



Cambridge University Amateur Dramatic Club

Agenda, 24/04/22, 15.00, ADC Bar

1. Apologies for Absence

Present: Jonathan Black, Izzie Sayer, Thomas Shortland, Lucas Holt, Rishi Sharma, Christian Longstaff, Zac Green, Amy Meyer, Tom Chandler, Mercy Brewer, Kate South, Rosie McLeish, Tungsten Tang, Stephanie Cho, Rory Clarke

Absent with apologies: Lily Blundell

[Steph and Rory coming late, Rishi and Rory leaving just before 4pm]

2. Minutes and Matters Arising.

JB welcomes everyone back and encourages everyone to strap in as quite a few things have occurred over Easter.

No matters arising from last week's minutes, although LH suggests we could pitch the Rinse a Ryncroft/Dunk a Dell Garden Party event to management as a panel Q&A.

3. Action Points

Action: JB to circulate document regarding D&I consultants

Action: JB to investigate previous code of conduct, committee to start draft of code of conduct.

Action: MB to reach out to marketing society/women in media to assist with our marketing.

Action: JB to book all welfare training for the committee. **Done**

Action: LB to update the Club Room with intros to the committee members

Action: JB to circulate more information about the 2 shows to allow committee members to make an informed decision before volunteering to be a show contact.
Done

Action: JB to contact OUDS president regarding a collaborative theatre festival

Action: JB to sort out emails, with priority being TS so people can be reimbursed.

4. Event Reports

a. Directing and Producing for Tech

RS reports that the turnout was not huge, with a few people dipping in and out, but it was a good time overall.

TT confirms the workshop was well-lit due to being in Corpus and run by mostly techies. They note it was on the long side, partly as it wasn't rehearsed before and so maybe included too many details which the audience could have just asked about afterwards if they were interested. They think knowing the audience and making it more structured, concise and focused would be useful for next time.

LH asks if there were any questions, TT says there weren't many.

IS asks if the powerpoint was sent out afterwards, as the participants were told; it is agreed that it will be sent out on directors and producers mailing list

Action: MB and RS to send out Directing and Producing for Tech powerpoint on directors and producers mailing list

b. Garden Party

KS updates committee on garden party progress: she has emailed every college and found that the Trinity College Fellows Garden may be available. She explains that this option comes with a few cons, including no BBQ and no toilets. She asks for opinions from the committee.

[RC joins the meeting]

JB adds that he and KS have visited the Trinity College Fellows Garden: it is near Robinson by the backs and very pretty.

TC suggests getting portaloos

CL asks what the alternative to a BBQ would be, KS suggests a picnic and confirms that we could bring our own food, although Trinity could provide tables.

KS explains that the St. Catz' sports field is another option, but this may be less easy to pin down: AM confirms that CUADC's use of the sports field (and crucially, it's BBQ) will depend on the whims of the fellow inexplicably in charge of BBQs.

LH (who would have been in charge of the BBQ) is keen for a BBQ, but not set on the idea and asks what a picnic might include instead. KS suggests getting JB's 'stationwagon' to Aldi, making sandwiches and putting some party rings on a paper plate. RS suggest the skip as a food receptacle. KS also suggests we could encourage people to bring their own food, as it the Garden Party is free for CUADC members.

LH confirms with JB that CUADC normally provide Pimms for the festivities. KS is still keen on letting the community vote on show cocktails, and then making the most popular ones for the Garden Party. She also suggests that attendees could make their own cutouts for the 'Rinse a Management Member' stall, in penance for the lack of BBQ. JB suggests an additional fairground cut out stall where attendees can pretend to be management members.

MB asks if we have a date for the Garden Party. KS confirms that the Trinity College Fellows Garden is free for all of May Week, so we could choose the date (!) JB suggests 24th June. KS confirms she will have nowhere to live at that point and also KS points out that Storytelling at the ADC (tickets here if this gets published before it happens: <https://www.adctheatre.com/whats-on/play/storytelling-at-the-adc/>) is happening on 24th. JB suggests 23rd instead.

