

Cambridge University Amateur Dramatic Club

Minutes, 3rd March 2019, 17:00, Larkum

17:00 The meeting begins.

1. Apologies for Absence

Received from: Francesca Cosslett, Tom Nunan, and Zak Karimjee (who will be late).

Present from outgoing committee: Alex Ridley, Holly Mackinlay, Gabriel Humphreys, Lily Burge, Maya Yousif, Abby Zucker, Conor Dumbrell, Caroline Yu, Jessica Murdoch, Amelia Hill, Anna Zhou, Ruth Harvey, Iain Blackwell.

Present from incoming committee: Nick Harris, Fernando Georgiou, Isabella Woods, Sam Frakes, Daisy Everingham, Isobel Griffiths, Ollie Jones, Mariam Abdel-Razek, Lucia Revel-Chion, Susi Mauer, Alistair Henfrey, Meg Coslett.

2. Minutes and Matters Arising

None.

3. Action Points

- a. GH to write some programme guidance for the publicity guide and send to Ellie.
In progress.
- b. LB to put something in the SM guide about fines and FC to put something in the producers' guide.
Done.
- c. IB to add the breakdown of fines to the appendix.
Deferred. NH now assigned job.
- d. 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.
Talk later. See below.

4. Show Reports

a. Dirk Gently's Holistic Detective Agency, RH

S – Sold out!

P – All good.

A – All good.

T – All good.

E - Very good; lots of committee were in the show so felt very connected and supported.

b. Atomic Jaya, ZK

S – 48% sold so far which is great!

P – Headshots, banners, and cover photos all up. Posters and flyers have been distributed and relevant societies have been contacted.

A – Are now running show with transitions and SM; fixed their actor issue.

T – Have had a meeting with the late show LD and tech all going well; fixed their set issues!

c. Legally Blonde, CD

S – 54% overall with a range of 96% for opening two nights to 16% for Monday show.

P – Posters up and flyering is underway. Costumes are a bit of a worry right now - they are in progress but behind and desperately need an assistant costume designer.

AR suggests the new committee push finding a ACD on the lists, and we can promote the opportunity on the Facebook page too. AH suggests it is also made a less formal position (e.g. 'wardrobe help' rather than 'ACD'). LB also adds that the costume designer and producer should post on Cambridge Theatre Facebook group specifically about this, which they have not yet done. AbZ also suggests it's not made an application process but all volunteers are welcome.

A – Rehearsals are still in progress and they've begun doing runs of the show. Polishing is still needed but it has shape.

T – Set building has begun; the co-TD's seem confident (eyes turn to SF and IW... they look like they have secrets).

17:10 Emily Senior arrives.

Action Point: New show contact (TBC) to get in touch with producer and make suggestions. ES to put LTM wardrobe assistants on the next designers' list.

5. Handovers

AR asks if everyone has done their handover meetings yet.

RH says no, but they will do it after the meeting.

17:13 ZK arrives.

Everyone else has done their handovers (congratulations guys!)

6. Fringe

AR informs the incoming committee that we have not opened applications for Fringe funding but that should be done soon. She suggests only funding one show due to the financial commitment of the Fringe.

7. Ongoing Projects

ZK informs the incoming committee of the ongoing discussion about buying mics for the theatre. He says that because of the point at which the issue came up it was inappropriate for us to make the decision to purchase them or not as it would hit the next committee's financial year and not ours. He briefly goes into the arguments for increasing the theatre's mic capacity to 20 - mainly the fact that it would only take 6 weeks worth of shows using them to make it a worthwhile investment.

IB says that the issue for the new committee to decide, if they go ahead with this, is how to use the mics e.g. whether to keep them for CUADC use, to donate them to the theatre, or to co-fund/share the cost and use with other societies.

ZK also mentions the idea of investing in lighting visualiser software for the Prod Office computers to reduce overnights for LDs. He has been trying to get Nat to find out what an educational license would cost, so suggests the new committee investigate that further if they are interested in going ahead with that investment.

JM asks about the publicising of skillshare in the short-term (whilst a new publicist is found). GH says he is happy to keep promoting the sessions and doing the publicity for them until someone is onboard.

JM also suggests the new committee follow up with Management about a mysterious list of famous and fabulous people's contact details which are hidden somewhere, and could be a great resource for exciting skillshare events/talks etc.! AR says they have made the offer to share these, they just need to be nagged!

