

2023 Risk/Reward Festival Application

* Required

CALL FOR PROPOSALS

2023 RISK/REWARD FESTIVAL OF NEW PERFORMANCE

JUNE 23-25, 2023 AT PORTLAND CENTER STAGE'S ELLYN BYE STUDIO THEATRE

APPLICATION DEADLINE: FRIDAY, FEB 10, 2023 @ 11:59PM

Risk/Reward is soliciting proposals for original contemporary dance, theater, music, multimedia, and interdisciplinary performances to be featured in our annual Risk/Reward Festival.

The festival is dedicated to the presentation of new performances and preference is given to works that are currently in development or that have not been produced fully in the past in Portland, OR. All works must be 20 minutes or less and must be appropriate for production as part of a festival. The festival lineup is curated by a panel of peer artists and administrators from across the region. Applicants will be notified in late March. Selected participants will perform each day, Friday through Sunday, of the festival weekend. More information about the 2023 festival and past iterations can be found on our website.

Risk/Reward will provide festival artists with existing light and sound equipment, staff support, an honorarium from \$400-\$600 US, and a travel stipend from \$200-\$600 US (if applicable). Any artist may apply, although preference will be given to artists residing in WA, OR, CA, ID, MT, AK, British Columbia & Alberta, Canada. Travel stipends and honorarium will be determined based on need, travel distance and size of performing company.

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To ensure that your application is as competitive as it can be, we strongly suggest that you:

- Include video work samples of a past completed work and raw/in-process footage of the proposed work.
- Include biographical information and a work sample from all key collaborators. If key collaborators are TBD, indicate the roles you are hoping to fill.
- If you have not attended the festival in past years, browse the Risk/Reward blog archives for a sample of the artists and projects we've supported: <http://risk-reward.org/blog/>

Questions: Contact our staff - info@risk-reward.org

CONTACT INFORMATION

1. ARTIST / GROUP NAME: *

2. CONTACT PERSON: *

3. MAILING ADDRESS: *

4. PHONE: *

5. EMAIL: *

PROJECT SUMMARY

6. TITLE: *

7. GENRE(S): *

Please indicate how you might describe your artistic practice or the discipline(s) incorporated/expressed in your proposed work, i.e. dance, music, theatre, visual art, movement, clown, film literature performance art, comedy, puppetry, drag, multimedia, improv, vogue, etc. Feel free to use multiple descriptors, i.e. physical drag comedy, or dance/film/multimedia, or theatre/puppetry/animation/video, etc to help us contextualize your proposal.

8. SHORT DESCRIPTION: *

Please describe the project in a short summary of 50 words or less. This section may be used for marketing purposes if your piece is selected.

9. LENGTH: *

20 minutes maximum.

10. NUMBER OF PERFORMERS: *

11. HAS THIS WORK BEEN PERFORMED ELSEWHERE? *

If so, where and when?

12. IS IT BEING CONSIDERED FOR ANY OTHER PRESENTATIONS OR PERFORMANCES? *

If so, where and when?

13. COMMITMENTS AND CONFLICTS: *
Please list any major schedule commitments/conflicts through the end of June 2023.

14. KEY COLLABORATORS: *
Please list all key collaborators including yourself – first and last name, role/position (e.g. composer, video artist, set designer, dancer).

PROJECT DETAILS

15. PROJECT NARRATIVE: *

Please provide a clear description (no longer than 1000 words) of the proposed project and how your participation in the festival would affect the development of this project and your overall artistic development. When writing the project proposal, help the selection panel visualize the finished work. Specify reasons that support your decision to apply and indicate how this work fits within a festival context. Be concise and specific: How do you envision the project? How will it look and feel to an audience? What are your artistic goals with this project? How does this project differentiate from previous projects? How is this project pushing your own artistic boundaries? What do you hope to gain by participating in the Risk/Reward Festival?

16. BIOGRAPHICAL INFORMATION: *

Please include a short biography of the key artists/groups/collaborators (under 500 words per project, all collaborators included). Links to web and press welcome.

