

Reginald L. Douglas

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SELECTED PROFESSIONAL EXPERIENCES

City Theatre Company, Artistic Producer, Pittsburgh, PA; 2015 – present

- Responsibilities include:
 - **Directing:** Regularly direct in the theater's six-show subscription season with past productions receiving rave reviews and playing to sold out, dynamically-priced houses; curate and direct City's Education Department's annual Young Playwrights Festival of six fully-produced, one-act plays written by middle and high school students; and curate and direct developmental readings and workshops of new plays by nationally-recognized and local writers.
 - **Creative Producing:** Serve as line producer for City's six-show, two-stage subscription series season, annual new play festival, Young Playwrights Festival, annual gala benefit, special events/parties, and ancillary events; uphold the organization's artistic and aesthetic standards, expectations, and practices and lead staff and guest artists in accomplishing these goals effectively through constructive criticism and ongoing oversight; oversee day-to-day activities of the artistic department with an emphasis on managing the department's budget and calendar, fostering a collaborative and supportive relationship with other staff members and departments, and working closely with the Managing Director to support and balance City's \$2.8 million budget while implementing and expanding artistic activity and ancillary programming; take the lead artistic and fiduciary role in season planning and implementation; create and manage artistic initiatives and partnerships; cultivate new and existing relationships with other artists and industry professionals, including other artistic leaders, agents, and producers; and work closely with production staff on all aspects of the production process including overseeing design and production work and meetings, regularly evaluating production progress and budget, and taking an active role in reviewing production staff performance.
 - **Casting & Hiring:** Oversee the hiring of local and national designers for all productions and events and oversee their work at all stages of the production process; serve as Casting Director for all productions, readings, and special events working in tandem with a NYC-based casting office on select productions; negotiate agreements with casting director; organize and attend local and national open casting calls; cultivate renewed relationships with local artistic community by increasing the amount of local talent cast; and coordinate contracts and determine salaries in collaboration with General Manager.
 - **Development:** Work closely with Managing Director and Development staff on all facets of fundraising, including low-to-high level individual donor cultivation through one-on-one meetings, meals, and trips; fostering of personal relationships with Board of Directors and current and prospective donors and funders; independent cultivation of local and national funders; participation in Capital Campaign and Board Retreats; grant writing; prospect research; event planning; and successful solicitation of new and increased gifts from corporate, foundation, and individual donors.
 - **Community Engagement & Marketing:** Create and manage strategic partnerships with local and national non-profit and for-profit organizations to: encourage diverse dialogue around themes of plays, increase company's awareness among general public, elevate the organization's standing in the artistic community, and foster new audiences with a special emphasis on reaching people of color and younger audiences; regularly represent the organization at public events including galas, meetings, panels, and performances, and in the media; and work closely with Marketing Director on creating content for print and digital marketing campaigns, engaging artists in marketing activities, and brainstorming new initiatives to increase ticket sales, organizational visibility, and audience engagement.
 - **Education:** Created and oversee City's Directing Observership Program for local emerging directors, allowing them to serve as assistant directors on City productions and learn the inner workings of a regional theater office while taking on meaningful and much-needed administrative tasks such as script coverage, filing, production research, and event assistance; mentor and oversee an artistic intern on a seasonal basis, teaching them casting and producing procedures; regularly guest lecture, review portfolios, and direct at local universities extending City's reach to the community.
- Following the resignation of City's former Artistic Director in June 2017, became the de facto interim artistic leadership. In addition to fulfilling the duties listed above, successful work occurring in the current eight-month period included:
 - Re-envisioned the company's producing model to be centered on actively engaging Pittsburgh's local artistic community in the national conversation about the development and production of new and

contemporary work, placing local artists at the center of the company's artistic practice while maintaining and strengthening the company's national reach and recognition. This new vision has become locally and nationally-recognized and praised, while eliminating upwards of \$50,000 in now unnecessary producing expenses.

