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Constitution
The Mask and Bauble Dramatic Society
Georgetown University
Founded 1852

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Constitution of The Mask and Bauble Dramatic Society Georgetown University

Founded 1852

Preamble. The Mask and Bauble Dramatic Society, the oldest, continuously operating, student-run, theatre organization, is a theatre company of the Georgetown University community. It is a student-run club, committed to producing high quality theatre by combining all aspects of theatre production: performing, design, stagecraft, management, and marketing. In order to provide a range of artistic opportunity, we sponsor a season comprised of main stage and other theatre productions each academic year. Each production enjoys full artistic freedom, resulting in a challenging and stylistically diverse season. We encourage participation from all Georgetown students, though we primarily serve the undergraduate population. The regular membership of Mask and Bauble is open to any full-time undergraduate members and occasionally graduate members of the Georgetown community without discrimination of any and all of the following, including but not limited to, race, sexual orientation, color, gender, class, age, political affiliation, nation of origin, nationality, ability, marital status, religion, veteran status, or creed.

Article I - Name

The name of this organization shall be The Mask and Bauble Dramatic Society.

Article II - Membership

Section 1 (Types of Membership). Within the Mask and Bauble Dramatic Society there are three types of membership: Active, Lifetime, and Honorary.

Section 2 (Active Membership). Active membership is given to any full-time undergraduate, and upon occasional graduate, student who completes at least two Mask and Bauble membership credits within a season, one of which must be a non-acting credit.¹ Active membership is maintained through a student's undergraduate career by completing at least one Mask and Bauble membership credit a season. If a student does not secure membership in a given season, any membership credits they have acquired cannot be used to acquire membership in a subsequent season.

An active member who leaves for academic or health reasons, for a period of time not to exceed one year, is entitled to resume their membership upon returning.

Should any active member, including members of the Executive Board, wish to become a part-time student and retain their membership, the Executive Board will vote on whether to allow that student to maintain their membership. A simple majority is required.

¹ A full description of membership credits can be found in Article II Section 2 of the Bylaws.

Active members are given the following privileges:

- one free admission to club productions, subject to appropriate restrictions;
- voting rights on all club matters before an assembly of club members;
- and the ability to run for Executive Board positions, subject to qualifications stipulated in Article III.

Section 3 (Inactive Membership). Membership will cease to be active upon a student's completion of the undergraduate academic program. All Lifetime Members and Honorary Members are considered inactive. Inactive members may not vote in elections or hold a position on the Executive Board.

Section 4 (Lifetime Membership). Lifetime membership is given to active members who have served above and beyond the call of duty and/or made a significant and lasting contribution to the club. Membership is conferred by the Executive Board and the board elect at their discretion. The procedure for awarding Lifetime Membership is found in Article II Section 4 of the Bylaws.

Lifetime members are given the following privilege:

- Free admission to club productions, subject to appropriate restrictions.

Section 5 (Honorary Membership). Honorary membership is given to active members or other persons who have made Mask and Bauble the focus of their time at Georgetown and/or made a significant and lasting contribution to the club. Membership is conferred by the Executive Board and the board elect at their discretion.

Honorary members are given the following privilege:

- Free admission to club productions, subject to appropriate restrictions.

Article III – Executive Board

Section 1 (Executive Board positions). The Mask and Bauble Dramatic Society Executive Board represents the needs, desires, and concerns of all club members. As a group, the Executive Board determines club policy and procedure and has the responsibility to enforce all policies and regulations of Georgetown University. The Executive Board is comprised of seven officers and two *ex officio* members, the Artistic and Technical Advisors provided by the Department of Performing Arts. The seven officers are as follows: Executive Producer, Associate Producer, Business Manager, Technical Director, Community Engagement Director, Publicity Director, and Sales Director.

Section 2 (Executive Producer). The Executive Producer is the chief executive of the club and retains executive authority and responsibility in all club matters.

The Executive Producer's functions include:

- coordinating all club activities;
- implementing the long range plans of the club;

- preparing the agenda for, calling, and presiding over all club and board meetings;
- maintaining a personal contact with the Administrative Director of the Department of Performing Arts and other University administrators as necessary;
- assist in maintaining the club archives;
- acting as a club representative at any functions which require a delegate from the Mask and Bauble Dramatic Society.

All active members who have had active membership for 12 months or more are eligible for the position of Executive Producer.