JB and KS confirm 23rd as provisional date, which will be officially confirmed following KS checking with Trinity

Action: KS to liaise with Trinity RE 23rd June as a date for the Garden Party in the Fellow's Garden

5. Show Reports

IS reports on *Singin' In The Rain*:

S: 1776 tickets (3 cancelled sold-out shows 😞)

P: More of the prod team survived than the cast but that's not saying much, huge snaps for JB for being a superstar on stage and big love for Lucy whose isolation meant she couldn't make the last few shows. producers were both dead, soz 😞

A: 6 cast members down by the final show and many others about to tip over, snaps go to Sophie Craddock and Chani Merrell for not even sniffing once

T: Quite a few of the team down but hey ho, a daytime get out isn't ideal but absolutely made the best of it!

E: Altogether a beautiful time, quite hectic towards the end but have heard nothing but stunningly stellar reviews from all involved which is super fab to hear, made a little loss which is a bit crap but we can always blame management and covid since they're the reason the shows went down in the first place :))

TC asks if we would have broken even, had the shows not got cancelled. JB confirms we would have, but alas Covid.

JB asks if TS has a SPATE report for *Pied Piper*

Action: TS to get SPATE for *Pied Piper*

JB confirms it seems to be going well, reminds the committee that profits are being donated to a Cambridge based charity.

LH asks if there is anything we can do to help the show. JB suggests we can give them our social media login and share the poster once it's released to help with publicity and also encourages the committee to attend, particularly as committee members get a discount.

Action: JB to email Jamie Rycroft re discounts

CL reports that he has asked for a SPATE report for *Vanity Fair* and will put it on slack once it comes through

Action: CL to relay *Vanity Fair* SPATE report

JB notes costume is very important for the show. TC suggests they use National Theatre costume store, MB notes it is not very cheap. JB adds that *Vanity Fair's* set plans are not super ambitious, so maybe they can use money saved on set for costume.

JB reminds the committee that CUADC are also funding *Queer Street* and *Storytelling at the ADC*, and notes that Cat (one of the lead storytellers), already has some storytellers lined up which is fun.

6. Switching to Metro Bank

TS reports that some people are due to be reimbursed from Michaelmas 2021 and that currently CUADC has to use cheques for this, which is causing a number of problems. As a result, we want online banking.

The committee agree that we should move to Metrobank and from a business account to a society account, which is provided by Metrobank (but not HSBC, the bank CUADC currently uses).

An account is to be opened with Metrobank in the name of the Cambridge University Amateur Dramatics Club.

TS asks for confirmation that the committee support this: the support is unanimous.

TS also reports on ethics of banking, which was raised in a previous meeting. He confirms that all banks are evil, but Metrobank is perhaps the worst of several evils.

Action: IS to check if these minutes are acceptable (aware that currently they probably aren't lol) with TS, then print the minutes. JB and TS to sign these minutes, in accordance with Metrobank's requirements

TS confirms the officers of the Cambridge University Amateur Dramatics Club:

Chairperson: Jonathan Black

Secretary: Thomas Shortland

Treasurer: Richard?

Action: IS to find out Richard's surname

TS also notes the signatories of the account need to be confirmed.

MB asks when SITR reimbursements will be happening, TS confirms it within the next few weeks.

[ZG enters, with snacks!]

7. Group O, Management Meeting Feedback

JB relates what happened in the between Group O and Jamie Rycroft (JR), Eduardo Strike (ES) and Lucia Revel-Chion (LRC):

The meeting was used to open a dialogue and ask Management about their reflections, particularly with respect to prioritising the student experience. Unfortunately the three members of management who were able to attend are leaving this year, but hopefully this will also be a good starting point from which to set up a regular meeting with Luke Dell and the other new members of management (when they are appointed).