- Led curation, planning, hiring, and producing of 2018-2019 season with a focus on racial and gender diversity, radical inclusion of local talent, collaborative work with staff, early and efficient planning, and fiscal responsibility. The season features less upfront producing and staffing costs than the two most recent seasons; have upwards of 70% local artists working at City Theatre; include solidified artistic partnerships that expand the reach of diverse collaborators and constituents engaging with the making and experiencing of City's work; and all creative teams will have diversity of race and gender for the first time in the company's history. The season was also fully planned by March 2018 allowing for more efficient and effective budgeting, contracting, and scheduling, as well as more creativity and specificity in producing choices.
- Oversaw all facets of all productions in the 2017-2018 season, including monitoring the work of the season's guest artists, setting clear expectations of what excellence, efficiency, and success at City Theatre mean, and offering critical oversight of their work.
- Worked closely and collaboratively with Managing Director in strategic planning and guidance of organization in both short-term and long-term ways, including regular meetings and conversations about budgeting, programming, development, marketing, community engagement, and staff management.
- Empowered the Director of New Play Development and Director of Production to feel more included and valued in the company's producing practices, while maintaining oversight and overarching vision of the artistic producing process and product, ultimately creating a working collaborative leadership model that has increased efficiency, morale, and ownership of City's work.
- Repaired and restructured the previously broken relationship between the Artistic and Production Departments, streamlining workflow and communication by: instituting new reporting, meeting, and schedule structures; setting clear expectations for excellence; inspiring deepened pride in the work by purposefully sharing the artistic vision with the staff that will be implementing it early on; purposeful hiring of warm and collaborative guest artists and ensuring that they respect and value City staff at all times; and being an open collaborator that genuinely respects staff's expertise and time. Led to staff morale and productivity being at an all-time high, with productions being designed and built weeks ahead of time and more cost-effective budgeting.
- Strengthened the working relationship between the Artistic, Marketing, and Development Departments by respecting their expertise in their fields and respecting their time and workflow; offering clear and kind feedback as a collaborative leader; and providing a tangible understanding of artistic vision and programming choices that inspires new thinking, increased creativity, and opportunities for collaboration.
- Oversaw the producing of ancillary artistic programming including a financially-lucrative holiday concert, re-envisioning of the theater's annual spring benefit event in conjunction with Managing Director and Development staff, and the curation and producing of two commercially-viable concerts as part of the 2018-2019 season.
- Generated and fostered productive conversations about formal producing collaborations with national peer theaters, including Philadelphia Theatre Center, People's Light, Ensemble Studio Theatre, Marin Theatre Company, Everyman Theatre, Long Wharf Theatre, Universes, Bedlam Theatre, Profile Theatre, and Pittsburgh CLO, and multiple independent commercial producers, evidence of strong standing as a leader in the national field.
- Fostered new partnerships with national organizations, including Dramatists Guild, National New Play Network, Eugene O'Neill Center, Lark Play Development Center, New Dramatists, and Playwrights Center, in an effort to expand City's new play development work in cost-effective ways while deepening the company's connection to the national artistic community.
- Piloted and produced a new reading series that provides prominent national playwrights with their first exposure to City Theatre and approximately 20 local artists with paid artistic opportunities, with nearly half working at the company for the first time. In doing so, allowed City's Director of New Play Development to feel empowered to take more stake in the company's short-term producing goals and long-term artistic growth for the first time in her tenure, while maintaining oversight of curation, casting, hiring, and marketing of series.

