



# Cambridge University Amateur Dramatic Club

21 October 2018, 17:00, Godwin Room, Clare College

17:03 The meeting begins.

## 1. Apologies for Absence

Received From: Zak Karimjee. Caroline Yu will be late.

Present: Alex Ridley, Iain Blackwell, Holly Mackinlay, Gabriel Humphreys, Francesca Cosslett, Anna Zhou, Amelia Hill, Maya Yousif, Jess Murdoch, Conor Dumbrell, Lily Burge, Ruth Harvey, and Abby Zucker.

Also in attendance: Olly Francis

## 2. Minutes and Matters Arising

IB's laptop has arisen from the dead (hooray!) and so he will be giving a more detailed financial presentation next week.

## 3. Action Points

- a. GH to ask management for a print code  
Done.
- b. GH headshots lead + committee photo on membership board.  
GH – another drop out; to speak to someone else. Photo is on the membership board.
- c. MY and GH to discuss the introduction videos and how to get the ball rolling on them.  
Done.
- d. CY, CD, and JM to make CUADC gmails.  
All done.
- e. ALL to add one thing to the wiki – AnZ to send wiki doc on slack again.  
Done.  
*Action Point: AnZ to go live with wiki, and GH to publicise.*
- f. AbZ to review minutes regarding the costume store and find out what the current agreement with Queens' is.  
See agenda point below.
- g. AH to post about the alumni list and encourage people to get on it!  
Done.
- h. MY to speak to management about Welfare Tea  
Done.
- i. MY to pass her club cocktail idea onto Jack  
Done - Jack is SO keen.  
*Action Point: MY to arrange a mixology session for the cocktail. The first Club Night is provisionally scheduled for the 8<sup>th</sup> of November. HM to speak to management about using the bar.*
- j. All names + CRSiDs for freshers prod teams to be sent to HM  
Done for prod teams. CY to get cast lists
- k. HM to finish 'Who To Talk To' resource.  
Done.
- l. HM additions to Appendix to Budget Agreements

Done.

#### 4. Show Reports

##### a. Richard III, LB

**S** – 24% across run!

**P** – Everyone is doing well; people all sticking to budget. Have sent IB an update about spending. On track with schedule, and programmes ordered.

**A** – Actors are tired and have a lot on but are doing well. First full run was yesterday and they are confident with the show.

**T** – Paper tech held on Friday. Susi/Rory might need a bit of help for the get-in but they will let us know.

##### b. High School Musical, CD

**S** – 25% sold pre-publicity (bit of a difference across the spread though – 1% on first night, 89% matinee).

**P** – Publicity has been redesigned and now approved.

**A** – All cast now with 3 cast members (including a lead) from ARU.

**T** – They have a meeting about set with Charles III coming up to coordinate set.

##### c. Panto, AbZ

**S** – Ticket sales are at 82% after second release; posters have gone up and flyers have been designed.

**P** – No new major updates. Recruitment for smaller prod team roles is still ongoing.

**A** – Rehearsal schedule has been planned and is going well so far.

**T** – There are no major issues to raise at the moment; steady progress made on set construction. It has been raised by the producers that they would like their team to be able to be before the end of the show – panto costs are quite high and it's difficult for prod team to spend large money first. IB says for them to get in touch with him directly about this.

17:39 CY arrives.

FC points out that cash is a limiting factor for access to theatre. There is the dual issue of slow reimbursements and upfront cost. Lots of students do not have that money to give in the first place, let alone wait several months for reimbursement.

LB suggests we offer advances of half the amount of budgets as standard practice (for SM/Costume designer etc.). We could make this constitutional so that people continue this policy.

AR suggests a system of advance receipts e.g. quotes/links to costs on websites. HM says that is unlikely to work because purchases are not always made online or well in advance. She agrees that a half advance would be good, and then the team member with the advance would have to account for the entirety of their spend. They would not get reimbursed for the rest if they could not account for their spend on the advance.

FC also suggests that as a university society we could easily draw up a contract and then make them subject to university penalties if they don't fulfil the terms of the contract. AR says this would have to be something we use selectively, and only when people really need it.



#### **d. Children's Hour, IB**

**S** – Sales were about 30% over the run with reviews at the back half and publicity of individuals really helping.

**P** – All fine. Gaia would like to keep the clock. No one else does.

**A** – The actors had a good time.

**T** – The tech was good and went smoothly.

**E** – They said CUADC was very helpful for publicity and budget, plus any concerns that came up.

#### **e. Poetry Night, AR**

**S** – No tickets have been sold yet but publicity has only just dropped.

**P** – There is the possibility for pitching again for next term, maybe for 2 or 3 slots this time given the interest received.

