

# Constitution of Pen, Paint, and Pretzels

(Updated December 2013)

## MISSION STATEMENT

Throughout its history, Pen, Paint and Pretzels has provided a diverse community of Tufts students with the opportunity to participate in all aspects of theatre production. 3Ps focuses on creating a supportive environment that fosters innovative and exciting works. We maintain a close working relationship with the Tufts Department of Drama and Dance, which provides our theatre artists/makers with the educational support needed to help them develop their craft. We also facilitate communication among our many affiliate student performance organizations in order to promote a sense of community among the creative groups at Tufts. By modeling the organizational structure of a small professional theatre company, we provide Drama majors and non-majors alike with experiences that prepare them for the world beyond the hill.

## ARTICLE I: ORGANIZATION

### SECTION A: NAME

This organization shall be called Pen, Paint, & Pretzels—hereafter referred to as 3Ps.

### SECTION B: EXECUTIVE BOARD

3Ps shall be governed by a board of students—hereafter referred to as the Executive Board or the Board. The Executive Board shall be wholly responsible for 3Ps.

### SECTION C: OBJECTIVE

1. The objective of 3Ps shall be to encourage and promote student theater at Tufts University through the production and support of plays and other theatrical endeavors.
2. 3Ps shall act as an umbrella organization for other performance groups on campus in an effort to bring together students involved in the performing arts at Tufts University.
3. 3Ps shall also maintain and support a close relationship with the Department of Drama and Dance and shall encourage positive contact between students and Drama and Dance faculty.
4. Each year, 3Ps shall produce:
  - a. An orientation production
  - b. A fall major production
  - c. A first-year production
  - d. A holiday party
  - e. A spring major production
  - f. Spaghetti Night (*Article VII*)
  - g. 3Ps may organize and sponsor other events throughout the year including, but not limited to, guest speakers, workshops, fundraisers, and independent productions.

## **SECTION D: UMBRELLA GROUPS**

3Ps shall function as a social and communication umbrella group to student-run performing arts organizations. In order to be an umbrella group of 3Ps, an organization must have a representative from its group attend all 3Ps meetings in order to update the community on the organization's events and endeavors. Umbrella groups are also encouraged to participate in 3Ps community events and attend performances by 3Ps and its umbrella groups in order to foster a collaborative and vibrant 3Ps community. Which groups are or remain umbrella groups is up to the discretion of the 3Ps board. The current 3Ps umbrella groups are:

- a. Bare Bodkin Theatre Company
- b. Cheap Sox
- c. HYPE!
- d. The Institute
- e. Major: Undecided
- f. Sarabande
- g. Torn Ticket II
- h. Traveling Treasure Trunk
- i. Tufts Tap Ensemble
- j. TUTV

## **ARTICLE II: MEETINGS**

### **SECTION A: OPEN MEETINGS**

1. 3Ps shall hold an open meeting every Monday during the open block in the Marston Balch Arena Theater unless the Executive Board decides that the meeting must be postponed or moved because of a scheduling conflict. The Executive Board shall make every effort to hold one open meeting during every week of classes.
2. This meeting shall be open to voting members and non-members alike.
3. 3Ps shall not discriminate against any individual who wishes to attend and participate in these meetings.

### **SECTION B: EXECUTIVE BOARD MEETINGS**

1. The Executive Board of 3Ps shall meet to discuss the management of the organization and to represent the concerns of students in a forum outside that of the open meeting.
2. Executive Board meetings shall occur on a weekly basis unless decided otherwise by the entire Executive Board.
3. Any individual wishing to bring an issue before the Executive Board is welcome to arrange to attend a portion of a meeting. The board shall have discretion on allowing an individual to attend these meetings.
4. Any one board member may call an Executive Board meeting at any time.

# ARTICLE III: MEMBERSHIP

## SECTION A: NON-MEMBERSHIP

Any individual may attend the open meetings (*Article II, Section A*) and actively participate in any discussion or debate. Any member of the student body may audition for any 3Ps production. However, unless an individual has met the requirements for voting membership (*Article III, Section B*) they may not participate in member-only voting procedures.

## SECTION B: VOTING MEMBERSHIP

The Secretary of 3Ps shall confer voting privileges at the time of each vote, through their own records as well as discussion with the Producers of various shows. The Secretary may also make decisions regarding special circumstances and potential exceptions to requirements for voting membership for individuals. In order to be a voting member, students must serve on the production staff and/or as part of the cast of at least one 3Ps, Torn Ticket II, or Bare Bodkin production each year, and/or must be an active participant in an umbrella group. If it has been more than two semesters since someone has done so, they are no longer a voting member. In addition to this requirement, a student may be a Level One Voting Member or a Level Two Voting Member.

### 1. Level One Voting Members

- a. Level One Voting Members may vote for 3Ps Workshop Productions, Orientation Shows, and First Year Shows.
- b. In order to be eligible to be a Level One Voting Member, students must have attended at least 70% of the 3Ps meetings that have taken place in the semester up to and including the date of the proposal meeting.

