



PRODUCTIONS

# CoHo Season 25 | 2020-2021

## Season Submission Guidelines

Thank you for your interest in co-producing with CoHo. Please do not hesitate to contact us with questions about the process at [coho@cohoproductions.org](mailto:coho@cohoproductions.org).

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### ***SEASON 25 APPLICATION TIMELINE***

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<b>Monday September 23, 2019</b>	General Information Meeting
<b>Monday October 28, 2019</b>	Budgeting/Fundraising Information Meeting
<b>Friday November 15, 2019</b>	Last day to submit proposals for feedback before final submission
<b>Monday December 2, 2019</b>	Submission deadline (11:59pm)
<b>Early February 2020</b>	Interviews with Co-Producer finalists
<b>Early March 2020</b>	CoHo Season 25 finalized and announced

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### ***ABOUT THE COHO PRODUCTIONS MODEL***

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Founded in 1995 by Gary Cole and Robert Holden, CoHo Productions has pioneered artist led co-production as a model of creating theatre for 24 years. Each season, CoHo solicits scripts and project proposals from Portland's community of theatre professionals and selects up to four to produce in partnership as CoHo's subscription season. The artistic vision is democratic, reflecting the tastes of the Portland theatre community. Seasons are diverse and unpredictable; the sole quality nurtured and insisted on is excellence. From world premieres to innovative interpretations, CoHo has an exceptional track record of excellence, garnering critical acclaim and more than 30 Drammy awards for our productions and co-producers.

The subscription season is selected by CoHo's Artistic Council, consisting of esteemed members of Portland's theatre community and CoHo's Producing Artistic Director. Each project proposal is read and discussed in detail by the Artistic Council before finalists are invited for in-person interviews. The current core members of the Artistic Council are:

- Karin Magaldi (Playwright, Dramaturg, Professor of Dramatic Writing at PSU)
- Chris Murray (Actor and Acting Teacher)
- Liane Hilling Shah (Former CoHo Operations Manager)
- Jocelyn Seid (Actor and Playwright)
- Stephen Weeks (Professor of Theater Arts, Lewis and Clark College)
- Olga Sanchez Saltveit (Actor, Director, Producer; Former Milagro Artistic Director)
- Philip Cuomo – CoHo Productions Producing Artistic Director

Co-Producers in the past have been actors, writers, directors and designers. CoHo enters into an agreement with an individual (or several individuals, a group, another theatre/producing organization, etc.) to produce a particular script. Co-producers are active partners with CoHo: they organize an artistic and technical team, oversee the implementation of their designs, prepare a budget, and share responsibility for all the details of the production. CoHo provides the administrative infrastructure (marketing, ticketing, fiscal management, front of house, etc) and performance venue.

CoHo's subscription season shows each run for four weeks, with evening performances on Thursday, Friday, and Saturday at 7:30 pm, and three Sunday matinees at 2:00 pm. Each production generally runs for 14 performances, plus preview performances on Wednesday and Thursday prior to the Friday opening. CoHo shows typically have their closing performance on a Saturday.

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## **ABOUT COHO THEATRE**

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CoHo Theatre opened in 2001 at 2257 NW Raleigh Street, just off the busy NW 23rd corridor in Portland's thriving Nob Hill/Slabtown neighborhood. CoHo Theatre is the home of CoHo Productions' subscription season, Summerfest, and CoHo Lab, as well as a venue for works produced by other companies and individuals. The theatre features a three-quarter thrust configuration with 95 seats in three rows, providing an intimate theatrical experience for audiences. A virtual 3-D tour of CoHo is available [HERE](#).

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## **IMPORTANT CONSIDERATIONS FOR POTENTIAL CO-PRODUCERS**

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### **BUDGET/FINANCE/CONTRACTS**

CoHo will provide \$12,500 in working capital for the variable costs of each production (to help pay for personnel, materials, performance rights, etc) and an additional \$17,500 in fixed costs (that pays for CoHo staff time, space, etc). Co-producer will be responsible for managing accounts associated with the \$12,500 in variable costs. If your total show budget needs exceed \$12,500, please submit a fundraising plan as part of your overall proposal.

CoHo's standard contract does not provide profit sharing. However, in the interest of equity and opportunity for a wider range of theatre artists, CoHo is open to negotiating and modifying the standard contract.

CoHo has the ability to contract with Actors' Equity Association to hire Equity member actors under the Special Appearance Contract. The maximum number of Equity actors CoHo can accommodate under this contract per production is three (3). If more than three AEA actors are hired for any one production, an AEA stage manager must be hired and paid accordingly. See BUDGET TEMPLATE for current Equity rates that include all taxes and fees (payroll tax, etc).

