



18:00 The meeting begins.

1. Apologies for Absence

Received from: Francesca Cosslett, Abby Zucker, Zak Karimjee, and Gabriel Humphreys (who will be late)

Present: Conor Dumbrell, Lily Burge, Iain Blackwell, Ruth Harvey, Caroline Yu, Jess Murdoch, Maya Yousif, Anna Zhou, Amelia Hill, Alex Ridley, Holly Mackinlay

2. Minutes and Matters Arising

AR tells the committee that sadly none of the current committee has stood for the position of President for 2019-2020. HM will call and SGM on the 10th of February and open nominations to Ordinary Members of the Club. HM will also email Katherine Ridley to ask her to be the returning officer for the election.

AR also suggests we do constitutional review around the same time, and so a constitutional review meeting is scheduled for the 2nd of February.

3. Action Points

- a. IB and MY to have chat about welfare.
Deferred – planned for the next few weeks.
- b. IB to send out breakdown of accounts.
Deferred.
- c. HM to open club dinner sign-ups.
Done.
- d. AbZ to draft an email re: costume store and send it out to all the colleges.
Deferred.
- e. RH to create a feedback form for Panto and AH to send it out in the Panto Facebook Groups.
Deferred.
- f. GH to write some programme guidance for the publicity guide and send to Ellie.
Deferred.
- g. CD to begin survey of LTM auditionees.
Done – will be sent out this week.
- h. IB to confirm the numbers of people who can participate in puppies.
3-4 hours, 10 minutes for each people. 4-6 puppies (2 people each) 2 adult dogs (4 people). There's approximately 250+.
- i. Everyone to have a think about Edinburgh welfare ideas.
See point below.
- j. Everyone who has a list to think about how they would like to update it.
See point below.

4. Show Reports

a. The History Boys, MY

S – The show sold out before opening, including matinee! IB smells money!!!

P – Everyone was great! The show overran heavily due to a long script but also



repeat late openings and extended intervals. It was noted that management would rather break the contract the show had with Samuel French than encourage audience movement into the theatre faster.

A – All amazing, everyone had a great time and the show was well reviewed.

T – All went really well, and the get-in and get-out were both very smooth.

E – Overall the show went better than expected. The only thing that wasn't great was the run length issues and the attitude of management towards that.

AR suggests we ask management to be more transparent about fines and how they work. It would be helpful to have a full breakdown of how it all works and how fines are calculated. IB suggests we then put that information in our appendix to budget agreements so shows are aware of this.

AR notes that as an incentive to cut a show's run time, fines are not effective as the prod team of a show have no direct liability for fines, it is the funding body. IB suggests that if we feel cuts are not being made where they have been asked to be made that we withdraw free cast drinks at the end of a show.

Action Points: LB to put something in the SM guide about fines. FC to put something in the producers' guide. IB to add the breakdown of fines to the appendix. AR to draft an email to management asking about the breakdown of fines, and to suggest that something about fines goes into the production manager's emails to the director and producer before show opening.

18:34 IB goes to the bathroom. The meeting is paused (#quorum). Everyone sits around and stares blankly into space... there is silence. Our lives have lost all meaning. The void opens.

18:37 IB returns. We remember who we all are. Normality resumes.

b. Dirk Gently's Holistic Detective Agency, RH

S – Sales currently at 19%, and the Saturday night is selling really well.

P – Posters should be arriving tomorrow and they will be ordering business card flyers once Ellie has approved them.

A – Rehearsals started on Wednesday and are going well so far!

T – Everything fine so far – set meetings have been had!

c. Atomic Jaya, ZK

S – Nothing to report.

P – Had first production meeting, and all teams have made progress with reference to the holiday work plan!

A – Auditions were held and casting is complete except for one character, but the directors are looking into that

T – Sound and light designers have gone through script and made preliminary plans. Didn't manage to get set design today as the set designer couldn't make it, but are trying to get into contact with her soon to confirm set design and hopefully begin work on set from there.

d. End of the Line, IB

S – Sales at 25%

P – Everything is in place and a full run is planned for tomorrow. Everyone relevant is trained.

A – IB: "Gucci." All ready for their full run.

T – Have tentatively scheduled a paper tech.



