



The Harrington Theatre Arts Company  
Bylaws

Updated on April 4th, 2024  
For use in the Spring 2024 Semester



The Harrington Theatre Arts Company is a Registered Student Organization at the University of Delaware.

THE HARRINGTON THEATRE ARTS COMPANY  
AT THE UNIVERSITY OF DELAWARE

**BYLAWS**



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***Article I: Elected Officials and Committees***



**A. The President will:**

- a. Be a member of the Executive Board.
- b. Be the chief executive officer of the company.
- c. Be personally responsible for any and all company productions, events, and activities.
- d. Complete the Student Involvement Office's President's Training program.
- e. Attend Student Advisory Council meetings or select a Board member as the representative.
- f. Serve on the University's Committee on Technical Safety for Student Theatre Groups.
- g. Apply for allocations each year with the Treasurer.
- h. Be responsible for keeping in contact with other University RSOs.
- i. Coordinate scheduling of Perkins 310 externally (with the President of E52) and internally (with the Vice President of HTAC).
- j. Be made aware of all company communications and dealings with outside organizations.
- k. Run all General Meetings and create an agenda with the assistance of the other Board members.
- l. Reserve a table at Student Involvement Fair.
- m. Maintain contact with the group's Faculty Advisor.
- n. Act as tie-breaker in all voting.
- o. Be responsible for making all correspondence readily available to the Secretary.
- p. Take meeting minutes when necessary if the Secretary is absent.
- q. Collect and implement suggestions from the General Membership and relay all internal and/or production related matters to the Vice President.
- r. Run a Constitution review twice a year to initiate annual revisions to the company's Constitution, Bylaws, and Production Staff Manual.
- s. Be responsible for giving a current copy of the Constitution and Bylaws to the Student Involvement Office.
- t. Maintain StUDent Central's membership roster and coordinate members with email roster.
- u. Submit key lists to the Perkins Student Center information desk (permanent office keys for Board members and chair positions and sign out access for the appropriate Production Staff members during their respective production time) and be responsible for distributing keys to the Technical Coordinator, Props/Costumes Chair, and Music Chair. Monitor the distribution of aforementioned keys through a sign-out log, and oversee props/tech/music key sharing and use.
- v. Oversee external communication between the Music Chair and the School of Music.
- w. Oversee the reservation of spaces (e.g. rooms for events, kiosks) for all company productions and activities.



- x. Keep track of and report all position expenses.
- y. Work with the Technical Coordinator to ensure that all sets and seating charts are approved by University officials.
- z. Oversee the Executive Board.
- aa. Ensure that the position's manual is updated.
- a1. Get prior approval from the Secretary before sending out mass emails via Mailchimp.
  - a. Conduct individual board member check-ins alongside the Vice President once per semester to provide feedback to board members on job execution, and provide space to discuss questions, concerns, or necessary operations.

**B. The Vice President will:**

- a. Be a member of the Executive Board.
- b. Run all Board meetings and create an agenda, with the assistance of the President, for those meetings.
  - i. These meetings may be closed at the discretion of the Vice President
  - ii. Move-in and Strike Sundays will be an email meeting unless otherwise stated.
- c. Be the liaison between the Board and each company production via the Production Manager.
- d. Attend all production staff meetings for the current productions and receive all minutes from these meetings.
- e. Apply for the rights to produce productions, work with the President and Treasurer to handle the production contracts, and handle and return rented production materials.
- f. Guide proposers through the proposal process as stated under Article II, section A of the Bylaws.
  - i. After a prospective proposer asks the Vice President to apply for rights to a show, the Vice President must contact the Secretary to ensure that the proposer has voting rights.
  - ii. The Vice President will maintain confidentiality of prospective proposers upon their request for show rights acquisition, at the discretion of said prospective proposer.
  - iii. The Vice President will meet with all prospective proposers upon acquisition of their rights agreement, before they begin the process of executing their proposal, to discuss the procedures and requirements of proposing, as well as necessary etiquette throughout the proposal process.
  - iv. If the Vice President is a proposer, the next highest board member who is not a proposer should be offered as a point person for questions about the proposal process.



- g. Ensure professionalism among proposers to adequately and fairly prepare all proposers for the Proposal Meeting
- h. Ensure that all proposers are aware of proposal etiquette.
- i. Oversee the Cast Representative selection process as stated in Article III, section D.
- j. Be responsible for organizing the post-show process and assigning and training a person to compile the post show, starting with the President. In the case that the President is involved in the production in another capacity, the Vice President will be responsible for compiling the report, and so on down the gavel order, excluding those involved in the production and anyone else at the discretion of the E-board. In the case that all members of the Board are involved in the production, assign an impartial person to collect and compile the post-show report.
- k. Ensure the completion of the post show report by the start of the following semester with discretion.
- l. Keep a record of all post-shows and make them available to the General Membership.
- m. Supervise all company committees and make reports, if necessary.
- n. Schedule all non-technical workshops.
- o. Distribute the company's Production Staff Manual, Production Contract, Production Materials Contract, Bylaws, 310 policies, and Constitution in some medium to the Production Managers.
- p. Keep track of and report all position expenses.
- q. Oversee the Coordinator Board.
- r. Receive cast meeting notes from ongoing productions.
- s. Facilitate a meeting with Stage Managers/PMs of both productions to fairly schedule time for rehearsals in Perkins room 310.
  - i. If the Vice President is a Stage Manager or PM of either rehearsal staff, the President will fulfill this duty (and so on down the gavel order).
  - ii. The Vice President will contact the President to communicate with the President of E-52 if either production requires additional rehearsal time in 310.
- t. Oversee all Board and Chair position manuals.
- u. Ensure that the position's manual is updated.
- v. Get prior approval from the Secretary before sending out mass emails via Mailchimp.
- w. Conduct individual board member check-ins alongside the President once per semester to provide feedback to board members on job execution, and provide space to discuss questions, concerns, or necessary operations.

