

# Showstoppers' Constitution

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## **1. Name**

1.1. The name of the society shall be “SUSU Showstoppers” hereinafter referred to as the Society.

## **2. Society Type**

2.1. Performing Arts

## **3. Aims and Functions**

3.1. To provide staged musical theatre entertainment, whilst taking into account the aims of other current Performing Arts societies, ensuring that conflicts of interest are avoided where possible.

3.2. To provide a forum for the development of performance and related skills.

3.3. To put on two or more shows a year, one of which shall be a fully staged musical in the Autumn term, one in the Spring term, and one non-auditioned performance. Details are left to the committee’s discretion.

## **4. Membership**

4.1. See section 12 for expulsion of members.

4.2. Only currently registered students are eligible to become Full Members of the Society, upon payment of an annual membership fee determined by the Committee, and shall be entitled to hold office, or nominate or vote in elections, or vote at meetings.

4.3. Any union member or member of staff is eligible to become an Associate Member of the Society, upon payment of an annual membership fee , at Committee’s discretion. Associate Members shall be entitled to full rights and privileges as Full Members except that they may not hold office, or nominate or vote in elections, or vote at general meetings.

4.4. Society membership must be held in order to participate in society productions and perform in more than one Cabaret event, or attend more than three workshops, in an academic year.

4.5. No person who has ceased to be a member of the Society shall have any rights or interests in the property and funds of the Society.

4.6. All members shall be bound by these rules or any subsequent amendments approved at a general meeting of the Society.

- 4.7. On joining the society, new members should be informed that a copy of the constitution is available on request.
- 4.8. Any member who fails to attend three rehearsals in a row without a valid reason may be deemed to have resigned from the Society and/or the production) at the discretion of the committee and the Production Team), subject to disciplinary procedures outlined in section 12.
- 4.9. The Performing Arts Committee must be provided with an up to date copy of all members' names and corresponding student numbers upon request.

## **5. Conflicts of Interest**

A conflict of interest is defined here as a situation in which the concerns or aims of two different societies are seen to be in opposition. For example, if members of one society desire to put on a show that falls under the aims of another society.

- 5.1. In the event of a conflict of interest between two Theatrical Societies, the following procedure should be followed:
  - 5.1.1. A meeting must be arranged at the earliest practical date between: the President/Chair of both societies; the Performing Arts Theatrical Representative and one additional member of each committee, as soon as either committee is aware of a situation that may cause a conflict of interest.
  - 5.1.2. Should the conflict of interest concern a planned pitch, the appropriate committee must ask the relevant pitch team or potential pitch team to put preparations for the pitch on hold until the conflict has been resolved.
  - 5.1.3. Prior to this meeting, each committee should discuss and, if necessary, vote on a stance the committee will take on said conflict.
  - 5.1.4. During the meeting, the issue should be discussed and, taking into account the stance of each committee, an agreement should be made that the representatives of both societies feel is fair and in keeping with the best interests of the societies.
  - 5.1.5. The result of this meeting will be brought back to each committee and if there are any further problems, the above process should be repeated until an appropriate agreement has been reached.

- 5.1.6. Each conflict of interest will be dealt with at the current committees' discretion, in the best interests of their society.
- 5.1.7. If the appropriate agreement is that the pitch to one committee should be stopped, then both committees must encourage and support the pitch team in pitching the show to the appropriate society.
- 5.1.8. If there is any doubt to whether a conflict of interests is present, this procedure should be followed.

## **6. Officers**

There will be a committee which will oversee, and be responsible for, with limited liability, the actions of the Society. This will consist of the following officers:

- 6.1. The President - They shall be the figurehead of the Society to all external interests (including SUSU) and shall take overall responsibility for its actions. They are responsible for any other tasks that do not come under the jurisdiction of other committee members (see below).
- 6.2. The Vice President - They shall share the duties of the President if required. They shall do such tasks as directed by the Committee.
- 6.3. The Treasurer - They shall maintain the accounts of the Society, which shall be available for examination at the AGM, by the Performing Arts Committee or VP Activities. They shall be responsible for all financial aspects of the society, particularly accounting for money within show budgets. Any funds spent by the Society must follow SUSU regulations and be authorised by both the Treasurer and President. They shall produce and maintain a list of all members, including up to date contact details, which shall be available to SUSU on request. They shall do such tasks as directed by the Committee.
- 6.4. The Secretary - They shall ensure all actions and decisions of all Society meetings are recorded and upheld, to be available to the Performing Arts Committee or VP Activities if required. They shall do such tasks as directed by the Committee.
- 6.5. Social Secretary - They shall be responsible for organising social events at the discretion of the Committee and shall actively propose and enact plans for social events. They may take a supporting role for any social/fundraiser organised by a production team, at their discretion. They shall do such tasks as directed by the Committee.

