

Section I.A.C.

4. *Budgeting and Financial Matters.* All Cross-Quarter productions (8th and 10th week productions) can apply for a budget of up to \$5000. All One-Quarter productions, including Dean's Men shows, (6th week productions) can apply for a budget of up to \$3000. Weekends of Workshops performances and Studio productions have a budget between \$0 and up to \$250. All Mainstage productions must submit a rough budget to the nearest \$500 when their proposals are due.

If passed, budgets may be adjusted by up to \$500 based on a final budget submitted to Committee the Friday of 8th week. Budgets for all productions cannot exceed the aforementioned amounts for Uber Prod (e.g. a One-Quarter show passed with a \$2750 budget cannot have an Uber Prod budget greater than \$3000).

However, One-Quarter and Cross-Quarter shows may apply for additional funding (up to \$1000) by filling out an additional form by the Friday of 3rd week of the performance quarter. See Section V.A.1. for more information regarding One-Quarter and Cross-Quarter shows. The only budget that may be extended beyond this is that of the Spring quarter 10th week mainstage, and only under the circumstances described in VI.A.1.D.I and by the processes described in IV.A.c.ii.

Section V

A. Types of Work

1. One-Quarter Shows: Performances take place during the 7th or 8th week of Fall, Winter, and Spring Quarter and are passed one quarter prior to the quarter of their performance. One-Quarter shows may also take place during 6th week if no Cross-Quarter shows are scheduled, but shows in the same space (e.g. FXX, Theater West) cannot take place in consecutive weeks.

2. Cross-Quarter Shows: Performances take place during the 6th week of Winter and Spring Quarter and are passed two quarters prior to the quarter of their performance. These shows can take place in Theater West, Theater East, 501, or a site-specific alternative depending upon availability. The Cross-Quarter model is intended for productions that want more flexible rehearsal scheduling, increased rehearsal time to accommodate performance duration, and/or additional time to develop design elements.

3. Collaborations: RSOs may propose to collaborate with UT to produce One-Quarter and Cross-Quarter shows, utilizing UT resources and following a similar proposal process and timeline.

4. Site-Specific Work: Performance pieces and installations that are located in Logan 501 or other locations on campus, pending University administration approval and the availability of desired resources (e.g. scale of designs, space availability)

5. Workshops: Performances take place during 5th week of Fall and Winter Quarters and are passed one quarter prior to the quarter of their performance through the beginning of the performance quarter. Workshops are intended for works, particularly new or student-written work, with a shorter runtime and minimal stage design.

A. Proposing Mainstages ~~Studio, One-Quarter, Cross-Quarter, and Collaborations~~

1. ~~Mainstages, Second Stages, and Studios~~ One-Quarter and Cross-Quarter Productions

a. A proposer ~~may must email the Committee Chair to~~ request a “pre-approval” from Committee. The pre-approval will meet with the proposer to discuss any questions the proposer might have ~~about~~ before beginning the proposal process.

b. Proposers meet with the Director of ~~Performance Programs~~ UT/TAPS and the TAPS ~~Prostaff~~ Team to discuss their proposals. These individuals may recommend meeting with other members of the TAPS ~~professional production~~ staff. Proposers meet with the Managing Director to discuss rights, if applicable.

c. Proposers present to a production cohort meeting. This meeting is open to all members of University Theater. In this meeting proposers discuss briefly their vision for their production, in terms of both design and process. After this meeting, attendees and proposers meet and form teams.

d. Mainstage shows are divided into One-Quarter and Cross-Quarter shows and are distinguished by their different budget amounts (see: I.C.3). Each show type occurs at a specific time each quarter, as specified below:

e. Proposers turn in their proposal ~~by Friday of 3rd Week of the quarter prior to production by 5pm~~ to the Committee Chair’s mailbox and electronically, either by fileshare (Google Drive, Dropbox, etc). or emailed to executivesessionuniversitytheatre@lists.uchicago.edu. ~~Deadlines for different shows are as specified below:~~

i. Cross-Quarter Shows are due 5pm on Friday of 2nd week of the quarter two quarters prior to the desired production date. (e.g. Spring Cross-Quarter shows are passed during Fall Quarter).

ii. One-Quarter show proposals are due 5 pm on Friday 2nd week of the quarter previous to the desired production date. One-Quarter shows take place during the 8th week of Winter and Spring quarters and the 8th week of Fall quarter.

