

THE UNIVERSITY OF CANTERBURY MUSICAL THEATRE SOCIETY INCORPORATED

MUSOC

THE CONSTITUTION OF THE CLUB

Revised 2017

ARTICLES

- I. NAME
- II. OBJECTIVES
- III. MEMBERSHIP
- IV. LIFE MEMBERSHIP
- V. SUBSCRIPTION
- VI. OFFICERS & COMMITTEES
- VII. MANAGEMENT
- VIII. PRESIDENT
- IX. EXECUTIVE OFFICER ROLES
- X. EXECUTIVE PORTFOLIOS
- XI. FUNDS
- XII. ANNUAL GENERAL MEETING & SPECIAL GENERAL MEETING
- XIII. VOTING
- XIV. HANDOVER PROCEDURES
- XV. FINANCIAL YEAR
- XVI. VACANCIES ON THE EXECUTIVE
- XVII. CO-OPTION TO THE EXECUTIVE
- XVIII. SHOWS
- XIX. PROPOSALS
- XX. SHOW BUDGETS
- XXI. SHOW MONIES
- XXII. CONSTITUTION
- XXIII. AMENDMENTS TO THE CONSTITUTION
- XXIV. STANDING ORDERS
- XXV. AFFILIATION
- XXVI. WINDING UP

APPENDICES

- I. PROPOSAL INFORMATION
- II. BUDGET GUIDE
- III. STANDING ORDERS

This revised CONSTITUTION was ratified on this day, TUESDAY 26th SEPTEMBER, by those present at the ANNUAL GENERAL MEETING 2017.

PRESIDENT: Megan Gerrard

SECRETARY: Alex McHugh

TREASURER: Harrison Holden

I. NAME

The name of the society shall be *The University of Canterbury Musical Theatre Society Incorporated*; hereinafter referred to as MUSOC.

II. OBJECTIVES

- a. The objectives of MUSOC shall be:
 - i. To provide regular, quality musical theatre
 - ii. To provide members with the opportunity to gain experience and training in all aspects of musical theatre
 - iii. To further the social and cultural aspects of all members of MUSOC.
- b. The objectives of MUSOC shall not be in conflict with, the aims, objectives and policies of the University of Canterbury Students' Association Inc.

III. MEMBERSHIP

- a. The following persons shall be eligible for membership:
 - i. Any member of the University of Canterbury Students' Association Inc.
 - ii. Any graduate member of the University of Canterbury Students' Association Inc.
 - iii. Any staff member of the University of Canterbury.
 - iv. Any Life Member of MUSOC
- b. Any person failing to fulfil the requirements in s3(a) shall be eligible for associate membership at the discretion of the Exec. An Associate member has all the same rights as a full member.
- c. Membership will be granted on the payment of a subscription fee.
- d. The Secretary shall be responsible for keeping an up to date list of Members and Members' details.

IV. LIFE MEMBERSHIP

- a. Life Membership of MUSOC may be granted from time to time by the Exec to persons who have provided significant services to MUSOC.
 - i. General Members of the Club may submit, in writing, a nomination for Life Membership for the Exec to consider, handed in 72 hours of the Annual General Meeting. Nominations should be submitted with a 200-word explanation of the nominee's contribution. Nominees who are voted for Life Membership will have to achieve 2/3 of the majority's vote and then to be announced at the AGM.

ii. General Members of the Club may submit, in writing, a nomination for Life Membership for the Exec to consider in advance of the Annual General Meeting. Nominees whom meet the criteria as set out in *IV(a)(i)* will be announced at the AGM and put to a vote.

iii. Nominations for Life Memberships may not come from the floor.

- b. All Presidents and former Presidents of MUSOC shall automatically become Life Members.
- c. Life Members need not pay any annual fee.
- d. The Assets and Archives Manager shall be responsible for keeping an up to date list of Life Members and Life Members' details.

V. SUBSCRIPTIONS

The annual subscription to be paid by each members shall be reviewed annually prior to Clubs Day, and determined by the MUSOC Executive Committee.

VI. OFFICERS & COMMITTEE

- a. There shall be an Executive Committee (hereafter known as the 'Exec') comprising Officers and Committee Members.
- b. The Officers of MUSOC shall be the President, Secretary and Treasurer. These officers shall be elected at the Annual General Meeting (AGM) and shall hold office until the next AGM, unless they:
 - i. Resign, or
 - ii. Lose by a vote of no confidence at a General Meeting during their term of office, or
 - iii. Lose a unanimous vote of no confidence by the remaining Exec members, after failing to attend at least three meetings without apology or excuse.
- c. At the AGM there shall be six General Committee members elected to the Exec. These shall be in addition to the three elected Officers. Their portfolios shall be Admin, Events, Alumni and Education, Technical Advisor, and two Juniors. They shall hold office until the next AGM, unless they:
 - i. Resign, or
 - ii. Lose by a vote of no confidence at a General Meeting during their term of office, or
 - iii. Lose a unanimous vote of no confidence by the remaining Exec members, after failing to attend at least three meetings without apology or excuse.
- d. Following the AGM, the Exec, at their discretion, shall appoint a performance group Producer, who shall become a member of the Exec *ex officio*. They shall have full voting rights on performance group business only.
 - i. Show business is determined at the discretion of the Exec.