- 6.6. Development Officer - They shall be responsible for the organisation of regular workshops to provide a forum for the development of performance-related skills, culminating in at least one Cabaret per academic term. They shall do such tasks as directed by the Committee.
- 6.7. Web and Promotions Officer - They shall be responsible for the maintenance of the website and online infrastructure relating to the Society and keeping content accurate and up to date. They shall be responsible for the publicity, sponsorship, and marketing of the society, and assisting the Production Teams at their discretion. They shall do such tasks as directed by the Committee.
- 6.8. Welfare Officers (Ordinary Members) - Two members of the society are to be elected, acting as general representatives of society members. They are a point of contact between society members and the Committee, regarding the welfare of members. They shall do such tasks as directed by the Committee.
- 6.9. Tours Officer - They will be responsible for organising and overseeing performing tours, including (when viable) the trip to the Edinburgh Festival Fringe. They will liaise with the production team regarding its production(s), overseeing the formation of an organising sub-committee and chairing this in accordance with the Committee, should this be deemed necessary. They shall take a supporting role for any social/fundraiser organised by a production team. They will do such tasks as directed by the committee.
- 6.10. Original Writing Officer - They shall oversee and promote original writing feedback sessions when there is an interest from writers. They shall also liaise with originally written shows to ensure their content is in line with what committee deems appropriate. If no one successfully runs for this position the role of Original Writing Officer shall be fulfilled by the most suitable committee member, at the discretion of the committee. They will do such tasks as directed by the committee. If no-one is voted in, the role should be filled by a suitable member of committee.
- 6.11. The role of Technical Liaison shall be fulfilled by the most suited committee member, at the discretion of the committee. Their role shall be to act as liaison with the Stage Technicians Society, StageSoc, specifically attending their meetings when required. If no-one is deemed specifically

suitable for the job the role should be filled by the Vice-President.

6.12. The role of Facilities Officer shall be fulfilled by the most suited committee member, at the discretion of the Committee. Their role shall be to ensure all the society's equipment is appropriately stored and maintained throughout the year. If no-one is deemed specifically suitable for the job, the role should be filled by a Welfare Officer (Ordinary Member).

6.13. In the situation where a pair of officers take office, they will each get a vote in committee elections, at the committee's discretion.

## **7. Society Hand-Over**

Upon election of a new committee, the outgoing committee is responsible for overseeing the handover of responsibilities for a minimum of 2 weeks following the elections. A handover must take place between each outgoing and incoming committee member by role. The responsibilities of each outgoing officer are:

7.1. President - They must ensure that all procedures relating to the society are transferred to the new officer and that handovers for all committee positions take place.

7.2. Treasurer - They must ensure that the Society's finances are up to date and in line with SUSU regulations and that the new officer has all bank account details transferred to them, along with all relevant documentation. They must also ensure that signatories on all relevant accounts are updated.

7.3. Secretary - They will transfer all minutes and relevant documentation to the new officer.

7.4. Web and Promotions Officer - They will give all passwords and relevant information to the new officer and give them all relevant files for the maintenance of the website.

## **8. Committee Meetings**

8.1. The President shall chair all meetings. In their absence, a chair shall be elected by those members present, or as delegated by the President.

8.2. The President or Secretary may convene a committee meeting at their discretion by notifying members with at least 24 hours' notice by email and/or general advertisement.

