



Northern Illinois University

School of Theatre and Dance

Rehearsal Policy and Procedure

Approved as an official policy by a faculty vote on May 2, 2024

Voting Members Present

Gibson Cima – History, Literature, Criticism

Roxanna Conner – Director of the School

Michel Rodriguez Cintra – Dance Performance

Stanton Davis – Acting Performance

David Doherty – Design & Technology

Jeremy W. Floyd – Design & Technology

Alexander Gelman – Acting Performance

Richard Grund – Dance Performance

Lori Hartenhoff – Design & Technology

Chris Kurszewski – Design & Technology

Marc Macaranas – Dance Performance

Bethany Mangum-Oles – Acting Performance

Tracy Nunnally – Design & Technology

Adam Rager – Design & Technology

Elizabeth Galba – Design & Technology

Sahin Sahinoglu – Design & Technology

Robert Schneider – History, Literature, and Criticism

Sarita Smith Childs – Dance Performance

Brandon Wardell – Design & Technology

Statement of Purpose

To bring a level of uniformity to the rehearsal process at the Northern Illinois University School of Theatre and Dance (SoTD), the faculty collaborates to create standard processes for our productions. These processes are intended to provide guidance for all members of the production team for the school productions while also creating an appropriate training environment for those who study here.

In crafting these guidelines, care is taken to recognize that our students must place the highest priority on their mental and physical health and their academics when participating in productions. The production process will be structured to allow students of all disciplines to maximize their learning potential through reasonable and thorough access to their part of the process.

All members of the production team agree to apply due diligence in adhering to these guidelines whenever possible. Should any deviation from the guidelines seem necessary, the senior members of the production team (director, stage manager, designers, etc) agree to first discuss the issue with the entire team, alert the production office that a deviation is necessary, and consult the school director for approval, so that all parties can comment on the impact of such deviations before a decision is made.

Scope

This document establishes a minimum level of expectations for the rehearsal process at the Northern Illinois University School of Theatre and Dance. The purpose of this guidance is to achieve a reasonable and healthy balance between the time necessary to rehearse a production and the workload expectations of participants in the production.

Rehearsals within the scope of this production are those scheduled by the director, choreographer, stage manager, or technical director, and are part of the proscribed rehearsal schedule for the production. These rules must be followed unless prior permission is obtained directly from the school director.

1. Definitions

- 1.1. Director - The director or choreographer of the production (faculty member or contracted guest artist).
- 1.2. Regular Rehearsal – Rehearsal created by the director or stage manager of the production, and approved by director of the school, prior to the technical or dress rehearsals for the production.
- 1.3. Technical or Dress Rehearsal – Rehearsal created by the director or stage manager of the production, and approved by director of the school, for rehearsing the technical elements of the production in the performance venue.
- 1.4. Qualified Expert – A qualified professional in a specific area as defined in the NIU Best Practices Policy.
- 1.5. Pre-Performance Rehearsal – Rehearsal created by the director or stage manager of the production, and approved by the director of the school, for rehearsing specific portions of the production, such as fights, intimacy, flying, or special effects.
- 1.6. SoTD – School of Theatre and Dance

2. General Policies

2.1. General Accommodation

- 2.1.1. The director must be present at all regular rehearsals. In cases where the director cannot be present, the director of the school must be notified and approve another faculty member of the school to be present for rehearsal direction. If this approval is not obtained, the rehearsal must be cancelled.
- 2.1.2. A faculty member of the SoTD must be present at all technical rehearsals.
- 2.1.3. A Qualified Expert must be present for all instances of intimacy, violence, and extreme physicality during the rehearsal process.
- 2.1.4. The stage manager of the production must be present for all pre-performance rehearsals.
- 2.1.5. No rehearsal should conflict with official SoTD events, such as convocations or opening night performances of any SoTD production.
- 2.1.6. First aid kits must be available and fully stocked in all rehearsal spaces at all times. Ice packs are to be available in the green room(s) and Gabel 119 at all times.
- 2.1.7. Access to restroom(s), water, and break facilities/green room must be available at all times.