- ii. The Producer shall hold office until they resign, or lose a vote of no confidence at a General Meeting during their term in office.
- iii. Lose a unanimous vote of no confidence by the remaining Exec members, after failing to attend at least three meetings without apology or excuse.
- e. Pursuant to the details in their production contract, a nominated Producer of a show shall be a voting member of the Exec *ex officio*. Their term on the Exec shall begin on receipt by the Secretary of their signed contract, and expire three weeks after the close of the show, unless specified otherwise in their contract.
- f. From time to time the Exec may co-opt one or two additional members.
- g. No person may hold more than one of the offices in s6(b) or s6(c) at any one time.
- h. No members shall be eligible for election to the Exec unless they have paid their subscription prior to the election
- i. The Exec shall meet at least once each university term.

VII. MANAGEMENT

- a. The Exec shall manage the affairs of MUSOC; shall exercise supervision over properties and members; shall purchase all materials required by MUSOC and pass accounts for payment.
- b. The Exec shall have power to carry out and enforce the CONSTITUTION, and from time to time, make, amend or rescind by-laws as it deems fit.
- c. At all Exec meetings, six members (two of whom must be Officers) shall be required to form quorum. On important, time-sensitive motions, as determined at discretion of the Exec, quorum can be formed in absentia, via phone call or message.
- d. As a general rule, decisions of the Exec shall pass by simple majority of the total members of the Exec.
- e. Any officer of the Exec shall have the power, at all times, to call a meeting of the Exec of MUSOC.

VIII. PRESIDENT

- a. The President shall ensure that MUSOC remains affiliated to the University of Canterbury Students' Association.
- b. The President shall ensure that MUSOC remains an Incorporated Society.
- c. The President may delegate tasks to other members of the Exec as required.
- d. At all General and Special Meetings of MUSOC, the president shall occupy the Chair. Should she or he be absent, the Secretary shall take the Chair, and the task of minute-taking shall be delegated to a General Exec member.

- e. The chairperson, at any meeting, shall in all cases have a deliberate vote, and also casting vote should equal voting occur subject to any other clause of this CONSTITUTION.
- f. The President will be responsible for providing a bucket of KFC chicken (Original Recipe or Wicked Wings or food that attends to dietary requirements) to the show band for each major production and cabaret show.
 - i. Only band members, the serving president, and past presidents (provided they have honoured the provision in their tenure) may partake.

IX. EXECUTIVE OFFICER ROLES

- a. The Secretary shall:
 - i. Attend all meetings and keep accurate minutes of the proceedings,
 - ii. Read and file all communications and other papers,
 - iii. Issue notices of meetings,
 - iv. Conduct all correspondence,
 - v. Attend generally to all clerical duties in connection with MUSOC,
 - vi. Act as Vice-Chair, and chair all meetings only in the absence of the President.
 - vii. Hold the Club Seal, and,
 - viii. Hold administrative privileges online and in social media
- b. The Treasurer shall:
 - i. Collect and account for all subscriptions,
 - ii. Dispose subscriptions as directed by the Exec,
 - iii. Be responsible for show monies as laid out in s20,
 - iv. Keep proper books and prepare a Financial Report on Income and Expenditure for the financial year to the Annual General Meeting, and,
 - v. Prepare the Statement of Assets and Liabilities for the Annual General Meeting.

X. EXECUTIVE PORTFOLIOS

- a. PR and Platforms Manager
 - i. In charge of the ongoing maintenance of the website and other social media platforms (including, but not limited to Facebook, Instagram and Facebook groups administrated by MUSOC).
 - ii. Takes responsibility of the copy for MUSOC events, both shows and events within the club.
 - iii. Is the key person in all external publishing of social media.
 - iv. Update members of events and activities coming up through Newsletters and other forms of communication (I.e CANTA).
 - v. Work with the Events Manager, Education and Alumni Manager, and Juniors to promote events within the club and to ensure consistency throughout.

vi. Work with the Marketing Manager and Designer of shows to implement marketing strategies through MUSOC platforms.

vii. Work with the Secretary to communicate with formal stakeholders in the community.

viii. Take responsibility for arranging all media – this includes Photos, Video and Design.

a. Events Manager

i. Key areas of the Events portfolio:

Social (parties and group outings); UCSA Events; Club events such as outings to other musical society shows - i.e. organising discount tickets for the club/group bookings; Workshops (both within the club and keeping informed as to opportunities with other groups/societies);

ii. Assists organising volunteers for fundraising activities and rosters volunteers for Clubs Day, etcetera.

iii. Ensures that material is available for the PR and Platforms Manager to distribute

iv. Maintains any relevant social media, along with the President, Secretary, and PR and Platforms Manager.

b. Alumni and Education Manager

i. Key areas of the Alumni and Education Portfolio:

Manage contact with life members; organise events for life members; organise education opportunities for members in conjunction with the events manager; maintains club archives.

ii. Obtains material to be archived from all MUSOC events

iii. Manages all materials kept for the archives

iv. Deals with any issues regarding storage space of archives.

v. Keeps an up-to-date contact list of Life Members

c. Technical Advisor

i. Key areas of the Technical Advisor Portfolio:

Organising and overseeing the technical side of MUSOC events (excluding major productions); advising the executive as to the technical side of all events; maintaining MUSOC's technical equipment.

ii. Maintain good relationships with local technical equipment suppliers.