**A** – Lots of performers have applied. As performers are buying tickets to the event (as it is an open mic style night) it is agreed they do not need to be CUADC members.

**T** - There is no tech. ZK aspires to do some light thing.

### **5. Show Contacts for Freshers' Shows**

The following committee members put themselves forward as show contacts for the Freshers' Shows.

Mosquitoes - HM

Don Juan - GH

The Last of Hausmans - AH

### **6. Welfare Tea – OF/HM**

HM introduces OF who approached her with an idea about a welfare group in the theatre. OF explains that there is no current group specifically dedicated to welfare within the theatre/ADC, and it would be nice to have an informal meeting each week to chat about welfare and theatre. If it grew and there was a lot of interest, it might be nice to centre it around talking about specific issues in theatre, and the interaction of particular roles/stresses with mental health.

MY has already mentioned this idea to Jack at ADC management and he is really keen! He has suggested colouring with show posters, which would be provided as a destressing activity. MY also says they were thinking of holding these sessions on a Sunday afternoon in the bar. AR points out that Sunday bar shows have the whole day booked in the bar for get-in so it might be better to move to the Larkum when it is sorted. OF says that the Bar is a nicer space to be in, and it would be nice to reclaim it as a lot of people's experiences of the Bar are quite negative and/or stressful, and this would be a way to make it a wholesome space again. FC says it wouldn't be unreasonable to ask for a few hours on bar show get-in days as they hardly ever use all of the time given to them.

RH asks what the tone of the meetings would be, i.e. a drop-in activities session, or with a stronger structure of themes and leadership. OF says she was thinking at first of a more informal drop-in, and then a structure could be developed further into the term if the idea grows. She also says it's not fair for one person to monitor it constantly unless they were more professionally aware e.g. welfare trained/an actual professional.

FC says that this might be something to talk to student minds about, and see if they want to be involved. She points out some structure is probably needed so that the sessions don't just become 'The Bar During The Day'. This doesn't necessarily mean a talk or



panel type set-up, but maybe just someone in the corner who is available or present to discuss something specific.

RH also suggests the activities are varied so it's not always colouring. She suggests cake decorating as another good one. Everyone is enthusiastic about this!

AR brings up the planning of the sessions. She asks OF how she would like the relationship with the committee to work – we are happy to publicise it and provide a budget, but don't want to take over her idea. OF is happy to work with the committee as then it may carry on when she's no longer able to run it, plus it's a lot of work for one person!

AR suggests we also provide a little tin at the bar or something for people to contribute small change to which can go towards supplies for sessions. She also proposes a budget of around £10 a week for supplies, tea, biscuits, etc.  
A space will be made in the committee office (soon to be sorted) to store things.

MY will be the main point of contact for the committee, but others are very happy to help out and make things happen! OF asks whether a Facebook group or page would be better. FC says that a group would be nice as it can become a sharing space much more easily than a page.

HM suggests we also revisit this at the end of term to see how everything went, and what steps we can take to make sure it continues.

## **7. Freshers' Plays**

HM asks for an update on the freshers' plays and if anyone needs anything.

RH is nagging to meet technicians which will hopefully be done by next week.

ZK (absent) says he has met the mainshow TD and set designer.

AbZ and GH will meet the designers this week and talk them through their roles.

LB has met the SMs – she says they are all so keen and really on it. RH wonders if this is a personality trait found in all SMs.

FC has met the Producers but not yet the APs.

CY met all the directors before the recalls.

Everyone seems happy for now.

## **8. Costume Store**

HM had a look at the old minutes and it seems there has not really been a formal agreement or system in place.

AR asks AbZ how it has been for her. AbZ says it is very hit and miss – she's never been physically stopped but there is usually difficulty. The Fitzpat is also going dark in the next few weeks and access to it will almost certainly become more difficult.

IB asks if we should draw up an agreement or ask to draw one up. HM suggests we speak to Richard and the Head Porter to try and arrange something formal to let AbZ access the store consistently.

LB says that it's no good having the agreement be specifically for AbZ as theoretically any one of us should be able to step in if AbZ cannot be present.

AbZ also raises the point that the costume store is probably the least accessible location



in Cambridge theatre as it is down several ladders, under the Fitzpat stage.

AR says we are dealing with two problems: the short term access to the store, and the long term location of an accessible costume store. AbZ asks what we can do. RH suggests creating a catalogue of what's down there and digitising it for people to browse and then ask the Designers' Rep to collect. AbZ points out the difficulty of there being a lot of material, and then the Designers' Rep having to spend a lot of time cataloguing and fetching for people. FC also says that for costumes a catalogue may not necessarily be helpful as sizing is not always correct, and things look different on stage/in photographs etc.

