

Cleveland Public Theatre

# Entry Point

Request for Proposals

**Deadline for submissions has been extended to  
Monday, June 18<sup>th</sup>, 2018**

## Cleveland Public Theatre's New Play Development

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CPT's mission is to raise consciousness and nurture compassion through groundbreaking performances and life-changing education programs. CPT's programming agenda is to produce work that is outside the mainstream, offering a much broader range of work available to the Cleveland public and expanding the impact and originality of theatre across the country. CPT strives to make work that is excellent, extraordinary, and nationally competitive.

Our new play development programs are based on our years of experience, community input, and key principles of: focusing on artists; valuing diversity of approach, aesthetics, and perspective; and balancing impact with investment.

We envision CPT as a nationally recognized hub for the development of new theatre that is extraordinary, edgy, and relevant. We hope to be a model for nurturing local talent in similar sized markets, the most regarded cultivator of new theatre for Cleveland audiences, a laboratory for promising research and investigation, and a launcher of nationally significant new plays.

## Entry Point Summary

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Every project is unique and has unique needs. Some playwrights need a director to work with, others just need time in the rehearsal room with their ensemble, or a way to share a short fragment and get feedback. **Entry Point is a platform for artists to develop their work in the early stages of creation.** CPT will customize its support of projects and provide a **festival forum** to share that work with the public.

Entry Point can include staged readings, works-in-progress, open rehearsals, in-progress installations, and guest panel discussions featuring national leaders of our field in seven venues on the CPT campus. Audiences and artists travel to different stages to experience new work representing a broad spectrum of style, aesthetic, and content.

Feedback at Entry Point is low-risk and focused on nurturing projects.

## Entry Point Detailed Description

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Entry Point offers artists the opportunity to develop theatre, dance, performance art, music, and genre-defying performances.

Entry Point seeks to serve the needs of theatre creators and share the process with the wider public through seed investments of space/time, money, and other resources.

Because this is a customizable series, CPT is looking for guidance from the applying artists about what they need and what they can share with the public. Here are a few examples:

- a) A showcase—CPT offers limited rehearsal space, support for limited production supplies, and presents a well-developed 10-minute sample of a larger work-in-progress.
- b) Early rehearsals—CPT offers space and support for artists and presents an open rehearsal.
- c) A staged reading—CPT engages a director, a dramaturg, and some actors for a couple of rehearsals and presents a reading of the work-in-progress.

These are meant as good examples, but we are open to other ideas that can be accomplished with limited investment and have a public component.

### **Cleveland Public Theatre will provide:**

- A festival-like series over one or two weeks in January of 2019.
- Access to the theatre for an agreed upon period for rehearsals.
  - Spaces may be shared with other artists or may be exclusively dedicated to a single project.
- Cash investment for each project (past cash support has been capped at \$500)
  - These funds may be used for directors and actors in staged readings, specialty props, artist fees, playwright honorarium, etc.
  - CPT will propose a use-of-funds budget to lead artist upon acceptance.
- One general audition for the series.
- Preparation of each space for the public.
- Front-of-house and box office.
- A stage manager for the week of Entry Point.
- A direct mail piece advertising the series.

Total estimated “per project” investment from CPT (including all direct costs, occupancy, and cash) is \$3,500.

### **Lead Artist will provide (or be required to):\***

- All artistic content.
  - Content will be original and must be in development, **having had no previous full production.**
  - Content must be owned by artist or the artist must have authority to use material (in case of adaptation or inclusion of other content).
- Creative team selection (optional).
  - Artist may request support from CPT to select creative team based on what is most appropriate for the project.
- Attend up to four mandatory meetings.
- Attend the entire Entry Point festival.
  - Artists will be given a complimentary series pass and are expected to attend a majority of the other Entry Point showings.
- Recruit at least 2 volunteers available for the Entry Point festival.
- Enter into an agreement with CPT related to subsequent productions that will stipulate crediting CPT.

*\*Sometimes in the case of staged readings CPT will select a director producer to step in as the lead artist. In these cases they will be charged to handle much of the above but playwrights must still attend all meetings and still must enter into agreement with CPT and give assurances related to content.*

## **Selection Criteria**

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CPT develops work that is outside the mainstream aesthetically, thematically, or in the creative process. For Entry Point we will select artists who fit that directive.

