



The Harrington Theatre Arts Company Bylaws

Updated on December 16th, 2020
For use in the Spring 2021 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. Apply for allocations each year with the Treasurer.
- g. Be responsible for keeping in contact with other University RSOs.
- h. Coordinate scheduling of Perkins 310 externally (with the President of E52) and internally (with the Vice President of HTAC).
- i. Be made aware of all company communications and dealings with outside organizations.
- j. Run all General Meetings and create an agenda with the assistance of the other Board members.
- k. Reserve a table at Student Involvement Fair.
- l. Maintain contact with the group's Faculty Advisor.
- m. Act as tie-breaker in all voting.
- n. Be responsible for making all correspondence readily available to the Secretary.
- o. Take meeting minutes when necessary if the Secretary is absent.
- p. Collect and implement suggestions from the General Membership and relay all internal and/or production related matters to the Vice President.
- q. Run a Constitution review twice a year to initiate annual revisions to the company's Constitution, Bylaws, and Production Staff Manual.
- r. Be responsible for giving a current copy of the Constitution and Bylaws to the Student Involvement Office.
- s. 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.
- t. Oversee external communication between the Music Chair and the School of Music as well as the Graphic Arts Chair and University's Art Department.
- u. Oversee the reservation of spaces (e.g. rooms for events, kiosks) for all company productions and activities.
- v. Keep track of and report all position expenses.



- w. Work with the Technical Coordinator to ensure that all sets and seating charts are approved by University officials.
- x. Will conduct a Board vote by the following Board meeting, if a Board vote is requested.
- y. Oversee the Executive Board.
- z. Ensure that the position's manual is updated.
- aa. Get prior approval from the Secretary before sending out mass emails via Mailchimp.

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.
- 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 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.
- 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 C.
- 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 Secretary will be responsible for compiling the report, and so on down the gavel order, excluding those involved in the production. 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. Keep a record of all post-shows and make them available to the General Membership.
- l. Supervise all company committees and make reports, if necessary.
- m. Schedule all non-technical workshops.



- n. Distribute the company's Production Staff Manual, Production Contract, Production Materials Contract, Bylaws, 310 policies, and Constitution in some medium to the Production Managers.
- o. Keep track of and report all position expenses.
- p. Oversee the Coordinator Board.
- q. Receive cast meeting notes from ongoing productions.
- r. 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.
- s. Oversee all Board and Chair position manuals.
- t. Ensure that the position's manual is updated.
- u. Get prior approval from the Secretary before sending out mass emails via Mailchimp.

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. Aid individuals in filling out capital and conference supplemental forms when appropriate.
- e. Manage the company's checking and internal accounts.
- f. Communicate with Student Involvement Office regarding all bank receipts, bank reports, and canceled checks.
- g. Set an expense threshold and subsequently review and decide on the approval of applications under that 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. Give budget reports at no fewer than one Board meeting per month.
- l. Must keep track and report all board and position expenses.
- m. Ensure that there is change in the cash box for shows and other HTAC events.
- n. Change and pass along the code to the cashbox to the President, Social Coordinator, and Fundraising Coordinator.
- o. If the Treasurer wishes to reimburse themselves, the President must oversee the reimbursement.



- p. Must grant proposers approval of show budget prior to the Board Review.
- q. Maintain budget records of productions.
- r. Set a deadline for budget extensions for each show.
- s. Ensure that the position's manual is updated.
- t. 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 respond to all correspondence within one business day.
- 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.
 - i. Additionally, all general minutes will be archived for viewing purposes.
- j. Record minutes at Board meetings that will be distributed 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 (event name, category, dates, times, location, and attendance).
- n. Maintain StUDent Central's membership roster and coordinate members with email roster.
- o. 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.
- p. Must keep track of and report all position expenses.
- q. Ensure that the position's manual is updated.
- r. Review and either approve or deny all mass emails via MailChimp.

