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# The Constitution of Students’ Union UCL

# UNIVERSITY COLLEGE LONDON (UCL) DRAMA SOCIETY

### Name

#### The name of the society shall be the University College London (UCL) Drama Society.

#### The society shall be affiliated to Students’ Union UCL.

### Statement of Intent

#### The constitution, regulations, management and conduct of the club/society shall abide by all Students’ Union UCL policy, and shall be bound by the [Students’ Union UCL Memorandum & Articles of Association](http://studentsunionucl.org/governing-documents), [Byelaws](http://studentsunionucl.org/governing-documents), [Club and Society Regulations](http://studentsunionucl.org/content/president-and-treasurer-hub/rules-and-regulations) and the club and society procedures and guidance – laid out in the ‘[how to guides](https://studentsunionucl.org/how-to-guides)’.

#### The club/society stresses that it abides by Students’ Union UCL Equal Opportunities Policies, and that club/society regulations pertaining to membership of the club/society or election to the club/society shall not contravene this policy.

#### The Club and Society Regulations can be found on the following webpage: <http://studentsunionucl.org/content/president-and-treasurer-hub/rules-and-regulations>.

### 3 Society Pledges

1. As a society we pledge:

1. to create as many opportunities as possible for as many people as possible to put on and take part in a diverse range of shows, events, workshops, volunteering activities and social activities.
2. to adhere to the Zero Tolerance to Sexual Harassment pledge.
3. to never discriminate against individuals on grounds of age, gender, race, sexual orientation, disability, physical appearance, academic course or year of study.

### 4 Society Activities

1. Bid a minimum of 2 large scale ‘Bloomsbury Shows’ each year to the Union Bid

Panel.

1. Bid for Stage Crew ‘Garage’ slots in Union funded spaces.
2. Endeavour to provide alternative studio theatre space/equivalent for shows not

accepted by the Stage Crew ‘Garage’ Bid Panel, provided that there are no other shows happening around the same time and it was the only show that was sent to the Garage Bid Panel.

1. Other ‘internal shows’ should be put on in UCL rooms for events such as the

Freshers’ Plays and 24-Hour Plays.

1. For shows in Terms 1 and 2, timescale permitting, shows should have at least 1 month from the start of auditions to the end of the final show.
2. Information about show slots should be released with adequate time for people to

bid (please see Appendix 3).

1. Drop in Question & Answer sessions or Information evenings should be run for Bloomsbury Theatre Bids & Edinburgh Festival Fringe Bids by the President, Treasurer, Vice President, Head of Production, and anyone previously involved in Bloomsbury Shows or Edinburgh Shows.
2. Endeavour to produce a minimum of 3 shows in Term Three (after exams).
3. Endeavour to provide at least one captioned and/or signed performance for all Bloomsbury Theatre shows.
4. Endeavour to put on productions that are accessible from the start.
5. Endeavour to facilitate at least two ‘UCL Runaround’ productions at the Edinburgh Festival Fringe, where possible including both new shows and develop shows that have previously been performed with the Society.
6. Provide workshops/events for all members throughout Terms One and Two.
7. Provide volunteering opportunities for all members throughout Terms One and Two.
8. Run socials for all members throughout Terms One and Two, including at least two theatre trips per term.
9. Endeavour to curate a minimum of 2 festivals per term (including one new writing festival in conjunction with the Inter-University-Drama-Festival (IUDF) in Term One & London Student Drama Festival (LSDF) in Term Two) (Please see section 5.1, and Appendix 2 for festival suggestions.)
10. Freshers’ Plays must be produced at the very beginning of Term 1. All actors must be Freshers (new members to the society) and all production teams must include Freshers.
11. The society shall continue to lobby for a permanent replacement for the ‘Garage’

Theatre.

### 5 Society Regulations and Suggested Practices

1. Festivals

1.To be used as a platform to encourage new members to join the society and can be tailored in theme and structure to suit the CURRENT NEEDS of the Society.

1. . Focus on sustained involvement in the society after participationin the festival

2. These might include short plays or a combination of plays and monologues.

3. Themes for Festivals might include: freshers, foreign language, BAME, female and non-binary writers, LGBTQ+, new writing.

