of the Israeli Supreme Court.

C. Robina Foundation Post-Doctoral Fellowships

Because the Robina grant arrived after the 2008-09 fellowship cycle had closed, we only awarded one Post-Doctoral Fellowship. The recipient of this fellowship was Brittan Heller, a recent graduate of the Law School, who applied for a half-year fellowship so that she could work from January to May 2009 as an intern at the Prosecution Section of the Office of the Prosecutor at the International Criminal Court ("ICC") at the Hague. Brittan was one of sixteen people on the Prosecutor's team in the ICC's prosecution of Thomas Lubanga Dyilo.

In addition to earning her JD at Yale Law School, Brittan is also a graduate of Stanford University, having earned a BA with distinction, and an MA in English. In 2006, she interned for the United Nations Human Rights Committee and the International Criminal Tribunal for

Rwanda. From 2006-08, she was the Director of Operations for Orphans of Rwanda, a nonprofit organization focused on assisting Rwandan students by providing scholarships to Rwandan universities. She also interned for the International Crisis Group's Africa Program and at the Office of the Secretary of State for the War Crimes Issues Division at the US Department of State. In the future, Brittan intends to practice international criminal law.

D. Robina Foundation International and Senior Fellowships

Yale Law School appointed **Dapo Akande**, **Ryan Goodman**, and **Luzius Wildhaber** as the *Robina Foundation International* and *Senior Fellows* during the 2008-09 academic year. The following paragraphs describe their backgrounds and activities at the Law School.

Dapo Akande was a 2008-09 *Robina International Fellow* at Yale Law School. In addition to this title, Professor Akande also held the position of *University Lecturer in Public International Law* and *Yamani Fellow* at St Peter's College, University of Oxford. Professor Akande received his LLB from the University of Ife, Nigeria in 1992; his LLM from the London School of Economics in 1994; and his MA from the University of Oxford in 2004. Prior to his appointment at Oxford, he held Lectureships at the Universities of Durham and Nottingham. He has also been a Visiting Professor at the University of Miami Law School and has taught at the London School of Economics as well as at Christ's and Wolfson Colleges, Cambridge.

Professor Akande has varied research interests within the field of international law and has published several articles on aspects of the law of international organizations, international criminal law, and international dispute settlement. Specifically, his articles have been published in the *American Journal of International Law*, the *British Yearbook of International Law* and the *European Journal of International Law*. His article in the *Journal of International Criminal Justice* on the "Jurisdiction of the International Criminal Court over Nationals of Non-Parties: Legal Basis and Limits" was awarded the 2003 Giorgio La Pira Prize.

Professor Akande is a member of the Scientific Advisory Board of the *European Journal of International Law*; the Editorial Board of the *African Journal of International and Comparative Law*; the Advisory Council of the British Institute of International and Comparative Law; the Advisory Committee of International Lawyers for Africa; and the Executive Council of the British Branch of the International Law Association. He has acted as Consultant for the African Union and provided training on international humanitarian law and international criminal law to diplomats, military officers and other government officials, and has advised and assisted counsel in several cases before international and national courts. In addition, he has advised and assisted counsel or provided expert opinions in cases involving questions of international law. In particular, he has worked on litigation in the International Court of Justice, the International Tribunal for the Law of the Sea, international arbitral tribunals, WTO and NAFTA Dispute Settlement Panels as well as cases in England and the United States of America.

While at Yale Law School, he taught *International Law and Armed Conflicts*. The course examined the international law issues which arise in relation to armed conflicts, focusing specifically on how international law regulates cross-border conflicts involving non-State actors. The course began by examining the international laws which govern whether States are entitled

to use armed force. In this part of the course, the course examined the powers of the United Nations and regional organizations, like the African Union, to authorize the use of force and the prohibition of the use of force contained in the UN Charter, as well as the exceptions to that prohibition. During the second part of the course, students examined the law that applies during an armed conflict, specifically addressing the distinction between the law applicable to international armed conflicts and that applicable to non-international armed conflicts. Students gained an overview of the “Geneva law” relating to the humanitarian protection of victims of war and the “Hague law” relating to the means and methods of warfare. The class examined the distinction between international and non-international armed conflicts, between combatants and civilians, as well as the law that applies to the conduct of hostilities. The conclusion of the course examined a few aspects of international criminal law, i.e. the enforcement of international humanitarian law and other norms prohibiting human rights violations through criminal prosecutions.