Section 3 (Associate Producer). The Associate Producer is the assistant to the Executive Producer and maintains relations between the Executive Board and the general membership. Charged with community building, the Associate Producer is responsible for organizing social events and for encouraging member engagement and enthusiasm for the club's proceedings.

The Associate Producer's functions include:

- assuming the functions of the Executive Producer in their absence;
- maintaining a membership and alumni registry;
- maintaining club morale by organizing club-wide social events as well as co-curricular bonding;
- taking minutes from all general membership meetings and Executive Board meetings and distributing those minutes to the membership;
- sending email newsletters to the club on a regular basis;
- arranging Banquet;
- assisting in the maintenance of the Mask & Bauble Archives.

All active members who have had active membership for 12 months or more are eligible for the position of Associate Producer.

Section 4 (Business Manager). The Business Manager is the chief financial officer of the club.

The Business Manager's functions include:

- maintaining up-to-date records of all club expenditures and deposits;
- ensuring that the club finishes the season within budget constraints, including assuming ultimate responsibility for each individual production's spending;
- in conjunction with the Executive Producer, preparing the budget for the following season;
- initiating or assisting in the filing of appropriate business forms and reports;
- attending meetings and writing and submitting proposals to the Performing Arts Advisory Council, in consultation with the Executive Producer.

All active members are eligible for the position of Business Manager.

Section 5 (Technical Director). The Technical Director oversees all technical aspects within the club.

The Technical Director's functions include:

- maintaining club equipment and working areas in good, clean, working condition;
- coordinating all technical workshops and equipment checkouts;
- coordinating and advising the club on all capital improvements and purchases;
- organizing and running strikes for each main stage production within the season;
- assisting and advising the Technical Director of each main stage production on technical aspects of the production;
- in conjunction with the Technical Advisor and Technical Director of each main stage production, monitoring production work crews to ensure compliance with safety regulations;
- coordinating a working schedule of Mask & Bauble working areas for main stage productions and outside organizations;
- maintaining the upkeep of all club facilities through contact with the proper University organizations;
- maintaining an inventory of all Mask & Bauble property and managing the use of Mask & Bauble property by outside individuals or organizations;

All active members who have previously been a Technical Director or lead designer (set, lights, or sound) of a Georgetown production or have other comparable relevant experience (to be approved by the board and advisors) are eligible for the position of Technical Director.

The Technical Director must be checked out on power tools and electrics at the beginning of their term. An outline of suggested competencies for the Technical Director can be found in Appendix A.

Section 6 (Community Engagement Director). The Community Engagement Director is tasked with advocating for the upholding of IDEA (inclusivity, diversity, equity, and accessibility) within the club throughout each season via active engagement with the campus and larger D.C. community.

The Community Engagement Director's functions include:

- Planning and hosting at least one annual dialogue on IDEA for club membership;
- Coordinating at least one additional event per semester that is relevant to the goals and values of IDEA advocacy, including but not limited to dialogues, workshops, and outreach to various student groups;
- Implementing outreach and inclusion efforts towards other campus identity-based groups, including but not limited to attending general meetings and arranging conversations with other group leaders;
- Attending at least two general membership meetings led by other campus identity-based groups per semester;

- Overseeing the season planning process, show selection, hiring, and casting to encourage upholding of IDEA principles, meaning that they may not accept a role on a directing staff during the upcoming season;
- Regular collaboration and conversation with each mainstage directing staff to incite recognition of IDEA at the show level.

All active members are eligible for the position of Community Engagement Director.

Section 7 (Publicity Director). The Publicity Director is the liaison between Mask & Bauble and the general public.

The Publicity Director's functions include:

- Arranging all advertising of the season and other activities of the club;
- Coordinating promotional activities and season subscription campaigns with the Sales Director.
- Serving as an advisor for the individual publicity staffs of each production;
- Soliciting advertisers for the playbills;
- Attending to or delegating the layout and printing of the production playbills;
- Maintaining the online presence and image of the club through the club's website and other social media.
- Cataloguing a list of donors and donations, with the Business Manager and Executive Producer, to be used for the club's website and production playbills, or as needed by the Executive Board.

All active members are eligible for the position of Publicity Director.

Section 8 (Sales Director). The Sales Director is the sales agent of the club.

The Sales Director's functions include:

- arranging the purchase of all box office supplies;
- implementing and executing all ticket sales, payments, and deposits;
- coordinating all sales from the box office;
- soliciting group sales;
- maintaining relations with and a database of all subscribers and donors of the club;
- coordinating promotional activities and season subscription campaigns with the Publicity Director;
- assigning ushers for each production, as well as training and supervising additional Front-of-House staff.

