

Constitution of The Beat at UC San Diego '23-'24

Article I. Name of Student Organization

The organization shall be called The Beat at UC San Diego.

Article II. Statement of Purpose

Let it be known that The Beat at UC San Diego, also known as The Beat at UC San Diego or The Beat, is a non-profit a cappella ensemble based on the campus of the University of California, San Diego, herein known as UC San Diego. The Beat is designed to promote collegiate a cappella music on the UC San Diego campus; to foster relationships within the group and with other a cappella groups on campus, at other universities, and beyond; to provide its members with social and musical enrichment; and to provide performances to the general public.

Article III. Nonprofit Statement

The Beat at UC San Diego is a non-profit student organization.

Article IV. Requirements for Membership Status

Article IV. Section 1. Membership Statuses All members of The Beat shall be full- or part-time undergraduate or graduate students registered or planning to register for classes at UC San Diego. Membership into The Beat is granted at the sole discretion of the group's current members. There shall be two membership statuses:

1. **Active:** Members of this status must actively rehearse and perform with the group and be in **good-standing** within the group. In order to remain in **good standing**, a member must

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- accumulate no more than 2 unexcused absences per quarter, including those acquired through the accrual of tardy arrivals
- adhere to the Performer's Contract that is signed at the beginning of each academic year.
- have paid membership dues within 2 weeks of announcement, or follow a payment plan established with the President and/or Treasurer to pay the dues over time.

2. **Inactive:** A member shall be considered **inactive** if he/she shall is unable to participate according to the active member rules above under the following circumstances:

- Members participating in any activities or attending to any stressful event that requires him/her to miss more than the allowed number of rehearsals per quarter (2 unexcused absences; this number may be increased, on a case-by-case basis, at the discretion of The Executive Council) are subject to an inactive membership status.

Furthermore

- The Executive Council reserves the right to designate an inactive status to a member if it is decided to be at the best interest of the member and/or the group - With the exception of emergencies, a member must request an inactive status prior to the start of the academic year. - Inactive members may not remain in this status for more than 2 consecutive quarters, or will otherwise be at the risk of losing their membership.

- If such case happens and the member desires to return, they may be asked to re-audition for subsequent year.

Article IV. Section 2. Membership Dues

- Membership dues shall cover the expenses of organizational activities, including but not limited to:
 - Quarterly retreats
 - Participation in and travel to off-campus performances and
 - competitions
 - Member apparel
 - Group photoshoot costs
- Unless otherwise noted, members shall pay dues once per quarter within two weeks of its announcement.
- Amount shall be determined by the President and Vice President in conjunction with the Treasurer, but is prohibited to exceed \$75 per quarter.

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- Any remaining money will be reimbursed to each member at the end of the academic year.

Article IV. Section 3. Performer's Contract At the beginning of every academic year, current members shall receive a document consisting of guidelines and rules to which each member is required to commit.

- Adjustments to the performer's contract may be made throughout the year if it is voted upon by three-fourths (3/4^{ths}) of the group.
- Failure to actively commit on a regular basis will place a member at risk of losing their membership.

Article IV. Section 4. Becoming a Member Membership acceptances are handled with respect only to the ability of an auditionee to contribute to the group's musicality and performance potential, including their cohesiveness with current group members; no decisions shall in any way reflect a bias based on age, race, gender, religious affiliation, ethnicity, or sexual orientation. The membership acceptance process (also called "the audition process") is as follows:

Annual Auditions

- Auditions shall be held during the beginning of the Fall quarter each academic year. In order to obtain a large and diverse auditionee pool, all current members must table, flyer and create a presence on-campus and in the week prior to audition.
 - It shall be the responsibility of the Public Relations (PR) Officers to coordinate this effort.
- The Music Directors (MDs) maintain the right to determine a range for the number of new members who may be selected, and the ratio of voice parts within the selection of new members, so as to preserve the balance and blend of the group.
- The audition process shall consist of two separate portions: an individual initial audition and a group callback.

Initial Audition

- The initial audition shall be conducted by the MDs in the presence of the President and any other active members that the Executive Council deems as necessary for the audition process.
 - It shall be the responsibility of the President to schedule and organize the execution of and participation of active members in initial auditions.

