



LATINX THEATRE
COMMONS

2022 LTC COMEDY CARNAVAL
SUBMISSION FAQ
June 9-11, 2022 | Denver, CO | Su Teatro

What types of projects will be considered?

We encourage artistic voices and content creators who practice comedic arts through theatre, stand-up, sketch, improv, podcasts, and webseries to submit their work for Comedy Carnival. If you self-define your work as comedy, but it's not in one of the categories that we named, that's awesome! Broaden our minds!

Will the Carnival 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 creators to come into the process with an open mind. The Carnival seeks to provide an opportunity for artists to learn about the work and receive feedback from colleagues. For the Carnival'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 Carnival?

Yes.

Are pieces in Spanish eligible?

Yes.

Are pieces in other languages eligible?

Yes. Submissions in English, Spanish, Portuguese, and Indigenous languages will be accepted.

Is "Devised Work" eligible?

The work must be represented by what is communicated when you submit. As long as we can clearly understand the piece through your application, we will consider devised work. Please note that there will be limited rehearsal time available, and each piece will have a short tech period in the venue, so please be mindful to include within your submission what your rehearsal/tech/development needs are, and what stage your piece will arrive in.

Are you accepting submissions from other countries?

No. We are only accepting work from U.S. based Latinx artists.

Are musicals or plays with music eligible?

Yes, but please understand the limitations inherent in a limited rehearsal schedule. Make sure you are specific about personnel, and whether the applying artist(s) include attached musicians, or if you are seeking support from the Carnival to identify and hire musicians.

Can we submit an adaptation if the rights are pending?

Yes, as long as the rights are obtained before the final selection.

Are the submissions read “blind” (without knowing the author)?

No. We value transparency and want to represent diversity in our final selections, so we have chosen not to hide the creator(s) name.

What does “previous productions” mean?

We are interested in works that *have not yet seen a fully produced production* with a full run or pieces that have not been reviewed.

Can I/we submit more than one piece?

No. We appreciate that you have many ideas and pieces, but in order to create an equitable selection process for both artists and respondents, each artist may only submit once.

How will you handle translation?

Translation will be considered on a case-by-case basis, depending on the needs of the piece.

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

We are limited by our available resources and will evaluate how best to distribute those resources across the selected works, so we are unable to name a specific cast size limit across the board. The Carnival actively seeks to feature and promote work that has strong production potential. Depending on the medium, cast size may figure into a work’s production potential.

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

No, however all projects, regardless of size, will have limited rehearsal time, and our ability to appropriately support the needs of a given piece’s scope and scale will be considered.

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

A rep light plot and basic sound will be available. Note that the Carnival is *not able to accommodate projections or complex technical requirements*.

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

Yes, for pieces that are not text-based, video or audio 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 Carnival development/presentation process able to support that relationship for the development/rehearsal process in Denver? If not, how will the Carnival provide directors/dramaturgs for pieces? How will pieces be cast?

We plan to have consultation sessions with the selected artists and will try to accommodate requests as we deem appropriate. The Carnival is operating with a restricted budget. To help ameliorate costs, as much casting as possible will utilize the talented pool of Denver-based artists. Pieces will be cast with the playwright and director's recommendations in mind.

How will rehearsal be scheduled during the week in Denver? 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 Carnival plans to feature. Flexibility will be limited.

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

As we are programming multiple 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 artist(s). We want the experience to be as productive as possible and every project 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?

Yes. Child care can and will be made available for those who need it.

Will agents be invited to the Carnival?

It's possible. As of this time, invitees are still being determined. We are definitely looking to invite anyone who can support the continued life of programming featured in the Carnival.

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

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

How will works be selected?

A panel of multi-disciplinary, racially diverse, Latinx-identifying artists will evaluate applications based upon:

- Comedy (duh)
- Originality
- Evidence of Craft
- Evidence of Potential
- Anti-racism

See [here](#) for the full evaluation criteria.

To be eligible, pieces must not have received a full production, nor been made available for online streaming. For the Carnival's purposes, "full production" indicates that a *piece has received a fully supported production, a world premiere, or that it has been reviewed in the press.*

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