- Built meaningful relationships and partnerships with local universities, including Carnegie Mellon University, who will present a festival of new work at City in fall 2018; Point Park University, whose students are participating in City’s new play development activities; and University of Pittsburgh, whose students are serving as production interns, expanding City’s role in the community to more formally include engagement with young professionals and local educators.
- Mentor emerging director and designers during the Young Playwrights Festival, providing local talent with the only rigorous, on-the-job professional training opportunity of its kind in the region.
- Represented City Theatre to the local and national artistic community at events and meetings. This season alone, these events include the National New Play Network’s Showcase of New Plays, Kennedy Center’s American College Theater Festival at Indiana University of Pennsylvania (invited speaker), University of California–San Diego’s Wagner New Plays Festival (one of ten industry professionals asked to attend), Fashion Africana Speaker Series (featured guest speaker in conversation with Jim Rooney), August Wilson Monologue Competition (annual judge with preliminary competition hosted at City in winter 2018), regular Pittsburgh Cultural Trust Programing Advisory Committee meetings (formally representing City to all other local major performing arts organizations), and local AEA-liaison auditions (which City Theatre now hosts to the great gratitude of local artists) and others.
- Participated in and contributed greatly in the reshaping of the company’s core values with Board and staff, and in doing so, reimagined the role of the artistic department to be radically more open and collaborative with other staff departments and Board members about the vision for the company’s work and ways that they can participate in the making and sharing of the company’s art and programming.
- Represented City Theatre in meaningful conversations about the company’s work and new producing vision with over fifty writers, directors, agents, and producers in the eight-month interim period alone, a vast increase over previous artistic leadership.
- Leading the pre-planning of the 2019-2020 season by engaging in meaningful conversations about potential programming with commercial producers, peer theaters, and artists, including PigPen Theatre Company, People’s Light, Marin Theatre Company, Tectonic Theatre Project, New Neighborhood, Peter Flynn and Mainspring Arts Collective, Billy Porter, Daniel Beaty, Tamara Tunie, and more.

Brooklyn Arts Council (BAC), Development Associate, Brooklyn, NY; 2012 – 2015

- Responsibilities included: leading planning and implementation of fundraising events, including major galas and regular benefit parties; line-producing public programs including a large-scale public concert for 3,000+; overseeing government relations, including City Council and National Endowment for the Arts funding; serving as lead liaison with Board of Directors; and participating in long-term organizational strategic planning.

Planet Connections Theatre Festivity, Co-Artistic Director, New York, NY; 2011 – 2012

- Responsibilities included: overseeing festival operations, including technical, financial, logistical, and creative planning; leading a staff of 20+; co-curating a season of over 50 productions out of over 100 submissions; serving as a festival representative to artists, charities, and donors; and producing and directing a major gala/awards show.

Young Audiences New York (YANY), Development Coordinator, New York, NY; 2010 – 2011

- Responsibilities included: serving as department chair during a 3-month staff transition; leading outreach to government and community leaders; and planning and facilitating a major gala which raised over \$570,000 with a \$60,000 unbudgeted surplus through new auction and solicitation strategies.

McCarter Theatre Center, Directing and Producing Assistant, Princeton, NJ; 2009 – 2010

- Responsibilities included: supporting new play development activities by independently producing readings, evaluating scripts, and conducting research dramaturgy; assisting in the daily operations of the artistic department; and collaborating with marketing/development staff on outreach efforts to diverse and younger audiences.

DIRECTORIAL LEADERSHIP

Selected Productions (* indicates world premiere)

<i>The Roommate (upcoming)</i>	Jen Silverman	City Theatre Company
<i>Pipeline (upcoming)</i>	Dominique Morisseau	City Theatre Company
<i>Two Trains Running (upcoming)</i>	August Wilson	Weston Playhouse
<i>Berta, Berta*</i>	Angelica Chéri	Contemporary American Theatre Festival
<i>Citizens Market*</i>	Cori Thomas	City Theatre Company
<i>Little Shop of Horrors (Musical)</i>	Menken & Ashman	University of Pittsburgh
<i>The Champion*</i>	Amy Evans	Theatre Squared

Wild with Happy
Sunset Baby
Big Love
Young Playwrights Festival 2016
Young Playwrights Festival 2015
*Paradox of the Urban Cliché**
*Lines in the Dust**
*Mother's Day**
*The Sweat**
*The Seeds of Abraham**
*Prison Play**
Master Harold...and the Boys
*Gravity**
*Lorimer Street Station**
*Ruby Place Nest on the Ground**
*Turn this Motha Out**
*You Can't Die Here aka Not Normal **
A Raisin in the Sun
*The Lost Light * (Musical)*
*The Secret Life of Ghosts **
*Scared of Sarah **
*Amari's Tomorrow **
The Body Washer
*...And Jesus Moonwalks the Mississippi **

Colman Domingo
 Dominique Morisseau
 Charles Mee
 Various Writers
 Various Writers
 Craig 'muMs' Grant
 Nikkole Salter
 Colin Drucker
 Jon Spano
 Angelica Chéri
 Archie Maddocks
 Athol Fugard
 Josh Wilder
 Kevin Armento
 Angelica Chéri
 Kevin R. Free
 Paul Notice
 Lorraine Hansberry
 Jackie Danziger
 Ron Covar
 Laura Brienza
 Shamsuddin Abdul-Hamid
 Rosemary Frisino Toohey
 Marcus Gardley