Management were asked about the role of student welfare in their roles: officially, they have no formal role is not a part of their roles/in their contracts, but it is something that they have worked on and tried to improve, particularly with the extra time they had during lockdown. They see the role management can play in student welfare as mainly preventive, for instance offering training and suggestions about how to structure teams. They have a responsibility to intervene for Health and Safety issues, but don't believe it's appropriate for them to intervene in student to student issues (unless they are regarding Health and Safety issues). Management also emphasised that they have had time to consider this more, and offer extra training for instance as a result of the extra time they have had because of Covid and they do not expect the new management team to have time for this next term. They suggest it would be helpful as an ongoing topic of conversation between CUADC and Management, particularly next term.

TT asks what the boundary between Health & Safety and welfare is; for instance the 16 hour rule is arguably both. They also suggest that management's lack of capacity to help with student welfare next term will likely mean more responsibility for individual shows.

JB agrees that Health & Safety are related and suggests that management view their role as the safety of the people in the building but provision for student welfare is up to the students users of the building. He also reminds the committee of the welfare sub-committee that he is setting up.

TC suggests that management are also responsible for the shows that are programmed in the theatre, and that they hence hold some ultimate responsibility for the welfare of students engaging with shows involving potentially triggering subjects. They emphasis that this shouldn't management from programming potentially challenging shows, but suggest that this needs to be handled better.

LH adds that the 4 person management team are arguable doing the job of ~6 people, and expanding their roles significantly to give them more responsibility regarding student welfare, and thus stretching their roles more thinly may just lead to more issues.

TT suggests that it may be helpful to reassess how much responsibility the show contact has with respect to welfare, considering how welfare responsibilities may be split between

the prod team, funding body and management. They also note that CUADC has ability to set the tone for this and could help to set a standard for other funding bodies, although this split will of course vary between shows.

JB suggest this could be a useful to discuss in welfare training feedback. He also notes that there was a discussion of the role of other funding bodies in the Group o/managmenet meeting, but it was suggested they other funding bodies are generally glorified bank accounts, lacking the resources required to provide great welfare support.

LH suggests the welfare training lacked infomation on how to effectively signpost other students or access other resources within Cambridge.

KS agrees, suggesting that while there was a significant emphasis placed on signposting in the training, there was potentially a lack of useful information to follow through on this.

JB suggests putting a signposting flowchart/poster on the club noticeboard. He also confirms that the welfare subcommittee will be open to wider Cambrigde theatre community.

a. Panto Matinees

JB relates the discussion with management about offering of extra matinees. JR explained that this isn't done with the expectation that it will/should be taken up, but is instead seen as potentially a nice thing for a sold out show. He confirmed that the offer is very rarely taken up, and any suggestion of pressure to do so is likely the result of miscommunication: he will pass on the importance of framing this correctly to avoid any pressure to LD.

JB relates discussion of get-outs: management suggested that Covid has led to get outs becoming much longer than they used to be, and the decision to close all late shows on Friday this term was intended to alleviate some of this pressure by allowing get outs to start 11pm. From his discussion with Jamie JB is not certain that this will continue in Micahelmas, but it may do.

LH asks if management would be open to having no matinees on the day of a get out. JB notes that this would likely not be popular with management as Saturday matinees often drawn an audience not seen on any other performance.

CL asks if this may means lateshows are permanently reduced to 3 days from 4 and suggests shifting lateshows to opening on Tuesdays. LH notes that there would be no tech.

RM asks about mid-outs, particularly those on the same day as matinees. She notes that lots of people in *Singin' In The Rain* became ill as a result of how intense the experience was with a matinee, evening show, mid out, and then the after party. She suggests having a Sunday afternoon mid-out, or somehow changing timings of how it works to allow people to sleep. TC asks why the mid-out doesn't happen in day on Sunday as standard. JB confirms that this year it was as there was a professional comedian on Sunday. ZG suggests that while the panto mid-out was fun, it might be helpful to make mid-out not mandatory for cast,

as it is so intense for them, and this may help the stamina of the cast, particularly for such a long run.