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- The initial audition shall consist of a variety of tests of musical expertise, potentially including, but not limited to:
 - singing a song of the auditionee's choice to test solo ability
 - testing of vocal range, rhythm, sight-singing, tonal memory, and
 - finding notes within chords.
- After all initial auditions have concluded, a voting procedure for determining which auditionees are invited to callbacks shall be conducted by the MDs. Only members who participate in the initial audition process shall participate in the voting procedure for determining who is invited to callbacks.

Callbacks All active members must attend callbacks and participate in the discussion and selection of new members from the group auditionees invited to callbacks. Callbacks shall proceed as follows:

- All auditionees who are invited to callbacks will receive sheet music and learning material for a piece from the group's repertoire prior to callbacks.
- Auditionees will be placed into sectionals to learn a piece from the group's repertoire, taught by current members of that particular section.
- The MDs will then create various sets of ten from combinations of auditionees and current group members in order to test auditionees' skills in music-reading, blend, etc.
 - All auditionees will be allowed the same fair chance during this step; to the best of the presiding officers' knowledge, each auditionee will participate in approximately the same amount.
- When this process has been completed to the satisfaction of the MDs, the active group members will be invited to make requests for quintets of auditionees, in order to better form opinions of an auditionee's abilities.
- Near the conclusion of this step, auditionees with vocal percussion abilities will be invited to present their skills in addition to the quintets.
- At the end, auditionees will be invited to volunteer to perform again to reassure fairness.

New Member Voting

- A discussion will be held in order to select new members at the conclusion of callbacks. The President will preside over this discussion.
- Admittance of new members should be agreed upon by all current members of the group. The voting and discussion process may vary slightly depending on the nature of the group

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members' opinions and needs of the group as decided by the MDs, but shall be conducted with regard to both the auditionees' individual initial audition and callbacks performance.

- Method and time of notification to new members shall be at the discretion of the President, in coordination with other a cappella groups at UC San Diego and the Triton A Cappella Community (tACC).

Article IV. Section 5. Membership Revocation Membership revocation shall occur only in extreme cases and shall be determined on a case-by-case basis by the Executive Council. One's membership may be terminated for reasons including, but not limited to:

- Having an "inactive" status for more than 2 consecutive quarters
- Consistent or significant accumulation of tardy arrivals and/or unexcused absences
- Refusal to pay membership dues
- Acts and behaviors that create a rehearsal environment that is unhealthy, hostile, or otherwise negatively impeding on the safety, growth and performance of the group

Note: If an individual has their membership revoked and wishes to return to the group, they must start over with the audition-process, but will not be guaranteed acceptance and will be considered equally among other auditionees.

Article V. Frequency of Organization Meetings

Article V. Section 1. Mandatory Rehearsals

- Members must attend mandatory rehearsals, which are held **twice weekly for a total of 5 hours per week**. Mandatory rehearsals may include extended amount rehearsals during competition season, to a total of **7-8 hours per week**.
- All rehearsals shall be run by the MDs. In the case of their absence, the President and Vice President shall stand-in for their duties during that period.
- It is the responsibility of the MDs and President to determine the tasks and schedule of each rehearsal, taking into account members' individual schedules and upcoming performances.
- An additional one (1) hour sectional may be added to the week's normal rehearsals. The purpose of this will be to teach new songs, work on problem areas and gain unity within parts.
- Minutes will be taken at each rehearsal and made available to all members in a timely manner. The President shall maintain and send out minutes from every rehearsal, or

delegate as deemed necessary.

Article V. Section 2. Retreats

- Active members shall attend group retreats, which are held once per quarter, and consist of extended rehearsals, preparation for upcoming performances, and group bonding activities.
 - It shall be the responsibility of the President and Vice President to schedule and plan retreats with regard to member availability.
- Membership dues shall primarily go toward funding this event.
- Members are expected to attend a retreat to the best of their ability.
- Once a member has committed to the event, he or she has no more than 1 week to withdraw their agreement, with an appropriate excuse including, but not limited to: emergencies, illnesses, unforeseen conflicts, and academic responsibilities.
 - Beyond this time frame, regardless of causation, members will not be refunded for their absence from retreat due to the irreversible nature of retreat arrangements.