In addition to teaching *International Law and Armed Conflict*, Professor Akande also worked as an Editor for Cassese et al, *The Oxford Companion to International Criminal Justice* (2009, OUP), in which he edited the following chapters: “The Sources of International Criminal Law”; “Civil Remedies for International Crimes”; “The Protective Principle”; “The Active Nationality Principle”; “The Passive Personality Principle”; “The Territoriality Principle”; “Arrest Warrant Case”; “Pius Nwaoga v. The State.” He also worked on the following journal articles: “International Crimes, Human Rights Violations and Foreign Domestic Courts” (with Sangeeta Shah); “The Legal Nature of Security Council Referrals to the ICC and its Impact on Al Bashir’s Immunities,” (*forthcoming 2009, Journal of International Criminal Justice*). A copy of the second article is attached to the report.

Professor Akande delivered the following addresses during his tenure as a *Robina International Fellow*:

- “The Future of Immunities in International Criminal Justice,” Luncheon Speech, *Future of International Criminal Justice Symposium*, University of Santa Clara, California, USA, (March 2009)
- “International Crimes, Human Rights Violations and Foreign Domestic Courts,” Faculty Seminar, *University of Miami School of Law* (Feb 2009)
- “The Underpinnings of the Act of State Doctrine in US Law and International Law,” Presented at *Georgetown Law Centre, International Legal Theory Colloquium* (Nov 2008)
- “The Application of Human Rights Law in Time of War,” Human Rights and War Round Table, *Oxford Institute for Ethics, Law and Armed Conflict/Carnegie Council for Ethics and International Affairs*, New York (Sept 2008)
- “Head of State Immunity and the ICC Indictment of Sudanese President Bashir,” at the *British Institute of International and Comparative Law* (July 2008)

In addition, Professor Akande began a blog which discusses international law issues, which is entitled EJIL:Talk!, and which can be accessed via the Internet at www.ejiltalk.org.

Ryan Goodman was the 2008-09 *Robina Senior Fellow* at Yale Law School. Ryan is the *Rita E. Hauser Professor of Human Rights and Humanitarian Law* and the *Director of the Human*

Rights Program at Harvard Law School. Professor Goodman graduated with a BA from the University of Texas in 1993; received his JD from Yale Law School in 1999 and his PhD in Sociology from Yale University. While a student at Yale Law School, Professor Goodman served as an articles editor of *The Yale Law Journal*; he then went on to serve as a clerk for Judge Stephen Reinhardt of the US Court of Appeals for the Ninth Circuit. His research interests include public international law, international human rights law, and international relations.

Professor Goodman has also worked at the US Department of State, the International Criminal Tribunal for the former Yugoslavia, and nongovernmental organizations in India, South Africa, Switzerland, Thailand, and the United States. His publications have appeared in the *American Journal of International Law*, the *California Law Review*, the *Duke Law Journal*, the *European Journal of International Law*, the *Harvard Law Review*, the *Stanford Law Review*, and the *Yale Law Journal*. His publications include *Understanding Social Action, Promoting Human Rights* (Oxford University Press, forthcoming 2009) (with Derek Jinks & Andrew K. Woods), and *International Human Rights in Context* (Oxford University Press, 3d ed., 2007) (with Henry Steiner & Philip Alston). He is a member of the Board of Editors of the *American Journal of International Law* and a member of the Board of Editors of the new interdisciplinary journal, *International Theory* (Cambridge University Press).