RH informs the incoming committee about her matinee feedback form for Panto which she suggests they use to gather feedback. She explains that it is to gauge what casts and crews of Panto feel about the number of matinees that are required of them, and to hopefully use that feedback to present to Management. LRC suggests we open this to LTM because it is more immediate, and also Panto is moving so having comparative feedback for out of term matinees could be useful. dback.

8. Ongoing Issues

AR briefs the new committee on the general discussions which have surrounded overrunning shows. The feedback so far has been that it has become such a big stress/welfare issue for students, and the current system is silly as all the emails/telling's off target the directors/producer/actors, but the fines target the funding body. AR has sent an email with the points of our discussion and some suggestions to Management, but has yet to receive a reply.

AR also briefs the incoming committee on the discussion surrounding moving Panto to Weeks 8 and 9 instead of 7 and 8. This was a decision our committee made in Easter, and we did so with feedback from cast and crew (of both Panto and LTM), and it was approved by Exec.

The main concerns with moving it were general decrease in casual and/or fresher involvement, as well as the financial commitment for staying the extra week. However, the people who mentioned these concerns were still overwhelmingly in favour of moving Panto later because of its effect on work during term time, and the benefit of having an extra student mainshow per term. AIH points out that it would be good to also use the extra week to delay the Freshers' shows, giving them an extra week to prepare/settle in to Cambridge theatre. There is general agreement that this would be a 'Good Shout'. AR says that the reason this is an ongoing issue is that Vicky has got in touch and is very concerned about financial cost. AR says that we came up with some suggestions which we have communicated to Management, including:

- Helping the producer to create a 'bed/sofa/floor sharing guide' which would be a semi-official sharing scheme (something which already happens in practice for LTM but could be more formalised).
- A guide on how to get college to accommodate you/pay for your accommodation (similarly to ETG) #scammers.

LRC asks if there is scope for CUADC to provide some money towards the cost of accommodation. AR says that the reason our committee decided against that was that we felt, as students ourselves, we are not in a position to evaluate other students' financial needs and would be very uncomfortable trying to do so

OJ asks if the issue Management has is the worry that not enough people will get involved. AR says not really, it's more about people feeling or being excluded specifically for financial reasons, and Vicky asked for practical solutions to that problem.

AbZ brings up the issue of the costume store, and how inaccessible it is currently. She also says that the current agreement over ownership is a bit unclear, in that CUADC owns the costumes, but Bats owns the space and so could theoretically kick us out at any moment. She informs the incoming committee she has already investigated other college spaces and none have replied with something suitable. She suggests the next step in resolving this issue might be to contact other college theatre societies to get everyone on board and maybe co-fund/co-manage a space together as the costume store is already a communal resource.

AIH says that he can ask at Pembroke, and suggest it during his handover there.

OJ offers to do the same at CADS.

IB mentions the potential legal fees for building trustees. AR explains what building trustees are, and how all of ours are either dead, dying, or too famous to care (rip). She adds that one of the people we asked to be a building trustee is Flo Carr, a former ADC Theatre Manager who now works at the National. LRC suggests that the second person

we ask to be a trustee is Jack Rowan - the room is joyful. We feel the Spanish sun for a second. We miss Jack.

AR explains how we agreed to cover the legal fees to put this into effect, but that was before we realised it wasn't actually necessary to do it legally - it's just the University would like it to be legal. We have no idea how much it might potentially cost so we definitely should and are able to negotiate this point.

AH also mentions that the alumni email has kind of been revived but is still not used. She has chatted to TN about making a newsletter kind of thing twice a year, but asks the incoming committee to think more generally about what to do with the list/how to keep it going. AR also says we should track out alumni more better so we can brag when they become famous #BAFTAs.

8. Funding

AR tells the new committee that a few of the shows, including one we had decided to fund, have fallen through for next term's season. LRC says she is happy to send funding emails tonight for what we've already decided, but want to chat it through with everyone. AR suggests it might be an idea to wait and see what the empty slots are filled with before it is decided what else to fund.

10. Outgoing Committee AOB

AR asks everyone to remove their personal belongings from the Cloffice by Friday evening.

AR says that the RAG Bar Night has been cancelled - not a single ticket was sold. The theatre did charge a cancellation fee, but it would have been more expensive to run the event empty than to cancel.

SM whispers "why are all the snacks in the corner of the table NOT near me."

GH: "FIND A PUBLICIST". He suggests the incoming committee approach people with photoshop skills, and are interested in running a long-term publicity campaign. He also says they can feel free to put them in touch with him to answer any questions.

CD mentions consultants to the new committee and suggests appointing them if they don't feel like they have expertise in a particular areas.

ZK mentions that some of the resources we produced, e.g. the Who To Talk To Resource, will need updating.