**C. The Treasurer will:**

- a. Be a member of the Executive Board.
- b. Complete Treasurer's training.
- c. Apply for Student Center Allocations each year with the President.
- d. Manage the company's checking and internal accounts.
- e. Manage HTAC's CashNet account.



- f. Communicate with Student Involvement Office regarding all bank receipts, bank reports, and canceled checks.
- g. Approve or deny purchases over the chosen set amount.
- h. Oversee the budget for all current and proposed productions
- i. Train the House Manager of each production (regarding financial responsibilities) and oversee the completion of Sales and Solicitations forms.
- j. Be readily available to the company's membership to process reimbursement forms and distribute checks.
- k. Keep track of and report all board and position expenses.
- l. Ensure that there is change in the cash box for shows and other HTAC events.
- m. Change and pass along the code to the cashbox to the President, Social Coordinator, Philanthropy chair, and Fundraising Coordinator. The code should be changed every semester
- n. If the Treasurer wishes to reimburse themselves, the President must oversee the reimbursement.
- o. Grant proposers approval of show budget prior to the Board Review.
- p. Maintain budget records of productions.
- q. Set a deadline for budget extensions for each show.
- r. Ensure that the position's manual is updated.
- s. Get prior approval from Secretary before sending out mass emails via Mailchimp.

**D. The Secretary will:**

- a. Be a member of the Executive Board.
- b. Maintain a complete listing of the company's General Membership with their email, attendance, and Voting Rights status.
- c. Communicate with the Vice President to ensure that all individuals proposing a show have voting rights.
- d. Manage the company's mailing lists.
- e. Check the company email account daily and ensure the appropriate action regarding correspondence is taken (i.e., forwarding, replying, etc.) within a timely manner.
- f. Maintain a record of all official correspondence.
- g. Be a non-voting member in General Voting.
- h. Be responsible for running voting during general meetings.
- i. Record minutes at all general meetings, which must be available to the General Membership within forty-eight hours unless extenuating circumstances arise.
  - i. Additionally, all general minutes will be archived for viewing purposes.





- j. Record Board meeting discussions and distribute them to Board members within forty-eight hours.
  - i. Additionally, all Board minutes will be archived for viewing purposes by request of the General Membership.
- k. Distribute absentee ballots to the General Membership for all primary and major votes.
- l. Maintain and update the company's Constitution, Bylaws, and Production Staff Manual documents.
- m. Keep track of the company's activities and events based on records from relevant board members (event name, category, dates, times, location, and attendance).
- n. Reach out to all board positions to ensure that all nominees for board elections have met with them. If they have not met, the nominee is no longer eligible to run and the Secretary is responsible for telling them so.
- o. Keep track of and report all position expenses.
- p. Ensure that the position's manual is updated.
- q. Review and either approve or deny all requests from board members for mass emails via MailChimp.
  - i. Any mass emails, aside from meeting minutes, voting materials, and patron letters, should have prior approval from the President.
- r. Secretary will oversee management of the office space, including cleaning, decorating, and maintaining professionalism at their discretion.

**E. The Technical Coordinator will:**

- a. Be a member of the Coordinator Board.
- b. Oversee the Music Chair and the Props/Costumes Chair positions.
- c. Report to the President and Vice President.
- d. Oversee the distribution of tech closet and props and costumes closet keys to relevant P-Staff members for the shows, monitor key distribution in the key log, and be responsible for the actions of the key-holders in regard to the tech closet space and equipment.
- e. Keep a running inventory of what is in the technical closet and other storage spaces, and must maintain cleanliness of that space.
- f. Handle the loaning of technical equipment between HTAC and other companies/organizations, with oversight from the President.
- g. Maintain close contact with the Technical Director of each production.
- h. Schedule necessary company technical events including all technical workshops and safety training.
- i. Serve on the University's Committee on Technical Safety for Student Theatre Groups.
- j. Know the procedures to rent vehicles and dumpsters for said technical events.
- k. organize and facilitate the tech closet