### 2. Level Two Voting Members

- a. Level Two Voting Members may vote on the same things as Level One Voting Members, as well as for 3Ps Major Productions, Board Elections, and Constitutional Changes.
- b. Students shall be eligible to be Level Two Voting Members when they have demonstrated commitment to both the 3Ps productions and community.
- c. Productions
  - i. Students shall contribute four hours (or the equivalent) to a 3Ps production, or multiple productions. They may be acquired by any combination of the following:
    - One hour working in the scene or costume shop, building 3Ps design elements (set or costumes) without receiving pay or credit, counts as one hour toward the required four hours. Students must have first attended a shop training session offered by the Faculty Technical Director.

- Postering or ushering for one production by 3Ps or its umbrella groups counts as one hour toward the required four hours.
  - Being on the board of 3Ps, Torn Ticket II or Bare Bodkin counts as two hours toward the required four hours.
  - Students shall sign up for these hours (with the exception of point d) with the Producer(s) of the 3Ps major production and/or the 3Ps minor production(s) each semester. All students must have committed to working for those hours by one week after the 3Ps workshop production(s) were passed by the membership. Any student who has not committed to at least four hours toward a 3Ps production by this time will not be eligible to be Level Two Voting Members.
- d. Community
- i. Students must also attend at least 70% of the 3Ps meetings that have taken place in the semester up to and including the date of the proposal meeting to vote on the proposal. If this is impossible for a student for a reason deemed justifiable by the 3Ps board (e.g. a job, an internship or class that conflicts with 3Ps meetings regularly), the student may still be eligible to be a Level Two Voting Member if they commit an additional two hours to 3Ps productions. If given permission by the 3Ps board, students must also commit to these additional hours by one week after workshop productions pass.

## **ARTICLE IV: PRODUCTIONS**

### **SECTION A: ALL PRODUCTIONS**

1. All 3Ps productions in the Marston Balch Arena Theater shall adhere to the Arena Use Guidelines at all times. Copies of these guidelines shall be available at the Box Office for perusal and from the Director of Production. All production staff members must read the Arena Use Guidelines and the Production Staff Handbook prior to signing the Arena Use Form. It is the responsibility of the producer of the show to ensure that all production staff members have read the Arena Use Guidelines and the Production Staff Handbook prior to signing the Arena Use Form. The Executive Board of 3Ps will also ensure that all directors have read the Arena Use Guidelines, Production Staff Handbook, and 3Ps Constitution prior to proposals.
2. 3Ps is financially and legally culpable for all 3Ps productions and bears all responsibility in producing them.
3. Productions that are co-sponsored by 3Ps shall not be guaranteed access to department stocks or access to the scene shop, costume shop, or lighting equipment. The Executive Board shall assist these productions in negotiating access to department stocks and shops. Co-sponsorship does not eliminate any limit imposed onto a production from 3Ps. Lastly, co-sponsored productions

- must consult with the Assistant Technical Director to ensure clarity regarding their use of space, equipment, and materials.
4. The major productions and first-year show shall have a post-mortem production staff meeting to be scheduled for not more than three weeks following strike. The Director of Production and Treasurer shall attend unless absolutely impossible, in which case a suitable Executive Board member shall attend in their place. It is strongly encouraged for all workshop productions, independent productions, orientation shows, and other productions/events to have a post-mortem.

## **SECTION B: MAJOR PRODUCTIONS**

1. Each semester, 3Ps shall produce a major production.
2. Major productions are intended to be full-length plays by published playwrights.
3. Major productions are traditionally the main source of financial gain for 3Ps through ticket sales and fundraising.
4. Major productions have full access to department costume, furniture, scene, and props stocks only if they submit a completed Arena Use Form to the Department Assistant Technical Director and the Theater Manager no more than one week after the passing of the show.
5. The budgets for major productions shall be negotiated by the shows' producers and the Treasurer (*Article VIII*).
6. The membership of 3Ps and the 3Ps Executive Board shall invest the largest percentage of their time and energy into the major productions and shall work to ensure their success.
7. The department guarantees one major production slot to 3Ps each semester.
8. Proposals for major productions shall occur at the end of the semester prior to their intended production slot.
9. Major proposals for the fall production slot shall occur at the end of the preceding semester. Major proposals for the spring production slot shall occur in the first half of the preceding semester.

## **SECTION C: WORKSHOP PRODUCTIONS**

1. The President shall negotiate with the chair of the Department of Drama and Dance a number of two-day production slots in the Arena.
2. 3Ps is not guaranteed a specific number of workshop production slots, and the number of workshop production slots may vary from semester to semester. In general, the department assigns priority over 3Ps to upperclassmen who are directing shows for academic credit.
3. Access to furniture and props stock will be decided on a case-by case basis and will be coordinated by the production, the Director of Production, and the Department Assistant Technical Director. Consideration for a workshop to use furniture and props stock will not be given if the production has not submitted a completed Arena Use Form no later than one week after the show is passed. Costume stock, scene stock, and costume shop access are not granted to workshop productions.