iii. Maintain a list of preferred suppliers.

iv. Ensure the club gets the best value possible on gear (be that price or service).

v. Liaise with the UCSA technical equipment manager regarding the use of UCSA gear.

d. Junior Members

i. The Junior members shall be in their first or second year of university at the time of the AGM, and may not have previously been on the executive of MUSOC or Dramasoc.

ii. Key areas of the Junior Portfolio:

Organising the Arts Week Cabaret; Managing Front of House for all MUSOC Events;

Maintaining the MUSOC container; Supporting and assisting any other Exec member as required.

e. Performance Group Manager

- i. The Group Manager shall be appointed by the Exec at their discretion. An election from within the Performance Group is advised. They shall hold full voting rights on the Exec *ex officio*.
- ii. Key areas of the Group Manager portfolio:
Procuring and making available music for the group; Organising regular rehearsals, including organising rehearsal spaces; Ensuring the presence of a musical director / choreographer / director as required; Proposing performance opportunities to the Exec.

XI. FUNDS

- a. The funds of MUSOC, from whatever source derived, shall be applied only towards the promotion of the aims and objectives of MUSOC or towards legitimate, actual, and legal expenditure on behalf of MUSOC which the Exec authorises.
- b. No portion of any funds shall be paid or transferred directly or indirectly, by way of dividend, bonus, salary to any person whatsoever, except:
 - i. Payment may be made to instructors for the sole purpose of teaching classes or workshops, if approved by a two-thirds majority of the Executive.
- c. All monies shall be received by the Treasurer, who shall deposit them in an account of MUSOC at the bank nominated by the University of Canterbury Students' Association Inc.
- d. The three Officers shall all be signatories to MUSOC's bank account, with the requirement that at least two signatures must be used for any withdrawal of funds.
- e. The sale of any MUSOC assets shall only take effect following an 80% vote of the Exec in favour of the sale.
- f. MUSOC is solely responsible for all debts incurred in its name. No responsibility or financial liability will be taken by the University of Canterbury Students' Association Inc.
- g. MUSOC is an incorporated society and therefore no debts shall be incurred by individual members acting under authorisation on behalf of the society.
- h. In the event that a Club member is offered an educational opportunity that will benefit the Club, the Exec may choose to offer by way of scholarship, monies to be allocated to that tuition or training. Such funding must be applied for via application, and made public if approved.

XII. ANNUAL GENERAL MEETING & SPECIAL GENERAL MEETING

- a. An Annual General Meeting of MUSOC shall be held each year, at a date determined by the Exec (nominally in or around July/August each year). The regular business of the meeting shall be:
 - i. To receive the President's Report on the state of the Club.
 - ii. To receive the Financial Report, and the Statement of Assets and Liabilities for the preceding year.
 - iii. To elect Officers and Committee members for the forthcoming year.
 - iv. To transact any other general business of MUSOC.
- b. A Special General Meeting of MUSOC shall be called by the Secretary on receiving a written request by the President, by at least ten financial members, or by the Exec on its motion.
- c. Not less than seven days prior to the Meeting taking place, notice of Annual General and Special General Meetings shall be:
 - i. posted on the Club Notice board, and
 - ii. communicated to all members via email, and
 - iii. placed on the MUSOC website, and
- d. The mode of voting at all meetings shall be by a show of hands or a secret ballot.
- e. At all General Meetings of MUSOC, all members shall be entitled to vote.
- f. Quorum for an Annual General Meeting or a Special General Meeting of MUSOC shall be 10% of the total number of members or twelve members (inclusive of the Exec), whichever is smaller.
- g. Nominations shall be called for at the time of notice for the AGM, and close 24 hours before the AGM is held.
 - i. Nominations shall be sent to the Returning Officer in writing.
 - ii. Nominations require a nominator and a seconder, who should be identified on the nomination form.
 - iii. In the event that no nominations for a position are received, nominations may be made from the floor during the AGM.

XIII. VOTING

- a. At each General Meeting, the President (or outgoing President) shall elect an impartial returning officer.
- b. The returning officer shall be responsible for all votes that take place at the meeting.
- c. The returning officer shall not cast a vote on behalf of himself or herself.
- d. All voting shall be by a show of hands or a secret ballot.
- e. Votes may be cast through a proxy by use of a signed statement to this effect, or through telephone communication, which must be verified by the Returning Officer.
- f. In the event that a position available for election is uncontested, then the candidate shall be deemed to require at least 75% votes in favour from those full members present, to be elected.
- g. In the event that there is a tie between any of the candidates, a second voter shall be held.

- i. Revotes shall be held, with questions in between, until the tie has been broken, or a candidate drops out of the running.
- h. The newly elected Exec shall take office on the 1st of October of the year they are elected.

XIV. HANDOVER PROCEDURES

Upon election of a new Exec, the outgoing Exec shall be responsible for ensuring the newly appointed Secretary receives, as soon as practical, but no later than the 30th of September of the year the new executive was elected:

- i. All financial accounts of MUSOC,
- ii. A list of all MUSOC members (including contact details),
- iii. A list of all MUSOC life members (including contact details),
- iv. All Usernames, Passwords, and Documentation relating to the MUSOC website and email system, and any other relevant electronic media,
- v. All Usernames, Passwords, and Documentation relating to registration as an Incorporated Society, and,
- vi. Any other details that would be helpful for the governance of MUSOC.
- vii. All MUSOC assets

XV. FINANCIAL YEAR

The financial year of MUSOC shall begin on the first day of July, and terminate on the last day of June in each year.

