Amended 4/2015

Brandeis Players Constitution

 We, the members of the Brandeis Players (hereafter referred to as Players), an auxiliary of the Undergraduate Theatre Collective (hereafter referred to as the UTC), are devoted to the production and promotion of theater on campus. Each semester, Players shall strive to present one full-length non-musical play. Players will also sponsor other theatrical activities as opportunities arise, including but not limited to workshops, master classes, field trips, and projects.

Article I: Membership

 Membership in Players shall include any individual of the undergraduate Brandeis student body who fulfills any of the following requirements:

1. Has participated in a Players mainstage production or project in the last three semesters. Participation in any production includes being a member of the production staff (including master carpenter and master electrician), acting in the production, designing publicity materials, or serving as run crew/board operator/spot operator/dresser for at least half the performances of a production. Significant carpentry, electrics, sound, costume, or other technical help before and during tech week may also be considered for membership on a per-case basis. The last three semesters are defined as the current semester, the most recent fall semester, and the most recent spring semester. If voting occurs between semesters, then the three most recent semesters may count for membership.
2. Has attended at least two Players meetings within the last two semesters, defined as the current semester and the most recent fall or spring semester. If voting takes place between semesters, then the two most recent semesters may count for membership.
3. Has attended one UTC meeting and at least one Players meeting in the current semester. If voting takes place between semesters, then the most recent semester may count for membership.

Article II: Executive Officers

1. Two Co-Presidents: The presidents' responsibilities include:
2. Calling a meeting at the end of each semester for proposals to be considered and voted upon for the next semester.
3. At least one president must act as a liaison between Players and the UTC by appearing as one of two Players representatives on the UTC commission.
4. If neither president is able to fulfill this role, the executive officers must select a viable replacement from among the current Players members, preferably another executive officer.
5. Conducting meetings, breaking ties, and ensuring adherence to the rules of the constitution.
6. The presidents may not vote in elections except in the case that there is a tie. The presidents collectively receive one tie-breaking vote that must be agreed upon.
7. Checking in with the producer, stage manager, and technical director of a current show on a weekly basis.
8. Mediating conflicts within the production staff and/or actors of a current show.
9. If both co-presidents are involved in a current show, the other executive officers may mediate conflicts.
10. In the case that all executive officers are involved in a current show, the UTC coordinator or other appropriate representative may be approached for mediation.
11. Assist finding replacements for actors or members of the production staff of the current show should any position or role become vacant during the rehearsal or tech process.
12. Serving all treasurer responsibilities until a permanent replacement is found, should the position become vacant.
13. Should a president be unable to fulfill these duties, he/she may step down or the issue be brought to commission for further discussion.
	1. The remaining executive officers may choose to fill or not fill the empty position.
	2. If the executive officers wish to fill the position, either of the other executive officers may fill this position in addition to fulfilling their current duties as secretary or treasurer, or the officers may open the position and hold a vote.
	3. There must always be at least one president serving players. In the case that there is only one president, the other executive officers may help fulfill presidential duties as requested.
14. One Secretary: The secretary's responsibilities include:
15. Taking minutes at Players meetings, including a record of attendance.
16. Tallying votes at Players meetings, should a vote be held.
17. The secretary may vote if he/she fulfills membership requirements.
18. Publicizing meetings, events, proposal deadlines, mainstage shows, and projects.
19. Filling or assisting to find a replacement if one or both presidents step down from their positions.
20. Helping the president with finding replacements for actors or members of the production staff of the current show should any position or role become vacant during the rehearsal or tech process.
21. Mediating conflicts of a current show in the case that both presidents are involved with that show.
22. Should the secretary be unable to fulfill these duties, he/she may step down or the issue be brought to commission for further discussion.
23. The remaining executive officers may choose to fill or not fill the empty position.
24. If the executive officers wish to fill the position, any of the other executive officers may fill this position in addition to their current duties as president or treasurer, or the officers may open the position and hold a vote.
25. One Treasurer: The treasurer's responsibilities include:
26. Requesting money through early marathon for next semester, including but not limited to money for performance rights and scripts.
27. Dealing with all financial matters and records.
28. Obtaining budgets from the production staff of a current show and requesting money through regular marathon.
29. Meeting with the Finance Board during regular marathon to explain monetary requests, and completing all Finance Board requirements to receive funding.
30. Supervising the budgets, receipts, and records of the production staff of a current show.
31. Getting all receipts and loans properly squared away and reimbursed in a timely manner, via meetings with the Student Union Treasurer and/or the Treasury’s reimbursement method of choice in an effort to maintain a constant digital record of Brandeis Players funds.
32. Mediating conflicts of a current show in the case that both presidents are involved with that show.
33. The treasurer may vote in elections if he/she fulfills voting requirements.
34. Helping the president with finding replacements for actors or members of the production staff of the current show should any position or role become vacant during the rehearsal or tech process
35. Should the treasurer be unable to fulfill these duties, he/she may step down or the issue be brought to commission for further discussion.
36. One or both of the presidents must fill this position until a permanent replacement is found.
37. Any of the other executive officers may fill this position in addition to their current duties as president or secretary, or the officers may open the position and hold a vote.
38. At least one of the three remaining executive officers must act as the second of two representatives for Players on the UTC Commission. This representative may change from week to week. If none of the three remaining officers are able to fill this role, a suitable replacement must be chosen from among the members of Players.