4. Proposal dates for workshop slots shall be determined by the Executive Board in conjunction with the department.

#### **SECTION D: ORIENTATION PRODUCTIONS**

1. In the week before classes begin in the fall, 3Ps shall, in association with the Tufts Orientation Committee, produce an orientation show.
2. Usually about an hour long, these Arena shows are designed to be performed for the incoming first year students. They rehearse intensively in the week before the production and require that the cast and crew return early from summer recess.
3. Proposals and casting shall occur before summer recess.
4. The material for these productions must be approved by the Orientation Committee. The Executive Board may require that proposals be approved by the Orientation Committee before they are presented at the proposal meeting.
5. Access to the department stocks is not guaranteed to orientation productions and must be negotiated with the Department Assistant Technical Director. Consideration for an orientation show to use the department stocks will not be given if the production has not submitted a completed Arena Use Form no later than one week after the show is passed.
6. The Orientation Committee provides all funding for the orientation show.

#### **SECTION E: INDEPENDENT PRODUCTIONS**

1. Any student may propose to direct an independent production at any time throughout the year.
2. The Executive Board holds full power to approve, by Executive Board vote, any proposed independent productions.
3. These shows are encouraged to be experimental in nature and are usually not performed in the Arena.
4. Funding and access to costume, furniture, scene, and props stocks varies depending on the nature of the show and shall be left to the discretion of the Executive Board. Final approval for access to department stocks must be negotiated with the department assistant technical director.
5. 3Ps shall encourage any interested student to apply for an independent production and to find new and creative ways of expanding student theater at Tufts.
6. The funding of an independent production is up to the discretion of the Treasurer. If the proposed budget exceeds that of a workshop for the current semester, the independent production must be voted on by the 3Ps membership. If the proposed budget does not exceed that of a workshop, the proposal may be approved by the Executive Board alone.

#### **SECTION F: FIRST YEAR SHOW**

See attached: "*Guidelines for the 3Ps First-Year Show in the Marston Balch Arena Theater*"

#### **SECTION G: SPECIAL EVENTS**

1. Any student or the Executive Board may propose to present a special event instead of a play as a workshop production.

2. Some examples of acceptable special events include: Pretzel Night, benefits or charity events (i.e. Over the Rainbow), lectures, workshops, master classes, presentations by professional actors, etc.
3. Special events do not require full production staffs.
4. Special events may use the budget for the workshop slot in which they are presented. The specifics of this budget shall be determined by the Treasurer and the producer.
5. Special events that are not proposed as workshop productions should go through the proposal process and follow the guidelines outlined for independent productions.

## **ARTICLE V: PRODUCTION PROPOSALS**

### **SECTION A: MAJOR PRODUCTION PROPOSALS**

1. Play and Director Submission Period: On the first day of classes of the semester preceding that in which the major will be performed, submissions for plays may begin. Any level 2 voting member is permitted to submit a play for the Board's consideration. A submission must include a paragraph summary of why 3Ps should produce this show, and address any concerns with the show in question. The submission period will last until two weeks prior to the Play Discussion Meeting, the date of which is to be determined by the current Board.
  - a. In order to submit a play, the submitting Level Two Voting Member must cross their name off of a list that will stay in the President's box in the Box Office. This is to ensure both that the submissions are anonymous, and that only Level Two Voting Members are submitting shows.
  - b. During the same time period any qualified individual interested in directing the Major in question must inform the Board of their interest.
2. Play Consideration Period: During the two week period between the end of submissions and the in-meeting Play Discussion, the Board will read the submitted plays. At the Board Meeting directly prior to the Show Discussion Meeting the Board will select five of the submitted plays. If fewer than five plays were submitted then all shows that meet proposal criteria will move forward to the Discussion Meeting.
  - a. The Proposal Criteria are: Appropriateness of material, Technical Feasibility, Length, Recency, and Casting Considerations.
  - b. The initial round of play selection will be determined by a  $\frac{2}{3}$  Board blind vote of yes. At this point, any approved play will be put into a committee discussion between Board members to select the finalists which will be presented at the Play Discussion Meeting. Once the finalists are selected, those individuals who submit plays will be notified.
  - c. After the meeting, the board will release a statement describing the rationale behind the selected plays.
3. Play Selection Period: The chosen plays will be relayed to the membership immediately following the board meeting where the plays are chosen. The Board

will then present the chosen plays and a statement on why the plays were selected in the General Membership Meeting following the Board Play Discussion Meeting for the membership's discussion.

