



# Cambridge University Amateur Dramatic Club Agenda, 29 April 2018, 17:00, Queens' College, Angevin Room

17:05 The meeting begins.

**1. Apologies for Absence**

Received from: Jessica Murdoch, Abby Zucker (will be late).

Present: Ruth Harvey, Anna Zhou, Amelia Hill, Maya Yousif, Zak Karimjee, Iain Blackwell, Alex Ridley, Lily Burge, Francesca Cosslett, Gabriel Humphreys, Conor Dumbrell, Caroline Yu.

**2. Minutes and Matters Arising**

None.

Edit suggestions for 27.04.18 are deferred to the next meeting.

**3. Action Points**

a. GH and ZK to meet with Rebecca Fry

GH slept in so LB took his place at brunch. Apparently it was very nice. ZK feeds back that RF is happy to move ahead with using the wiki as the main information base. The google drive will be used in the meantime as an information dump and over the summer its contents will be transferred to the wiki.

LB proposes an amendment to the constitution that a technical representative or the webmaster has the responsibility for maintaining the wiki so that it is kept in a usable state.

Action Point: Anna to talk to management about hosting the wiki.

b. CY, CD, and JM to come to an agreement about ASDAN participation

JM is absent, but has expressed in writing an interest to attend the ASDAN opportunity, so long as it's not in August. CD would also like to go but can't go in August or September. CY is unsure about some dates, and thinks that the opportunity will probably be better used for someone else, but is very happy to help organise.

Applications will be opened to Cambridge theatre, but applicants who are successful will have to purchase membership if they're not already members.

Action Point: CD, JM, CY, AR, and HM to discuss application details in a smaller group, and open applications ASAP. Applications and interviews will be completed before the examination period begins.

c. Show selection and Panto selection panels

CD has put himself forward for show selection and is duly appointed.

LB and RH have both put themselves forward for panto selection. The committee votes and LB is appointed to the panto show selection panel.

**4. Show Reports**

a. The Producers (ADC Mainshow Week 8 and 9 – Lily Burge)

S – 92%, 5 performances were sold out completely. The lowest sale was Thursday matinee, and there is a question as to why do we do a Thursday matinee in the second



week. This point will be raised when programming the next LTM with the ADC.

**P** – All good, more or less on budget other than replacing broken mics.

**A** – Great reviews, and the majority of the cast had a lovely time.

**T** – The get-out went very smoothly and was completed much faster than expected.

**E** – CUADC were very accommodating with budget changes, the only question was clarification as to what the welfare budget be spent on? In addition, the show was noted to be a very good experience for the backstage and technical team.

b. Brilliant Adventures (Week 1 Corpus Main – Maya Yousif)

**S** – Are doing okay-ish – currently have 14% sold, but that should increase. They have very strong publicity will hopefully increase sales.

17:19 AbZ arrives.

**P** – Set and props are pushing the budget a little, but the team are working very well. We will keep checking in regarding the budget and encourage them not to go over.

**A** – All good.

**T** – All good.

c. Who's Afraid of Virginia Woolf? (Week 2 Corpus Main – Iain Blackwell)

**S** – 29% overall sold, and half sold for the first night. The play will probably sell well given it's popularity, and new publicity photos are about to be launched

**P** – They're going to overrun until 21.20, but management are aware. They're not allowed to cut because of rights which may impact the late shows.

**A** – Everyone's incredibly talented. Nearly off script...

**T** – All good.

d. Drifting Towers (Edinburgh Fringe – Gabriel Humphreys)

**S** – Not on sale yet, but registered so should go on sale soon (possible 7<sup>th</sup> May)

**P** – Still looking for technicians – maybe a problem, but we'll keep an eye on it.

**A** – Running auditions this week.

**T** – They're in C-venues so tech is looking good at this point, even without a team.

e. Reigen (Edinburgh Fringe – Francesca Cosslett)

**S** – Started selling on 19<sup>th</sup> but have no figures. They're currently working on flyers etc. so publicity should be released soon.

**P** – Full prod team sorted. Accommodation shall be discussed on Monday and FC has suggested some alternatives if the difficulties continue.

**A** – Have just finished casting.

**T** – Waiting to hear back from a potential LD, and are looking for a general techie as well but haven't found one so may just get themselves trained.

## 5. Freshers' Shows

AR management is compiling a list for us of potential freshers' plays. They've encourage us to choose and ADC main that will sell well (i.e. is known). It's probably a good idea for us to buy some of the scripts we are thinking of programming so that we have them for the library, and also to give to the directors and cast.

HM suggests when we programme the three shows we have an overall target for number of opportunities for actors. ZK agrees and says we should approach technical roles in a similar way, balancing opportunity and manageability.

AR suggests that we decide the shows after the rest of the season is decided so that everything is cohesive. LB encourages technical representatives on the committee to read the plays as well to ascertain interesting opportunities for technicians.



Action Point: People read the plays that have been suggested. We'll regroup on this later in the term to make a final decision

## 6. Graduate Involvement in PANTO

AR says there was an issue last year with it being ambiguous whether students who had graduated in the summer could write the panto for the winter. Is this unfair to students who are still at Cambridge?

LB says that that's not the main issue, but it's the ability of people to return to Cambridge for meetings, and to meet deadlines alongside their graduate commitments.

RH points out that it is probably best to keep the options as open as possible, as we don't want to limit and already limited pool.

GH says that they should be able to apply but must aware that they have to come back for meetings and write stuff alongside whatever else they're doing.

