



CPT New Work Development Series

Request for Proposals

Big [Box] and Little Box

Deadline for submissions is July 16, 2010.

CPT is gearing up for the 10-11 Season. We continue to seek ways to develop new and local work at different points in the development process. Cleveland Public Theatre is currently accepting applications for two of our new work development series: Little Box and Big[Box].

Little Box: Little Box is designed to help directors and writers in developing new work, by providing a forum for full-length readings of new plays. Unlike a typical play-reading series, CPT leaves all casting and artistic staff selection up to the applying artist. Each selected project will be given two rehearsals and one public performance evening.

Big[BOX]: Big[BOX] is for more developed pieces and is the centerpiece of our season. Big[BOX] offers artists or groups the opportunity to self-produce their own works. Big[BOX] is about whatever the artist wants to focus on. We open the doors and let the artist experiment, charting their own course, making their own decisions, taking their own risks.

How Little Box Works

CPT will select four or more projects to be part of Little Box. We are especially interested in projects with two primary artists: a playwright and a director. However we will consider projects with only a playwright if we feel that the playwright has the capability to carry the project through to completion, or we may help link playwrights to directors.

Each project will be given two rehearsals prior to the performance date (not necessarily in the theatre itself) and a full day in the theatre on the day of the show. This year, Little Box will be in CPT's Storefront Studio over 2 weeks, November 8th – 21st.

Part of the Little Box process is about gaining feedback and developing work. All showings will be followed by a post-show discussion led by CPT staff or a volunteer. Additionally, we hope this year to have a small group discussion of the plays among the artists and a few selected outside artists. All selected lead artists are expected to attend all performances and to participate in all feedback sessions.

CPT provides a stage manager as well as box office and house management staff. It is up to each artist to provide their own artistic collaborators (including actors) and any additional technical staff needed.

Little Box is about developing new work, trying things out, gauging reactions and getting feedback from audience members. We are expecting book-in-hand, staged readings with little or no set. There will be a very minimal lighting plot.

Each team will be provided a small honorarium of \$120.

We will send out a general press release for the series and include mention of Little Box in other materials. Artists will have access to CPT's copy machine and a template will be provided for making individual flyers and programs. Since the work being done is in development, there will be no critics invited by CPT.

Who gets selected for Little Box?

In selecting works for this series we look at a number of factors:

Production Potential

Can the team produce the proposed work? We want to feel confident that the team has a clear understanding of what it takes to pull off a show. Even a staged reading requires attention and knowledge to do it well.

Script Potential

We are not looking for masterpieces, but we are looking for work that we see has the potential for excellence. We may give slight preference to work that might be closer to our typical season programming, but we are primarily interested in providing a venue for local work.

Potential Impact

Does this work merit a staged reading? Will it benefit from a staged reading? Some plays may be great, but are really ready for full production. Others may be too early in the development stage.

How Big[BOX] Works

CPT will select six or more artists/groups to be part of Big[BOX]. Each of these artists/groups gets the James Levin Theatre (upstairs) for one week, Monday through Sunday. Performances are Fridays and Saturdays at 7:30pm and Sundays at 3pm. This year's series will be offered January 10th – March 6th, 2011.

Big[BOX] is not about huge production values. It's more about the performance. The artist shouldn't get too caught up in elaborate plans because they don't have much time in the space. But don't confuse minimalism and resourcefulness with lack of style and quality. We ask that all set pieces be portable in case the show needs to be struck to make the stage available for a late night performance. The space is set up with a rep lighting plot suitable for theatre and dance. Each artist will have a few specials that can be moved around for their particular needs, but the lighting plot must remain intact. Color may be changed.

Each project will be paid a minimum guarantee of \$600 (\$400 for double bill) against gross box office split of 50/50 (30/30/40 for double bills). For example if a project makes \$100 at the box office the project will still get \$600. If the box office is \$4000, the project will get a total of \$2000.

Although we will produce a direct mail piece advertising all of the artists/groups, it is up to the individual artist to promote his or her own show. We will send out a press release for listings only, provide flyer templates, use of copy machine, and may be able to help with distribution.

Since the work being done is in development, there will be no critics invited. However, critics have attended and written about work in the past, clearly stating that the work is in process.

There will be a Big[BOX] Stage Manager, box office and house staff, but it is up to each artist to provide their own artistic collaborators and any additional technical staff needed.

This is a chance for us to get to know an artist's work or new work by artists we already know.

Who gets selected for Big[Box]?

In selecting works for Big[Box] we look at a number of factors:

Has the artist/group demonstrated the ability to produce the proposed work? We aren't looking for top notch producers, but we do want to feel confident that the artist/group has a clear understanding of what it takes to pull off a show, and that they understand how to assess their own capacity.

All artistic enterprises require risk and there are no guarantees. However, it's important to demonstrate a level of artistic excellence and an understanding of artistry. This might be demonstrated in a work sample, resume of artist, script of past or current work, or in a project summary.

Is the work adventurous and new? CPT has a history of producing work that no one else in town will produce because it is somehow "outside the box." The work doesn't need to be experimental or weird (though that is fine too), but it does need to be relevant and compelling.

How will Big[BOX] impact the applicant professionally and artistically? CPT wants to have a real impact on the community and provide resources to artists who will most benefit.

Applying for Little Box and/or Big[Box]

Artists are invited to apply for only one series or both. If you would like to be considered for 2010-11 Little Box and/or Big[BOX] Series, please fill out the application form below. You may also request an application at artistic@cptonline.org.

