



NOMADIC THEATRE

CHARTER

Founded in 1982

PREAMBLE

Nomadic Theatre is a student-run theatre group oriented towards creating technically ambitious and socially engaged theatre that enables our members to grow as performers, designers, technicians, administrators, leaders, and theatremakers. We engage with the Georgetown University and greater DC community to produce contemporary comedies and dramas in a blackbox setting.

Article I – Name

The name of this organization will be “**nomadictheatre**”, henceforth referred to as Nomadic Theatre.

Article II – Purpose

Section 1 – Nomadic Theatre is established for the purposes already put forth in the preamble of this charter. Nomadic Theatre encourages members to learn new skills and participate in a thriving theatre community.

Section 2 – Nomadic Theatre understands and is committed to fulfilling its responsibilities of abiding by Georgetown University’s policies.

Article III - Respect, Understanding and Inclusion

Nomadic Theatre understands that it is critical that we continue to make our environment welcoming and inclusive for every member of our community. Our values call on us to continue 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 or harassed or bullied based on their race, color, or national origin, 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 who experience complex, personal difficulty.

Title IX of the Education Amendments of 1972 (“Title IX”) prohibits discrimination based on sex in any educational programs, which includes sexual harassment or any acts of sexual misconduct. 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. Nomadic Theatre strives to maintain a community characterized by a respect for others. At a minimum, this means a community that is free from 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. Nomadic Theatre is dedicated to responding quickly and thoroughly to all reports of sexual or discriminatory harassment.

Article IV – Membership

Section 1 – Availability

Nomadic Theatre openly admits undergraduate and on occasion graduate students to its membership and does not discriminate on account 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.

Section 2 – Types

Membership is awarded to any individual who has been in the cast or on the production staff of any Nomadic Theatre production, including co-productions with other groups, who have completed the obligations of their position (including tech and publicity hours), and who choose to opt into Nomadic membership (determined by a survey sent to the company after strike). Membership means that someone is eligible to vote in Nomadic elections. Membership is renewed each season by working on a Nomadic show, either in the cast or production staff, and completing the obligations of that position. If a person does not participate in Nomadic in a production/actor capacity each season, said person loses their membership and voting eligibility until they renew their membership (by doing another Nomadic show). For example, a student who gets credit on the fall show receives membership up until the following year's fall strike.

Article V – Nomadic Theatre Board

Section 1 – General

All officers of Nomadic Theatre must be full-time undergraduate students at Georgetown University. The officers, along with their responsibilities for the organization, are also responsible for enforcing all internal rules. All officers must also be present for all strikes, move-ins and Nomadic “events.” The ultimate responsibility for a show’s successful completion and the overall well-being of those involved falls on the board. The officers will be the following:

1. Executive Producer
2. Associate Producer
3. Technical Director
4. Business Manager
5. Publicity Director
6. Social Engagement Coordinator

Added to this list are non-voting Faculty Advisors, who oversee club operations and meetings.

Members are not eligible for election if they are abroad during the spring semester, as they will not be present for valuable training under the outgoing board members.

Section 2 – Executive Producer

Responsibilities include:

1. Coordinate and oversee all club activities.
2. Lead the board in organizing and developing wide ranging plans.
3. Conduct Meetings.
4. Plan Agendas.
5. Act as the key contact with the Department of Performing Arts.

6. Serve as club representative at required functions along with Associate Producer.
7. Work with Associate Producer and Business Manager on Budget.
8. Attend Theatre Leadership Board meetings.

Any person seeking this office must have been a member in good-standing for at least one (1) year and have previously either A) served as Producer, Director, Stage Manager, or Tech Director of a Nomadic Theatre production, or B) held a position on the Nomadic board, or C) have other comparable relevant experience (to be approved by the board and faculty advisors).

Section 3 – Associate Producer

Responsibilities include:

1. Assume the duties of the Executive Producer in their absence if necessary.
2. Keep a membership list for coordinating communications and membership activities.
3. Manage the alumni list and serve as the official liaison to the Georgetown Theatre Alumni.
4. Maintain organizational archives and history.
5. Act as a liaison for club directors and actors to the artistic and technical advisors and organize outside support if needed.
6. Serve as club representative at required functions along with Executive Producer.
7. Serve as the liaison to each production, providing regular support for directors, producers, stage managers and tech directors. *(This function can also be delegated on an individual show basis if the Associate Producer is otherwise involved.)*

Any person seeking this office must have been a member in good-standing for at least one (1) year and have previously either A) served as Producer, Director, Stage Manager, or Tech Director of a Nomadic Theatre production, or B) held a position on the Nomadic board, or C) actors, or (D) have other comparable relevant experience, (to be approved by the board and faculty advisors)

Section 4 – Technical Director

Responsibilities include:

1. Work with the faculty Technical Advisor as a technical and safety consultant and resource for all shows.
2. Support and mentor the Technical Director for each individual show through regular one on one meetings.
3. Maintain organization's equipment and primary performance space by performing regular upkeep and maintenance.
4. Perform inventory of equipment within one (1) month of the start of the fall semester. Maintain inventory throughout the year.
5. Organize and supervise at least one member "Field Day" per semester to facilitate maintenance, inventory, and other appropriate tasks.
6. Organize and supervise the strike of each show.
7. Advise organization on all capital improvements.