- 8.3. Three members of the Committee can request a meeting by presenting to the Secretary with 24 hours' written notice.
- 8.4. In the event of a committee meeting having not been called for two term weeks, the Secretary must convene a meeting at the earliest practical date.
- 8.5. The quorum of voters for any meeting shall be half of the Committee plus one additional officer including at least one of the President, Vice-President, Treasurer or Secretary.
- 8.6. The following also applies to votes that do not occur by ballot (usually votes by a show of hands in committee meetings and at pitching events).
  - 8.6.1. In the event of a tied vote the President's initial vote will count as the deciding vote and cause a majority.
  - 8.6.2. Should the President be absent or abstain from voting the vote of the Vice-President will cause a majority.
  - 8.6.3. If both the President and the Vice-President are absent or abstain the deciding vote will become the vote of the Treasurer and so forth according to the hierarchy of committee roles as laid out in [Section 5](#) of this constitution.
- 8.7. Any member of the society may attend committee meetings but shall not be entitled to vote upon matters discussed at that meeting unless otherwise stated.
- 8.8. At least one appointed member from each current production team is required to attend committee meetings or provide the Secretary with a written update addressing the progress of the production and rehearsals.
- 8.9. Any member of the Committee who fails to attend two committee meetings without giving apologies or consistently fails to attend committee meetings without appropriate reason, may be asked to resign from their post; this will not affect their membership of the society. This will be at the discretion of the Committee.

## 9. General Meetings

- 9.1. Every full member of the Society present at a meeting shall be entitled to one vote upon every voting matter. Only full members are entitled to vote, and no proxy votes shall be accepted for any purpose.

- 9.2. The quorum at all general meetings shall be 25% of the full members.
- 9.3. At all general meetings, the President shall make an agenda available at least three working days in advance.
- 9.4. The accidental omission to give notice of a meeting to, or the non-receipt of notice of a meeting by, any person entitled to receive notice, shall not invalidate the proceedings at that meeting.
- 9.5. Termly General Meeting (TGM)
- 9.5.1. If a TGM is held, it shall be advertised to members at least 10 clear days in advance.
- 9.6. Annual General Meeting (AGM)
- 9.6.1. There shall be a Society AGM held in the Spring Term whenever possible. If it is not possible to secure a date for the AGM in the Spring Term then it will be held at the beginning of the Summer Term at the earliest convenience, and in advance of the SUSU-prescribed deadline of society AGMs.
- 9.6.2. The President will be responsible for informing all members of the meeting at least 14 clear days in advance. The President will also act as Chairperson for the society AGM. In the event that the President is absent or running for another position, a suitable, unbiased substitute will be delegated by the President.
- 9.6.3. Officers of the Society and committee members shall be elected at the AGM.
- 9.6.4. The Secretary shall invite nominations at least 7 clear days before the meeting. Nominations may be received at the meeting.
- 9.6.5. Each member of the Committee may be invited by the Chairperson to make a short speech concerning their activities during the previous year. This speech is compulsory for the Treasurer who must present the year's accounts for examination.
- 9.6.6. The Performing Arts Officer shall be invited to attend the AGM.
- 9.6.7. Minutes of the AGM shall be made available at the start of the Summer Term, or at the earliest possible convenience.



## 9.7. Extraordinary General Meeting (EGM)

- 9.7.1. An EGM may be called by the President or Secretary, or by written application to the Society President of at least 6 members of the Society, together with a written statement of the objectives for which the meeting is being called.
- 9.7.2. At an EGM no business other than that specified in the written statement shall be discussed.
- 9.7.3. At least 24 hours' notice of an EGM shall be given. The meeting must be held within 7 days of the request being given to the Society President.
- 9.7.4. The Performing Arts Officer shall be informed of the meeting and the reason for it being called before it is held.

## 10. Elections

- 10.1. Elections for Society Officers and committee members shall be held at the AGM.
- 10.2. Voting for the elections shall be carried out by secret ballot. Should there be a tied result, another vote will occur between just those candidates that were tied. If this results in a second tie then the Chairperson may vote in favour of one of the candidates or declare the post unfilled.
- 10.3. The Chairperson shall not vote during the elections except for in the case where two rounds of votes have tied, in which case their vote shall cause a majority.
- 10.4. If a full committee is not elected for any reason, a President, Treasurer and Secretary must be elected, and they will be responsible for ensuring that elections for the remaining positions are held by the end of the Summer Term.
- 10.5. Results of the elections, together with names, student numbers and contact details of those elected, shall be submitted to the Performing Arts Committee upon request.
- 10.6. In the case where a committee member resigns or is expelled before the end of their term, an EGM will be held, and the same voting process will be conducted as with an AGM but for that one position that is vacant only.