Action Point: GH to push club shows on social media.

e. Legally Blonde, CD

S – 20% sales so far. – still no publicity. Book in comps pls ☺

P – Still haven't finalised publicity – currently updating the design. The producing team have lots of other publicity ideas.

A – Rehearsals are ongoing and are looking GREAT.

T – Tech meeting has been scheduled for next week. Ellie and Nat have approved our set design plans! Hooray! Applications for ASMs and PLXs have opened.

5. Edinburgh

AR suggests we decide how many shows we want to take to the Fringe soon as it is preferable to have funding in place earlier rather than later. She also reminds the committee about the Edinburgh open-discussion we ran in Easter last year and promised to run in Lent this year. MY says she is happy to organise that!

Back on Edinburgh shows, AR points out that they are a big-loss making enterprise for the Club, and whilst worth funding we have to be careful as we don't want to put ourselves in the position of, for example, not being able to fund a good freshers campaign. IB says we should still send shows for the opportunities, but we do need to look at them in detail as we have consistently lost large amounts of money on them over the last few years. AH agrees that they are really worth funding if we can, and she suggests we look at the kinds of shows we find e.g. minimal cost/set shows. IB says that we already do that, but people often change the remit of their shows after securing funding.

AH says that in that case we shouldn't be looking for money makers but for opportunities. HM says that we should choose Edinburgh shows based on artistic merit, not profit or loss – that's not to say we disregard making a loss on them, but we should choose worthwhile shows knowing that we may lose money.

AR suggests that we then open for funding and then and decide based on what applications we get.

Action Point: MY to begin organising the Edinburgh open-discussion event.

18:47 GH arrives

RE: Edinburgh Welfare

AR asks if anyone has thought of some practical ways to improve welfare at the Fringe.

LB suggests we encourage our shows to choose their teams that are good for welfare. IB agrees, saying we should send up shows with the same mind set as tours. LB says that as committee we can support people with lower experience levels but who would be great team members from a welfare point of view.

CD suggests that we send up nominated welfare officers who are always at the other end of the phone, are ideally located in a central flat and can host tea/coffee etc. AH says we need to make sure that anyone we ask to do this is okay with it – Fringe can get out of hand for anyone! AR agrees, and says we could open up applications for Fringe Welfairies in Easter, who would be people that are already going up and can apply to be



given a small budget for tea/biscuits/etc. CD says we should make it clear that these welfare officers will be a resource that anyone in Cambridge theatre can use, not just CUADC shows.

MY suggests we write a guideline for anyone going to the Fringe with tips on staying sane/keeping up welfare. RH suggests we can encourage certain behaviours e.g. cooking and eating together in flats (although HM points out that sometimes flat dynamics *are* the problem, and so we shouldn't be too rigid in suggestions like this).

CY also points out that when conducting funding interviews we should ask the question "How will you manage welfare on the show," which at least will get people thinking about it.

AH also suggests we write some sort of accommodation guide or resource, to collect reviews from previous places people have rented, or particularly useful website etc. IB says that this may not be feasible for us to do in our time left as committee, but AH says that we can start it and let other people take over the resource, similarly to the Fringe Facebook group.

6. Lists

CD suggests that in the constitutional review we change the clause regarding the lists to make it less specific and more appropriate to what we actually want to use them for.

7. Info List

JD asks for skillshare to be on the info list.

HM asks for Club Dinner to be advertised.

8. AOB

HM says that we have now purchased the new drum kit for the ADC (yay)! IB will arrange with the other resident societies about payment.

AR says that show selection will be chosen next week, so if you want to do show selection then send her a paragraph of why via email by Friday and we will vote in the meeting.

JM suggests that for skillshare, to stop the drop out situation we stop confirming places as there has never been a time when too many people have come to a workshop. AR asks if that means there will be no sign ups. JM says no, they still sign up, but we just won't confirm a limited number of places. AR says that sounds like a good idea, and the plan to open sign ups nearer to the time would also help people stay able to attend. LB suggests we do a 'save the date' at the start of term to give people a heads up. RH also raises as an FYI that some skillshare emails seem to be going to spam. To counter this AH suggests that JM put in the sign-ups for people to check their spam folders.

18:58 The meeting ends.