AnZ also reminds the new committee about the CUADC/Cambridge Theatre Wiki, and suggests that it is a good place for crowdsourcing resources.

17:48 - The Outgoing Committee yeets and retreats.

18:03 Incoming committee takes over.

11. Initial comments

Lucia Revel-Chion (LRC) welcomes the incoming committee and asks if they experienced any issues with individual handovers. The members of committee who *have* had a handover (no tea no shade) experienced no issues.

Susi Mauer (SM) is angry at Ollie Jones' (OJ) insinuation that he has not been invited to the CUADC Committee facebook group. Upon further inspection it is revealed that SM accidentally added a complete stranger by the same name to the group instead of OJ. SM apologises and fixes her mistake. OJ is now an officially initiated member.

LRC asks the room whether they would prefer to communicate over facebook messenger or slack. The room is divided, could this be the first official committee conflict? Before the situation escalates the debate is settled with a democratic vote, which slack wins 7 to 6. Communication will happen over slack.

Action point: LRC to make a slack workspace

Fernando Georgiou (FG) explains how cuadc email accounts work and offers himself available to answer any queries.

LRC reminds the committee they are now responsible for being CUADC's key points of contact. The committee should ensure they have access to their email accounts as soon as possible

Action point: take over respective email accounts before next week's meeting.

SM establishes the weekly meeting time as 5pm on Sunday in the Larkum and asks that any absences be communicated to her at least a day before the meeting.

12. Setting intentions

LRC asks the committee to make sure they have read and are familiar with the constitution and asks each member to set an intention for their coming year in office.

SM intends to continue HM's CUADC library project and hopes to get more members to use the club's resources.

Alistair Henfrey (AH) aims to write a new directors' guide using responses from public polls and feedback forms. He will also look into finding a way to reform how auditions are held for freshers' plays by including the directors earlier on in the selection process.

Meg Coslett (MC) hopes to create a more inclusive environment around the theatre by dismantling cliques and rendering the bar space less intimidating. Her goals also include the continuation of MY's reading group, with the potential of expanding this project to include rehearsed readings.

Emily Senior (ES) intends to expand skillshare workshops to include training for design roles. She also hopes to resolve the aforementioned costume store issues as soon as possible.

Mariam Abdel-Razek (MAR) wants to take on CD's audition feedback system to initiate more conversations about access and any other changes that need to be made. It is important to her that guidelines for show welfare are put down on paper.

OJ hopes to revive ACTS to improve communication about sharing resources with college societies. He is also interested in introducing a subject rep system that allows people to connect with others who have navigated balancing subject-based responsibilities with doing theatre.

Isobel Griffiths (IG) will focus on finding ways to make producing seem more accessible and achievable in order to increase interest and involvement.

Daisy Everingham (DE) intends to be safety-curtain trained before the summer. She also wishes to get another key cut for the props store and to review the list of props owned by CUADC. Finally, she is interested in improving the quality of stage management training offered by the ADC Theatre.

Sam Frakes (SF) wants to help members gain more confidence in their technical skills by encouraging an atmosphere where people feel they can ask for help from others.

Isabella Woods (BW) similarly hopes to open up the tech community, as people should feel they can be helpful no matter their level of experience. Also, "RESPECT FOR FEMALE TDs".

FG intends to redesign the website. He wishes information to be readily accessible online, making the website a more valuable resource for all members.

Nick Harris (NH) wants to ensure the financial losses of 2017-2018 are not repeated. He will also look into introducing the use of internet banking over the summer.

LRC states that her main focus this year will be pushing welfare. All committee members are to participate in a welfare training session at the beginning of next term.

Action point: releasing a feedback form for the new director's guide.

13. Legally Blonde

LRC returns to concerns about producer communication and asks how we can prevent further miscommunications about budgeting within the production team. One suggestion is to receive a show report from the stage manager as a supplement to the producer's report. As the show opens next week it is also decided that the show contact (IG) will ask for two reports, including budget breakdowns, before the get in.

LRC thinks it is worth setting up a feedback form for LTM (similar to the one proposed by RH for panto) to determine whether the number of show matinees is detrimental to cast and prod team welfare.

OJ wishes to talk to management about the apparent increase in matinees this term, and thinks we should question whether actors and members of the technical team should be asked whether they are willing to do matinees when they start working on the project.

IG observes that management seems to push for matinees when they think that shows will sell well, without much consideration of welfare issues.

AH suggests it might be worth tightening up welfare guidelines surrounding matinees specifically in correspondence with the responses we receive from the feedback form.