XVI. VACANCIES ON THE EXECUTIVE

- a. If an Officer resigns, an SGM must be held to elect a new Officer, within two weeks of the member's resignation. Officer vacancies may never be filled by co-option.
- b. If a General Member resigns, the Exec may, at their discretion, co-opt a replacement if desired. An SGM is not necessary.
- c. In the event that an Officer takes a leave-of-absence, the Exec may co-opt a replacement from within the Exec. In the event that a General Member takes a leave-of-absence, the Exec may co-opt from the general Club membership.
 - i. If the Officer's leave-of-absence is longer than three months, an SGM must be held to affirm the replacement.

XVII. CO-OPTION TO THE EXECUTIVE

- a. A decision of the Exec recommending co-option shall require at least an 80% majority of the Exec.
- b. The Exec may, at its discretion, invite members to join the Executive as General Members holding:
 - i. No portfolio
 - ii. A specified portfolio
- c. The successful applicant shall require at least an 80% majority of the Exec before the co-option shall take effect.
- d. If the invitee accepts, notice must be posted to the general membership, offering a period of fourteen days in which to lodge an objection.
- e. If, during the fourteen day notice period, the Secretary receives any objections to the co-option of the successful applicant, an SGM shall be called to address the concerns. A by-election may be held to resolve the issue at the discretion of the Chair.
- f. If the SGM fails to make quorum, the co-option shall take effect as though no objection had been received.
- g. The co-opted member shall have all the rights, duties and obligations of an Exec Member.
- h. The positions of President, Secretary, and Treasurer shall not be filled by co-option.
- i. Wherever notice is required to be given, it should be given through:
 - i. The MUSOC website
 - ii. An email to all MUSOC members
 - iii. A notice on the Clubs Noticeboard

XVIII. SHOWS

- a. MUSOC shall attempt to stage at least one piece of musical theatre (a 'show') each year.
- b. A show must have a Production Team, consisting of persons responsible for the production of the show, including:
 - i. Production Manager/Producer.
 - ii. Director.
 - iii. Musical Director.
 - iv. A representative Officer from the Exec
 - v. Any other roles as required.
- c. At least one-third of the cast, crew, and/or Production Team of a show must be current students of the University of Canterbury, in accordance with the objectives listed at s2(a) (ii)
- d. All cast, crew, and/or Production Team of a show must be members or associate members of MUSOC.

- e. In staging a show, the treasurer may not be involved in any of the following roles:
 - i. Production Manager/Producer.
 - ii. Director.
 - iii. Musical Director.
 - iv. Technical Director.
 - v. Any other role involving the direct expenditure of club funds.
- f. At the conclusion of a show, the Producer shall co-ordinate a production report - compiled of feedback from the Production Team - to be delivered to the Exec no more than seven days from closing night.
- g. If an appointment to the Production Team comes under dispute, or other issues of concern arise, then the President shall call and chair a General Meeting.
 - i. A General Meeting consists of the Exec and Production Team.
 - ii. The Exec and Production Team will resolve all disputes at this Meeting.
 - iii. Production Team members do not have a vote at a General Meeting.
 - iv. The Exec does not have the power to remove Production Team members without the commencement of a General Meeting.
- h. The producer must produce a budget for the show, in consultation with the treasurer, which must be approved by the executive before any expenditure is incurred.
- i. Any and all expenditure must be approved by the following mechanism:
 - i. If the expenditure is within the specified budget, it can be approved by the producer.
 - ii. If the expenditure exceeds the specified budget by less than \$500, it must be jointly approved by the producer and the treasurer.
 - iii. If the expenditure exceeds the specified budget by more than \$500, it must be approved by the executive.
 - iv. Any expenditure that exceeds budget must be notified to the committee immediately.
 - v. Payment for any show expenditure must have the treasurer as one of the required signatories.
- j. No officer of the club may be appointed to a production team role unless:
 - i. The role has been publicly advertised for at least 7 days prior to the appointment.
 - ii. The officer excuses themselves from committee discussion regarding appointment to the role, and their behaviour in the role.
 - iii. The committee is satisfied that the officer would be significantly more suited to the the role than any of their fellow applicants.
 - iv. No officer may be associated with any proposal received by the committee for consideration.

XIX. PROPOSALS

- a. Any member of MUSOC may propose a show to the Exec

- b. A proposal must include:
 - i. The name and description of the proposed show.
 - ii. The names of at least two people who have agreed to take on one of the following roles each:
 - 1. Production Manager/Producer.
 - 2. Director.
 - 3. Musical Director.
 - iii. An approximate budget.
 - iv. Any other requirements as set out by the Exec.
- c. The Exec shall provide a standard form and guidelines for making proposals. These will be set out in Appendix One of this CONSTITUTION.
- d. The Exec shall be sole arbiter of whether or not to proceed with a proposal.
- e. If the proposal under consideration has been made by a member of the Exec, that member shall not be eligible to vote on its progression.