Until this meeting, the committee will either share the responsibilities of the vacant position or delegate to another committee member.

10.7. In the instance where a current committee member wishes to run for a vacant position, they must first resign their position on committee at the EGM. Their original committee position will then also be vacant.

## **11. Financial Matters**

11.1. The Treasurer of the Society shall be responsible for maintaining the accounts of the Society, which shall be available to the Performing Arts Committee on request.

11.2. An annual statement of the Society accounts must be presented at the AGM by the Treasurer.

11.3. The Committee members are jointly liable for the proper management of the Society's finances in line with SUSU policy.

## **12. Disciplinary Procedure for Showstoppers**

This section of the constitution outlines the procedures to be followed when a member or members of the Society behave(s) in a way that falls below the standards that the Society strives to uphold. This is referred to hereon in as an incident of misconduct.

12.1. The Committee will be responsible for implementing the following procedure, and all decisions will be voted on by the entire Committee overseen by the President.

12.2. When the Committee has been informed of an incident of misconduct by a member of the Society, they will discuss the incident at the next committee meeting. Any discussions regarding individual members of the Society should take place without the presence of non-committee members.

12.3. During this discussion, the severity of the incident should be assessed, and the Committee will decide which penalty, if any, should be awarded to the individual(s) involved.

12.4. Committee have a responsibility to society members to endeavour to find out as much information about a situation as possible, and give any member accused of an incident of misconduct an opportunity to discuss this

with a small section of the Committee (preferably the President, Vice-President and a Welfare Officer) before a penalty is awarded.

12.5. Penalties that can be awarded to society members are outlined as follows, in order of severity:

- 12.5.1. An informal spoken warning, preferably from a Welfare Officer.
- 12.5.2. A formal spoken warning, preferably from a Welfare Officer. This may be awarded if the incident is deemed severe enough, or if the individual has received a previous informal spoken warning.
- 12.5.3. A formal written warning, in the form of a letter signed by the President on behalf of the Committee. This may be awarded if the incident is deemed severe enough, or if the individual has received a previous formal spoken warning.
- 12.5.4. A formal recommendation from committee that the individual be removed from their role in a production (cast/production team/crew/band) due to an incident of misconduct related to a specific show. This will remain at the discretion of the Production Team.
- 12.5.5. A formal stipulation from committee that the individual be removed from their role in a production (cast/production team/crew/band) due to an incident of misconduct related to a specific show. This will not be at the discretion of the Production Team and will only be awarded in exceptional circumstances, where the individual has received informal and formal warnings about their behaviour.
- 12.5.6. A formal stipulation from committee that the individual must not be permitted to carry out a specific role in a production based on their behaviour in the past. This will not be at the discretion of the Production Team or future committees when deciding on pitches, and will only be awarded in exceptional circumstances, where the individual has received informal and formal warnings about their behaviour.
- 12.5.7. A formal recommendation from committee that the individual should not be permitted to carry out a specific role in a production based on their behaviour in that role in the past. This will be considered should the individual audition or pitch for future shows but will remain at the discretion of the Production Team or Committee when making decisions on casting or pitches. This will only be awarded in exceptional circumstances, where the individual has received informal and formal warnings about their behaviour.

- 12.5.8. Preventing the individual from attending socials and any other additional events the society may hold. This is at the discretion of committee and will only be awarded in incidents involving pastoral issues and the general wellbeing of society members.
- 12.5.9. Revoking the society membership of the individual: preventing them from auditioning for or pitching future shows, coming to socials and taking part in any additional events the society may hold. This will only be awarded in the most severe of cases, and when the wellbeing of the individuals of the society is deemed to be at risk.
- 12.6. If the disciplinary measure in question concerns a member of committee, they shall not be involved in any Committee discussions pertaining to their behaviour or any potential decisions made.
- 12.7. The Secretary will be responsible for keeping a log of any penalties that are awarded to society members.
- 12.8. Any society member awarded a penalty has the right to appeal to committee, who then may consider revoking the penalty in exceptional circumstances.
- 12.9. This procedure serves as a guideline for committee, and should committee deem another penalty more appropriate, they are permitted to carry this out at their discretion.
- 12.10. The Committee has the power to expel any member from the Society, after discussion with the Performing Arts Officer, on the grounds of misconduct, or for conduct of a nature opposed to the objectives of the Society or SUSU.
- 12.11. Where any member of the society is expelled by the Committee, a report of the matter shall be made to the next committee, following an AGM.
- 12.12. Students who are expelled from the Society have the right to appeal to the Performing Arts Committee.
- 12.13. Any member expelled from the Society for whatever reason, or who resigns, cannot obtain a refund of their membership fee.

