



Bare Bodkin Theatre Company Constitution

I. Mission Statement

Bare Bodkin is dedicated to providing an outlet for student playwrights and directors to develop and produce their original or experimental work.

II. Role and Responsibility

The Bare Bodkin Theatre Company is charged with engaging the Tufts community to foster and promote creativity through theater. Bare Bodkin provides a forum for student playwrights who want to workshop or produce their work. Additionally Bare Bodkin produces experimental or non-traditional productions of previously written works at the discretion of the executive board.

a. Bare Bodkin will not allow discrimination on the basis of race, color, religion, sex, gender identity and expression, national or ethnic origin, age, sexual orientation, disability, or an individual's previous affiliations in criteria for membership, assignment of voting privileges, or rank, except as otherwise provided by federal or state law or university policy.

III. Membership

Although we do not have a standing membership with regular meetings, the executive board meets regularly and through our programming we engage and work with writers, directors, actors, and producers from throughout the student body.

IV. Artists in Residence

A group of students that has regularly engaged with Bare Bodkin over the course of a semester and will receive additional benefits for certain programs as determined by the board.

- a. No audition or previous experience necessary
- b. Candidates must complete three credits in order to obtain an Artist in Residence status
 1. At least one credit must be workshop-related (listening, reading, and/or writing).
 2. Other credits may include (but are not limited to) attending, listening, or participating in a poetry event; participating in Play by Play; serving as an actor or Production Staff member of a Bare Bodkin Major or Minor.
- c. Artist in Residence status may roll over for one semester.
 1. While Residence status rolls over, credits do not.
- d. Artist in Residence status becomes active upon completion of three credits.
 1. An intended commitment may count at the discretion of the Board.

V. Board Membership



The board will consist of at least seven elected members (see Elections). All board members are required to attend weekly meetings.

a. President

1. Oversees all operations of the company
2. Runs all board meetings
3. Runs all elections (see Elections)
4. Serves as the primary administrative contact for the group (with TCU and other groups on campus).
5. Oversees Play by Play to ensure a smooth overall process (see “Play by Play”)
6. Gives check-in during the weekly 3Ps meeting
7. Serves as primary TCU signatory

b. Artistic Director

1. Oversees creative direction of the company
2. Serves as artistic contact for all interested student writers and directors
3. Runs board meetings in the absence of the President
4. Runs workshops
5. Has final say in determining all productions over the course of the year, and will work closely with the Production Manager to set Bare Bodkin Program Calendar dates
6. Runs Artist in Residence program

c. Production Manager

1. Oversees technical aspects of all company productions
2. Helps find a production staff for all company productions
3. Maintains relevant production records
4. Supports production staff throughout process
5. Works with director and production staff of company productions to establish production calendar and enforces this schedule
6. Acts as liaison between production staff and board and reports the status of a production during weekly board meetings
7. Receives and reads all rehearsal and performance reports from productions
8. Collaborates with the Artistic Director to set the Bare Bodkin Program Calendar dates and enforces this calendar

d. Workshop Coordinator

1. Communicates with student playwrights interested in having their plays workshopped to set a date, time, and location for the workshop
2. Is responsible for finding and assigning actors to read for each part in the workshops



3. Assists student playwrights in any other needs or request they have concerning their workshops
4. Runs workshops in conjunction with the Artistic Director

e. Treasurer

1. Oversees all monetary aspects of the company, including setting and managing the yearly budget, accruing donations, and keeping up-to-date financial records
2. Manages producers of all company productions
3. Serves as second TCU signatory
4. Serves as producer for the major production in the event that no producer can be found

f. Secretary

1. Responsible for taking the minutes at all meetings and recording feedback after workshops
2. Maintains the Google group and list of potential readers/actors
3. Emails meeting minutes out to the rest of the executive board
4. Responsible for all emails to the general membership

g. Publicist/Archivist

1. Oversees all official on-campus communication
2. Responsible for advertising for Bare Bodkin events. This will be done in coordination with producers for these productions (if applicable)
3. Creates and maintains a file of programs, posters, scripts, video material, and other related items of past and potential shows

VI. Workshops

- a. A workshop is a table read-through of a student written work in which actors read the play. After the reading, the Artistic Director or Workshop Coordinator leads a discussion in which actors and other attendees offer feedback to the writer for revisions.
- b. All workshop proposals should be sent to the Workshop Coordinator.
- c. Board members are expected to attend all workshops.
- d. The Artistic Director should facilitate the workshop.