Every member of the artistic and production team must be paid the equivalent of hourly minimum wage for their work (unless they are under Equity contract, as indicated above). The Portland minimum wage will be raised to \$13.25/hr beginning on July 1, 2020.

### **SCHEDULING**

CoHo's subscription season performance slots are generally **EARLY FALL** (September/October), **LATE FALL** (October/November), **WINTER** (February/March) and **SPRING** (April/May). In your proposal, please indicate your time slot preference (if any) and/or any time slots in which you or your collaborators are *not* available.

The rehearsal period for each show is usually 4 weeks at 20 hours per week for actors/directors; Stage managers should be scheduled for 24 hours per week during the rehearsal period.

**SPACE LIMITATIONS**

CoHo Theatre is configured as a ¾ thrust stage. Please take into account how your play will work best on this type of stage.

There is limited space backstage (the dressing room is essentially the backstage area), so accommodating large moving set pieces or a large number of actors may not be possible.

CoHo does not have a permanent rehearsal space or set construction shop. Rehearsals will be accommodated as often as possible in the CoHo Theatre, but co-producers should plan and budget for additional rehearsal space. Sets should be constructed off site prior to load-in. CoHo may be able to make recommendations for rehearsal and/or build space if needed.

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***DIVISION OF LABOR BETWEEN COHO & CO-PRODUCERS***

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Co-production means just that - sharing the responsibilities (artistic, administrative, financial) of producing a piece of theatre. By combining the power of CoHo’s resources (space, money, dedicated staff, artistic and administrative support and expertise, subscriber base) with the power of individual co-producer resources (artistic vision, talent, community connections, additional funding, new audience members), we are able to ease some of the burden of producing theatre alone.

<b>COHO PROVIDES</b>	<b>CO-PRODUCER PROVIDES</b>
Curatorial oversight (CoHo staff will offer appropriate notes, support and guidance with a collaborative spirit in order to help the production reach its highest level of excellence)	The overall vision for the production and a high level of artistic leadership, collaboration, commitment, and professionalism
Financing for the direct expenses of the production, up to \$12,500	Commitment to raising and delivery of sufficient funding if overall production budget exceeds the \$12,500 CoHo provides
Use of the 95-seat CoHo Theatre for load-in, tech, previews, performances and limited rehearsals/production meetings (if available) + all box office, ticketing and front of house staff/support	Production & artistic personnel, including auditioning/casting actors, and hiring/managing the technical and creative team
Marketing and media relations resources (postcards; graphic design services; active website, email newsletter with 5,000+ subscribers; press releases; media follow up and scheduling; social media; online + print advertising)	A commitment to actively partner in the marketing process with CoHo's staff via social media, postcard distribution, participation in press interviews, community outreach, etc.
Photographer/photo session to create a publicity image for each individual production while maintaining a cohesive design aesthetic for the entire season + photographer for production photos	Collaboration on design concept and scheduling of actors for publicity image photo session as needed
Coordination for production meetings (and space as available), planning, contracting (including Equity contracting if needed), payroll disbursement, etc.	Rehearsal space and build space

Continuous, clear, and timely communication with co-producers throughout the process	Continuous, clear, and timely communication with CoHo throughout the process
Support and collaboration from CoHo staff in planning and executing special events (such as post-show discussions); leveraging of existing community connections as needed	Community connections (such as potential audience members, potential partner organizations or business sponsors, post-show discussion panelists, relationships with other theatres) as appropriate
Assistance with art curation for lobby area (CoHo often partners with the Murdoch Gallery to select and display art reflecting the themes/tones of each production)	Creation and installation of lobby display (if desired by co-producer), assistance in selecting artwork for lobby display (if desired by co-producer)
A limited number of complimentary tickets for production/artistic team members and performers + a friends & family discount code for additional tickets.	Active engagement in show promotion to encourage ticket sales

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## ***FREQUENTLY ASKED QUESTIONS***

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### **What kind of work has CoHo chosen in the past?**

- ♦ World premieres and new adaptations (*db* by Tommy Smith, *The Yellow Wallpaper* by Sue Mach)
- ♦ Works by Portland-area-based playwrights (*The Gun Show* by E.M. Lewis)
- ♦ Classic and canon plays (*'night*, *Mother* by Marsha Norman)
- ♦ Contemporary drama and comedies (*The Few* by Samuel D. Hunter; *Grounded* by George Brant; *The Taming* by Lauren Gunderson; *Luna Gale* by Rebecca Gilman)
- ♦ Multi-disciplinary and genre-crossing new work (*The Snowstorm* by Eric Nordin)
- ♦ Please see the [HISTORY OF COHO](http://coho.org/HISTORY_OF_COHO) at [coho.org](http://coho.org) for a full production history.