4. An Executive Producer/Director or Executive Producing/Directing Team should be appointed to run a festival and it should be to their discretion how it is run. Please see *Appendix 2* for examples of festivals.

2. External Theatre Hire

1. Contracts should be signed by Union Officers and invoiced to UCL Drama Society

2. Under no circumstances should hire contracts be signed by anyone other than the relevant Union Officer.

3. Show Bids

1.Drama Society membership is not required to bid for a show, but must be purchased in the event of a successful bid.

2.Advice on bidding for shows should be offered to all members at the start of each term.

3.Prospective bids must fill out and submit a bid form.

1. New writing bids should include an extract of the script

4. Bid forms should include useful information and questions covering: cast size, gender roles, synopsis or concept of show and creative & technical ideas. 5.Anyone who submits a bid form must be interviewed.

6.If any committee member is bidding for a show they must:

1. not have access to the bid forms for that show slot.

2. not be in the bid interviews for that show slot.

3. be removed from all communication regarding the selection of shows for that show slot.

7. Constructive feedback must be sent to any shows bids that are unsuccessful.

8. Written confirmation of rights for published shows must be held at the point of bidding.

9. ‘How to get rights’ document should be made widely available before each bid. 10. All committee members should sit on all show bid panels except in the case of section 5.3.6.

11. All successful productions teams are not allowed to cast themselves in their show, unless stated in their bid form that they would like to act in the piece.

4. Production Teams

1.Production Team members must have Drama Society membership to conduct auditions.

2.Production teams must include a producer and director (all other roles are down to the discretion of the producer and director) unless circumstances require otherwise.

3.If a production team has bid successfully and wants to add other people to their production team, they must open applications to the whole Society.

4. President, Treasurer and Vice President are available for advice, and if a production team need/want extra people on their interview panel.

5.Once cast, production teams must make a Facebook group (or other social media group) with the full cast, production team, President, Treasurer, Vice President, Secretary, Head of Production and Head of Marketing & PR.

5. Auditions/Casting

1.Actors do not have to be a Drama Society Member to Audition for Society shows.

2.Actors must be a members of SU UCL to audition for Society shows.

3.Once cast, actors must purchase Drama Society membership.

4.Production teams must ensure that paper copies of audition pieces are available outside the audition room.

5.Production teams must ensure that the audition room is a welcoming environment (we suggest having no more than 4 people on the audition panel for a single production and 2 per production for a festival).

6.Audition rooms should be wheelchair accessible, wherever possible.

7.Production teams should limit the use of laptops in auditions, especially during auditionees performances.

8.Production teams must offer feedback to all auditionees.

9. Production teams must endeavour to give at least 3 days notice for any first round auditions. It is recommended that first found auditions are conducted over at least 2 days and have a two round audition process.

10. Production teams must endeavour to publish audition pieces at least 3 days in advance.

11. Production teams must let all auditionees know when they can expect to hear back on the outcome of their audition.

12.In all publicised audition event information, production teams must give clear information and offer the option for auditionees to let the production team know if they have learning/reading difficulties or if English is their second language, so production teams can offer appropriate support.

13.If an actor drops out of a production, the production team must contact other auditionees who were recalled. If nobody is suitable, the production team should then contact auditionees from the first round of auditions. If there is still nobody suitable for the role(s), production teams must then open up auditions to the whole society. In extreme last-minute circumstances, please speak to the President & Treasurer for advice on your particular circumstance.

14.Where possible, production teams must endeavour not to cross-cast actors:

1. who are already rehearsing for another show.

2. in shows that are running simultaneously (e.g. in Term 3)

3. in shows that are part of the same event (e.g. in a Festival)

4. in large parts in large scale productions (e.g. in Bloomsbury Theatre shows)

15. When an actor is cross cast, it is the duty of the President/Treasurer/Vice President who is present at the cross casting meeting to phone up the person and ask them which show they would prefer to be in.

1. Actors will be given the option to have up to 15 minutes to consider their options if they cannot make a decision on the spot.

16. Instead of sending out acceptance emails, all acceptances will be done over the phone. This is to minimise the risk of actors dropping out after rejection emails have been sent out.

6. Charity fundraising

1.Production teams are able to raise money for a charity of their choice, as part of their production (e.g. adding a small sum to the show ticket price or holding a collection after the event).

