

Since 1987, THE NATIONAL ENDOWMENT FOR THE ARTS and Theatre Communications Group have provided financial support and creative opportunities to exceptional early-career stage directors who seek a career in America's not-for-profit professional theatre. Candidates for the CAREER DEVELOPMENT PROGRAM (CDP) must have directed at least three fully-staged professional productions. The program offers recipients the opportunity to spend six months over a two-year period developing their directing skills, expanding their artistic boundaries and increasing their knowledge of the field. Recipients may also direct projects under the guidance of one or more designated mentors. Each program is hand-tailored, matching recipients' goals to appropriate and challenging assignments.

This program is administered by Theatre Communications Group in association with the National Endowment for the Arts and supported, in part, by the Ford Foundation's New Works Program. Under the program, \$22,500 will be given to seven early-career stage directors of exceptional talent. The Ford Foundation's support will enable each recipient to receive up to \$1,000 to support ongoing life needs such as health insurance, child care or elder care. The recipients will be chosen by a national, independent and aesthetically diverse selection panel (jointly appointed by TCG and the National Endowment) through a competitive application review process. The finalists will be interviewed by the panel in New York City.

These guidelines and application are available on TCG's website, www.tcg.org.

NEA•TCG

CAREER DEVELOPMENT PROGRAM

for Theatre Directors

WITH ADDITIONAL SUPPORT FROM THE
FORD FOUNDATION

2007–2009

Eligibility

- Candidates must be citizens or permanent residents of the United States at the time of application.
- Candidates must be prepared and able to relocate during the program period, if necessary, for the successful completion of specially tailored career development placements.
- Candidates must have no professional or personal commitments which would prevent them from devoting six full months to program-related activities.
- Candidates must have directed at least three fully staged professional productions. (Productions are considered professional if all artists are paid for their work; productions at educational institutions or community theatres do not meet this requirement.)
- Candidates who have not directed professionally for at least one year after completing their academic training are generally not eligible.
- Candidates enrolled in, or on leave from, university or conservatory training programs at the commencement of the program period are not eligible.
- Candidates may not maintain salaried staff positions during NEA•TCG Career Development Program activities.
- Previous recipients of a National Endowment for the Arts Director Fellowship, NEA•TCG Director Fellowship or the NEA•TCG Career Development Program for Directors are not eligible to apply.

This program has been designed to benefit directors with a strong commitment to a career in the not-for-profit professional theatre. Directors who hope to work exclusively in other disciplines, such as opera, are not eligible.

Selection Process

The application process for the NEA•TCG Career Development Program is highly competitive and only seven directors will be chosen from the nationwide applicant pool. A national independent selection panel (jointly appointed by TCG and the National Endowment) consisting of institutionally-based and freelance directors and a lay person evaluates applicants according to the following criteria:

- Talent, skills, artistic excellence and professional experience
- Potential for future excellence as a stage director
- Commitment to a career in the not-for-profit professional theatre
- Potential for the program to contribute to the applicant's artistic growth
- Capacity to carry out the program, including receptivity to new ideas

THE PROCESS TAKES PLACE IN TWO STAGES:

- **ROUND 1** – Based on application materials, finalists are notified April 27, 2007 and will be required to submit three letters of recommendation. (Please note: no letters of recommendation will be accepted prior to notification.)
- **ROUND 2** – Finalists travel to New York City and are interviewed by members of the selection panel who subsequently choose the recipients. The personal interview is an essential part of the selection process. Round-trip transportation and hotel accommodations will be provided to finalists who live outside of the New York City area.

Candidates of diverse backgrounds are encouraged to apply to this program. No applicant will be discriminated against on the basis of race, sex, religion, sexual orientation, color or national origin.

Program Period

Six months of program activities may commence on or after October 1, 2007 and must be completed no later than September 30, 2009. The months need not be consecutive, but must occur during the specified two-year period.