We are seeking projects that have the potential to reach a high degree of quality and could be competitive nationally. Because this series focuses on early stages, we are not expecting perfect scripts or fully realized productions. We are looking for signs of high artistry and great potential for growth.

For Entry Point, we are looking for lead artists who are hungry for feedback and eager to grow their project throughout the process.

CPT will select projects that are at a good point in the process and for which the lead artist has a good sense of what is most needed. (i.e. If a text-based script is not yet fully honed, it would make sense for the lead artist to request support for a dramaturg. It would not make sense to request support for great costumes.)

Though past Entry Point festivals have been successful, CPT is still experimenting with the form of the festival. CPT leadership will select projects that best serve the festival and audience experience.

## **Advice to Applicants**

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Applicants should be truly interested in the process of creation and eager to dive into the work of early-stage development. Be clear about what you want to accomplish during Entry Point and how your project will benefit.

Entry Point includes work that is not considered “theatre” by the conventional definition—for example, music performance that is beyond a concert, new forms of dance, performance art, and experimental opera. It is important for applicants in the non-theatre arena to explain their process and how Entry Point will serve the development of the work.

Answer emails quickly and professionally. We often have follow-up questions for your application. This means we are interested in the proposal or want to make sure we have a complete understanding. Your response to emails can reveal inherent strengths and weaknesses in your team.

Please complete the application and submit it with additional materials electronically as an attachment to [artistic@cptonline.org](mailto:artistic@cptonline.org).

**Deadline for submissions is Monday, June 18<sup>th</sup>, 2018**

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## General Information

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*(Please include the information below in the body of your email and on the first page of your answers to the questions.)*

Name/Group:

Primary Artist Contact Name:

Address:

Cell Phone:

E-Mail:

Other Key Artists Involved:

Title of Work:

Artistic Discipline (e.g. music, theatre, dance, puppetry, etc.):

Length of Piece/Event:

Entry Point is currently scheduled for January 8<sup>th</sup> through the 21<sup>st</sup>. Do you have conflicts during that period?

## Questions

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Please answer each of the following questions individually in a separate document. This document should total at least two pages in length and not exceed four pages. Please attach this document to your email.

1. Describe your project
  - a. Plot summary or appropriate equivalent at this point in the process
  - b. Please describe the state of development (i.e., “I have a team, a cast, and a sense of the creation” or “I have a draft of the script”)
  - c. What makes this project a good fit for CPT?
2. Lead Artist and Team:
  - a. What is your artistic experience?
  - b. What is your background, experience, and skill-set that gives you confidence you can successfully lead and complete this project?
  - c. Are other artists currently engaged with the project?
3. Impact
  - a. Why do you want to participate in Entry Point?
  - b. How will Entry Point impact you as an artist and the growth of the proposed piece?
  - c. What are your dreams for the future of your project?
4. Development Structure
  - a. What roles for the project do you need support to fill: Actors? Director? Dramaturg?
  - b. What do you need from CPT? (a few examples: “I need CPT to produce a reading,” “I need two weeks in the rehearsal room and a deadline when the public will be invited,” “I need a few actors and a week in the rehearsal room.”)
  - c. What do you want to share with the public as part of Entry Point? (a few examples: a 15-minute section of the show, a highly-structured improvisation based on story boards, a work-in-progress installation tour, a staged reading of the script, an open rehearsal where audience may enter or exit at will.)
  - d. What are the budget priorities for your project? (Director/dramaturg? actors? production elements? playwright fee? other?) What is your proposed budget for the \$500 cash investment? (Or tell us about the priorities you have for this monetary investment.)

## **Suggested Supplementary Materials:**

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1. Script or equivalent (if appropriate)
2. Artistic resume of lead artist and bios or resumes of key team members
3. Work samples: previous scripts, or web links to video or audio (CPT will not accept dvd or any other hard form of video or data, so video must be available online, preferably without password-protection.)

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**Materials will not be returned.  
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