Article III: Guidelines for Elections of Officers

1. To run for office for next year, individuals may be nominated or declare their candidacy. The officers must be elected by a majority at a meeting held at the end of the spring semester.
2. Any undergraduate member of the UTC may run for executive office.
3. Any member of Players may vote in elections.
4. If a member cannot attend a meeting, he or she may give a proxy vote in writing/text message/email/facebook message to an attending member, who then will show this to the presiding officer before the meeting begins. A proxy is a vote yielded by one active member to another who avows to represent the interest of the absent member. There is a limit of one proxy vote per attending member.

Article IV: Guidelines for Production Proposals and Selection

* + 1. Mainstage Proposals
1. Any undergraduate Brandeis student may propose a play.
2. Each semester, Brandeis Players shall strive to produce one mainstage production.
3. Each proposal must include the following:
	1. Director, producer, and stage manager. These individuals must be committed to the show, not simply written down for the sake of the proposal voting.
	2. Plot summary and character breakdown, including possible double-casting and gender swapping or bending.
	3. An estimated budget including available rights/script fees, technical costs, and publicity costs.
	4. Why Players is an appropriate club to sponsor the production, why the UTC is the appropriate environment for the production, and why you would like to use the mainstage for the performances.
	5. Although not required, additional helpful items include: a preliminary set design, a furniture and props list, and additional individuals dedicated to the production (including lighting, costume, sound, and props designers, carpenters, electricians, and board operators).
4. Exceptions may be made to the above proposal guidelines at the executive officers' discretion, on a case-by-case basis.
5. Any member of Players may vote at the proposal meeting, or may vote by proxy as explained in Article III.
6. Voting options for the mainstage production are: a vote for a specific production, "abstain", or "no show". The mainstage production will be chosen by a simple majority vote.
	1. If "abstain" receives the most votes, then the proposal with the highest number of votes will be chosen.
	2. If "no show" has the highest number of votes, then Players will not produce a mainstage show for the following semester.
7. If no consensus is reached at a voting meeting, then the executive officers may call for an additional vote before the next semester begins.
8. If the rights to a chosen show are not secured, or a chosen show may not be performed for any reason, the proposal process shall begin again and must conclude before the beginning of the semester for which the show will occur.
	* 1. Projects
9. Any undergraduate Brandeis student may propose a play.
10. Each semester, Brandeis Players may or may not sponsor project(s) in a given semester.
11. Each proposal must include the following:
	1. Director, producer, and stage manager. These individuals must be committed to the show, not simply written down for the sake of the proposal voting.
	2. Plot summary and character breakdown, including possible double-casting and gender swapping or bending.
	3. An estimated budget including available rights/script fees, technical costs, and publicity costs.
	4. Why Players is an appropriate club to sponsor the production, why the UTC is the appropriate environment for the production, and what performance space you would like to use for the performances.
	5. Why or why not you will need certain production staff positions (ie: "I do not need a lighting designer because we will only have lights up and lights down").
	6. Although not required, additional helpful items include: design ideas, a vision for the project, and other individuals who will be committed to the success of the project.
12. Exceptions may be made to the above proposal guidelines at the executive officers' discretion, on a case-by-case basis.
13. Any member of players may vote at the proposal meeting, or may vote by proxy as explained in Article III.
14. Voting options for projects are: "yes", "no", and, "abstain". The projects will be chosen by a simple majority vote.
	1. If "abstain" receives the most votes, then the option with the next highest amounts of votes will be chosen.
15. Projects may be proposed and voted upon at any time, although the timeline may affect project funding.
	1. Rights must be secured by the regular marathon deadline or the project will be canceled.
16. The number of projects will be determined by voting results.
17. Players shall not produce more than two projects in a semester in which the club is also sponsoring a mainstage show.
18. Players shall not produce more than three project in a semester in which the club has no mainstage show.

