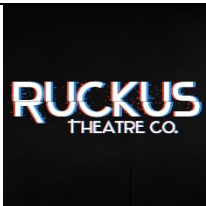


Constitution

<u>1. Name of Organisation</u>	<u>Ruckus Theatre Co</u>
<u>1.1 Logo</u>	
<u>1.2 Core Values</u>	The Ruckus Theatre Co. Core Values are outlined in the accompanying 'core values' document, which is available on our website.
<u>2. Aims</u>	<p>The aim of Ruckus Theatre Co is to create theatre which challenges traditional perceptions and to stage potentially controversial material so that it can be critically analysed and discussed in a public sphere.</p> <p>We will use our platform to support charitable causes and stage challenging topics, encouraging discussion around areas affecting disenfranchised voices. We have a particular interest in supporting issues regarding the LGBT+ community, feminism, discrimination against people with disabilities and racism in any form. Our activism is intersectional, and we are always willing to expand the topics that we discuss.</p> <p>We aim to give opportunities to current students, recent graduates and professionals in the industry to create new theatre and help to support the recovery of our industry.</p>
<u>3. Membership</u>	<p>We have a variety of ways in which individuals can be involved in the company. These are divided into Board, creative, creative assistant, band and performance roles. The details of these roles can be found in the Committee and Officers section of the Constitution.</p> <p>The core company roles are permanent positions on the Board and are occupied at the time of creation of the Company. If these were to change, there would be an application and interview process organised by the Production Manager and the interview panel would be made up of the rest of the Board of Directors. There is no membership fee for this role.</p> <p>The creative, creative assistant, band and performance roles are unique to each production. The creative team can be put together by any member of a creative team and must comply with the definitions of each creative role as outlined in this constitution. Creative teams may also be put together through process of application and a panel discussion with relevant representatives from the Board of Directors. Any creative project, either internal or external, must be pitched to the Board of Directors, including as a minimum: a show concept, a timeline and a rough budget. If a show project is accepted, creatives then adopt a secondary position within the Company, under the advisement and instruction of the Board of Directors. They are expected to maintain frequent</p>

and detailed communication with the Board of Directors. There is no membership fee for this role. Going forwards, no individual will be able to simultaneously act as a Board member/creative/creative assistant/band and a performer. This includes if there are multiple show projects happening simultaneously.

The creative assistant roles will be assigned by process of application and a panel discussion by the various creatives that require an assistant alongside relevant representatives from the Board of Directors. There is no membership fee for this role.

The performance roles will be assigned by process of an audition, with the option of a recall process, which will be run by the creative team and supervised by at least one member of the Board of Directors. There is no membership fee for this role.

Ceasing to be a Member

Members may resign at any time in writing to the official Ruckus communications email, i.e. ruckustheatre@gmail.com. This email must be addressed to either: the Board of Directors, the Production Manager or the Secretary. Members will be expected to give a substantive reason for wishing to leave the Company and may request a meeting with the Board of Directors to discuss any particular issues that they would like to address. Member resignations are considered to be effective immediately unless there is a particular circumstance or commitment which may make this impossible, in which case this will be resolved by the Board of Directors on an individual basis.

Any offensive behaviour, including but not limited to racist, sexist, homophobic, ableist or inflammatory remarks, will not be permitted under any circumstances. Anyone behaving in an offensive way or otherwise contradicting the Equal Opportunities Policy may be asked not to attend further meetings/rehearsals or to resign from the Company entirely if an apology is not given and the situation is not resolved to the satisfaction of the Board of Directors. The individual concerned shall have the right to be heard by the Board of Directors, accompanied by a relevant independent support, before a final decision is made.

If a Board member or Board Assistant wishes to resign from their position, they must submit a formal resignation to the ruckustheatre@gmail.com giving 14-days' notice of their wish to leave the Company. At this point, a meeting will be held with the Board of Directors to discuss the reason for resignation. The relevant Board member will be expected to assist in the finding of their replacement and to continue their role for the 14-day period. If this Board member is a signatory on the Constitution, at this point a Special General Meeting will be called to formally re-constitute and the signatory will be expected to attend this meeting to confirm their resignation and replacement. If in the instance that they cannot attend this meeting, their absence will constitute consent for the removal of their signature.