All active members are eligible for the position of Sales Director.

Section 9 (Artistic Advisor). The Artistic Advisor is a University-appointed advisor to the club in an *ex officio* position.

Section 10 (Technical Advisor). The Technical Advisor is a University-appointed advisor to the club in an *ex officio* position.

Section 11 (Committees). The Executive Board may form committees during the season to address issues as it deems necessary. Any committee formed will consist of at least one Executive Board member and no less than two active members. The committee chair may be any of the members of the committee.

Section 12 (Board Elect). Following elections in the spring semester, the Board Elect shall consist of the elected officers (Executive Producer Elect, Associate Producer Elect, Business Manager Elect, Technical Director Elect, Community Engagement Director Elect, Publicity Director Elect, and Sales Director Elect) for the coming season. The Board Elect is welcome to attend all Executive Board meetings from their election through the official assumption of duties. The Executive Producer Elect and Associate Producer Elect are required to attend these meetings.

Article IV – Election Process

Section 1 (Term of Office). All Executive Board members are elected for one year. Their term of office begins at the official assumption of duties, during the final general membership meeting of the season in which they were elected.

Section 2 (Nominations). Nominations for the Executive Board are opened at a General Membership Meeting at least one week prior to elections.² Between this meeting and elections, nominations may be submitted in writing to the Executive Producer. Each potential candidate must receive a nomination and a second, each by an active member, in order to be considered eligible for election. Nominations remain open until immediately prior to the election of that position.

Section 3 (Voting Process). Elections shall take place at a general membership meeting, at least one week following Nominations. In order for an election to take place, a simple majority – fifty-one percent – of the active membership must be present. In order to win an election, the candidate must receive a simple majority of the votes cast.

Section 4 (Ballots). Elections are done by secret ballot. Elections shall be conducted using a preferential system (known as Alternative Voting). Each voter ranks the candidates for a particular position in order of preference, with “1” being their first choice, “2” being their second, and so on until they no longer wish to express any further preferences or run out of candidates. Candidates are elected outright if they gain more than half the votes as first preferences. If not, the candidate who lost (the one with least first preferences) is eliminated and their votes move to the second preference marked on the ballot papers. This process continues until one candidate has more than half of the votes and is elected.

² For more detailed information on the timing of elections, see Article IV Section 2 of the Bylaws.

Ballots are to be counted by one of the Advisors to the club and the outgoing Executive Producer. Should the outgoing Executive Producer be running for a position on the Executive Board, ballots will be counted by the one of the Advisors and a member of the club with the highest rank as follows:

- an outgoing senior member on the Executive Board,
- an Executive Board member not running for a position on the Executive Board,
- an outgoing senior member of the club selected at the discretion of the Executive Board,
- a member of the club selected at the discretion of the Executive Board.

Section 5 (Election Order). Candidates may be nominated for multiple offices. Should a candidate who is nominated for multiple positions be elected to one of those positions, that candidate forfeits all subsequent nominations. Elections shall proceed in the following order:

- Executive Producer,
- Associate Producer,
- Business Manager,
- Technical Director,
- Community Engagement Director.
- Publicity Director,
- Sales Director.

Section 6 (Proxy Votes). Proxy votes must be submitted by the evening of the election in writing to the Artistic Advisor or outgoing Executive Producer. Proxy votes may count towards a simple majority of active membership present in order to hold the election. Transfer of voting privileges from an absent active member to a present active member is prohibited. Proxy votes shall not be considered in the event of a run-off election.

Section 7 (Filling a Vacancy). Should an Executive Board position become vacant during the season, nominations to fill the position may, at the discretion of the Executive Board, be opened at the following general membership meeting. The rest of the election process will follow the rules laid out in Article III, Sections 3 and 4. The term of office becomes effective upon election and continues until the official assumption of duties ceremony at the final general membership meeting of the season.

Article V - Main Stage Productions

Section 1 (Selection Process). The Executive Board, in collaboration with the Executive Board Elect, chooses the Directing Staffs for the following season. Each Directing Staff is responsible for selecting their show, with input from the Executive Board and Executive Board Elect. Final selection of each show is subject to approval by the Executive Producer, Associate Producer, Executive Producer Elect, and Associate Producer Elect.