### **What kind of work does CoHo usually avoid producing during the subscription season?**

- ♦ Short one-act plays, unless the proposal is for an evening-length assortment of shorter works or a substantial play without an intermission.
- ♦ Unfinished or in-process scripts. Exceptions have been made for new plays and devised works that have already been significantly workshopped and have a clear plan to complete development prior to production. See notes in Application Procedures below.
- ♦ CoHo is unlikely to produce Shakespeare, unless the approach/adaptation is particularly groundbreaking or relevant and of high artistic merit

### **Can I submit a proposal for a devised work?**

Yes. Please see the Devised Work Submission Addendum on page 7 for CoHo Season 25 Application Procedures.

### **Can I submit more than one proposal for the season?**

Yes. However, you must complete a full application for each project submitted. CoHo will not choose more than one project from the same applicant in a single season.

### **Can I get some assistance and feedback on my proposal before the final due date?**

Yes! We are very happy to offer assistance and feedback. You may submit your in-process proposal for feedback up to 2 weeks before the final due date - this year that date is **Friday, November 15**. Due to the volume of requests we receive, please allow one week for CoHo to provide feedback.

### **I've never raised money for a project like this before - can CoHo offer any guidance?**

Yes. Please plan to attend the budgeting/fundraising informational meeting on October 28 to have more of your budgeting and fundraising questions answered. Most of CoHo's co-producers rely on individual donations, crowdfunding, and business sponsorships through personal connections in the community. Some co-producers are able to secure grant money through organizations with which CoHo does not have existing relationships. Other creative fundraising ideas are welcome! For example, the co-producers of Season 23's *Pontypool* raised significant funds by hosting a series of pizza parties.

### **Can I apply for a RACC grant to fund my CoHo project?**

Unfortunately, no. CoHo is grateful to receive General Operating Support from RACC, but that means individual co-producers are not eligible to apply for project grants affiliated with CoHo.

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## ***CRITERIA FOR PROPOSAL SELECTION***

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The Artistic Council strives to select work that represents a variety of genres within a season, as well as writers/directors/actors/designers/artists of color, and artists with varying gender identities, disabilities, and artistic training. Additionally, the council will consider the following criteria:

- ♦ Artistic merit of the proposal and the script itself (is the proposal clear and cohesive; is the script well executed and entertaining, etc.)
- ♦ Evidence of innovation, creativity and timeliness of proposed production
- ♦ Qualifications of applicant and related artistic partners (this may include relevant experience, education, training, references, extraordinary vision, etc. Please note that this does not mean potential co-producers with less experience won't be considered.)
- ♦ Availability of script rights
- ♦ Whether the project, in conjunction with other potential projects, works as part of a full, cohesive production season that provides equitable opportunities for a range of theatre artists.
- ♦ Whether the project can be successfully executed within CoHo's physical theatre space.

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## ***COHO SEASON 25 APPLICATION PROCEDURES***

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The CoHo Season 25 application process requires you to submit THREE (3) documents: Project Proposal, Budget, and Script. **If you are proposing a devised work, please refer to the submission guidelines addendum beginning on page 7.** Please submit all documents in PDF or Word format (an Excel document is also acceptable for the BUDGET document). In an effort to save paper, we will only accept electronic submissions (no hard copies). CoHo will confirm receipt of your application within 72 hours.

**Send completed applications to [coho@cohoproductions.org](mailto:coho@cohoproductions.org) with the subject line:**

**[YOUR LAST NAME] - CoHo Season 25 - [TITLE OF PLAY]**

(Example: Knope - CoHo Season 25 - Waffles First)

### **1) PROJECT PROPOSAL DOCUMENT (Cover Page + Production Narrative + Community Connections + Co-Producer Biography Info)**

#### **A) COVER PAGE**

- ♦ Co-Producer Name(s) and contact information including phone and email
- ♦ The name of your script, the author, and the date of its first production (if any)
- ♦ A concise plot summary of your script (around 150 words)

- ♦ **Statement of Rights Availability:** It is vital that you **inquire into rights** for your project **before** you submit it to us. Please contact the relevant organization and confirm the rights are available for your show. **Please do not apply for the rights** of the plays you are submitting to CoHo. Call to inquire - CoHo will officially apply for the rights to the production before finalizing the season selections.

## B) PRODUCTION NARRATIVE (UP TO 1500 WORDS)

This section should answer the question “Why this play, why now?” and describe your overall vision for the production.