If a Board member or Board Assistant is to be removed from the Company for breach of their Voluntary Agreement or for acting in

contradiction to the Constitution or related policies, a disciplinary hearing will be held with the Board of Directors and any relevant creative team representative. The Board member will be entitled to support from one independent party in this meeting. This independent party must have no current or historic relationship with the Company. At this point, the various reasons why the step has been taken to remove the Board member will be discussed in full and the Board member will have the opportunity to appeal any reasons that they feel are unfair. In that meeting it will be determined whether the Board member will be remaining with the Company or will be removed from their role. If the outcome is that the Board member is to be removed, this will be effective immediately. There is no onus on this Board member to assist with the finding of a replacement. In this instance that a) the breach of conduct is so severe that it endangers the mental or physical safety of the rest of the Company or performance group or b) communication breaks down irreparably, on the assumption that all efforts have been made to amicably resolve the situation, the majority of the Board retains the right to remove the member without opportunity for appeal. If this Board member is a signatory on the Constitution, a Special General Meeting will be called to formally re-constitute and the signatory will be expected to attend this meeting to confirm their resignation and replacement. If the aforementioned person is not able to attend the Special General Meeting, their absence will constitute consent.

4. Equal Opportunities

We are an actively diverse Company and work to ensure that all of our projects, events and programmes are accessible to as many people as possible. We welcome feedback in this area and are always looking for new ways to expand our inclusivity. Ruckus Theatre Co will not discriminate on the grounds of gender, race, colour, ethnic or national origin, sexuality, disability, religious or political belief, marital status or age. For more information, please see our [Equality and Diversity Policy](#).

5. Committee and Officers

The Company is divided into the Board of Directors, the Board Assistants, and a series of individual project groups. The Board has overarching authority over all individual project groups. Board Members are allowed to occupy creative or creative assistant roles within individual show groups. No Board member should appear as a performer in an auditioned production unless there is a) an emergency vacancy, b) injury or c) exceptional circumstance agreed unanimously by the Board of Directors. This rule does not apply to non-auditioned pieces, i.e. Zoom calls/online readings. For a show to happen under Ruckus Theatre Co, they must be approved by the Board and have their backing. Creatives, creative assistants, band members and performers must adhere to the outlines of their roles unless otherwise agreed by the Board of Directors unanimously, as detailed in section 5, and will be required to sign a voluntary agreement which details standards of

behaviour, company commitment expectations, termination of company involvement protocols and financial liability/payment. For more information on the terms of involvement, please see our Financial Policy and our Standard Voluntary Agreement.

5.1 The Board of Directors

This list details the roles which exist on the Board of Directors and their various responsibilities. The Board of Directors are all signatories on the Constitution.

Production Manager / Chair

The Production Manager / Chair will be required to:

- Ensure the GDPR compliance of the Company, following the Company's policy
- Handle all sensitive data
- Ensure that all Company documents are up to date
- Chair all meetings of the Board of Directors
- Chair all interviews for Creative teams
- Be in charge of negotiations with theatres
- Take responsibility for the welfare of the Company members per the protocols in place in the Voluntary Agreement
- Supervise all other members of the Company in their roles
- Be the primary point of contact to the Board
- Write agenda for Board meetings
- Work with the Secretary and technical creatives to put together the risk assessment
- Take responsibility for grant applications with the Treasurer and Secretary
- Actively maintain and update Company policies
- Take on any additional work which may be necessary in the various capacities of the Company

This role is currently occupied by Bethany F. Knowles.

Artistic Director

The Artistic Director is required to:

- Give advice to Directors and all Creatives working with the Company
- Ensure that rehearsal protocol of all shows is in line with the Company's Welfare, Safeguarding and Health and Safety Policies
- Take primary responsibility for sourcing future creative projects for the Company
- In the event that a project is in need of a Director, be on hand to step up and take on that responsibility
- Take on any additional work which may be necessary in the various capacities of the Company

This role is currently occupied by Montaz Marché.

Treasurer

The treasurer is required to:

- Manage Company accounts in line with the Financial Policy
- Actively maintain and update the Financial Policy
- Take responsibility for grant applications with the Secretary and Production Manager
- Take on any additional work which may be necessary in the various capacities of the Company

This role is currently occupied by Azaria Anaman.