- l. Have a working knowledge of possible future technical expenditures, where to find them, and bring them to the attention of the company.
  - m. File a complete inventory of set designs from all company productions when possible.
  - n. Grant proposers approval of set feasibility prior to the Board review.
  - o. Review set design of each show with the Technical Director before construction begins.
  - p. Have a working knowledge of fire safety and meet with the Fire Chief , EHS or associated / relevant party once sets are built.
  - q. Have a working knowledge of OSHA policies and regulations and Delaware State Law regarding construction.
  - r. Know University policy regarding theatrical set building for undergraduate organizations.
  - s. Do a walk-through of the set with the Technical Director of the show before rehearsals begin on the set to ensure safety.
    - i. Contact the Technical Director of the REP if any issues arise from the walkthrough of the set.
  - t. Keep track of and report all position expenses.
  - u. Work with the President to ensure that all sets and seating charts are approved by University officials.
  - v. Oversee all technical aspects of company events.
  - w. Oversee all external communication about all technical aspects of the company in conjunction with the proper board members, with direct oversight from the President.
  - x. Be cc'd on all external communication regarding technical aspects for productions (i.e. light rentals, trussing).
  - y. Facilitate weekly meetings with the Technical Directors, scenic designers, light designers, sound designers, and props managers for each show.
  - z. Ensure that the position's manual is updated.
  - aa. Get prior approval from Secretary before sending out mass emails via Mailchimp.
- F. The Publicity Coordinator will:**
- a. Be a member of the Coordinator Board.
  - b. Oversee the Webmaster Chair.
  - c. coordinate production photos in collaboration with Alumni historian
  - d. Report to the Vice President.
  - e. Handle all general publicity for the Company.
  - f. Publicize the company through appropriate social media outlets.
  - g. Oversee the reservation of all publicity related events and advertising spaces and maintain communication with the President and publicity teams for both productions.
  - h. Find ways to publicize the group off-campus.
  - i. Supervise the publicity for all shows by maintaining close contact with the Publicist of each production.



- j. Facilitate weekly meetings with the Publicity Teams for each production and ensure minutes are taken.
- k. Have a list of previous publicity-related works, including production publicity, their designers, and the printers.
- l. Keep track of and report all position expenses.
- m. Ensure the creation of general company graphics.
- n. Ensure that the position's manual is updated.
- o. Get prior approval from the Secretary before sending out mass emails via Mailchimp.
- p. If changes are made to a team, the Publicity Coordinator should be informed ahead of time by the Production Manager or other members of the publicity team.

**G. The Social Coordinator will:**

- a. Be a member of the Coordinator Board.
- b. Report to the Vice President.
- c. Be responsible for all company social events deemed required by the Executive Board each semester.
  - i. Fall Semester: Hayride, Coffeehouse, Friendsgiving, Semi-Formal.
  - ii. Spring Semester: Spring Showcase, Formal.
- d. Be responsible for overseeing and delegating responsibilities for company events to the Fundraising Coordinator and Alumni/Historian Coordinator.
  - i. In the case of a Fundraising event, the Social and Fundraising Coordinators will become co-positions and oversee the delegations of responsibilities to plan and run the event.
- e. Be responsible for planning the Semi-Formal in the Fall and Formal in the Spring.
  - i. If the Alumni/Historian Coordinator is occupied by a senior, the Social Coordinator can take on the responsibility of recognizing seniors at spring formal.
- f. Ensure that all social events follow the rules and regulations of the Student Involvement Office.
- g. Work with other groups to plan joint social events.
- h. Maintain a record of past social event venues and services.
- i. Keep track of and report all position expenses and CC the Treasurer on relevant emails when planning events.
- j. if applicable, attend the additional DSS Programmer's training
- k. Ensure that the position's manual is updated.
- l. Get prior approval from the Secretary before sending out mass emails via Mailchimp.

**H. The Fundraising Coordinator will:**

- a. Be a member of the Coordinator Board.



- b. Oversee the Philanthropy Chair.
  - c. Report to the Vice President.
  - d. Plan fundraisers for the company.
  - e. Purchase and sell all concession items (in Bacchus only) and raffle items during the run of a production.
    - i. In the event that the Fundraising Coordinator is in the production, they must appoint a committee or ushers to sell the items in their absence.
  - f. Be responsible for the purchase, storage, and sale of company merchandise.
    - i. If unable to purchase merchandise on their own, be responsible for finding someone who will.
  - g. Attend Programmer's Training (optional, at Fundraising Coordinator's discretion).
  - h. Keep track of and report all position expenses.
  - i. In the case of a Fundraising event, become co-positioned with the Social Coordinator and oversee the delegations of responsibilities to plan and run the event.
  - j. Coordinate with the Publicists of shows to ensure additional shirts are ordered for other company purposes.
    - i. Be responsible for distribution of show t-shirts for productions.
  - k. Ensure that the position's manual is updated.
  - l. Get prior approval from the Secretary before sending out mass emails via Mailchimp.
- I. The Alumni/Historian Coordinator will:**
- a. Be a member of the Coordinator Board.
  - b. Report to the Vice President.
  - c. Be the liaison between the company and its alumni.
  - d. Maintain a list of the alumni and their contact information.
  - e. Send at least one alumni newsletter at the beginning of each semester that includes information about alumni nights, the semester's productions, and general company news.
  - f. Collect and store company memorabilia.
  - g. Document company events with photos, including but not limited to production photos, social event photos, and all move-ins and strikes.
  - h. Attend a publicity meeting for each production to coordinate production photos with the publicity coordinator or communicate with the publicity team
  - i. Work with the President to supply appropriate materials for the Student Involvement Fair.
  - j. Work with the Social Coordinator to plan a reunion if desired.
  - k. Collaborate with the Webmaster to keep a complete chronological listing of the group's productions on HTAC's website.