Article V: Production Process

1. Production Staff: All Players productions are required to have each of the following roles filled unless not needed for a particular production. Multiple people may serve a single role, a single person may serve more than one role with the approval of the executive board, and executive or assistant positions may also be filled. Additional positions may be added as necessary.
	1. Producer: The producer’s responsibilities include but are not limited to:
		1. Producer-Treasurer Meeting
			1. Within the first two weeks of each semester, the Producer for the Main Stage show must meet with the current Treasurer to prepare for the coming semester and F-Board Marathon.
			2. The Treasurer will be responsible for getting the receipts from the Producer in a timely fashion following the run of a production, so he/she may input them for reimbursement using the Student Union Treasury’s reimbursement method of choice and financial record, as stated in Article II.
			3. Treasurer must be informed of and approve all changes to show finances after the Producer-Treasurer Meeting has happened.
		2. Serving as liaison in procuring rights for the chosen production.
		3. Securing rehearsal spaces for the entire production process.
		4. Calling and running production meetings in conjunction with the technical director.
		5. Obtaining all designer purchase receipts throughout the production process to be given to the Treasurer at the end of a production’s run.
		6. Orchestrating production publicity such as posters and fliers, listserv newsletters, newspaper reviews, etc.
		7. Compiling show program.
		8. Serving as house manager throughout the run of a production.
			1. Secure ushers for each performance to assist in passing out programs, collecting tickets, and cleaning the house following the performance.
			2. If the Producer is unable to fulfill this role, he or she must find a replacement.
	2. Director: The director’s responsibilities include but are not limited to:
		1. Attending UTC dates choosing, common auditions, and common casting.
		2. Attending and running all rehearsals.
		3. Attending all scheduled production meetings.
	3. Stage manager: the stage manager’s responsibilities include but are not limited to:
		1. Attending UTC common auditions and common casting along with the Director.
		2. Scheduling all rehearsals including tech week schedule.
		3. Attending all scheduled times of the production process at which actors shall be present.
		4. Maintaining a book of all production logistics and details.
		5. Compiling rehearsal reports to maintain communication with non-rehearsal production staff members.
		6. Calling the production’s necessary cues.
		7. Attending all scheduled production meetings.
		8. Orchestrating tech week in conjunction with the technical director and designers.
		9. Training assistant stage managers in their duties.
	4. Assistant stage managers: the ASM's responsibilities include:
		1. Performing all reasonable rehearsal duties requested by the stage manager.
		2. Assisting the stage manager during rehearsals with setting up, taping the floor, taking blocking notes, and being on-book as needed.
		3. Sweeping and mopping the stage and fire lane during tech week and performances.
		4. Organizing run crew, assigning duties, and creating run sheets.
		5. Maintaining headset contact with the stage manager during performances.
		6. Manage props during the show's run.
	5. Set designer: the set designer’s responsibilities include but are not limited to:
		1. Attending one or more design meetings with the director as necessary.
		2. Providing ground plans to all necessary departments once finalized.
		3. Collaborating and coordinating with the Technical Director and/or Master Carpenter and Scenic Charge during a production’s building period.
		4. Attending all scheduled production meetings.
		5. Attending all scheduled meetings with the theater assistants (TAs).
	6. Lighting designer: the lighting designer’s responsibilities include but are not limited to:
		1. Attending one or more design meetings with the director as necessary.
		2. Procuring all necessary lighting equipment for a production.
		3. Hanging, focusing, and cuing all lights for the production.
		4. Finding a board operator for all performances if unable to do so him/herself.
		5. Striking all lighting equipment at the end of the production’s run.
		6. Attending all scheduled production meetings.
	7. Sound designer: the sound designer’s responsibilities include but are not limited to:
		1. Attending one or more design meetings with the director as necessary.
		2. Procuring all sound effects, music, etc. for a production.
		3. Procuring and setting up all necessary sound equipment for a production.
		4. Maintaining all sound equipment throughout a production.
		5. Finding a board operator for all performances if unable to do so him/herself.
		6. Striking all sound equipment at the end of the production’s run.
		7. Attending all scheduled production meetings.
	8. Costume designer: the costume designer’s responsibilities include but are not limited to:
		1. Attending one or more design meetings with the director as necessary.
		2. Procuring all costumes necessary for a production.
		3. Maintaining all costumes throughout the run of a production.
		4. Finding dressers for performances if need be.
		5. Returning all costumes to their proper location following the run of a production.
		6. Attending all scheduled production meetings.
	9. Props master: the props master’s responsibilities include but are not limited to:
		1. Attending one or more design meetings with the director as necessary.
		2. Procuring all props necessary for a production.
		3. Maintaining all props throughout the run of a production.
		4. Returning all props to their proper location following the run of a production.
		5. Attending all scheduled production meetings.
		6. Train assistant stage managers in the use of props.
		7. Obtain the weapons cabinet key at the beginning of tech week and train assistant stage managers/run crew in handling weapons and how to lock them in the weapons cabinet.
	10. Technical director: the technical director should be an experienced member of the UTC who can oversee all technical aspects of the production. The executive board and the theater assistants may decide if an individual is or is not fit to fill this role. If no such person can fill this role, then a theater assistant may be assigned to oversee the production process. The technical director's responsibilities include:
		1. Meeting with the set, lighting, and sound designers to coordinate information.
		2. Drafting the set to be built safely and efficiently.
		3. Overseeing build, install, and scenic notes, and ensuring that these are done safely and efficiently.
		4. Placing lumber order(s) and procuring all necessary building materials.
		5. Coordinating build/tech week from the technical standpoint in conjunction with the stage manager and designers.
2. Production meetings shall be held throughout the production process for the purpose of direct inter-departmental communication. Meetings should be held weekly or semi-weekly if necessary during the rehearsal process, and nightly during tech week.
3. At least one member of the Executive Board must be present at every production meeting during the rehearsal process and check in daily during tech week.