2.The President, Treasurer and Head of Volunteering & Charity Fundraising are to approve all chosen charities (under union guidelines).

3.The Head of Volunteering & Charity Fundraising is responsible for acquiring all Charity ‘Permission to Fundraise’ letters for submission to Union Finance.

7. Content Warnings

1.A content warning is a statement at the start of a piece of writing, video, etc. alerting the audience to the fact that it contains potentially distressing material.

2.The Vice President is responsible for the implementation of all content warnings. 3.Content warnings should be displayed on the Facebook audition event and show event, as well as appearing on signs at the venue where the production will be taking place.

4.Content warnings should be displayed for all productions that contain themes of, or references to, including but not limited to:

-suicide -self harming behaviour -mental health -sexual assault -torture -extreme violence -strobe & flashing lights -hate speech or offensive language -actual descriptions of war

8. Costume Cupboard

1.All productions should have access to the Drama Society sections of the costume cupboard.

2.Anything used in a production must be returned to the Costume Cupboard within two weeks of the end of the run.

3.Access is limited to up to 4 committee members and the Production Teams of the Bloomsbury Theatre shows.

4.The costume cupboard is shared with other arts societies, and their space and property must be respected at all times; production teams must not take props or costumes from other societies (e.g. Dance Society or Musical Theatre) without first asking the relevant committee members from those societies.

9. General Meetings CS REGS

1.For a general meeting to be valid there must be 15% of the Society membership in attendance.

2.An EGM should be held at the beginning of the academic year to elect any roles that are not elected at the AGM in the previous academic year and to elect the Freshers’ Representative.

3.Amendments to the Constitution must be made at general meetings and approved by 2/3rds of those present.

4.Five working days notice given for all general meetings.

5.Three days notice given for all general meeting agendas.

### The Society Committee

**1. President**

1. The President’s Primary role is laid out in Section 5.3 of the Club and Society Regulations document.

2. Ultimately responsible for running the Society.

3. Liable to the Union for everything that happens in the Society.

4. Represent Society members to the Union and communicate all Union matters with Society members.

5. Liaising with other society presidents for any collaborations or for programming for the year.

6. Responsible for the direction and the overarching vision of the society for the year.

7. The President has the final say on all decisions, when there is unresolvable conflict.

8. Attend and Chair all weekly meetings, monthly committee meetings, show bid interviews and society general meetings.

9. Responsible for running meetings with production teams before auditions and production team interviews, once whole production team is recruited and throughout the rehearsal process.

10. Ensure the ‘Putting on a show useful info doc’ is fully updated and comprehensible for each show. Meet with production teams to go through all information on it.

11. Responsible for running interviews for electing production team members when production teams are created from scratch 1

2. Ensure that all society elections are run fairly and efficiently, as stated in Section 5.9. and chair these elections.

13. Organise and facilitate the society stall at the freshers’ fayre.

14. Respond to complaints made by society members and take the appropriate course of action along with the Treasurer & Vice President.

15. Attend all Union AGMs, EGMs, Activities Networks, meetings run by the Arts Officer and all other relevant SU UCL meeting to represent the Society’s members. 16. Ensure that the committee is functioning to the benefit of the members it represents.

17. Ensure that the society provides the greatest amount of opportunity to the greatest number of UCL students.

18. Ensure that the society completes all activities outlined in the constitution.

19. Maintain oversight of the society’s finances through consistent communication with the Treasurer.

20. Personally fill, or ensure the filling of by a committee member(s), any committee position(s) left vacant until a new member is elected into the position at the next EGM.

21. Apply to the Union Friends Trusts in both Term 1 & 2 to fund any additional activities.

22. With the Vice President, Treasurer & Head of Production, ensure the safety and well-being of members participating in productions on behalf of the Society.

23. With the Treasurer and Head of Production, complete the annual risk assessment at the beginning of the year.

24. Approve all chosen charities.

25. Responsible for coordinating all room bookings.

**2. Treasurer**

1. The Treasurer’s Primary role is laid out in Section 5.4 of the Club and Society Regulations document.

2. With the President, Vice President and Head of Production, ensure the safety and well-being of members participating in Society productions.