- l. Be responsible for senior gifts and the end-of-the-year slideshow at Spring Formal.
  - i. If the Alumni/Historian is a senior, this responsibility can be given to the Social Coordinator.
- m. Keep track of and report all position expenses.
- n. Be responsible for the recording of productions.
- o. Ensure that the position's manual is updated.
- p. Get prior approval from the Secretary before sending out mass emails via Mailchimp.

**J. The Music Chair will:**

- a. Be a member of the Chair Council.
- b. Consult the Technical Coordinator when necessary for job execution.
- c. Be responsible for keeping a running list of all possible pit musicians.
  - i. Ensure all current pit musicians are on the pit roster.
  - ii. Oversee recruitment of new members of the roster.
- d. Maintain a running list of alumni pit musicians.
- e. Be the liaison between HTAC and the School of Music and /or resident ensemble players as overseen by the President.
- f. Keep in contact with pit directors throughout the semester.
- g. Ensure the reservation of spaces for sitzprobe and pit orchestra rehearsals in accordance to the School of Music room reservation agreement and/or other guidelines applicable to the spaces being used.
- h. Oversee the setup of all pit audio and video monitors.
- i. Aid the Pit Director(s) with responsibilities as outlined in Production Staff Manual.
- j. Work with the Props/Costumes Chair to arrange and organize music equipment owned by the company in the closet space.
- k. Organize and facilitate closet cleanouts when they see fit.
- l. Ensure that the position's manual is updated.
- m. Get prior approval from the Secretary before sending out mass emails via Mailchimp.

**K. The Props/Costumes Chair will:**

- a. Be a member of the Chair Council.
- b. Consult the Technical Coordinator when necessary for job execution.
- c. Organize the costumes and props owned by the company.
- d. Oversee the use of the costumes and props for shows, proposals, and other company activities.
- e. Ensure that costumes, props, and furniture owned by the company are clean and reusable.
- f. Work with the Technical Coordinator to handle the renting/borrowing/loaning of HTAC's costumes/props, and furniture



between HTAC and other companies/organizations, with oversight from the President

- g. Ensure that the position's manual is updated.
- h. Organize and facilitate closet cleanouts when they see fit having at least one cleanout each semester.
- i. Update inventory for costumes and props semesterly.
- j. Work with the Music Chair to arrange music equipment owned by the company in the closet space.
- k. Get prior approval from the Secretary before sending out mass emails via Mailchimp.
- l. Be kept in contact with the Props and Costume Designers of each show, whenever people are going in and out of the closet/moving anything.

L. The **Webmaster Chair** will:

- a. Be a member of the Chair Council.
- b. Consult the Publicity Coordinator when necessary for job execution.
- c. Update the Website and StUDent Central with all relevant company information.
- d. Ensure all content on the website (i.e., links, forms, names, etc.) is up to date each semester.
- e. Keep track of and report all expenses made.
- f. Maintain contact with the Production Managers for relevant show information for the website.
- g. Collaborate with the Alumni/Historian to keep a complete chronological listing of the group's productions on HTAC's website.
- h. Ensure that the position's manual is updated.
- i. Get prior approval from the Secretary before sending out mass emails via Mailchimp.

M. The **Philanthropy Chair** will:

- j. Be a member of the Chair Council.
- k. keep archives and track of philanthropic events
- l. Consult the Fundraising Coordinator when necessary for job execution.
- m. Organize at least one philanthropy night for each production.
- n. Organize and run at least 2 additional philanthropic efforts beyond philanthropy nights for shows each semester.
- o. Adhere to all University regulations regarding donations.
- p. Keep track of and report all position expenses.
- q. Ensure that the position's manual is updated.
- r. Get prior approval from the Secretary before sending out mass emails via Mailchimp.

## B. Committees



- a. A member of the Board or Chair Council may create any committee and appoint a committee head for said committee (e.g., Social Coordinator can create a committee for showcase with Fundraising Coordinator and Alumni/Historian Coordinator; Technical Coordinator can create a committee for lighting purposes for a show).
  - i. This committee head will report directly to the appropriate Board or Chair Council member.
- b. The purpose of said committee may be amended via a proposal by the committee head and approval by the Board.
- c. The said committee can, at any time, be disbanded or the committee chair removed by a Board vote.

**C. Transition of Officers**

- a. To accept a nomination and run for a position, a voting member interested in a Board or Chair Council position must attend an informational meeting with the current officer by the deadline determined by the Secretary.
- b. At the end of the Fall semester, Board and Chair Council members who have maintained their Board requirements may remain in their position without re-election.
  - i. The election of Board and Chair Council positions whose current officers are stepping down will be decided on by a primary vote.
- c. In the Spring, all positions must undergo an election for the following Fall semester.
- d. The President and Vice President must initiate a transition meeting after each Board and Chair Council election.
- e. Outgoing board members should also set up any necessary additional meetings with their incoming counterpart to ensure an effective transition.

