



Cambridge University Amateur Dramatic Club

Minutes, 13.11.22, 15.00, Larkum Studio

1. Apologies for Absence

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

2. Event Reports

a. BME Directors and Writers Rep

RS reports: it was a good event. 5 people plus RS attended. He suggests that if CUADC wants more people to come, coordination with BREAD is needed. TT confirms that the social aspect of the event was good.

RS reports that it ran between 7-9pm at the ADC Bar, it was halted due to RS's essay but could have gone on longer. There were some great conversations about the status of BME creating and writing in Cambridge.

It confirmed RS's thoughts on how BME people are encouraged to audition when they see BME people in production teams, especially in director roles. Casting of BME people was also discussed; RS talked to some people in *Amadeus* who said that especially when casting people of specific ethnicities, a good idea would be to contact College BME officers to circulate ads, rather than just posting on the Cambridge Theatre Facebook group.

BME Shakespeare was also talked about and there was generally good discussion. RS thinks it would be good to run the event again or run some other BME oriented events, maybe events specifically BME actors or techies, in coordination with BREAD. RS adds that improving access to the theatre scene, for instance encouraging those who previously didn't consider it, to participate, was also talked about.

RS adds that it was very helpful talking to BME people in less formal settings, like at this social, about how to get more BME people involved.

Having BME directors and prod team members is very helpful in encouraging BME actors to audition, and the Show By Asian Playwrights program last year was also helpful, especially with encouraging Asian students to participate, which is a particularly underrepresented group.

RS also suggests that when shows are recommended for pitching, shows with writers of different ethnicities and shows which tackle BME issues should be included. He also suggests opening a dialogue with BME students on how to improve their experiences.

TT adds that most BME people who come to Cambridge Theatre have often done less theatre before so inducting people into Cambridge Theatre could use more thought and work, including more collaboration with BREAD.

RS adds that at the social there was discussion of what it's like to be the only BME person on a cast; he has seen two ends of a spectrum with this experience: either being completely ignored or acting as a sort of 'ethnicity consultant' which becomes strange. From RS's experience of being the only BME member of cast/company, he thinks producers and directors should bear in mind how it might feel to be the only BME person involved when casting and choosing a production team.

RS shares the experience of a BME student he talked to at the social: when they were the only BME person, they found being praised felt tokenistic, but when they were not the only BME person, praise and feedback felt more authentic and meaningful. They also found that when they were not the only BME person involved, they found the environment more welcoming as they did not have to be on their guard about being the only BME person.

Overall RS thinks it was very positive, and he thinks CUADC should organise more, similar events.

b. Female/NB Techies

TC suggests that people should be informed around a week before rather than a few hours before.

IS adds there were 3 people last year, which was not ideal overall and may indicate some other contributing factors aside from the lack of forewarning.

c. Auditions/Acting Workshop

Unfortunately this didn't take place, but members were informed beforehand. There is potential for running this at another point.

d. Club Night

The theme for this week is Dress As Your Degree. JB encourages everyone to tell everyone they know.

JB informs ZG that he is currently the face of the event. There is general excitement about this.

JB requests people not to leave him in the bar on his own.

e. Winter Party

JB reminds the committee that this will be happening in 2 weeks today. Please be there.

JB informs everyone that the 'Blue Worker' is the CUADC club cocktail. He will ask Olivia Wheeler (current ADC Operations Manager) to make it part of a deal. JB adds that Jamie Rycroft is generally excited.

KS notes that committee carols will happen. There is much discussion that IS fails to minute. Sorry about it.

JB temporarily regains control of the meeting to inform everyone that the winter party is happening and they should come along.

The committee starts singing Once In Royal David's City.

3. Show Reports

a. Blue Stockings

ZG reports; he has been platonically intimate with the *Blue Stockings* team for the last 24 hours.

Set and costume designers have dropped out but the team have managed and done a good job. He is excited about it.

LH confirms the set designer has gone AWOL.

ZG notes there will be a few things to think about after opening night, notably spacing and projection. The techies on the committee all react visceral to the idea of projection but ZG clarifies than he means projection of the vocal variety.

ZG encourages people to see *Blue Stockings* on Saturday. JB and IS are going on Saturday because they're cool kids.

LH adds that the *Blue Stockings* tech rehearsal is at 4pm on Monday. IS adds that hopefully they will have finished initial programming before this. The team intends to do their tech and dress rehearsals tomorrow but this seems likely uncertain. ZG will have a chat.

JB adds that people will be kept informed about when the *Blue Stockings* team will be in and encourages people to come in to help.

b. Education Education Education

TC reports; they got a SPAT on Wednesday.

One of the leads has unfortunately ended up in A&E and is planning on performing in crutches. JB now understands the crutches picture on the insta.

KS has trauma related to crutches which she bravely shares.

JB returns to *Education, Education, Education*; asks if anyone is in on going on Wednesday. SC, LH and TT offer.

c. The Government Inspector

ZG has heard that it is going well but it will be a busy few days for the team.

The show is also being supported by CUMTS as the Corpus mainshow is the CUMTS Fresher's musical.

SC notes that the SM is stressed and may not be able to make all nights of show, but SC has it under control.

RS asks if anyone has been to Gardies. None of the committee has because we are all losers. RS reports that there is a *Government Inspector* poster there. LB takes credit for this.

There have also been some other posters in random places which is fun.

d. Panto

JB notes it is happening. TT says 'oh'. They are the set designer.

JB relays that there is a poster which is now in the bar. Fun.

Sales - fine, need to pick up but they will. There is now a poster and social media accounts.

JB adds that there is a set and it will be built.

There have been a couple of dropouts in the cast and prod team but it has been resolved. JB suggests that we don't go into the details of it for the sake of time.