4. Production Staff Selection Period:

- a. Directors: By the Wednesday immediately following the Play Discussion Meeting any director who submitted their name by the aforementioned deadline may select up to two of the discussed plays to propose to the membership.
- b. In the case that no directors step up to propose any of the chosen shows, the board will choose additional plays from the original submissions for directors to propose.
- c. Production Staff Positions: Stage Managers and Producers must confirm participation on any of the discussed plays by the Sunday prior to the Production Proposal Meeting. All other production staff members may commit at this time.
  - i. The Director of Production, in consultation with the director, shall assemble the production staff. The director shall not sign anyone onto the production staff without the approval of the Director of Production.
  - ii. The producer shall ensure that the Arena Use form is completed and submitted to the Theater Manager with all appropriate signatures, prior to the date of proposals (see: Production Staff Handbook).
  - iii. At the time of proposals, the board shall decide a date by which each unfilled position defaults to workshop guidelines and make this information available to the voting membership during proposals

5. Production Proposal Meeting:

- a. Provided the Arena Use Form for the proposal has been completed and submitted, (Article V, Section B, 1) the proposal process is as follows:
  - i. The director(s) must submit a written proposal for each of the plays they choose to propose to the general membership. Directors need not be present if they are studying abroad.
  - ii. A short statement shall be given by each director, (or by proxy if the director is unable to attend the meeting), regarding their qualifications, concept, vision, etc.
  - iii. A question and answer period shall commence between the director proposing and the 3Ps members.
  - iv. Directors shall exit and discussion shall commence between members.
  - v. Directors may be called back in for additional questions.
  - vi. Voting procedures are outlined in Article VI, Section A, B.
  - vii. Times for each part of the proposal process shall be up to the discretion of the board with the strong suggestion of 10 minutes per director when there are three or fewer proposals and five minutes when there are more than three directors proposing for presentation to

the general membership. Each discussion period should be 10 minutes in length, with discretion to the board as necessary.

## **SECTION B: WORKSHOP PRODUCTIONS, ORIENTATION SHOW, AND FIRST YEAR SHOW PROPOSALS**

1. The number of available workshop slots will be announced by the Department of Drama and Dance.
2. Workshop proposals must have a Stage Manager and a Producer before being able to propose, in accordance with the Arena Use Guidelines. In addition, first time producers and stage managers must have mentors. First-Year Shows have a Stage Manager, Producer, and Technical Coordinator. Orientation Shows have a full production staff, in accordance with the Arena guidelines.
3. The Director of Production, in consultation with the director, shall assemble the production staff. The director shall not sign anyone on to the production staff without the approval of the Director of Production. The producer shall ensure that the Arena Use form is completed and submitted to the Theater Manager with all appropriate signatures within one week of the show passing (see: Production Staff Handbook).
4. The process for proposals is as follows:
  - a. The director(s) must submit a written proposal to the general membership. Directors need not be present if they are studying abroad.
  - b. A short statement shall be given by each director, (or by proxy if the director is unable to attend the meeting), regarding their qualifications, concept, production staff, vision, etc.
  - c. A question and answer period shall commence between the director proposing and the 3Ps members.
  - d. Directors shall exit and discussion shall commence between members.
  - e. Directors may be called back in for additional questions.
  - f. Voting procedures are outlined in *Article VI, Section A, B*.
  - g. Times for each part of the proposal process shall be up to the discretion of the board with the strong suggestion of 10 minutes per director when there are three or fewer proposals and five minutes when there are more than three directors proposing for presentation to the general membership. Each discussion period should be 10 minutes in length, with discretion to the board as necessary.
  - h. The director should keep the workshop guidelines in mind when picking a show to propose. The most important of these guidelines is that workshop productions are recommended to be 60 minutes in length and are not allowed to exceed 90 minutes in length (see *Arena Use Guidelines* and the *Production Staff Handbook*).

## **SECTION C: INDEPENDENT PRODUCTIONS**

1. Any student wishing to direct or produce an independent project of any kind of must approach the Executive Board with a written proposal. This proposal shall then be reviewed, modified (if necessary), and then voted on by the Executive Board. A two-thirds vote by the Executive Board must occur in order for the

- project to be passed as an official 3Ps production. If an independent proposal needs to be voted on by the membership (see *Article IV Section D*), it will follow the proposal guidelines for a workshop production.
2. All funding for independent projects shall be allocated by the Executive Board and shall be based on an itemized, written budget.

## **ARTICLE VI: VOTING**

### **SECTION A: OUT OF MEETING CLOSED-BALLOT VOTING**

1. Voting for major productions proposals (Article V, Section A, B) and in all instances where the number of shows being proposed is greater than the number of production slots shall be by out of meeting closed-ballot voting. Exceptions are allowed in extenuating circumstances where the outcome of the vote must be known immediately. The Executive Board shall use closed-ballot in-meeting voting in these circumstances.
2. A quorum of voting members must be present at the proposal meeting in order for the voting to be legitimate. A quorum is defined as two-thirds of the voting membership.
3. For productions, members may vote “yes” for one show, “no” for all shows, or “abstain.” Abstentions shall count towards the quorum but not for determining which show has the most votes.
  - a. In the event that there are a majority of abstentions, no show will be selected and an additional round of proposals may occur.
  - b. In the event of a tie, the vote shall go to the Executive Board. If the vote of the Executive Board is also a tie, the final decision shall be made by the President.
  - c. In the event of suspected voter fraud, such as more ballots than voting members voting, a revote shall occur unless this is absolutely impossible.
  - d. In the event of more than two proposals, one show must have a majority (more than half) of “yes” votes to pass. In the event that no show obtains a majority, then a second round of voting shall commence between the two shows that obtained the most “yes” votes.
4. Ballots shall be checked for formatting and accuracy by the President before voting shall occur.
5. For workshop productions, votes may be cast for as many productions as there are available slots. For example, if there are four proposals for two workshop slots, voting members may vote “yes” on up to two proposals. Each workshop proposal must obtain a majority of “yes” votes in order to pass.
6. The staff of the Marston Balch Arena Theater Box Office will assist the Executive Board in the supervision of voting. No individual shall have access to the voting outcome until voting is officially closed by the Secretary.