**Article II: Production Process**

**Section A: Proposal Process**

**A1. Initial Stages**

- A. A general member intending to propose a show is required to meet with the Vice President to discuss the process.
- B. Upon the awareness of a potential proposal, the Vice President must apply for the rights to produce the show being proposed from the licensing company.
- C. The Secretary will inform the Vice President of whether or not proposers have voting rights before they begin their proposal process.
- D. If the proposer is not a voting member, they must be approved by the Board.



- E. The proposer must have been involved in at least two HTAC productions as either a Cast member or a member of a Production Staff.
  - I. If they have not but wish to propose, they may petition the Board.
  - II. The proposer must intend to be the Production Manager, Artistic Director, Music Director, Pit Director, Stage Manager, or Choreographer of the proposed show.
- F. The proposer must fill the aforementioned roles before proposing a show (if all are applicable).
  - I. If positions are not filled by the Board Review, the Board can assist in finding individuals to fill those positions.
- G. The proposer must create a budget projection with the budget leads of the production and have that budget approved by the Treasurer before the Board Review.
- H. If the proposer feels that between them and the rest of the Rehearsal Staff they cannot responsibly/appropriately handle all sensitive and intimate scenes in the proposed production, they should contact the Executive Board to have a discussion about reaching out to relevant university organizations for assistance.
- I. The proposer must get set projections approved by the Technical Coordinator before the Board Review
- J. If the proposer fails to meet with the Treasurer or Technical Coordinator before the board review, their right to propose is taken away. The Vice President will notify the proposer of this violation.
- K. If the show being proposed is student written, the show materials must be completed prior to the proposal meeting. However, changes to show materials after board review and prior to the proposal meeting are up to the discretion of the board.

## **A2. Board Review**

- A. A voting member intending to propose must bring a proposal to the Board for review, where suggestions on how to improve the proposal can be made.
- B. This meeting must take place on or before the Board meeting at least two weeks prior to the proposal at the General Meeting.
- C. At the review, the proposer must have selected a Rehearsal Staff and all proposed budget leads unless an extenuating circumstance arises. This rehearsal staff must be approved of by the Board, and if the production wishes to make changes to the lead Rehearsal Staff members or Production Manager after the review, the changes must be approved by the Board.
  - a. If a budget lead is not filled at the time of the meeting, the Board is responsible for helping the Proposer fill the budget lead.
- D. Whoever presents the proposal to the Board must be ready to answer any questions from Board members regarding all aspects of the proposal.
- E. The proposer is not obligated to adjust their proposal to the suggestions made by the Board.
- F. The President and Vice President can meet with the proposers to address any major board concerns involving their proposal prior to the Proposal Meeting.





G. The Board has the right to reject the proposal with a 2/3-majority Board vote.

### **A3. Proposing**

- A. Proposals will be voted on by the General Membership via primary vote.
- B. Absentee ballots will be distributed to the voting membership prior to the day of the meeting when the proposal is taking place.
- C. Voting members have the right to abstain on a proposal vote.
- D. The Rehearsal Staff of a proposed show may not perform in a scene or musical number as an actor during the proposal unless an extenuating circumstance is presented to the board and approved.

## **Section B: Production Staff**

### **B1. Production Staff Roles**

- A. The proposed Production Manager must have previously been involved in at least two HTAC productions, with at least one being a position on a rehearsal staff or leading Production Staff member, OR having one semester as a board member. If there is a member who does not fit these requirements, they can be considered at the discretion of the E-board.
- B. . Production Managers must be approved of by the board through a secret ballot prior to the board review.
- C. The Production Manager must clarify the jobs and responsibilities of each Production Staff member as outlined in the Production Staff Manual before the show is proposed.
- D. All Production Staff members must sign the Production Staff Contract following the show's proposal.
  - a. These documents must be kept on file by the Vice President.
- E. If the proposer is not an Artistic Director, the Artistic Director has final artistic say with the proposer's original vision in mind. If there is a discrepancy in the proposer's vision, the proposer holds the right to act as a tiebreaker.
  - a. If the production is student-written, the artistic director gains final artistic say when the show materials are completed by the librettist/composer.
- F. Any Production Staff member interested in auditioning must request approval from both production Managers to audition for either show. The production staff member must ensure that the Production Managers are in communication about it before auditioning, and if the Production Managers are concerned with time management or balancing responsibilities, they will have a meeting to discuss their concerns with the production staff member.
- G. If a production staff member wishes to audition for the show for which they are not on the Production Staff, they must request approval from both shows' Production Managers.
  - a. If the Production Manager would like to audition for the other show, they must re-seek approval by the Board if they did not disclose this interest at the time of their show's Board Review.



- b. If the Production Managers cannot come to a consensus, the petition moves to the vote of the executive board. If a member of the executive board is involved with the petition, the vote would move down the gavel order of the board.