- 2.1.8. Students shall not run personal errands (such as meals, coffee, or snacks) for directors.
- 2.1.9. Stage managers and assistant directors shall not be called for more than 25 hours each week. The director must create reasonable schedules for members of the stage management and directing team and be approved by the director of the school.
- 2.1.10. The director is expected to make reasonable accommodations for health and safety regarding space and activities. These accommodations shall be communicated to the director of the school.
- 2.1.11. The director of the school shall have final approval of the presence of anyone other than cast and creative team members in the room during rehearsals.
- 2.1.12. Performers are expected to provide their own undergarments and rehearsal clothing, including but not limited to shoes, skirts, jackets, etc.

2.2. Google Calendar

- 2.2.1. The production office maintains a separate Google Calendar for each production and for each space used by each production, including all rehearsal and performance spaces.
- 2.2.2. The director and/or stage manager may have access to make changes to events for the production calendar associated with the production. Direct requests for access to the production office.
- 2.2.3. The director and/or stage manager may have access to view any calendar for spaces maintained by the production office. Direct requests for access to the production office.
- 2.2.4. Google Calendar data entry for the production and the space bookings is usually made by the production office but may be made by the director or stage manager under the guidance of the production office.
- 2.2.5. All changes to the schedule of rehearsals must be made in the Google Calendar for the production by the director and/or stage manager. While the director and/or stage manager may use a separate calendar system to communicate with the cast members, the Google Calendar must be kept updated.
- 2.2.6. All changes to the schedule of space bookings must be made in the Google Calendar by the production office. The director and/or stage manager must request changes to the space bookings through the production office to ensure that there are no booking conflicts.
- 2.2.7. Rehearsals occurring in spaces that are booked by the Google Calendar may only be scheduled if the space is booked in the Google Calendar.

3. Regular Rehearsals

3.1. Regular Rehearsal Timeline

- 3.1.1. Dramatic productions: Six (6) to ten (10) academic weeks prior to opening, the cast should gather for the first rehearsal. Ideally, directors will give a first day address to the cast, and all designers will be present for this rehearsal where they will present their designs for the cast. The costume designer should have renderings to display; the scenic designer should have either a model or accurate color renderings of the scenery including projection if applicable; and the lighting, sound, and projection designers will present research and samples of their ideas for the production. This rehearsal should also include a read-through of the play with designers present. Ideally, each designer will have some elements that can remain in rehearsal for the director and cast to use as a reference while rehearsing such as drawings, research images, sound clips, etc.
- 3.1.2. Dance productions: Rehearsals may begin after auditions and casting at the beginning of each semester, up to thirteen (13) weeks prior to opening. Choreographers and designers must be present for the first production meeting.
- 3.1.3. During the first week of rehearsal, the entire cast should attend a “best practices orientation” presented by the Faculty Deputy.

3.2. Rehearsal Spaces

3.2.1. Access to Rehearsal Space(s)

- 3.2.1.1. The director or stage manager is responsible for obtaining access to the rehearsal space(s). Stage manager keys may be checked out from the main office of the SoTD. Consult the production office with any questions.
- 3.2.1.2. Rehearsal space(s) may only be accessed during the time booked by the production on the Google Calendar.
- 3.2.1.3. Start times for Regular Rehearsals shall not be scheduled to start any sooner than fifteen (15) minutes after a rehearsal space is available.

3.2.2. Scheduling Rehearsal Spaces

- 3.2.2.1. The director and/or stage manager are responsible for submitting a schedule for Regular Rehearsals to a faculty advisor who will approve and submit the final schedule to the production office.
- 3.2.2.2. Rehearsal space(s) should be reserved at least four (4) weeks prior to the first rehearsal.
- 3.2.2.3. Spaces controlled by the SoTD are scheduled through the production office. Spaces are assigned by faculty representative(s) in consultation with the director and/or stage manager. Priority is given according to the chronological order in which they are received with additional considerations for cast size and production needs.
- 3.2.2.4. The rehearsal schedule should be submitted by the stage manager and/or director to the production office on an Excel sheet with columns titled as follows:
 - 3.2.2.4.1. Start Date. Format of m/d/yyyy
 - 3.2.2.4.2. End Date. Format of m/d/yyyy
 - 3.2.2.4.3. Start Time. Format of hh:mm AM/PM
 - 3.2.2.4.4. End Time. Format of hh:mm AM/PM
 - 3.2.2.4.5. Location. Use any text. Include if known
 - 3.2.2.4.6. Subject. Use any text. Describe the activity

