# ABOUT IPC TABLE READINGS

1. **All current members of IPC are allowed one table reading per year as part of their regular membership, pending availability.** There is one table reading per month; additional readings may be requested in a month but are not guaranteed as availability is based on facilitator schedule. Non-members may schedule a table reading for $50, which can be paid via the IPC website. Until further notice, all table readings will be virtual in response to the ongoing pandemic. IPC will re-evaluate in the future but does not guarantee any in-person readings at this time.

## Scheduling a Table Reading

E-mail Kate Duffy at [kate@clericalerrorproductions.com](mailto:kate@clericalerrorproductions.com) to begin the process. Any questions regarding table readings can also be directed to Kate.

## Determining Eligibility (for readings after 3/1/2020)

Due to the increased number of requests and the growth of IPC, the following will be required prior to your table reading. These steps are suggested for all playwrights and **required** for IPC non-members:

- A 10-minute sample of your work must be brought to Scene Night to help the IPC team determine if a table reading is the best next step for the piece. Please let Kate or the Scene Night facilitator know that this work is a possible candidate for a table read. Scene Night is free for members and $10 for non-members. Participation in Scene Night helps prepare playwrights for the structure of IPC feedback. If Kate cannot attend the Scene Night, the Scene Night facilitator will connect with Kate afterward.
• If, after the Scene Night reading, the work is determined to better benefit from other developmental steps, Kate will reach out with the feedback and other potential steps. This may include additional submissions to Scene Night, private coaching suggestions, additional review/editing, etc.

What an IPC Table Reading Is and Is Not

A table reading with IPC is one of the last steps in a play’s developmental cycle; however, every piece’s creative journey is different. It is not uncommon for a piece to best develop with multiple table readings before moving on to a staged reading, which is traditionally the ‘final’ step before a production. With that in mind we would like to outline the criteria for an IPC table reading:

• The play is complete and has no missing scenes or acts.
• The playwright is looking for feedback to better develop the piece.
• This is likely NOT the very first draft of the play, but rather a more polished version that is formatted properly and has been proofread for typos and grammatical errors.
• The play is expected to be in draft form, but it is expected that the playwright has made an effort to put a clean copy together for the reader.
• This is NOT a performance opportunity, but a developmental opportunity.

Table Reading Expectations and Responsibilities

Now that you’ve scheduled your table reading and it has been confirmed, please see below so that you can best be prepared for your own role and responsibilities and those of the IPC. Remember, IPC is run by a group of volunteers, so please be respectful of their time and talents.

Playwright Responsibilities

• The playwright agrees to send a completed draft of the script, along with a cast of characters (including doubling suggestions), and headshot. These items are due 3 weeks prior to the reading.
An important note on doubling: We ask that any piece be evaluated for doubling opportunities. Even if this casting would not work in a true production, please understand this is NOT a production, but a development opportunity. A role that only appears in one scene might be vital and important to be separate from any other character in production, but for a reading, it is perfectly acceptable to be doubled. We require that you work on doubling to try to get your scripts to 6 or fewer actors. There are times that may not be possible, but we believe the attempt not only offers a good exercise for the playwright, but also respects the actors’ time and limits the risk of technological complications.

- The playwright agrees to promote their reading so that they can solicit feedback from their peers, friends, family, or others. Since this is not a performance, perse, please explain to attendees that feedback is appreciated. Bear in mind that not all attendees can stay for the feedback portion and may contact the playwright offline with their impressions, or not at all.

- The playwright is challenged to listen during the feedback portion and resist the urge to answer questions or react.

- The playwright will send the facilitator a list of questions they have for the listeners and goals for the reading one week prior to the actual event.

IPC Facilitator Responsibilities

- The facilitator will cast the reading based on who would legitimately play those roles in a production. The playwright understands that on special occasions, gender/race/age blind casting might be utilized due to actor availability.

- The actors will have the script at least one week before the performance, but this will be a cold reading. This offers a better developmental experience, because it shows actors’ first impressions to the work and roles.

- IPC will promote the reading through their channels, but this is not to replace the playwright’s responsibility to promote their work and reading.

- The facilitator will create the event, manage the Zoom call, and facilitate the actual reading including feedback. The goal is to complete the feedback portion of the
event within an hour after the reading has completed, ending the whole experience at 10pm, or earlier if possible.

- The facilitator will guide the discussion to ensure the questions/goals of the playwright are addressed.
- The table reading will also be recorded and stored with the facilitator for 2 months.

After the Table Reading

After your table reading has been completed, the facilitator will begin the process of downloading and saving the recording of the table reading and the chat. This file will only be saved for 2 months. In order to get the recording, the playwright will need to send a digital link to the facilitator within those two months that allows the facilitator to upload the files. Dropbox has options for free available, but it is by no means the only option. The playwright understands that whatever system they use, they need to send a link that allows the facilitator to upload without setting up an account. Kate can assist with suggestions and troubleshooting. Any lingering questions, concerns, or feedback is welcome even after the reading is completed.

Thank you for your interest in the Indiana Playwrights Circle!