Secretary

The secretary is required to:

- Take minutes at all Board meetings
- If requested by the Creative Team, take minutes at their meetings
- Take secondary responsibility for the welfare of the Company members per the protocols in place in the Voluntary Agreement
- Be the secondary point of contact for Company members to the Board
- Work with the Production Manager and technical creatives to put together the risk assessment
- Take responsibility for grant applications with the Treasurer and Production Manager
- Be the main point of contact and Manager for the Company Designers
- Manage the posting and putting out of digital promotional content
- Set up and serve as main administrator and point of contact for all social media pages and websites for the Company
- Maintain the website
- Work with the Chair to create a posting schedule in line with the requirements of the Board of Directors, Board Assistants and Creative Teams and maintain it
- Maintain Ruckus' public image and aesthetic, and evolve the public image of the Company as needed to stay relevant as the Company grows and time goes on
- Take on any additional work which may be necessary in the various capacities of the Company

This role is currently occupied by Megan Ross.

5.2 Board Assistants

This section details roles which operate under the guidance of the Board of Directors but which are not signatories on the Constitution. These roles are permanent and are reviewed on an annual basis.

Outreach Co-ordinator

The Outreach Co-ordinator is required to:

	<ul style="list-style-type: none"> • Work alongside the Board of Directors to identify areas in which the Company can improve in its diversity • Design and carry out outreach programmes targeting these identified areas • Create safe spaces in which diversity-related conversations can be held • Be the primary co-ordinator of Ruckus+
Stage Combat Advisor	<p>The Stage Combat Advisor is required to:</p> <ul style="list-style-type: none"> • Be on call for any performance group who wishes to include stage combat in their production • Have undertaken the relevant training and provide evidence of this to the Board of Directors prior to appointment • Have the relevant, up-to-date insurance • Conduct safety inspections, warm-ups, cool downs and coaching where required to ensure the safety of creatives and performers • Be involved in the risk assessment process where relevant
Company Designer	<p>A designer is required to:</p> <ul style="list-style-type: none"> • Attend all meetings organised by the Secretary or Production Manager for marketing purposes • Ensure the public appearance of the Company is in line with its values • Create digital and physical promotional content for the Company and associated projects, including but not limited to, event advertisements, show or casting announcements, merchandise, handout flyers, programmes, blog posts, newsletters, vlogs, promotional videos and emails • Create high quality graphics for use in promotional material by the Company • Create high quality designs for merchandise in whatever file format is needed • Maintain Ruckus' public image and aesthetic, and evolve the public image of the Company as needed to stay relevant as the Company grows and time goes on • This role will comprise up to 10 hours a month, excluding meetings with the Secretary and/or Production Manager • Support the Secretary in any marketing capacity as requested • Be prepared to take on new marketing challenges • Proactively anticipate marketing and promotional needs of the Company
Assistant to the	<p>Assistant to the Production Manager is required to:</p>

Production Manager	<ul style="list-style-type: none"> • Work directly with the Production Manager to support in any capacity, including but not limited to: GDPR compliance, sensitive data, administrative work, negotiations with theatres, writing agendas and grant applications. • Proactively anticipate the workload of the Production Manager in order to provide the best support • Be on-hand to additionally support the Secretary in the instance that this is required • Take on any additional work which may be necessary in the various capacities of the Company
Assistant to the Artistic Director	<p>Assistant to the Artistic Director is required to:</p> <ul style="list-style-type: none"> • Work directly with the Artistic Director to support in any capacity, including but not limited to: advising creatives, ensuring rehearsal protocol and sourcing creative projects • Proactively anticipate the workload of the Artistic Director in order to provide the best support • Be on-hand to additionally support the Secretary in the instance that this is required • Take on any additional work which may be necessary in the various capacities of the Company
Assistant to the Treasurer	<p>Assistant to the Treasurer is required to:</p> <ul style="list-style-type: none"> • Work directly with the Treasurer to support in any capacity, including but not limited to: managing Company accounts, updating the Financial Policy and grant applications. • Proactively anticipate the workload of the Treasurer in order to provide the best support • Be on-hand to additionally support the Secretary in the instance that this is required • Take on any additional work which may be necessary in the various capacities of the Company
<u>5.3 Creative Teams</u>	<p>The occupant for each of these roles will be different for each production and may include members of the Board of Directors. This list occupies the roles which MAY be included in a production and what that role would entail.</p>
Director	<p>A director is required to:</p> <ul style="list-style-type: none"> • To research the text and its surrounding context with the intention of having an enriched understanding of the performance material • To coordinate effective rehearsals which thoroughly address elements of the final performance • To oversee auditions and the casting process