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 Vice President.
- d. Oversee the distribution of tech closet keys to the technical directors 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. Know the procedures to rent vehicles and dumpsters for said technical events.
- j. Be responsible for the upkeep of all technical items.
- k. Have a working knowledge of possible future technical expenditures, where to find them, and bring them to the attention of the company.
- l. File a complete inventory of set designs from all company productions when possible.
- m. Must grant proposers approval of set feasibility prior to the Board review.
- n. Must review set design of each show with the Technical Director before construction begins.
- o. Must do a walk-through of the set with the Technical Director of the show before rehearsals begin on the set to enjoy safety.
- p. Keep track of and report all position expenses.
- q. Work with the President to ensure that all sets and seating charts are approved by University officials.
- r. Oversee all technical aspects of company events.
- s. Oversee all external communication about all technical aspects of the company in conjunction with the proper board members, with direct oversight from the President.
- t. Be cc'd on all external communication regarding technical aspects for productions (i.e. light rentals, trussing).
- u. Facilitate weekly meetings with the Technical Directors, scenic designers, light designers, sound designers, and props managers for each show.
- v. Ensure that the position's manual is updated.
- w. 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 and Graphic Arts Chair.



- c. Report to the Vice President.
- d. Handle all general publicity for the Company.
- e. Publicize the company through appropriate social media outlets.
- f. Oversee the reservation of all publicity related events and advertising spaces and maintain communication with the President and publicity teams for both productions.
- g. Find ways to publicize the group off-campus.
- h. Supervise the publicity for all shows by maintaining close contact with the Publicist of each production.
- i. Facilitate weekly meetings with the Publicity Teams for each production and take minutes at these meetings.
- j. Have a list of previous publicity-related works, including production publicity, their designers, and the printers.
- k. Keep track of and report all position expenses.
- l. Be responsible for the creation and distribution of publicity survey questionnaires for each production and must update the Google Drive accordingly.
- 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.

G. The Social Coordinator will:

- a. Be a member of the Coordinator Board.
- b. Oversee the Alumni/Historian Chair.
- c. Report to the Vice President.
- d. Be responsible for all company social events, including the Hayride, Thanksgiving potluck, "HTAC Goes to the REP," and others.
- e. Be responsible for overseeing and delegating responsibilities for company events to the Fundraising Coordinator and Alumni/Historian Chair.
- f. In the case of an Fundraising event, the Social and Fundraising Coordinators will become co-positions and oversee the delegations of responsibilities to plan and run the event.
- g. Be responsible for planning the Semi-Formal in the Fall and Formal in the Spring.
 - i. If Alumni/Historian chair is occupied by a senior, will take on responsibility of recognizing seniors at spring formal.
- h. Ensure that all social events follow the rules and regulations of the Student Involvement Office.
- i. Work with other groups to plan joint social events.
- j. Maintain a record of past social event venues and services.
- k. Must keep track of and report all position expenses and CC the Treasurer on relevant emails when planning events.



- l. Attend Programmer's Training.
- m. Ensure that the position's manual is updated.
- n. 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, responsible for finding someone who will.
- g. Attend Programmer's Training.
- h. Must keep track of and report all position expenses.
- i. In the case of an Fundraising event, the Social and Fundraising Coordinators will become co-positions 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. 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 Chair will:

- a. Be a member of the Chair Council.
- b. Report to the Social Coordinator.
- 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. Work with the President to supply appropriate materials for the Student Involvement Fair.
- i. Work with the Social Coordinator to plan a reunion if desired.
- j. Collaborate with the Webmaster to keep a complete chronological listing of the group's productions on HTAC's website.
- k. 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 will be given to the Social Coordinator.
- l. Must keep track of and report all position expenses.
- m. Be responsible for the recording of productions.
- n. Ensure that the position's manual is updated.
- o. 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. Report to the Technical Coordinator.
- c. Organize music equipment owned by the company.
- d. Be responsible for keeping a running list of all possible Pit musicians.
- e. Maintain a running list of alumni pit musicians.
- f. Be the liaison between HTAC and the School of Music as overseen by the President.
- g. Keep in contact with pit directors throughout the semester.
- h. Ensure the reservation of spaces for sitzprobe and pit orchestra rehearsals in accordance to the School of Music room reservation agreement.
- i. Oversee the setup of all pit audio and video monitors.
- j. Aid the Pit Director with responsibilities as outlined in Production Staff Manual.
- k. Oversee the distribution of props/costume closet keys to the pit directors/music directors for the shows, monitor key distribution in the key log, and be responsible for the actions of the key-holders in regards to the props/costume/music closet space and content.
- l. Work with the Props/Costumes Chair to arrange and organize music equipment owned by the company in the closet space.
- m. Organize and facilitate closet cleanouts when they see fit.
- n. Ensure that the position's manual is updated.
- o. 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. Report to the Technical Coordinator.