## **B2. Production Staff Meetings**

- A. The Production Staff must hold a meeting at least once a week during the production process to discuss all aspects of the production's progress.
- B. The Production Manager will run this meeting.
- C. The format of these meetings (i.e., in-person, Zoom, email) is at the discretion of the Production Manager
- D. If a Production Staff member cannot attend a Production Staff meeting, they must inform the Production Manager of their absence and send meeting minutes prior to the meeting, as well as follow-up after the meeting with what they missed.
  - a. If a Production Staff member fails to do so, it is at the discretion of the Production Manager to determine if said Production Staff member qualifies for voting rights.
- E. Production Manager has discretion of who is required but not limited to attend Production Staff meetings.
- F. The President must oversee all correspondence with individuals or organizations outside of the company.

## **B3. Apprentices**

- A. An apprentice shadows a Production Staff member with the intention of learning about their position.
- B. Apprentices can only be approved by the member of the Production Staff that they are shadowing under.
- C. Since Apprentices are not official members of the Production Staff, they can obtain voting rights by following the regulations as outlined by the General Member Voting Stipulations in the Constitution.

## **B4. Fulfillment of Responsibilities**

- A. The Production Manager must ensure that each Production Staff member is fulfilling their position.
  - a. Production Staff members that do not fulfill their duties as agreed to in the Production Contract and the Production Staff Manual must be approached by their Production Manager.
- B. If discussions amongst the staff do not resolve conflicts, the offending member will be issued a formal warning by the Executive Board.
  - a. If the Production Manager is the offending individual, the Executive Board can move to issue a formal warning.



- C. Based on the severity of the offenses, the Executive Board may initiate disciplinary action as outlined by *Article IX* upon offenses following the issuance of one warning.

## **Section C: Auditions**

### **C1. Audition Panel**

- A. The Audition Panel must consist of three to four members of the Production Staff to be approved during the Board Review. If any production wishes to change the audition panel after the Board Review, the change must be approved by the Board prior to auditions. If the audition panel consists of the production manager, during deliberations, any member of the audition panel may request an unbiased mediator. This mediator starts with the President, moving down the gavel order of board members that are not involved with the production in any capacity.
- B. Prior to auditions, the audition panel will have a meeting with the President and Vice President discussing the company's audition policies and confidentiality policies before auditions. If it comes to the board's attention at any point in time before, during, or after auditions and deliberations that confidentiality about audition discussions, casting, and/or deliberations is broken, the guilty member(s) of the audition panel will have to petition the board to be on an audition panel in the future. Additionally, if it is determined by the E-Board that confidentiality policies were broken to a large extent, the E-board will meet with the guilty member(s) to discuss the infraction and appropriate consequences. The E-Board reserves the right to remove guilty members from the current production staff(s) if deemed necessary.
- C. All members of the Audition Panel must remain present and consistent for all Audition and Callback dates unless extenuating circumstances.
- D. The Production Manager facilitates casting deliberation but will not have access to audition materials unless they have been approved by the Board as an audition panel member.
- E. No members other than the Audition Panel and the Production Manager may be present during casting deliberation.
- F. All contents of deliberation and casting are to be kept confidential to the Audition Panel and Production Manager following the conclusion of casting.
- G. All audition sheets must be approved by the Executive Board prior to auditions.

### **C2. Auditionee Stipulations**

- A. Every Cast member of a company production must have auditioned for the show.
  - a. If the Audition Panel believes an audition for a potential Cast member is unnecessary, the matter must be brought to the Board.
- B. Anyone over the age of 18, including those that are not matriculated students of the University of Delaware, is eligible to audition for a company show. However, members of the Rehearsal Staff and the Production Manager cannot audition for their respective show.



## **Article III: Production Stipulations**

### **A. Production Voting and Licenses**

- a. All proposed shows must have valid production licenses before the board proposal meeting at the discretion of the VP.
- b. In the event that HTAC does not sign the contract before it expires, and we are declined contract renewal, the President must confer with the Secretary, on the pre-determined runner-up that was decided by ranked voting at the proposal meeting.
- c. If a show is unopposed, it must be notified about a license or the results of an appeal for a license by the last meeting of the semester.
  - i. Otherwise, a primary vote must be held to determine whether or not to wait for a response from the licensing company.

### **B. Cultural and Racial Sensitivity**

- a. No production may utilize racially insensitive costuming or makeup in their planning, rehearsal process, or show runs (including, but not limited to, black or brown face).

### **C. Mandatory Meetings**

- a. As soon as possible after a production has passed, the President and Vice President will meet with the Production Manager, Rehearsal Staff, and Publicist for an orientation meeting.
  - i. Immediately after a production has passed, the Rehearsal Staff and Publicist must meet with the Vice President to review the contract of the production as well as the rules and regulations of the rehearsal space.
    1. A copy of the contract and the list of rules and regulations of each venue must be made available to each member of the Production Staff in a timely manner.
  - ii. If the show is student written, the Production Manager and Rehearsal Staff must come to an agreement with the writer and composer on when the script/score is considered final.
- b. Immediately after a production is cast, the entire cast and pit of said production must meet with the Vice President to review the contract for the production, as well as the rules and regulations for the venue in which it is being performed.
  - i. A copy of the contract and the list of rules and regulations of each venue must be made available to each member of the cast in a timely manner.
- c. All members of the production must sign the Production Contract.