3.3. Schedule for Regular Rehearsals

- 3.3.1. The rehearsal timespan on any given day, including breaks, for any member of the cast/crew including stage managers, assistants, technicians, and designers, must not exceed ten (10) hours.
- 3.3.2. Over any given weekend, the cast can rehearse only one (1) day, either Saturday OR Sunday.
- 3.3.3. Performers are not to be called for any weekday evening rehearsal until one (1) hour after the end time of their final class for the day. Typically, this is 7:00pm for dramatic productions and 6:00pm for dance productions.
- 3.3.4. Regular rehearsals must end by 10:00pm, which must include time for wrap up. It is recommended that rehearsal ends at 9:40pm to allow time for the note, cleanup, and closing of the space.
- 3.3.5. Cast and student production personnel must not be called for more than twenty (20) hours per academic week.
- 3.3.6. The daily rehearsal schedule will be published/announced at least twelve (12) hours in advance of the start time of the next rehearsal.
- 3.3.7. All regular rehearsal schedules and adjustments must be approved by the director of the school.
- 3.3.8. To accommodate special circumstances, the director of the school may approve exceptions to policies regarding rehearsal times.

3.4. Rehearsal Breaks

- 3.4.1. At minimum, rehearsal breaks must be calculated at a rate of five (5) minutes for each hour of rehearsal. Rehearsal breaks may be scheduled as five (5) minutes per hour, or lumped together in five (5), ten (10), or fifteen (15) minute totals. There shall be no more than an hour and a half (90 minutes) between breaks.
- 3.4.2. On a day with multiple rehearsal calls or a rehearsal call of more than four (4) hours, a meal break of at least thirty (30) minutes must be given following any rehearsal call of four (4) hours or less, and a meal break of at least one (1) hour must be given following any rehearsal call of between four (4) and five (5) hours.

3.5. Academic Breaks, Grad Weeks, and Final Exam Weeks

- 3.5.1. Graduate students may rehearse during “grad week”, provided that the rehearsal times do not conflict with required meetings or graduate assistantship duties.
- 3.5.2. Undergraduate students shall not be scheduled to work or rehearse outside of the academic calendar, unless explicit permission is granted by the director of the school. This includes not being scheduled to work or rehearse during the winter or spring breaks and grad weeks.
- 3.5.3. No rehearsals shall be held during final exam weeks.

4. Cast Moves to the Stage

4.1. General Guidelines

- 4.1.1. Several days before technical rehearsals begin, the cast may move from the rehearsal space to the performance space. This time may be adjusted based on the needs of the cast, the venue, and/or the technical needs of the production or the school. Consult the SoTD technical director for considerations.
 - 4.1.2. Unless special permission has been obtained from the director of the school, the lights are out and doors are closed by 10:00pm.
- 4.2. Venue orientation
 - 4.2.1. The technical director (TD) for the production (or designee) shall be present for the cast's first time on stage. The TD shall walk the cast through the set and backstage areas, making note of potential hazards, entries, exits, or other areas of concern.
- 4.3. Technical support
 - 4.3.1. Scenery – Areas supported by scenic structural elements (platforms, levels, balconies, stairs, traps, etc) may only be used with express permission of the TD of the production. Moving scenery may only be used with express permission from the TD of the production and the cast must be instructed on the proper movement of the units.
 - 4.3.2. Lighting – With express permission of the director, the lighting designer may elect to cue over these rehearsals but shall not deter from the progress of the spacing rehearsals. The stage should never be placed into darkness.
 - 4.3.3. Props – Props used in regular rehearsals may be used. Production props may only be used with express permission of the properties director of the production.
 - 4.3.4. Costumes – Specific costume pieces may only be used during these rehearsals, provided that specific arrangements have been made with the costume shop.
 - 4.3.5. Effects – No special effects may be used without the express permission of the TD of the production.
- 5. Crew View
 - 5.1. General Guidelines
 - 5.1.1. Typically, on the day prior to the start of technical rehearsals, a full run through of the show is held for the assembled designers and technical crew. This run is essential to the learning outcomes of crews and designers. While “crew view” should be treated as a rehearsal, it is imperative the entire production be presented. This is the only time many of the members of the crew will see the production.
 - 5.2. Procedure
 - 5.2.1. Prior to the run through of the show, the running crew members are given a tour of the technical areas by the technical director.
 - 5.2.2. Prior to the run through of the show, the costume crew will be trained by the wardrobe supervisor as to dressing/changing spaces.
 - 5.2.3. The entire cast and crew should also attend a “meet and greet” prior to the run through.
 - 5.2.4. The entire crew should also attend a “best practices orientation” presented by the Faculty Deputy.
 - 5.2.5. At the discretion of the technical director and stage manager, the running crew may also be required to assist the stage management team in the cleaning of the space prior to the run through. The specific schedule for the evening will be determined by the director and stage manager, in consultation with the technical director and the costume director.
 - 5.2.6. Unless other arrangements have been made, prior to the start of the “crew view” rehearsal, the technical director (or designee) will instruct the running crew in the proper cleaning procedures for the venue, including the proper use of the cleaning tools and how to properly dispose of the collected debris.
 - 5.2.7. Specific schedule can be found below.
- 6. Technical and Dress Rehearsals
 - 6.1. General Guidelines: The highest priority in the technical rehearsal process is the addition and accommodation of the technical elements of the show. During the provided time frame, the entire production must be “teched” from start to finish.

