

## **Oxford University Gilbert & Sullivan Society By-Laws**

These by-laws shall be binding for all members of the Oxford University Gilbert & Sullivan Society (hereafter referred to as 'the Society'). These by-laws may be amended at any time by the Committee by simple majority vote, provided that such an amendment is in accordance with the Society Constitution (hereafter 'the Constitution') and any University regulations as in use at the time of the amendment. In the case of a perceived conflict between these by-laws and the Constitution, the Society's Code of Conduct, the Society's Complaints Procedure, or any University regulations, the latter shall take precedence.

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## I. Officers of the Committee

The Committee shall consist of eight formal positions. Five of these positions are defined by the Constitution to some extent. These positions are as follows:

### 1. President

The President, by the Constitution, shall have the right to preside at all meetings of the members of the Club and at all meetings of the Committee. Should the President be absent, or decline to take the chair, the Committee shall elect another member of the Committee to chair the meeting.

Furthermore, the President shall:

- a. during term time, send weekly e-mails to the members of the Society to inform them of upcoming shows, events, socials, and policies;
- b. monitor the health of the society and spearhead policies to improve it.
- c. assist other committee members with their responsibilities, should the occasion demand.
- d. ensure, through polite dialogue, that committee members are fulfilling their obligations outlined below, referring to c. if this is not possible.
- e. represent the society at events, for example the Freshers' Fair or Annual Gala.

### 2. Secretary

The Secretary, as per the Constitution, shall:

- a. maintain a register of the members of the Club, which shall be available for inspection by the Proctors, the Clubs Office and the Proctors' Office on request;
- b. give notice<sup>1</sup> of meetings of the members and the Committee;
- c. draw up the agendas for and minutes of those meetings;
- d. notify the Proctors (through the Clubs Office) promptly following the appointment and resignation or removal of Office Holders and other members of the Committee;
- e. take responsibility for the operation and updating of a suitable club webpage displaying (at a minimum) current club contacts and the constitution;<sup>2</sup>
- f. provide the Insurance Section with full details of any insurance cover purchased from or through a national governing body pursuant to paragraph 2(c) of the Constitution;<sup>3</sup> and
- g. inform the Proctors through the Clubs Office if the Club ceases to operate, or is to be dissolved, and in doing so present a final statement of accounts (the format of which the Proctors may prescribe).

Furthermore, the Secretary shall:

- h. ensure that dialogue is maintained with the International Gilbert and Sullivan Festival, whether through the secretary themselves or through the director, when applicable.
- i. monitor the activities and policies of the Club in regard to their compliance with the University's Regulations for the Activities and Conduct of Student Members, the University's procedures, codes of practice and policies in force from time to time on equality, harassment, freedom of speech and safeguarding, the University's Code of Conduct on Safety Matters, the Society's Constitution, and the Society's Complaints Procedure, and report to the Committee in case of negligence and/or discrepancies;
- j. maintain and update these by-laws.<sup>4</sup>
- k. ensure that the welfare contact details in the Society's Code of Conduct are up to date.

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<sup>1</sup> At least 14 days in advance for AGMs and at least 7 days in advance for extraordinary GMs as per the constitution. Preferably at least 24 hours in advance for Committee meetings.

<sup>2</sup> Formal responsibility lies with the Secretary, practical maintenance is part of the IT Officer's portfolio.

<sup>3</sup> In practice, this clause is currently (2023) not relevant to the operations of the society, as its assets are not significant enough to require insurance. It may be wise to revise should assets become more valuable than e.g. £50,000.

<sup>4</sup> A review of these is recommended when the Secretary first takes office and again six months later. In such a review, discrepancies between committee policy and the by-laws are noted and resolved by urging the committee to adapt its policy or by proposing changes to the by-laws to be implemented by committee vote.

### 3. Treasurer

The Treasurer, as per the Constitution, shall:

- a. keep proper records of the Club's financial transactions in accordance with current accepted accounting rules and practices;
- b. develop and implement control procedures to minimise the risk of financial exposure, such procedures to be reviewed regularly with the University's Internal Audit Section ("Internal Audit");
- c. ensure that bills are paid and cash is banked in accordance with the procedures developed under (b);
- d. prepare an annual budget for the Club and regularly inform the Committee of progress against that budget;
- e. ensure that all statutory returns are made including VAT, income tax and corporation tax if appropriate;
- f. seek advice as necessary on tax matters from the University's Finance Division;
- g. develop and maintain a manual of written procedures for all aspects of the Treasurer's responsibilities;
- h. make all records, procedures, and accounts available on request to the Senior Member, the Proctors, and Internal Audit;
- i. forward to the Proctors (through the Clubs Office) at the end of week 9 of Trinity Term a copy of annual accounts for the financial year to which they relate (the format of which the Proctors may prescribe) signed by the Senior Member, for retention on the Proctors' files (subject to the condition that during the first year of registration, a club may be required by the Proctors to submit termly accounts); and
- j. if the Club has a turnover in excess of £25,000 in the preceding year, or if owing to a change in the nature or scale of its activities, it may confidently be expected to have such a turnover in the current year, submit its accounts (the format of which the Proctors may prescribe) for independent professional inspection and report by a reporting accountant approved in advance by the Proctors. Accounts are to be ready for inspection within four months of the end of the Club's financial year and the costs of the inspection and report shall be borne by the Club. If requested by the reporting accountant, the Club shall submit accounts and related material as a basis for a review of accounting procedures, the cost likewise to be borne by the Club.