- d. Once the productions have been voted on, the President must meet with the President of E-52 in order to determine rehearsal days and times for the next semester in Perkins Student Center, room 310.

#### **D. Cast Representatives**

- a. Cast Representative Selection
  - i. The Vice President goes to the first meeting of the cast (read-through, full rehearsal) and explains the cast meeting process. Shift to Production Manager, bringing in VP or impartial Board Member if necessary. Cast reps send email to VP and PM and they will elaborate to the R-Staff.
  - ii. Cast Representative candidates volunteer, are nominated by cast members, or are nominated by R-Staff members at this meeting. New and experienced cast members should be nominated in these categories. One Cast Rep should be new to the HTAC Cast member position, and the other should have been in an HTAC cast before.
  - iii. Cast Representatives cannot be members of the Production Staff, Board, or Chair Council.
  - iv. The Vice President can waive these requirements at the request of the Production Manager (for example: the cast is very small, cast members do not fit aforementioned requirements, etc).
  - v. If no one is nominated/accepts the nomination, the Vice President must work with the Rehearsal Staff to appoint cast reps until they are solidified.
  - vi. The Vice President creates a voting poll for Cast Rep Candidates (differentiating new and experienced members). Cast members and Rehearsal Staff members vote on Cast Reps at this meeting. In the vote, it must be stated if the voter is a rehearsal staff member or cast member, and the Vice President will ensure that the vote is representative of the cast's best interest.
  - vii. The cast and rehearsal staff votes on the candidates at this same meeting. The Vice President will cast the deciding vote, in the case of a tie.
  - viii. If for any reason the cast or rehearsal staff feels that the cast representative is not fulfilling their duties, they can request to schedule a meeting with the Vice President and the Production Manager to discuss the issue. The Vice President will have final say if removal of the cast representative is necessary.
- b. Cast Rep Training
  - i. The President and/or Vice president must schedule training with the cast reps as soon as possible after they are elected.



- ii. A training must be held by the President and/or the Vice President of the company before the first Cast Meeting.
- c. Cast Meetings
  - i. The Stage Manager is responsible for scheduling one cast meeting per week during the rehearsal process.
  - ii. It is expected that an effort be made to schedule a tech week cast meeting, but it is not required.
  - iii. Additional cast meetings can be requested to the Stage Manager at the discretion of the Cast Reps.
  - iv. The Representatives must report cast meeting minutes to the Production Manager, bringing in the Vice President or an impartial Board Member if necessary. Cast representatives debrief cast meetings with Production Manager (or VP/impartial person as necessary), whether in-person after meeting or via phone. Cast representatives will then send an email of notes to the Production Manager, Vice President, and R-staff. The Production Manager (or any impartial person necessary) will then elaborate and debrief the cast meeting minutes with the R-staff so they can get better context if needed.
  - v.
    - 1. If available, the entire Rehearsal Staff can receive the meeting minutes directly from the Cast Representatives.
    - 2. Cast Representatives should accurately report all meeting minutes given without adding or omitting content of the meeting.
  - vi. The Stage Manager or designee (i.e. Production Manager) then communicates the minutes to the Vice President, the Rehearsal Staff, and Production Staff Members.
  - vii. The presence of the Vice President can be requested at cast meetings and delivery of cast meeting minutes to the Rehearsal Staff by both the cast and the Rehearsal Staff.
    - 1. If the Vice President is a part of the cast or Rehearsal Staff, the Vice President must remain unbiased in the delivery of the cast meeting minutes.
  - viii. If desired, the Cast Representatives will oversee the execution of Secret Buddies and Rehearsal Staff Gifts for the Production

## **E. Production Staff Changes**

- a. Any desired changes to the lead roles of the Production Staff after a production has passed by General Membership must be approved by the Executive Board. Any other changes to the Production Staff can be approved by the Production Manager and must be communicated to the Board and the Chair Council.



## **B. Production Materials**

- a. As described in the Production Contract, all company and non-company owned materials must be used in a responsible manner, and stored or returned as described by the appropriate Board or Production Staff member.
- b. Failure to abide by the regulations set by this individual will result in disciplinary action as described in *Article IX*.

## **C. Budget Receipts**

- a. Any receipt of purchase for a company production must be:
  - i. Discussed with the Production Staff Lead in question prior to reimbursement (e.g. House Manager for house, Costume Designer for costumes, etc.).
  - ii. Handed into the Treasurer by two weeks following the purchase or at the discretion of the Treasurer.
  - iii. It is at the discretion of the Treasurer if checks received after two weeks of purchase will be reviewed for reimbursement.
- b. Prior to proposed charges to the internal account, the budget leads must report the estimated purchase to the Treasurer.

## **D. Budget Extensions**

- a. A budget extension request must be presented to the Treasurer by the Production Manager in conjunction with the budget lead.
- b. In extenuating circumstances, the Production Lead may present the budget extension request.
- c. In the presentation, a report of all expenses for that particular budget must be made available to the Board.