VII. Productions

The purpose of these productions is to give student written and student conceived experimental work a chance to be produced. The hope is to provide major and minor productions with the fullest production staff necessary, but if not, the show will continue at the discretion of the board if it can still be done with a smaller staff and fewer resources.

a. Major Productions



1. A major production is the show that gets the most of our financial resources in the academic year
2. It has access to a larger production staff than minors
3. It is given the first priority in terms of filling a production staff and reserving space
4. Major Production Proposals:
 - i. If the play is student-written, it must be workshopped by Bodkin twice before it can be proposed
 - ii. Proposals must be brought to the board one month before the end of the preceding semester. If no proposals have been received by this deadline, the board can extend it at their discretion but is not obligated to do so.
 - iii. Writers/directors should come to a board meeting and bring a written explanation of their show and a cast breakdown. They must justify how their work is experimental (if it is not student-written), provide potential production staff members, which the board will help fill, and explain why Bodkin is the right organization to put on this show.
 - iv. Board members will discuss the proposal after the director/writer leaves and vote on it in the next meeting. It must pass by a vote of $\frac{2}{3}$ of the board.
 - v. If a board member is involved in the show, they also must leave during the group discussion and cannot be present or included in the vote.

b. Minor Productions

1. A minor production is any production given a smaller budget and fewer resources support than a major production.
2. Minor Production Proposals:
 - i. The proposal for a Minor production will follow the same format as that specified for the major. However, the proposing party must meet with the board by the end of the first month of the semester in which the show would take place.

c. Productions Co-Sponsored with other Organizations:

1. These proposals follow the same procedure as majors and minors, dependent upon the slot size the party wishes to propose for. The party in question must come to the board upon receiving the additional sponsorship.
2. If a project commences with Bodkin and then becomes co-sponsored, it may switch categories from a minor to a major dependent upon the resources provided by the new sponsorship. However, the provisions from Bare Bodkin will not necessarily increase or decrease under such circumstances.



3. Productions co-produced with 3Ps, TTII or the Drama Department will be assigned resources, financial, space, and a production staff, at the discretion of the Bare Bodkin board and the administrative members of the other organizations.

VIII. Play by Play

Bare Bodkin annually presents Play by Play (hereafter referred to as “PBP”) on a date specified by the Department of Drama and Dance in accordance with the availability of Balch. This production is an opportunity for student playwrights to see their short plays on stage. PBP has access to the same resources as a 3Ps Workshop production.

- a. The President serves as the Producer and is responsible for ensuring that the Arena is reserved for both tech and performance.
 1. As Producer, the President also fills out and submits the Arena Use Form.
 2. The President, in conjunction with the Stage Manager and Production Manager, is responsible for determining an appropriate timeline leading up to the performance, providing enough time for:
 - i. Playwrights to write and submit plays
 - ii. The Bodkin board to read and choose which plays will be performed
 - iii. Recruiting directors
 - iv. Hosting the writer/director meet and greet prior to auditions
 - v. Posting the audition notice and auditioning actors so that casts are determined by Thanksgiving break
- b. The Production Manager is responsible for organizing, coordinating, and overseeing all technical aspects of PBP. This includes:
 - i. Maintaining constant, clear communication with the staff Assistant Technical Director regarding what resources PBP has access to and asking special permission if a play requires something outside of the normal Workshop scope
 - ii. Recruiting production staff members, including stage manager and sound designer/operator
 - iii. Scheduling and attending tech the day before the show
 - iv. contacting directors regarding prop needs and pulling the props from prop stock
 - v. working directly with the stage manager, both during tech and during the performance, as necessary, possibly in a co-stage management position
 - vi. planning and running strike after the performance.

IX. Elections

- a. Students interested in being on the board for the upcoming academic year must speak to the student currently holding the position or the President before the elections



- b. Each student running for the board must attend the Board Election meeting
- c. Board Members will vote on proposed new board members during an election meeting. Everyone must pass by a vote of 5 out of 7 board members.
- d. Each position can only be filled by one student during a given semester, but may be held by two students over the course of a year if there are no other candidates
- e. With the exception of the two signatory positions, a board position may be filled for half the year by someone going abroad the other semester. However, preference should be given to someone who can complete the position for the whole year.

X. Constitutional Amendments

Amendments to the Constitution may be proposed by any member of the board at any time during a board meeting.

- a. A motion to amend the Constitution requires a second by another board member
- b. An amendment to the Constitution must pass by a vote of five out of seven
- c. All amendments should be approved by the TCUJ