XX. SHOW BUDGETS

- a. The Production Team of a show shall submit a budget to be approved by the Exec. A suggested form for budgets is attached to this CONSTITUTION as Appendix Two.
- b. The Production Team of a show shall be responsible for ensuring that the approved budget is followed.
- c. All expenditure towards a show shall only be reimbursed on presentation of a receipt for goods or services presented to the Treasurer by the Production Manager/Producer.
- d. If a show requires more funds than budgeted for, the Production Manager/Producer may request additional funds from the Exec by way of a written statement.
- e. The Exec shall not authorise any amount of additional funds which would put MUSOC into debt.

XXI. SHOW MONIES

- a. At each performance the Production Manager shall appoint a Front of House manager.
- b. The Front of House manager shall ensure that records are kept of all tickets and merchandise sold and all monies collected.
- c. After each performance, the Front of House manager shall count all takings from ticket and merchandise sales. Any discrepancies between recorded takings and monies collected shall be reported to the Exec, via the Treasurer, as soon as possible.

- d. The Front of House manager shall be solely responsible for ensuring the total amount collected is received by the Treasurer.
- e. The Treasurer shall recount all monies received from the Front of House manager to ensure accuracy.
- f. The Treasurer shall be responsible for banking all monies received from the Front of House manager by 5pm on the next business day following receipt.
- g. The role of the Treasurer in ss20(d), 20(e), and 20(f), may be delegated to another Officer, if the Treasurer is unable to be present at the show.
- h. Any misappropriation of funds shall be dealt with extremely severely, including involvement of Police where appropriate

XXII. CONSTITUTION

- a. The Secretary and Treasurer shall keep copies of this CONSTITUTION which shall be available to members on application.
- b. The CONSTITUTION shall also be available on the MUSOC website.
- c. At any General Meeting the Secretary is responsible for bringing a paper copy of this CONSTITUTION for perusal by participants.

XXIII. AMENDMENTS TO THE CONSTITUTION

- a. No part of this Constitution shall be altered, rescinded or added to except at a General Meeting of MUSOC and every proposed alteration must be handed to the Secretary 72 hours before. All amendments then shall be posted on a public forum at least 48 hours before AGM is held.
- b. No motion to alter or rescind or add to this CONSTITUTION shall be deemed to be carried at a General meeting unless a two-thirds majority vote in favour of the changes be received from the members present.
- c. The UCSA Clubs Development Officer, UCSA Clubs Committee, and University of Canterbury Students' Association Inc. must be notified in writing of any alterations made.
- d. No motion to alter or rescind or add to this CONSTITUTION shall be deemed to be carried if the University of Canterbury Students' Association Inc. Executive deems the change to be contrary to the interests, aims or objectives of the University of Canterbury Students' Association Inc.

XXIV. STANDING ORDERS

The Standing Orders of this Club are contained in Appendix Three

XXV. AFFILIATION

MUSOC shall apply for affiliation to the University of Canterbury Students' Association Inc. on an annual basis, and will abide by the decisions and rulings of its Executive. The conduct of the affairs of MUSOC shall be in accordance with the Constitution of the University of Canterbury Students' Association Inc.

XXVI. WINDING UP

- a. MUSOC shall be wound up if:
 - i. A motion to that effect is passed by a two-thirds majority at a General Meeting, or
 - ii. The University of Canterbury Students Association Inc Executive passes a motion winding up the club, at the request of the outgoing President of MUSOC, having failed on three consecutive attempts to form a new Exec.
- b. In the event of MUSOC winding up, all property and assets (including any monies held in MUSOC bank account), shall be held in trust by the University of Canterbury Students' Association Inc. for not less than four years, and shall be given to a University of Canterbury Students' Association Inc. Club with corresponding objectives when such a Club is formed.
 - i. If, after four years, no similar University of Canterbury Students' Association Inc. Club is formed, the University of Canterbury Students' Association Inc. shall have the power to dispose of assets and properties as it sees fit.
 - ii. All profits from such disposal shall go towards the University of Canterbury Students' Association Inc. Club Funds.

Signed as being current and valid, on this day 26 / 10 / 2017

President:

mrgeward

Secretary:

ju

Treasurer:

Holden

Executive:

Crognone Pm
LOBetting
[Signature]
[Signature]
[Signature]

APPENDIX I. PROPOSAL INFORMATION

Twice a year, the MUSOC Exec will put out a call for proposals.

A proposal is essentially the beginning of any show that you want to see MUSOC doing. It acts as information to be given to the Exec. This Appendix is essentially to give you a basis of what your proposal should include, and a basic guide to choosing a show that is appropriate for MUSOC to do. To see the Constitutional Requirements for proposals, see s14 of the CONSTITUTION.

Step One: Choosing a Show

There are so many shows available that this can seem daunting – but here are some basics to consider:

Does the show have a large enough cast to be suitable for a show by a university amateur group?

Is the show technically very demanding? Will you be able to cast the show with the talent available? Can you achieve the look that the show requires (in sound, or lighting, or dancing, or acting) with the resources and performers available?

Is the show appropriate to a primarily university/student based audience – i.e. will it have the ability to appeal to a wide variety of interests? (We're typically open about this; our shows have ranged from *Hair* to *HMS Pinafore*)

Has the show been presented in Christchurch in the last 5 years? This is usually the very soonest after a show you want to have it on stage again. Fortunately it does not usually include school performances.

