

# Flo Winkley

## DIRECTORS' REP

### *About me*

Heya! I'm Flo, a second-year English student at Homerton. I'm running for Directors' Rep as CUADC is the reason I've managed to do so much directing at Cambridge. Directing the Freshers' Play at the ADC taught me SO much and it was that opportunity that gave me the confidence to pursue directing a broad range of shows, from physical theatre, to Shakespeare, to monologues, to student writing. CUADC gave me funding for the first show I successfully pitched – the first mainstream lesbian play – and supported the production tirelessly throughout social distancing etc. I'm passionate about everything the club stands for, from supporting student writing going to the Edinburgh Fringe, to workshops for anyone who wants to learn more about all aspects of Cambridge theatre. I feel that everything I've picked up over the last two years would be really helpful on committee, and I'd be so excited to work with all the directors of Cambridge, welcoming so many new voices into the theatre scene.

### *Diversity and auditions*

Recent discussions have shown how pertinent restructuring Cambridge theatre is. I would begin by **pushing for directors to scrutinise their casting decisions, listening to BME voices** and adjusting their approaches accordingly. For instance, when casting, directors may compare the ratio of acceptance: auditioning, focussing on the ratios of BME and non-BME auditionees (such as was outlined in an ADCbridge post). Methods like this are needed urgently to shift the current under-representation of BME actors and production members. Further to this, more needs to be done to secure that a greater proportion of *new* actors/prod team members are included in the theatre scene. I would suggest that directors make conscious efforts to advertise for shadowing roles so that new techies may learn on the job, as well as trying to cast regardless of actors' previous experience. For example, asking for a prepared monologue may advantage those who had access to paid courses and therefore disadvantages those who cannot pay for advice on specific monologues.

### *Directors and tech teams*

I'd hope to assist by **helping directors to work effectively and efficiently with the prod teams** in order to achieve creative continuity, while also getting the most out of everyone's individual, inventive, and artistic ideas. Doing some backstage work as a director is invaluable, offering a new angle and perspective when directing productions.



### *Supporting directors*

As Directors' Rep, one of the central issues I'd look to tackle is the way in which **welfare responsibilities** tend to fall almost solely on the director and producer. We are students too, and I think that is something that needs to be addressed: directors are often not welfare trained. For freshers, in particular, I'd love to offer support and advice about how to create welfare contacts within shows and ensure that directors' welfares are looked after throughout the shows' processes. To build on this, I would look to provide support in **intimacy directing**, strongly encouraging directors to attend intimacy workshops or suitably bringing in someone as an intimacy director. Intimacy work is so essential in maintaining appropriate boundaries for everyone involved. I'd also love nothing more than to continue the amazing work that CUADC show contacts have done for me in the past by becoming a show contact myself. Hopefully I would be able to help with many shows, using my broad understanding of productions from both a directing standpoint and from a stage-managing, technical side.

### *Freshers' Plays*

It is really important to me that the Freshers' Play experience is as valuable for incoming freshers as it was for me. However, I'd want to offer **more guidance for new directors** with how to make casting spreadsheets, how to run auditions, organise rehearsals, come up with warm-ups, and so on. It's easy to forget how overwhelming it can be as a fresher thrown into managing a team in your first few weeks of term. Not only this, but I'd like to guarantee that the plays chosen for freshers offer exciting, diverse scripts that avoid any problematic scenes that force the director to adapt the script, adding unnecessary stress. Having been in that position, I know what it's like, meaning that in theory I'd be a useful rep.