## **E. Rehearsals**

- a. A current company production may not hold rehearsal during the time of the weekly General meeting up until the production moves into the theater.
  - i. Production members must not be withheld from attending the weekly General meeting.
  - ii. Board Members involved in a production must not be withheld from attending Board Meetings.
- b. It is up to the discretion of the Technical Director whether or not there is a rehearsal in the theater space on Move-In day.
- c. It is up to the discretion of the Technical Director when rehearsals are able to take place on the set.

## **Article IV: Meeting Stipulations**



General HTAC meetings will only be canceled due to University closings or at the discretion of the Board.

### **Article V: Workshops**

- A. A workshop should be an educational project in which company members work together to improve upon some set of theatre-related skills.
- B. Anyone may propose a workshop or approach a Board Member to inquire about proposing a workshop.
  - a. A proposal for a workshop must consist of a general budget and an outline of the workshop's goals.
  - b. The budget of any workshop must be approved at the workshop's proposal. Extensions must be presented to the Board in a timely manner for approval.
- C. All workshops must be approved by the Board.
- D. Workshops must be open to any member of the community unless the proposer or workshop leader has requested to the Board that it be made exclusive.
  - a. The workshop's leader is the person selected by the board to lead a workshop.
  - b. It is their responsibility to adhere to all guidelines put forth by the Board and to follow all rules and regulations in the company's Constitution and Bylaws.
- E. The Board may shut down a workshop at any time and pursue disciplinary action if guidelines are not followed.

### **Article VI: Winter Session Provisions**

- A. If Board positions are missing during Winter session, the Board will re-assign duties to the present members of the Board.
- B. If Chair Council members are missing during winter session, their respective Coordinators will fulfill the Chair Council member's responsibilities.
- C. Voting members retain their voting rights during Winter session.
  - a. General Members will receive credit for one activity point in the Spring when attending two Winter session meetings.
- D. It will be up to the discretion of the Board if there will be meetings and/or social events during Winter session.

### **Article VII: Expenditures and Payments**

- A. All expenditures for the company, including those made by Board or Chair Council members, must be approved by the Executive Board if said expenditures





are above the expense threshold and not included in the approved budget of a production.

- B. Any recurring expenditures (e.g. weekly prizes or show concessions) must be approved by the Treasurer.
- C. Any outstanding balances owed to the company must be paid within a given time frame to be determined by the Treasurer.
- D. Failure to comply with these guidelines will result in Disciplinary Actions stated in *Article IX*.

### **Article VIII: The Office**

- A. Usage of the Office will follow University guidelines, including a minimum of 12 office hours per week and compliance with all maintenance and security rules.
- B. All Board, Chair Council, and Production Staff Members are responsible for the upkeep of the company's office.
- C. Nothing may be left in the office without previous approval from the Secretary.
- D. At the end of each school year, the President will re-apply for the office.
- E. Professional hours will be maintained Monday-Friday from 8am to 5pm in the office.
  - a. The office will maintain a productive, professional, and an appropriate working environment.
- F. The President must list all Executive Board, Coordinator Board, and Chair Council Members on the permanent key list for the office.
- G. Members of the Board and Chair Council will be responsible for attending all listed office hours per week.
  - a. Members of the Executive Board shall hold 2 official, listed office hours per week.
  - b. Members of the Coordinator Board shall hold 1 official, listed office hour per week.
  - c. Members of the Chair Council shall hold 1 official, listed office hour per week.

### **Article IX: Disciplinary Code**

Disciplinary action shall be taken when any individual or group of individuals commits a violation, as defined below.

- A. A **violation** shall consist of any failure to follow the company Constitution, Bylaws, Production Staff Manual, UD codes, or specific guidelines set forth by the Board and Chair Council.
  - a. The Executive Board will vote as to whether or not an action constitutes a violation not including any Executive Board members accused. The



missing position will be filled by the next board member as deemed by the gavel order.

- B. The Executive Board will determine whether all other violations will be heard and voted on by the General Membership via primary vote.
  - a. Parties will receive an opportunity to present a case to the Executive Board or the General Membership if accused of a violation.
  - b. In all cases adjudicated solely by the Executive Board, the General Membership may be made aware of the violation if deemed appropriate by the Executive Board.
- C. All violations deemed worthy of **impeachment** from the Board or Chair Council, will be voted on by the General Membership via major vote.
  - a. Impeachment procedures will occur before the General Membership. Both sides will have the opportunity to provide witnesses and evidence.
  - b. The Vice President will act as the Prosecution. If the Vice President is accused, the President will act as Prosecution, and so on down the gavel order.
- D. The Executive Board will propose disciplinary actions for a **violation by a General Member** and will vote on it accordingly.
- E. Ties in voting on disciplinary matters:
  - a. In the event of a tie within the Executive Board, the vote will be passed to the Coordinator Board and so on down the gavel order.
  - b. If there is a tie in General Membership voting, the President will cast the deciding vote.
    - i. If the President is accused of a violation, the Vice President will cast the deciding vote, and so on down the gavel order.
  - c. If it is a private situation, then the President will cast the deciding vote.
    - i. If the President is accused, the Vice President will cast the deciding vote.
- F. Disciplinary action may **deny any member of the right to vote**, but it must be precise in the voting that will be denied. The purpose of differentiating between voting opportunities is to create levels of severity in disciplinary actions.