Furthermore, the Treasurer shall:

- k. Present and monitor the different termly, annual, and other budgets as specified under section VI of these by-laws.

### 4. Senior Member

The Senior Member, as per the Constitution, shall:

- a. keep abreast of the actions and activities of the Club;
- b. provide information relating to the Club to the Proctors on request;
- c. seek to settle any preliminary disputes between the Committee and the members;
- d. following paragraph 3(i) above, consider whether the accounts of the Club are in order and, if so, sign them;
- e. ensure that adequate advice and assistance is available to the Secretary and the Treasurer in the performance of their responsibilities under paragraphs 2 and 3 above; and
- f. be available to represent and speak for the Club in the public forum, and before the University authorities.

The Senior Member is a member of the Committee *ex officio* and is not expected to attend committee meetings or vote on Society matters. Like all other Committee members, the Senior Member is appointed by the members of the Society at the Annual General Meeting (hereafter 'AGM'). The same member of the congregation may not be appointed as Senior Member for more than six consecutive years.

#### 5. IT Officer

The IT Officer, as per the Constitution, shall:

- a. liaise with IT Services about the use of facilities allocated and passing on to the successor in office all records relating to the use of the facilities allocated;
- b. maintain an awareness of the University guidelines on web and social media publishing, and co-ordinate and regulate access to the web facilities used by the Club;

Furthermore, the IT Officer shall:

- c. maintain and update as necessary the society website;
- d. maintain subscriptions to the mailing list.

The IT Officer must be a postgraduate student, because the power to control a mailing list within a University domain may be withheld by the University's IT department from undergraduate students.

The remaining three formal Committee positions allowed under the Constitution are free from constitutional restrictions. They are as follows:

#### 6. Librarian

The Librarian shall:

- a. keep in good condition the literature, costumes and other materials owned or rented by the Club and held in the Club store;
- b. acquire new costumes, and return rented costumes to their owner;
- c. supply literature on request from a member of the Committee, acquire new literature if the Committee should deem the stock insufficient, and return rented literature to its owner; and
- d. conduct a full audit of the Club's literature, costumes, and other owned items at least once every Full Term, and submit the audit to the Committee.

#### 7. Social Secretary

The Social Secretary shall:

- a. submit proposals for the Club's social calendar for the next Full Term to the Committee before each Full Term;
- b. ensure that the social calendar is effected, and make provision for social events as the Committee requests;
- c. organise the annual Society dinner in Trinity term, including the booking of a venue, the invitation of one or multiple speakers, and the arrangement of adequate resources through pricing.
- d. take principal responsibility for miscellaneous events organised by the Society throughout the year, such as the annual fundraising gala in Hilary term.

#### 8. Publicity Officer

The Publicity Officer shall:

- a. publicise the Club and all Club events, especially auditions and performances, but also social events, and meetings of the Committee;
- b. maintain the Society social media accounts, uploading regular posts and arranging for regular engagement with messages and posts, delegating to and requesting material from the Committee and Directorial team as necessary.

The final Society position determined by election at the AGM is that of Welfare Officer. This position is not formally part of the Committee, as this would exceed the constitutional maximum of eight Committee roles. The Welfare Officer does not have the right to vote but is expected to attend Committee meetings as an observer and to express their views wherever relevant.

#### 9. Welfare Officer

The Welfare Officer shall:

- a. monitor the overall well-being of Club members and participants in Club productions or events;
- b. offer upon request, in the form of confidential conversation (with an exception made in the case of a perceived danger to any member of the society), and signposting to relevant University and/or government agencies, welfare support to all members of the Club and to all participants in Club productions or events, including members of the Committee;
- c. relay upon request welfare-related feedback from Club members and participants in Club productions or events to the Committee, Committee members, or Club production/event directors, whilst safeguarding the anonymity of the member or participant in question if required;
- d. develop and maintain policy with the aim of increasing the overall well-being of Club members and participants in Club productions or events;
- e. develop and maintain the Club's procedure for risk assessment (see section XII);
- f. act as intermediary, or signpost to a qualified intermediary, in the case of conflict between two or more members of the society or participants in a society production or event, including Committee members.

## **II. Voting of the Committee**

- a. Any matter not clearly contained within the portfolio of one of the nine officers listed above, shall be settled by vote. For such a vote to be valid, at least four voting Committee members (i.e. all officers listed above except for the Senior Member and the Welfare and Regulations Officer) must be present and not abstaining. The voting shall be conducted by the President and shall take place anonymously. Committee members shall vote 'in favour of' or 'against' a motion. The result of the vote shall be decided by simple majority. In case of a tie, the President has the casting vote. Any Committee member may submit a motion to the Secretary in advance of a Committee meeting. The President may call a vote at any time during a Committee meeting. A motion may be altered during a Committee meeting based on feedback from the members.
- b. If the situation warrants it, a vote may be called by the President on a matter that is not a motion. This may occur when a decision is made on which opera to put on in a term, or on which venue to choose for a show. The procedure for this is single transferable vote, as follows. If two options exist, a tie shall be resolved by deciding vote of the President. If more than two options exist, a tie between the options with the greatest number of votes shall prompt another vote in which all but the options with the greatest previous number of votes have been eliminated. If there are no options left to eliminate, the tie shall be resolved by casting vote of the President.
- c. A separate voting procedure exists for the appointment of the directorial team for a Society production. See section VII below.