### **SECTION B: IN-MEETING PAPER BALLOT VOTING**

1. Voting shall occur in the meeting via paper ballots for the election of officers and when there is the same number of shows (or fewer) being proposed as slots

- available. This excludes major productions, which shall always be voted on by out of meeting closed-ballot voting.
2. A quorum of voting members must be present for an in-meeting vote by paper ballot to be legitimate.
  3. Only current voting members may be allowed to vote in meeting.
  4. The President and the Secretary shall count the votes and the Executive Board shall verify their accuracy, except in instances where a conflict of interest (*Article VI, Section D*) may exist.
  5. In the event of a tie, the Executive Board shall immediately begin a re-vote. In the event of another tie, the vote shall go to the Executive Board. In the event that the Executive Board ties, the final vote shall be left to the President.

### **SECTION C: HAND VOTING**

The Executive Board may use this voting, as they see fit, for decisions other than those previously outlined. Any student in attendance at the meeting may participate in hand voting.

### **SECTION D: CONFLICT OF INTEREST**

1. The members of the Executive Board shall make every effort to excuse themselves from proceedings in which they may have some conflict of interest.
2. No member of the Executive Board shall preside over any portion of a meeting in which they are also proposing a show or running for office.
3. The President casting the deciding vote in the event of a tie during a round of voting in which they are proposing shall not be considered a conflict of interest.

## **ARTICLE VII: SPAGHETTI NIGHT**

### **SECTION A: THE EVENT**

1. 3Ps shall organize an annual event titled Spaghetti Night at the end of every spring semester.
2. 3Ps members shall help to organize Spaghetti Night, which shall be held in the Marston Balch Arena Theater and lobby.
3. Spaghetti Night shall consist of a spaghetti dinner, 3Ps Awards, 3Ps Joke Awards, Department Awards, Senior Parody, State of the Treasury presentation, and an annual summary by the outgoing President.

### **SECTION B: AWARDS**

1. 3Ps Awards shall be calculated by ballot vote and the Secretary of 3Ps shall be responsible for creating a ballot for the Arena Theater Box Office. The awards shall be based on all scripted student productions.
2. Both voting members and non-voting members may vote for awards.
3. The Executive Board shall compile a list of categories for the awards. Some examples include:
  - a. Best Actor
  - b. Best Actress
  - c. Best Director
  - d. Best Show

- e. Best Producer
  - f. Best Stage Manager
  - g. Best Lighting Design
  - h. Best Costume Design
  - i. Best Costume Tech
  - j. Best Scenic Design
  - k. Best Technical Director
  - l. Best Sound Design
  - m. Best Hair and Make-up Design
4. Award categories may be divided by major and non-major shows for directing and production awards (lighting design, producer, choreographer, etc), and musical and straight play for acting awards.

### **SECTION C: JOKE AWARDS**

1. Joke Awards are intended to be a humorous look at the idiosyncrasies that make 3Ps and its members unique. The Executive Board shall ensure that the Joke Awards that are presented at Spaghetti night are not malicious in intent.
2. Joke Awards may be submitted by any student to the Arena Theater Box Office or other methods approved by the Executive Board.
3. The Executive Board shall review the award suggestions and shall have discretion as to which shall be presented at Spaghetti Night.
4. The Executive Board shall make every effort to include Joke Awards for every voting member.

### **SECTION D: DEPARTMENTAL AWARDS**

1. Departmental Awards shall be given out by the Chair of the Department of Drama and Dance.

### **SECTION E: SENIOR PARODY**

1. Senior Parody shall be a skit or a series of skits that look back at the events of the year.
2. Senior Parody shall be organized by the graduating 3Ps members and shall take place at the end of the evening.

### **SECTION F: ANNUAL SUMMARY PRESENTATIONS**

1. The outgoing President shall present to the organization a summary of the events of the year.
2. The outgoing Treasurer shall present to the organization a State of the Treasury report.

## **ARTICLE VIII: FINANCES**

### **SECTION A: ORGANIZATION FUNDING/FINANCES**

1. 3Ps is completely autonomous from the TCU Senate and receives no funding from Tufts University or the Department of Drama and Dance. All assets owned by 3Ps are generated from advertisements, ticket revenue, and from fundraising events.