### **13. Affiliations**

- 13.1. The Society may affiliate with an external organisation which is in line with the aims of the Society and which provides a direct benefit to its

members. All external affiliations must be reported to the Performing Arts Committee and at the SUSU AGM.

## 14. Productions

The Society will produce a number of productions a year performed at various specified times throughout the year subject to availability. Any other performances or productions outside of these pre-arranged slots must be presented to the Committee for full discussion. The current specific show slots in chronological order (up to and including 14.1.2-14.1.6) are as follows:

- 1.1.1. Cabarets - at least one Cabaret shall be held per academic term, with non-auditioned participation made possible. Time, location and content are to be decided by the Development Officer(s).
- 1.1.2. Freshers' Show - held before Christmas and to have a cast consisting of members of the Society who have not been in a cast or production team with the Society before (excluding Cabaret and the 24 Hour Show). This will be at the discretion of the Committee. No performer or member of the creative team (including Directors, Musical Directors, Choreographers & Assistants) may be involved in both the Freshers' Show and Small Show.
- 1.1.3. Small Show - auditioned during the Autumn Term and held in the Spring Term. No performer or member of the creative team (including Directors, Musical Directors, Choreographers & Assistants) may be involved in both the Small Show & Freshers' Show.
- 1.1.4. Spring Show - held in the Spring Term, with the objective of involving as many individuals as possible.
- 1.1.5. Summer Show - held in the Summer Term, before the Summer exams.
- 1.1.6. 24 Hour Show - entirely rehearsed in a single 24-hour period, held after the Summer exams at the end of the Summer Term. All proceedings will go to a charity chosen by the Production Team.
- 1.1.7. Edinburgh Show - At least one show taken up to the Edinburgh Festival Fringe in August (when a viable option) with the option of previews beforehand (see [Section 17](#) for more information.)
- 1.1.8. Independent Show - see [Section 18](#) for more information.

- 14.1. Every production must be led by a production team consisting of at least one Director, Musical Director and Producer, all of whom are responsible for overseeing the entire production process from start to finish.

- 14.2. Every production team must design a budget for their specific show that shall be approved by the Treasurer & Committee at pitches and be made available to the Performing Arts Committee upon request. Any subsequent changes should be approved by the Treasurer.
- 14.3. Two liaisons will be appointed by and within Committee. They will, between them act as liaisons for the show and the production team, re-elected for every production throughout the year. They will act as intermediaries between the production team, the cast and the Committee.
- 14.3.1. The show liaisons must act as liaisons between the cast, production team and committee. They must attend at least one rehearsal every two weeks, where possible, and let the purpose of their role be known to all parties. They are specifically assigned to detect and resolve any issues involving the cast and production team and to collect and distribute their feedback throughout the process.
- 14.3.2. The show liaisons must also act as a liaison between the production team and committee. To this end, they must be kept informed as to the activities of the production team and attend production meetings at their discretion. They are specifically assigned to detect and resolve any issues within the production team of the show to ensure it remains on course.
- 14.3.3. The show liaisons shall be members of the committee who are not involved in the specific show in any way, either on the production team or in the cast, subject to availability. The production liaison can be on the production team in a non-creative role.
- 14.3.4. Show liaison sessions should be held as an open, mediated discussion with both liaisons, cast and production all in the same room.
- 14.3.4.1. For freshers show, a roundtable approach may not initially be effective, so should continue to have liaison sessions with cast and production team in separate rooms for the start of their show process. Further down the rehearsal process, this will be left to production team and liaison discretion.
- 14.4. The Tours Officer shall be the show liaison for the Edinburgh production(s) by default unless they are a member of the Edinburgh show cast or production team.
- 14.5. In the instance that any liaisons cannot be appointed from within the Committee then a suitable candidate shall be appointed by committee.