LH notes all big shows have had day get outs, which has been odd. JB asks for opinions about matinees on get-out, rather than mid-out days. LH asks if taking out the late show will really reduce amount of time for get-out. JB adds that recently the lateshow crew have often not stayed for the get-out, which might be something we should try to encourage, but this could be a challenge. LH agrees. TC suggests it may not be that the lateshow company are unenthusiastic, but may also be an issue of the mainshow company not being welcoming, or there being some tensions between the teams. They suggest that encouraging good relationships with mainshow and lateshow team could help.

TT asks how lateshow get-outs are being run this term. JB confirms get out happens on Friday, TC confirms that the bar is not open for this. JB notes that as show selection for the Michaelmas programme is quite early and he is not sure if shows will know at the point of pitching if their runs will be 3 or 4 nights.

JB explains that JR has asked CUADC to draw up a proposal on changes to performance schedule to take to the executive committee. JB briefly explains the draft proposal he has drawn up, emphasising the issues of student exhaustion and academic commitments in weeks 7 and 8. He also notes that casting for panto takes place after Michaelmas has starting, compared to LTM which generally casts before term, and also is a week later, making panto extra intense and hence the first show we want to address.

KS and RS add that when the process is so stressful, it's just not fun for the students who work on these shows for free.

LH asks if there is potentially to rearrange the contract with Footlights regarding Panto to ensure we don't suffer as much of a loss, particularly as we seem to support the show more. JB believes that the Footlights helps the show to sell as well as it does, but agrees that CUADC does more to practically support the students involved. LH agrees that we shouldn't lose the benefit of the Footlights name on the show. JB suggests we discuss this with the new Footlights president and suggests that CUADC could encourage the Footlights to facilitate writers workshops as a way to support the show.

TC and JB confirm how finances work

Action: IS to check this because I simply didn't write it down

JB shows the committee the performance schedule for Rapunzal, with a total of 15 performances. He notes there was a relaxed performance, and that we should consider how this fits into our new proposal if this is something we want to encourage. JB compares Rapunzal's schedule with Red Riding Hood (2019), and explains why the changes were made, as per the circulated document. He also compares this with LTM, which has 13 performances (2 fewer matinees).

JB notes that CUADC would stand to lose £3000 per matinee and adds that the executive committee are supportive of students but also would be interested in the financials. LH asks how much profit is normally made - JB confirms ~ £7000 and confirms that with the proposed changes the show should still make a profit. JB also draws attention to the points JR has raised about the reasons for the differences in matinee numbers.

LH asks if we will be continuing to support/encourage relaxed performances. JB notes the inclusion of a relaxed performance in Rapunzel came from directors, but is something we could include in the proposal. ZG adds that while this relaxed performance had a smaller audience, it was very successful overall and helped bring the cast's stamina back up, particularly following the mid-out.

JB talks through his 3 proposals as set out in the document. Generally they involve generally removing 1 or more performances, or potentially shifting the final days' performances to e.g. 1pm & 5pm to allow the get-out to happen earlier. TT asks if evening shows ever start at times other than 7:45. JB confirms this is rare.

Action: IS to insert link to JB's doc, but first ask him if this is a-okay

LH thinks option 3 from the perspective of the get out. KS agrees and suggests a relaxed performance could be held on the Tuesday of the second week. TC suggests that the final show could be at 6pm not 5:30pm to allow for better turnaround following the matinee.

ZG agrees that option 3 looks good, but he also likes the breaks included in option 1. He suggests moving the get-out to Sunday in the day. JB notes there are usually non-student shows that day, and in fact there might already be one scheduled for Sunday after panto 2022. JB adds that a tired rather than hungover company may be better for a get out. LH notes that get outs can be very quick, but that daytime get outs tend to expand to fit the time that they have rather than being particularly efficient. TC suggests running a workshop on good get outs, noting that lots of experienced TDs will be graduating this year, and it would be useful to pass down this knowledge. They suggest a guide if this is not possible considering time frames. LH has a lot of docs that he wants to write; he hadn't thought of a get out guide but will include it.