ZG asks to be informed of the rehearsal schedule for the end of the week. He plans on running a mandatory session for the cast. JB suggests this takes place on Friday/Saturday.

4. Freshers plays

JB asks for volunteers to attend the get out. ZG and TC have volunteered.

IS and LH also volunteer.

JB also volunteers. He will be there. (Plot twist: he was not (plot twist plot twist: he had good reason to not attend due to his major involvement in panto))

5. Applications Process Feedback

Luke Dell (LD, Current ADC Theatre Manager) has asked for committee feedback on the show application process. JB is aware that lots of people were not involved but any opinions are helpful.

TC thinks there are some discrepancies as to the rules surrounding whether people on the panel can pitch or not. They also think it was a bit intense having a 20 minute interview before having a 5 minute pitch. They add that there were a lot of shows that didn't have rights available but still pitched.

JB suggests that to solve the issue of rights, deadlines would have to be brought forward even more. He adds that of the 120 shows that applied, >80 applied within the 24 hours before the deadline.

LB suggests that previously it was encouraged to check that rights were available for shows being pitched during the initial application; she suggests that this is put back in.

JB thinks there are ways to streamline the process, for instance skipping the initial 5 minute pitch for recurring shows like show choir, gala, bar nights etc.

RM suggests that it would be useful for the interview section to cover questions that aren't in the initial application to alleviate the time pressure on these.

TC notes that the questions covered in the form are normally covered in the 5 minutes pitch the week before the longer pitch, with the intention that the longer pitch can cover questions not in the original form.

TC adds that LTM has a 2000 word application and maybe could have less discussion rather than a long question session.

RS adds that it would be helpful to make it clear what 'intimacy requirements' are and what they are related to e.g. if you need to get funding for an intimacy director from society funding bodies. JB confirms all intimacy funding needs to come from society funding bodies next year. RS thinks a different question might be useful if intimacy funding is covered by societies.

IS adds that intimacy funding was discussed at length during the Group O/Management meeting earlier in term; it is her understanding that there was intention to change the pitching form to only include options to declare intimacy requirements that were 'serious' enough to require an intimacy director in the professional world, but potentially this could be clarified with management.

TC thinks LTM could have been handled more sensitively; RM pitched for LTM and thinks it was handled okay.

6. LT Funding

Funding discussions are not minuted.

The committee chooses to offer funding to:

Parlour Song - ADC Week 1 Main show

The Hollow - ADC Week 4 Main show

Greater than Ourselves - Corpus Playroom Week 7 Main show

7. Costume Store

JB notes a basket will be left outside the costume store so that the store doesn't need to be opened by management during get outs.

8. **Fringe 2023**

JB notes that it is time to open applications for fringe productions for next summer.

JB talks through the proposed timeline:

28th November - applications open

14th January - applications close

W/c 16th January (Week 0) - applicants will have a 20-30min interview with the CUADC 'Fringe Panel'.

Shortly after the applicants will receive feedback

There are various criteria, including:

- The show should be new writing, written by a student at Cambridge this year, or be a copyright free productions
- The cast must have no more than 6 actors
- The play must be no longer than 50 minutes

JB notes that more information on bursaries will be included in the application pack.

JB asks if anyone would like to be on the Fringe Panel. Or organise it

IS, AM, MB and TT volunteer.

TC asks if they should keep an eye out for venue openings. JB thinks this would be a good idea. JB thinks Charles at The Space will give CUADC a slot but maybe CUADC could also consider other venues.

RS asks about the definition of funding with respect to whether or not it is an award. He notes that the *Life Before The Line* team (one of the CUADC funded fringe shows in 2022) used the phrase award. JB notes that the Cambridge University Fringe Fund Award does not actually exist but he will ensure this is made clear for this round of applications.

RS suggests that fringe funding could be considered an award. TC notes that this would open up issues surrounding meritocracy and who was selecting the 'winning' script.

JB agrees that the funding doesn't need to be an award.

9. Constitutional Amendments

IS will send round an updated constitution if she continues to receive no objections to the proposed amendments.

10. Club dinner

TS notes he has paid. Club dinner will be happening.

11. AOB

a. Committee Secret Santa [CL]

Everyone is keen. Yay.

b. Vending Machine [CL]

CL has found from management that the vending machine in the green room is likely to be removed. CL wants a water fountain. He could look into it if there is sufficient public enthusiasm.

LD has also said that CL would have to get the approval of old SoDs/people who go to camp as they will have to install it. CL notes there is currently access to water in the dressing rooms and kitchens.

RS suggests a water fountain in Corpus but CL can only battle one battle at once.

JB shares there are plans to invest in Corpus but currently the money doesn't quite exist. There is general enthusiasm for AC in both Corpus and Larkum.

CL asks for advice about contacting the old SoDs. JB asks him to add it to the gossip list. CL does not know what this is.

c. CUADC Writing Competition [TC]

TC asks for volunteers to sit on the CUADC writing competition panel. They relay the rough timeline. TS asks if he would get a camdram credit for it. He is indignant that he will not.

JB adds that the plan for the writing competition is that if the winner pitches for a slot in easter, CUADC will support them with this, but the application is their prerogative.

TS confirms there is also a cash prize.

12. JB Pitching LTM

JB leaves; IS reads a prepared statement by JB to the rest of the committee.

To summaries: since LTM applications have been re-opened, JB has been considering applying to direct a show. He is aware however that this may not be appropriate given his role as CUADC President and so he would like the committee's opinion on this and will respect the decision made wholeheartedly.

Discussions are not minuted.

A blind vote was carried out; the majority feel it would not be appropriate for JB to pitch for LTM.

Meeting adjourned: 17:02