## **III. Sub-Committees**

The Committee may appoint a Sub-Committee to fulfil a certain task which would be too great a burden on the Committee as a whole, or for which the Committee is not adequately qualified. Such a Sub-Committee may be made up any members of the Society, provided that it is presided over by a member of the Committee. A Sub-Committee may also consist of external experts, provided that they make up no more than a half of the Sub-Committee. The members of a Sub-Committee and their duties and powers must be approved by vote by a majority of those members of the Committee who are not themselves part of the Sub-Committee. A Sub-Committee shall report to and abide by the authority of the Committee. It may decide matters within its portfolio by vote or, if so decided by the Committee, by the authority of its presiding officer.

## **IV. Productions**

The Society shall produce at least one of the comic operas by W.S. Gilbert and Sir Arthur Sullivan<sup>5</sup> every academic full term. For this purpose, the Committee shall act and be known as the Production Team and the President as Producer.

- a. Productions shall be directed by a Director and a Musical Director appointed by the Committee from members of the society or from the wider population of the University. At least one of these must be a current (non-alumnus) member of the University. The Director and Musical Director shall answer to the Committee, who shall retain ultimate responsibility for the production.
- b. If the President is Director or Musical Director of a particular production, they shall delegate the title of Producer to the Secretary. If the President and Secretary are Director and Musical Director of a production, they shall delegate the title of Producer to the Treasurer.
- c. If an Officer of the Society is unable to perform certain duties pertaining to their position due to acting as Director or Musical Director in a production, they shall delegate these duties to another willing officer or to the Committee as a whole. The Committee may appoint an extraordinary temporary officer from within or outside of the Society to assist in fulfilling such duties if necessary. This officer shall be a Committee observer.
- d. If the Welfare and Regulations Officer is Director or Musical Director, another Committee member or a Society member or non-member must be appointed Welfare Officer for the production.
- e. No participant in a Society production shall receive financial compensation for their participation other than to cover costs incurred by fulfilling their role in the production. These costs shall not include opportunity cost.

## **V. Annual General Meetings & Committee Elections**

Once every academic year, the members of the Society shall convene during Hilary full term as per the Constitution. One of the tasks set for such an AGM is the appointment of the nine officers as listed in section I of these by-laws. The election process is currently under review and will be added to these by-laws in due course.

## **VI. Budgets**

The finances of the Society shall be organised through the use of different budgets. These budgets shall include, but are not strictly limited to:

- a. The annual Society budget, which is comprised of all the other budgets listed below for one year. The Society's financial year starts in Trinity term (after elections) and ends in Hilary Term. The annual budget shall be strictly monitored by the Treasurer, and difficulties and/or discrepancies shall be reported to the Committee immediately upon detection. It shall be kept in mind that, per the Constitution, a copy of the Society's accounts must be signed by the Senior Member and presented to the Proctors every 9<sup>th</sup> week of Trinity term (see section I.3.i above).

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<sup>5</sup> Namely Trial by Jury, The Sorcerer, HMS Pinafore, The Pirates of Penzance, Patience, Iolanthe, Princess Ida, The Mikado, Ruddigore, The Yeomen of the Guard, The Gondoliers, Utopia Limited, and The Grand Duke.

- b. The budgets for Society productions. There shall normally be four of these budgets per year as according to the number of productions in the year in question. One budget shall be pertaining to the Michaelmas term show, one to the Hilary term show, one to the Trinity term show, and one to the summer show (if applicable). These budgets shall be proposed for voting to the Committee by the Treasurer and the Director of the production in question. The budgets may vary according to relevant considerations, such as the (anticipated) cost of the venue, the size of the cast, marketing plans, and possible (partial) subsidy of travel and accommodation costs for University of Oxford students who would otherwise be unable to participate. For regular termly shows, these budgets shall be smaller than the anticipated income from ticket sales and in general seek to maximise profit for re-investment. Once approved, the Director shall be responsible for adhering to it and allocating resources within it as required by the specifics of the production. This responsibility is subject to the continued approval of the Committee.
- c. The termly budgets for social and miscellaneous Society events. These budgets shall be proposed to the Committee by the Treasurer and Social Secretary, and once approved, it shall be the responsibility of the Social Secretary to adhere to them and to allocate resources within them as required by the specifics of the social calendar. Social and miscellaneous Society events should fund themselves, and therefore the events budget should not exceed anticipated income from events. Provided that this rule is adhered to, these budgets may include subsidy of participation in social events for University of Oxford students who would otherwise be unable to attend.

More money may not be spent than provided for by a budget. If the director of a production or the organiser of an event is in need of additional funds, they must apply to the Committee for an extension of their budget. Any unapproved additional costs incurred shall be borne by the responsible officer.

