

Practice: something that is usually or regularly done, often as a habit, tradition or custom.

Constitution: a written instrument embodying the rules of a political or social organization

This document is a portrayal of how things are usually done in The Mudds, and in no way takes precedence over the constitution.

BOARD

- 1) All areas to generate and justify a financial budget ASAP after election.
- 2) All expenditure outside approved budgets voted on.
- 3) All meetings have reports from all departments, especially ongoing shows and future planned shows.
- 4) Usually, meetings to be held at least once a month.
- 5) Membership to be lobbied periodically for new shows.
- 6) Show proposals to be scrutinized for suitability. The board retains the right to make any production changes deemed necessary to promote a quality performance and happy participants, both before and after show approval.
- 7) Show proposal budgets to be scrutinized to ensure potential losses are not excessive and that they are realistic.
- 8) All members to be insured by the board.
- 9) In Memorium, Births and other Mudds celebrations

These are meant to be guidelines for gifts, donations and other matters for the Mudds. The board at any time can vote on a different amount depending on the circumstances.

Birth to a new Mudds Member: \$100

Death of a Mudds Member \$100

Death of a Mudds Member significant other/child: \$50

Death of a Mudds Member family member: card

Sickness/Injury or ill health of a Mudds member: Card

Hospitalization of a Mudds member: Small token (\$25)

SHOWS

For the Production Team

- 1) All sets constructed in a safe manner.
- 2) No painting done in the town hall without drop sheets first being laid down.

- 3) Usual band members are Peter Brown (keyboards); Pat Messner (percussion); Tom Kemp (drums); Chris Jones (guitar). There is an agreed honorarium schedule for all musicians other than the band-leader (who has a separate agreement). Presently that honorarium is calculated from "\$55 per show if the production run is 4 shows or less, or \$50 per show if more than 4."
- 4) Maximum number of people in the Town Hall auditorium (including backstage and the balcony) for each Town Hall performance is 240.
- 5) All show departments to stay within their allocated budget, subject to discussion with the producer. Department heads or team leaders are consulted before money is spent from the allocated budget.
- 6) All shows to have a board member elected to serve on the production committee as coordinator. This position is a monitoring position, not a facilitating or mediating position. This person should be at arm's length from the production. That is, not a director, producer or writer.
- 7) All unused set building material are removed from the town hall as soon as the set is completed.
- 8) We comply with all health and safety regulations as dictated by the landlord.
- 9) All shows have a member elected to be the show complaints interface.
- 10) The ticket outlet chosen is at the discretion of the Producer.

For the Directors

- 1) All directors will have previous directing experience (e.g. co-direct a prior Mudds presentation)
 - 1b) New directors and producers to The Mudds to have a co- or an assistant who has experience of the Mudds way of doing things. (See #1 under "For the Directors")
 - 2) Director will attend board meeting at time of show proposal. Board will appoint the director and ensure s/he fits the Mudds' philosophy (leave your ego; play the music; love the people!).
 - 3) The musical director is to advise the director on the abilities and potential of the singers.
 - 4) The musical director to attend/participate in production meetings and show planning sessions.
 - 5) The writer/director or producer will solicit the help of a Music Librarian.
 - 6) The director will start rehearsals promptly.
 - 7) The director and/or assistant director must attend EVERY rehearsal.
 - 8) The director and producer shall set a deadline for not making (further) script changes.
 - 9) It is a long standing Mudds tradition that there be no audition" for chorus places. However this has softened over the last few years due to updated fire safety regulations and the number of people wanting to be on stage. Auditions are expected for soloists, duettists and the like. Auditions are expected for roles in plays.
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AUDITION PROTOCOL FOR ALL MUDDS PRODUCTIONS AND CONCERTS.

Auditions are held for:

Acting roles, solo and small group singing, and for chorus when a certain number is required for artistic reasons or cannot be exceeded because of official regulations.

Audition Panel:

At least 2 and preferably 3 persons but always including the overall Director, MD for a musical production plus one or 2 others at the invitation of the Director.

Audition Call:

Sign up sheets are made available whenever possible at a Mudds function e.g. backstage at a current rehearsal. A notice is circulated by member e newsletter or phone calls. The notice goes up on the Mudds website as well as in Community Calendar announcements in the Canadian/Weekender, EMC and the Humm. Sometimes and in addition paid ads appear in any one of these papers.

Audition Process:

The Director may decide to have "open", "group" or "one on one" auditions. Activities depend on the type of production but can include reading of a script excerpt, some interactive improv, a voice projection test, choreography and singing as needed for the role. Auditionees will be instructed if they are to bring a song and sheet music of their own choice.

Casting Decisions:

Sometimes audition recalls are necessary. The process can take a week or more. The audition panel decides on the best casting taking into account the director's vision as well as auditionees preferences, particular skills and availability for rehearsals. Anyone who has auditioned will be contacted personally by one of the audition panel as soon as is feasible to convey the results. After all auditionees have been contacted the cast list can be announced publicly.

Special Cases:

REPRISES. Sometimes we reprise a play or parts of a show. A person who filled a particular role within the past 12 months can be, at the Director's discretion, invited to reprise that role. Auditions will then be held for roles not filled by invitation.

APPROVED BY THE BOARD FEB 21ST 2009.

POLICY ON COMPLIMENTARY TICKETS

Tickets given away to other not for profit groups for fundraisers etc: At the discretion of the Board only. Any requests for such tickets should be taken to the board for decision. Board will then direct the production team for the show in question to provide the ticket voucher(s) for a board member to deliver.

Tickets given away as prizes at Mudd's events: e.g. murder mystery presentations. Producer of the Murder Mystery needs to liaise with Producer of the next big Mudds show to arrange for the vouchers as needed. *(NB the value of these tickets does not need to be recorded as cost or revenue in a show budget)*

Tickets given away as a thank you gesture: To be decided on a show-by-show basis by the production team, based on recommendations from team members. For example a non-member who performs a special service (e.g. the carpenter who built our sandwich board without charge) could be thanked with a ticket voucher. *(NB the value of these tickets does not need to be recorded as cost or revenue in a show budget)*

Tickets given away as press passes: To be decided on a show-by-show basis by the production team, based on recommendations from the publicity team, e.g. for Mother Goose 2 tickets will be given to Jeff Maguire and 2 to Lorrie Beaton (Arts CP) in exchange for them writing a review of the show to hit the papers between weekends. *(NB the value of these tickets does not need to be recorded as cost or revenue in a show budget)*

Tickets given away as part payment for items that have been budgeted for: To be decided on a show-by-show basis by the production team, based on recommendations from other team members, e.g. EMC ads paid partly with cash and partly with tickets to a certain value. *(NB the ticket value must be recorded and set against the appropriate budget line.)*

All complimentary tickets to be recorded with a voucher telling the name of the show, how many tickets to be given, the ticket outlet and the name of the recipient. All vouchers are to be signed by the President. The voucher will be left with the ticket outlet in exchange for the tickets. This way the board and production team can keep accurate records and monitor the distribution.

Approved by the Board 2009Oct17