

Constitution Amendments

Old Article 1 - Mission

Article I - Mission

The Studio Theatre organization of the **University of Dayton Theatre, Dance and Performance Technology Program of the Department of Communication** intends to provide theatrical productions of an experimental and exploratory nature. Studio Theatre is a non-profit organization that provides free theatre to the community of Dayton.

As a compliment to both the academic and major production functions of the Program it offers majors and non-majors who are interested in theatre the chance to explore their range of talents in a learning environment not subject to the more stringent requirements of a major production. It provides, moreover, the possibility of performing characters, cuttings, scenes, acts, and plays that, for one reason or another, cannot be produced in the Mainstage season. As such it is considered a training ground for actors, directors, and technicians, and healthy, helpful criticism is therefore a part of its nature.

New Article 1 - mission

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Old Article 4 - Section 3

Section 3 Responsibilities - The responsibilities/jurisdiction of the Studio Board consists of:

- a) Ultimate approval or veto by vote of all proposals for Studio activities.
- b) Administration of Studio Theatre Meetings.
- c) Promoting the concerns of the University of Dayton Theatre, Dance and Performance Technology Program in conjunction with those of Studio Theatre.
- d) Continuing Liaison status with various Program Directors in accordance with the Studio Theatre Performance Packet Guidelines.
- e) Secure written permission to perform productions from the publisher of those productions.
- f) One member of Studio Board must act as a Theatre Dance and Performance Technology representative to maintain a close relationship with the Theatre program. This entails attending the weekly staff meeting at Boll Theatre. (Date and time subject to change, contact Matt Evans, or the current technical director for information).

New Article 4 - Section 3

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- d) Continuing Liaison status with various Program Directors.
- e) Secure written permission to perform productions from the publisher of those productions.
- f) One member of Studio Board must act as a producer for each of the Studio Theatre shows.

Old Article 6 - Section 1

Section 1 *Requirements to Direct* - Qualified individuals, defined as persons who have completed the University's Directing or Stage Management class, may propose to direct a production in Studio. The elements required to obtain Director's status are as follows:

The prospective director is a Full Member who has attended Lights and Sound Training.

AND

Have taken the Director's Class (THR 424).

OR

Have previously been a Director, Assistant Director, or Stage Manager of either a Studio Theatre or Mainstage Production. In addition to this condition, individuals must shadow a Mainstage director for a minimum of 2 rehearsals followed by a conversation with the Mainstage director after each rehearsal and the completion of a tracking form.

Studio Board has the final say over whom has director's status.

New Article 6 - Section 1

Section 1 Requirements to Direct - Qualified individuals, defined as any full member with Directors status, may propose to direct a production in Studio. The elements required to obtain Director's status are as follows:

Has been in cast or crew of at least 3 Studio shows

AND

Spent one show shadowing the director, this can be done during the third show needed, in addition to participating. This entails asking questions about why things were done the way they were and learning some of the roles of director beyond the stage. The director will be in communication with Board as to how the shadowing director is doing.

Studio Board has the final say over whom has director's status.

Old Article 6 - Section 2

Section 2 Performance Proposal Process- Performances must be submitted on an official proposal form, available through the Studio Board. Performances will be submitted to the Board for discussion and approval by the Board and advisor(s).

a) *Process*- Any production produced under the name of Studio Theatre must undergo discussion and approval by the Board and advisor(s). Studio Board must be willing to demonstrate to their advisors that the proposed production meets the following criteria:

- i) The show must be able to be performed in the space requested.
- ii) The show must have content that is conducive to the mission of Studio Theatre.

b) *Deadlines* – Performance proposals to be produced by Studio Theatre must be submitted by the end of the previous academic year.

c) *Announcement of Performances* – The Studio Theatre Board must announce the approved list of performances along with show dates to Studio Theatre at the beginning of each academic year.

New Article 6 - section 2

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- a) *Process*- Any production produced under the name of Studio Theatre must undergo discussion and approval by the Board. Studio Board must be willing to demonstrate to their advisors that the proposed production meets the following criteria:
 - i) The show must be able to be performed in the space requested.
 - ii) The show must have content that is conducive to the mission of Studio Theatre.
- b) *Announcement of Performances* – The Studio Theatre Board must announce the approved list of performances along with show dates to Studio Theatre at the beginning of each academic year.

