



17:39 The meeting begins.

1. Apologies for Absence

Received From: Francesca Cosslett, Amelia Hills, Gabriel Humphreys, and Zak Karimjee.

Present: Alex Ridley, Iain Blackwell, Ruth Harvey, Abby Zucker, Caroline Yu, Jessica Murdoch, Conor Dumbrell, Lily Burge, Anna Zhou, Maya Yousif, and Holly Mackinlay.

2. Minutes and Matters Arising

On building trustees: AR spoke to Vicky, the theatre manager, who suggested Flo Carr as a building trustee. She was the theatre manager before Mitchell, Vicky's predecessor, and still working in theatre in London.

AR also emailed Richard Barnes who agrees with our decisions and has offered to approach potential trustees, to which we have accepted.

3. Action Points

- a. ZK to build things (specifically a box)
Deferred.
- b. MY to email Jack about free drinks/wholesale mulled wine/cocktail suggestions.
Done. AR emailed Jack and he suggested some free mulled one and 2-4-1 on the cocktail which is what's happening tonight. Yay!
- c. ALL WITH GUIDES – to be updated.
To be revisited after the holidays.
- d. GH to format completed guides.
Deferred.
- e. IB to edit the phrasing in the Appendix regarding membership of full time students living in Cambridge to remove the condition that they must be at an educational establishment in Cambridge.
Done.
- f. HM to send to Holiday Decision-Making Policy to RB, informing him we will be trialling this over Christmas with a view to putting it into the constitution next year.
Done – have received no reply.
- g. AR to add to the appendix that all shows must content notice, and to emphasise this point during funding meetings.
Done.
- h. AR to email RB with our suggestions and, unless he has any objections, to ask John and Leah.
Done.

4. Show Reports

a. Panto, AbZ

There is currently no show report but things seem to be going fine now. There have been some problems with length but the show has now been cut to a level management are happy with.



b. The Last of the Haussmans, AH

S – Sales continued to increase throughout the week – final night had only 8 tickets remaining!

P – Everything went smoothly at the get-out. It has been raised that PRS might be over-budget, but this should be covered by being under-budget in other areas.

A – “All good and well.”

T – No problems!

E – Everyone has had a great time, worked really hard, and done their jobs really well! Almost everyone wants to carry on ‘theatre-ing’!

c. The History Boys, MY

S – Nothing online yet.

P – Still waiting on several prod role applications including MD and TD.

A – Cast is now fully confirmed and they are very strong! It’s shaping up to be an excellent show!

T – Nothing has started yet as there are no techies on board, but applications are coming in.

d. Dirk Gently’s Holistic Detective Agency, RH

S – Nothing online yet.

P – Opened applications for production team including publicity.

A – Recalls are currently in progress – should be cast shortly, with a readthrough arranged before the end of term

T – ZK has been confirmed as TD, with Tim Otto as set. Other tech team applications are coming in.

e. Atomic Jaya, ZK

No show report.

No funding meeting as yet.

f. End of the Line, IB

S – Nothing online yet.

P – Has a producer. Things are open

A – No cast yet.

T – No tech yet.

Haven’t had funding meeting yet.

g. Legally Blonde, CD

S – Nothing online yet.

P – MD, AMD, AD, Set, Costume, and LD have all been appointed. Some roles had no applications – particularly concerning were TD and choreography.

Applications were reopened and interviews have been held, so the core prod team should all have been appointed by early this week.

A – Auditions have happened and lots of people came (despite the rumours, there were not 400 people). Recalls are happening next week and the directorial team hope to have cast the show by the end of term.

T – DSM and SM appointments have been post-poned due to people applying for multiple roles, and the reopening of TD applications. Set plans have been completed in detail, along with a breakdown of scenes and costs.

5. Lighting Overnights – LB

LB explains that Panto’s get-in was really difficult/chaotic because of lighting. The LD did not do overnight which meant the CLX had to do the rig, but could not do a focus/any



plotting. The tech rehearsal was severely impacted, and was going so slowly they had to stop. This stressed everyone out. The next morning, some volunteers had to go in and help sort the lights out. This was unfair on the whole team of the show plus the people who had to be called on to help out. LB asks if we should have a policy that overnights are required on LTM and Panto.

RH says that seeing the move away from unnecessary overnights has been really good, but this is just not feasible for larger shows – the key is determining if an overnight is *necessary*, and then running them properly not cancelling them entirely.