3. Responsible for getting contracts signed by the relevant Union Officer for external venues.

4. Responsible for running the Society with the President.

5. Liable to the Union for everything that happens in the Society

6. Attend all weekly meetings, monthly committee meetings, show bid interviews, society general meetings, and Chair in the absence of the President.

7. Responsible for paying rights for any productions put on by the Society (responsibility of the producer to be in contact with licensing agent and for Treasurer to pay for them).

8. Ensure that producers are paid up-front for productions, using the payment system that has been arranged with the Union finance department, and that no member of the society has to use their own money to cash flow a production. Ensure that this is conducted transparently. (Please see appendix 1).

9. Create invoices for producers so that no.8 is possible.

10. Act as a liaison with the Union finance department.

11. Attend all Union AGMs, EGMs, Activities Networks, meetings run by the Arts Officer and all other relevant SU UCL meeting to represent the society’s members. 12. Run meetings for all productions teams, with the President and Vice President, and ensure a comprehensive show budget is created and agreed with the producer.

13. Ensure that all invoices are paid efficiently.

14. Draw up the standard budget for all the society activities at the start of the academic year to be discussed with the committee at the beginning of the year.

15. Ensure the good financial health of the society throughout the year

16. Make all necessary alterations to budgets to reflect the financial situation of the society across the year.

17. Provide detailed reports of the society accounts on request from any committee member and a termly financial report.

18. Ensure that there are no outstanding payments either to or from the society at the end of their term as Treasurer.

19. With the President and Head of Production, complete the annual risk assessment at the beginning of the year.

20. Approve all chosen charities.

**3. Vice President**

1. Responsible for the Welfare of Society members and is first point of contact for any welfare issues.

2. With the President & Treasurer conduct all production team meetings

3. Endeavour to attend the first rehearsal (or as close to the start of rehearsals as possible) to introduce themselves to the cast as the Head of Society Welfare and meet all cast members.

4. Provide support and advice to the President and Treasurer

5. Chair all **casting deliberations** when multiple shows are casting at once, (e.g. for festivals and term 3 shows).

6. Ensure that content warnings are made and distributed, should a show require them.

7. Respond to complaints made by society members and take the appropriate course of action along with the President and Treasurer

8. With the President, Treasurer and Head of Production, ensure the safety and wellbeing of members participating in Society productions.

9. Ensure that auditions for Society productions are run fairly and professionally.

10. Attend all weekly meetings, monthly committee meetings, show bid interviews and society general meetings and act as Chair in the absence of both the President and Treasurer.

11. Endeavour to provide at least one captioned and/or signed performance for all Bloomsbury shows.

**4. Head of Production**

1. Responsible for filling out and chasing up on all technical request forms for shows that require equipment from Stage Crew that Drama Society can’t provide themselves.

2. Responsible for the Health & Safety of members participating in Society productions.

3. With the President and Treasurer, complete the annual risk assessment at the beginning of the year.

4. Contact and arrange dates and contracts for all shows in external venues, to pass to the Treasurer to get them signed by the relevant Union Officer. Please bear in mind that where possible:

1. venues should be accessible

2. pub venues are avoided (in order to make the shows more

accessible to members, who do not drink for personal or religious reasons).

**5. Secretary**

1. Manage the agenda for and take minutes in all weekly meetings, full monthly committee meetings and Society general meetings.

2. Manage the society email account by regularly checking the email account, replying to emails and forwarding emails to relevant committee members

3. When show bids are submitted the Secretary must email all bids to the President, Treasurer, Vice President, Head of Production and all ‘Representative’ Committee Members.

4. Schedule interviews for all show bid panels.

5. Add all members to the email list.

6. Send out a weekly email to all society members

7. Responsible for updating the society Google calendar and for aiding the President and Treasurer in programming the year by being responsible for all dates and tracking other arts societies to be aware of any major clashes.

8. Manage society Facebook messages and reply to /forward on all Facebook messages as appropriate

9. Ensure all participants in society productions are members of the society.

10. Bring a copy of the constitution to all weekly meetings, monthly committee meetings and general meetings, for reference.

11. Ensure that constitution is freely available to all members throughout the year

**6. Head of Marketing & PR**

1. Responsible for the promotion of all shows and events for the Society.

2. Responsible for making sure all events are well publicised and attended.

3. Run the website, making sure it is always up to date with the latest information on show bidding, auditions, production team roles available and all society news and events.