Old Article 6 - Section 3

Section 3- Director Proposal Process - Proposals must be submitted on an official proposal form, available through the Studio Board. Proposals will be submitted to the Board for discussion and approval by the Board and advisor(s).

a) *Budget* - If the director wishes to receive funding from the University of Dayton Theatre, Dance, and Performance Technology Program, they must submit a Production Cost Estimate Form to the Studio Theatre board in the Spring semester previous to the proposed academic year of the performance. The director must be prepared to demonstrate **sufficient need** of expenditure to the Studio Theatre Board and the University of Dayton Theatre, Dance and Performance Technology Program. Both the board and advisor(s) must then approve the budget. Should the budget be misused by the determination of the Board or the Program, the budgeted funds may be cut off by Studio Board recommendation to the Program or solely by University of Dayton Theatre, Dance and Performance Technology Program decision.

b) *Constraints* – All director performance proposals must coincide with performances proposed and approved through the process outlined under Article VI Section 2 of the Studio Theatre Constitution.

c) *Deadlines* -. Submission for fall & spring productions must be submitted to the Studio Board by the respective dates announced at the Board's determination. Due to University of Dayton Theatre, Dance and Performance Technology Program budgeting, individual production budgets must be submitted in the Spring semester previous to the proposed academic year of the performance.

New Article 6 - Section 3

Section 3- Director Proposal Process - Proposals must be submitted on an official proposal form, available through the Studio Board. Proposals will be submitted to the Board for discussion and approval by the Board.

a) *Budget* – The student written shows will receive a budget of \$50 and the plays will receive a budget of \$100. If the director desires additional funds they must communicate this request to the producer before the end of SGA funding week OR in time to receive SGA special funding. These additional funds will not be used for props or costumes but may be used for equipment and performance spaces contingent upon a majority vote of Studio Board.

b) *Constraints* – All director performance proposals must coincide with performances proposed and approved through the process outlined under Article VI Section 2 of the Studio Theatre Constitution.

c) *Deadlines* -. Submission for fall & spring productions must be submitted to the Studio Board by the respective dates announced at the Board's determination. Studio Board will call for directors and accept submissions however they see fit.

Old Article 6 - Section 4

Section 4- Director Approval Criteria - Upon performance submission, the Board will review and either approve or deny the proposal. The following criteria should be met:

- a) The director must be able to show that they are qualified. If the director's experience is in question, the Board may ask for a meeting with other directors and peers who have worked with him/her in order to have a better understanding of his/her work ethic.
- b) The director must follow the terms and guidelines set under the Studio Theatre Performance Packet.
- c) The Studio Board reserves the right to determine its production season based on subjective review of proposed shows.

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- b) The Studio Board reserves the right to determine its production season based on subjective review of proposed shows.

Old Article 6 - Section 5

Section 5 Appeal Process - If the prospective director's proposal is refused, he/she may request a meeting with the Studio Board to discuss the criteria not met. The proposal may then be edited and resubmitted. Advisors are available for consultation during the appeal process. The final decision lies with the Board

New

Section 5- appeal process is being removed

Old Article 6 - Section 6

Section 6 *Director's Responsibilities* - Once a proposal has been approved, the director has the following responsibilities:

- a) Secure his/her own cast and technical staff, in consultation with Studio Board and advisor(s).
- b) Work with the appropriate department head (costumer, props master, or technical director) to secure materials needed for rehearsal/performance purposes. If the department head does not have the desired property in storage, it is the director's responsibility to secure it, either by utilizing his/her budget or by other means.
- c) These items must be returned to their respective department heads within two days after the final performance of the show.
- d) Remove rehearsal set and props and costumes and return them to their proper place after each rehearsal, and generally restore the theatre to the condition needed for conducting daily class activity.
- e) Provide for show publicity, or securing such publicity through special provision with a designated Board Member.
- f) Book rehearsal times in accordance with procedures set out by the Board and University of Dayton Theatre, Dance, and Performance Technology Program as soon as possible, so as not to conflict with other projects in production simultaneously.
- g) Follow all terms and guidelines set out by the Studio Theatre Performance Packet.

New

Section 6 *Director's Responsibilities* - Once a proposal has been approved, the director has the following responsibilities:

a) Secure their own cast and technical staff, in consultation with Studio Board.

b) Work to secure materials needed for rehearsal/performance purposes, either by utilizing their budget or by other means. Any borrowed or loaned items must be returned within a week after the final performance of the show.

d) Remove rehearsal set and props and costumes and return them to their proper place after each rehearsal, and generally restore the location to the condition needed for conducting daily activity.

e) Provide for show publicity or securing such publicity through special provision with a designated Board Member.

f) Book rehearsal times in accordance with procedures set out by the Board.

g) Communicate with the producer who is there to assist in booking spaces, communicating with CSI and other relevant persons, and generally being there to assist.