## **15. Show Feedback**

15.1. For each show, a non-anonymous feedback form will be open throughout the show process, where anyone will be able to leave feedback pertaining to the show process at any time for liaisons to read and act upon. Liaisons will check this frequently and bring issues raised to the next show liaison session, or if required deal with more urgent issues as and when.

15.1.1 Feedback left on the form after the show must not be about the rehearsal process or wider show experience, but exclusively about show week or events since the last show liaison. Any issues raised about the show process that were not brought up at the time will be disregarded, as there is no opportunity for these to be acted on at this time and are therefore not constructive.

15.2. Feedback will be compiled by the 2 elected liaisons together, and will consist of an entirely constructive document written about the show experience. This will summarise the points raised across the liaison process and how they have been dealt with, and any remaining post-show feedback left in the form. This document will be approved by committee, and following this released publicly.

## **16. Pitching**

16.1. Any member of the society wishing to pitch a show which may cause a conflict of interest with another society (as described in Section 5) should consult with their society's committee as soon as possible, and before the written pitch deadline. The Committee should then follow the procedure outlined in Section 5.

16.2. Any member of the society that pitches a show which may cause a conflict of interest with another society, without first consulting with their committee with sufficient notice, should be aware that their pitch will be declined solely on this basis.

16.3. When deciding whether a pitch is to be accepted or not, the Committee will follow the guidelines outlined in Appendix A. The ultimate decision of a pitch will still lie with a committee vote following a spoken pitch. A pitch which has any of the issues outlined in Appendix A will not necessarily be unsuccessful, nor will a show having none of the issues be guaranteed to be successful.

16.4. If a pitch includes originally written material, the Production Team must follow the guidelines as set out in Appendix B.

16.5. Throughout the year, pitch meetings shall be held where production teams and shows are elected by committee. Any Full Member or Associate

Member is entitled to pitch a show. Pitch meetings will be chaired by welfare officers or a suitable member of committee.

- 16.6. A show must be pitched with at least a Director, a Musical Director and a Producer.
- 16.7. A deadline shall be given for when written pitches must be submitted by. Any pitches received after this deadline without valid reason shall be discounted at the Committee's discretion.
- 16.8. The Chairperson in question must be an impartial committee member or Performing Arts Committee member and not affiliated with any pitch submitted.
- 16.9. For the purposes of impartiality a non-showstoppers affiliated person should be present for pitches and all subsequent discussions to ensure that discussions are fair and within the realms of a pitch rather than personal issues.
- 16.10. The President shall be responsible for advertising the pitch meeting at least two weeks in advance of the spoken pitch deadline.
- 16.11. Any member of the Committee who is on a pitch team may not vote on any decision made about that production. In the event that the Committee does not reach quorum, for the decision on a particular production, an EGM should be held. In this instance, the voting for that specific show will follow the same process as used for elections but with a discussion.
- 16.12. In the case where no pitch is received or accepted for a Freshers, Small, Spring or Summer show slot, responsibility for carrying out that production is then assigned to committee members.
- 16.13. All committee members must read all information pertaining to each pitch before the pitch meeting.
- 16.14. Any auditions will be held by the Director, Musical Director, and others chosen at the discretion of the Production Team, however any person auditioning may not be a member of the audition panel. This must be followed in all circumstances except those that the Committee deems exceptional.
- 16.15. Following a successful pitch, all Production Team members must sign and adhere to the Showstoppers Fair Casting Agreement, outlined in Appendix C.



16.16. The Committee reserves the right to Re-Open Nominations (RON) for any pitch.

## 17. Edinburgh

17.1. In such years that performing at the Edinburgh Festival Fringe is a viable option, the pitching and production process shall follow the same format laid out in **Articles 10 and 11** unless otherwise stated below.

17.2. The trip aspect of performing at the Edinburgh Festival Fringe shall be entirely overseen by the Tours Officer and an Edinburgh Sub-Committee if necessary. The Sub-Committee shall be chaired by the Tours Officer and consist of a number of society members at their discretion.

## 18. Independent Slot

18.1. Independent Show - pitched and held at any point throughout the year, these shows can be pitched with no restrictions in cast size, gender split, tech, location or length. They can be originally written or professionally licensed.

18.2. Any society member (or team of members) can pitch for an Independent Show at any scheduled round of pitches, or after approaching committee.