JB asks for opinions about number of panto performances

ZG notes second week felt like a blur in this year's panto, and thinks 14 is a good number of shows. He notes that people involved are generally aware of what they are signing up for, even freshers who were involved this year, and he thinks it would be a shame to lose more money. He suggests that colleges could be informed about students' commitment in panto, and framing this as a positive, useful experience could be a helpful way to encourage them to cut students a bit more slack. TC notes that often people don't want their colleges to know about their involvement. ZG notes the matinee means people had to miss academic commitment.

JB throws a curveball: he has tried to find previous executive committee minutes RE changing the schedule to have panto in weeks 8 & 9, rather than weeks 7 & 8 as currently. He has spoken to LD about this, who confirmed that this change has not been made due to concerns about accommodation outside of term. The intention was to panto kept accessible to those who may not have out of term accommodation, while allowing LTM to benefit from being mostly out of term. JB is conflicted about this, but suggests it would also provide more opportunities for students in Michaelmas as it would allow another week's worth of shows to be put on.

MB thinks a shift to week 8 & 9 would be a good idea, and suggests that CUADC/Footlights might be able to support people with accommodation cost. KS suggests that out of term accommodation can be more challenging than just the cost; for LTM this was a challenge for her. JB agrees that there is a difference between not having accommodation and not being able to fund accommodation. TC notes that in their experience staying in college, colleges seem to care less about students staying over Christmas than over Easter holidays. KS raises this issue that accommodation for students over Christmas may be challenging due to interviews. JB believes these are likely to stay online, and so this may not pose an issue in future.

ZG raises the point of audience makeup in week 8/9 and asks if we would lose a large majority of the student audience by putting it outside of term. JB thinks this would be largest argument against moving panto, and suggests that we would really need to have a meeting with the executive committee about this. LH asks if we could ask for feedback from those involved in panto on this. JB agrees and will send out a form asking for feedback.

Action: JB to send out form asking for feedback on panto.

JB confirms that the committee is happy with the suggestion of 14 performance, matinees on Tuesday and Thursday, and altering the performance timings on the final day.

Action: JB takes this to the executive committee.

8. Oxbridge Theatre Collaboration

JB had a meeting with James, president of OUDS, where they had a good chat about various ideas; suggestions include some form of writer's group/swap, which could be virtual, and a FB group or similar for the Edinburgh fringe. LH asks about a swap: JB think that there may btoo many people to be feasible

Action: JB to pass on TC's details to James to pass on to OUDS writers rep

JB also relays his conversation with James on the idea of showcase; James has suggested that they find it difficult to get agents to go to Oxford, and has suggested a collaborative event - potentially in London - something like Marlowe Showcase. JB explained this is what Marlowe does, and explains that he will get in touch with Marlowe to suggest this to them. He thinks potentially Marlowe may want to adjust their own showcase, or suggests the

CUADC, Marlowe and OUDS collaborate on a similar showcase with maybe 6-8 people actors from each uni. He is also aware that Marlowe may not be open to this idea.

KS raises that this doesn't include techies. JB explains that this is one of a number of events suggested, and suggests an Oxbridge showcase would be attractive to agents. CL asks what Oxford would contribute, besides actors. TC notes Oxford seem to have less experience in this area and so the expectation of an equal collaboration with them feels unfair.

JB relates another suggestion from his discussion with Jame: a collaborative 12 hour style show, similar to the 24 hours musical/sketch shows. The details are currently uncertain but this could involve a group of writers coming together, potentially over the summer, to create potentially an 'Into the Woods Shakespeare' type script, where each scene includes 3 actors from both Cambridge and Oxford, and 1 director from each. Hence the show could be directed within the 12 hours, but written beforehand.

JB says James also thinks it would be challenging to get a venue in Oxford, and JB suggests it would be easier to put on here. He has talked to management about this, and they have said that we would have to pitch this. He suggests that it could be a one night stand Saturday late show, or could be performed on the Sunday in the middle of the panto run. Logistically, this would involve Oxford bringing a group of actors/directors/maybe techies/audience, CUADC looking after them during the day, when the show would be rehearsed, a performance taking place in the evening, potentially followed by a social in the bar and then the Oxford thespis returning to Oxford.

