



# Cambridge University Amateur Dramatic Club

## Agenda, 17 March 2018, 09:00, Pembroke New Common Room

09:11 The meeting begins.

### 1. **Apologies for Absence**

Received from: Lily Burge

Present: Ruth Harvey, Maya Yousif, Amelia Hill, Abby Zucker, Jess Murdoch, Caroline Yu, Anna Zhou, Gabriel Humphreys, Conor Dumbrell

This meeting is not quorate because Iain Blackwell is absent.

### 2. **Minutes and Matters Arising**

AR suggested that the outgoing committee A.O.B.s be put earlier in the minutes (before they left) to fit with the chronology of the meeting. HM says that all A.O.B.s have usually been put together at the end of the minutes for previous handover meetings, but it doesn't really make sense. We agree to edit the minutes to reflect what actually happened in the order of the meeting so that other committees have the option depending on their preference.

### 3. **Action Points**

a. AR to talk to management about moving the lockable drawers, and asking about pidges and storage for membership cards during closure.

*Done – access to pigeon holes and sundries will be maintained during the closure. The issue of the drawers has been deferred.*

b. LB to talk to management about where the props store will go.

*Deferred.*

c. Club Office clearout – Monday 19<sup>th</sup>

*Volunteers to help: CD, MY, CY, GH, HM, AR.*

d. AR to reply to John Gardner's email.

*To be discussed in the agenda point below.*

### 4. **Show Reports**

#### a. **The Producers (Week 8 and 9 Mainshow – Lily Burge)**

**S** - 69% - would appreciate promotion on the CUADC page, to be organised by GH.

**P** – All good.

**A** – All good - 10/10 from TCS and still waiting on Varsity.

**T** – Lighting issue – Ruth Harvey stepped in last minute to plot lights. Raises questions of when the committee is responsible to intervene. The show was very lucky Ruth was able to come in so quickly.

AR explains the specifics of the situation in more detail.

Zak Karimjee arrives.

RH suggests the problem could be resolved by encouraging more people into tech, and therefore expanding the pool of people who are reliable and willing to step in in emergency situations.

Francesca Cosslett arrives.

AR suggests revising producers guide to add reports and check-ins with departments which can be passed on to CUADC. FC adds that reports for overnights would be helpful as communication between night teams and day teams can be badly managed. She also points out that it's a lot of responsibility for some producers, who might not have more than a basic knowledge of tech, to take on managing and organising progress reports that they don't fully understand. ZK suggests that it would be good to bring in TDs as the responsible points of contact for reports – they might have a better understanding of the progress that has been made, and can pass issues on to producers or arrange alternatives themselves.

**Action Point:** When reviewing the job guides, FC and ZK to edit TD and Producer guides to reflect this suggestion.

**b. Who's Afraid of Virginia Woolf (Week 2 Corpus Main – Iain Blackwell)**  
*Deferred due to absence of IB.*

**c. Brilliant Adventures (Week 1 Corpus Main – Maya Yousif)**  
*Will be in contact this week.*

**5. wiki.cuadc.org**

AnZ demonstrates wiki.cuadc.org and encourages the committee to review and add things so that when we roll it out it is as complete as we can make it. AR says to bear in mind that we don't want it to replace job guides. ZK suggests we promote it as soon as possible so people can add information that we don't know/might forget. There is some concern that people might abuse the editing system and it is suggested that we approve changes. HM points out approving each change could mount to a lot of work for Anna and it would probably be better to explain the resource and trust people until they prove otherwise.

**Action points:** Everyone to have a look at the site and update their areas of expertise so that Anna can begin to publicise it during the vacation.

**6. Job Guides**

AnZ says that the Easter vacation is a good opportunity to revise the job guides and make any updates.

AR suggests it may be worth talking to the ADC to combine job guides e.g. the publicity guides. She also notes that the CUADC guides are more practically based, and the ADC guides just reiterate what is taught in training.

**Action Point:** Everybody review their respective guides by the next meeting.

**7. Report from Exec**

AR explains that the executive committee is the group that the university appoints to manage the ADC. They meet around once a month and she and ZK attend these meetings (or are supposed to).

Nothing interesting was discussed at the last meeting. ZK is not sorry to have missed it.

**8. Informal Panels**

Deferred due to absence of IB.

**9. PRS**

Deferred due to absence of IB.

CY: "We pay for music??"

**10. John Gardner Update**

AR got back in touch with John Gardner to find out some more information. He is part of the organisation of the Lanterna Festival in Genoa and would like to bring 6-7 students to perform a subtitled piece of outdoor summer theatre. Flights, food and accommodation (homestays) will be funded by private sponsorship of the festival and some ticket sale revenue. If we are interested there is a deadline for the end of the month so that flights can be booked and accommodation arranged. If it's not possible this year it is something we can look to do next year.

ZK asks whether we would take it on as CUADC club show, or open it up to everyone. AR says we could either act as a conduit for the opportunity or advertise for a director as though it were a club show.