18.2.1. An Independent Show is not StageSoc affiliated and therefore The Annex is not a guaranteed venue.

18.2.2. Should an Independent Show receive permission from StageSoc and the time slot aligns with The Annex calendar, the venue then becomes viable.

18.3. A pitch team should submit a self-sufficient budget (or one which breaks even with contribution from the Independent Fund as agreed by the Treasurer) to committee for approval, as well as a written pitch. Any further expenditure is at the Production Team's discretion and risk.

18.4. Any profits or losses will go into or come out of the Society's Independent Fund.

18.5. The Society's Independent Fund will consist of profits from all Independent Shows and may subsidise Independent Shows in the future at the Treasurer's discretion.

18.6. The Committee will elect one or two show liaisons at the Committee's discretion.

## 19. Constitutional Matters

- 19.1. The Committee shall have the power to interpret any matter within this constitution.
- 19.2. The Committee shall first approve amendments to the constitution at a committee meeting.
- 19.3. The Committee shall hold a vote to pass any constitutional changes. This shall be done by secret ballot or show of hands as decided by the Committee. The voting must reach a 2/3 majority of a quorate meeting to pass.
- 19.4. The Society is to remain at all times an autonomous SUSU society, over which no outside body has any authority.
- 19.5. This constitution should be made available by the Committee to any member of the society upon request.

This constitution was written by Showstoppers' Vice-President Sam Beath, updated by Showstoppers' President Robin Johnson and Vice-President Anna Pinnell and approved at the Annual General Meeting on 16th March 2015 under the presidency of Robin Johnson.

It was then updated by Showstoppers' President Sevan Keoshgerian and Vice-President Ben Willcocks and approved at the Extraordinary General Meeting on 7th January 2015 under the presidency of Sevan Keoshgerian.

It was further updated by Showstoppers' President Sevan Keoshgerian and Vice-President Ben Willcocks and approved at the Annual General Meeting on 10th March 2016 under the presidency of Sevan Keoshgerian.

It was then updated by Showstoppers' President Lydia Edge and Vice-President Charlie Taylor and approved at the Extraordinary General Meeting on 8th January 2016 under the presidency of Lydia Edge.

It was further updated by Showstoppers' President Lydia Edge and Vice-President Charlie Taylor and approved at the Annual General Meeting on 15th March 2017 under the presidency of Lydia Edge.

It was then updated by Showstoppers' President Isabella Norris and Vice-President Gem Tunley and approved at the Annual General Meeting on 14th March 2018 under the presidency of Isabella Norris.

It was further updated by Showstoppers' President Victoria Howard-Andrews and Vice-President Phoebe Armstrong and approved at the Annual General Meeting on 27th March 2019 under the presidency of Victoria Howard-Andrews.

It was further updated by Showstoppers' President Antigone Robertson and Vice-President Alexander Wareham and approved at the Annual General Meeting on 10th March 2020 under the presidency of Antigone Robertson.

It was further updated by Showstoppers' President Will Fieldhouse and Vice-President Chloe Taylor and approved at the Annual General Meeting on 11<sup>th</sup> March 2021 under the presidency of Will Fieldhouse.

It was further updated by Showstoppers' President Patrick Riley and Vice-President Holly Barrett and approved at the Annual General Meeting on 17<sup>th</sup> March 2022 under the presidency of Patrick Riley.

It was further updated by Showstoppers' President Jenny Hadley and Vice-President India Browning and approved at the Annual General Meeting on 20th March 2023 under the presidency of Jenny Hadley.

This replaces all previous constitutions on record.

## **Appendix A**

**The following is a set of pitching guidelines to give pitch teams an idea of what committee are looking for and a pitch may be rejected.**

### **Inexperience of pitch team**

1. If the pitch team is very inexperienced, across the different roles or specifically in one area, Committee may reject the pitch.

1.1 Ideally everyone on the pitch team taking on a 'full role' (Director/Musical Director/Choreographer/Producer etc) will have at least previous assistant experience in that role or has shown a keen interest by coming to relevant workshops, asking to shadow someone or something to that effect. In the absence of any substantial satisfactory experience, a supervising role will be implemented at committee's discretion.

