Please complete a separate form for each proposal you intend to make and attach a copy of the script or source material to this form (if a script needs to be purchased, contact the Treasurer). The Leadership body may request follow-up paperwork from whoever submitted the proposal at their discretion.

**Proposals will be reviewed against the following criteria:**

* **Fulfillment of the UTA mission statement (found on the UTA website)**
* **Logistical, financial, and practical feasibility**
* **Marketing appeal and season fit**

Name of Production: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Rights/License Holder: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Playwright: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

OR Librettist: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Lyricist: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Composer: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Proposal Form A: Cover**

Proposal Form A should include the following:

1. A short synopsis of the production, including a character breakdown.
2. A brief statement as to WHY this production deserves consideration for this season.
3. A brief statement as to HOW this production will be produced by UTA, including preferred spaces, special effects, scenic limitations. Include any special projects or ‘big- tag’ items that may require funding beyond the standard budget.
4. A brief statement as to WHAT the marketing plan will be for this production. Consider any special interests who may be attracted to it. Consider potential benefit to community organizations, or potential talkback opportunities.
5. Please include a rough time frame in which you intend this production to run. Note other major productions in that same time frame in the greater Madison area, conflicts in performance dates with University Theatre, and any major or local holidays that coincide with the production. A sample production timeline is provided at the end of this document.

**Proposal Form B: Budget**

UTA provides a small budget for all productions, typically around $600 with further funds as negotiated with musicians or other hired services.

UTA understands that these amounts are minimal. Directors and designers are encouraged to work with what UT stock is accessible to minimize costs. Additionally, these budgets may be augmented through crowdfunding (e.g. GoFundMe), fundraising events, selling of program ads, donations, or sponsorships. It is the responsibility of the Director to propose a solution to any overruns.

**PROPOSED BUDGET**

| **Expenses**  |
| --- |
| **RIGHTS**  |   |
|  | $  |
| **COSTUMES**  |   |
|   | $  |
| **SCENIC**  |   |
|   | $  |
| **LIGHTING**  |   |
|   | $  |
| **SOUND**  |   |
|  | $  |
| **PROPERTIES**  |   |
|   | $  |
| **FIGHT CHOREOGRAPHY**  |   |
|  | $  |
| **PROMOTIONAL**  |   |
|  | $  |
| **MISCELLANEOUS**  |   |
|  | $  |
| **TOTAL**  | $  |
|  **Expected Income\*** |
| **TOTAL**  | $  |

**\***UTA does not charge admission for shows, but does accept donations which can be used in place of expected income.

**Proposal Form C: Crew**

UTA understands that it is nigh impossible to secure a full production crew far in advance. However, if you have plans to work with particular people, list them below. Note that all appointments are subject to approval by the UTA Board and mentors from the T&D Department. Roles in bold are necessary for the proposal to be considered for approval by UTA and the T&D Department. Short descriptions of roles can be found at the end of this document, along with additional requirements.

**PROPOSED CREW**

| **Director****(list both names if co-directing)**  |  |
| --- | --- |
| **Production Manager****(must attend UTA board meetings)**  |  |
| **Stage Manager**  |  |
| Assistant Stage Manager  |  |
| Musical Director  |  |
| Scenic Designer  |  |
| Costume Designer  |  |
| Lighting Designer  |  |
| Sound Designer  |  |
| Props Designer  |  |
| Technical Designer  |  |
| Master Electrician  |  |
| Sound Engineer  |  |
| Wardrobe  |  |
| Board Op (Lights)  |  |
| Board Op (Sound)  |  |
| **Promotional Coordinator**  |  |
| Fight Choreographer  |  |
| Choreographer (if needed)  |  |
|  |  |
|  |  |
|  |  |

**Proposal Form D: Fundraising and Marketing**

UTA understands that fundraising is difficult, and that ideas may be scarce. Please feel free to reach out to the Treasurer for assistance in completing this form.

**Basic Information:**

Fundraiser Start Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Fundraiser End Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Location of Fundraiser (Give website if web-based): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Method of Collecting Funds (e.g. GoFundMe, Raffle, Events, etc.):

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Attach to this form no more than one page detailing the precise nature of the fundraiser, the allocation of funds, and any other information you feel is pertinent to your proposal.

Attach also to this form no more than one page detailing the methods by which your team will be promoting the show throughout the production timeline. Methods available include but are not limited to:

* Posters, graphics, flyers
* Social media (Instagram and Facebook)
	+ Introducing the production team and cast
	+ Behind the scenes photos and videos
	+ Sneak peeks at the design process
* Emails via mailing lists
	+ The UTA mailing list
	+ The T&D Department mailing list
	+ Other relevant department mailing lists

**Proposal Form E: Accompanists (Optional)**

If your production requires an accompanist and/or other pit members please list them below.

| Instruments | Name (or “student”/TBD) | # of rehearsals | Compensation |
| --- | --- | --- | --- |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |

A **Director** supervises the actors and directs the action in the production of a show, creates the vision for the show collaboratively with the designers and production team.