## **VII. Appointment of Society Production Crew**

The process for the appointment of the Crew for a Society production is as stated below. When collecting personal data for this purpose, particularly when using a form, one must list

- The purpose of the data collected
- The amount of time for which the data are kept (this amount may be indefinite)
- The data controllers (those who have access to the data)

and not share, use, or keep the data in any way that violates the above. See section X for further details.

1. The Secretary maintains a list of applicants for the positions of Director and Musical Director for a particular production, to be presented to the Committee no later than the preceding full term. No applicants may be refused at this stage. Applicants may be found through internal advertising within the Society, and through external advertising via social media pages related to University music and drama and/or other University forums. A single applicant may apply for both directorial roles.
2. The members of the Committee not applying for the position of Director, excluding the Senior Member but including the Welfare Officer, form the Sub-Committee for the Appointment of a Director. This Sub-Committee must consist of at least five members and must recruit a member of the Society to its midst if this number is not met. The Sub-Committee shall be presided over by the President, or in their absence by the Secretary, or in their absence by the Treasurer, or in their absence by any other Committee member.

3. The applicants for the position of Director are invited to pitch their experience, motivation, and vision for the production to a meeting of the Sub-Committee. The pitches may all occur in the same meeting (with only one applicant present at a time) or in separate meetings if this is not logistically possible.
4. The Sub-Committee deliberate privately to consider who would be the best candidate for the position of Director. The members each vote anonymously for a particular candidate (or abstain). If a simple majority of the votes is in favour of a particular candidate, that candidate shall be appointed Director. If not, the votes for the applicant(s) with the lowest number of votes are re-cast until a simple majority is found or until there is a tie between all the remaining candidates. If such a tie occurs, the Sub-Committee shall deliberate again. If this does not resolve the tie, the presiding officer shall have the casting vote.
5. The applicants are informed of whether their application has been successful.
6. Steps 2-5 are repeated for the appointment of a Musical Director. The Director, upon being presented the list of MD applicants, may make comments which are considered by the Committee when an MD is chosen.
7. The Director and Musical Director find applicants for the positions of Assistant Director and Assistant Musical Director respectively by enquiring within the Society or outside of it. Applications may have been made prior through the Director and Musical Director application process – these applications will be passed onto the Director and Musical Director for their consideration along with other applicants.
8. The Director and Musical Director submit a list of these applicants to the Committee for approval.
9. The Director and Musical Director conduct short interviews with the applicants, at which, if possible, the Welfare Officer is present.
10. The Director and Musical Director decide whom they wish to appoint as Assistant Director / Assistant Musical Director and inform the Committee of their choice. They inform the applicants of whether their application has been successful. At most, two Assistant Directors and two Assistant Musical Directors may be appointed. Although they are strongly encouraged to do so, if no suitable candidates can be found, the Director and Musical Director may choose not to appoint any Assistant Directors or Assistant Musical Directors.
11. Other crew members (such as répétiteurs, choreographers, set designers, costume designers, lighting designers, stage managers &c.) may be recruited freely by the Director and Musical Director, provided that no more than one fifth (20%) of the Crew is made up of non-members of the University. All Crew and their duties (see IX) must be introduced to the cast.
12. Typically, Directors and Musical Directors for a term's production are appointed in the second half of the preceding term. Directors for Festival productions are typically appointed in the first half of Hilary Term, whilst more time may be taken to appoint a Musical Director.

## VIII. Casting Guidelines (for Directors and Musical Directors)

- a. Casting decisions shall be made jointly by the Director and Musical Director on the basis of auditions (online or in person) and/or self-tapes. Applicants shall be asked to perform a sung piece of music, chosen by the applicant, if desired within a frame prescribed by the Musical Director. Applicants shall also be asked to deliver spoken lines of text chosen by the applicant, if desired from a set of monologues and dialogues prepared by the Director. The Director and Musical Director may add other elements to the audition process but are strongly encouraged to make their decisions on the basis of musical and dramatic ability and suitability to a part only, taking particular care to appreciate the ability of applicants with no or little experience.
- b. When collecting personal data for the purpose of casting, particularly when using a form, one must list
  - The purpose of the data collected
  - The amount of time for which the data are kept (this amount may be indefinite)
  - The data controllers (those who have access to the data)and not share, use, or keep the data in any way that violates the above. See section X for further details.
- c. Applicants may not be offered or denied a part on the basis of their physical aspect, sex, gender, social/cultural background, nationality, or personal views.
- d. To comply with the constitutional requirement that no more than one fifth (20%) of the society membership shall be made up of non-members of the University, no more than one fifth either of the principal parts or of the choral parts shall be filled by non-members of the University. Members of the University may be cast with preference to comply with this rule. Otherwise, non-members of the University shall be at no disadvantage to members when applying.
- e. Under no circumstances, and at the penalty of immediate removal of those involved from the production, shall a part be offered on the basis of a friendship or mutual understanding between the Director or Musical Director and an applicant, or shall a part be offered in exchange for goods or favours. An applicant shall not be denied a role because of personal conflict between the Director or Musical Director and the applicant.
- f. Applicants shall be informed by e-mail whether they have been offered a role. These communications shall happen on the same day and preferably within the span of an hour. Every applicant may ask for feedback from the Director and Musical Director. Applicants shall be informed that they may approach the Welfare Officer if they have concerns or complaints about casting. This officer shall decide if further enquiry is necessary on the basis of the Constitution or these by-laws.
- g. The Director and Musical Director are expected to reach a decision on casting by mutual consensus. If such a consensus is impossible to reach, final decisive power shall lie with the Director. The Director and Musical Director are encouraged to recruit a third person who is not auditioning (ideally the Welfare Officer, failing that any member of the committee, failing that a mutually agreed third party) to be present in the proceedings and to ensure that the auditions are being carried out fairly.
- h. Additional chorus members may be recruited after the application process if necessary. Additional principals may be recruited after the application process if there are gaps in the cast which could not be filled by applicants or if a principal has renounced their part for any reason. Such vacant parts may also be allocated to chorus members or (if no chorus members are available) to other principals or cut.
- i. The Director and Musical Director are encouraged to follow the latest OUDS (Oxford University Dramatic Society) audition guidelines, as attached to these by-laws in Attachment B. An example of a G&S casting call is attached in Attachment C.