Step Two: Organise Your Proposal

Now you have a show that you feel fulfils the criteria above, you can start working on your proposal. A proposal includes:

Show Information: Your proposed show's title, details, awards it may have won, character list, its plot, and possibly even a prop list or an idea of a set layout. You should also try to include at least one song on CD so the committee has an idea of what the musical sounds like.

Production Team: You must provide the names of two people who have each agreed to take on the role of Director, Musical Director, or Production Manager. These roles need to be filled to even begin work on your show. You may also provide names of people who have agreed to take on the roles of Co-Director, Stage Manager, Technical Director, Props Manager, Set Dresser, etc. Many of

these roles can be filled much closer to the show's performance date, and it is less vital to have them ready at the proposal stage.

Why: Here we need an explanation of why you feel the musical is really worthwhile for MUSOC to perform, why you feel strongly enough about it to want to propose it, and what your vision is for the show. Do you want to do Gilbert and Sullivan set in the future? Explain here how your ideas would look and work on the stage.

Budget: A budget for your show. This is usually the most complex part of a show, and can be the most problematic. You will need to know the value of performance rights, venue hire, lighting/sound hire, cost of props/set/costumes, and so on. If you do not know these values, nor how to find them, talk to someone who does or ask a member o

Expenses

Rights & Royalties	A
Theatre Hire	B
Sound	C
Lighting	D
Set	E
Props	F
Costumes	G
Makeup	H
Marketing	I
Administrative	J
Reserve Funds	K
Total	X

Income

Ticket Sales	L
Charity Funding	M
Sponsorship	N
Advertising	O

Fundraising	P
Cast Levy	Q
Total	Y
<hr/>	
Net Income	Y
Net Expenses	X
Profit-Loss	Z

f the committee to find you someone who can help you. You will get better results if you have tried to work it out for yourself first. Your Production Manager will have a big role in the show's money, so consider consulting with them. Ensure they know their duties – e.g. being aware of all the money which is spent in the production of the show and being able to reconcile this post-show (with receipts).

- i. Details can be found in s12 and s13 of the CONSTITUTION.
- ii. A budget template is available in Appendix Two of the CONSTITUTION.

Step Three: Presenting your Proposal

When calling for proposals, the MUSOC Exec will set a date to hear the responses. You should bring several copies of your proposal with you so the committee can peruse them. You will have about 15 minutes in which to sell your proposal to the MUSOC Exec, explaining your proposal, the show itself, why you feel it will be worthwhile for MUSOC to do your show, and generally try to garner support for your proposal.

The committee will hear all proposals and then take a vote by ballot in which they can vote for any show, or vest a vote of no-confidence in any show. They have total discretion in choosing a show, and the decision of the committee shall be final. The decision of the committee will be broadcast to all proposers within 7 days of the proposals meeting. If your show isn't picked, don't take it personally – there are all sorts of things the Exec has to consider, and in the end it may simply come down to personal preferences. If your show is picked, congratulations! Your journey begins here.

NB: A more detailed version of this guide can be found on the Club website.

APPENDIX II. BUDGET GUIDE

Budget Template

Expenses

A - For many shows, performance rights will be quite large. You will need to contact the company who owns the rights for your show to find out how much it will cost to perform the show for however many nights you would like to put the show on for, as well as how much rehearsal materials will cost to hire for the rehearsal period. On the other hand, for original shows this will be a very low cost.

B - At present, hire of the Jack Mann Theatre is free for clubs. Although other theatres can be quite expensive, they may suit your production better - think about whether another theatre is something you'd like to try.

C - We're talking about a musical, so the sound quality is mega-important. You will probably want to use radio mikes for all the leads, as well as miking some chorus members. Bands need to be miked as well. Additionally, you may well want to hire a PA, as many theatre house PAs are not suitably clean for Musical Theatre.

D - It's no good putting something on stage that people can't see! Good lighting can highlight your show, while bad lighting can be terribly distracting. Most theatres will have some lights, but you will probably want more to create certain effects. Lighting also includes smoke or haze machines. Again, there are companies in town you can go to for general quotes. A medium-sized musical will tend to require about \$1000 spent on lighting.

E - The more complex the set, the more expensive it will be. Think about both hire costs and production costs.

F - The more authentic you want your props to look, the more expensive they will be. Some things can be hired or borrowed rather than bought, to reduce spending.

G - When setting a budget for costumes, think about how many cast members are involved in your show, and if any of them have multiple costumes. Chorus costumes would generally be a minimum of \$25 per costume, and leads would generally be a minimum of \$45 per costume. Think about hiring, making, and buying costumes as possibilities. The fancier you want the costumes to be, the more money you'll have to spend on them.

H - Stage makeup is different from regular makeup - you can't necessarily just have everyone bring their own. If there are special effects required, such as blood or zombie makeup, this will be more expensive.

I - You need to spend money on promoting your show in order for people to come to it. University is reasonably easy, but if you want to engage with the wider community, you'll need to think about how you're going to do so.

J - Administration covers all sorts of things. Photocopying, calling cellphones, printing programmes, printing tickets, printing funding application forms, postage for scripts - all of these things cost money, and you will blow out your budget if you're not expecting them.

K - It is often a good idea to keep several hundred dollars in reserve for unforeseen expenses. This will allow some other aspects to go over their budget without the budget being exceeded. It also allows additional aspects to be added to the show that you hadn't conceived of at the proposal stage. The producer should only release these funds if there is a pressing case to do so.