While at Yale Law School, Professor Goodman taught *Laws of War*. The course explored the international legal regime governing armed conflicts, specifically introducing the topics of status determinations for POW and civilian detainees, protection of civilians during military attacks, and empirical studies of compliance with the laws of war. In addition, Professor Goodman worked on the following two publications (attached): "The Detention of Civilians in Armed Conflict," 103 *American Journal of International Law* 48-74 (2009); and "Rationales for Detention: Security Threats and Intelligence Value," 85 *International Law Studies* (forthcoming 2009, Naval War College). He also made substantial progress on chapters of the following two books: *International Humanitarian Law* (forthcoming 2010, Oxford University Press, with Derek Jinks & Michael Schmitt); and *Socializing States: Promoting Human Rights through International Law* (forthcoming 2010, Oxford University Press, with Derek Jinks).

We were pleased to welcome your attendance at the Law School on December 16, 2008, when Professors Goodman and Akande presented an informal lecture about their research. The lecture was attended by over 30 students, as well as several professors.

Luzius Wildhaber was a 2008-09 *Robina International Fellow* at Yale Law School. Professor Wildhaber graduated from Basel University (Switzerland) in 1961 and completed the Bar Exam in 1964; he received his LLM and JSD degrees from Yale Law School in 1965 and 1968, respectively. From 1971 – 1977, Professor Wildhaber taught courses on International Law, Constitutional Law and Administrative Law at Fribourg University (Switzerland); from 1997-98 he taught similar courses as well as Comparative Law at Basel University. He was later appointed Dean of the Law Faculty at Basel University.

In addition to his academic career, Professor Wildhaber has had a very successful judicial career: from 1975-1988 he served as Judge at the Liechtenstein Supreme Court; from 1989-1994 he was Judge at the Administrative Tribunal of the Inter-American Development Bank. In 1991, Professor Wildhaber was appointed Judge at the European Court of Human Rights, and in 1998,

was elected President of the European Court of Human Rights. He continued in this role until January 2007. From 1974-1978, Professor Wildhaber was also the Chief Coordinator and member of the Steering Committee of the Experts' Commission. In 1997, he served as an Expert for the Canadian Federal Government before the Supreme Court of Canada on the question of the legality of unilateral secession by Quebec.

While at Yale Law School, Professor Wildhaber and Alec Stone Sweet, Leitner Professor of International Law, Politics and International Studies, co-taught a class entitled *European Convention Human Rights*. The course served as an introduction to the legal system established by the European Convention on Human Rights, and was divided into three parts: the first section provided an overview of the legal system, focusing on the foundational texts, organizational machinery, and processes of rights protection. The second part was devoted to studying the evolution of the case law of the Court in selected areas; the third portion examined the impact of the ECHR and of the Court's case law on national legal orders.

During his time at the Law School, Professor Wildhaber also conducted research and writing on the topic of the European Court of Human Rights. Specifically, Professor Wildhaber worked on writing a major text about the European Court of Human Rights, which will appear in a book edited by Jonas Christoffersen and Mikael Rask Madsen of the University of Copenhagen (forthcoming 2009, Oxford University Press). A condensed version of this text will also be published in a *Liber Amicorum* by Yale Law School Professor Michael Reisman. Lastly, Professor Wildhaber wrote a description of the management tasks of the President of the European Court of Human Rights in an article entitled, "Court Management and Independence of Judges," which will appear in German in the *Deutsche Richter-Zeitung* (German Judges' Journal).

In addition to his writing and teaching, Professor Wildhaber participated in a September 9, 2008 conference at New York University that discussed the selection process for judges of international courts; he also took part in a conference on October 12, 2008, entitled "The Future of Sexual and Reproductive Rights" that was hosted by the Law and Media Program at Yale Law School. Professor Wildhaber tells us, "I am grateful to the Robina Foundation for having allowed me to spend an inspiring and stimulating time in the fall of 2008 in the always wonderful atmosphere of Yale Law School."