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- To organise, manage and maintain a safe rehearsal space with exercises designed to train the actor's body and mentality
 - To harmonise ideas of design and process into a coherent vision
 - To provide detailed feedback to actors and crew to ensure clarity regarding the work throughout the entire process
 - To lead discussions and publicise the production through meetings with press and further interviews
 - To liaise with the entirety of the production crew to maintain a coherent vision
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Dramaturg

A dramaturg is required to:

- Cut and edit the script for the show (assuming that that does not contradict copyright)
 - Work with the Director to ensure the textual clarity of the production
 - Run individual sessions with all cast members to ensure that they understand the full meaning of what they are performing
 - They may also be required to run group sessions around language and characterisation, but this is at the request and discretion of the Director. If the Director is unsure as to whether this should occur, they should seek the guidance of the Artistic Director.
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Stage Manager

A stage manager is responsible for:

Props and Set Pieces:

- Sourcing props and set.
 - Creating or constructing props and set that either cannot be sourced or would better suit being made.
 - Caring for any props or set pieces on their person.
 - Storing props and set pieces prior to the show week. This does not necessarily have to be within the Stage Manager's own home, but it must be a safe location.
 - Transportation of props and set pieces to and from rehearsals and shows.
 - Setting up props tables before each show night and during intervals, with aid from Assistants. Props tables should be supervised by the Stage Manager and Assistants throughout the show.
 - Bringing set pieces on and off stage, with aid from Assistants. An exception may be made if the Director has agreed that the actors are able to move the set piece. Any actors involved should be
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shown how to lift the set piece safely and appropriately.

- Ensuring suitable precautions (i.e, taping or clingfilm covering) are used for breakable props.
- Communicating with the DSM, Director and Production Manager regarding any prop weapons to ensure these will be safely used by the cast and that the audience are prewarned of their use.
- Ensuring any spillages or breakages onstage are cleared as soon as possible to avoid any health and safety risks.

Conduct Backstage:

- Ensuring Assistant Stage Managers feel appropriately equipped and trained to undertake their duties. This includes ensuring the Assistant understands what is being asked of them.
 - Ensuring Assistant Stage Managers are not asked to put themselves in any physical risk. This includes demonstrating how to lift set pieces and/or how to handle props safely.
 - Creating a cue sheet for use by the Assistant Stage Managers if necessary.
 - Delegating the backstage positions of the Assistant Stage Managers.
 - Attending relevant design meetings and maintain communication with the Director, in order to ensure the Director's artistic vision is realised as fully as is possible.
 - Taking precautions to minimise any health and safety risks to themselves or others backstage. This includes avoiding creating obstructions with set.
 - Ensuring props are moved between props tables as necessary or delegating this duty to Assistants.
 - Communicating with the DSM via radio when calling the show.
 - Calling actors or informing actors of the approaching call time, if necessary.
 - For some shows, the Stage Manager may be required to ensure actors are given the correct microphones, and that these are appropriately positioned.
 - For some shows, the Stage Manager might need to operate equipment such as a smoke machine. They should liase with the DSM and/or the provider of said equipment to ensure they can use it safely.
 - Reporting any incidents, they witness backstage to the Welfare Officer as soon as is possible.
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- Aiding the DSM in creating a risk assessment.

Financial responsibilities:

- If the Stage Manager wishes to make a purchase, they must notify the Production Manager and/or the Financial Producer, who will then be able to place the order.
- If the cost of a prop or set piece is over £25, both the Production Manager and Financial Producer must approve the purchase.
- The Stage Manager should strive to stick within their props and set budgets, as agreed with the Production Manager and Financial Producer. Any excess expenditure should be kept minimal.
- In the event that expenditure exceeds the original budget, the Stage Manager should negotiate with The Director, Production Manager and Financial Producer regarding any props or set pieces that remain to be purchased.
- If the Stage Manager requires any transportation costs for props to be reimbursed, they should discuss this with the Production Manager and Financial Producer before any such journey is undertaken.
- If a prop or set piece is broken and the Stage Manager is at fault, they will be expected to pay for the damages incurred.

Deputy Stage Manager

A Deputy Stage Manager is required to:

- Liaise and work with the Director in developing technical designs for the production, within the bounds set by the Financial Producer
- Keep in contact with the venue and acquire technical information for design purposes.
- Attend rehearsals and keep up-to-date on all changes and requirements that may arise during the process.
- Take minutes during crew meetings, and act if need be as a mediator between the director and cast should any issues arise.
- Run the tech box during show week, giving jobs to any assistants if necessary.