LH mentions a competition the Union held with Oxford where the committee found floors for the students to sleep on and JB adds that the pole dancing society have done similar things. LH suggests it would be fun to host them and believes that this would be feasible between all of the relatively large CUADC committee. He thinks the socialising element is important, which is why he is keen on hosting OUDS.

CL asks if this could take place over the summer with a performance earlier in Michaelmas; JB notes challenge of freshers. JB also explains that this would be co-funded with 50% profits to each; explains that Oxford would really like to cover their transport cost.

JB raises issue of auditions: if we have 6 groups of 6 this would mean 18 slots for Cambridge students. He suggests that committee members could oversee the process but he understands this would be challenging. JB is also keen to do this at same time as panto as it would prevent the people who are involved in panto from being involved, hopefully making it more accessible. CL notes people may be discouraged from auditioning depending on when the auditions are; JB suggests these auditions would be after all other shows are cast.

JB also suggests that if this is successful, Oxford would host next year and this could become a long term collaboration, but of course this would depend on both committees

being keen next year. LH is still keen even if it is a one time thing. KS agrees, and thinks it would be lovely to meet new people.

TT asks if tech would be completely a Cambridge responsibility. JB confirms it would be - he suggests we could potentially invite Oxford techies to shadow the Cambridge crew but they couldn't be given any responsibility for H&S reasons. TC agrees that it would make sense to pair techies up like this.

JB asks for opinions; on if people would a) want to be involved b) come and watch. Everyone agrees that they would like to do both.

CL asks if people would be keen to do it over summer. Committee unanimously disagrees.

TC asks if it could be different from a one day event: JB says James seemed very keen on one day thing.

JB explains that he has also chatted to James about Camdram as James want to implement a similar system in Oxford.

LH suggests getting someone separate to current committee to organise the one day collaborative production. JB notes we would need to pitch this very soo and explains that he would be able to do this, but that he may ask James to join this. LH notes it would be helpful to be on the same page as James from the start.

JB asks if there are any other thoughts/ideas about theatre collaboration. RS says it sounds very exciting. Committee are keen to socialise with and learn more about Oxford thespis.

9. Fringe Update, inc. Bursaries

JB notes venues are confirmed for the two shows CUADC are funding. He notes that the shows are still in need of show contacts, but he will delay this as not everyone knows if they will be at the fringe yet.

TC volunteers to be a show contact.

JB asks TS to report on bursaries.

TS notes that we have not had bursaries previously, but Richard has suggested using same system as CUMTS, where there is a form sent out which is then signed by an applicant's College Tutor such that they don't have to provide financial information directly to CUADC.

JB notes applicants would be overseen by himself, Richard and TS, and that Colleges would be asked to co-fund this.

Committee seems keen on this overall.

10. Welfare Training Feedback

JB thanks everyone for coming, he thinks that the training was more useful than last year, but could potentially be cut down and he asks for thoughts and feedback.

ZG notes that Wolfson arranged Papyrus training, which he thinks was great and could be useful for the committee. He suggests that perhaps a cut down version of the SU training and an additional session with Papyrus could be incredibly helpful. JB asks if ZG can find the details on this.

Action: ZG to find details on Papyrus

TC suggests general mental health training could be very helpful. JB agrees.

JB reminds committee of the previous suggestion of signposting on the club noticeboard and the welfare subcommittee. He also suggests that we potentially add a Welfare Officer to our committee. He explains that this would not be someone who takes on a welfare role for every show we fund, but would have an overarching view.

CL suggests this would work similar to Directors' Rep etc. where they are a point of contact for welfare contacts in shows.

LH is concerned that the addition of a Welfare Officer may mean that welfare contacts for shows are not used as well as they could. He suggests that it may be more useful for the whole committee to be a bit more welfare focused.

TC would like to prioritise a D&I consultant over a Welfare Officer, as this was starting to produce some good stuff last year. TS notes that adding a Welfare Officer also significantly expands our responsibilities as a society.

