



Cambridge University Amateur Dramatic Club Agenda, 27 April 2018, 18:30, Queens' College, DD47

18:33 - Meeting begins.

1. **Apologies for Absence**
Present: Alex Ridley, Iain Blackwell, Holly Mackinlay, Zak Karimjee, Ruth Harvey, Amelia Hills, Abby Zucker, Caroline Yu, Anna Zhou, Francesca Cosslett, Lily Burge, Maya Yousif, Jessica Murdoch
2. **Minutes and Matters Arising**
None
3. **Marlowe/Pembroke Players Workshop Collaborations**
JM explains she is the workshops officer for Marlowe and has also had a similar role with Pembroke Players, so has experience in arranging workshops. The Marlowe committee are keen to collaborate with CUADC to bring more workshops to Cambridge which would mean splitting the costs involved. Currently they're planning an intimacy workshop and a writing workshop - the intimacy one would involve more costs, but the writing workshop would just be covering travel expenses. She asks for thoughts.

FC says we're one of the societies that doesn't do many workshops, maybe we should take this opportunity to do some more?

18:37 – Conor Dumbrell arrives

RH points out that we don't do nothing, i.e. skills workshops, but they're just targeted very differently.

AR suggests we should look at cost per participants, and whether it's feasible to charge for them, or if there would be interest if we charged.

FC said CFA have done some paid workshops before that have sold out very quickly so there will probably be interest.

LB suggests that if we want to go down that route we can subsidise them.

18:39 – Gabriel Humphreys arrives

JM says that Pembroke players wouldn't want people to have to pay as for some it would be an issue of accessibility.

AR points out that there are potential complications with subsidising workshops for people who aren't CUADC members, as it means our members received less benefits for their membership.

IB agrees and says it would be difficult for us to justify splitting costs.

LB suggests that we fund individual places for CUADC members.

AR says that all of this would have to be discussed in detail with Marlowe or Pembroke as potential collaborators.

HM suggests forming a sub-committee, or at least a small group of the committee who can meet with some Marlowe representatives and discuss in a more focussed meeting.



RH says that we need to identify the people on our committee best able to represent our interests at such a meeting.

ZK says it would make sense for the people on the subcommittee to be people who it's relevant to i.e. actors reps for acting workshops, and JT for financial representation as IB hates spending money.

Proving the point, IB says we don't want to spend ourselves into bankruptcy.

FC suggests we only engage in workshops which are small cost i.e. travel expenses only, while we're still in austerity.

IB suggests a case by case approach. We also don't want to tread on people's toes as other societies already have established spheres of influence regarding workshops. It probably warrants further discussion.

MY agrees that it's not feasible this term, but it would be a good thing to work on over the summer for Michaelmas.

CD thinks we really need to push for it to be members only as it's a real draw for them to get membership, and rewards members in a way we don't currently.

LB points out that technical workshops aren't members only though.

ZK counters that they're free to run and they're designed to draw people in so it's a very different thing.

AR questions whether the current skills-sharing workshops should just be for members.

FC says that that is counterproductive as it also limits the people we have who can run workshops.

So, AR clarifies that skills-sharing workshops are open to everyone, and we'll figure out a better system for next term regarding collaborations.

Action Point: To be revisited later in the term.

4. **Philipa Batty Travel Expenses**

JM says that Philipa Batty has offered to run free workshops on Alexander Technique, she just needs transport costs. If there's enough interest she's even said she'll be willing to do two workshops.

Marlowe have also arranged for Katherine Soper to give a talk and would like to split the cost with us.

AR points out that from the above discussion, the consensus is not yet to collaborate with Marlowe but potentially to cover Philipa Batty's travel.

The committee votes in favour of covering Philipa Batty's travel expenses.

5. **Marlowe Technical Theatre Resource Repository**

ZK explains the idea of Rebecca Fry, the Marlowe technical representative, to create a shared space for technical theatre resources in a google drive. The idea has since been opened up to a lot of people. The CUADC wiki page was mentioned but wasn't received enthusiastically.