- 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. Oversee the distribution of props/costume closet keys to the props managers and costume designers for the shows, monitor key distribution in the key log, and is responsible for the actions of the key-holders in regards to the props/costumes closet space and content.
- h. Ensure that the position's manual is updated.
- i. Organize and facilitate closet cleanouts when they see fit.
- j. Update inventory for costumes and props semesterly.
- k. Work with the Music Chair to arrange music equipment owned by the company in the closet space.
- l. Get prior approval from the Secretary before sending out mass emails via Mailchimp.

L. The Webmaster Chair will:

- a. Be a member of the Chair Council.
- b. Report to the Publicity Coordinator.
- c. Update the Website and StUDent Central with all relevant company information.
- d. Keep track and report all expenses made.
- e. Maintain contact with the Production Managers for relevant show information for the website.
- f. Collaborate with the Alumni/Historian to keep a complete chronological listing of the group's productions on HTAC's website.
- g. Ensures that the position's manual is updated.
- h. Get prior approval from the Secretary before sending out mass emails via Mailchimp.

M. The Philanthropy Chair will:

- a. Be a member of the Chair Council.
- b. Report to the Fundraising Coordinator.
- c. Organize and run all philanthropic events for the company.
- d. Adhere to all University regulations regarding donations.
- e. Keep track of and report all position expenses.
- f. Organize at least one philanthropy night for each production.
- g. Ensure that the position's manual is updated.



- h. Get prior approval from the Secretary before sending out mass emails via Mailchimp.

N. 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 Chair; 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.

O. 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 Vice President must initiate a transition meeting after each Board and Chair Council election.

Article II: Production Process

Section A: Proposal Process

A1. Initial Stages

- A. A General member intending to propose a show must 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.
 - a. If they have not but wish to propose, they may petition the Board.
- F. The proposer must intend to be the Production Manager, Artistic Director, Music Director, Stage Manager, or Choreographer of the proposed show.
- G. The proposer must fill the aforementioned roles before proposing a show (if all are applicable).
 - a. If positions are not filled by the Board Review, the Board can assist in helping to find individuals to fill those positions.
- H. 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.
- I. 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 SOS representatives for assistance.
- J. The proposer must get set projections approved by the Technical Coordinator before the Board Review
- K. 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.

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 by the Board meeting 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. Production Managers must be approved of by the board through a secret ballot prior to the board review.
- B. 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.
- C. 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.
- D. If the proposer is not an Artistic Director, the AD has final artistic say with the proposer's vision in mind. If there is a discrepancy in the proposer's vision, the proposer holds the right to act as a tiebreaker.
- E. Any Production Staff member must request approval from their Production Manager to audition for either show. If a production staff member wishes to audition for the show for which they are on the P-Staff, they must request approval from their Production Manager.
- F. If a production staff member wishes to audition for the show for which they are not on the P-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 Treasurer must update the Production Staff of the budget.
- 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 right 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, discussion is not required to take place prior to issuance of 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.

- B. Prior to auditions, the Audition Panel must meet with the President and the Vice President to review the company's audition policies.
- C. All members of the Audition Panel must remain present and consistent for all Audition and Callback dates.
- 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 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.
- 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.
- 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.
 - ii. Cast Representative candidates are nominated by cast members or 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 Stage Managers or designee (i.e. Production Manager) immediately following the cast meeting

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.

v. The Stage Manager or designee (i.e. Production Manager) then communicates the minutes to the Vice President, the R-Staff, and Production Staff Members.

vi. The presence of the Vice President can be requested at cast meetings and delivery of cast meeting minutes to the R-staff by both the cast and the R-staff.

1. If the Vice President is a part of the cast or R-staff, the VP must remain unbiased in the delivery of the cast meeting minutes.

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



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.

F. 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*.

G. 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 or in the receipts box in the office by two weeks following the purchase or at the discretion of the Treasurer.
 - iii. Checks received after two weeks of purchase will not be reviewed for reimbursement.
- b. Prior to proposed charges to the internal account, the budget leads must report the estimated purchase to the Treasurer.

H. Budget Extensions

- a. A budget extension request must be presented to the Executive Board 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.
- d. The deadline for budget extensions for each show must be set by 2nd production staff meeting.

I. 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 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.

J. Mandatory Event Absences

- a. Absences from Move-In, Strike, and Publicity related events will be excused at the discretion of the Production Manager and the appropriate Production Staff member. Make-up activities may be assigned to the excused individuals by the appropriate Production Staff Member.

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 his or her 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, By-laws, 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 will be made aware of the violation, parties involved, and disciplinary actions taken in a timely manner.
- 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 **deprive 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.