Income

L - Ticket Sales will probably be your main source of income for the show. Multiply your proposed ticket price by how many nights you plan on performing the show by how many people on average you expect to each show. Be careful not to overestimate audience numbers - it is far better to underestimate and get more money than you were expecting than the other way around.

M - There are several charitable trusts, such as Pub Charities, Eureka Trust, or the Creative Communities Trust, who you can apply to for funding for projects like this. Applications for funding require a reasonable amount of time and effort to gather all the requisite documents, and they are often very particular about receiving everything properly. Also note that some trusts require that you have not received funding from another trust in order to be eligible, so do your homework beforehand! However, if you put together a strong application, you can get a substantial portion of your budget from these trusts.

N - Corporate sponsorship may include naming rights to the season (e.g. *The Press* Season of ...), complimentary tickets, free programme advertising, corporate logos on all promotional material, etc. This can be a lot of work, and may require a dedicated production team member, but it can bring in substantial funding from businesses who want to be seen supporting the arts.

O - There is always space in the programme for ads. This is a smaller commitment than full-on sponsorship, more in the line of a straight commercial transaction.

P - If you can't get the money any other way, you'll need to fundraise for it. On the plus side, you will have a cast who will be able to help you.

Q - The Exec sets a Cast Levy, typically \$30, to pay for Cast T-Shirts and provide party beverages.

Profit/Loss

Z - The Exec is very unlikely to accept your show if your budget shows that they will be losing money. On the other hand, you want to put as much money as you reasonably can into making the show a success. Aim for a small profit. Additionally, if you are to send the budget to a potential sponsor or funding charity, it is not a good look if you are expecting to make a large profit on the show - they will question why you need their money. Aim to make a small profit.

APPENDIX III. STANDING ORDERS

1. The Chair

- 1.1. The chair shall be heard without interruption.
- 1.2. At any time during the meeting, any member may, at the request of the Chair, or any person for the time being in the Chair, take Chair temporarily.
- 1.3. Should the chair be vacant, the Treasurer or Secretary may assume the chair.
- 1.4. Every member desiring to speak shall address himself/herself to the Chair.
- 1.5. When two or more members desire to speak, the Chair shall call upon the member who, in the Chair's opinion, first indicated his/ desire to speak.

1. Motions

- 1.1. When a motion has been made and seconded, the question thereupon shall be proposed to the meeting by the Chair. Seconding may be either firm or pro forma seconding. A pro forma seconding may be withdrawn, a firm seconding only with the leave of the meeting. A firm seconding shall be required for a motion which cannot be discussed by the meeting. A motion from the Chair shall not require to be seconded. A motion of which due notice has been given shall not require to be seconded.
- 1.2. Any motion not seconded may not be further debated but shall forthwith be dropped, entry may be made in the minutes at the Secretary's discretion.
- 1.3. After a motion has been accepted by the Chair, it shall be deemed to be in the possession of the meeting and cannot be withdrawn without leave of the meeting.
- 1.4. A motion which by leave of the meeting has been withdrawn may be made again during the same meeting.
- 1.5. A motion or amendment may not be proposed which is the same in substance as any question which, during the same meeting, has been resolved in the affirmative or negative.
- 1.6. A matter which has been resolved by the meeting may be recommitted or rescinded by a majority vote of the meeting.
- 1.7. A motion may be amended by the mover with the consent of the seconder.
- 1.8. A motion shall be decided by voices, provided that a show of hands may be requested by any member of the meeting, and provided that a secret ballot shall be taken when demanded by a member.
- 1.9. Upon the motion being put and the voting declared even, the Chair shall have no casting vote.
- 1.10. Except as otherwise provided in this Constitution, a motion shall be determined by a simple majority of those present and voting.

2. Amendments

- 2.1. When a motion has been seconded and the question has been accepted by the Chair for discussion, an amendment may be made by any member.
- 2.2. No further amendment may be made until the first amendment has been disposed of.

- 2.3. If an amendment be carried, it shall become and shall be stated from the Chair as a substantive motion.
- 2.4. No amendment shall be accepted by the Chair which is a direct negation of the motion under discussion.
- 2.5. The mover of an original motion or of an amendment shall have the right of reply before the original motion or the amendment respectively is put.

3. *Procedural Motions*

- 3.1. The following motions shall be considered procedural motions.
 - 3.1.1. That someone be granted speaking rights.
 - 3.1.2. That the meeting elect a new chair.
 - 3.1.3. Motions to alter the agenda.
- 3.2. A debate of a particular matter may be interrupted owing to a formal motion being proposed.
 - 3.2.1. The previous question shall be moved in the form "*That the question be not put*" and shall be seconded. It may be discussed and confers no right of reply. If 'the previous question' is carried, the principal motion cannot be brought forward at the same meeting. The Chair may accept or reject 'the previous question'.
 - 3.2.2. The closure shall be moved in the form "*That the question be now put*" Discussion, amendment or adjournment shall not be allowed, and it may be applied to an amendment as well as to a motion. The Chair shall have discretion whether to accept it or not. The motion shall require a seconder and shall not be moved by a person who has moved or seconded the principal motion, but it may be moved while another is speaking. The Chair may accept or reject closure.
 - 3.2.3. Proceed to the next business.