RH is concerned about whether they might ask us to fund hidden costs – props, costumes, rights, extra personnel. AR responds that funding seems to be legitimate and, that for a virtually cost-free trip, cast members would probably be happy to chip in a small amount each.

FC wants to know if there's been any consideration of rights as a license for Italy could be complicated. HM says it will probably be an out of copyright production, but we don't know what the tone of the festival is which makes it hard to come up with options.

AR also says the production could be something we've already put on this year, or it could be student writing which would negate the rights issue.

MY points out that there is not much information on the festival online. CY asks if we could be sent a brochure or website with more information.

HM points out an end of the month deadline for getting a director and show is impossible, so we should clarify with him what he is expecting from us at that stage.

**Action Point:** AR to put the questions we have to John Gardner, but if no financial investment is needed from club then in theory we are happy to accept the opportunity and proceed with organising over the vacation.

## 11. Workshop

ZK has spoken to John and there is an issue with building sets in Corpus due to the offices above (boo). The suggested approach is to encourage productions not to build set. Black box theatre has never been more appealing.

ZK also speaks on behalf of LB regarding the prop store. There was a suggestion to move it to the bar along with the furniture store, but that would compromise its organisation and be very difficult. The easier option is to arrange advance appointments and, if we give some notice to the contractors, we can probably get access and shows can store the props until they need them.

HM asks if we trust shows not to damage props when storing them for extended periods of time. FC points out there are not as many shows so there is less risk. RH suggests we send out the information about the props store as soon as possible and stay in touch with SMs.

FC suggests we could ask productions what props they want and then collect them from the props store and keep them in the bar. This would mean easier and more convenient access for shows, as well as solving the problem of having to self-store props.

## 12. Google Drive

HM explains that the officers of the committee are required to keep a written record of their activities relating to their role, which will be transferred to the new committee (as outlined in 28.2 of the constitution). She suggests it would be useful to not just pool these resources, but other committee-wide resources in a central location such as a google drive.

ZK asks whether this would be a general resource for everyone in Cambridge theatre to have access to, or just for the committee.

HM says it would be just for committee resources as there are many places for information sharing for general theatre resources, such as the job guides, but none for the committee other than what is passed on in individual handovers.

RH says it would be good to have a centralised place for photos and resources as it would save time hunting through old Facebook posts and could form a good online archive.

GH is keen as it would help his 'on this day' publicity campaign of old club shows.

AR mentions that it would also be a good time to discuss whether we want to change the current email system as it would be helpful to not just have a forwarding system but be able to access previous emails. This would potentially be a move towards the ETG model, although that could cost a lot of money. ZK checks and the cheapest business Gmail accounts are very expensive. IB is not here, but he would probably disapprove.

HM says that it might not be worth the paid features which we can essentially regulate ourselves. CD points out a Gmail account would allow the actor's reps to see if an email has been replied to, which they are currently unable to do.

**Action Point:** Everyone make their own email address on Gmail, and add it to the committee contact details sheet so that AnZ can set up the forwarding service for the current accounts. A google drive will then be created at a later date.

### 13. Social Media

GH asks everyone to like the Facebook page and follow us on Twitter which is a good resource for our Fringe shows. He then asks what people would like to see our social media do.

AR suggests an Instagram account. CY says it would be a good idea to give club shows the Instagram account for the week of their show as it would be good for promotion, and also give an insight into the rehearsal process.

GH would also like to do some Youtube videos for Michaelmas term.

**14. Info List**

AR reiterates that the mailing list is the weekly list of events, shows, etc. sent out by the president each week. This week it will be used to promote The Producers and announce the shows we are funding next term. No one else has anything to add.

**15. Freshers' Plays**

HM explains that at least two people on committee need to have read the plays we select for the freshers' shows next year, which means starting early is important. She asks if anyone has any immediate thoughts.

RH stresses that we should push shows with manageable tech requirements, bearing in mind we want it to be interesting but also achievable for first time techies.

CY pushes resources like drama online as if the text is there it usually means the rights are available.

AR encourages everyone to think about cast size as it needs to be manageable for new directors but also be large enough to give sufficient opportunities for actors. RH also pushes for specific BME roles and flexible roles which can adapted for different genders

CD asks whether it's possible for us to suggest a Shakespeare as it's a good introduction to verse for actors who haven't had that experience, doesn't require rights, and also allows for greater flexibility for directors as audiences are more forgiving of race and gender swapping. CY says it is probably better to do Shakespeare audition workshops with freshers before throwing them into Shakespeare immediately. AR also points out that CAST will have their home run in Michaelmas so there will already be a Shakespeare programmed.

CY suggests we compile a google sheet with suggested plays that shows cast size, length, themes, etc., which will also allow us to track how many people have read each play.

**Action Point:** Everyone read some plays and HM set up the google sheet.

**16. A.O.B**

AR enquires who would be interested in being on show selection show selection. As there is a lot of interest she asks whoever wants to be considered

to write a paragraph about why, and then we'll read them at the next meeting and do a secret vote.

RH would like to talk about a disability guide, especially for tech, in time for the arrival of freshers. HM will add this as an agenda point for the next meeting.

10:42 The meeting ends.