City Theatre Company – *Extended run due to demand*
Theater Works Hartford – *Top show of 2016*
Point Park University
City Theatre Company
City Theatre Company
Wild Project
Luna Stage
Soho Playhouse – *Selected for Fringe Encore Series*
Variations Theatre Group
Billie Holiday Theatre
New Light Theatre Project
Luna Stage *– *Top 10 shows of 2014*
The Fire This Time Festival
INTAR Theatre
Signature Center, NYC; DC Black Theatre Festival
Harlem School of the Arts
Culture Project
The Gallery Players
Center for Performance Research
The Players Theater
LaMama First Floor Theatre
McCarter Theatre YouthInk! Festival
The Access Theatre
Georgetown University

Selected Staged Readings & Workshops

*Djarum Vanilla**

Cary Simowitz

**National New Play Network's MFA Playwrights
 Workshop at Kennedy Center**
City Theatre Company
City Theatre Company

The Burdens

Matt Schatz

*P.Y.G. or The Mis-Education of
 Dorian Belle*

Tearrance Arvelle
 Chisholm

Pittsburgh CLO/City Theatre Company

*An Untitled New Play by Justin
 Timberlake* (Musical)*

Matt Schatz

City Theatre Company

Amerikin

Chisa Hutchinson

City Theatre Company

And All the Dead Lie Down

Harrison David Rivers

Lark Play Development Center

Reluctant to Burn

Korde Arrington Tuttle

City Theatre Company

*Citizens Market**

Cori Thomas

Eugene O'Neill Center; National Theater Institute

*Lilies Bloom**

Josh Wilder

City Theatre Company

*Forever Sunset**

Tobias Forrest

Eugene O'Neill Center; Music Theatre Conf.

Girl Shakes Loose (Musical)*

Zakiyyah Alexander

University of Pittsburgh

Detroit 67

Dominique Morisseau

Theatre Squared

The Champion

Amy Evans

City Theatre Company

*Feeding the Dragon**

Sharon Washington

Eugene O'Neill Center; National Playwrights Conf.

*Leftovers**

Josh Wilder

City Theatre Company

The Human Court

Jessica Dickey

BRIC Arts Media House

The Champion

Amy Evans

The Fire This Time Festival

*The Sting of White Roses**

Angelica Chéri

The Fire This Time Festival

*Gravity**

Josh Wilder

New Brooklyn Theater

Dessalines

William Edgar Easton

Drama League Rough Draft Residency Program

*Leftovers**

Josh Wilder

Ripley Grier Studios

*To The Light**

Bil Wright

Playwright's Center

*Lilies Bloom**

Josh Wilder

Voices Inside/Out

*Conviction**

Derek Trumbo

Emerging Artists Theatre

*The Dark Place**

Shara Ashley Zeiger

<i>Confessions of Deacon Jim</i>	Jason Aaron Goldberg	New York Theatre Workshop
<i>The Three Es</i>	Jason Aaron Goldberg	New York Theatre Workshop
<i>The Power Play*</i>	Susan Kathryn Hefti	New York Theatre Workshop
<i>The Stone Will Roll*</i>	Josh Wilder	New York Theatre Workshop
<i>Scared of Sarah* (Screenplay)</i>	Laura Brienza	Theater Row
<i>Dirty Blood</i>	Stacy Osei-Kuffour	Billie Holiday Theatre
<i>Ivory*</i>	Karima A. Robinson	Abingdon Theater Company
<i>Miss Celestine & the Queen*</i>	Bil Wright	Pangea
<i>Leftovers*</i>	Josh Wilder	Alchemical Theatre Lab
<i>Fireflies*(Musical)</i>	Dmitry Koltunov	DR2/Lark Play Development Center
<i>Never Again*</i>	Hammaad Chaudry	Schapiro Theater/Columbia University MFA
<i>The Bus Test*</i>	David Myers	Abingdon Theater Company; The Platform Group
<i>Old Love/New Love *</i>	Laura Brienza	Luna Stage
<i>Fold the Close*</i>	Tabetha Xavier	Prod. Jed Bernstein; Access Theatre
<i>Wood *</i>	Paul Notice	New York University Tisch School of the Arts