**Tell us why this project is noteworthy, artistically exceptional, unique and especially timely or relevant. Things to consider:**

- ♦ Why have you chosen this work? Why this writer? Why should CoHo produce this project?
- ♦ Does the play have any Portland connections (such as a local writer, particularly pertinent issues related to Portland, etc)?
- ♦ Provide a brief production history if available. (Has this production/script been seen in Portland previously? If it is a new work, what sort of advanced readings or workshops has it had? If it needs further development, what is the plan?)
- ♦ If the play has been previously produced, we strongly encourage you to submit electronic copies of or active links to reviews. A range of comments would be most helpful to us.

**Discuss your vision for this production. Things to consider:**

- ♦ What might it look/feel like in the space design-wise? (Keep the 3/4 thrust in mind.)
- ♦ What kind of impact do you want this production to have?
- ♦ Tell us about your proposed key artistic partners and why you want to work with them (i.e., actors, directors, designers, etc.). Please note whether you have secured commitments from these partners.
- ♦ If your production is chosen for Season 25, which time slot (Early Fall, Late Fall, Winter, Spring, as outlined on page 2) do you prefer? Are there any times you/your collaborators are not available?

## C) COMMUNITY CONNECTIONS

- ♦ What kind of, if any, audience engagement activities may be appropriate for this project? For example, CoHo and the co-producers of *Jesus Hopped the A Train* (Season 23) organized a post-show discussion with author and death row investigator Renee Denfeld. Denfeld discussed her personal experiences in relationship to what was depicted in the play and the current state of the American justice system.
- ♦ Are there any relevant community organizations you are interested in partnering with/already have relationships with that could help support outreach and engagement activities for the show? For example, *The Taming* (Season 23) partnered with the League of Women Voters. LWV tabled in the lobby, providing unbiased election and voter registration information because *The Taming* was both political in theme and in production during midterm elections. *Mala* (Season 24) partnered with Latino Network to promote the work of a Latinx playwright and performer, as well as highlight the play’s connection to immigrant healthcare barriers.
- ♦ Are there any interesting/unique marketing angles you would pursue?

## D) CO-PRODUCER(S) BIOGRAPHY (UP TO 500 WORDS)

- ♦ Tell us about your experience as a theatre artist, why you/your team feel qualified to lead in a Co-Producer capacity, and why this might be important or meaningful to you at this particular time in your career.
- ♦ We are interested in knowing what level of commitment, professionalism, and savvy you bring to the Co-Producer role with your proposed production.

- ♦ Detail any former producing experience you/your team might have.

Please title this document: [YOUR LAST NAME]\_[TITLE OF PLAY]\_Submission

## 2) BUDGET DOCUMENT

### Proposed Budget

- ♦ Please see the **BUDGET TEMPLATE** to create a budget for your production.
- ♦ Note that all actors and production team members must be paid at least the minimum hourly wage, with the exception of members of Actors' Equity who must be paid according to Equity standards. The Portland metro area minimum wage will be \$13.25/hr as of July 1, 2020. Actors' Equity per production rate is \$2,750.
- ♦ Budget for both rehearsal and performance hours, allowing stage managers at least 4 additional hours per week.

### Fundraising Plan

- ♦ If your budget needs exceed \$12,500, please submit a fundraising plan as part of your overall proposal. If your budget does not exceed \$12,500, you do not need to include a fundraising plan.

Please title this document: [YOUR LAST NAME]\_[TITLE OF PLAY]\_Budget

## 3) SCRIPT DOCUMENT

### Script

- ♦ Include a full electronic copy of your proposed script with pages consecutively numbered

Please title this document: [YOUR LAST NAME]\_[TITLE OF PLAY]\_Script

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## DEvised WORK SUBMISSION ADDENDUM

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Applicants proposing devised work for CoHo Season 25 should complete submissions with the following guidelines. Please submit THREE (3) documents: Project Proposal, Budget, and Script in PDF or Word format (an Excel document is also acceptable for the BUDGET document). In an effort to save paper, we will only accept electronic submissions (no hard copies). CoHo will confirm receipt of your application within 24 hours.

Send completed applications to [coho@cohoproductions.org](mailto:coho@cohoproductions.org) with the subject line:

**[YOUR LAST NAME] - CoHo Season 25 - [TITLE OF WORK]**

(Example: Knope - CoHo Season 25 - Waffles First)

### 1) PROJECT PROPOSAL DOCUMENT (Cover Page + Production Narrative + Community Connections + Co-Producer Biography Info)

#### B) COVER PAGE

- ♦ Co-Producer Name(s) and contact information including phone and email
- ♦ The name of your script, the author, and the date of its first production (if any)
- ♦ A concise summary of your piece - what are you exploring? (around 150 words)

## **B) PRODUCTION NARRATIVE (UP TO 1500 WORDS)**

This section should answer the question “Why this project, why now?” and describe your overall vision for the production.