Article VI: Production Procedures

1. All actors in a Players production are required to attend all scheduled times of the necessary production process unless approved by the production’s stage manager. This includes but is not limited to Sunday through Thursday night rehearsals, No Conflict Week, Tech Week, all production performances, photo call, and both incoming and outgoing strikes.
	1. A Conflict Protocol Agreement must be completed by all actors with the stage manager and director at the actors' first rehearsal of a production’s rehearsal process.
	2. Any conflicts which arise during the production process may be dealt with on a per-case basis at the discretion of the director and stage manager. The executive board may be contacted for assistance if need be.
2. Tech week
	1. The cast, crew, and production staff must abide by all theater time restrictions during its time in the space.
	2. All actors and production staff shall be required to assist in tech for an allocated number of hours outside of the scheduled tech time, to be determined by the stage manager and technical director.
	3. During tech extensions, actors are required to leave the theater by 1 AM, however exemptions to this rule may be made on a case-by-case basis at the discretion of a production’s stage manager and/or the TA on duty.
	4. Every member of the production staff is required to complete all tasks in their production department, and should volunteer their assistance to other departments when their tasks are completed.

Article VII: The Constitution

1. Amendments shall be presented to the president or presiding officer at least one week in advance of the meeting. The president or presiding officer, however, has the authority to call for the hearing of a constitutional amendment without one-week’s notice, if he/she sees fit. There must be adequate notification of the membership, twenty-four hour prior to any voting on amendments. Amendments shall be passed with a simple majority vote.
	1. Voting options for constitutional amendments will be: "Yes", "no", and "abstain".
		1. In the case that "abstain" receives the most votes, the option with the next highest amount of votes will be chosen.
2. This constitution will be adopted upon approval by Brandeis Players.

Article VIII: Exclusivity

 This club is non-exclusive and does not discriminate against members on the basis of sex, race, religion, sexual preference, class, age, nationality, or physical disability.