iii. ~~The Spring 10th week production may be proposed in the proposal cycle that occurs during Fall Quarter. If no Cross-Quarter show is passed during the appropriate proposal cycle, the slot may be filled by a One-Quarter show in the proposal meeting of the prior quarter as usual.~~

f. In the week following the Friday when proposals are due, proposers arrange time to meet with all Committee members individually to discuss their proposal. Committee members are required to read all proposals and make themselves available for individual meetings.

g. The proposal should include the following components:

- i. Name and information about the proposer.
- ii. Cast size and Gender breakdown.
- iii. Run time.
- iv. Space preference.
- v. ~~The week/scale (or weeks/scales) the proposer will accept.~~ The proposed scale (One-Quarter, Cross-Quarter)
- vi. A requested budget amount and rough breakdown that corresponds with the proposed scale. See I.C.4 for more information.
- vii. Three important images pivotal to the play.
- viii. The driving question and themes behind the production.
- ix. The production design aesthetic of the play and the textual justification for the aesthetic choice.
- x. Bios for all staff members. These bios should include qualifications for the position as well as a statement about their particular area on the production.
- xi. While it is not required, ~~inclusion rough drawings of set and costumes~~ the inclusion of rough paperwork and design concepts is suggested to strengthen the proposal.

See Appendix 1.A for the Mainstage Proposal Form

h. The community-wide Mainstage Proposal Meeting is held 3rd week, usually Friday at 5pm. No UT activity may be scheduled during the community-wide Proposal Meeting.

i. Before the Proposal Meeting, the Chair will meet with the relevant Pro Staff member(s) in order to discuss space scheduling. The purpose of this meeting is to discuss any schedule iterations that might be challenging so that the season can be scheduled in an informed manner after passing.

j. At the Mainstage Proposal Meeting, each proposer has one minute to present their proposal and five minutes to answer the questions of Committee and community members.

k. After all proposers have spoken, the Committee proceeds into the Executive (Closed) Session in an undisclosed location (See Section IV.A.3). Proposers who are also members of Committee are not allowed to sit in Executive Session Proposal Meeting or

to vote on the season. If Director for the Dean's Men show is on Committee, however, they are permitted to take part in scheduling and vote on the season just as any other Committee member.

2. Collaborations.

a. Proposing RSOs contact the Committee Chair expressing an interest in collaborating with UT. The RSO then sends a representative to a Committee meeting any time before the Mainstage proposal meeting to discuss the proposal with Committee.

b. Collaborations proposers are encouraged to meet with the Director of UT/TAPS and the TAPS Design Team to discuss their proposals. Proposers meet with the Managing Director to discuss rights, if applicable.

c. Proposers turn in their proposal by Friday of 2nd Week by 5pm to the Committee Chair's mailbox and electronically, either by fileshare (Google Drive, Dropbox, etc. or emailed to executivesessionuniversitytheatre@lists.uchicago.edu).

d. The proposal should include the following components:

i. Name and information about the RSO, and proposer, and their role in the organization.

ii. A brief description of the Collaboration project.

iii. Cast size and Gender breakdown.

iv. Run time.

v. Space preference, if the RSO would like to use a UT/TAPS space.

vi. The week (or weeks) the proposer will accept.

vii. The amount of tech time the RSO will require.

viii. Any other resources the RSO desires from UT, including but not limited to student production staff, student performers, publicity, and audition space.

e. As detailed in Sections V.A.1.h and V.A.1.i, the community-wide Mainstage Proposal Meeting is held 3rd week, usually Friday at 5pm. At this meeting, as with the Mainstage proposers, the Collaboration proposers have one minute each to present their proposal and five minutes each to answer the questions of Committee and community members. Also as with Mainstage proposers, Collaboration proposers who are also members of Committee are not allowed to sit in the Executive Session Proposal Meeting or to vote on the season.

f. For the guidelines of the Collaboration process once a proposal passes, see Section V.A.3.f.

3. Mainstage Proposal Executive Session.

a. Directly after the community-wide meeting, Committee goes into Executive Session to discuss each proposal individually. In this meeting, Committee considers whether a show:

i. Is appropriate to the proposer in terms of its scope and the proposer's relevant experience.