Events Co-ordinator

An Events Co-Ordinator is required to:

- Liaise with the treasurer in creating fundraising events which will raise money for current or future productions.
 - Contact venues and maintain relationships between said venues and the Company.
 - Organise social events, to be open to either the entire company, or the cast and crew of a given production
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	<ul style="list-style-type: none"> • Liaise with the financial producer in keeping an up-to-date budget and adjusting fundraising efforts if necessary
Financial Producer	<p>A Financial Producer is required to:</p> <ul style="list-style-type: none"> • Liaise with the Treasurer, keeping them notified of the financial situation of a given production • Maintain a thorough budget, taking into account the wishes of the director and designers. • Keep the Events Co-Ordinator updated on any further fundraising requirements. • With the Treasurer, manage the taking in and paying out of show funds.
Costume Designer	<p>A costume designer is required to:</p> <ul style="list-style-type: none"> • Source costumes • Create, sew or design costumes that either cannot be sourced or would better suit being made • Caring for any costume pieces on their person • Storing costumes prior to the show week. This does not necessarily have to be within the Costume Designer's own home, but it must be a safe location. • Transportation of costumes to and from rehearsals and shows. • Ensure that costumes are maintained throughout the process. This does not necessarily have to be done directly by the Costume Designer, but they must take responsibility for co-ordination of cleaning. • Supporting the Stage Manager to maintain appropriate conduct backstage
Merchandise Co-ordinator	<p>A merchandise co-ordinator is required to:</p> <ul style="list-style-type: none"> • Take responsibility for the design, production, delivery, storage, and transport of merch • Take responsibility for the sale of merch, the recording of sales and the safe storage of money made from these sales. • Take responsibility for keeping merch payments separate from charitable donations made at the merch stand (and making sure this money is safely handed over to finance) • Take responsibility for setting up and packing away the merch stand
Stage Combat Co-ordinator	<p>A stage combat co-ordinator is required to:</p> <ul style="list-style-type: none"> • Have the relevant qualifications to be able to teach stage combat safely • Work with the relevant creatives to choreograph fight scenes that are in-keeping with the production

	<ul style="list-style-type: none"> • Ensure that all relevant safety precautions have been taken in line with the Health and Safety policy and each show's risk assessment
Choreographer	<p>A choreographer is required to:</p> <ul style="list-style-type: none"> • Work with the director to determine what choreography is required for the production • Choreograph all relevant numbers • Teach choreography to performers • Ensure that technique is taught as part of the show process to all performers • Ensure that all relevant safety precautions have been taken in line with the Health and Safety policy and each show's risk assessment
Musical Director	<p>A musical director is required to:</p> <ul style="list-style-type: none"> • Attend creative team meetings with the Director and Choreographer to develop the overall vision of the show • Study the script and music • Participate in auditions, evaluate the vocal abilities of all auditionees and offer suggestions on which individual might be best suited to each role based on vocal performance • Take responsibility for collating the orchestra/band • Teach music to the cast and musicians • Attend rehearsals • Lead regular warm-ups with the cast and musicians before shows • Normally serves as the conductor during live performances, directing the orchestra
Sound Engineer	<p>A sound engineer is required to:</p> <ul style="list-style-type: none"> • Work with the Deputy Stage Manager, Director and (if applicable) Musical Director to co-ordinate a sonic field for a production
Photographer	<p>A photographer is required to:</p> <ul style="list-style-type: none"> • Take responsibility for taking photos of the cast, rehearsals and show and either editing, or transferring the photos to the person editing them (i.e. the relevant Publicity Officer). • Take responsibility for assisting the publicity officer when and where they require it with the social media etc.
Show Publicity Co-ordinator	<p>The show publicity co-ordinator is required to:</p> <ul style="list-style-type: none"> • Ensure that all show publicity is compliant with the Company publicity and values • To sit on the Marketing Board as Creative Representative for the project • Create high quality graphics for use in promotional material by the Company