Program Activities

Recipients of the Career Development Program will work with TCG Artistic Programs staff to achieve their application goals, incorporating feedback from the selection panel. Each recipient's program is designed to afford new opportunities with which s/he has not had a close association.

A successful program will include a majority of the following:

- Travel and research; advanced study such as directing or acting workshops; cross-disciplinary forays such as language study; work with a dramaturg or designer.
- Observing companies and or artists of distinction, including various day-to-day activities such as rehearsals, pre-production planning, etc.
- Prolonged residencies, often working as an assistant.
- Developing a new piece, with a designated mentor, in the final months of the program.

It is assumed that recipients will arrange their schedules in order to complete their program (six months total, or 88 working days) by September 30, 2009. Recipients are not precluded from accepting work outside the program, as long as it does not conflict with CDP assignments. However, each assignment is considered a professional commitment and is expected to be honored as such. Recipients will be required to inform TCG staff of their schedules in order to best facilitate their program.

Program Benefits

- Each recipient will receive \$22,500, which represents six stipend payments of \$3,500 and a final payment of \$1,500. (See the Reporting Requirements section on page five of the guidelines for more information.) Stipends cannot be used to underwrite fees for directing jobs, unless those assignments are related to the goals the recipient articulates in their application and interview.
- An Ongoing Life Needs \$1,000 stipend, intended for such use as childcare, eldercare and other daily needs of the recipient.
- A small travel allowance.
- Limited reimbursement for tickets, books and related reference materials.
- Expenses for attendance at TCG's 2008 National Conference in Denver. At the conference, the recipients will be presented to 700+ conference attendees in the form of a publication ("Spotlight On") a gallery display and reception.
- Subscriptions to American Theatre magazine and ARTSEARCH, as well as appropriate TCG publications.

Previous Recipients

Nikki Appino
Christopher Ashley
Jaye Austin-Williams
Timothy Banker
Daniel J. Banks
Michael Baron
Ellen Beckerman
Ian Belton
Roger Benington
Jesse Berger
Loni Berry
Erika Block
Raymond Bobgan
Timothy J. Bond
Jorge Cacheiro
Kaia Calhoun
Juliette Carrillo
Robert Castro
Lenora Champagne
Jeremy Cohen
Edris Cooper-Anifowoshe
Richard Corley
Steven Cosson
Valerie Curtis-Newton
Clinton Turner Davis
Elizabeth Diamond
Rachel Dickstein
Steven Dietz
Timothy Douglas

Ilesa Duncan
Anne Justine D'Zmura
David Esbjornson
Laura Esparza
Kip Fagan
Scott Feldsher
Susan Finque
Michael John Garcés
Anthony J. Garcia
Amparo Garcia
Nataki Garrett
Amy Gonzalez
Philip Kan Gotanda
Sean Graney
Joseph Haj
David Herskovits
Kristin Horton
Eric Johnson
Kenneth Johnson
Derek Anson Jones
Damon Kiely
Melissa Kievman
Brian Kulick
Tina Landau
Kenny Leon
Kathryn Long
Phyllis S.K. Look
Rajendra Ramoon Maharaj
Victor Maog

Frank Maugeri
Rachel May
Michael Mayer
Marya Mazor
Isis Saratial Misdary
Milos Mladenovic
Armando Molina
Amy Mueller
Raelle Myrick-Hodges
Ron Nakahara
Jennifer L. Nelson
Paulo Nunes-Ueno
Brooke O'Harra
Elena Citlali Parres
Leland Patton
Lisa J. Peterson
David Petrarca
Lisa Portes
Robert Press
Jean Randich
Tlaloc A. Rivas
Diane Rodriguez
Eric Rosen
Jonathan Rosenberg
Kim Rubinstein
KJ Sanchez
Steven Sapp
Jay Scheib
Joanna Settle



Anna Shapiro
Roald Simonson
Caroline Jackson Smith
Marcus Stern
Beatrice Terry
Liesl Tommy
Susana Tubert
Paul Walker
Jonathan Walters
David Warren
Kenn Dixon Watt
Kate Whoriskey