- 6.1.1. Adjustments for holidays, opening of other school productions, interdisciplinary collaborations, long productions, productions with extensive cues, venue conflicts, and/or other unusual circumstances may be initiated by anyone involved in the process. Any change to the technical or dress rehearsal schedule must be approved by the head of the performance or dance area, the head of the design tech area, and the director of the school.
- 6.1.2. Format: The format of the tech rehearsals can be either “cue-to-cue” or “start to finish” or a combination thereof. Members of the creative team should agree on the format in advance of the first technical rehearsal.
 - 6.1.2.1. A “cue-to-cue” format is when cues (sound, light, fly, projection, etc) are run in order and full transitions are run for scenery and properties. Large sections of text are removed from the rehearsal to utilize the tech rehearsal time for technical elements. Time is typically allowed for adjusting cues and blocking, running sequences multiple times, and choreographing transitions if needed.
 - 6.1.2.2. A “start to finish” format is when the production is run from the beginning to the end while cues are called, and technical elements are executed. This format is often used when cues are numerous, and time will not be saved by jumping over text in the script. This format is also useful to allow the crew members to get a sense of flow for the production.
- 6.1.3. A sample time frame is provided below. If the time frame does not appear to be adequate to accomplish this goal, discussions for adjusting the time frame should be initiated at least four (4) weeks before the tech period begins.
- 6.2. Technical Notes/Production Meetings
 - 6.2.1. Once the show enters the technical/dress rehearsal phase, EVERY rehearsal shall be followed by a technical notes/production meeting. Immediately following the conclusion of the tech rehearsal (while performers are getting out of costume and crew is on break), the director, designers, shop directors, and stage management team shall gather in the house for the post rehearsal production meeting. The notes session will typically be chaired by the stage manager but can be chaired by the technical director or director. Each area will discuss and prioritize notes with the director and plan for the following day. Performer notes may be given following the production meeting, but may not extend past “doors closed” time.
- 6.3. Technical and Dress Rehearsal Timeline
 - 6.3.1. Dramatic productions typically begin with a “Crew View” on the day before technical rehearsals begin. This is typically followed by four (4) technical rehearsals, one (1) technical run through, and three (3) dress rehearsals.
 - 6.3.2. Weekday crew view and technical rehearsals cannot start before 6:00pm and must end by 11:00pm.
 - 6.3.3. Weekday technical run-throughs and dress rehearsals cannot start before 6:00 pm and must end by 12:00am.
 - 6.3.4. The typical schedule is shown below.

Wednesday Crew View	6:00pm – Crew call, Intimacy and Best Practices Orientation 6:30pm – Crew tour, Crew cleaning training, Wardrobe crew meeting 7:00pm – Meet and greet in the house 7:15pm – Run through begins 10:00pm – Stop – Cast and Crew dismissed - Quiet time for sound level set 12:00am – Lights out / doors closed
Thursday Tech #1	Afternoon – Paper Tech 4:00pm – Dark time for lighting level set 6:00pm – Crew call 6:30pm – Half hour (Actor call) 7:00pm – Technical rehearsal #1 begins 10:00pm – End rehearsal, Production meeting, Clean, Shut down 11:00pm – Lights out / doors closed
Friday Tech #2	Afternoon – Dry Tech 4:00pm – Dark time for lighting level set 6:00pm – Crew call 6:30pm – Half hour (Actor call) 7:00pm – Technical rehearsal #2 begins 10:00pm – End rehearsal, Production meeting, Clean, Shut down 11:00pm – Lights out / doors closed