A **Production Manager** oversees the overall budget, schedule, and scope of the production, and is responsible for scheduling crew members, reserving spaces, and maintaining communication with all other members of the production team.

A **Stage Manager** supervises the actors and director during rehearsal and throughout the run of a production and is responsible for maintaining communication with all other members of the production team.

An **Assistant Stage Manager** is part of the SM team, assists the SM in supervising actors during rehearsal and throughout the run, and is typically backstage during tech and performances. There may be more than one ASM.

A **Musical Director** oversees all musical aspects of a musical theater or opera production, including casting performers, hiring musicians, rehearsing singers and musicians, and conducting musicians in performance. *Musical Directors are only necessary for musical productions or productions with a substantial musical component.*

A **Scenic Designer** is responsible for designing the scenery via rent, buy, or borrowing set pieces and other materials.

A **Costume Designer** is responsible for designing the costumes via rent, buy, or borrowing clothes and other materials. May also be responsible for props.

A **Lighting Designer** is responsible for designing the lighting, supervising hang and focus, and writing cues for tech and performance.

A **Sound Designer** is responsible for designing and/or curating the sounds/music for the production and writing cues for tech and performance.

A **Props Designer** works in tandem with the Scenic Designer to collect prop items, bags, and furniture for rehearsal, tech, and performance. Maintains props throughout.

A **Technical Director** supervises the activities of all technical departments—from lighting to carpentry—and oversees the use and maintenance of theater equipment.

A **Promotional Coordinator** coordinates marketing efforts with UTA and a small team of their own to promote the show via social media, email mailing lists, and posters/flyers/other physical media.

A **Fight Choreographer** works with the actors to design safe moments of onstage violence which can be consistently replicated throughout the run of the show. *Fight choreographers must have up to date certification and/or be approved by the T&D Department.*

**OTHER POTENTIAL ROLES**

* Musical Director
* Technical Director
* Master Electrician
* Sound Engineer
* Choreographer
* Intimacy Coordinator/Choreographer/Director

**ADDITIONAL REQUIREMENTS**

In order for Theatre and Drama Sponsored RSO’s to use the theatre spaces at no cost, the production team, overseen by the RSO’s board of directors, must adhere to the following guidelines:

1. Lighting Designer needs to have taken Theatre 366 or have mentor approval
2. Set Designer needs to have taken Theatre 372 or have mentor approval
3. Costume Designer needs to have taken Theatre 263 or 363 or have mentor approval
4. Sound Designer needs to have taken Sound Technology or Sound Design I or mentor approval
5. Technical Director needs to have approval of Scene Studio Supervisor
6. Stage Manager needs to have taken Theatre 379 or have mentor approval
7. Director must have taken Theatre 367 Script Analysis and 368 Directing or have mentor approval

\*assistants to any of the above positions do not need these requisites

If anyone on your team does not meet these requirements, pllease contact UTA so that we may collaborate in getting mentor approval for your design and production team (trust us-- it’ll be fine!)

**T&D DEPARTMENT CONTACT INFORMATION**

Megan Reilly, Assistant Professor, Lighting Design - mmreilly2@wisc.edu

Ryan Bertelson, Lighting and Sound Studio Supervisor - rbertelson@wisc.edu

Neil Mills, Assistant Professor, Scenic Design - nmills@wisc.edu

Jim Greco, Costume Studio Supervisor - jbgreco@wisc.edu

Rob Wagner, Scene Studio Supervisor - rwagner4@wisc.edu

Jahana Azodi, Director of Theatre Production, Stage Management - jazodi@wisc.edu

Mark Hairston, Assistant Professor, Directing - mhairston@wisc.edu

# **SAMPLE PRODUCTION TIMELINE**

Below is a sample production timeline which can be adapted to fit the needs of each individual production. For a show with a large amount of technical elements, for example, design roughs and finals may be due before rehearsals begin. Please reach out to the UTA Board if you have any questions.

* Week 0 - Dress Rehearsals. Production Opens for one weekend of performances followed by immediate strike of all scenery, props, and costumes.
* Week 1 - Tech Week, Tuesday through Sunday.
* Week 2 – Rehearsal. Production Meeting.
* Week 3 – Rehearsal. Production Meeting.
* Week 4 – Rehearsal. Production Meeting.
* Week 5 – Rehearsal. Production Meeting. Design Finals due.
* Week 6 – Rehearsal. Production Meeting.
* Week 7 – Rehearsal. Production Meeting. Design Roughs due.
* Week 8 – Rehearsal Begins. Production Meeting.
* Week 9 – First Production Meeting. Design Concepts Due.
* Week 10 – Design Meeting. Auditions.
* Week 11 – Design Meeting. Director’s Concept Due.
* Week 12 – First Design Meeting

The rehearsal schedule is created collaboratively between the director, stage manager, and sometimes the cast. Rehearsals are typically in the evenings from 6-10pm during the week and anytime over the weekend, and the number of rehearsals can vary but shouldn’t exceed 6 a week. For example, a weekly rehearsal schedule may be Tuesday through Friday from 6-10pm, with Saturday to Monday as “off” days.