Any person seeking this office must be a member in good standing and have previously been a Technical Director or lead designer (lights, sound, or set) of a Nomadic Theatre production, or have other comparable relevant experience (to be approved by the board and faculty advisors)

Section 5 – Business Manager

Responsibilities include:

1. Maintain written record of expenditures.
2. Keep the organization within the limits of its budget.
3. Approve and file all financial DPA forms.
4. Act as the key contact with the Administrative Director and Business Manager of the Department of Performing Arts.
5. Train and assist the Producer of each show on budget and business matters and provide constant support throughout the show process.
6. Train and support each production's liaison to the House Manager as described in Article VI, Section 7. In the event that a House Manager is not found for a production, the Business Manager will assume their duties.
7. Author budget with contributions from the Executive Producer and Associate Producer.
8. Assist the Publicity Director in coordinating subscriptions if applicable.
9. Assist the Publicity Director in soliciting advertisements for programs
10. Attend Vendini training and facilitate comps for each Nomadic production.
11. Pay for the website and any other relevant accounts.
12. Keep track of donations and organize thank you notes to donors.

This office is open to any active member.

Section 6 – Publicity Director

Responsibilities include:

1. Coordinates all club publicity.
2. Maintains the Nomadic Theatre website.
3. Trains and supports the show Publicity Coordinator (described in Article VI, Section 8) in publicizing and creating the program for the show.
4. Facilitate any creation and purchase of club merchandise for club members
5. Solicit advertisements for programs with the support of the Business Manager.
6. Coordinate subscriptions with the support of the Business Manager.
7. Create the program for each Nomadic Theatre production.
8. Works with Associate Producer to manage archives

This office is open to any active member.

Section 7 - Social Engagement Coordinator

Responsibilities include:

1. Serve as primary contact to any potential community based outreach endeavors during individual productions.
2. Each season: (1) Organize a community-based volunteer effort to engage in the greater university community or (2) Organize a university community dialogue centered around diversity and inclusion.
3. Actively search for opportunities to engage in the university community in support of the show's season, such as talkbacks

4. Curate and solicit from our community a list of plays that align with our mission, this list will be given out along with Directing Applications in the spring as starting place for season planning
5. Coordinate with PD on promoting Directing Staff applications, Auditions and Technical opportunities beyond our university community.
6. Coordinate field trips to see productions or tours in the DMV.

This office is open to any active member.

Section 8 – Faculty Advisors

Non-voting board members who act as liaisons with Georgetown University’s administration. The faculty advisors, artistic and technical, act as a support system for both members of individual productions and the board. They step in to offer advice regarding personnel and concept based issues.

Section 9 – Executive Authority

The Nomadic Board retains exclusive authority in preparation and realization of the Nomadic season, and while it will, in good faith, adhere to the provisions of this charter, it may waive or alter any of the above regulations, as it deems necessary to preserve the artistic integrity of the season.

Article VI – Operating Procedures

Section 1 – Voter eligibility

All active members are eligible to vote in elections and general meetings.

Section 2 – Term Length

Officers’ terms will start immediately following their election (see Article V, Section 4) and will last until the end of the following academic year. Immediately after board elections a “dual board” will exist comprising active officers and their future replacements. The dual board will serve as a forum to train newly elected board officers.

Section 3 – Nominations

Nominations will be opened at a general meeting where there must be a quorum (of at least 50 percent of the total number of Nomadic members on production staffs that year) and will last at least one (1) week, during which time they can be submitted via email to the current Executive Producer and Associate Producer. Nominations are to remain open through elections. All nominations must be seconded. Self-nomination is not permitted.

Section 4 – Elections

Elections will be held by February 15. There must be a quorum, which is 50 percent of all voting members, present at this meeting. Each nominee will be allowed to speak on his/her behalf. If a candidate cannot make it to the elections, they are allowed to have one statement highlighting their achievements to be read by a member of the board (proxy votes can be taken by the members of the board). The vote will be by secret ballot one office at a time, in the following order (EP, AP, TD, BM, PD, SEC). The outgoing EP and the faculty advisor will count the votes. If the outgoing EP is running for a position on the board then the faculty advisor and another board member will count the votes (if another board member is not available then an active member of Nomadic Theatre will be chosen by the outgoing EP to count the votes). To be victorious a candidate must have fifty percent plus one [50%+1]. If there are more than two candidates running, then a run-off election will be held between the two candidates who receive the most votes in the first round of voting. Votes by proxy will only count in the first round of voting.

Section 5 — Mid-Term Elections

In the event that an officer leaves for any reason during the academic year, nominations and elections for that position shall be held as soon as possible. The process will be the same as the one explained in Article V, Section 4 of this charter, and the person elected will take office immediately.