JB notes welfare has been a very recent development and welfare contacts have only come into existence in the last couple of years. He suggests that as a committee we can work to help make the management of student welfare more consistent and more helpful for everyone. He suggests that the output from the Welfare sub-committee could best inform our decisions on this. LH believes we should prioritise focus on where to signpost people in the short term.

TT asks how an extra Welfare Officer on the committee could be meaningfully engaging with. They suggest that the short term nature of theatre makes it challenging to make these sorts of changes consistent. They agree that sign signposting is a good baseline, but add that in welfare crises often people don't look at guidance sheets, and it could be better to have taken preventive action, particularly when these crises are consistently caused by the same things. They ask if we can adopt some policies to help deal with these short term issues.

JB suggests that a flowchart could be helpful to signpost where people should go depending on the nature of the issue. He doesn't want to simplify the issue but does believe this could be a good starting point.

TC agrees and thinks that a flowchart with info on where to go, for instance if its an emergency, or if a person want to talk to someone in the show compared to outside of the show would be very helpful.

ZG adds that he and CL will be running welfare warm-ups with actors and suggests that the feedback from these sessions could also be helpful to inform what we were doing.

AM suggests that we could run an 'Intro to being a Welfare Contact' workshop, with a condensed version of the training we received from the SU.

JB notes in response to TT's point regarding the role of a Welfare Officer particularly as potentially someone to intervene when questionable welfare practices were being carried out that it could be challenging for a CUADC officer to intervene in other shows, but this could work well for our shows.

JB also notes that the committee have a lot of ideas on this, and suggests that some of these ideas are taken to the Welfare Sub-committee which could help produce some decisions.

CL notes while we don't have jurisdiction over other shows, as a committee CUADC do have influence, and we could offer involvement to some degree, such as offering actor's welfare warm-ups to non-CUADC funded shows.

JB suggests it would be useful to communicate that everyone on the CUADC committee has had welfare training. LH suggests we should have a clear signposting system before doing this. JB also raises confidentiality; he believes we should have a system on how committee members support each other and where issues are shared.

JB asks if anyone wants to join him on organising the Welfare Sub-committee, and asks people to get in touch if they would be keen. He will probably post on Cambridge Theatre about this, and he also encourages committee to reach out to other people who have been involved in welfare who may be interested.

SC adds that she has also raised this on the CUMTS committee, and asks if we could put this info on the website. JB adds that he will be reaching out to other societies, LH suggests flowchart could also go on CUADC website.

Action: JB to liaise with LB re club noticeboard.

11. Freshers plays

ZG suggests that we arrange a time away from committee to have a more in depth discussion and then bring the results of this back to the committee.

JB suggests freshers' play group goes away and does some more reading then feeds back to committee.

12. ADC Camp 2022

a. Kitchen

On behalf of LB, JB raises the suggestion that we use some of camp to refurbish the ADC kitchen, with CUADC maybe funding some of this.

JB notes Feb 2012 minutes which refers to the potential of co-funding this with theatre.

LH jokes about getting a committee Maintenance Officer to clean it.

JB asks for opinions. LH suggests oven is very smokey, but questions if the kitchen really needs an upgrade. Various committee members suggest that it would be a nice to have, but the kitchen is perhaps not dysfunctional enough to warrant it. CL reminds committee of funding of *A Kitchen Sink*, and jokes that funding a fridge would not be that much of a reach

b. Costume store

JB relates plans to move costume store from Queens to the current props store (in the workshop) and props store to cloffice. AM confirms that she will be at camp to help facilitate this. JB also explains the long term plan to move the furniture store downstairs, but explains that this won't happen this year.

JB asks if any committee members have ideas for this and any other camp projects. LH asks about CUADC library and asks if we care if people nick things. JB suggests a lockable cupboard in prod office for important docs/expensive library items as we do have some of these. He also notes that risk assessments are now online and so some of the library has now been moved to the prod office.