## **IX. Status of Production Cast and Crew**

All participants in a Society production shall be made temporary members of the Society until the production is finished and shall therefore abide by its constitution and these by-laws. The Director and Musical Director shall also be made observing members of the Committee. Participants in a society production may continue to become a permanent member of the Society after a production if they wish and if they pay the current membership fee.

## **X. Data Protection**

During a Society production, reasonable efforts will be made to maintain the security of personal information and data submitted by cast and crew. Specifically, any data collected, whether physical or digital, must be done securely and transparently so in accordance with GDPR regulations, summarised below:

- a. The purpose for which any data is collected must be stated clearly. The data must then only be used for this purpose.
- b. Information must be provided on who will process or otherwise use the data (data 'controllers'). For auditions and production information, statement of the production team and committee is sufficient. Only parties listed in as controllers may view the collected data (i.e. if a subset of the above is listed as data controllers, this must be adhered to.). For accountability and safeguarding, at least one member of the committee must be listed as a controller.
- c. Data must be retained for no longer than is necessary and must be deleted securely after its lifetime. If data is desired to be kept indefinitely, this must be clearly stated in any collection form.
- d. Where possible, Microsoft forms should be used over Google forms in accordance with university guidelines.
- e. Individuals may request to view data stored about them, and have that data deleted, at any time.
- f. Data collected during a Society production may not be reused for any other means without the permission of the individuals concerned.

Where necessary, the IT officer can assist by facilitating production of anonymised mailing lists for dissemination of information without revealing the personal information of other participants.

## **XI. Intimacy**

Since the Society by nature involves young and oftentimes inexperienced actors in its productions, it is recommended that intimacy is kept to a low level. For this purpose, intimacy is divided into three categories:

Category 1:

- Light and/or casual physical touch; (e.g. hugs, handholding)
- Kissing of the hand or cheek;
- Exposure of the arms, legs, feet, or neck;
- Chemistry or sexually charged content.

Category 2:

- Superficial kissing of the mouth, neck, or body;
- Light/superficial touch of buttocks or breasts;
- Exposure of the chest.

### Category 3:

- Exposure of breasts, buttocks, or genitalia;
  - Extensive kissing;
  - Grasping of buttocks or breasts, or touching of the genital area;
  - Simulated sex (including simulated manual stimulation, oral sex, or penetrative sex);
  - Simulated sexual assault or non-consensual action;
  - Intimacy of the second level involving minors or vulnerable artists.
- a. Intimacy of the first level may be employed in Society productions, provided that consent has been freely and actively given (ideally in writing and in advance), and continues to be given, by those involved, and provided that a Welfare Officer is involved in the production to look after the needs and concerns of participants.
  - b. Intimacy of the second level may be employed in specific and limited scenes of Society productions under the conditions listed under section a) above, provided that a qualified intimacy coordinator is appointed to ensure suitable procedure for rehearsing such scenes. Such a coordinator must be present at every rehearsal involving intimacy of the second level.
  - c. Intimacy of the third level may not be employed in Society productions under any circumstances.
  - d. Consent may be withdrawn at any moment.
  - e. Consent shall not be assumed or expected.
  - f. An applicant's capacity for intimacy shall not inform the casting process.
  - g. If proposed staging or choreography involves anything with which an involved cast member is not fully comfortable, an alternative shall be provided.

## **XII. Safety Measures and Risk Assessment**

For every Society event, it is the joint responsibility of the Welfare Officer and those organising the event (in the case of a production this would be the Director and if applicable the Stage Manager and) to maintain an accurate, specific, and updated safety procedure based on the Template for Risk Assessment published by the national Health and Safety Executive, or HSE (see attachment A). For productions, this shall include at a minimum ensuring that individual medical/safety needs of cast and crew are met and that venues for shows and rehearsals can guarantee adequate emergency plans and procedures, and first aid provisions, according to HSE standards (see for example <https://www.hse.gov.uk/event-safety/incidents-and-emergencies.htm>). When in doubt, the Welfare Officer and directorial team must liaise with venue managers to ensure that proper safety measures are in place.