E. Robina Project Director

We have not yet appointed a permanent project director; instead, the position was filled by Alisha Bjerregaard, a 2008 graduate of the Law School, for several months. In addition, Jim Silk, Executive Director of the Schell Center for International Human Rights, Megan Barnett, Associate Dean for Academic Affairs, and Elizabeth Brundige, Associate Research Scholar in Law, spent time helping facilitate the program. We plan to hire a full-time Project Director by August 15, 2009, and will notify the Foundation when this is accomplished.

III. UNANTICIPATED RESULTS AND POTENTIAL CHANGES

Besides the delay in hiring the project director and the (anticipated) delay in appointing Post-Doctoral Fellows, there were no significant unanticipated results. We do not expect to make any significant changes to the objectives originally included in our proposal.

IV. PLANS FOR NEXT YEAR AND FOR SHARING RESULTS

In the coming year, the Law School will welcome several outstanding Fellows. **Lucas Guttentag** has accepted a position as the *Robina Foundation Senior Fellow*. Mr. Guttentag is the national director of the Immigrants' Rights Project at the ACLU in New York. He has litigated major immigrants' rights cases, including regional and national class actions, for almost twenty years. He is a graduate of UC-Berkeley and Harvard Law School.

In addition, we have chosen **Sam Ferguson** and **Matiangai Sirleaf** as the inaugural *Robina Foundation Post-Doctoral Fellows*. Sam Ferguson will spend his fellowship year conducting independent research in Argentina for a book he is writing about the trials of officials responsible for human rights abuses during Argentina's "Dirty War"; and Matiangai Sirleaf will serve as a law clerk for Justice S. Sandile Ngcobo of the Constitutional Court of South Africa.

Our plans measuring and sharing results of the Fellowship Initiative will take further shape with the appointment of the *Robina Foundation Project Director*. She or he will coordinate the Initiative, help the current and former Fellows interact with one another and with others in the human rights field, and assess the Fellows' longer-term involvement in human rights. Our first step in assessment will be to record participants' substantial human rights work during their time as Robina participants. With further resources, it may be possible to conduct longitudinal surveys. Here are our specific plans with respect to both short- and long-term assessment:

- Track Robina Scholars' participation in human rights clinics and programs at the Law School
- Record major projects undertaken by Robina Summer Fellows
- Record major projects accomplished by Robina Post-Doctoral Fellows
- Keep a file of publications, speaking engagements, and other major scholarship generated by Robina Senior and International Fellows
- With proper resources and in coordination with the Career Development Office, we may regularly survey participants and qualitatively analyze the results of projects begun as Fellows and after their Fellowships have ended

In terms of publicity, we will market the Robina Initiative to students through our website and publications. To external audiences we will issue press releases announcing Robina Senior, International, and Post-Doctoral Fellows (see a recent general fellowship release at <http://www.law.yale.edu/news/9561.htm>). If appropriate, we would be happy to share results of our assessment efforts with the Foundation and its partners. We welcome the Foundation's advice in this regard.

V. FINANCIAL REPORT

A. Proposed Annual Expenses

Robina Human Rights Scholarships	\$250,000
Robina Summer Fellowships and Travel Support	\$200,000
Robina Post-Doctoral Fellowships	\$120,000
<i>Includes salary and benefits</i>	
Robina Senior and International Fellows	\$260,000
<i>Includes salary and benefits</i>	
Robina Project Director	\$100,000
<i>Includes salary and benefits</i>	
Clerical Support and Associated Expenses	<u>\$70,000</u>
TOTAL ESTIMATED COST	\$1,000,000

B. Actual 2008-09 Expenses

Below is a brief overview of the funds that have been expended from May 2008 to the current reporting date.