GH says that RF wanted the google drive to be a visually accessible resource so that people weren't intimidated by lots of texts and that the wiki page didn't fit with this idea very well.

IB asks who controls the new google drive.



ZK says that in principle everyone controls it, but there are some issues. With the wiki you can track and view changes, which is harder to do in a google drive. ADC Management have also suggested the possibility that the wiki could be hosted on the ADC servers which would preserve RF's idea of a 'society-less' resource. He asks AnZ if this would be possible. She replies that it would be more of a legal and logistical issue than a technical issue to do so.

FC doesn't really think a wiki is very accessible and that people don't use them in the same way as they do a google drive and lots of people would find it difficult to understand and use.

AR expresses that she thinks the google drive is more difficult to understand and use, as it is very large and hard to follow – especially when there are so many documents of different sizes and descriptiveness, with some being half a page long, and some being twenty pages long. The longer guides could just be links to the official guides we have. GH agrees, and says we just need to update our guides rather than making whole new resources.

IB is worried about everyone being able to edit things. If the drive is already large, it will become even larger and more complicated to navigate with sub-folders, and a lack of searching/cross-referencing. A wiki is much easier to work with.

HM also points out that anonymous edits on google drive make it less accountable, whereas the wiki requires a raven login to edit. This means people would not be able to make edits or comments without us knowing and being able to identify them.

LB also expresses concerns that some of the content on safety shouldn't be able to be edited at all.

RH suggests we take what information we can and put it into wiki and then link guides.

FC says that the advantages of a shared drive is that you can upload examples of show spreadsheets etc. so people have practical working advice. It might be possible to find a way to integrate that into the wiki, with attached PDF documents and links.

At the same time, AR doesn't want people to be overwhelmed with too much information

LB thinks none of this is possible this term anyway, and it should be properly sorted out for Michaelmas.

ZK suggests that we could do everything through the ADC. IB points out that this would probably shift maintenance of the wiki to the ADC and we should probably chat them about it

Action Point: GH and ZK to have a conversation with RF to feedback our concerns and questions. ZK to speak to management and ask about the feasibility of them taking responsibility for the wiki.

6. Accessibility Guide

RH would like to get a general sense of people's thoughts on providing a potential accessibility guide for theatre. She says that it would not be a prescriptive 'problem-solution' set up, but would present options for combating limitations. This would be done in consultation with the CUSU disabilities campaign.

AR acknowledges that accessibility in tech is terrible, especially regarding the ladder issue with tech box.

RH says that it is possible to accommodate for that because we can move the light and sound desks, but people don't know that this is an option. There are solutions to what we see as limitations, we just have to make people aware.



FC says that a lot of it is not our problem, but management's problems with the ADC space itself.

AR suggests we could spend reserves by donating money to the ADC to make some changes that would improve accessibility.

ZK points out that this might be something that is already in the works.

IB says we can make directors and producers aware of it as well as they don't often know about the various options they and their technical team have.

ZK says that we need to be clear that we are making people aware that there are options, but we are not prescribing specific solutions because it's such an individual experience that can't always be fixed by the same measures every time.

FC suggests that this could be a resource that we make in collaboration with the CUSU campaign, but instead of us just publishing it online, we give it to them to put on their information lists/resources collections so that more people might see it. Everyone agrees.

AR says we should definitely keep it in mind for the get involved brochure.

AR also suggests contacting the leaders of Relaxed Theatre Company.

HM mentions the cross over with mental health and welfare, suggesting that one or more of the committee members attends a training session with CUSU so that we have the tools to support people with additional needs.

She also suggests this may be a feature that is attached to a particular committee member's role, or just a requirement in future that at least one committee member is trained.

AR advocates that anyone who wants to do it should be able to do it, but the role most suited is probably social and outreach.

MY is keen!

Action Point: ZK to talk to John to talk about costs regarding recertifying lift as an escape lift.

MY to get in touch with CUSU welfare and disabilities officers about training for committee members.

7. CUADC Fringe Guide

FC explains that there has been a suggestion that CUADC produce a guide of all Cambridge Theatre shows going to the Fringe.

AR questions who this guide is for?