TC asks if camp is something open to everyone and suggests that management could circulate a form for people to express interest, making it more fair than being invite only. KS also suggests it could be useful for younger techies to attend even if they dont have lots of experience. JB notes if anyone hasn't been invited and wants to help, AM could definitely use help with costumes.

KS and AM add that lost property was cleared out at the *Singin' In The Rain* get out and joke that these lost items could be added to the Lucky Dip Skip for the Garden Party.

13. CUADC Survey

TC notes they have started making the survey and added their own questions, and will send it round to the committee. They explain that it is not aimed at any demographic in particular and they have added tick boxes for people to add what they do within theatre. They also explain that each committee member has a section where they can add questions they want to add to survey people on.

Action: TC to send survey to committee members.

JB asks where info will be fed back to, and suggests some form of initial processing before the results are fed back to the full committee. TS also confirms with TC that it will be anonymous.

LH and JB note that this doesn't necessarily make it entirely anonymous as people might still refer to specific shows etc, and so an initial processing stage may be useful.

TC adds that there is a disclaimer that serious issues can't be handled in the survey, with a link to the ADC feedback form included.

Action: Committee to add any questions over the next week

ZG and CL confirm that the survey will be sent out via mailing lists and Cambridge Theatre.

14. A.O.B

CL asks if we're still planning on doing a video where the committee take people on a tour of the theatre. JB confirms that we can do this, and the committee seems keen. JB notes previous committee has done this, and LH confirms he has access to the video made by Nick Harris's committee.

TT raises that we could run several workshops during/before build week for fresher's shows, adding from whatever minimal H&S training management will be doing. They note that the manufacturers of the ADC's lighting desk will also come in for free to give training on desk, if at least 6 people come. JB would love a whole programme of workshops in Michaelmas, and is very keen on this.

SC asks about committee stash. JB confirms that it will happen, and asks committee members to let him know if they would like to be involved in committee stash organisation. TC jokes that they would like to see booty short.

JB reminds people to let him know if anyone is interested in show selection. He already has already had one person, which is good, but anyone else who is keen to, please let him know ASAP.

JB asks the show contacts for *Vanity Fair* and *The Pied Piper* to reach out to the teams to make themselves known. TT clarifies that they have handed off their show contact duties to someone else - LH confirms he can be show contact for *Storytelling*.

JB adds that he has been Camdram stalking as well as minutes stalking and has found that years ago CUADC ran a 'Club Night' every Wednesday in the bar from 9pm. He suggests that potentially we could replicate something similar, or generally encourage some more informal socials. TC thinks it would be great for freshers. KS agrees. JB suggests last year various socials were organised for e.g. BME thespians/female & non-binary techies etc. TC notes these were not very well attended, and suggests that we should broaden these: KS jokes that we could hold a social for ABBA fans.

JB also notes it is Easter term which is challenging, and wants to remind committee members that its okay to tell him to go away if they are stressed, but suggests this could also be a good time (after exams etc.) for committee members to plan what they want to achieve in Michaelmas, both with respect to freshers and people's manifesto goals.

MB has suggests she would like to run a tech for producers workshop and thinks it might be best to do in Michaelmas, but she would also like to harvest the knowledge of graduating producers before they leave.

JB adds that the full burden of workshops doesn't need to be just on the CUADC committee, and encourages the committee to outsource to other people to help run these, particularly for tech workshops.

MB asks when the best time to organise workshops would be. JB suggests that workshops could be for Michaelmas, but we could encourage some informal socials etc. for this term.

JB asks if anyone wants to share anything else. LH shares Nick Harris's committee's Tour of the ADC video.

RS raises that he has been asked by several people about adding things to director's mailing list. MB confirms this is joint with producers.

RS also asks about the director's guide, which so far hasn't come through, and suggests that he could finish this/work with Elliot Aitkin (previous Director's Rep) to finish this.

RS also asks about email changeover and asks if SC could help with this.

Action: SC to help with RS's email changeover.

JB notes that he has been here too long. He encourages people to come up with ideas for garden party and mentions the idea of a committee social to see Pied Piper and Vanity Fair.

Meeting adjourned at 17:38pm