This motion shall not be moved while another person is speaking, and it shall not be moved or seconded by the mover or seconder of the original motion or amendment. It shall not be debated or amended, but if carried it terminates discussion on the principal motion of that meeting. Discussion on the principal motion is to be resumed if it is moved on an amendment.
 - 3.2.4. Adjournment of debate.

Adjournment may be to a definite date or indefinitely, and the particular motion is adjourned but the meeting shall continue. The meeting can only be moved at the conclusion of a speech, and it cannot be moved or seconded by the mover or seconder of the principal motion, but previous speakers may speak to it. Amendments as to time, date and place of the adjourned debate are the only amendments permissible. The mover has right of reply and the right to re-open the debate on its subsequent resumption. Although at first rejected, a motion to adjourn debate may be moved again at a later stage of the discussion. The business to which the debate relates shall be placed on the agenda paper of the meeting to which it is adjourned. Adjourned business shall have priority of any other except formal business.

3.2.5. That the question lie on the table.
This motion shall only be moved or seconded by someone who has not moved or seconded the original motion. There shall be no right of reply and no amendment shall be allowed. It may be debated and previous speakers may speak to it. It can be carried on any question or amendments. If it is moved and carried on an amendment then the original question must also lie on the table. There shall be a subsequent motion either at the same or a later meeting to take the question from the table.

3.2.6. That the speaker be no longer heard.
This motion must be moved and seconded, and may be accepted or rejected at the Chair's discretion. The motion may be moved while a person is speaking.

3.2.7. That the Chair's ruling be dissented from.
After the motion has been moved and seconded, the Chair shall immediately vacate the Chair. Only the mover and the seconder of the motion, and the previous Chair, shall speak to the motion, and in that order. After they have spoken, the motion shall be put without further debate in the following form: "*That the Chair's ruling be upheld*"

If resolved in the affirmative, the Chair will resume the Chair and maintain his/her ruling, if resolved in the negative the Chair will resume the Chair and change the challenged ruling.

3.3. Discussion of procedural motions

3.3.1. The following motions shall be put without any debate:

3.3.1.1. That the speaker be no longer heard

3.3.1.2. That the question be now put

3.3.1.3. That the meeting proceed to the next business

3.3.1.4. That the Chair's ruling be upheld (noting the provisions of 4.2.7).

3.3.2. The Chair shall rule on discussion of any other procedural motions, subject to the right of the meeting to dissent the chair.

3.4. At any time the meeting may resolve itself into a Committee of the Whole, provided that such resolution be supported by a majority of those members present. The meeting in committee may report to the open meeting, which shall forthwith adopt or reject such report or motion to that effect. The proceedings of the Committee of the Whole shall not be reported or recorded

3.5. At any time the meeting may resolve itself into Strict Committee, provided that such resolution be supported by a two-thirds majority of those members present. If such a motion is carried, all non-members shall be excluded from the meeting. The meeting in committee may report to the open meeting, which shall forthwith adopt or reject such report or motion to that effect. The proceedings of the Strict Committee shall not be reported or recorded. Motions relating to the Committee of the Whole or Strict Committee shall be procedural motions.

4. Points of Order and Information

4.1. Points of Order

Any person at any time may address the Chair on a point of order (ie. breach of CONSTITUTION or STANDING ORDERS) but must at once state s/he is taking a point of order and must confine his/her observations to the point of order raised. A point of order should be taken immediately the breach of order occurs. A speaker called to order should be given opportunity to explain and the Chair may give others permission to speak briefly, but new matter must not be debated. The Chair's ruling on a point of order is final, and must not be discussed unless the dissent is moved.

4.2. Points of Clarification

By permission of the Chair, and when no other person is speaking, a person who has already spoken (even if strict order is being followed) may speak briefly in personal explanation of his/her remarks or actions of his/her which may have been queried, but must state concisely the point s/he wishes to explain and must keep to that point. S/He may not interrupt other speakers in order to explain, nor may s/he employ additional arguments.

4.3. Questions

Questions relating to the matter under discussion may be put to the chair, or through the chair to any member, but the chair may disallow any question which s/he thinks should not be put. Speeches must not be interrupted for the purpose of asking questions

5. General

5.1. Quorums

5.1.1. No meeting shall open unless a quorum is present by not later than fifteen (15) minutes after the advertised starting time.

5.1.2. A meeting shall adjourn immediately the lack of quorum is disclosed.

5.1.3. If a meeting falls inquorate in the period between the taking of a vote and the completion of counting, the result of the vote shall be announced and shall not be invalidated.

5.2. Any motion or question of order or procedure not provided for or not fully provided for in the Standing Orders shall be determined by the Chair by a ruling.

5.3. Any of the Standing Orders may be suspended for the time being by resolution, provided that such resolution shall have the concurrence of a two-thirds majority of the members voting thereon. This resolution must be seconded, discussion is permitted strict order of debate and it may be moved at the any time. Motions to return to the standing orders shall be carried when more one-third of votes are cast in the affirmative. In any event, suspension of standing orders ceases at the closing of the meeting.

5.4. An announcement by the chair that a meeting is closed or adjourned may be dissented from unless it has been made due to a genuine lack of quorum or resolution of the meeting.

5.5. At the close of all meetings, the meeting shall be considered to have moved out of committee of the whole or strict committee.

———— FIN ————

© MUSOC 2017. All rights reserved.