## **XIII. Membership**

- a) All current student members of the University of Oxford may apply to become a full member of the Society. To do so, they must submit a written request to the Secretary, listing their full name, college affiliation, department affiliation, University e-mail address, private e-mail address, year of matriculation, and predicted year of graduation. Alternatively, the Secretary may gather this information through use of Microsoft Forms. Full members shall be required to pay a one-time subscription fee of £5. Full membership lasts until a member ceases to be a student at the University of Oxford, or until a member resigns or is suspended by the Committee. A previous full member who has ceased to be a student at the University of Oxford may apply to become a junior member instead; see section d) below. In this case, the member is not required to pay the £5 subscription fee again.

- b) The decision whether to admit a new member lies with the Committee. The Secretary shall present applications to the Committee, and the question of admission shall be decided by simple vote. In practice, when the Committee are processing a large number of applications, this may happen through text or in bulk.
- c) If an applicant is successful, they shall enjoy the following privileges:
  1. The right to attend and vote at Annual General Meetings
  2. The right to stand for a Committee position at Annual General Meetings
  3. The right to attend any social events of the Society
  4. The right to join a production cast or crew after successful application.
  5. Subscription (if desired) to the Society mailing list
  6. Membership (if desired) of any Society social media groups
- d) Any persons who are not student members of the University may apply to become a junior member of the Society. The procedure for this shall be the same as the procedure for admission to full membership under a) and b) above, including the payment of a £5 subscription fee, apart from the details supplied to the Secretary: junior members need only state their full name, private e-mail address, and whether or not they are a student at Oxford Brookes University. The privileges of a junior member shall be the same as privileges 3-6 under c) above. As per the constitution of the Society, the proportion of junior members who are not students at Oxford Brookes University must not be greater than one-fifth of total membership. The proportion of junior members who are students at Oxford Brookes University, constitutionally, must also not be greater than one-fifth of total membership. It follows that the proportion of junior members as a whole must not be greater than 40% of total membership. Junior membership is automatically suspended after one calendar year. The Committee, upon request, may prolong junior membership for another year after the previous membership period has ended.
- e) Non-members may be invited to attend Society events at the discretion of the members of the Committee. This applies in particular to events aimed at introducing potential new members to the Society.
- f) A past full or junior member's membership status will automatically be changed to that of alumnus. Alumni of the Society no longer hold the privileges associated with full or temporary membership, but they shall receive invitations to alumni events and fundraising events, and they shall be notified of Society production dates and venues. If an alumnus contributes £50 or more in donations to the Society per year, they shall enjoy priority seating and a 50% discount on all tickets for Society productions.
- g) The Secretary shall maintain a Register of Members, in which are contained the full names of all members, their college affiliation (if applicable), department affiliation (if applicable), University e-mail address (if applicable), private e-mail address, year of matriculation (if applicable), predicted year of graduation (if applicable), and membership status (full, junior, junior Brookes). The Secretary shall also maintain a Register of Alumni, in which are contained the full names, graduation years, and private e-mail addresses of all alumni. An annual review of the Register shall be conducted by the Committee in advance of every Michaelmas Term.
- h) All members may resign their membership at any time and for any reason. If they choose to do so, they must notify the Secretary of their decision. The Secretary then has 20 working days to notify the Committee of termination of membership and to eliminate the withdrawing member from the Register of Members, the Society mailing list, and other Society records.

- i) The Committee has the right and duty to suspend membership in case of serious violation of the Code of Conduct of the Society or of any other Society or University regulations. Suspension may also be the result of a formal complaint; see the Society Complaints Procedure.

**Attachment A: HSE Risk Assessment Template**

# Risk assessment template

**Company name:**

**Assessment carried out by:**

**Date of next review:**

**Date assessment was**

**carried out:**

What are the hazards?	Who might be harmed and how?	What are you already doing to control the risks?	What further action do you need to take to control the risks?	Who needs to carry out the action?	When is the action needed by?	Done

More information on managing risk: [www.hse.gov.uk/simple-health-safety/risk/](http://www.hse.gov.uk/simple-health-safety/risk/)

Published by the Health and Safety Executive

## **Attachment B: OUDS Audition Guidelines (edited for optimised viewing and suitability)**

### **OUDS Audition Guidelines**

#### **Updated by OUDS Committee 2023-4**

We ask that all production companies follow these guidelines to the best of their ability. Posts may be removed from the OUDS Portal and/or the OUDS committee may intervene if production companies ignore these guidelines. Actors, this is the standard you should expect from your auditions, and do not hesitate to get in touch with a member of the committee if you feel they are not being upheld. If you have any queries or need any help throughout the audition and casting process, please feel free to contact any member of the OUDS committee.