Article VII — Productions

Section 1 — Selection

The dual board, which consists of the out-going board and the board for the following year, will work with the directors selected according to Article VI Section 2 to choose plays for Nomadic Theatre. The selection process will entail a series of confidential discussions between the board members and directing staffs and a vote to select plays.

Section 2 — Directors

The dual board will be primarily in charge of selecting directors for the following academic year. The process will involve a submission form and an interview with the director-candidate and the dual board. A director should apply with a specific play to discuss, but be open to alternate selections. If the candidate is selected but the dual board does not want to select his or her application play, the board will work with the selected candidate and his or her producer to select a satisfactory script. The dual board does not have the power to take a discarded play from a selected director and match it with another director. Selected candidates will be notified according to their preference, via in-person meetings, written letters or emails. Candidates who wish to receive feedback on their submission may request a follow-up interview which will be honored.

Section 3 — Producers

The dual board will be in charge of selecting producers for the following academic year. The process will involve a submission form and an interview with the dual board. The notification procedure previously described for directors remains the same for producers.

Section 4 – Stage Managers and Tech Directors

The dual board will be in charge of selecting stage managers and tech directors for the following academic year. The process will involve a submission form and an interview with the dual board. The notification procedure previously described for directors and producers remains the same for stage managers and tech directors.

Section 5 — Board Members who submit to Produce, Direct, Stage Manage, or Tech Direct

Any board member is free to submit to produce, direct, stage manage, or tech direct. However, the time commitment required to successfully manage both positions will be heavily considered in the selection process. Board members who chose to submit will not be allowed a vote when selecting those positions. Board members who chose to submit an application will not be involved in the selection process unless the discretion of the board deems it necessary that the entire board participate. In the event that there is not in the opinion of the board an adequate applicant for one of the slots, the board will convene and one of the board members will step forward to assume the role.

Section 6 – Submitting While Abroad

Students studying abroad may apply to be Director, Producer, Stage Manager or TD. They will be required to email, fax or mail their submissions before the established deadlines. Communication will proceed through the most convenient means possible.

Section 7 – Publicity

The Producer for every production shall enlist as part of his/her production staff one person to fulfill the role of Publicity Coordinator. The Publicity Coordinator for each show will run the publicity campaign for that show, and will receive guidance from the board Publicity Director. This person will take point on publicity for the production.

Section 8 - Square Pegs

The board may produce low-time commitment productions, included in the season budget, called “Square Pegs.” Square Pegs productions traditionally consist of-- but are not limited to-- staged readings, small student-written works, and experimental workshops.

The spirit of Square Pegs is to develop artists in our community. This primarily means development of actors and directors but may also include training technicians when there is demonstrated interest or if the work calls for it. This technical training would be focused on new technicians learning equipment that we already have (for example: working with the light board with an already existing plot, or learning to operate the sound board)

The hiring directing staff positions are more flexible and are not necessarily decided during season planning, though the board should release the application form for square pegs during season planning. The timing of hiring a director, stage manager, producer and approving the show will occur at the discretion of the board.

Directing staff positions on a Square Pegs qualifies them to run for board positions as outlined in the requirements under Article IV, Sections 2 & 3.

Article VIII — Policies

Section 1 — Meetings

Meetings of either the board or the general membership are to be called by the Executive Producer. General meetings should have at least one-week notice of time and location.

Section 2 — Minutes

Minutes are to be kept by the Associate Producer and to be filed as part of the archives and distributed to the appropriate faculty and staff. Distribution will be via Google Drive and Hoyalink.

Section 3 — Committees

The Nomadic Theatre Board can appoint any person or group of people to form a committee when it is needed to serve a Nomadic Theatre interest.

Section 4 — Impeachment

Impeachment must be motioned and seconded by active members during a general meeting. A second general meeting with a quorum of the voting membership must be called as soon as possible. At the second meeting, the officer-in-question will have a chance to respond to any and all allegations, with a debate to follow. A vote by secret ballot will be held when all debate is finished. Two-thirds (2/3) of all present voting members must support the motion for it to pass.

Section 5 — Finances

Nomadic Theatre will adhere to all of Georgetown University's financial rules and regulations. Nomadic Theatre will derive its funds from the Performing Arts Advisory Council (PAAC).

Article IX — Amendments

Section 1 — Proposals

Amendments to the constitution may be proposed, in writing, by any active member of Nomadic Theatre. The proposed amendment may be submitted at any time to a board member. Proposed amendments must be discussed and agreed upon by the board, and then sent to PAAC for review and approval.

Section 2 — Vote

Proposed Amendments will be placed on the agenda for the next general meeting, which has a quorum of voting members. Debate will be allowed and the board will issue a joint suggestion as to the amendments' fate. A two-thirds majority of all present voting members is needed for an amendment to go into effect.

Previous Revision March 5, 1993

Previous Revision April 7, 2003

Previous Revision January 28, 2009

Previous Revision December 2015

Previous Revision April 2017

Previous Revision December 2017

Current Revision October 2021