1.2 Assistant roles are not expected to have any prior experience.

### **Society suitability and feasibility**

A pitch may be rejected if any of the following hold true:

- The show cannot be effectively produced within the constraints of Showstoppers.
- The show does not suit Showstoppers' current show climate, i.e. too similar to a show already happening that year.
- The show has been previously produced by Showstoppers during a current member's time in Showstoppers, i.e. the show is still in 'living memory', or within four years, whichever is shorter, at Committee's discretion.
- The budget is not deemed viable by the Treasurer, prior to, or during the pitching process (depending on if advice was sought after before submitting it).

### **Gender diversity**

- For our main show slots, Committee will always be looking for a gender balance across the types of roles in the show, this refers to the numbers in the cast and quality of the parts in the show.
- Defining the 'quality' of a role can be difficult but considering things like stage time or how a character is defined in relation to other characters, particularly those of the opposite gender, can be a good place to start. Efforts made to provide quality characters for all genders will strengthen a written and spoken pitch.
- If the show's gender balance is limited in reflecting the current gender makeup of the society it may be rejected (this applies to our main show slots, not Independent Shows.)
- Any planned gender swapping will ideally be mentioned in the written and spoken pitches in as much detail as possible. In particular, Committee will be concerned with the directorial interpretation of the character as well as the logistics of the vocal part.

### **Sensitive content and appropriateness**

- If the show's subject material or the production team's interpretation of the show contains potentially offensive or inappropriate themes and content, the Committee may reject the pitch.
- For originally written work, a full copy of the current script must be sent to committee by the same deadline as written pitches.
- If Committee decides that part of a script is inappropriate, they may pass the pitch with stipulations to change said part. The pitch team must then liaise with the Original Writing Officer until Committee are happy with the changes. If appropriate changes are not made, Committee may withdraw

approval of the pitch as the stipulations were not met.

The ultimate decision of a pitch will lie with a committee vote following a spoken pitch. A pitch having any of the aforementioned issues will not necessarily be unsuccessful, nor will a pitch having none of the aforementioned issues be guaranteed success.

## **Appendix B**

**The following is a set of guidelines to be followed by production teams who wish to pitch a show that contains original material.**

Before a show containing original material is allowed to be pitched, the Original Writing Officer must ensure any and all content is in line with the standards upheld by the Society. This will include assessing the appropriateness of the material with regards to offensive or sensitive themes but will not be a judgement of its overall quality.

Before committee discusses the project, the material should be fully drafted. Any subsequent changes to the material must also be communicated to the Original Writing Officer and gain approval.

The Original Writing Officer will then pass all relevant material on to the rest of committee at their earliest convenience, who will decide if the show would be suitable for the Society at the time and if the Production Team should be allowed to pitch.

If it is decided that they should be allowed to pitch, the production team should then follow the pitching guidelines as set out in **Section 4**.

## **Appendix C**

### **Showstoppers Fair Casting Agreement 2019**

Showstoppers prides itself on being a fair, inclusive and diverse society. To ensure the regulation of each Showstoppers' casting process, the following conditions have been set out by the Showstoppers Committee to ensure our high standards as a Society are upheld. Every member of a Production Team is to sign this document before auditions commence. For the purpose of this document, auditions and callbacks will henceforth be referred to as 'auditions'.

As a member of the \_\_\_\_\_ Production Team I agree to:

- Not have any preconceptions with regards to specific individuals and roles before the audition process has begun.
- Disregard any personal relationships with any auditionees throughout the audition and casting process.
- Make casting decisions based purely on an individual's performance at the audition and not take into consideration any previous performances within or outside Showstoppers.
- Only give my casting advice on auditions at which I was present and not give any casting advice if I didn't see all auditionees or a recording of their performance.
- Not take into account, when casting, any allegations towards an individual of poor behaviour prior to an audition, unless the behaviour has been reported in formal feedback. Poor behaviour that has been exhibited during the audition process can be considered when casting.
- Not take into account, when casting, whether an auditionee has previous Showstoppers experience in this, or any, show slot.
- Only take into account the physical characteristics of an auditionee if specifically stated in the script.
- Cast in accordance with the Equality Act 2010.
- Hold my fellow production team members accountable during the casting process.

I understand that if these conditions are not complied with, the Showstoppers Committee reserves the right to intervene at any point during the casting and rehearsal process and investigate further. Any disciplinary action then taken will be in accordance with Showstoppers' Constitution.