Section 2 (Directing Staffs). The Directing Staff comprises the Director, the Producer, the Stage Manager, and the Technical Director. Although not selected by the Executive Board,

the Music Director and Choreographer shall be considered a part of the Directing Staff for all musicals.³

Section 2 (Submissions). In the spring semester, the Executive Board will solicit applications for Directing Staff positions for the following season. The deadline for submission shall be determined by the Executive Board.⁴

Section 3 (Directors). Directors for each production shall be chosen by the Executive Board and Executive Board Elect. Directors must be active members of Mask & Bauble or planning to gain active membership before their show auditions. If a directing applicant has not directed a show before a ticketed audience before submitting their application, they must direct a scene for Night of Scenes. Additional requirements may be set by the Executive Board.

Section 4 (Producers). Producers for each production shall be chosen by the Executive Board and Executive Board Elect. Producers must be active members of Mask & Bauble or planning to gain active membership before their show auditions. Additional requirements may be set by the Executive Board.

Section 5 (Stage Managers). Stage Managers for each production shall be chosen by the Executive Board and Executive Board Elect. Stage Managers must be active members of Mask & Bauble or planning to gain active membership before their show auditions. Additional requirements may be set by the Executive Board.

Section 6 (Technical Directors). Technical Directors for each production shall be chosen by the Executive Board and Executive Board Elect. Technical Directors must be active members of Mask & Bauble or planning to gain active membership before their show auditions. Additional requirements may be set by the Executive Board.

Section 7 (Production Authority). The Directing Staff retains authority and responsibility for all aspects of the production under the counsel of the Executive Board, so long as it introduces no conflict with the established season.

Section 8 (Executive Authority). The Executive Board retains exclusive authority in preparation of the Mask & Bauble season, and while it will in good faith adhere to the provisions of this charter, it may waive or alter any regulations as it deems necessary to preserve the integrity of the season and protect the health and wellbeing of the membership.

Article VI - Other Productions

³ Definitions of these roles can be found in Article V Section 1 of the Bylaws.

⁴ The content and timing of these applications is enumerated in Article V Section 2 of the Bylaws.

Section 1 (Midnight Theatre). Midnight Theatre includes small-scale productions that are performed in conjunction with the Mainstage productions of the Mask and Bauble season.⁵

Section 2 (Night of Scenes). Night of Scenes is a one-time production of short, theatrical performances held in the spring semester.⁶

Section 3 (Orientation Show). The Orientation Show (O-Show) is a production held during New Student Orientation week designed to introduce new students to student theatre at Georgetown. It is a collaboration of all of the student theatre groups on campus.⁷

Section 4 (Stage IV Shows). From time to time, the Executive Board may decide to produce additional small-scale performances outside of the Mainstage season.⁸

Section 5 (Executive Authority). The Executive Board retains the authority to establish other non-main stage productions during the course of the season, if so desired.

Article VII – Policies

Section 1 (Executive Board Meetings). The Executive Board of Mask and Bauble meets regularly, as enumerated in Article VII Section 1 of the Bylaws, to discuss matters and make decisions related to the Club.

All officers of the Executive Board are required to attend and all *ex officio* officers are invited to attend all meetings. During the production period of a particular show, the Producer of that show is invited to all Executive Board meetings to provide an update on their show and discuss any pertinent issues.

Executive Board meetings are not open to general membership. However, if any member wishes to address the Executive Board they may do so. They should contact the Executive Producer in advance of the meeting they would like to attend.

Section 2 (General Membership Meetings). General membership meetings are held regularly during the season at times designated by the Executive Producer.⁹ General membership meetings take precedence over all other Mask & Bauble activities, including rehearsals.

Section 3 (Board Appointments). The Executive Board may appoint such officers as it deems necessary.¹⁰ The Producers of the main stage productions are appointed to the

⁵ The rules and procedures governing Midnight Theatre are enumerated in Article VI Section 1 of the Bylaws.

⁶ The rules and procedures governing Night of Scenes are enumerated in Article VI Section 2 of the Bylaws.

⁷ The rules and procedures governing the O-Show are enumerated in Article VI Section 3 of the Bylaws.

⁸ The rules and procedures governing Stage IV are enumerated in Article VI Section 4 of the Bylaws.

⁹ As enumerated in Article VII Section 2 of the Bylaws.

¹⁰ These officers are enumerated in Article VII Section 3 of the Bylaws.

Executive Board in an *ex officio* position for the duration of the show that they are producing.