*Action Point: AR to ask in exec if a new costume store can be made a priority.*

## **9. Appendix to Budget Agreements**

HM asks if there are any final suggestions for the Appendix before it is finalised and given for the freshers' plays to use first.

AnZ requests we add a link to the Feedback form.

LB suggests a more clear explanation of how to access the costume store, props store, and furniture store.

GH asks to add that the club publicist will be in contact with publicity designers regarding logos and publicity materials.

FC brings up the severity with which CUADC treats budget rearrangements. This is not something most other societies do and it restricts the freedom of the producer, as the extra step of asking for permission is a bit unnecessary. GH and LB agree. LB points out that as a set designer you often get a budget before you actually work on the practicalities of a set.

IB disagrees as the rule is designed to stop overspends. This usually happens because of lack of communication. GH says it should still be a communicated thing, and there can be allocated amounts which cannot be altered e.g. for publicity.

IB counters that the reshuffling itself is rarely the issue, and they usually say yes if asked, but mostly producers ask to reshuffle *and* increase, as a means to cover spend which they or their departments weren't paying attention too. FC points out that these things are happening despite the rule so the current system doesn't work.

AR also mentions that budgets are usually set on show specific information; if the budget is changed it usually means something about the show is changing. Having the revision rule ensures that this is communicated to the society so we know what we are funding. She suggests we add something about budget changes to the SPAT report guidance in the Appendix. FC also suggests we make the wording more relaxed.

*Action Point: HM to finish tomorrow and pass on to AR/IB to give to the producers of the freshers' plays.*

## **10. RAG Week**

GH explains that he and HM had the idea to run a series of events in support of theatre charities as it is not an area we currently cover, and it would be a nice piece of community action that would see out our committee (it's planned for Lent, just before



handover).

HM and GH list some of their ideas for events which include: a Shakespeare marathon, a charity bar quiz, buckets at LTM, a speaker event.

They ask if the committee would be happy for them to go ahead with planning this.

*The committee vote unanimously for preparations to begin for a CUADC charity week.*

## **11. ASDAN**

AR debriefs the committee on the conversation she had with ASDAN during the week. The main points raised were that they want to expand the camp to a 'Cambridge' summer camp, with four tracks. These would (hopefully) be CUADC, Varsity, Debating (The Union) and something science/engineering related e.g. robotics or programming.

They have asked AR to run organising the camp, however AR says that if she were to take this on it would not be in the capacity of 'CUADC President' but as a representative of ASDAN in Cambridge. As HM also went last time and was in one of the organisational roles, she is also keen to help build the new programme but again not as a CUADC representative. New workshop/project leaders would be recruited from CUADC as with all the new areas of the programme – if they would like to be involved.

RH says that it sounds like this needs a whole new society. AR agrees that it is becoming a lot bigger than CUADC, but is not quite worth a society as it does not require money and/or a committee. It would function much more like a tour, with the tour managers handing down to new tour managers each year (from any involved society). GH says that it sounds like a good thing but is just beyond our level.

AR asks the committee to vote for whether CUADC should remain involved in the project but no longer manage it. We can nail down the finer points of the relationship with CUADC in a later meeting.

*The committee vote unanimously to remain a part of the ASDAN project but no longer as 'managing society'.*

## **12. Info List**

AnZ – suggests we advertise the Wiki which will be launched.

## **13. AOB**

AbZ reads an email where she was given the number for someone who does posters for west end shows who may be able to run workshops on publicity and poster design. She asks if the committee think this is a good thing to pursue and everyone is keen (especially GH, nerd).

AbZ gives a quick update on the Show Sharing initiative which will now effectively be run by Ellie on ADC management as it requires things to be stored in the theatre for a period of time and this is not always possible. Ellie will also be bringing it up in production meetings with shows so that they are aware of it which will hopefully increase its use! Woop, recycling!

FC raises the point that in future we should call freshers events 'socials' not 'drinks' as this can be intimidating. Everyone agrees and this will be passed on to the new committee.



AnZ reminds the reps to send out their lists regularly.

ZK (absent) wrote very formally to the committee asking if we could buy the workshop some measuring takes as they would be very handy (there is currently 1) and not too expensive. AR says that he should ask Nat first to see if the theatre can purchase them, and if not then we should be able to.

On a similar note, HM suggests if we are still looking for things to spend reserves on a new drum kit for the theatre would be excellent as the current one is in pretty bad shape. It's also a worthwhile investment as it is needed for Panto and LTM, and any other musical show. FC suggests approaching CUMTS about splitting the cost as they also have a vested interest in good music equipment.

19:04 – The meeting ends.