Saturday	DAY OFF – No rehearsal or tech
Sunday Tech #3 Tech #4	1:00pm – Crew call 1:30pm – Half hour (Actor call) 2:00pm – Technical rehearsal #3 begins 5:00pm – Dinner Break 6:00pm – Actor and crew call 6:30pm – Technical rehearsal #4 begins 10:00pm – End rehearsal, Production meeting, Clean, Shut down 11:00pm – Lights out / doors closed
Monday Tech Run	6:00pm – Crew call 6:30pm – Half hour (Actor call) 7:00pm – Tech run begins 11:00pm – End rehearsal, Production meeting, Clean, Shut down 12:00am – Lights out / doors closed
Tuesday First Dress	6:00pm – Crew call 6:30pm – Half hour (Actor call) 7:30pm – Dress #1 begins 11:00pm – End rehearsal, Production meeting, Clean, Shut down 12:00am – Lights out / doors closed
Wednesday Second Dress	6:00pm – Crew call 6:30pm – Half hour (Actor call) 7:30pm – Dress #2 begins 11:00pm – End rehearsal, Production meeting, Clean, Shut down 12:00am – Lights out / doors closed
Thursday Final Dress	6:00pm – Crew call 6:30pm – Half hour (Actor call) 7:00pm – “House Open” 7:30pm – Final Dress begins 11:00pm – End rehearsal, Production meeting, Clean, Shut down 12:00am – Lights out / doors closed

- 6.3.5. Dance productions typically begin with a “Crew View” on the day before technical rehearsals begin. This is followed by four (4) Technical Rehearsals, and three (3) Dress Rehearsals, the last of which also contains a photo call.
- 6.3.6. Weekday crew view and technical rehearsals cannot start before 6:00pm and must end by 11:00pm.
- 6.3.7. Weekday technical run-throughs and dress rehearsals cannot start before 6:00 pm and must end by 12:00am.
- 6.3.8. The typical schedule is shown below.

Thursday Crew View	6:00pm – Crew call, Intimacy and Best Practices Orientation 6:30pm – Crew tour, Crew cleaning training, Wardrobe crew meeting 7:00pm – Meet and greet in the house 7:15pm – Run through begins 10:00pm – Stop – Cast and crew dismissed - Quiet time for sound level set 12:00am – Lights out / doors closed
Friday Tech #1 w/ partial costumes	4:00pm – Dark time for lighting level set 6:00pm – Crew call 6:30pm – Half hour (Dancer call) 7:00pm – Technical rehearsal #1 begins 10:00pm – End rehearsal, Production meeting, Clean, Shut down 11:00pm – Lights out / doors closed
Saturday	DAY OFF – No rehearsal or tech
Sunday Tech #2 Tech #3 w/ partial costumes	1:00pm – Crew call 1:30pm – Half hour (Dancer call) 2:00pm – Technical rehearsal #2 begins 5:00pm – Dinner Break 6:00pm – Dancer and crew call 6:30pm – Technical rehearsal #3 begins 10:00pm – End rehearsal, Production meeting, Clean, Shut down 11:00pm – Lights out / doors closed
Monday First Dress	6:00pm – Crew call 6:30pm – Half hour (Dancer call) 7:30pm – Dress #1 begins

	11:00pm – End rehearsal, Production meeting, Clean, Shut down 12:00am – Lights out / doors closed
Tuesday Second Dress	6:00pm – Crew call 6:30pm – Half hour (Dancer call) 7:30pm – Dress #2 begins 11:00pm – End rehearsal, Production meeting, Clean, Shut down 12:00am – Lights out / doors closed
Wednesday Final Dress	6:00pm – Crew call 6:30pm – Half hour (Dancer call) 7:00pm – Photo Call 8:00pm – “House Open” and reset for the top 8:30pm – Final Dress begins 11:00pm – End rehearsal, Production meeting, Clean, Shut down 12:00am – Lights out / doors closed