SM reminds the committee that any proceedings with this matter must be communicated with management.

Tensions running high between the TDs and set designer of Legally Blonde - will paint ever be bought?

14. Funding

LRC tells the room she sat in on the funding meeting in person, although her mind wasn't really there. Everyone agrees that this is a big mood. From what her body was able to gather, she states that several shows CUADC had intended to fund have fallen through. It is up to the committee to decide whether they wish to find another show to support or to only fund two shows next term. After looking at next term's show schedule, each member should send LRC their opinions within 24 hours. It will then be determined how the committee wishes to proceed.

LRC has drafted emails for the two plays that the club intends to fund next term, including a specification of CUADC's policies, but these have not yet been sent. Not having been informed of the rule that applications for prod team roles must be open to everyone for at least a week before selection, one of the plays (Saint Joan) has already appointed a producer and an assistant director, going against this rule.

SM suggests that this issue is tackled by offering the show funding on the condition that they open applications for a co-producer and for another assistant director. This suggestion is approved by the general committee.

Action point: LRC to send funding confirmations tonight.

15. New show contacts

Atomic Jaya - Mariam Abdel Razek

Legally Blonde - Isobel Griffiths

Saint Joan (Easter Term) - Mariam Abdel Razek

The Plague (Easter Term) - Ollie Jones

16. Fringe (part 2)

NH reminds the committee that CUADC funded fringe shows Reigen and Drifting Towers made significant losses for the society last year and that we should proceed with caution.

OJ emphasises the importance of offering the opportunity of taking shows to the fringe. The committee agrees that one show should be supported.

LRC asks what type of shows we are interested in opening applications for and how we can make the opportunity more accessible for students who may need financial support.

NH raises the issue of decided who is eligible for financial support, but it is decided that this can be solved by putting a total sum in towards subsidising accommodation.

Returning to the type of shows to fund, LRC expresses a particular interest in supporting new writing and devised pieces of drama. This interest is seconded by the general committee.

MAR says it may be difficult for a writer to come up with a new concept at such a late stage and that perhaps the focus should be on developing an existing project. This is generally agreed upon by the committee.

Action point: LRC to draft a post that specifies the details for funding applications and send to the committee for approval. Applications to close on the 11th of march.

LRC also thinks it may be valuable to run a follow-up event to this term's fringe discussion where more people can share their advice and experiences.

AH also proposes there be a CUADC event in Edinburgh this summer to strengthen the sense of community. The committee supports this idea. MC agrees to organise this when the time comes.

For future reference, OJ suggests CUADC commits to opening applications for fringe shows earlier next year. The committee will make it a priority to do this and set a precedent for following years.

17. Club dinner

MC says she wishes to prioritise organising an affordable event over a very fancy one. It is generally agreed that bigger portion sizes and more alcohol are particularly desirable prospects.

LRC reminds the room that club dinner is already subsidised by the club. It may be difficult to lower the price, however it is worth looking into.

SM proposes the introduction of a show report style weekly check-in for events, so that everyone is aware of how things are progressing. This proposition is approved and will be introduced in next week's minutes.

AH raises the concern that a black tie dress code for club dinner can be ostracizing and should possibly be reconsidered.

Action point: each committee member to look into organising big events at their respective colleges.

18. AOB

LRC proposes asking Jack Rowan to act as a building trustee for the ADC Theatre. OJ gives many strong thumbs up for this proposition. The committee should also begin to consider ways in which the building trustees and general alumni can be more involved in the club's community.

LRC informs the committee that she has been contacted by Hubbl - an app trying to centralise all events in cambridge - who wish to know whether CUADC is willing to let

information about shows in cambridge be publicised and shared on their platform. This motion is approved.

LRC assures the committee that their cards will be activated to grant access to the club office in the next few days. On the subject of club office, LRC welcomes opinions on whether the committee wishes to invest in the renovation of the club office space.

SM thinks this would be an important action to undertake, as the current design does not facilitate focussed and organised committee work. The club office could also be used as a private space for welfare discussions, and should therefore be renovated to act to its full potential.

NH is open to funding this endeavour, but asks that concrete plans with predicted budgets be presented to him before he makes a final decision.

Action point: SM and LRC to look into the costs of renovation.

LRC highlights the importance of finding a club publicist and asks that everyone considers who could be co-opted to fill the position.

OJ "what about...stash?" LRC assures him this will be addressed at a later date.

Finally, LRC informs the committee that headshots will be taken soon in order to bring back the iconic "who's who?" poster for the clubroom.

19:25 The meeting ends.