Host companies and mentors of program recipients have included:

A Contemporary Theatre
Actors Theatre of Louisville
JoAnne Akalaitis
Alley Theatre
Alliance Theatre Company
American Conservatory Theater
American Repertory Theatre
Arena Stage
Pina Bausch
Andrei Belgrader
Bill T. Jones/Arnie Zane Dance Co.
Anne Bogart & SITi Company
Livi Ciulei
Martha Clarke
The Cleveland Play House
Cornerstone Theater
Graciela Daniele
Dell'Arte Players Company
El Teatro Campesino
Oskar Eustis
Robert Falls
Richard Foreman

William Forsythe
Goodman Theatre
Michael Grief
The Guthrie Theater
Hartford Stage
Intiman Theatre
Jujamcyn Theatres
La Jolla Playhouse
Mark Lamos
Ralph Lee
Ralph Lemon
Lincoln Center Theater
Long Wharf Theatre
Marion McClinton
Mabou Mines
Magic Theatre
Mark Morris Company
Mark Taper Forum
Marshall Mason
McCarter Theatre Center
The Metropolitan Opera Company
Jonathan Miller

New York City Opera
New York Theatre Workshop
Oregon Shakespeare Festival
Sharon Ott
Ping Chong & Company
Hal Prince
The Public Theater
Santa Fe Opera
Seattle Repertory Theatre
Peter Sellars
Andrei Serban
Shakespeare & Co.
Steppenwolf Theatre Company
Elizabeth Streb
Tony Taccone
Theatre de la Jeune Lune
Urban Bush Women
Robert Wilson
Robert Woodruff
The Wooster Group
Garland Wright
Francesca Zambello

From Emilya Cachapero, Director of Artistic Programs/ Director of International Theatre Institute, U.S.

So often it's hard to convey true intent in grant guidelines; applicants often try to read between the lines and draw conclusions that could be to the detriment of their application. As a response, we have added this section of "straight talk" as a way to de-mystify the application process.

Over the years, the term "early career" has broadened. A wider range of individual experience in the application pool has produced recipients who, for example, are artistic leaders of theatre companies or individuals who are embarking on a second career as a director. If you have only recently completed your training, or just meet the minimum requirements, you will need to especially emphasize why this is the right time for you to apply for the program.

Our definition of "professional production" is loosely defined. It is not based on union contracts. We consider directing work professional if all participating artists receive some monetary payment for their work. Our intent is to be as inclusive as possible, while still emphasizing that this program is not for those who work primarily in academia or in amateur venues.

As you prepare to write your application, we suggest you consider your entire body of work as an artist. The panel is searching for a well-rounded representation of you, not just a report on the next steps you feel are needed in your directing career. How is your art in your life? How is your life in your art?

An ideal candidate for this program is aware of and can articulate their aesthetic sensibilities. At the same time, s/he is also willing to explore forms that might be wholly new to them. Each recipient is asked to be receptive to placement suggestions from the selection panel and TCG staff.

All recipients of the Career Development Program take on a professional commitment. Upon acceptance, s/he must be fully prepared to meet all requirements of the program, artistic as well as logistic. There are reporting requirements, forms to complete, letters of introduction which will require follow-up, flights to book in advance, etc. This program frequently tests one's organizational skills.

Flexibility must be your mantra. Although the panel will want you to be as specific as possible about your program goals and the types of artists who interest you, we suggest that you not be overly attached to specific workshops, productions, festivals, etc., as nearly all are subject to change and may not be possible within the program period. Based on our experience with other participants in this program, it is very likely that the placement ideas listed in your application will be affected by panel feedback and staff suggestions.

To sum up: the most successful applications generally articulate very clear goals, give the selection panel a sense of who the applicant is artistically and convey a willingness to expand beyond their work and experience thus far.