Article V. Section 3. Soloist Selection

- Solo auditions shall take place during mandatory rehearsals or during retreats, as the MDs deem the group prepared enough to hold the audition.
- The Music Directors shall set audition dates and audition portions for solos in the repertoire and announce these at least one (1) week in advance.
- Any member may audition for solos.
- Members who are absent during the audition date may submit a recording of themselves singing the audition portion, in place of a live audition.
- After the portion of the song has been performed by the solo auditionees, the auditionees shall all leave the room while the remainder of the group discusses the contenders. The group shall discuss for as long as needed within the current rehearsal period, and choose the soloist by non-secret, majority vote.
 - Members may not abstain from voting. A majority of eligible voters is required to elect a soloist.
 - The group may also discuss and vote for a secondary soloist (“understudy”) to act as a substitute in the case that the primary soloist is absent from a performance.
- For songs with more than one solo part (duets and trios):
 - Members may audition for more than one solo part.

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- Discussions shall be held after each solo part is auditioned, to narrow the contenders to two or three per solo part. The remaining auditionees shall then perform in duets or trios until all possible combinations of auditionees have performed, followed by a group discussion to select the primary soloists and respective understudies.
- Soloists shall be selected with respect to vocal performance, performativity, and cohesiveness to the style of the song. In the case of duets and trios, blend between soloists shall also be considered.
- The MDs shall lead discussions, and if they audition as well, the President or other delegated member shall lead in their stead.

Article V. Section 4. Workshops

- The group shall hold several workshops each academic year for the benefit of all members. Workshop schedules and topics shall be coordinated by the MD, but can be conducted by any active member of the group.
- Workshops may be held during mandatory rehearsals or retreats, or outside of mandatory rehearsals.
- Workshop topics may include, but are not limited to, rock/pop vocal style, blending/tuning, dynamics, arranging, vocal percussion, solo performance, and stage performance.

Article V. Section 5. Soundchecks, Performances and Concerts

- Members shall participate in performances (“gigs”) both on-campus and off-campus throughout the academic year, including concerts hosted by The Beat once per quarter.
 - It shall be the responsibility of the President, in conjunction with all other officers, to schedule and coordinate gigs and concerts throughout the academic year, to further the group’s on-campus presence and reputation of performance quality.
- Performances and concerts shall be scheduled so as to maximize the number of group members available to participate.
- It shall be the responsibility of the MDs to decide performance repertoire, based on member availability and group preparedness.
- If a performance calls for a soundcheck, all members must remain silent while the MDs give direction and receive feedback from the sound and lighting technicians. Members may be required to speak and sing into their microphones to test levels, at the technician’s request.

- During soundchecks, performances, and interactions with performance hosts, every member is expected to act with a sense of professionalism and decorum.

Article V. Section 6. Fundraisers and Social Events

- Fundraising events shall be held at least once per quarter.
- Members shall participate in scheduled fundraisers and social events to the best of their ability.
- It shall be the responsibility of the President and Vice President to oversee the planning and scheduling of fundraisers and social events throughout the academic year and to delegate tasks to group members as deemed necessary.
- It shall be the responsibility of the Treasurer to oversee the execution of all fundraising and transactional activities and to delegate tasks to group members as deemed necessary.
- It shall be the responsibility of the PR Officers to adequately publicize fundraisers and social events and to delegate tasks to group members as deemed necessary. All members are expected to assist in the publicization of fundraisers and social events through social media, on-campus tabling and flyering, word of mouth, etc.

Article V. Section 8. Arrangements

- Original arrangements are recognized as intellectual property of the Beat regardless of the arranger's status. As such, no member shall distribute any original arrangement without the verbal or written consent of the arranger. The Beat and the arranger shall maintain all credit.
- Though current and previous MDs will be the main producers of the group's arrangements, any member can make an arrangement. Before the arrangement is considered for performance or presented to the group, it must first be screened for quality by the current MDs.

Article VI. Qualifications for Holding Office and Methods of Selecting and Replacing Officers

Only registered UC San Diego students may hold office in the organization. Only Registered UC San Diego Students may vote in elections for the selection of the organization's officers.

Article VI. Section 1. Officer Titles and Elections There shall be six to seven officers overseeing the wellbeing of the group: President, Vice President, two (2) Music Directors

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(MDs), two (2) Public Relations (PR) Officers, and Treasurer. Terms in office last one year, from the start to the end of each academic year.

Officer Elections

- Elections are to be held annually, no later than May for the subsequent year, during a mandatory rehearsal
- All active members should be present and participate in the elections.
- Officers shall be elected by non-secret, majority vote.
- Elected officers shall assume their positions in the summer preceding the academic year.
- Any active member is eligible to run as a candidate for any officer position.
- Eligible members may run for multiple officer positions.
- Veteran officers are permitted to run for re-election.
- During the elections process, each candidate will present a speech then be subjected to a question-and-answer session in regards to his or her potentiality as an officer. After all candidates for a position have spoken, the candidates shall leave the room while the remaining members discuss then vote for their top candidate. The candidate with the largest majority of votes shall be elected into that position.
 - Members may not abstain from voting, and candidates may not vote for or participate in discussion of the position for which they are running.
 - In the case of potential conflict between positions (e.g. a candidate is voted into multiple positions, or a tie occurs), the existing officer board may meet in private to discuss the elected candidates and intervene as necessary, while maintaining respect for the results of the popular vote. This may be done to ensure each candidate's capability for the position(s) they are elected into and the strength of the incoming officer board as a cohesive whole.

Article VI. Section 2. Specialized Positions

- In the case that both MDs represent the same musical clef parts, then a specialized **Section Leader Assistant** position will also take effect. This position shall be appointed by the MDs to an active regular member who represents the musical clef parts opposite to the MDs.
- During a competition year, a specialized **Performativity Director** position may also take effect, at the discretion of the elected officer board. This position may be appointed to an existing officer or a regular active member.

Article VI. Section 3. Officer Duties All elected officers are expected to execute their duties in a timely manner and to work with regard to the wellness and betterment of the group and its members. Officers shall meet regularly outside of rehearsal to discuss group performance and plan upcoming group activities.

- Coordination of these officer meetings shall be the responsibility of the President. In the case of their absence, the Vice President or other delegated officer shall coordinate in their stead.

The Executive Council

- The Executive Council is composed of the President and the Music Directors and shall hold all final responsibility for affairs of the group.
- The Executive Council shall be the official representatives of the group in relations with Student Organizations and Leadership Opportunities (SOLO) and all other University affiliates.

President

- The President shall be responsible for the overall status of the group.
- The President shall be the official group representative and contact with outside agencies, including, but not limited to, University offices and officials, rehearsal spaces, other a cappella groups, and private citizens. Contacts shall be delegated at the President's discretion.
- The President is responsible for addressing any disciplinary problems that may arise from, but not limited to, attendance, commitment, and issues with focus and concentration.
- The President shall hold duty as the group's "manager" for gigs and schedules.
- The President is responsible for maintaining the Constitution.
- The President shall maintain and send out minutes from every rehearsal, or delegate as deemed necessary.
- The President may delegate any portion of the above duties to any other officer or member of the group.

Vice President

- The Vice President shall assist the President in every way.
- In the case of the President's absence from rehearsal or performances, the Vice

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President shall assume all responsibilities of the President as stated above.

- The Vice President delegates to PR officers in regards to community outreach.

Music Directors (MDs)

- The Music Directors' primary responsibility is the musical execution of all arrangements. Specific tasks and responsibilities may be divided between the two Music Directors at their own discretion.
- The MDs shall oversee the musical direction of the group through interpretations of arrangements and syllables, and overall blend and tuning of the group.
- The MDs shall prescreen all arrangements submitted to the group to ensure musical soundness and feasibility.
- The MDs are responsible for the musical aspects of the execution of auditions, callbacks, rehearsals, and retreats, in coordination with the President and Vice President.
- During soundchecks for performances, the MDs shall act as mediators between the sound technicians and the group members.
- The MDs are responsible for the continued care and maintenance of the Beat music library.