4. Responsible for the Society’s online presence and the running of the Society’s social media accounts including:

1. changing the Facebook group cover photo to the next upcoming show

2. making all producers admins of the Facebook group and

Facebook page and removing them after their show as appropriate.

5. Work with the Design Rep to advertise for a publicity designer or coordinate publicity design for all shows and festivals.

6.Work with the President to release statements to the whole society about what has been achieved every half term

7. Contact all SU UCL publications for reviews of all shows.

8. Ensure all productions are photographed (in rehearsal).

9. Approve all publications on behalf of the society.

10. Liaise with all representative roles to ensure all opportunities are advertised on their relevant Facebook pages and are linked to the website.

**7. Workshops & Events Managers**

1. Complete external visitor request forms at least 2 weeks in advance of any visitors.

2. Workshops and events should be held on a wide range of theatrical subjects, including Acting, Writing, Directing, Producing, Designing etc.

3. Events could include panel discussions, talks, workshops, mastercletc.es etc., and should be delivered by a diverse range of industry professionals, on a diverse range of topics.

4. The Workshop & Events Managers should work with the Representatives on events that are specific their role.

5. It is down to the Workshop and Event Managers’ discretion as to whether these events are held bi-weekly or weekly; as one off events or a series of workshops/a course; during the week or over the weekend.

6. Provide professional development & training of members in the society through these events.

7. Use alumni office to reach out to ex-society members to deliver workshops.

8. Meet with the Treasurer at the beginning of the year to establish an annual events budget.

**8. Head of Volunteering & Charity Fundraising**

1. Contact all production teams with regard to raising money for Charity.

2. Production team choose the Charity they raise money for.

3. Contact the production team’s chosen charity to get a ‘Permission to fundraise’ letter from the Charity, including their charity number. This must be sent to the Treasurer at least TWO weeks before the show.

4. Establish and run a volunteering scheme for Drama Society members to participate in (school/community project).

5. Meet with the Treasurer at the beginning of each term to establish an annual volunteering budget.

6. Approve all chosen charities.

**9. Social Secretary**

1. Co-ordinate all internal and external social events for society members.

2. Run at least two theatre trips per term (the Social Director can have a free ticket for all shows to which they run socials).

3. Host inter-society socials.

4. Lead the organisation of the Winter Arts Ball for all arts societies at the end of Term 1.

5. Organise a society trip/holiday.

6. Liaise with Vice-President on the welfare of all Society members.

7. Must offer at least one non-alcoholic social activity, besides theatre trips, per month.

8. Must offer a range of free and paid for events.

9. Meet with the Treasurer at the beginning of each term to establish an annual events budget and discuss any subsidised events/tickets.

10. Endeavour to hold social event once a week.

**10. Diversity & Inclusion Representative**

1. Diversity will be defined as: the range of human differences, including but not limited to race, ethnicity, gender, gender identity, sexual orientation, age, social class, physical ability or attributes, religious or ethical values system, national origin and political beliefs.

2. Inclusion will be defined as: involvement and empowerment, where the inherent worth and dignity of all people are recognised. An inclusive society promotes and sustains open participation and a sense of belonging.

3. Interview and appoint the organising team/executive producer for festivals, along with the President and Treasurer.

4. Ensure that parts available in prospective shows represent the diversity within the student body

5. Ensure that across the year a diverse range of shows with a diverse range of writers, directors, producers and other roles are selected for performance.

6. Work with the Head of Marketing and PR to advertise society opportunities to students outside the society.

7. When the Vice President is unavailable for cross casting meetings, it is the duty of the diversity officer to attend said meetings.

8. Diversity officer will act as the Welfare officer in situations where the Vice- President is unable to fulfil their duties.

9. Diversity officer should undergo Welfare training at the beginning of the academic year.

10. Endeavour to communicate with knowledgeable experts on theatre relating to differently abled people. The Diversity officer will then serve as a point of contact for production teams.