Robina Human Rights Scholarships	\$253,000
Robina Summer Fellowships and Travel Support	\$210,486
Robina Post-Doctoral Fellowships	\$18,333
<i>Includes salary and benefits</i>	
Robina Senior and International Fellows	\$198,212
<i>Includes salary and benefits</i>	
Robina Project Director	\$27,899
<i>Includes salary and benefits</i>	
Clerical Support and Associated Expenses	\$70,000
TOTAL 2008-09 ACTUAL COST	\$777,930

C. Explanation of Financial Report

The *Robina Human Rights Scholarships* include the support provided to 13 JD students chosen as 2008-09 Robina Human Rights Scholars. The scholarships ranged in value from \$30,600 to \$1,600; the average scholarship was \$19,527.

The *Robina Summer Fellowships and Travel Support* includes all of the travel, living, and related expenses associated with providing summer support to students working in human rights jobs throughout Africa, South America, the Middle East, Asia, Europe, and North America. The fellowships ranged from \$1,000 to \$8,300, with the average fellowship costing \$5,540.

The *Robina Post-Doctoral Fellowships* include salary and benefits for Brittan Heller, who spent one-half of a year working at the International Criminal Court in the Office of the Prosecutor.

The *Robina Senior and International Fellows* costs include the salary, benefits and associated expenses of Professors Dapo Akande, Ryan Goodman, and Luzius Wildhaber. We also directed a

small amount of funds to supplement the appointment of celebrated human rights activist Michael Posner, the founding Executive Director and current President of Human Rights First. Although Mr. Posner was not a named Robina Fellow, his residence at the School spurred student interest in human rights; for that reason we hope the Foundation will be receptive to supporting his visit. While in residence, Mr. Posner worked on writing his personal reflections on the state of the human rights movement and gave several guest lectures in Harold Koh's *International Human Rights Law and Policy* class.

The *Robina Project Director* expenses reflect the costs of Alisha Bjerregaard, the temporary Project Director, as well as the time of other administrators helping to run the program, including Jim Silk, Megan Barnett, and Elizabeth Brundige.

The *Clerical Support and Associated Expenses* include the costs of administrator Barbara Mianzo as well as associated supplies and facility expenses necessitated by the program.

As you may note, a balance of \$222,070 remains to be carried forward. Most of this balance (\$173,768) is accounted for by the timing of naming the first Post-Doctoral Fellows and the delay in appointing a Project Director. We expect that we will have three full years of Post-Doctoral Fellows, so when we reach the last year of the grant, we will likely request a no-cost extension to appoint the final group of Post-Doctoral Fellows. We may request to extend the appointment of the Project Director to coincide with the time frame of the third cohort of Post-Doctoral Fellows. *We expect that all other funds will be spent within the three-year grant period.* Indeed, to address the balance for Senior and International Fellows, Professor Silk and his colleagues are discussing whether additional senior and international appointments will be possible.

VI. BROADER, ONGOING HUMAN RIGHTS WORK AT YALE LAW SCHOOL

Human rights activity remains strong at YLS. The Orville H. Schell, Jr. Center for International Human Rights, whose scope of work was described in our proposal, organizes the School's human rights programming. Several highlights of this year included:

- YLS hosted a conference, supported by the MacArthur Foundation, on international justice and the case of Darfur. Keynoting was Luis Moreno Ocampo, Prosecutor of the International Criminal Court. For details, see <http://www.law.yale.edu/news/8690.htm>.
- The National Litigation Project continued its trend-setting work to combat the loss of civil rights and liberties in the post 9-11 landscape; this year the NLP represented detainees held without trial in Guantánamo and Bagram, Afghanistan in habeas actions and before the military commissions. Those representations yielded the first-ever recognition of habeas rights for individuals detained at Bagram, as well as path-breaking judicial review of the medical treatment of hunger strikers at Guantánamo. The NLP also continues to press for accountability of US actors for torture and other human rights violations. The NLP is co-counsel in multiple damages actions on behalf of torture survivors, including Jose Padilla, a US citizen who was detained as an enemy combatant for years without a hearing and subjected to the same "enhanced interrogation"

techniques as those held at Guantánamo. Finally, the NLP continues its coalition-building work on issues ranging from countering proposals for new preventive detention regimes to calling for a commission of inquiry to provide accountability and a full vetting of interrogation, detention and rendition practices after 9/11.