Old Article 6 - Section 7

Section 7- Stage Manager Responsibility – Once a proposal has been selected and the Studio Board has approved a stage manager, the stage manager has the following responsibilities:

- a) Work with the appropriate department head (costumer, props master, or technical director) to secure materials needed for rehearsal/performance purposes. If the department head does not have the desired property in storage, it is the director's responsibility to secure it, either by utilizing his/her budget or by other means.
- b) These items must be returned to their respective department heads within two days after the final performance of the show.
- c) Remove rehearsal set and props and costumes and return them to their proper place after each rehearsal, and generally restore the theatre to the condition needed for conducting daily class activity.
- d) Provide for show publicity, or securing such publicity through special provision with a designated Board Member.
- e) Book rehearsal times in accordance with procedures set out by the Board and University of Dayton Theatre, Dance, and Performance Technology Program as soon as possible, so as not to conflict with other projects in production simultaneously.
- f) Send rehearsal reports to all members of the production team including members of the board and advisors.
- g) Follow all terms and guidelines set out by the Studio Theatre Performance Packet.

New

Remove section 7- stage manager responsibilities

Adding section 7 - Other Roles

New Article 6 - Section 7

Section 7- Other Roles – The director is responsible for finding people to fill each of these roles for every show. Studio Board may assign people to these roles or veto people for roles as they see fit.

- a) Assistant Director- The Assistant Director's role is to assist the director in any way possible including but not limited to assisting in casting, rehearsals, and scheduling.
- b) Stage Manager- The Stage Manager's role is to help the director as much as possible with whatever needs to be done including but not limited to gathering props and costumes, scheduling, and assisting the Light and Sound Technicians if needed.
- c) Producer- The producer's role is to be a safety net for the director in getting the show off the ground including but not limited to handling the budget, booking rehearsal space, and advertising for the show.
- d) Light Technician- the Light Technician's role is to work with director to design the lights for the show and run the lights for rehearsals and shows. They must be willing to be trained on the light equipment and follow location guidelines for training.
- e) Sound Technician- the Sound Technician's role is to work with director to design the audio for the show and run the audio for rehearsals and shows. They must be willing to be trained on the light equipment and follow location guidelines for training.

Old Article 7 - Studio Theatre Advisor(s)

Article VII - Studio Theatre Advisor(s)

The Studio Theatre Advisor(s) shall be a faculty member(s) of the Theatre, Dance, and Performance Technology Program who provides experienced theatrical insights as to the practicality of proposed projects and suggestions for production methods, etc., as the project progresses. The advisor(s) shall have the power to veto a proposal. The faculty advisor(s) shall be elected by vote of the Studio Theatre Board to hold office of four years, with elections taking place in the fall of 2018, 2022, 2026, etc.

New

Article VII - Studio Theatre Advisor(s)

The Studio Theatre Advisor(s) shall be a faculty member(s) of **The University of Dayton who falls within guidelines set by CSI's Student Organization Resource Guide and** provides experienced theatrical insights as to the practicality of proposed projects and suggestions for production methods, etc., as the project progresses. The advisor(s) shall have the power to veto a proposal. The faculty advisor(s) shall be elected by vote of the Studio Theatre Board to hold office of four years, with elections taking place in the fall of 2018, 2022, 2026, etc.

Old Article 9 – Relations

Article IX - Relations Between Studio Theatre And The University of Dayton Theatre, Dance and Performance Technology Program

The relationship between these two entities shall be such that:

- a) An atmosphere of cooperation exists rather than competition.
- b) Studio Theatre realizes its responsibility to the quality of theatre on campus.
- c) Studio Theatre holds an educational value.
- d) Both complement each other's efforts.
- e) The Program recognizes Studio as a valid training ground for theatre.
- f) Studio Theatre is the official student wing of the University of Dayton Theatre, Dance, and Performance Technology Program.
- g) Studio Theatre supports THR 499's and the Directing Class's One-Act productions.

New

Article IX - Relations Between Studio Theatre And The University of Dayton **Campus Organizations**

The relationship between these two entities shall be such that:

- a) An atmosphere of cooperation exists rather than competition.
- b) Studio Theatre realizes its responsibility to the quality of theatre on campus.
- c) Studio Theatre holds an educational **and recreational value**
- d) Studio Theatre is a place for all students regardless of theatre background**

Old By-Laws

By-Laws

The Studio Board may adopt any number of voting procedures for its internal decision-making (i.e. majority vs. unanimity, secret vs. public) as long as all the Board members agree upon these procedures at the beginning of each academic year.

The Black Box Awards selection shall be conducted in any manner the Board sees fit, with consideration to the will of the general membership.

General balloting shall take place in secret, unless public vote is suggested for expediency and there are no objections. A majority vote is needed to win or pass unless otherwise specified.

New

By-Laws

The Studio Board may adopt any number of voting or nomination procedures for its internal decision-making (i.e. majority vs. unanimity, secret vs. public) as long as all the Board members agree upon these procedures when voting is needed.

The Black Box Awards selection shall be conducted in any manner the Board sees fit, with consideration to the will of the general membership.

General balloting shall take place in secret, unless public vote is suggested for expediency and there are no objections. A majority vote is needed to win or pass unless otherwise specified.