

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.

NOTE:

Any Mudds member concerned about copyright issues should refer to Appendix D.

BOARD PRACTICES:

- 1) All areas to generate and justify a financial budget ASAP after election.
- 2) All expenditures outside approved budgets voted on.
- 3) All meetings have reports from all departments, especially ongoing shows and future planned shows.
- 4) Meetings to be held at least once a month. Mudds board have a majority vote over email to approve minutes within 2 weeks of latest board meeting to allow publication to Muddprints with ratification for the record in person at the next board meeting. (May 2015)
- 5) Show proposals to be presented to the board in the spring of each year to set up the next season(s). (May 215)
- 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 they will make a profit and that they are realistic.
- 8) All members to be insured by the board. *However, volunteers for Front of House (excluding the Chairman) and persons assisting with sewing (excluding the Costume Chairman) are not required to be members of the Mississippi Mudds (Mar 27 2010) Persons working on set builds do not have to be members but they do have to sign a waiver "Release of Liability Waiver of all Possible Claims and Assumption of Risks". (May 2015)*
- 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

- 10) Show Videos: Setting up a good quality high definition camera in a fixed position operated by an informed Mudds volunteer is sufficient to provide a record for the Mudds archives. See also #13 un Show Practices for the Production Team.
- 11) Requests for loan of sound and lighting equipment to be handled by the board on a case by case basis. See Appendix C (May 15 2010)
- 12) Updated filing with the government every year. (May 2012)
- 13) Make financials and minutes available to members (May 2012)
- 14) Any member of the Board of Directors who is also a member of a Production Team (Producer or Director) must declare a conflict of interest and not participate in any vote by the Board on that production. (May 2012)
- 15) Associate members, defined as a member with all the privileges' of regular membership, but no association with an on stage production (with the exception of Front of House Usher, Set Build or Costuming), enjoy membership fees at 50% of regular member fees. (May 2015)

SHOW PRACTICES

For the Production Team

- 1) All sets constructed in a safe manner.
- 2) No painting can be done in the Town Hall without drop sheets first being laid down.
- 3) If a band is needed for a show, that band is put together with the Musical Director, Director and Producer. 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 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 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 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 show complaints interface.
- 10) The ticket outlet chosen is at the discretion of the Board.

- 11) See Appendix B for complimentary tickets.
- 12) What should be seen on a show poster: Mudds Logo; Show Title; Author; Any Copyrights; Show dates including the year; Show Times; Location; Ticket Information including where to purchase and a telephone number; the Mudds website.
- 13) Videos. The board require one video of the show be made for archiving. See Section 10 under Board Practices. If a production team decides that videos should be made available to the cast, then how to do this is up to them. Such video costs and revenues must be included in the show budget. Two videographer's names that are on the books are Rob Newton and Ryan Guthrie.
- 14) Show dedicated to Youth Members: Police checks have to be obtained for production team adults and copies kept on file with the Secretary. Police checks are good for two years. (May 2015)

For the Director

- 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 Director")
- 2) Director will attend board meeting at the 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 the 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 auditions 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. See Appendix A.

APPENDIX A - 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.

A person cannot be on an audition panel if they wish to be in the specific production. If, under extenuating circumstances, after the cast has been set, a replacement or additional cast members are required, then an exemption to this rule will be considered by the Board of Directors (Oct 7 2013)

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 local weekly paper 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 Directors discretion, invited to reprise that role. Auditions will then be held for roles not filled by invitation.

APPROVED BY THE BOARD FEB 21ST 2009.

APPENDIX B - 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 delivery.

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 two tickets will be given to Jeff Maguire and two 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 to be 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 OCT 17 2009

APPENDIX C - RENTAL PRICING: SOUND AND LIGHTS

The following outlines the cost of using equipment of the Mississippi Mudds of Carleton Place. These costs include use of the equipment and the personnel required to operate. Note: The Mudds require at least one of their members to be present for all events using their equipment.

Sound Setup and operation: \$150

Light setup and operation: \$150

Spots: \$50 per (up to 2)

Disco Ball rental: \$10

Strobe light rental: \$10

LED Panel rental: \$20

NOTE: It is at the discretion of the board whether to return part of all of the rental to Not For Profit groups.

APPENDIX D - PERFORMANCE RIGHTS

As documented in the minutes for the Mudds Board meeting of September 18 2010, Item 1a, SOCAN have informed us that we do not need to apply for performing rights for the type of shows that we present. We have been informed on several occasions, most recently by an individual in the Business Development Dept. that the license best fitting our activities is 15A, for which we pay SOCAN an annual fee. This license also ensures we can play recorded music in our performance space.

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