- While in residence as a Senior Fellow, Christine Chung—the first senior trial attorney appointed at the Office of the Prosecutor of the International Criminal Court—pursued research and writing relating to human rights and international jurisdiction, including writing two articles as well as a comprehensive manuscript on the scope and effectiveness of the International Criminal Court. With Harold Koh, she co-taught an international human rights course on law and policy. She planned the MacArthur conference on international criminal justice and advised students interested in human rights legal careers.
- The appointment of Muneer Ahmad as Clinical Professor of Law (see <http://www.law.yale.edu/news/9721.htm>) will bring depth to our human rights clinical offerings. Professor Ahmad specializes in immigration law and international human rights and has argued and written about Guantánamo cases.
- Paul Kahn, Director of the Schell Center, completed a book called *Sacred Violence: Torture, Terror, and Sovereignty*, investigating the reasons for the resort to violence characteristic of premodern states. Professor Kahn contends that law will never offer an adequate account of political violence. Instead, he maintains, we must turn to political theology, which reveals that torture and terror are, essentially, forms of sacrifice.
- James Silk, Executive Director of the Schell Center, continued to teach the Lowenstein Clinic, supervise all Fellows affiliated with the Schell Center and advise students about human rights activities at Yale and pursuing human rights careers. He spent the spring semester on sabbatical, working on various human rights issues in Guatemala and South Africa.

VII. CONCLUSION

Thanks to the generous support provided by the Robina Foundation, Yale Law School has been able to invest in tomorrow's human rights leaders at all stages of their training. I hope that this report serves as overwhelming evidence that James Binger's desire to make a difference to humankind is being well served by Yale Law School, as we help students make their mark through human rights advocacy.

Thank you again for your investment in the Robina Foundation Human Rights Fellowship Initiative at Yale Law School. I understand you and your fellow trustees will be visiting Yale in February, and want to extend my advance welcome. Should I still occupy the Dean's chair, I will

look forward to welcoming you more officially; regardless, it would be a great pleasure to meet in person when you arrive. Until then, best wishes for a wonderful summer.

Warm wishes,

Kate Stith

From: Barrett, Kenna [kenna.barrett@yale.edu]
Sent: Tuesday, November 03, 2009 11:52 AM
To: Gordon Aamoth; ngilberg@robinafoundation.org
Cc: Norton, Katherine; Post, Robert; Reichenbach, Inge; Lyons, Lauragene
Subject: Yale Law School update

Dear Gordon and Nancy,

I hope that you enjoyed reading our June report on the Robina Human Rights Initiative at Yale Law School. We are delighted to see the impact that your grant is having on the Law School and our students, and ever grateful to you for your support. As you requested, I'm happy to provide you with this update about our activities, thus far, in the current academic year:

Robina Human Rights JD Scholarships and Summer Human Rights Fellowships

This year, we are providing ten JD scholarships to students interested in pursuing human rights careers. Because the financial aid needs of the students were greater this year than in 2008-09, the scholarship amount increased slightly, averaging around \$25,000. This past summer, we provided summer human rights fellowships to 38 students working in positions ranging from the Constitutional Court of South Africa and the Beijing Children's Legal Aid and Research Center to the International Commission for Missing Persons in Herzegovina and the Center for Freedom of Expression & Access to Information in Argentina.

Robina Foundation Post-Doctoral Fellows

As we mentioned in our June report, Sam Ferguson and Matiangai Sirleaf are the 2009-10 *Robina Foundation Post-Doctoral Fellows*. Sam Ferguson is spend his fellowship year conducting independent research in Argentina for a book he is writing about the trials of officials responsible for human rights abuses during Argentina's "Dirty War." Matiangai Sirleaf is serving as a law clerk for Justice S. Sandile Ngcobo of the Constitutional Court of South Africa.