Section 4 (Impeachment). Any officer may be impeached should they fail to perform their duties. The motion to impeach must be presented in writing by an active member of Mask & Bauble at a general membership meeting or to a member of the Executive Board. The vote to impeach must be called no later than one week following the motion for impeachment. Two-thirds of the active membership must be present at the vote to impeach. Impeachment is affected by a two-thirds majority of active members in a roll call vote.

Section 5 (Banquet). Banquet is the final general membership meeting of the academic year and a celebration of the season. It marks the official transfer of duties from the Executive Board to the Executive Board Elect. A number of other events occur at Banquet.¹¹

Section 6 (Awards). Mask and Bauble believes that it is important to recognize those of its members who make an extraordinary impact on their shows and community. To recognize that impact, the Executive Board may present awards to members of the club.¹²

The Executive Producer may create special awards to recognize people who have made outstanding contributions to Mask & Bauble productions or the club at large.

Article VIII - Amendments

Section 1 (Submission). Amendments to this charter must be submitted in writing by a voting member at a general membership meeting or to a member of the Executive Board. The Executive Board must then discuss that amendment in question at its next meeting. The person who proposed the amendment may attend this meeting and make a brief presentation about it if they wish. Following the discussion the Executive Board shall vote whether to take the amendment under advisement and begin the approval process.¹³

If the Executive Board votes against the proposed Amendment, the person who proposed the amendment may appeal the Board's decision. The Executive Board shall be required to provide an explanation for their decision in writing. The amendment may be then revised and resubmitted for consideration. This resubmission shall follow the same process as the original submission. There is not a second opportunity to appeal the Executive Board's decision on the same amendment.

Section 2 (Approval). The Executive Board shall then consult with the Administrative Director of the Department of Performing Arts about the proposed amendment. Following that consultation, it shall submit the amendment to the Performing Arts Advisory Council

¹¹ As enumerated in Article VII Section 4 of the Bylaws.

¹² As enumerated in Article VII Section 5 of the Bylaws.

¹³ See Article VIII Section 2 for further details.

(PAAC) for approval. If approved, the amendment is then submitted to the general membership for ratification.

Section 3 (Ratification). Voting on amendments must take place no later than one month following its approval by PAAC. A copy of the amendment must be made available in writing to all active members for at least a week prior to the vote. For passage, amendments require a two-thirds vote from the active membership assembled at a General Membership Meeting. Amendments are effective immediately upon passage.

Article IX - Ratification

Section 1 (Ratification). Ratification of this charter requires the approval of PAAC, followed by a two-thirds vote of members in quorum. This charter becomes effective immediately upon ratification.

Article X - Respect, Understanding, and Inclusion

Mask and Bauble Dramatic Society understands that it is critical that we make our environment welcoming and inclusive for every member of our community. Our values call on us to treat each other with respect, understanding and dignity. We must give special attention to ensure that no member of our community is discriminated against, harassed, or bullied based on their race, color, national origin, sexual orientation, gender identity, ability, or in any other manner.

We remain committed to ensuring the co-curricular environment, whether in-person or virtual, is free from harassment and discrimination. Any incidents of bias, harassment or discrimination, will not be tolerated.

Georgetown University is committed to providing a safe and hospitable environment for all members of its community. The mission to care for the whole student and whole person is epitomized by a priority to maintain a robust “safety net” for students.

Title IX of the Education Amendments of 1972 (“Title IX”) prohibits discrimination based on sex in any educational programs. Consequently, sexual harassment or any acts of sexual misconduct are prohibited. Title IX requires the University, upon becoming aware of any incident of sexual harassment and misconduct to respond appropriately to protect and maintain the safety of the University community, including students, faculty, and staff.

Georgetown University prohibits sexual misconduct, including sexual harassment, sexual assault, domestic violence, dating violence, and stalking. Mask and Bauble Dramatic Society strives to maintain a community characterized by a respect for others. At a minimum, this means a community that will take seriously and respond effectively to sexual and discriminatory harassment. Our culture of respect means that no type of sexual or discriminatory harassment is tolerated, and all incidents of intolerant or disrespectful conduct are reported to appropriate campus officers and departments. Mask and Bauble

Dramatic Society is dedicated to responding quickly and thoroughly to all reports of sexual or discriminatory harassment. Consequences may include revocation of membership or leadership positions, should it be deemed necessary in maintaining a safe and healthy environment for all.

Mask and Bauble Dramatic Society

Bylaws

A Note on the Bylaws

The Bylaws of the Mask and Bauble Dramatic Society are designed to provide more detailed guidance on the operation of the club than is offered by the Constitution. They are meant to function, together with the Constitution and other foundational documents such as Executive Board “bibles”, as a guide to the spirit of Mask and Bauble. They are not binding in the same way as the Constitution, but should be read as indications of what has worked well in the past. As such, they can and should be updated as experience provides better ways of running the club.

All suggested changes to the Bylaws must be submitted in writing to the Executive Producer. The Executive Board must then discuss the proposed changes and vote on whether to accept them, modify them, or reject them. A simple majority is necessary to ratify any modifications.

The article and section numbers correspond to the relevant section in the Constitution.

Article II - Membership

Section 2 (Membership Credits). In order to gain membership in Mask and Bauble, a membership candidate must earn two membership credits. One of these credits must be a non-acting credit. Membership credits may include participating in Mask and Bauble mainstage productions or other Club events as sanctioned by the Executive Board. In order to receive a credit for a mainstage production (acting or non-acting), a membership candidate must complete all of the requirements set forth by the producer of that production. The requirements include, but are not limited to, attendance at Load-In and Strike, the completion of assigned tech hours, and the completion of assigned publicity hours.

The following represent the types of activities the completion of which entitle a membership candidate to receive a membership credit:

Acting Credits

- o Acting in a mainstage or Stage IV production
- o Acting in a Midnight Theatre Production
- o Acting in Night of Scenes
- o Acting in another production as specified by the Executive Board

Non-Acting Credits

- o Being a directing staff member on a mainstage production
- o Directing or writing a Midnight Theatre production
- o Being a designer or production staff member on a mainstage production
- o Performing in the pit orchestra of a Mask and Bauble production

- o Participating in a Member Service Day
- o Performing other service to the Club as specified by the Executive Board

Section 4 (Lifetime Membership). The Executive Board and Executive Board Elect vote upon Lifetime Membership in the second semester. All graduating seniors who are active members of Mask and Bauble are eligible to be awarded Lifetime Membership. Lifetime Membership can be awarded to others at the discretion of the Executive Board and Executive Board Elect. The combined Boards first vote on all eligible candidates who are not members of the Executive Board. An Executive Board member being considered for Lifetime Membership shall not be present for their nomination process. All voting is by vocal affirmation and must be a two-thirds majority. The results of this vote must be recorded in the minutes.

Article III – The Executive Board

Section I (Additional Board Responsibilities). Each member of the Executive Board is expected to contribute to the creation of each show and to the general upkeep of Poulton Hall.

Each member of the Executive Board is expected and required to fulfill the following duties:

- attend all Executive Board meetings;
- fulfill build hours for each mainstage production as established by the Producer and Technical Director for each production;
- fulfill publicity hours for each mainstage production as established by the Producer for each production;
- attend the “Load In” (or other date as determined by the Executive Producer and show Producer) for each mainstage production;
- attend the “Strike” for each mainstage production;
- attend all Member Service Days;
- attend all General Membership Meetings;
- attend other club-wide events as specified by the Executive Producer.

If an officer is unable to fulfill any of these particular duties, they are to communicate this with the Executive Producer and other relevant persons in a timely manner.

Section 2 (Officers’ Responsibility to the Executive Board). All members of the Executive Board are expected to treat their Board responsibilities as their primary co-curricular commitment. To that end, the Executive Producer and Associate Producer are generally prohibited from serving on a Directing Staff of any theatre production on campus while serving on the Executive Board. Additionally, the Community Engagement Director is prohibited from serving on a Directing Staff so that they may fully participate in the season planning process. Exceptions can be made, but must be approved by a vote of the full Executive Board and Executive Board Elect before the Directing Staff position is accepted. All other Officers Elect are expected to

communicate with the Executive Producer Elect before accepting any Directing Staff position or any other major commitment for the coming year.

Article IV – Election Process

Section 2 (Nominations). Nominations should occur earlier enough in the season to allow the Executive Board Elect to fully participate in the season planning process, but not so early that people returning to campus for the spring semester have not had an opportunity to meet new members. Sometime in late January or early February is generally appropriate.

If a nomination is submitted in writing, the Executive Producer shall act as the second for that nomination.

Section 2.1 (Written Statements). All nominees shall be required to write a brief, 100-word statement outlining their qualifications and reasons for running. These statements shall be made available to the membership at least five (5) days before elections.

Section 3 (Voting Process). Each candidate for election shall be allowed to give a one-minute speech before voting begins for the specific position for which they are running. Candidates for Executive Producer and Associate Producer may speak for two minutes.

Article V – Mainstage Productions

Section 1 (Directing Staff Position Descriptions). What follows is a description of the primary responsibilities of each member of a Mask and Bauble Directing Staff:

Section 1.1 (The Director). The Director is the chief artistic officer of a production and is responsible for the artistic vision and unity of the production.

The Director’s responsibilities include:

- crafting an artistic vision for the production and expressing that vision in writing in a concept sheet;
- working with designers to craft a cohesive artistic product;
- casting the show;
- providing direction for the cast.

Section 1.2 (The Producer). The Producer is the chief executive officer of a production and is responsible for coordinating the logistical aspects of the production.

The Producer’s responsibilities include:

- together with the Technical Director, Stage Manager, and Technical Advisor, setting the show's production calendar;
- together with the Stage Manager and Technical Advisor, scheduling auditions;
- in consultation with the directing staff, hiring and assembling a production staff;
- ensuring that all company members understand their responsibilities to the production, including their budget, deadlines, and other expectations;
- leading production staff meetings and facilitating design meetings;
- together with the Technical Director, ensuring that designs are completed in a timely manner;
- tracking company members' participation on the production and reporting to the Associate Producer who receives show credit;
- communicating with the club Sales Director regarding accurate house seat count and any show-specific duties required by the box office staff;
- tracking all expenses of the production and writing a final "Producer's Report" at the end of the production detailing these expenditures, revenues, and recommendations.

Section 1.3 (The Stage Manager). The Stage Manager is the primary conduit for communication between the rehearsal room and the rest of the production. They are responsible for ensuring all company members have all the information they need to properly fulfill their responsibilities.

The Stage Manager's responsibilities include:

- together with the Producer and Technical Advisor, scheduling auditions;
- facilitating rehearsals by reserving rehearsal space, creating and communicating a rehearsal schedule with the company, and ensuring that the rehearsal space is orderly and safe at the beginning and end of each rehearsal;
- communicating the events of each rehearsal to the production staff through rehearsal reports;
- together with the Producer and Technical Director, scheduling the tech process. The Stage Manager shall be responsible for running the tech process;
- running and calling all performances and communicating the events of each performance to the production staff through performance reports.

Section 1.4 (The Technical Director). The Technical Director oversees all technical aspects of the production, with special attention to the creation of the set.

The Technical Director shall receive certification on all appropriate tools and construction techniques before the build process begins.

The Technical Director's responsibilities include:

- together with the Producer, Stage Manager, and Technical Advisor, setting a production calendar for the production;

- supporting all designers as they complete and realize their designs, with special attention to scenic elements, whether through direct assistance or finding alternative resources;
- together with the Producer, ensuring that all designs are completed in a timely manner;
- scheduling and supervising all tech calls, including “Load In”;
- keeping track of the completion tech hours for the purposes of awarding show credit;
- together with the Technical Advisor, producing working drawings of the set, ordering materials for its construction, and supervising its construction;
- together with the Producer and Stage Manager, scheduling and facilitating the tech process.
- together with the Technical Director of the club and the Technical advisor, is responsible for the ensuring the safety of all of the technical elements of the production.

Section 2 (Submissions). Applications to become a member of a Directing Staff shall be made available at least three (3) weeks before the due date. Applications are due in the first half of the spring semester and should not be due before Executive Board elections. Each candidate may submit an application for as many positions as they desire.

Applications should consist of questions designed to help the Executive Board and Executive Board Elect assess the suitability of each candidate for the position they are applying for. These questions should seek for an understanding of the candidate’s relevant experience, communication and interpersonal skills, interest in the position, and any other relevant information. An example of each application is included in Appendix B.

Article VI – Other Productions

Section 1 (Midnight Theatre). As it is currently constituted, Midnight Theatre involves the production of a student-written parody of the mainstage show it is accompanying. This is not the only model for how a Midnight can run, but what follows lays out the procedure for the current model.

Midnight Theatre is generally performed on the last Friday of a production’s run in Stage III. It is the responsibility of the Midnight Coordinator (see Article VII Section 3 of the Bylaws for a description of this position) to hire a writing staff and director for each production. The writing staff and director should be hired a month before the production, with the final draft of the script being due to the Executive Producer and Associate Producer for approval two (2) weeks before the production. Auditions should happen around the time the script is due, though the script should be completed first for casting purposes.