HM points out there are already multiple Facebook groups for the Fringe, plus cross-posting in most other theatre Facebook groups as well.

FC says that the general public aren't really coming for Cambridge theatre, but they do come for Cambridge comedy so it may be a thing for the Footlights to pursue once they have a committee.

AH says that she has seen that some interest has been expressed by producers.

GH says that it is a great idea to share resources on Edinburgh, but there isn't really an audience for the programme when most shows already have extensive advertising for Cambridge University audiences who would ultimately be the market for this guide.

The committee decides not to produce a Fringe guide for Cambridge theatre shows, but



the idea may be taken further in discussion with the Footlights, but not under the CUADC name.

8. Fringe Producer and Director Panels

AR explains that some members of committee had a meeting with Vicky and Jamie about sharing information on the Fringe with Cambridge theatre in general. IB says it's something of a stop-gap until we can get the Fringe Guide up and running, but it might also become a useful event to share wisdom informally.

AR says that the idea is similar to the set-up for application drinks, but as the ADC bar is closed it will be held in the Maypole. Producers and directors will be encouraged to come, as will people who have performed either role at the Fringe before. She also suggests that after the talks/advice sessions, it could also turn into a more general social event (#ADCBarOnTour)

FC thinks we should advertise it to SMs as well as information is very thin on the ground. IB also adds TD's to the list. AR says that literally everyone will be asked to come and we can arrange information sharing for all roles

RH suggests we talk about relationships with venue techs as they are notorious for difficulties and problems.

FC also suggests we hold Q&As or more broad discussions, for people who have different ideas/suggestions/ways of doing things as none of us are 100% qualified and all our advice is subjective and a product of our own experiences.

AH asks if we can have this kind of even much earlier next year. Everyone agrees that the start of Lent term is the best time for Fringe productivity.

Action Point: Everyone come to the pub on the 8th (if it's not too much to ask).

19:40 – AbZ leaves

9. Fringe Insurance

FC: "@Iain Blackwell, why won't you answer my emails?"

IB looks scared.

To sum: FC wants to check if Edinburgh shows are covered under a society's insurance for the Fringe.

IB says yes.

FC thanks him, and says this could have been done in an email.

There is some tension. It feels like winter again.

10. Informal Panels

Spring comes.

IB would like us to think about how we pick when to use what regarding consultants, and panels.

AR suggests we deal with problems as they arise.

IB doesn't want them to be a reactive rather than proactive tool.

HM says that it can be frustrating though when you hold meetings to talk about issues when there aren't specific problem-solution equations to solve. She suggests we use the evaluation portion of show reports to get feedback from shows as to things that went wrong for them or they felt could have been handled better, and then once a term we hold an open meeting, or a public committee meeting, where we talk about ways to solve these things, bringing in consultants where relevant and helpful. This could be something for all members to engage in.



No real consensus emerged.

Action Point: think about this and revisit at a later date.

II. InDesign

GH requests that CUADC funds three months of InDesign for his use as Club Publicist, as he won't be in Cambridge over the summer, so can't use the ADC computers. There is potential to use the ADC license, but it also might be prohibited.

HM says it is a good precedent to set that we can and will support students who need certain tools for committee but, for whatever reason, do not have access to them.

AR suggests that we collaborate with the ADC and see if we can get them to fund the expense.

The committee vote 14 in favour of funding Gabriel's InDesign, if the ADC cannot cover the expense.

Action Point: GH to talk to management about the possibility of using their license.

12. PRS

IB explains that last term management discovered we'd been paying for PRS incorrectly. The corrections mean that PRS is now more expensive which is something we need to communicate to producers at funding meetings.

AR also notes that people need to be more realistic with PRS in general.

FC says there is a lot of information about PRS on the ADC website that is quite difficult to find and we should get out to producers.

GH says PRS is a hidden show cost because the ADC pays for it and it comes out of your show settlement. AR asks if there is a way of calculating it.

FC says that there is and Jamie has lots of information which will get you a ballpark figure.

Action Point: FC to put the new PRS information on the producers' list, and recommended people contact Jamie with any questions.