**Tell us why this project is noteworthy, artistically exceptional, unique and especially timely or relevant. Things to consider:**

- Do you have a driving principle for this project? What ideas are you exploring?
- Identify various source material. What is inspiring the content you will build?
- Identify potential structure. How will you organize the content you generate?
- Identify theatrical forms. In what mediums/styles will you be presenting the content?
- How far along in the devising process are you? What is the timeline for completion of devising, sequencing and editing the project?

**Discuss your vision for this production. Things to consider:**

- How does the source material and theatrical form contribute to the tone and driving principle of the project? What kind of impact do you want this production to have?
- How will you use materials and theatrical effects (lights, sound, video, etc.) to generate or enhance content. What might the piece look/feel like in the space design-wise? (Keep the 3/4 thrust in mind.)
- Tell us about your proposed artistic partners and why you want to work with them (i.e., actors, directors, designers, etc.) Please note whether you have secured commitments from these partners.
- If your production is chosen for Season 25, which time slot (Early Fall, Late Fall, Winter, Spring, as outlined on page 2) do you prefer? Are there any times you/your collaborators are not available?

## **C) COMMUNITY CONNECTIONS**

- What kind of, if any, audience engagement activities may be appropriate for this project? For example, CoHo and the co-producers of *Jesus Hopped the A Train* (Season 23) organized a post-show discussion with author and death row investigator Renee Denfeld. Denfeld discussed her personal experiences in relationship to what was depicted in the play and the current state of the American justice system.
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- Are there any interesting/unique marketing angles you would pursue?

## **D) CO-PRODUCER(S) BIOGRAPHY (UP TO 500 WORDS)**

- Tell us about your experience as a theatre artist, why you/your team feel qualified to lead in a Co-Producer capacity, and why this might be important or meaningful to you at this particular time in your career.
- We are interested in knowing what level of commitment, professionalism, and savvy you bring to the Co-Producer role with your proposed production.
- Detail any former producing experience you/your team might have.

**Please title this document: [YOUR LAST NAME]\_[TITLE OF WORK]\_Submission**



## 2) BUDGET DOCUMENT

### Proposed Budget

- Please see the **BUDGET TEMPLATE** to create a budget for your production.
- Note that all actors and production team members must be paid at least the minimum hourly wage, with the exception of members of Actors' Equity who must be paid according to Equity standards. The Portland metro area minimum wage will be \$13.25/hr as of July 1, 2020. Actors' Equity per production rate is \$2,750.
- Budget for both rehearsal and performance hours, allowing stage managers at least 4 additional hours per week.

### Fundraising Plan

- If your budget needs exceed \$12,500, please submit a fundraising plan as part of your overall proposal. If your budget does not exceed \$12,500, you do not need to include a fundraising plan.

Please title this document: [YOUR LAST NAME]\_[TITLE OF WORK]\_Budget

## 3) SCRIPT DOCUMENT

### Script

- Include an outline of events or scenarios if you have one, even if it is in progress. This will help the Artistic Council better understand your vision for the project.
- Include a script, score, or links to video of your previous work, if available.

Please title this document: [YOUR LAST NAME]\_[TITLE OF WORK]\_Script

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## **COHO SEASON 25 SUBMISSION CHECKLIST**

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### **\_\_ PROJECT PROPOSAL (DOCUMENT 1)**

Please title this document: [YOUR LAST NAME]\_[TITLE OF PLAY]\_Submission

- Cover Page
- Production Narrative
- Community Connections
- Co-Producer Bio(s)

### **\_\_ BUDGET (DOCUMENT 2)**

Please title this document: [YOUR LAST NAME]\_[TITLE OF PLAY]\_Budget

- Proposed Budget Spreadsheet
- Fundraising Plan (if needed)

### **\_\_ SCRIPT (DOCUMENT 3)**

Please title this document: [YOUR LAST NAME]\_[TITLE OF PLAY]\_Script

- Full Copy of Script with Consecutively Numbered Pages

Send completed applications to [coho@cohoproductions.org](mailto:coho@cohoproductions.org) with the subject line:  
[YOUR LAST NAME] - CoHo Season 25 - [TITLE OF PLAY]  
(Example: Knope - CoHo Season 25 - Waffles First)

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*Thank you for your interest in working with CoHo Productions.  
We look forward to receiving your proposal.  
Please contact us at [coho@cohoproductions.org](mailto:coho@cohoproductions.org) with questions.*



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