Section 2 (Night of Scenes). Night of Scenes is a one-time production of short, theatrical performances held in the spring semester. The primary purpose of Night of Scenes is to provide a space for directing applicants to showcase their work during the application process. As such, it should be held well before season planning is completed. All Georgetown students are eligible to submit a scene and all students are eligible to perform in scenes (with the exception of the Executive Board and Executive Board Elect). All performers are eligible for an acting membership credit.

The Executive Board may, at their discretion, appoint someone to act as the Producer of Night of Scenes. This person may be any undergraduate, although preference should be given to producer applicants who do not have another opportunity to gain producing skills during the current season. Should there be no suitable candidate, a member of the Executive Board shall produce.

Section 3 (Orientation Show). The Orientation Show (O-Show) is a production held as part of New Student Orientation (NSO) at the beginning of the fall semester. Although the event is hosted by Mask and Bauble in Stage III, all student theatre groups are invited to participate. The Theatre and Performance Studies Program is also invited to send a representative.

The Executive Producer for that season shall act as the Producer of O-Show. The Executive Producer, in collaboration with the leaders of the other student theatre groups, is responsible for hiring a director and writing staff during the months before O-Show. The script must be submitted for approval to the Artistic Advisor no less than two (2) weeks before the production. In collaboration with the Artistic Advisor, the Executive Producer is responsible for securing early arrival housing for all O-Show participants.

The Executive Board is responsible for ensuring that Stage III is returned to a rehearsal-ready condition before fall auditions.

Section 4 (Stage IV Shows). From time to time, the Executive Board may decide to produce additional small-scale performances outside of the Mainstage season. The primary purpose of the performances is to provide additional opportunities for writers, directors, and performers in a low-tech setting. These performances may be proposed by the Executive Board or by any active member at any point during the season planning process or at any point during the season, and the Executive Board may encourage applications for and appoint a Producer, Director, and Stage Manager to each production as needed. The application is in Appendix C.

Article VII – Policies

Section 1 (Executive Board Meetings). The Executive Board of Mask and Bauble meets once a week during the academic year and at other times when called by the Executive

Producer. All officers are required to attend all Executive Board meetings and if they are unable to do so, must communicate this to the Executive Producer in a timely manner.

Section 2 (General Membership Meetings). General membership meetings are held regularly, at least once a semester and are called by the Executive Producer. If an issue is to be voted on at a General Membership meeting, a quorum – all members of the Executive Board and a majority of active members – must be present for the vote to be valid. At the beginning of each meeting, Executive Board members are to present a brief update on their projects for that season.

Section 3 (Board Appointments). The Executive Board shall appoint the following offices, as well as any others it deems necessary.

Section 3.1 (Midnight Coordinator). The Midnight Coordinator is responsible for organizing Midnight Theatre for the entire season. Appointed by the Executive board by application, any active member is eligible for the position. The Midnight Coordinator is responsible for hiring the writing staff and director for each Midnight Theatre production, as well as assisting the director reserve audition and rehearsal space.

Section 3.2 (Board Liaison). The Executive Board appoints one Board Liaison for each mainstage production. This person is the Executive Board's representative to that production and acts as an additional conduit of communication between the Executive Board and the Directing Staff of each production. As such, the Board Liaison must be a member of the Executive Board and generally should not be working on the show in another capacity. The Board Liaison is required to attend all production meetings and stay in regular contact with members of the Directing Staff. In addition, they should make themselves available to all members of the production as an additional support structure.

Section 5 (Banquet). The following events occur at Banquet:

- the presentation of final report on the season by the outgoing Executive Board;
- the presentation of awards (enumerated in Article VII Section 6 of the Bylaws);
- the awarding of Lifetime Memberships;
- a formal dinner open to all members of the Georgetown Theatre community to celebrate the season;
- senior recognition to honor the members of the graduating class.

Section 6 (Awards). In order to recognize those who have made an outstanding contribution to Mask and Bauble, the club presents the following awards at the end of each season. For a fuller explanation of these awards, please see Appendix D.

Section 6.1 (The Ted Parker Award for an Extraordinary Company Member). The Directing Staff of each production selects one of their company members to whom this award is presented. This person should be someone who made an extraordinary contribution to the success of the production. The awardee cannot be a member of the

Directing Staff (which for the musical includes the Musical Director and Choreographer). Each Directing Staff presents their respective award at Banquet.

Section 6.2 (The Ted Parker Award for an Extraordinary Season Member). The Executive Board may present this award to one active member who made a consistent and extraordinary contribution across the entire season. Any active member, including Directing Staff members, is eligible for this award.