	<ul style="list-style-type: none"> • Liaise with theatres to ensure that our publicity is in line with their requirements • Create high quality designs for merchandise in whatever file format is needed • Assist any other creatives/creative assistants/performers with endeavours related to publicity
<p><u>5.3 Creative Assistants</u></p>	<p>The occupant for each of these roles will be different for each production and may include members of the Board of Directors. This list occupies the roles which MAY be included in a production and what that role would entail.</p>
<p>Assistant Stage Manager</p>	<p>An assistant stage manager is responsible for:</p> <p><u>Props and Set:</u></p> <ul style="list-style-type: none"> • Assisting the Stage Manager in sourcing props and set pieces. • If the Assistant Stage Manager finds a potential prop or set source, they must report this to the Stage Manager. • Assisting the Stage Manager in creating props and set pieces. • Aiding the Stage Manager in transporting/ making arrangements for the transportation of props and set pieces. • Responsible for any props on their person. • The Assistant Stage Manager may be asked to store a few props within their home, or within another safe location. This is subject to negotiation between the ASM and Stage Manager. • Responsible for helping to set up props tables and keeping these organised. • Responsible for helping to move props between tables as directed by the Stage Manager. • Responsible for helping move set on and offstage as directed by the Stage Manager. <p><u>Backstage Conduct:</u></p> <ul style="list-style-type: none"> • Responsible for supervising/helping to supervise their assigned table or position on show night. • If the Assistant Stage Manager witnesses an incident, they should report this to the Welfare Officer as soon as possible. • The Assistant Stage Manager should take precautions to minimise any health and safety risks to themselves and others whilst backstage. • Responsible for calling actors/ aiding in calling the show if necessary. • Aiding in setting up microphones if necessary. • Operating technical equipment if necessary, and only with prior training.

	<ul style="list-style-type: none"> • Handling props and set pieces safely and responsibly. • Following a cue sheet if necessary. <p><u>Financial Responsibilities:</u></p> <ul style="list-style-type: none"> • If a prop or set piece is broken and the Assistant Stage Manager is at fault, they will be expected to pay for the damages incurred.
Assistant Deputy Stage Manager	<p>An Assistant Deputy Stage Manager is required to:</p> <ul style="list-style-type: none"> • Maintain contact with the Deputy Stage Manager, carrying out tasks set to the greatest extent of their ability • Support the Deputy Stage Manager in any technical capacity during the dress, tech and show
Stagehand	<p>A Stagehand is required to:</p> <ul style="list-style-type: none"> • Support the creatives in any capacity that they require during the dress, tech and show.
Assistant Producer	<p>An Assistant Producer will:</p> <ul style="list-style-type: none"> • Maintain contact with the Financial Producer and Events Co-Ordinator, carrying out tasks set to the greatest extent of their ability • An Assistant Producer may be called on to run an additional fundraiser in the instance that the Producers require this
Assistant Costumer	<p>An Assistant Show Publicity Co-ordinator is required to:</p> <ul style="list-style-type: none"> • Maintain contact with the Costumer, carrying out tasks set to the greatest extent of their ability • Per the Costume Designer's instructions, they may be called on to take responsibility for storage or maintenance of costumes during the show run • If a costume is broken/ripped/damaged outside of its proper use in the show and the Assistant Costumer is at fault, they will be expected to pay for the damages incurred.
Assistant Musical Director	<p>An Assistant Musical Director is required to:</p> <ul style="list-style-type: none"> • Maintain contact with the Musical Director, carrying out tasks set to the greatest extent of their ability • Support the Musical Director in any capacity during the dress, tech and show • They may be called on to run a rehearsal or several rehearsals, per the direction of the Musical Director
Assistant Choreographer	<p>An Assistant Choreographer is required to:</p> <ul style="list-style-type: none"> • Maintain contact with the Choreographer, carrying out tasks set to the greatest extent of their ability • Support the Choreographer in any capacity during the dress, tech and show