7. Other Rehearsals

- 7.1. General Guidelines: The process of bringing a story to the stage may require other types of rehearsals to be included in the rehearsal process. These rehearsals may be included in the timeline of the standard rehearsals listed thus far or may need to be added to the process. Every effort should be made to include these rehearsals in the process at the earliest opportunity, ideally at least four (4) weeks prior to the actual rehearsal time. All rehearsals which need to be scheduled in a rehearsal hall or performance space must be booked through the production office in consultation with the technical director of the school.
- 7.2. Paper Tech: Stage manager meets with lighting, sound, projection, etc. designers to place cues in script.
 - 7.2.1. The stage manager and/or director is responsible for scheduling this meeting.
 - 7.2.2. This meeting should occur at least two (2) days prior to first tech.
- 7.3. Dry Tech: A “dry tech” is a rehearsal held without performers. Examples of dry techs follow:
 - 7.3.1. Shift Rehearsal – Technical director and stage manager work with crew (no performers) to rehearse complicated scene shifts, fly cues, prop movements, etc. These rehearsals are scheduled as needed by the stage manager and technical director.
 - 7.3.2. Light Level Set aka “Dark Time” – Lighting team, director, stage manager, and stage walkers use dedicated time in the theatre to program cues. Two (2) sessions are scheduled as part of the typical mainstage production schedule, but additional rehearsals are scheduled as needed by the stage manager and the lighting team.
 - 7.3.3. Sound Level Set aka “Quiet Time” – Sound team, director, and stage manager, schedule dedicated “quiet time” in the theatre to program cues. One (1) session is scheduled as part of the typical mainstage production schedule, but additional rehearsals are scheduled as needed by the stage manager and the lighting team.
- 7.4. Wet Tech: A “wet tech” is a rehearsal held with performers. Examples of wet techs follow:
 - 7.4.1. Quick Change Rehearsal – Wardrobe Supervisor and associated cast members are scheduled for dedicated rehearsal time in the performance venue to choreograph a performer’s exit, costume quick change, and entrance until the sequence can be executed safely and quickly.
 - 7.4.2. Fight Rehearsal – Fight Director and fighting cast are scheduled for dedicated rehearsal time on the set in the performance venue to space and choreograph fight sequences until the sequences can be executed safely at performance speed.
 - 7.4.3. Intimacy Rehearsal – Intimacy Director and associated cast members are scheduled for dedicated rehearsal time on a “closed set” in the performance venue to rehearse intimacy sequences until the sequences can be executed by the cast with confidence.
 - 7.4.4. Firearms Rehearsal – Armorer and associated cast and crew members are scheduled for dedicated rehearsal time in the performance venue to rehearse the appropriate sequence for tracking the firearm from its secure storage location, through its safety checks, transfer to the performer (s), safe firing sequence, transfer to the armorer, and return to its secure storage location.
 - 7.4.5. Flight Rehearsals – Flying Director and associated cast and crew members are scheduled for dedicated rehearsal time on a quiet set in the performance venue to choreograph and rehearse flying sequences until they can be executed safely at performance speed.

- 7.4.6. Pyrotechnic Rehearsal – Pyrotechnician(s) and associated cast and crew members are scheduled for dedicated rehearsal time on a quiet set in the performance venue to view and rehearse pyrotechnic sequences until they can be executed safely at performance speed and proximity.
 - 7.4.7. Other Special Rehearsals – Any rehearsal may be scheduled at the discretion of the director, stage manager, or technical director for dedicated rehearsal time to ensure the safety and confidence of the members of the cast and crew.
- 8. Policy review and approval
 - 8.1. Timeframe
 - 8.1.1. The School of Theatre and Dance Rehearsal Policy and Procedures shall be reviewed at least every five years by a committee of School of Theatre and Dance faculty appointed by the Director of the School.
 - 8.1.2. Should a need be identified, the School of Theatre and Dance Rehearsal Policy and Procedures may be brought forward for revision at any time.
 - 8.2. Procedure
 - 8.2.1. The Policy Review Committee shall represent at least one faculty member from each area of the School.
 - 8.2.2. All non-substantive changes made to the policy by the review committee shall be communicated to all faculty of the School.
 - 8.2.3. Recommendations by the review committee for substantive changes to the policy shall be brought to the faculty of the School for discussion and vote.
 - 8.2.4. A majority vote is required by a quorum present of all full-time T/TT and instructor faculty members of the School to adopt recommended changes to the policy.
 - 8.2.5. Approved changes to the policy go into effect immediately upon voting approval.