

Carnaval of New Latina/o Works Submission FAQ's

Will the Carnaval select works that are made and ready—don't need development—but are seeking opportunities to be produced/presented or tour?

As long as work has not been previously produced, it qualifies for selection. That being said, we expect writers to come into the process with an open mind. The Carnaval seeks to provide an opportunity for writer/makers to learn about the work and receive feedback from colleagues. For the Carnaval's purposes, "produced work" indicates that a *piece has received a fully supported production, a world premiere, or that it has been reviewed in the press.*

Are solo pieces eligible for the Carnaval?

Yes.

Are pieces in Spanish eligible?

Yes.

Are pieces for young audiences eligible?

Yes.

Are musicals or plays with music eligible?

Yes, but please understand the limitations inherent in a fifteen hour rehearsal block. While the organizers will do everything possible to honor the work, we cannot guarantee professional musicians at this time.

Is there a cast size limit for works submitted for the Carnaval?

We are limited by our available resources and are unable to determine an exact cast size limit at this time. The Carnaval seeks actively to feature and promote work that has strong production potential. As with all plays, cast size figures strongly into a work's production potential.

Is there page limit/time limit on works submitted for the Carnaval?

No, however all projects, regardless of size, will receive a no more than fifteen hours of development/rehearsal in total, *which includes the hours of a work's presentation.*

Will there be technical support available (video, projections, other media) for the works selected?

A rep light plot and basic sound will be available. Note that the Carnaval is *not able to accommodate projections or complex technical requirements*. Carnaval final presentations will focus on language and acting.

Can an applicant submit video documentation of a project that is not well represented on paper for their submission?

Yes, for pieces that are not text-based, video documentation, and/or any other means of expressing the piece can substitute for a written script. However, all documentation for a submission must be submittable digitally.

If a writer/maker has been working with a specific director/dramaturg/performer/designer on their piece, is the Carnaval development/presentation process able to support that relationship for the development/rehearsal process in Chicago? If not, how will the Carnaval provide directors/dramaturgs for pieces? How will pieces be cast?

We plan to have consultation sessions with the selected writers and will try to accommodate requests as we deem appropriate. The Carnaval is operating with a restricted budget. To help ameliorate costs, all casting will utilize the talented pool of Chicago-based actors. Pieces will be cast with the playwright and director's recommendations in mind and in consultation with ALTA (the Alliance for Latina/o Theatre Artists in Chicago) who will act as the Carnaval's casting director.

How will the 15 hours of development/rehearsal be scheduled during the week in Chicago? Is there flexibility in this?

The schedule will be determined by availability of space. While some accommodations may be made, it will be a heavily scheduled week considering the number of projects the Carnaval plans to feature. Flexibility will be limited.

How will the presentations be scheduled? Will artists get to see each other's work?

As we are performing 8+ pieces over one weekend, it is unlikely that everyone will get to see each other's work. However, organizers will do their best in the scheduling to provide participating artists an opportunity to see as many other works as possible.

Are artists expected to participate in any post-presentation feedback? If so, In what form and with whom will that feedback be conducted?

This will be determined in a consultation with the writer. We want the experience to be as productive as possible and every writer has different needs.

What if an artist has a conflict for part of the week?

This will be discussed on a case-by-case basis.

Will child care be available during rehearsals and presentations?

Unfortunately, we cannot accommodate artists who need childcare at this time, but it will be something we aspire to in future incarnations of this festival. We hope to provide a list of available babysitters.

Will agents be invited to the Carnaval?

It's possible. As of this time, invitees are still being determined. We are definitely looking to invite anyone who can support full productions of the plays featured in the Carnaval.

Will critics be invited to the Carnaval's presentations? Will they review the works in popular presses or online publications?

Critics will not be invited to the Carnaval for the purpose of reviewing projects. However, the Carnaval will seek feature articles in the press that discuss the festival broadly and its important historical and Latina/o specific features. Selected participants may be asked to discuss their work in the Carnaval's process broadly with members of the press for the purpose of feature pieces (i.e., not reviews) on Café Onda and HowlRound.

How will plays be selected?

Unlike a traditional play reading festival, plays will be selected with an eye towards geographic diversity. The Carnaval selection committee is also committed to programming the Carnaval to reflect a diversity of career level of the writers/makers (early career to established) and diversity of genre, all while selecting the strongest plays for the festival. There is no content-based "theme," and writers/makers are encouraged to submit any play/piece they have written.

If you have a question that is not answered by the above, email
carnavalsubmissions@howlround.com.