	<ul style="list-style-type: none"> • They may be called on to run a rehearsal or several rehearsals, per the direction of the Musical Director
Assistant Show Publicity Co-ordinator	<p>An Assistant Show Publicity Co-ordinator is required to:</p> <ul style="list-style-type: none"> • Maintain contact with the Show Publicity Officer, carrying out tasks set to the greatest extent of their ability • Ensure that all publicity is in line with the Company values • If in doubt, report back to the Board Publicity Officer
<u>5.4 Band Members</u>	<p>The occupant of these roles will do the following.</p> <p>A band member is required to:</p> <ul style="list-style-type: none"> • Audition/apply for their role under the instruction of the Musical Director • Attend all relevant rehearsals under the instruction of the Musical Director • Attend the Sitzprobe having already studied the music • Learn all relevant musical parts • Provide or help the Musical Director to organise rent of your musical instrument • Be present and engaged with the show and rehearsal process • Attend all shows • In the instance that you are absent, ensure that you have organised a dep with the Musical Director and that your part is covered • Perform to the best of their ability in the production
<u>5.5 Performer</u>	<p>In this company we do not believe that any character role is of more or less importance than any other in a production. Therefore, all performers are held to the same standard and have the same requirements.</p> <p>A performer is required to:</p> <ul style="list-style-type: none"> • Audition for their part • Comply with and fulfil the expectations and obligations of their Contract • Publicise the Company and their production per the instruction and guidance of the Board of Directors and Creative Team. This includes sharing social media posts about the show, posting rehearsal photos to personal social media, etc. • Adhere to our values and behave appropriately in any capacity where they are a representative of the Company • Actively engage in the rehearsal and Company process

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- Be present and engaged per all of their contractual commitments
 - Perform to the best of their ability in the production
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6. Meetings This section details the various types of meetings which may happen with the Company and how frequently they ought to take place.

6.1 Annual General Meetings (AGM) The Annual General Meeting will be held in August of every year. The maximum time between AGMs will be 15 months, to allow for unexpected circumstances where in one year the AGM may be held later in the year. This will be held via conference call. Members will be notified 28 days in advance of the meeting by an announcement on our social media. Members must submit items for discussion up to 7 days prior to the AGM. The quorum for the AGM will be the members of the Board in addition to at least one member of the creative teams of the current shows.

6.2 Board/Creative Meetings The Board will meet monthly to discuss matters relating to management of the Company. Individual creative crews are required to meet at least fortnightly and feedback to the Board within 5 days of the meeting.

6.3 Special General Meetings A Special General Meeting, if called, will be announced via social media 28 days in advance of the meeting. For a matter to be discussed it must be submitted up to 7 days prior to the meeting. The quorum is the Board of Directors and at least one member of the creative teams of the current shows.

7. Rules for procedure for meetings Meetings will be chaired by the Production Manager and minuted by the Secretary. They will follow an agenda which will be published at the beginning of the meeting. Any present Company member may request an item be added to the agenda prior to the meeting. The minutes will be available to all members invited to said meeting. All meetings will maintain a level of professionalism and bullying or aggressive language will not be tolerated. All questions that arise at any meeting will be discussed openly and the meeting will seek to find general agreement that everyone present can agree to. If a consensus cannot be reached a vote will be taken and a decision will be made by a simple majority of members present. If the number of votes cast on each side is equal, the chair of the meeting shall have an additional casting vote.

8. Finances The Company's finances will be organised by the Treasurer of the Board of Directors, supervised by the Chair and in co-ordination with the individuals responsible for the finances of any particular project. The process by which this will be managed is detailed in the Financial Policy.

9.
Amendments
to the
Constitution

Once signed, the Constitution may only be changed at an Annual General Meeting or a Special General Meeting, provided that the adequate quorum of votes is present.

Any proposal to amend the constitution must be given to the Secretary in writing. The proposal must then be circulated with the notice of meeting.

Members will be given at least 14 days notice of the proposed changes.

Any proposal to amend the constitution will require a 51% majority vote in favour of the change from those who are present and entitled to vote.

10.
Dissolution

Dissolution of the Company is the sole responsibility of the Board of Directors. No other member of the Company can call for dissolution. It must be a unanimous decision (made by vote) by the Board of Directors for the Company to be dissolved. In the instance that a unanimous decision is reached to dissolve, the following protocols must take place:

- All show processes and projects agreed by the Company must be completed before the Company can close. However, the Board has discretion to speed up the process of any final show.
- Remaining profit will be distributed between the Board and given to charitable organisations in line with the Financial Policy.
- It will be the Production Manager and Treasurer's joint responsibility to close the bank account.
- It will be the Secretary's responsibility to close the social media accounts and announce the termination of the group.

This document must be signed by all members of the Board of Directors and reviewed annually by 30th June of each year.

Production Manager / Chair – Bethany F. Knowles

Signature: 


Date: 14/5/2021

Artistic Director – Montaz Marché

Signature: 

Date: 14/5/2021

Secretary – Megan Ross

Signature: 

Date: 14/5/2021

Treasurer – Azaria Anaman

Signature: 

Date: 14/5/2021