#### **OUDS Audition Pack Cover / Facebook Post**

1. Show name
2. Production company
3. Venue
4. Dates/required availability
5. Show description
6. Content warnings

Topics which require content warnings include but are not limited to:

- rape and/or sexual assault
- abuse (physical, mental, verbal, sexual)
- child abuse and/or paedophilia
- animal cruelty and/or death
- self-harm and/or other intentional self-injury
- suicide
- excessive or gratuitous violence
- needles
- depiction of pornography
- incest
- kidnapping (forceful deprivation of/disregard for personal autonomy)
- stalking
- death and/or dying
- pregnancy and/or childbirth
- miscarriages and/or abortion
- blood
- torture
- jump scare
- mental illness (please specify)
- flashing images (i.e. a seizure warning)
- eating disorders, including depiction of disordered eating behaviour (e.g. vomiting) and diet culture
- any kind of discrimination (racism, homophobia, transphobia, sexism, ableism, religious discrimination including anti-Semitism and Islamophobia)
- drugs/alcohol/substance abuse
- police brutality
- white supremacy
- war

Please specify, if possible, the extent to which these warnings apply to the content of the play e.g. 'briefly', 'discussions', 'strong'. E.g. depictions of [x], discussions of [x], brief reference to [x]

7. Audition format (self-tape/Zoom/in-person)
8. Deadline for auditions
9. Link to google drive (see below for more details)

### **Google Drive**

- These documents should all be presented in a clear and readable format (save the emojis for your marketing, please). All images should be described and/or a plain-text version offered.
- We recommend you use *Comic Sans*, as it is the most accessible font.

**Provide a link to a google drive which contains the following 5 documents as separate files:**

#### **1. READ ME FIRST:**

- Key info
- Trigger warnings
- Character requirements (see below for example)
- Plot summary and synopsis
- Vision and aims of the production
- Accessibility information: please indicate here if there are roles that **cannot** be adapted to suit any access requirements
- Intimacy requirements, if applicable
- Production contact
- Welfare contact

#### **2. OUDS Audition Guidelines (this document)**

#### **3. Monologues or OUDS Monologue Pack (if applicable):**

- Specify each character
- Double-spaced
- At least one monologue choice for each role called

#### **4. Link to google form (for links to self-tape and registering for an audition)**

Please include on your google form:

- name
- pronouns
- accessibility requirements
- contact information
- space for self-tape link or to sign up for in-person slot

#### **5. Character requirements [edit: see G&S example in Attachment C]**

You may also choose to include intimacy requirements, accessibility requirements etc. here.

## **Audition conduct for production companies**

### Before the audition

- You can hold auditions in person, or via self-tape.
- The larger the cast, the longer auditions may take, so expect them to last around 5 days.
- All auditionees must go through the same process - you cannot invite actors to call-backs who have not gone through the first-round of auditions or cast actors who have not auditioned.
- Please look through the OUDS resource drive, especially the documents covering unconscious bias
- Ensure you have carefully read the text you are planning to stage, paying attention to potential triggers or language that may cause issues during an audition or the rehearsal process.
- Consider whether the show requires a cast of a particular race/gender/ability etc. and what you will do if you do not receive appropriate auditions for those roles.
- Contact the relevant diversity rep or welfare officer if you would like more advice on running auditions, especially if you are looking for actors from a certain minority group.

### In the audition

- Multiple members of the production team should be present at all auditions.
- Auditions may not be held in student rooms. If possible, auditions should be conducted in an accessible room, or other alternative arrangements made if required.
- At least part of the audition must be content that the auditionee has prepared
- Be aware that cold-reads may cause issues with accessibility. Communicate to auditionees in advance that a cold-read will form part of the audition so that they may request alternative arrangements or ask for it to be sent in advance.
- Take notes on all auditions, and if possible, use paper rather than laptops/phones.

### After the audition

- All auditionees must be considered equally and based entirely on the merits of the audition. Therefore, offers should not be made until you have seen all auditions.
- All auditionees must be contacted individually with the results of their audition.
- You must give all actors the option to ask for feedback on their audition regardless of the result, and you must provide feedback if asked for it.

### Feedback

- If the auditionee does ask for feedback please respond as promptly as possible.
- The feedback should be constructive and include both things the actor did well and things they could improve on. Focus on practical and useful things for the auditionees to work on such as their conduct in the audition, voice, physicality, response.

## Attachment C: Example of an OUG&SS casting call (for e.g. Facebook)

### Casting Call – The Gondoliers

The Oxford University Gilbert & Sullivan Society are looking for actors and singers to take part in our MT91 production of *The Gondoliers*! The performances will take place at the Dame Zorah Cholmondeley Auditorium in St Ruthven's College on Wednesday-Friday evenings in 7<sup>th</sup> week, with a dress rehearsal likely to take place in the weekend of 6<sup>th</sup> week. *The Gondoliers* is a comic opera which pokes fun at 19<sup>th</sup> century English society by following various characters from Venice, Spain, and the Kingdom of Barataria, as the Grand Inquisitor's search for the new King brings him to a landscape of *gondolieri*, *contadine*, and intrigue. Love and politics are inseparable in the chaos that ensues.

### CW: classism, sexism, mentions of war and torture (unspecific)

Please submit audition self-tapes to [cptcorcoran@pinafore.ox.ac.uk](mailto:cptcorcoran@pinafore.ox.ac.uk) before 11.59pm on the 6<sup>th</sup> of **October**. We ask that you submit your rendition of a vocal piece of your choice, as well as one of the monologues attached in the Google Drive below. You should also register your details using the Google Form also attached in the Drive. If you wish to audition for an unnamed chorus part only, you do not have to submit a monologue.