Selected Developmental Readings: *The Sting of White Roses* by Angelica Chéri; *Electric, Alive* by Natalia Naman; *Alligator* by Daniel McCoy; *The Halting* by Amy Evans; *The Stone Will Roll* by Josh Wilder; *She A Gem* by Josh Wilder; *Ebenezer Creek* by James MacLindon; *The Power Play, or Smart Bombs & Other Sexy Toys* by Susan Kathryn Hefti; *The Lawn King* by Marc Wolf; *Leap Year Skin* by J. Julian Christopher; *Leaves, Trees, Forest* by Paul Notice; *Bunkbed in Heaven* by Laura Brienza; *Bacha Posh the Musical* by Laura Brienza; *Ring Twice for Miranda* by Alan Hruska; *The Polka Dot Tea Party* by Susan Kathryn Hefti; *Dirty Blood* by Stacy Osei-Kuffour

Selected Assistant Directing: Broadway: *A Streetcar Named Desire*, Dir. Emily Mann; Lincoln Center Institute: *Autumn's Harvest**, Dir. Jade King Carroll (Associate Director); Manhattan Theatre Club: *We Live Here**, Dir. Sam Gold; Second Stage: *All New People**, Dir. Peter DuBois; *Trust**, Dir. Peter DuBois; *By the Way, Meet Vera Stark** (staged reading), Dir. Jo Bonney; McCarter Theatre: *Having Our Say*, Dir. Emily Mann; *A Christmas Carol*, Dir. Michael Unger; *Take Flight**, Dir. Sam Buntrock; Shakespeare Theatre Company: *Ion**, Dir. Ethan McSweeney; Arena Stage: *Resurrection**, Dir. Oz Scott; African Continuum: *Blue Door*, Dir. Walter Dallas

RELATED EXPERIENCE

- **Judge for the following local and national grants and awards:**
 - The Heinz Endowment's 2018 Arts and Culture Small Arts Initiative Grants
 - The Playwrights Center's 2017-18 Jerome Many Voices Fellowship and Mentorship Programs
 - The Heinz Endowment's 2017 Arts and Culture Small Arts Initiative Grants
 - The Lark's 2017 Playwrights' Week
 - The Society of Stage Directors & Choreographers Foundation's 2017 and 2016 Observership Programs
 - The 2017 and 2016 August Wilson Monologue Competitions, Pittsburgh Division
 - The Lark's 2016 Jerome New York Fellowship
 - The Pittsburgh Foundation's 2016 Regional Artists Program Grants
 - The Pittsburgh Foundation's 2015 Carol R. Brown Creative Achievement Awards
- **Featured Speaker on Panels hosted by Leadership Pittsburgh, University of California at San Diego, Cal Arts, Greater Pittsburgh Arts Council, Heinz Endowments, Pittsburgh Foundation, and University of Pittsburgh, 2016-present**
- **Lecturer in Directing at Eugene O'Neill Center's National Theater Institute and Point Park University**
- **August Wilson Center Renewal Board – Strategic Planning Committee Member, 2017-present**
- **Pittsburgh Emerging Arts Leaders – Steering Committee Member, 2015-2016**
- **Actors Studio Playwrights/Directors Unit – Member, 2014-2015**

FELLOWSHIPS & EDUCATION

- **New York Theatre Workshop – 2050 Directing Fellow, 2013-2014**
- **Theatre Communications Group – Finalist for Leadership U[niversity] One-on-One Grant, 2014**
- **Lark Play Development Center –Van Lier Fellow in Directing, 2011 – 2013**
- **McCarter Theatre Center – Directing and Producing Assistant, 2009 – 2010**

- **Stage Directors & Choreographers Foundation** – Nominee for Gielgud & Ockrent Fellowships
- **Georgetown University:** BA in Theatre & Performance Studies and English, Concentration in African-American Studies (*Cum Laude*; winner of *Misty Dailey Award for Theatrical Excellence*)