2. The Executive Board of 3Ps shall ensure that 3Ps remains a financially stable and self-sufficient organization. Much of this responsibility falls on the 3Ps Treasurer. It is the Treasurer's responsibility to ensure that the organization ends the year with a higher budget than it began the year. If the organization lost money, it is incumbent on the Treasurer to articulate a plan for making up this loss.
3. The Arena Theater Manager shall be responsible for recording all cash transactions and reimbursing all purchases made by 3Ps.
4. The Treasurer shall produce a budget summary at the end of every semester. At the very least, the summary shall contain the total income or total loss for every show and event, and the net income or net loss for the organization. This document shall be presented to the Executive Board and made available to the general membership.
5. The total expenditure for all workshop productions, events, and the major should never exceed the total balance of the 3Ps budget at the beginning of the semester.

### **SECTION B: MAJOR PRODUCTION BUDGETS**

1. Major productions are traditionally the main source of income for 3Ps and are therefore expected to make back at least as much money as they spend in ticket sales, donations, and other fundraising.
2. A budget for a show is a detailed document describing how the money for the show shall be allocated between departments (lighting, scenic, costumes, publicity, etc.). The specifics of this allocation of funds are left to the show's producer.
3. The Treasurer shall discuss the specifics of the show with the show's producer and make an estimate as to the amount of money the show will make from ticket sales. This amount shall be known as "ticket revenue."
4. The Treasurer shall also, with input from the producer and the Executive Board, establish a limit on the total expenditure of the production.
5. The value of the total expenditure of a show shall not exceed one half of the balance of the 3Ps bank account at the beginning of the semester in which the show shall be performed.
6. The Treasurer's limits on production budgets shall be established before a major production may be proposed. These limits shall be made clear to the voting membership.
7. A budget, not to exceed 2% of the total organizational budget, will be allocated to the Director of Programming per semester to fund events. This money shall be allocated under the supervision of the Executive Board.

### **SECTION C: ORIENTATION SHOW BUDGETS**

The 3Ps Orientation Show receives funding from the Orientation Committee, and receives no funding from 3Ps. Budgets for orientation shows shall be negotiated directly between the producer and the orientation committee.

### **SECTION D: WORKSHOP PRODUCTION AND OTHER EVENT BUDGETS**

1. The Treasurer shall establish an expected net loss for workshop productions and other events. These productions and events may spend up to this expected net loss without any obligation to the 3Ps Treasury.
2. All workshop productions during a year shall have the same expected net loss.
3. The producer shall have full discretion in allocation of funds between departments (costumes, properties, publicity, etc.).
4. The producer shall set a limit on each production's total expenditure. This amount may be different for each production. Because workshop productions and other special events do not generate revenue from ticket sales, a production's total expenditure shall be estimated based on the producer's expectations for fundraising. In general, for special events, the total expenditure of a production or event will equal the expected net loss of the show.
5. The Treasurer's limits on 3Ps contribution to production budgets shall be established before a workshop production or other event may be proposed. These limits shall be made clear to the voting membership.
6. A production may not begin to spend money until the Treasurer has attended a meeting of the show's production staff to explain the spending rules and the show's budget has been approved by the Treasurer.

#### **SECTION E: CASH OPTIONS**

1. 3Ps is a tax-exempt organization and therefore shall not reimburse taxes on purchases made for the organization or for the productions. Students should use tax-exempt forms (available from the Theater Manager) to avoid tax charges.
2. In order to be reimbursed for purchases made for 3Ps or a 3Ps production or event, students shall provide to the Treasurer or producer:
  - a. The original receipt (not a photocopy)
  - b. A brief description of the purchase
  - c. The name and address of the purchaser
3. The Treasurer or producer shall make a photocopy of the above for the 3Ps records and submit the receipt and information to the Theater Manager.
4. Receipts for all purchases made with the 3Ps procurement card (or "p-card") must be submitted to the Treasurer immediately. The Treasurer shall make a photocopy of the receipt for the 3Ps records and submit the original receipt to the Theater Manager.
5. The Treasurer shall not issue petty cash to any student. Money kept in the 3Ps cash box from fundraising events shall only be used to make purchases by the Treasurer.

#### **SECTION F: COST OF SERVICES**

1. The Department of Drama and Dance provides to 3Ps access to the scene and costume shops free of charge.
2. 3Ps shall pay box-office and house-manager fees set by the Theater Manager. These fees shall be included in the budget of each individual production.
3. In the event that 3Ps allows another organization to use one of its workshop production slots, 3Ps shall bill the presenting organization for the cost of the

box-office and house-manager fees. This arrangement shall be made clear to the presenting organization before the proposal is voted on by the voting membership.