<https://drive.google.com/drive/folders/1bdbiuwKHUIdHY6bub98AO4?usp=sharing>

### [Example Drive]

#### 1. General Information

You can find all general information about the show, including a synopsis, here:

[https://en.wikipedia.org/wiki/The\\_Gondoliers](https://en.wikipedia.org/wiki/The_Gondoliers). We are setting the opera in mediaeval Venice and Russia, and we are planning to update some of the satiric parts of the text to constitute a subtle critique of mediaeval Russian monarchy to celebrate the anniversary of the 6<sup>th</sup> Russian Republic. The upper limit of intimacy in this production shall be holding hands, and no intimacy shall be required to portray any of the characters of the opera. We are committed to adapting the audition and rehearsal processes where necessary to your accessibility requirements, and would encourage you to contact our Welfare Officer at [queen@welfairyland.ox.ac.uk](mailto:queen@welfairyland.ox.ac.uk) with any related queries or concerns. For general queries about the production, please contact our Director at [cptcorcoran@pinafore.ox.ac.uk](mailto:cptcorcoran@pinafore.ox.ac.uk). The primary contact for general matters concerning the Society is our president, whom you can contact via [executioner@titipu.ox.ac.uk](mailto:executioner@titipu.ox.ac.uk).

Please send to [cptcorcoran@pinafore.ox.ac.uk](mailto:cptcorcoran@pinafore.ox.ac.uk):

- I. A video of your performance of a vocal piece of choice (accompanied or *a capella*)
- II. A video of your performance of one of the monologues attached in this Drive

And:

- III. Fill out this Google Form: <https://forms.gle/uigdGTusU87H356GV>

## 2. Description of Characters

The characters of the opera are listed in the table below

Name and description	Voice type
The Duke of Plaza-Toro, <i>Grandee of Spain</i>	Baritone
Luiz, <i>his Attendant</i>	Baritone
Don Alhambra del Bolero, <i>the Grand Inquisitor of Spain</i>	Baritone*
Marco Palmieri, <i>Venetian Gondolier</i>	Tenor
Giuseppe Palmieri, <i>Venetian Gondolier</i>	Baritone
Antonio, <i>Venetian Gondolier</i>	Baritone*
Francesco, <i>Venetian Gondolier</i>	Tenor*
Giorgio, <i>Venetian Gondolier</i>	Bass*
Annibale, <i>Venetian Gondolier</i>	Speaking
The Duchess of Plaza-Toro	Alto
Casilda, <i>her Daughter</i>	Soprano
Gianetta, <i>Contadina</i>	Soprano
Tessa, <i>Contadina</i>	Mezzo-Soprano
Fiametta, <i>Contadina</i>	Soprano*
Vittoria, <i>Contadina</i>	Mezzo-Soprano*
Giulia, <i>Contadina</i>	Mezzo-Soprano*
Inez, <i>the King's foster-mother</i>	Alto

You may audition for any role as long as you are comfortable with the range of the character; e.g. if you are a mezzo who can comfortably sing up to C6, you may apply to play Casilda. If the voice type of a character is marked with an asterisk, you may also audition for the role if you can sing the part an octave up or an octave down. You may apply to play any role regardless of gender, ethnicity, or age.

## 3. Monologues

Please choose one of the following monologues for your self-tape. You do not have to choose the monologue of a character you are applying for.

### Giuseppe

*Not we, indeed! We are jolly gondoliers, the sons of Baptisto Palmieri, who led the last revolution. Republicans, heart and soul, we hold all men to be equal. As we abhor oppression, we abhor kings: as we detest vain-glory, we detest rank: as we despise effeminacy, we despise wealth. We are Venetian gondoliers – your equals in everything except our calling; and in that at once your masters and your servants.*

### Tessa

*Yes, we thought you'd like it. You see, it was like this. After you left we felt very dull and mopey, and the days crawled by, and you never wrote; so at last I said to Gianetta, 'I can't stand this any longer, those two poor Monarchs haven't got any one to mend their stockings or sew on their buttons or patch their clothes – at least, I hope they haven't – let us all pack up a change and go and see how they're getting on.' And she said, 'Done', and they all said, 'Done'; and we asked old Giacopo to lend us his boat, and he said, 'Done'; and we've crossed the sea, and, thank goodness, that's done; and here we are, and – and – I've done!*

Duke of Plaza-Toro

*At last we have arrived at our destination. This is the Ducal Palace, and it is here that the Grand Inquisitor resides. As a Castilian hidalgo of ninety-five quarterings, I regret that I am unable to pay my state visit on a horse. As a Castilian hidalgo of that description, I should have preferred to ride through the streets of Venice; but owing, I presume, to an unusually wet season, the streets are in such a condition that equestrian exercise is impracticable. No matter. Where is our suite?*

**[Example Microsoft Form]**

Name and pronouns:

Year, course, and college:

E-mail address (ox.ac.uk preferred):

Voice type, range, and other specifics:

Role(s)/part(s) you wish to apply for (please tick):

- Unnamed Chorus: Upper (SA)
- Unnamed Chorus: Lower (TB)
- Don Alhambra del Bolero
- Luiz
- Casilda
- Duke of Plaza-Toro
- Duchess of Plaza-Toro
- Marco Palmieri
- Giuseppe Palmieri
- Gianetta
- Tessa
- Inez
- Antonio
- Francesco
- Giorgio
- Fiametta
- Vittoria
- Giulia
- Annibale

Accessibility requirements (if any):

Other remarks: