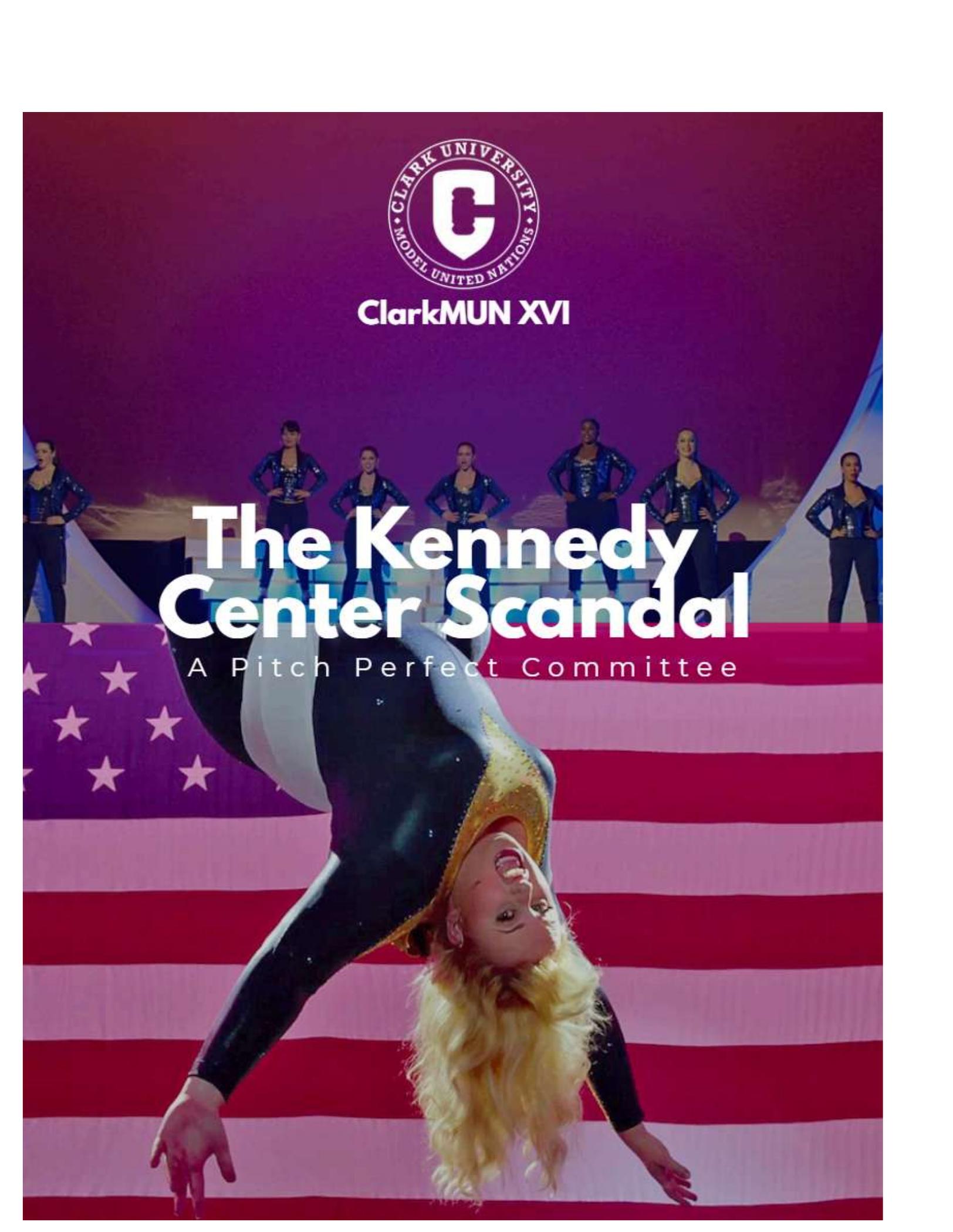




ClarkMUN XVI

The background of the entire poster is a large American flag. In the upper portion, a group of about seven performers in dark, sequined outfits are standing on a stage, holding up a large American flag. In the lower portion, a woman with long, wavy blonde hair is performing a handstand, wearing a black leotard with a gold sequined bodice. Her face is upside down, and she has a joyful expression with her mouth open.

The Kennedy Center Scandal

A Pitch Perfect Committee

Letter From The Chair



Dear Delegates,

Hello from your aca-excited Chair! My name is Beatrice Leenders, and I am a sophomore studying Psychology and Political Science. I currently serve as the Deputy President of Model United Nations at Clark University, and I am so honored to be your Chair for the 16th edition of ClarkMUN.

This year, I had the privilege of writing not one, but two background guides: a GA SOCHUM committee on the international climate crisis, and a crisis committee based on *Pitch Perfect*, one of my long-term special interests. Some might call me a true fanatic. I have been a dedicated fan of the *Pitch Perfect* franchise (and, more broadly, Anna Kendrick) for about eight years. I know all the songs word for word, the choreography, and—yes—most of the lines. In recent years, I've even had the privilege of meeting Anna multiple times, a woman dear to my heart and a huge inspiration to me. So when the opportunity arose to get creative and design a *Pitch Perfect* crisis committee, you aca-believe I took it.

In this committee, you are stepping into a canonically accurate *Pitch Perfect* universe at the exact moment when everything goes wrong. The Barden Bellas go from national champions to international scandal in under three minutes, all under the gaze of the Kennedy Center, the media, and President Barack Obama himself. “Muffgate” is no longer a joke, it is a reputational, institutional, and cultural crisis.

This is a crisis committee that rewards creativity, bold decision-making, and deep commitment to character. While the source material is comedic, the stakes are very real: power, legitimacy, punishment, redemption, and survival. Delegates are strongly encouraged to know the canon up to the opening of *Pitch Perfect 2*, but from that point forward, the story is entirely yours. Expect rapid crisis updates, intense media pressure, internal fractures, and difficult choices. And remember: in this committee, silence can be just as powerful as a perfectly timed riff.

As always, please feel free to reach out with any questions at bleenders@clarku.edu.

Best,

Beatrice Leenders
Chair, Kennedy Center Crisis Committee

ClarkMUN XVI

Welcome to the Kennedy Center Crisis Committee

Note: Delegates competing in this committee are highly encouraged to watch *Pitch Perfect 2*, which is available on HBO Max, Google Play, and Apple TV. Watching *Pitch Perfect 1* may be useful for understanding character dynamics and history, but it is not required.

This committee is designed as a high-energy crisis Model United Nations simulation rooted in pop culture, media politics, institutional power, and reputation management. While comedic in source material, the crisis you are about to enter deals with very real themes: public scandal, gendered scrutiny, censorship, power hierarchies, and the politics of apology.

Canonically Accurate Universe – What This Means

This committee takes place in a canonically accurate universe, meaning that all events, relationships, personalities, and institutional structures up to a specific point in the *Pitch Perfect* franchise are treated as *fully real and binding*. In fan terms, canon refers to everything that has officially happened on-screen in the films. For this committee, **Pitch Perfect 1 and the opening sequence of Pitch Perfect 2 are canon**, and nothing beyond that point is predetermined.

Once the committee begins, delegates are **explicitly discouraged from following the exact plot of the remainder of Pitch Perfect 2**. No world championships, no pre-written redemption arcs, and no guaranteed happy endings. From this moment forward, the story is yours. The Chair will not look favorably on arcs that simply replicate the movie's later events. Creativity, divergence, and strategic risk-taking are not only allowed, they are expected.

Historical Context: The Rise of the Barden Bellas

For much of their history, the Barden Bellas were a group defined by contradiction. As one of

Barden University's oldest student organizations, they carried institutional prestige but suffered from cultural stagnation. Prior to the events of *Pitch Perfect 1*, the Bellas were known more for rigid traditions, dated arrangements, and internal hierarchies than for musical excellence. Their reputation had steadily declined, and they were widely mocked both on campus and within the competitive a cappella circuit. This decline reached a breaking point during their disastrous performance at the ICCA Finals at the Lincoln Center, where an onstage mishap involving Aubrey Posen's vomiting led to national embarrassment. That incident cemented the Bellas' image as a group clinging desperately to past glory while being unable to adapt to a changing musical and cultural landscape.

The arrival of new members, including Beca Mitchell, Cynthia Rose Adams, Fat Amy, and Lilly Onakuramara, marked the beginning of an internal reckoning. These members challenged long-standing norms around leadership, performance style, and group identity. Under increasing pressure from rivals such as the Treblemakers and a dismissive a cappella establishment, the Bellas were forced to confront whether tradition alone was enough to justify their continued existence.

At the ICCA Finals following these reforms, the Bellas executed a radical departure from expectations. By blending classic arrangements with contemporary pop, electronic influence, and mashup culture, they presented a sound that felt both nostalgic and disruptive. Their performance, centered around Beca Mitchell's innovative musical direction, defeated the Treblemakers and secured the Bellas their first ICCA championship in years. This victory did more than earn a trophy. It symbolized the Bellas' transformation from a struggling campus group into a national success story. They became emblematic of reinvention, collaboration across difference, and the breaking of institutional molds. Media outlets framed them as proof that collegiate a cappella could evolve, and their popularity surged beyond Barden University.

As a result, the Bellas were invited to perform at increasingly high-profile events, culminating in the invitation to the Kennedy Center. This performance was not merely celebratory; it was representational. The Bellas were expected to embody artistic excellence, professionalism, and cultural legitimacy on a national, and political, stage. The stakes could not have been higher.

The Kennedy Center Scandal

The incident that would come to be known globally as “Muffgate” occurred during what was intended to be a triumphant, carefully choreographed performance at the Kennedy Center. The venue itself carries immense cultural and political symbolism: a national stage associated with artistic excellence, diplomacy, and respectability. The presence of President Barack Obama and First Lady Michelle Obama elevated the performance from entertainment to representation, implicitly casting the Barden Bellas as ambassadors of collegiate culture.

Midway through the performance, Fat Amy, suspended above the stage on aerial silks as part of an ambitious visual element, suffered a catastrophic wardrobe malfunction. Her pants tore, leaving her exposed to the audience below. The moment was unscripted, unavoidable, and instantly captured by cameras. Gasps, laughter, shock, and confusion rippled through the audience as the performance faltered.

Within minutes, clips of the incident spread across social media platforms, news outlets, and international broadcasts. Hashtags proliferated, late-night commentators seized on the imagery, and pundits debated whether the incident constituted indecency, incompetence, or an unfairly sexualized spectacle. The term “Muffgate” emerged almost immediately, reflecting both the sensationalism of the coverage and the trivialization of the individuals involved.

Public reaction was deeply polarized. Some framed the incident as a harmless accident blown out

of proportion, while others condemned it as a moral failure and an embarrassment on a national stage. A significant portion of commentary focused disproportionately on Fat Amy's body, raising questions about misogyny, body shaming, and double standards in public performance. What might have been dismissed as a minor mishap instead became a proxy battle over propriety, feminism, and respectability politics.

Institutional response was swift and severe. Under mounting public pressure and media scrutiny, the Intercollegiate A Cappella Board (ICAB) moved to distance itself from the controversy. In coordination with the Dean of Student Affairs, the Bellas were suspended from competition and barred from holding auditions, effectively freezing the organization's future. Administrators cited reputational harm and institutional liability, while critics accused them of scapegoating students to appease public outrage.

By the time the committee convenes, "Muffgate" has evolved beyond an incident, it is a cultural flashpoint. It represents the collision of art and politics, accident and accountability, spectacle and power. How delegates choose to interpret, exploit, or resolve this moment will determine not only the fate of the Barden Bellas, but the broader narrative of who gets punished when institutions feel threatened.

Immediate Consequences (Canon)

In accordance with canon, the Intercollegiate A Cappella Board (ICAB), in conjunction with the Dean of Student Affairs, has **suspended the Barden Bellas from competing and from holding auditions**. Their funding, reputation, and very existence as an organization are now in jeopardy. Administrators have openly discussed the "death of the Bellas" as a necessary act of institutional self-preservation.

At this point, the canon ends, and the crisis begins.

Committee Mandate: What Comes Next

Delegates in this committee must now confront a central question:

Can the Barden Bellas survive this scandal, and if so, at what cost?

There is no single correct outcome. Delegates may pursue redemption, reinvention, confrontation, dissolution, or something entirely unprecedented. You may attempt to:

- Reverse or undermine the suspension
- Reframe the scandal through media, activism, or art
- Exploit the controversy for personal or institutional gain
- Sacrifice individuals to save the organization
- Transform the Bellas into something radically new

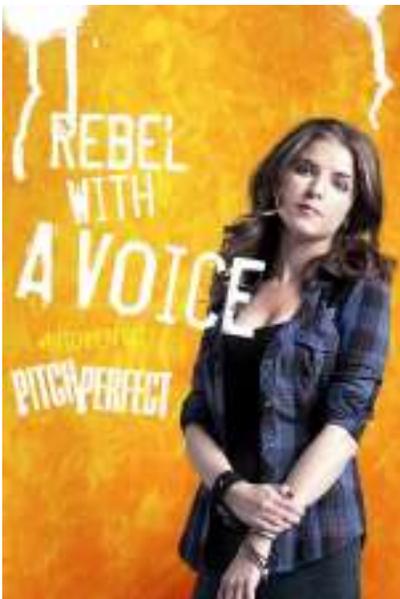
The committee is not about preserving the Bellas as they were: it is about deciding what they are willing to become.

Character List:

Beca Mitchell

Beca Mitchell is the Bellas' reluctant strategist: sharp-witted, emotionally guarded, and highly pragmatic under pressure.

Though she dislikes institutional politics, she excels at reading power dynamics and crafting unconventional solutions. In crisis, Beca can coordinate internal decision-making, negotiate behind the scenes, and reframe narratives through music, editing, and media manipulation. She has influence within the Bellas and



credibility with younger, creative audiences, as well as informal connections to producers and underground music circles. Her father, Dr. Mitchell, works for Barden University and is a great untapped resource for Beca. Her goal is survival through reinvention, turning humiliation into relevance for Bellas.

Chloe Beale

Chloe Beale is the emotional and moral center of the Bellas, deeply invested in their legacy and public image. Kind-hearted, anxious, and idealistic, she believes in accountability, apology, and redemption. Chloe is effective in public-facing roles, capable of delivering sincere statements that appeal to authority figures and the general public. She holds soft power through alumni trust, faculty goodwill, and public sympathy. In crisis, Chloe will push for cooperation with institutions and attempts to restore dignity, even if it means personal sacrifice.



Aubrey Posen

Authoritarian, rule-obsessed, and easily affronted, Aubrey sees the Kennedy Center incident as an unforgivable betrayal of decorum. Aubrey can mobilize alumni backlash, pressure university administrators, and influence donors or boards using appeals to reputation and legacy. Though once a leader of the Bellas, she may act as an internal antagonist, prioritizing punishment and control over innovation or forgiveness.



Cynthia Rose Adams

Cynthia Rose Adams is blunt, politically conscious, and uncompromising in her values. She rejects respectability politics and is quick to call out institutional hypocrisy, especially when it intersects with gender, body politics, or power imbalances. Cynthia Rose can mobilize activist networks, reframe the scandal as systemic injustice, and apply ideological pressure on the university and public opinion. Her influence stems from campus activists and progressive media spaces. In crisis, she pushes confrontation

over compliance.



Fat Amy (Patricia Hobart)

Fat Amy is bold, unapologetic, and fiercely confident, refusing to conform to shame or embarrassment. She thrives under scrutiny and often deflects tension with humor, audacity, and self-assurance. Amy can dominate media appearances, control narratives through shock value, and rally public support by rejecting humiliation outright. She has strong influence over popular opinion and social media culture. In crisis, Fat Amy may escalate the situation intentionally, reframing the scandal as empowerment rather

than disgrace.



Emily Junk

Emily Junk represents the future of the Bellas: optimistic, creative, and eager to prove herself. As a legacy member with emotional ties to the group's history, she bridges tradition and innovation. Emily can write new material to redefine the Bellas' identity, appeal to younger audiences, and generate goodwill through vulnerability and hope. She holds symbolic influence with alumni and administrators who see her as a chance for renewal. In crisis, Emily is both an asset and a bargaining chip.



Lilly Onakuramara

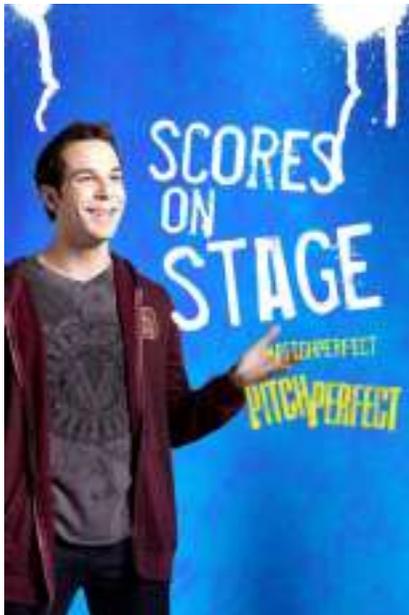
Lilly Onakuramara is an enigmatic and unsettling presence whose quiet demeanor masks sharp perception and emotional intelligence. Rarely speaking above a whisper, she is often underestimated, allowing her to observe others without drawing attention to herself. Lilly can gather sensitive information, overhear private conversations, and subtly influence decisions through well-timed, unsettling remarks. Her influence is informal but potent, as her words tend to linger and affect morale. In crisis, Lilly operates as a psychological wildcard: capable of destabilizing opponents or revealing truths at critical moments.



Flo (Florencia Fuentes)

Flo is fierce, passionate, and unafraid of confrontation, shaped by her experiences as an immigrant and outsider. She possesses a strong sense of justice and reacts viscerally to hypocrisy, exploitation, or institutional overreach. Flo can mobilize grassroots support, spark public outrage, and push aggressive narratives that frame the scandal as elitist punishment or cultural suppression. Her influence comes from emotional authenticity and resonance with marginalized communities. In crisis, Flo is a force of escalation, willing to burn bridges to defend the Bellas' dignity.

Jesse Swanson



Jesse Swanson is thoughtful, principled, and culturally literate, often approaching conflict from a broader artistic and ethical perspective. He can provide ideological framing, public commentary, and support strategic messaging that emphasizes art, freedom, and expression. Jesse has influence in creative and intellectual circles and is skilled at articulating complex ideas in accessible ways. In crisis, he acts as a stabilizing advisor, helping others understand the long-term cultural implications of their

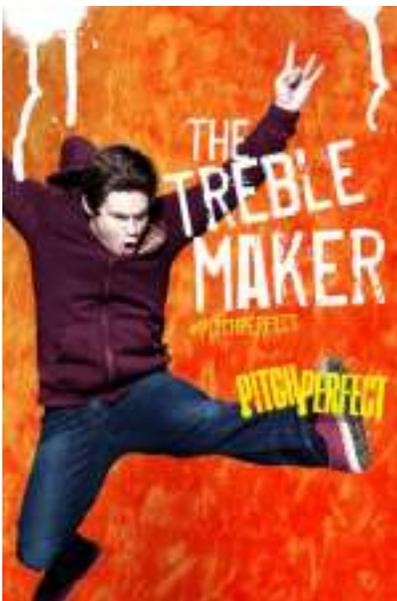
choices.



Benji Appelbaum

Benji Appelbaum is a well-meaning, anxious mediator with strong emotional intelligence and media awareness. Earnest and empathetic, he excels at de-escalation, careful messaging, and behind-the-scenes diplomacy. Benji can liaise with press outlets, arrange interviews, and leak sympathetic narratives to control damage. His influence lies in trust, he is respected by the Bellas, outsiders, and media alike as a sincere and non-threatening figure. In crisis, Benji seeks rehabilitation through honesty and

careful framing.



Bumper Allen

Bumper Allen is a charismatic opportunist who thrives on chaos and attention. Arrogant and morally flexible, he views the scandal not as a tragedy but as an opening for personal advancement.

Bumper can manipulate public discourse, stir controversy, leak damaging information, or orchestrate media stunts. With connections in entertainment media, sponsorship networks, and the music industry, he wields significant disruptive power. In crisis,

Bumper is unpredictable and may worsen the situation if it benefits

his status.



Gail Abernathy- McKadden

Gail Abernathy-McKadden is a flamboyant commentator and cultural tastemaker with a sharp tongue and enormous media reach. She thrives on spectacle and controversy, shaping public opinion through entertainment framing rather than facts. Gail can amplify or soften the scandal depending on who gains her favor. With strong ties to broadcasting networks and public discourse, her influence is massive and immediate. In crisis, she can either destroy reputations or help spin narratives into cultural moments.

John Smith

John Smith is a polished, professional broadcast co-presenter who serves as the composed counterbalance to Gail

Abernathy-McKadden's flamboyance. Calm, measured, and image-conscious, he understands the power of framing and tone in shaping public perception. John can steer live commentary,

interrupt or redirect narratives, and subtly legitimize or undermine reactions through "objective" media language. His influence comes



from credibility, and audiences and institutions trust him as the rational voice in the room. In crisis, John acts as a narrative gatekeeper, capable of normalizing outrage, downplaying scandal, or signaling when the situation has crossed into serious reputational damage.



Dean of Student Affairs

The Dean of Student Affairs is a calculated institutional authority focused on liability, reputation, and donor relations. Politically savvy and risk-averse, the Dean can suspend groups, revoke funding, enforce disciplinary

action, or quietly negotiate compromises. They have influence over university policy, legal counsel, and public statements. In crisis, the Dean represents institutional survival, willing to sacrifice individuals or organizations to protect the university as a whole.

Barack Obama



Obama, along with his wife and children, are present at the scene of the crime and witnesses the public disgrace that is the Kennedy Center performance. Shocked at what he has seen, Obama is now in a position where he can choose to use his voice for good or rule with an iron fist. Obama's connections are vast, and he has the ability to engage with global leaders,

access large sums of money, and even influence law and policymaking. During this crisis, Obama must choose with what intention he handles this delicate situation.



Dr. Mitchell

Dr Mitchell is in the unique position of being both a respected professor and the father of lead Bella, Beca Mitchell, at once. As a compaitve literature professor at barden university, Dr. Mitchell values the formality and sanctity of academic spaces. Dr.

Mitchell has a strained relationship with his daughter Beca, but ultimately just wants her to know that he loves her, and that his push on academics is a symbol of that love. Now, he must choose whether to support Beca in her journey with the Bellas, or to pull her out of this public scandal and protect his daughter.



Pieter Kramer

Pieter Kramer is the co-lieutenant of German rival acapella group “Das Sound Machine”. He works alongside Kommissar, and together, they run a very tight ship. With a group of over 20 people, coordination, accuracy, and professionalism are key

components to the way that both Pieter and Kommissar operate. In edition to English, Pieter

speaks fluent German, given him the advantage of international connections and communication abilities. Pieter is incredibly fit, fast on his feet, and physically strong: these qualities are central to his superiority complex towards the Bellas, who he considers to be his weaker, dumber, American “competition”.

Kommissar



Kommissar’s name is a literal German translation of the following term: “a police commissioner or inspector, often representing a detective in upper-level law enforcement”.

While she is not canonically a police officer, many of her physical and personality traits point to such authority. She, like her counterpart Pieter, values efficiency and professionalism. These features are reflected in her a cappella

group “Das Sound Machine”, who focus on dark, fast paced material.

Fergus



Fergus is Fat Amy (Patricia)’s father. While his character is not explicitly mentioned in the first movie, Fergus makes an appearance in Pitch Perfect 3, where he kidnaps the Bellas. Fergus is a powerful man with many connections to international criminal networks, and has a history of abusing these connections. While

his relationship with his daughter is strained, Fat Amy

has always had a soft spot for her dad and is very susceptible to his advice. This

susceptibility is key in the scandal: perhaps Fergus will be able to reach through to her and be the support she needs to overcome the public backlash.



Katherine Junk

Katherine Junk is Emily Junk’s mom, and as a former Bella, that makes Emily a Legacy.

Katherine has always maintained fond memories of her time with the Bellas at Barden University,

and she holds many connections with other alumni. As her only daughter, Emily has been groomed by Katherine to join the Bellas, and lives vicariously through her. As the scandal unfolds, Katherine places much emphasis on protecting the good name of the Bellas, while still wanting her daughter to join the sisterhood that once brought her so much joy.

Alice



Alice is the former leader of the Barden Bellas and ruled the group with an iron fist during her time at Barden University. Hearing about the recent scandal has been the greatest public humiliation she has ever experienced, even long after her graduation. The knowledge that the organization she once led with pride has now become the subject of national discourse weighs heavily on her. However, Alice holds strong connections within the Barden Bellas alumni network, placing her in a rare and powerful position: she possesses insider knowledge about Barden University and the organization’s history while remaining an

outsider who is not directly tied to the scandal itself.