## **ARTICLE IX: EXECUTIVE BOARD OFFICERS**

### **SECTION A: ELECTIONS**

1. A President, a Director of Production, a Director of Programming, a Media Archivist, a Treasurer, and a Secretary shall be elected at the end of each academic year.
2. Voting shall take place during an open meeting near the end of the spring semester.
  - a. Nominations shall occur. Individuals need not be present to run for an elected position.
  - b. A voting member must second each nomination.
  - c. The candidate must accept or decline the nomination. If a candidate is unable to attend the meeting, a proxy may accept or decline the nomination on their behalf.
  - d. Each candidate shall be given an opportunity to give a short statement regarding their qualifications, experience, etc. If the candidate is unable to attend the meeting, a proxy may read the statement on behalf of the candidate.
  - e. A question and answer period shall commence.
  - f. The candidates shall leave the meeting and discussion shall commence.
  - g. In-meeting voting shall commence (*Article VII, Section B*).
3. After elections, the outgoing Executive Board shall work with the incoming Executive Board in any capacity necessary to make a smooth transition to the new academic year. This includes the transfer of all financial and organizational documents and forms as well as passing on a working understanding of each of the Executive Board positions and responsibilities.

### **SECTION B: EXECUTIVE BOARD RESPONSIBILITIES**

1. **PRESIDENT:** The President of 3Ps is responsible for running the organization as a whole and for serving as the face of 3Ps to the campus community. The President shall:
  - a. Officiate at 3Ps open meetings.
  - b. Meet and cooperate with the Drama and Dance Department Chair, the head of Design, the 3Ps Faculty Liaison, and any other individuals needed to ensure all lines of communication are kept open between 3Ps, the department, and 3Ps affiliates.
  - c. Hold and run Executive Board meetings, and delegate responsibilities to Executive Board members.
  - d. Represent 3Ps to the campus community and for any necessary events or meetings.

- e. Register the organization every semester with the Office of Student Activities and every other year with the TCUJ and bring them a current copy of the 3Ps Constitution.
  - f. The President may not serve on the Executive Board of Torn Ticket II or Bare Bodkin in any capacity.
  - g. The President shall appoint a member of 3Ps as Faculty Liaison to the Department of Drama and Dance.
2. DIRECTOR OF PRODUCTION: The Director of Production is responsible for all issues pertaining to the technical aspects of 3Ps productions. The Director of Production shall:
- a. Maintain lists of qualified student designers for major productions and production staff members from past shows.
  - b. Facilitate the creation of production staffs, in concert with the director, and to assemble this production staff before proposals. (See: *Production Staff Assignment Guidelines*). In the event that a complete production staff cannot be assembled, see *Article V Section A Number 1*.
  - c. Mediate disputes between directors/designers or students/faculty should conflict arise during the production process.
  - d. Attend the first production staff meeting and tech week planning production staff meeting of all 3Ps productions.
  - e. Coordinate with the Department Assistant Technical Director to review the “*Department Guidelines for the Arena Theater*” with all production staffs and ensure all rules are followed.
  - f. Receive email copies of all rehearsal reports of 3Ps shows and address any potential issues at weekly Executive Board meetings.
  - g. Moderate all post-mortem meetings, barring conflict of interest. In the event of a conflict of interest, a qualified member of the Executive Board should serve as moderator.
3. DIRECTOR OF PROGRAMMING: The Director of Programming is responsible for facilitating supplemental programming and events to expand upon and enhance themes present in student interest at large. The Director of Programming shall:
- a. Ensure that this organization expands its scope beyond performative theater to include the community in educational and social pursuits.
  - b. Facilitate social and unscripted programming as necessitated by membership interest. For example: seminars, workshops, talk-backs, panel discussions, trivia nights.
  - c. Coordinate all non-show events such as 3Ps Pretzel Nights, the Holiday Party, and Spaghetti Night.
  - d. Send invitations to Drama Department faculty and staff members inviting them to Spaghetti Night, as well as any other event for which the Executive Board decides to invite the faculty.

- e. Publicize 3Ps events such as open meetings, the Holiday Party, and Spaghetti Night, as well as any other 3Ps events for which there is no Producer.
  - f. Conduct outreach to other clubs and groups (including but not limited to the Group of 6 and various culture groups) on campus in pursuit of a more diverse and inclusive community. Inform groups about auditions and opportunities provided each semester.
4. **TREASURER:** The Treasurer is responsible for all issues pertaining to the finances of the organization and ensuring that the organization is operating in a fiscally responsible fashion. The Treasurer shall:
- a. Maintain an up-to-date budget reflecting the overall financial status of the organization, including all expenses and profits.
  - b. Communicate the allotted budget for productions from 3Ps to the Producer of each production.
  - c. Coordinate reimbursement of all 3Ps expenditures by members for productions and events with the Theater Manager and the Producer of each production.
  - d. Create a detailed spending budget for all 3Ps events without a Producer, including the Holiday Party and Spaghetti Night, as well as any programming events.
  - e. Create a financial report of all expenses and profits each semester to be presented to the Executive Board and made available to the general membership.
  - f. Present the year's budget and financial report to the membership in a brief address at Spaghetti Night and make said documents available to the general membership.
  - g. Meet with the Producer of each 3Ps production to explain spending and reimbursement procedures and usage of the Procurement Card.
  - h. Possess the Procurement Card in their name responsibly, following all procedures as outlined in the Procurement Card Manual, and make purchases as necessary for 3Ps productions and events.
  - i. Attend all post-mortem meetings.
  - j. The Treasurer shall be responsible for passing on the past year's budget to the new Treasurer.
5. **SECRETARY:** The Secretary is responsible for all issues pertaining to membership lists, and voting. The Secretary shall:
- a. Keep attendance at all 3Ps open meetings using an attendance sheet, which the Secretary shall create.
  - b. Keep the minutes at weekly Executive Board meetings and email them to the rest of the Executive Board.
  - c. Maintain a list of current voting members and calculate a list of new and active voting members whenever required. The secretary may, with the support of the board, make exceptions and grant voting privileges on a case-by-case basis.