IB says that if we set a policy this has to be done in line with management – they set ‘premium prices’ for Panto and LTM, so we can speak to them about conditions on get-ins that will act as a ‘guarantee’.

AR points out that this is an issue because of this particular circumstance, and is not something that seems to be shared with all LDs across Cambridge theatre. Maybe we don’t need to go as far as policy, but it could be put in the job description and be made clear from the start. HM adds that this information should be given to TDs and technical representatives too to ensure people are checking up on their teams appropriately. AR agrees, but says it’s most important for the producer to be informed, and this should be something we pass on to the next committee.

CD raises the point that the need for an overnight was mentioned when the LD was appointed, and they said then that they would not do one, so this problem has been coming and the team should have been prepared for this. LB says that part of the issue was that a plan was put in place but it was not executed. HM says it sounds like this boils down to making the wider prod team aware and able to check individual members of their teams are on track/get them on track if they are not.

AR says that while we are on panto we should discuss the run time. CY says that cuts need to happen during the writing process - by the time it got to her the writers were upset about their material being cut. AR points out that the writers are never given a brief on what is expected from them or how the process works, which is probably something that should change.

MY also suggests the issue is in the writer director relationship – it needs to be firmly established that once you get to a certain point the director just takes responsibility and the writers back off. AR says that when it gets to rehearsals or a final deadline all decisions should be left to the director.

IB suggests this could be part of the Footlight’s responsibilities towards the Panto as it technically falls under their jurisdiction of ‘creativity’.

AR asks if the Panto will get any shorter than it currently is. CY says potentially, but the show always starts late. MY also says the interval is sometimes 30 minutes long and it’s not the team’s fault but a front of house issue. AR says that the contract states management have the right to fine a show, even if the issue is at front of house. CY says that from a welfare perspective that is horrible for a cast and tech team. So far they have been forced to do 5 different shows, and the actors don’t even get to do proper bows. Some of them have also had their parts almost entirely cut, which makes rehearsal rooms stressful and tense. AR suggests keeping the bows short for now, until the show gets shorter.



RH asks what the general feeling is about the number of matinees. Last year there was a huge burnout and it was implied that this would change but it hasn't. She suggests we do a survey of how the team feel after the show is over which we can use as a basis to speak to management about matinees. Everyone agrees.

18:22 RH leaves.

6. Welfare + Setting Budgets

IB says we need to appoint someone to look over this and keep a budget - HM says it's more like having someone to produce it. AR asks if MY is happy to stay in charge of it next term. She is. WONDERFUL 😊

JM suggests we change the name to 'chill out sessions' rather than 'welfare' as it might be what's putting people off from coming. Everyone agrees.

IB also says that his college organises welfare puppies every term. He mentioned this to Vicky and she is open to bringing this to the theatre. THERE IS LOTS OF EXCITEMENT. We are now the puppies.

The committee votes unanimously to pay for welfare puppies.

Action Point: IB and MY to have a more in depth chat about running welfare.

7. Elections returning officer

AR says that Andrew Tan has agreed to be the returning officer for the elections. We are enthused (almost as much as we were about puppies).

8. Honorary Membership

The committee unanimously votes to give Rory the CUADC Lion, honorary membership of CUADC for life.

9. Info List

JM asks for skillshare to be publicised!

10. AOB

JM raises the issues of mailing lists again. AR suggests we make this an agenda point for the first meeting of term.

JM says that we are still having problems with people not turning up for skillshare workshops. 25 people confirmed for the last workshop of term but only 6 arrived. CD suggests we make it a google-doc sign-up system like stewarding. LB also suggests we run a 2 strikes and you're out system, again like stewarding. JM says the issue is that people running the workshops don't always keep registers. CD says that even with strikes, it's not enough of an incentive to go if you're in an essay crisis.

MY says we definitely need registers. AR suggests we include other CUADC events in the strikes system, such as club dinner, which will make the warning sterner.

MY mentions that she was asked by someone for a prayer room in the theatre. She let them use the club office and asked if we thought this was okay. We all agreed it was, and is even more of an incentive to make the office nice. MY suggests we make a sign for the office door to keep it private. This will be done next term.

AR asks AnZ to publicise the feedback form again. She will also put it on the info list.



AR asks everyone to put on their mailing lists the ASDAN workshop and project manager role applications.

AbZ suggests an agenda point for next term about the costume store (again, rip). The issue is now being stood up several times for appointments.

18:46 The meeting ends.