17. TECHNICAL REQUIREMENTS: *

Please provide a list of technical requirements, such as: Amplified sound/voice/microphones/instruments, special lighting, set description/drawings, video description/needs, excessive preparation or clean-up time (the average changeover time is 2-3 minutes). PLEASE NOTE: If the work has extensive special requirements, Risk/Reward may not be able to meet it with our equipment. Please make your technical requirements flexible within a festival format. VENUE: The festival will take place on Portland Center Stage's 150-seat Ellyn Bye Studio blackbox theatre. We are open to proposals for site-responsive/installation works that take place elsewhere in the building or area. In choosing an alternative space, the assumption is that the performance is self-contained and Risk/Reward will not provide additional technical support. Please provide some information on the type of space required, preferably a specific location in or around Portland Center Stage.

18. a. LIGHTING - Are you planning to work with a lighting designer? YES/NO Please elaborate: *

19. b. SOUND – Will your piece have live mics or live music? YES/NO If yes, please * elaborate and include if you plan to work with a sound designer.

PLEASE NOTE: We have a limited inventory of microphones available, especially wireless or headset versions. Please indicate if you are able to supply any of your own audio equipment.

20. c. VIDEO – Do you plan to use video in your piece? YES/NO If yes, please * elaborate and include if you plan to work with a video designer.

PLEASE NOTE: Risk/Reward supplies one projector in the festival plot that is located center projecting onto the back wall of the theater. Any additional video support needed would be provided by the artist.

21. d. SET/SCENERY – Do you anticipate having any scenic elements in your piece? * YES/NO If yes, do you plan to work with a scenic designer?

22. BUDGET OUTLINE: *

Please include a general outline of anticipated expenses involved in producing the work, as well as sources of income (grants, in-kind residencies, sponsorships received, artist contribution, etc.) This does not need to be a detailed budget, only to give a sense of the scale of the project, the anticipated expenses and how you plan to meet any income goals. If you have a detailed budget already prepared, feel free to provide a link to that document.

WORK SAMPLES

The work sample that is included with your application should be a thoughtful representation of your past work, both individually and collaboratively, if applicable. Be sure to choose documentation that best spotlights your work in the context of what you are proposing for the festival.

Suggestions for work samples are: A) Video of resolved work, B) Video of rehearsal or rough footage of the proposed work, C) Audio files of collaborating composers or musicians, D) Sketches of Costume Design and/or Set Design, E) Script or text for proposed work. A rough sample of both the proposed work and completed past work is typically very helpful in assessing your application.

You may include a total of 3-5 minutes of completed past work and an additional 1-2 minutes of a rough work-in-progress sample. If your proposal includes multiple collaborators coming together specifically for this project, you may include one work sample per collaborator. If it is a group that has worked together before, a work sample of your past joint efforts is preferred.

Please provide a time code for longer video, as selection panelists have a limited amount of time to review each application. Providing clear instructions for exactly what you would like reviewed is the best way to help ensure your samples are reviewed fully. It is often very difficult for panelists to assess applications with no visual representation of past or proposed work. Links to Vimeo or YouTube tend to work best. Google Drive links have had viewing issues for panelists in the past.

The selection panel may not get to all of the work samples provided, so think about what is most important for the panel to review and arrange things in order accordingly. Proposed project narratives and work samples are typically the most heavily weighted portions of the application.

23. PRIMARY WORK SAMPLES: *

Please include: Link to Vimeo or YouTube, with any applicable password. Include a timestamp to start/stop at if you'd like us to view a section of a longer video. To start at a specific timecode on YouTube, add #t=1h13m5s to the end of the URL at the appropriate starting time. Please email info@risk-reward.org if you have questions about adding timestamps on video platforms. For each sample please provide: 1) Title/Date/Location of work sample. 2) A brief description of each clip/track. Please enable videos for download if possible. We suggest HD resolution videos that can be viewed in full-screen format.

24. OPTIONAL SUPPLEMENTAL WORK SAMPLES: *

Provide web links to audio files, sketches of costume design/set design, text/script of proposed project. Please include time codes for each sample. See above for information on how to include a timestamp in your video link. For each sample please provide: 1) Title/Date/Location of work sample. 2) A brief description of each work sample.

25. ANYTHING ELSE? THANK YOU FOR APPLYING!

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