- d. Keep the minutes at open meetings and email the minutes to the membership.
  - e. Create the ballots for all proposals and elections, as outlined in this document, and supervise the collecting and counting of said ballots.
  - f. Keep an up-to-date list of member organizations and their current Executive Board members.
  - g. The secretary will be responsible for maintaining the e-list.
6. MEDIA ARCHIVIST: The Media Archivist is responsible for maintaining the archives. The Media Archivist shall:
- a. Collect both digital and hard copies of posters, programs, photographs, and flyers from all 3Ps events and productions for the Tufts Digital Collections and Archives.
  - b. Utilize and maintain the archives in the performance hangar, which should include 3Ps archival material from the past 5 seasons.
  - c. Establish and maintain a working relationship with the Records Archivist at the Tufts Digital Collections and Archives.
  - d. Meet with the Records Archivist of the Tufts Digital Collections and Archives at the end of each year to pass onto them any posters, programs, photographs, and flyers that are older than 5 years.
  - e. Supervise and coordinate access to the Pen, Paint and Pretzels portion of the Tufts Digital Collection online as well as the 3Ps physical collection at the Tufts Archives for anyone who requests it.
  - f. Maintain and update the 3Ps website and social media pages.
7. NON-BOARD LIAISON POSITIONS
- a. Faculty Liaison
    - i. This position is appointed by the President, with input from the rest of the board.
    - ii. The Faculty Liaison is responsible for being in close communication with the chair of the Drama Department as a conduit for the sharing of information between the Department and 3Ps. The Faculty Liaison should make sure that the Department has fully up to date information about 3Ps and its activities at all times, and should relay all Department information relevant to student theatre to the 3Ps board and community.
    - iii. The Faculty Liaison is responsible for developing and maintaining a positive relationship between 3Ps and its umbrella groups, and the faculty.
    - iv. Faculty Liaison should attend board meetings as determined by the Faculty Liaison and the appointing board, and may meet with individual members of the board outside of board meetings if necessary.
  - b. Umbrella Group Liaison
    - i. This position is appointed by the President, with input from the rest of the board.

- ii. The Umbrella Group Liaison is responsible for facilitating communication between the 3Ps Executive Board and the 3Ps Umbrella Groups.
- iii. The Umbrella Group Liaison shall serve as the collaborative communicator for events and productions that are cosponsored by 3Ps and any of its umbrella groups.
- iv. The Umbrella Group Liaison shall serve as the collaborative communicator for events and productions that are cosponsored between any groups under the 3Ps umbrella.

### **SECTION C: IMPEACHMENT OF OFFICERS**

1. If a member feels that there is evidence for impeachment of an officer, they shall present a motion at an open meeting and present evidence.
2. A quorum of voting members shall then vote on the motion. A two-thirds majority is required to pass an impeachment motion.
3. If the motion passes an impeachment procedure will commence at the next open meeting.
4. The first business of the impeachment procedure will be a reading of the minutes from the last meeting concerning the impeachment. The officer facing impeachment shall be present if at all possible and shall be given a chance to defend themselves against the accusations. If the officer facing impeachment is unable to defend themselves against the accusations, a proxy may read a prepared statement on their behalf.
5. A period of questions and answers shall commence.
6. The officer will leave the meeting and general discussion shall commence.
7. Voting shall be conducted by the in-meeting paper ballot voting process and will commence immediately.
8. A two-thirds vote is required to impeach the officer. If an impeachment does occur, election of a new officer shall commence at the next meeting (*Article IX, Section A, 1-2*).

## **ARTICLE X: THE CONSTITUTION**

1. The Executive Board shall adhere to the constitution at all times and shall review this constitution at least once a year. They shall only amend it if necessary.
2. Amendments to the constitution, changes to the articles of the constitution, and changes to the 3Ps-owned appendices shall be made by a two-thirds vote of 3Ps voting members.
3. The Executive Board shall convene an open meeting separate from the weekly open meetings to discuss the proposed changes with the membership before voting may commence.
4. Voting shall be by out of meeting closed-ballot voting.

## **APPENDIX I: ARENA USE GUIDELINES (held by Tufts Department of Drama & Dance)**

**APPENDIX II: PRODUCTION STAFF HANDBOOK (held by 3Ps  
Director of Production)**