- ii. Identifies the proposer's focused goals for the production and communicates that the proposer has a clear and specific vision of the play.
- iii. Is consistent with University Theater's four pillars of Opportunity, Education, Artistic Excellence, and Community.
- iv. Contains an appropriate staff, including Director, Stage Manager, and Design Team. (Filling the staff as best as possible by the proposal meeting is highly recommended.)
- v. Is of feasible technical difficulty and requirements, given current University Theater equipment and personnel.

b. *Procedure and Policy for the Committee Proposal Meeting*

- i. The Proposal Meeting is run by the Director of Performance Programs and the Committee Chair. If the Chair is proposing, the Treasurer runs the meeting. If the Treasurer is also proposing, the Secretary runs the meeting. If all three officers are proposing, another member of Committee will be selected at the prior Committee meeting by simple majority vote.
- ii. Committee does not vote for or against a proposal on a comparative basis. They base their vote solely on the proposal, and only weigh it in relation to other proposals when they vote on scheduling.
- iii. Committee takes a straw vote for each proposal, with the options of "yes," "no," or "discuss." Any proposal receiving a unanimous 'yes' vote is automatically passed. Any proposal receiving a unanimous 'no' vote does not pass, and there is no further discussion about it. If there is no unanimous "yes" or "no" vote, the proposal is then evaluated in the form of a list of pros and cons. Each Committee member presents at least one pro or one con in order to create these lists.
- iv. After ALL lists are made for each show being considered, the shows are discussed in greater detail and pro/cons are clarified if necessary.
- v. Once discussion is completed, Committee votes on each proposal. In this vote, proposals pass if they receive a simple majority of votes. A proposal must have at least half the votes in the room to pass.

c. *Scheduling.* Once shows are passed, they are then scheduled (see: A.2.e for how to prepare for scheduling a season). At times, shows can be passed but not scheduled due to limited resources. During scheduling, other productions (such as the Weekend(s) of Workshops, or New Work Week(s) in the Spring) are also scheduled. Once the season has been scheduled, Committee votes on the entire season as scheduled, requiring a simple majority to pass. Committee then reflects upon the season as a whole. Mainstages and Collaborations that are scheduled for the UT season are assigned Committee Liaisons. The Weekend(s) of Workshops, New Work Week, or other such productions are also assigned liaisons at this time. If there are multiple Weekends of Workshops, each one receives its own liaison.

d. *Calling Proposers.* After the season has been scheduled and reflected upon, Committee Liaisons will contact their respective proposers regarding the status of their proposal and its scheduling. The Committee member running the meeting contacts the proposers who shows were not scheduled. All Committee members must speak to their proposers by phone, *not* via email or in person. The proposer must also

be reached *directly* by phone; voice mails are not permitted. Once all proposers have been reached directly by phone, the season may be announced by the Committee Chair via the UT general listhost.

e. *Post-Meeting Process: Mainstage.* Once scheduled, the staff of each Mainstage is encouraged to meet with UT/TAPS Pro-staff to continue to develop design plans, as well as to attend their respective cohorts. They will also be reminded that to be cast, all actors must audition.

f. *Post-Meeting Process: Collaborations.* Once scheduled, Collaborators meet with the Managing Director of UT/TAPS to look at venue choice and run capacity, calculate potential ticket sales, and calculate a budget. In the event that a Collaborator wishes to do a free event, the RSO must have money from their own account to cover any production expenses. After this budgeting process, the rest of the production timeline is the same as for Mainstages: the staff of each Collaboration is encouraged to meet with UT/TAPS Pro-staff to continue to develop design plans, as well as to attend their respective cohorts.

B. Workshops

1. *Proposal Process*

- a. Proposers are encouraged to meet with the Director of UT/TAPS Performance Programs to discuss their proposals. Proposers meet with the Managing Director to discuss rights, if applicable.
- b. Proposers turn in their proposal by Friday of 5th Week by 5pm to the Committee Chair's mailbox and electronically, either by fileshare (Google Drive, Dropbox, etc. or emailed to executivesessionuniversitytheatre@lists.uchicago.edu).
- c. The proposal should include the following components:
 - i. Name and information about the proposer.
 - ii. Cast size and Gender breakdown.
 - iii. Run time.
 - iv. Space/week preference, if there is an option (i.e., multiple Weekends of Workshops in different spaces).
 - v. Three important images pivotal to the play.
 - vi. The driving question and themes behind the production.
 - vii. The production design aesthetic of the play and the textual justification for the aesthetic choice.
- d. See Appendix 1.B for the Workshops Proposal Form
- e. The Workshops Proposal Meeting is held at the start of the 6th Week Committee Meeting, at 5pm. Each proposer has one minute to present their proposal and two minutes to answer the questions of Committee and community members.
- f. After all proposers have spoken, they are excused and the Committee proceeds into the Executive (Closed) Session. Proposers who are also members of Committee are not allowed to sit in Executive Session Proposal Meeting or to vote on the Workshops. Once the Workshops have been voted on, proposers on Committee are permitted back into the room for the rest of the 6th Week Committee meeting, which proceeds as usual.