11. Should attend first rehearsal along with the Vice President/Welfare Officer.

**11. Freshers’ Rep**

1. Liaise with Social Director to ensure freshers feel welcome socially to the society

2. Liaise with Vice President to ensure the welfare of all freshers

3. Liaise with President & Treasurer to ensure freshers ideas are being represented in the programming of the society.

**12. New Writing Officer**

1. Hold a ‘clinic’ (in collaboration with workshops & events) before any New Writing Festival bid.

2. Organise and lead regular New Writing meetings.

3. Run the New Writing and Directing workshops Facebook Group.

**13. Head of Design**

1. Liaise with Bartlett & Slade.

2. Work with Head of Production as Stage Crew set liaison for the design and building of sets.

3. Be available if a production team wants you on their interview panel when recruiting designers to join their team.

4. Head of Costume cupboard.

5. Run the Performance Design Facebook Group.

**14. Welfare Officer**

1. The only officer of the society with access to the Welfare Fund and is responsible for applications and initiative using this funding (expenditure authorisations will be the responsibility of the Treasurer) .

2. Responsible for the activities associated with being the welfare officer including (but not limited to) collaboration with other welfare officers to increase awareness of wider Union campaigns.

3. Shall complete all require training for this role.

### Terms, Aims and Objectives

#### The club/society shall hold the following as its aims and objectives.

#### The club/society shall strive to fulfil these aims and objectives in the course of the academic year as its commitment to its membership.

#### The core activities of the club/society shall be: (section 4)

#### In addition, the club/society shall also strive to organise other activities for its members where possible: (section 4)

#### This constitution shall be binding on the club/society officers, and shall only be altered by consent of two-thirds majority of the full members present at a club/society general meeting. The Activities Executive shall approve any such alterations.

#### This constitution has been approved and accepted as the Constitution for the Students’ Union UCL DRAMA SOCIETY. By signing this document the president and treasurer have declared that they have read and abide by the Students’ Union UCL Club and Society Regulations.

**APPENDIX**

**1. Money Procedure**

1. Producer to give Treasurer their bank details (account number and sort code)

2. Invoice will be submitted on Producer’s behalf to Union Finance who will process

this and send the full budget directly into Producer’s Bank Account.

3. Producers must KEEP AND LOG ALL RECEIPTS in a receipt logging document

4. After the show any money not spent must be returned to the Union (see details for

online bank account transfer below) and in the ‘payment reference’ you must quote: NXDRA99301 to make sure it goes into the Drama Society Account.

5. Then email all RECEIPTS to su.finance-activities@ucl.ac.uk with subject as: Drama

Society – Show Name Receipts. Please copy in Treasurer.

6. PLEASE NOTE: By receiving money upfront you, as the Producer, are liable for all

proof of expenditure. If you do not have proof of expenditure you will have to return that money back to the Union (e.g. I bought a cake for £10 but didn’t get a receipt, so I will have to transfer £10 back to the Union and will therefore personally have lost £10 –so it is essential that you keep your receipts).

7. Union bank details;

Account name: UCLU (University College London Union) Sort Code: 20-05-75 Account number: 10914282

**2. Festival Examples**

1. Foreign Language Festival -monologues/duologues should be in original language -plays can be in original language or in translation -directors of monologues/duologues shouldn’t speak the language the monologue is written in

2. Fresher’s plays -all actors must be freshers -there must be freshers on all prod teams -interviews for these roles conducted alongside acting auditions by President, Treasurer or Vice President and relevant Representative roles.

3. BAME Festival -all content written by people who identify as BAME/PoC -can be a combination of published work and new writing

-production teams should be made up entirely of people who identify as BAME/PoC

4. Female and Non-Binary Writers’ Festival -all writers should identify as female -production teams should be made up entirely of people who identify as women -can be either published or new writing

5. LGBTQ Festival -We should endeavour to ensure all writers identify as LGBTQ -Can be either published or new writing -We should endeavour to ensure all production teams are to be made up entirely of people who identify as LGBTQ

6. New Writing Festival -original writing by UCL students -UCL New Writing Festival in conjunction with Inter-University-Drama-Festival (IUDF) & London Student Drama Festival(LSDF) -one in each term

**3. Suggestion of at least 2 weeks from opening show bids to bid deadline.**

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| --- | --- |
| President name: | ANEZKA KHAN |
| President signature: |  |
| Date: | 28.06.23 |
| Treasurer name: | ALEXIS RENDEL |
| Treasurer signature: |  |
| Date: | 29.06.2023 |