Deadline for submissions is July 16, 2010.

Big[BOX] / Little Box '10-11 APPLICATION

Deadline: July 16, 2010

Thank you for your interest in **Big[BOX]** and/or **Little Box**. Please complete the application and submit it with your **supplemental materials** and a **work sample** (if applicable) electronically to artistic@cptonline.org. If you prefer to mail your materials, please send to: **Attn: Big[BOX]/Little Box, Cleveland Public Theatre, 6415 Detroit Avenue, Cleveland OH 44102**

Which series are you applying for?

Big[Box]

Little Box

both

General Information

Name/Group _____

Primary Artist Contact Name _____

(i.e. playwright, director, etc.)

Address _____

Phone _____ Cell _____ E-Mail _____

Secondary Artist Contact Name _____

(i.e. playwright, director, etc.)

Address _____

Phone _____ Cell _____ E-Mail _____

Title of Work/Show _____

Length of piece/event _____

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

Little Box Information (11/8/10 – 11/21/10)

Please complete requested information if applying for Little Box.

Attach up to two sheets for the following:

- 1) Brief play synopsis.
- 2) How will Little Box help you as an artist and the growth of the project?
- 3) Brief background of artists (or attach resume)

Supplementary Materials: Include any additional information to support your application including resume, bio, artistic statement, etc.

Work Sample: Please include most recent version of the script.

Big[Box] Information (1/10/11 – 3/6/11)

Please complete requested information if applying for Big[Box].

Requested performance dates in order of preference (January 10th – March 6th, 2011):

Attach up to two sheets for the following:

- 1) Describe the project. (Who will be involved, what is the basis for the piece, how do you currently envision it?)
- 2) What are your production needs? (stage, lighting, special effects, etc)
- 3) How will participation in Big[BOX] impact you as an artist and the growth of the proposed piece?
- 4) What is your background and experience that gives you confidence that you can complete this project? What skills do you have to be able to produce the work?
- 5) Sometimes CPT pairs up artists or groups with shorter works to maximize box office and space. Would you be willing to participate if you were on a double bill?

Supplementary Materials: Include any additional information to support your application including resume, bio, script, treatment, artistic statement, etc.

Work Sample: Include work samples such as video, photos, past scripts, etc. Please label the sample clearly so we know how to relate the sample to the proposal.

Materials will not be returned to applicants.

Big [BOX] Past Artists

2009-10

Josh Brown and Kelly Elliott – Kill Will
 Doug Snyder, Carly Garinger, and Danielle Hisey – Cramped
 The Them and Raymond Bobgan – people4change
 Maria Miranda – Microscopes & Megaphones
 Jonathan Wilhelm and Jenna Messina – G.S.
 FiveOne, Carly Dorman and Sara Lawrence – Extra! Extra!
 Lisa K. Lock – CHANGES
 Michael Medcalf – Dirt
 Sebastian Orr – Hum
 Cat Kenney and Lisa Ortenzi – McInjun
 James Krouse – HonkFest

2008-09

Faye Hargate and Jeremy Paul – The Beetlebug and the Bad Worm
 Danielle Hisey and Katherine Kurre – Kissmet
 Bianca Sams – Summer Nights and Fireflies
 David Hansen – And Then You Die
 Jeff Glover – Claus for a Moment
 MegLouise Dance – Nearly Nude
 FiveOne, Carly Dorman and Sara Lawrence – BACKspace
 Lisa Langford – InCogNegro
 Margi Herwald Zitelli – Unethical

2007-08

Steve Maitros – Modern Problems
 Anne McEvoy – Crashing Through Ceilings
 MeganLouise Dance – Companions
 Scott Plate – The One Who
 Barbara Becker – Ictus
 Michael Williams – The Josie Project
 Jason Mullin – The Greatest Story Ever Told
 Hy Life – De Vices
 Kalindi Stockton and Maree ReMalia – vis-à-vis
 Deborah Magid – Costumbrismo, or Khandihba Wars

2006-07

Mike Geither—Living Tall
 Mike Sepesy and Alison Garrigan—Ms. Adventures
 Lisa Siciliano and Dawn Youngs—When the Wind Blows
 Najaa Young—The Future of the Funk
 Lisa K. Lock—Without Feathers
 Amy Notley—Sucking the Life
 Mary Weems and Tony Sias—Wearing Rainbows and Numbers
 Double Edge Dance—Fault Lines
 Trad Burns and Elizabeth Wood—My Name is Rachel Corrie

2005-06

Myron J. Lewis and Jaqi Loewy—Mr. Lewis Rules
 Daniel Elihu Kramer—Love Suicide
 Lynn Deering and Chris DiCello—Coming of Age
 Eric Alleman—New American Appliances
 Joe Booth—Family Outing

2004-05

Aaron Rapljenovic and Zoe Schultz – GEMini
 David Hansen – The Vampyres
 Ryan Lott – Connect, A Party in 3 Acts
 Perren Hedderson – Apply Within
 Nina Domingue – Mo Pas Connin
 Mike Geither – Citizenship in the Nation

2003-04

Eclectic Circus
 Alex P. Michaels – The M.A.N.
 Sarah Morton – 4 Minutes to Happy

2002-03

Antaeus Dance
 Christopher Johnston – Theories of Relativity
 InLet Dance Theatre
 Michael D. Sepesy – Loserville
 David Hansen – I Hate This
 Wild Plum Productions
 Titlewave Theatre – Charge
 Aaron Rapljenovic and Robert Wesner – White River Crossing