2. *Workshops Proposal Executive Session*

- a. Directly after the Workshops proposers have spoken, Committee goes into Executive Session to discuss each proposal individually. In this meeting, Committee considers whether a workshop:
 - i. Is appropriate to the proposer in terms of its scope and the proposer's relevant experience.
 - ii. Identifies the proposer's focused goals for the production and communicates that the proposer has a clear and specific vision of the play.
 - iii. Fits with University Theater's Mission Statement of Opportunity, Education, and Artistic Excellence.
 - iv. Is of feasible technical difficulty and requirements, given the Workshops format and restrictions, as well as current University Theater equipment and personnel.
- b. *Procedure and Policy for the Workshops Proposal Meeting*
 - i. The Proposal Meeting is run by the Director of Performance Programs ~~UT/TAPS~~ and the Committee Chair. If the Chair is proposing, the Treasurer runs the meeting. If the Treasurer is also proposing, the Secretary runs the meeting. If all three officers are proposing, another member of Committee will be selected at the prior Committee meeting by simple majority vote.
 - ii. While the driving question in the Mainstage Proposal meeting is, "Why pass this show?" the driving question in the Workshops Proposal meeting is, "Why not?" in the interest of opportunity. To that end, each proposal is discussed briefly, addressing any concerns with the proposal.
 - iii. Progressing through each individual proposal in this way, Committee constructs a full lineup of Workshops.
 - iv. Committee then votes on this line up. If discussion is still required and/or if Committee is still divided upon the season, they may move to pass Workshops individually until the lineup is complete and all Proposals have been addressed.
- c. *Scheduling* In the event that there are multiple Weekends of Workshops, Workshops that pass must be scheduled into one of the weekends. Once the Weekend(s) have been scheduled, Committee votes on the entire Workshops lineup as scheduled, requiring a simple majority to pass. Committee then reflects upon the Workshops lineup as a whole.
- d. *Calling Proposers* After the Workshops have been scheduled and reflected upon, the Committee Liaison(s) for Workshops will contact their various proposers regarding the status of their proposal and its scheduling. The Committee member running the meeting contacts the proposers whose shows were not scheduled. All Committee members must speak to their proposers by phone, *not* via email or in person. The proposer must also be reached *directly* by phone; voice mails are not permitted. Once all proposers have been reached directly by phone, the season may be announced by the Committee Chair via the UT general listhost.
- e. *Post-Meeting Process* Once scheduled, the Director and SM of each Workshop are encouraged to meet with ~~UT~~/TAPS Pro-staff to continue to develop design plans, as well as to attend their respective cohorts.

C. Site-specific work

1. *Proposal process*

- a. Individuals may propose site-specific work to be produced by UT for the following **two quarters**. Projects appropriate for Site-Specific production include pieces in spaces other than Theater West, Theater East, or the FXK. The proposers are encouraged to meet with the TAPS Managing Director to discuss the production rights as well as the TAPS Production Manager to discuss the feasibility of locations cited.
- b. Proposers must fill out the Site-Specific Proposal Form and submit it to the Committee Chair by 5PM on the Friday of **Fifth**~~Sixth~~ Week, with the proposal meeting occurring the following Monday at 5PM. The proposal meeting process follows the format outlined in Section Sections V.A.1.h. Note that proposing earlier in the quarter may make it easier for proposals to pass due to greater space availability.
- c. ~~Proposers must fill out the Site-Specific Proposal Form and submit it to the Committee Chair on Friday at 5PM before the meeting when the proposal is to be considered. The proposers must be present at the following committee meeting in order to answer questions about their proposal. The proposer has three minutes to present their proposal and as much time as necessary to answer the questions of Committee..~~
- d. The proposal should include the following components
 - i. Name and information about the proposer(s)
 - ii. A brief description of the Site-Specific project.
 - iii. Cast size and Gender breakdown.
 - iv. Run time.
 - v. Spaces under consideration and how those spaces will be acquired.
 - vi. The timeline that the proposer is considering
 - vii. The budget that the proposer would like to have
 - viii. Any other resources desired from UT, including but not limited to student production staff, student performers, publicity, and audition space as well as technical needs (extension cords, scooplights, etc).
- e. After the proposer has spoken, they are excused and the Committee proceeds into the Executive (Closed) Session. Proposers who are also members of Committee are not allowed to sit in Executive Session Proposal Meeting or to vote on Site-Specific Proposals. Once the proposal has been voted on, proposers on Committee are permitted back into the room for the rest of the meeting, which proceeds as usual