Public Relations Officers (PR)

- The PR team shall be responsible for communicating information about The Beat to the community.
- The PR team shall be responsible for organizing and executing publicity of the group's concerts, auditions, and other events.
- The PR team may delegate duties to other members of the group in order to accomplish their duties of publicity.
- The PR team shall hold the duty of Webmaster and be responsible for maintaining and updating the group's website on a regular basis.
- The PR team shall be responsible for maintaining and updating all of the group's social media accounts on a regular basis, including but not limited to: Facebook, Twitter, Instagram, and YouTube.
- The PR team shall assist in reaching out with other a cappella groups and planning social events to foster an a cappella community at UC San Diego, as well as to provide leisure for the groups to bond.
- The PR team shall acquire information from the MD's, President, and Vice

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President in regards to external communication with non-UC San Diego affiliates.

Treasurer

- The Treasurer is responsible for all financial records of the group.
- The Treasurer shall organize funding for concerts, competition fees, and other expenses like group recordings and studio sessions. Forms of funding include, but are not limited to:
 - Vendor Fairs
 - Online Fundraising Websites
 - Membership dues
 - Paid performances
- The Treasurer shall make note of all group deposits and expenses.
- The Treasurer shall use their discretion in the allocation of funds to cover the retreat and competition fees of any member unable to afford the payments.
- The Treasurer shall be responsible for leaving an adequate amount of funds in the group account at the end of the academic year to allow for the next year's initial expenses.

Section Leader Assistant If both MDs collectively represent opposite musical clef parts, no Section Leader Assistant is necessary. However, if both MDs represent the same musical clef part, the MDs must appoint a Section Leader Assistant representing the opposite musical clef part to teach their corresponding musical clef's vocal parts.

- The Section Leader Assistant shall assist in the responsibilities of the MD and AMD in teaching one musical clef group their musical parts when the group splits into lower and higher vocal parts.
- The Section Leader Assistant shall report back to the MDs any learning updates of their vocal section.

Performativity Director

- During a competition year, the officers may appoint 1 member as Performativity Director. Duties of this position include:
 - Creating or managing creation of group choreography
 - Facilitating learning of choreography during rehearsals
 - Helping improve members' performance quality in aspects of performativity, stage presence, emoting, and movement
 - Collaborating with MDs to observe performativity during rehearsals and

soundchecks

- The Performativity Director is to be elected, as deemed necessary, by the officers no later than the summer preceding a competition year.
- The role of Performativity Director may be elected to an existing officer or a regular active member.

Article VII. Risk Management

The Beat at UC San Diego is a registered student organization at University of California, San Diego, but not part of the University itself.

The Beat at UC San Diego understands that the University does not assume legal liability for the actions of the organization.

Article VIII. Financial Management

The Executive Council and the Treasurer shall be the authorized signatories on all disbursements.

Member dues will be set and charged at the discretion of the officers for the academic year. It shall be the responsibility of the Treasurer to coordinate the collection and allocation of member dues.

Article IX. Affiliation with Other Groups

The Beat at UC San Diego is affiliated with the Triton A Cappella Community (tACC). Current officers of The Beat shall participate in tACC meetings and activities to the best of their abilities, and conduct all interactions with tACC and other UC San Diego a cappella groups with a sense of professionalism and decorum.

Article X. Performance Procedure

Article X. Section 1. Performance Requests

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- Performance requests received through online media such as Facebook or Email must be responded to as soon as possible by a PR Officer.
- Before a PR Officer can confirm or deny a request, they must make sure:
 - The President deems the performance request to be worthwhile
 - The MDs deem the group prepared to perform
 - The group is available to perform at the requested date and time
- If a non-PR member should receive a request to perform, whether online or in-person, they should defer the request to the Online Performance Request Google Form. This form will provide the group with information such as time, date, pay, and song requests. Once filled out and submitted, the request will be sent to the President and PR Officers, who will approve or deny it then.