Robina Foundation Senior and International Fellows

In addition to the appointment of Lucas Guttentag as a 2009-10 *Robina Foundation Senior Fellow*, which we noted in the June report, Cristina Rodriguez, Kim Scheppele, and Patrick Weil have also joined us this fall as *Senior Fellows*. As you know, Mr. Guttentag is the national director of the Immigrants' Rights Project at the ACLU in New York, and has litigated major immigrants' rights cases, including regional and national class actions, for almost twenty years. This fall, Lucas is teaching *Constitutional Impact and Law Reform Litigation: Issues and Strategies and Immigrants' Rights: Current Constitutional and Civil Rights Issues*; in the spring term, he will teach an *Advanced Seminar on Immigration Law and Policy*.

Cristina Rodriguez is a Professor of Law at New York University School of Law. Her research interests include language rights and language policy; immigration law and policy; constitutional law and theory; and citizenship theory. Professor Rodriguez is well known for her scholarship and is the author of *Immigration and Refugee Law and Policy* (Foundation Press 5th ed., 2009) (ed. with Stephen Legomsky). This fall, she is teaching *Immigration Law and Policy*.

Kim Scheppele is the Laurance S. Rockefeller Professor of Public Affairs and Director of the Program in Law and Public Affairs in the Woodrow Wilson School at Princeton University. Her research and teaching focuses primarily on comparative constitutional law. This fall, Professor Scheppele is teaching *Evidence and Terrorism: Comparative Law and Human Rights*.

Patrick Weil is the Director of the Center for the Study of Immigration, Integration and Citizenship Policies at the University of Paris, Pantheon-Sorbonne. Professor Weil's work focuses on comparative immigration, citizenship, secularization and integration law and policy. This fall, Professor Weil is teaching *Immigration, Citizenship, Secularization and Antidiscrimination Policies and Laws*.

Related Programs

Dean Post was pleased to announce a new workshop series this fall, which will feature many of the *Robina Foundation Senior Fellows*. The program, entitled, "The Immigration Theory and Practice Workshop Series," will occur according to the following schedule:

- November 11, 2009 - "Migration, Gender, and Nationality" featuring Judith Resnik and Patrick Weil
- November 17, 2009 - "Immigration and Adjudication" featuring Lucas Guttentag and Michael Wishnie
- December 9, 2009 - "Global Justice and Development" featuring Muneer Ahmad and Cristina Rodriguez

I hope that you may have the opportunity to join us again this year to meet our Robina Scholars and Fellows, perhaps during your February board meeting, and I look forward to being in touch with future updates. Thank you again for creating such a meaningful and effective program here at the Law School.

Best regards,

Kenna Barrett

Kenna Barrett
Director of Corporate and Foundation Relations
Associate Director of Major Gifts
Yale Law School
PO Box 208215
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Yale Law School

KENNA BARRETT

Director of Leadership Giving and Corporate and Foundation Relations

February 11, 2010

Mr. Gordon Aamoth, M.D.
Ms. Nancy Gilberg
The Robina Foundation
4900 IDS Center 80 South 8th Street
Minneapolis, MN 55402

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This year, we are providing ten JD scholarships to students interested in pursuing human rights careers. Because the financial aid needs of the students were greater this year than in 2008-09, the scholarship amount increased slightly, averaging around \$25,000. The names of the ten scholars are Michelle Argueta '11, Anna Bernstein '10, Brian Frazelle '10, Michael Gervais '11, Alexandru Iftimie '11, Yuan Ji '11, Ben Johnson '10, Justin Lo '11, Lauren Oleykowski '11, and Naveed Rashid '11.