13. ASDAN China Opportunity

AR explains that she was contacted by ASDAN, an educational organization who work in different countries including China. They approached CUADC about the possibility of running drama workshops in China. The basic premise would be that 4-6 people would go over there to run a one week acting workshop for 40-60 students aged 15-17. The trip would also include a 5 day sightseeing tour of the city (either Beijing or Shanghai). ASDAN will sort return flights, visas, accommodation, food, and the sightseeing trip. They suggested the beginning of August but are flexible. They also sent a potential workshop schedule but are very open to letting us do our thing. There is also a potential to make this a recurring thing.

AR wonders how we should go about opening this to members. The actors' and directors' representatives are probably best suited to run the trip.

HM suggests we should probably open applications.

GH points out that if they're flexible it might be worth moving the trip to July so that people in the Fringe can go. HM points out that currently Cambridge theatre in general has very few alternatives to the Fringe, especially low-cost as



many people are excluded from the Fringe as it is so expensive. Offering this in parallel means that those who missed out on Fringe opportunities have an alternative to get involved in summer theatre, and would not have to face competition from people who are already involved in August plans.

Action Point: CY, CD, and JM to discuss as a group and work out their personal commitments to see whether they can or would like to go.

AR to email ASDAN again and work out which dates would be most suitable.

14. LA Competition

HM describes a competition she was contacted about which had the prize of flights to LA and a feature in an advertising campaign, as well as a financial bonus for a society which made 20 entries. She wants to use this example to discuss what opportunities we pass on to our members, as advertising every opportunity like this could be seen as spam especially when they're not run by, or in partnership with, CUADC, and the outcome is uncertain and only marginally rewarding in terms of experience gained.

The committee agrees that opportunities which are not directly related to CUADC can be advertised informally by the relevant representatives on their mailing lists or in Cambridge Theatre on Facebook, if the representatives determine that the opportunities will be beneficial to members and Cambridge theatre in general. If there are questions about the validity of the opportunity, or its potential benefits, then the committee will discuss the opportunity in a meeting.

15. Cyphers Opportunity

HM explains about an opportunity to work with Cyphers Theatre Company to bring more workshops to Cambridge. This would be a relatively easy way of upping the number of workshops we offer, without having to contact individual practitioners and arrange for them to come and visit.

AR thinks it may be good, but we would need to know what costs are involved in bringing them here. LB says it looks like they might be quite an expensive company to work with.

Action Point: HM to email back asking about prices, cc-ing IB for finances, and JM and CD as actors' representatives to potentially take the opportunity further.

16. Corpus Christi Opportunity

CD and JM explain that they were contacted by the Development Officer at Corpus Christi who is looking to showcase some student drama at a summer party for alumni, parents, and friends of the College. The opportunity is outside of residency though which makes the situation a little tricky.

HM says that it would be a good opportunity for a show that has already been programmed/started rehearsals, and is staying in Cambridge during July.

Action Point: FC add the opportunity into the next Producers'/Directors' List and ask people to contact the Development Officer directly.

17. A.O.B

HM updates the committee on 2019 Club Dinner, confirming that contracts have been signed to hold the dinner in Old Hall, Queens' College.

AR asks everyone to pay her for formal.



AR lets everyone know that the ADC's Executive Committee are recruiting a new Technical Manager and a Production Manager, and that herself, HM and ZK are going to have lunch with the candidates representing the committee.

CY asks if we have a messenger group for quick and simple messages. AR explains that we moved to Slack because not everyone is on Facebook. She suggests we make a banter and gossip channel for people to share non-serious information and short updates without having to post on the main channels.

GH asks everyone that they follow the general rule that once you read a message on Slack you react to it, so that the person who posted the message knows the engagement it has received.

GH says that he has worked out a way to put electronic signatures on our Gmail accounts once they're up and running. He asks if people would prefer a handwritten signature or just a typed signature. HM is the keenest bean for everything.

AR reminds everyone who wants to be on the show selection or panto selection panels to send her a message to register their interest by tomorrow.

20:42 - Meeting ends.