Article X. Section 2. Booking and Performance Rates

- It shall be the responsibility of the President and the PR team to coordinate booking performances, including communication of relevant performance details and performance rates with a client. After adequate discussion with a client, a Performance Agreement between The Beat and the client shall be drafted, reviewed, then signed by both parties.
- Performance rates are as follows; the President or delegate officer reserves the right to amend or negotiate performance rates to fit the needs of The Beat and the client.
 - Creative Fees:
 - \$75 per original requested arrangement
 - Talent Fees
 - \$50 for 1-2 song set (~5-10 minutes)
 - \$75 for 3 song set (~10-20 minutes)
 - \$125 for 5 song set (~20-25 minutes)
 - \$200 for 8 songs (~25-35 minutes)
 - Adjustable Service Fee (includes transportation costs)
 - \$25 flat for Greater San Diego Area
 - Rates TBD if beyond SD County
 - Rehearsal & recording fees (as applicable)
 - \$40 per hour of rehearsal
 - \$30 for 30-minute live-capture session

- UC San Diego /Student Organization
 - \$25 discounted from total
 - No service fee if little to no transportation needed

Article XI. Communication & Attendance Policies

Article XI. Section 1. Communication

- All members are expected to keep updated with and respond to all group-related correspondences (such as through Slack/Discord, email, Google Calendar, Google Drive, and social media) in a timely manner.
- All members are expected to communicate anticipated cases of tardiness or absence, as well as foreseen and unforeseen conflicts with meeting schedules, in a timely manner.

Article XI. Section 2. Excused Delinquencies

- **Excused tardy arrivals and absences** apply to rehearsal and performance attendance, and will be granted only for appropriate and Musical Director-approved reasons. These may include, but are not limited to:
 - Academic responsibilities
 - Religious conflicts
 - Illness
 - Personal emergencies
 - Other pre-approved commitments
- In all other cases, the Music Directors will determine the decision on a case-by-case basis. A notification of absence or tardiness must be made at least 24-hours in advance (with a post in Slack/Discord describing the time of and reason for the tardiness or absence).
- As a general rule of thumb, however, the more urgent and significant an upcoming rehearsal or event has, the less acceptable absences will be, especially without notifying the Music Directors well in advance.
- For conflicts that a member knows of well in advance, he/she is expected to notify the Music Directors at the beginning of each quarter or immediately after the conflict becomes known by the member, whichever comes first.

Article XI. Section 3. Unexcused Delinquencies

- **Unexcused Tardy Arrivals:** Members are allowed a 5 minute grace period after the scheduled rehearsal time. Those who are late beyond the grace period of 5 minutes and do not have an appropriate reason approved by the Executive Council for tardiness are tardy without excuse. A member who arrives more than 5 minutes late to rehearsal will be made to sing the scheduled practice song in quartet form upon arrival.
 - Arrival after 40 minutes constitutes one (1) unexcused absence.
 - Three (3) unexcused tardies constitute one (1) unexcused absence. Three (3) tardies warrant a “on probation” status where a member will receive a personal talk with the officers and lose access to special member privileges.
 - Members are allowed one (1) free unexcused tardy every quarter, which does not count as a tardy towards an absence.
- **Unexcused Absences:** Absences for reasons that do not fit any of the excused reasons described above are considered unexcused. Although discouraged, each member is permitted one (1) unexcused absences per quarter.
- Members are required to notify the President and/or Music Directors of their expected absence as soon as possible.

Article XI. Section 4. Performance Attendance Gigs and performances shall be scheduled only if the President and Music Directors receive a sufficient number of oral or written attendance agreements from members.

- After agreeing to attend a performance, each member is expected to commit to it and arrive on time.
- Attendance will not be mandatory for those who do not agree to attend at the time of discussion, but may be encouraged to attend if their personal schedule happens to free up.
- Members are expected to attend gigs and performances as much as they can, and during competition season, gigs will become mandatory rehearsal times.
- A change in commitment will be accepted only if:
 - the reason can be considered an “excused tardy” or an “excused absence”
 - AND
 - if the member gives at least a 48-hour advance notice to the President and Music

Directors.

- Personal emergencies, illness, and other unforeseen events will be considered exceptions on a case-by-case basis by the President.
- If a member is unable to abide by these exceptions, their absence or tardy will be considered “unexcused” and will be subject to repercussions as determined by the Executive Council.

Article XII. Constitution

- This constitution shall be the ruling document of the a cappella group The Beat based at UC San Diego.
- This constitution shall come under review no less than once per academic year in order to ensure that the rulings set forth fit all circumstances present, and that it properly reflects the attitudes of the active membership.
- Amendments may be made to this constitution with a 3/4 vote of the active membership.