Last summer, we provided summer human rights fellowships to 38 students working in positions ranging from the Constitutional Court of South Africa and the Beijing Children's Legal Aid and Research Center to the International Commission for Missing Persons in Herzegovina and the Center for Freedom of Expression & Access to Information in Argentina. The names of the students to which 2009 Robina Summer Fellowships were provided are Michelle Argueta '11, Chesa Boudin '11, Burke Butler '11, Sarah Chervinsky '11, Thomas Clancy '11, Elizabeth Compa '11, Rebecca Crotoft '11, Anjali Dalal '10, Tom Dannenbaum '10, Gregory Dubinsky '11, Brett Edkins '11, Brian Finucane '10, Carrick Flynn '11, Courtney Hostetler '11, Jennifer Jones '11, Sharanya Kanikkannan '11, Scarlet Kim '11, Craig Konnoth '10, Christine Ku '11, Nadia Lambek '10, Annalisa Leibold '11, Justin Lo '11, Kari Milligan '11, Elizabeth Nielsen '11, Lauren Oleykowski '11, Lowry Pressly '11, Naveed Rashid '11, Katherine Reisner '11, Gabriela Rivera '11, Catherine Rivkin '11, Robin Rotman '09, Danielle Sassoon '11, Diala Shamas '11, Jonathan Smith '11, Thomas Stutsman '10, Sarah Watson '11, Daniel Winik '11, and Rachel Zernick '11.



Yale Law School

Robina Foundation Post-Doctoral Fellows

As we mentioned in our last report, Sam Ferguson and Matiangai Sirleaf are the 2009-10 *Robina Foundation Post-Doctoral Fellows*. Sam Ferguson is spending his fellowship year conducting independent research in Argentina for a book he is writing about the trials of officials responsible for human rights abuses during Argentina's "Dirty War." Matiangai Sirleaf is serving as a law clerk for Justice S. Sandile Ngcobo of the Constitutional Court of South Africa. The work of Sam Ferguson and Matiangai Sirleaf has proceeded as planned in accordance with each of the proposed projects.

In addition, Robina Foundation funds will be used to provide the support needed to extend Alisha Bjerregaard's work at the Center for Reproductive Rights through the spring of 2010. You may remember that Alisha, a Yale Law School graduate of 2008, briefly served as the Robina Project Director last year. Since January 2009 Alisha has been working at the Center as a Bernstein Fellow on a two-pronged research project to (1) track potential threats to reproductive rights which could potentially arise in Kenya's constitutional review process and provide technical assistance to national-level partners; and (2) research and draft a human rights fact-finding report on the impact of Kenya's restrictive abortion law. By extending her work through the spring of 2010, Alisha will be able to complete her proposed fellowship project and will further develop additional skills as a human rights practitioner. The Center and the Law School will provide equal support to extend Alisha's fellowship.

Robina Foundation Senior and International Fellows

In addition to the appointment of Lucas Guttentag as a 2009-10 *Robina Foundation Senior Fellow*, which we noted in the June report, Cristina Rodriguez, Kim Scheppele, and Patrick Weil joined us in the fall as *Senior Fellows*. As you know, Mr. Guttentag is the national director of the Immigrants' Rights Project at the ACLU in New York, and has litigated major immigrants' rights cases, including regional and national class actions, for almost twenty years. Last fall, Lucas taught *Constitutional Impact and Law Reform Litigation: Issues and Strategies* and *Immigrants' Rights: Current Constitutional and Civil Rights Issues*; his term, he is teaching an *Advanced Seminar on Immigration Law and Policy*.

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Yale Law School

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In addition, funds from the Robina Foundation were used to co-sponsor a talk given by Paul Smith '79, a Partner at the firm of Jenner & Block in Washington, DC. The title of the event was "Litigating LGBT Civil Rights: Past, Present, and Future," and the discussion centered on both Paul's impressive career as well as his experience working on *Lawrence v. Texas*.

Lucas Guttentag is currently organizing a conference on human rights issues about which more information will be available shortly.

I am very pleased that you will be able to join us at the Law School, and I look forward to being in touch with future updates. Thank you again for creating such a meaningful and effective program here at the Law School.

Best regards,

Kenna Barrett