How To Apply

A COMPLETE APPLICATION PACKAGE WILL CONTAIN:

- 1 – Application form:** two copies, single-sided and unstapled);
- 2 – Applicant’s resume:** two copies, unstapled, no more than two single-sided pages in length. The resume should be notated as follows:
All professional productions must be marked with a “P”;
All productions which represent directing work as a student must be marked with an “S”;
All productions for work as an assistant, professional or otherwise, must be marked with an “A.”
- 3 – Proof of U.S. citizenship, one (1) copy.**
Applicants must provide proof of U.S. citizenship by submitting one of the following:
a birth certificate, voter registration card, a passport or a green card
(A driver’s license or Social Security card will not be accepted.)
- 4 – Submit application materials to:** Sheela Kangal, NEA•TCG Career Development Program for Directors, Theatre Communications Group, 520 Eighth Avenue, 24th Floor, New York, NY 10018-4156

Calendar

APPLICATION POSTMARK DEADLINE
February 12, 2007

FINALIST NOTIFICATION
April 27, 2007

LETTERS OF RECOMMENDATION
DEADLINE (FINALISTS ONLY)
May 24, 2007

FINALIST INTERVIEWS
(NEW YORK CITY)
July 16-17, 2007

NOTIFICATION OF RECIPIENTS
Week of July 23, 2007

RECIPIENT ORIENTATION
August 2007

EARLIEST COMMENCEMENT DATE
October 1, 2007

TCG NATIONAL CONFERENCE
June 2008

LATEST COMPLETION DATE
September 30, 2009

RECIPIENTS’ FINAL REPORTS DUE
October 31, 2009

Reporting Requirements

As a condition of the support, each recipient is required to submit six reports, chronicling each month of program activity. To allow for weekends and days off, the program calculates one month’s time on the program to be the equivalent of twenty-two days. The twenty-two days need not be consecutive – they are frequently spread over time, as benefits various schedules (the recipient’s, the mentor’s, rehearsal/research time, etc.) A final report from the recipient, listing a complete chronology of his/her CDP activity, will be submitted to the National Endowment by TCG and is due shortly after the recipient’s program concludes. The final report must be received by TCG on or before October 31, 2009.

In addition to monthly and final reports, each recipient is required to submit Stipend Request forms, to receive pre-approval for each month of program activity. There are also forms to request letters of introduction from TCG, to request the Ongoing Life Needs stipend and to receive reimbursement for travel and ticket/book/research materials.

FOR MORE INFORMATION CONTACT:

Sheela Kangal, Senior Artistic Programs Associate, Monday–Friday, 10am–6pm EST at Theatre Communications Group, 520 Eighth Avenue, 24th Floor, New York, NY 10018-4156, (212) 609-5900 or grants@tcg.org.
The guidelines and application are available on TCG’s web site, www.tcg.org.



NATIONAL
ENDOWMENT
FOR THE ARTS

THE NATIONAL ENDOWMENT FOR THE ARTS

The National Endowment for the Arts enriches our nation and its diverse cultural heritage by supporting works of artistic excellence, advancing learning in the arts, and strengthening the arts in communities throughout the country.

FORD FOUNDATION

The Ford Foundation is an independent, nonprofit grant-making organization. For more than half a century it has been a resource for innovative people and institutions worldwide, guided by its goals of strengthening democratic values, reducing poverty and injustice, promoting international cooperation and advancing human achievement. With headquarters in New York, the foundation has offices in Africa, the Middle East, Asia, Latin America, and Russia.



tcg

Theatre Communications Group

Theatre Communications Group (TCG), the national organization for the American theatre, offers a wide array of services in line with its mission: to strengthen, nurture and promote the professional not-for-profit American theatre. Through its artistic, management and international programs, advocacy activities and publications, TCG seeks to increase the organizational efficiency of its member theatres, cultivate and celebrate the artistic talent and achievements of the field, and promote a larger public understanding of and appreciation for the theatre field. TCG serves over 440 member theatres nationwide and 17,000 individual members.