Action Point: AR to clarify in applications that they must be at Cambridge this term, but are welcome to apply if graduating. She will also ask writers in the interview how they will balance meeting deadlines and returning for meetings.

## 7. CUADC/Footlight's Panto

The committee discusses funding arrangements for the upcoming 2018 Pantomime.

18:00 AbZ leaves.

Action Point: IB to draft a letter to the Footlightst to open a discussion about the Panto.

18:10 The meeting adjourns for a dinner break.

AbZ returns in the interim.

18:50 The meeting resumes.

## 8. Content Notices

FC explains that last term, a non-CUADC show was approached anonymously after its opening night to say that the show hadn't been appropriately content warned. Forms are filled in for CNs as standard on the general information form of shows, but it seems that nothing is really done with them. They are not printed and distributed, and having to explicitly email the box office to ask puts the responsibility on audience members to search for the information.

CD suggests we nominate a consultant for this as it is quite a large task which would benefit from the attention of someone with specific knowledge and experience.

Some ideas are suggested that will be passed onto the consultant:

FC – we need to know where CNs are going to be in the ADC so that we're not pushing them onto people who may not want to be surprised by them.

CY – suggests we really widely publicise this to directors as well as producers as it's something that unless you've encountered it, it can be overlooked. She says that awareness of CNs needs to be in every step of the process – from the early stages, like when doing budget, as they can be valid to auditions.

HM – suggests that we put in the producer guide a section about CNs, maybe linking to the CUSU guide on CNs which is non-exhaustive, but very extensive.

LB - suggests the consultant could investigate how professional theatres do it. ZK has been googling this (rude tbh) and says that there doesn't seem to be a culture



amongst theatres for CNs of shows, but obviously that's just a cursory glance and more investigation could yield different results.

AR – also suggests encouraging people to put links to CNs in Facebook events and pages.

Action Plan: The committee agree to appoint a consultant; AR will speak to some potential candidates.

#### 9. Understudies

HM explains that a situation arose last term in a CUADC show, regarding understudies, that had a very detrimental impact on a cast member's welfare, which then branched out to impact the entire production. The point of opening a conversation on this specific incident is to ask what we can do, as a committee, when the welfare of any individual, or group, participating in one of our shows is compromised. Obviously, we can't have a plan to prevent every possible situation, but we need to have something in place for when all else fails and things go very badly wrong.

AR suggests that we go back to an appendix to the budget system, which CUADC operated before. This would be a document of guidance and best practice/expectations for CUADC shows. A section could easily be added where we tell producers what a SPAT report is, and within that we could include something about welfare, which will at least encourage producers to be checking up on that.

IB notes that if we make it a written thing, it gives us a stronger position to intervene when a show is not meeting our standards.

LB notes that in this case it would have been better to have the show contact that was more involved in the whole process of a show, and came to production meetings. This may not be possible for all shows, but for future Pantos and LTMs we could look at having a CUADC show contact who is included in their production groups (on Facebook and/or Slack) and attends production meetings. FC also suggests that for these shows with longer runs, we look into getting the producers welfare trained if possible.

CD say that as an actor's representative, and for all representatives, we have a duty of care to stand up for people under our remit. Following on from the suggestion last time of people on committee being welfare trained, it would make sense for all representative roles on the committee to be welfare trained. AR also thinks that publicising that people are welfare trained will also be incredibly beneficial for making sure people recognise welfare as central to shows.

LB also says that it is important to have welfare training or points of contact be quite broad. If a cast or crew member doesn't know who their show contact is, and maybe has personal connections with their representative/other members of committee it might be difficult to open up.

FC suggests that when we get a show report we ask both the director and producer to submit responses. CY says directors and producers are often actively kept separate, and this is often more unhelpful than helpful.

FC also says we should be more conscious of who is involved in shows, especially the ones with longer runs. LB says that when interviewing for a team they need to pick good team members. HM compares it to choosing a group for a tour as the process is so intensive you need to prioritise a cohesive team.

AR to summarise, big shows have welfare problems, and people don't really consider it



a thing to be dealt with within the community which seems obvious now. With a more long-term view, we could look at making the social and outreach role a specifically welfare role as well. HM suggests more people also be required to be welfare trained for reasons outlined earlier regarding personal connections and being a representative. CD says that this will make us collectively responsibly more than individually responsible. AbZ thinks that it is wrong for responsibility to fall on one person, and that welfare roles should be more of a support than a reliance.

FC says it is important to note that our welfare ideas won't have failed if there is a welfare incident in the future, we just have to do our best to prevent, prepare and address issues.

Action Point: Members of committee who want to be welfare trained message MY, and we will get in contact with CUSU asap.

**10. Show Contacts**

HM explains the old 'Committee Support for Clubshows' document found. She suggests that an idea from it, where they send headshots + areas of interest for different show contacts to shows may be a good thing to do for the whole committee, and add it to the appendix.

Add into an appendix?

Everyone agrees that it'd be a nice thing to do, and could be helpful for some shows looking for specific help, as well as making the committee more visible.

Action Point: Committee headshots and descriptions to be added to the resurrected Appendix.

**11. Freshers' Fair**

HM asks the group to vote on what kind of table they would like for CUSU Freshers' Fair.

The committee votes for a large table with no electricity.

Action Point: HM to book the table as soon as booking opens.

**12. Library**

HM explains the Librarika app, and the idea of having weekly CUADC library open times for people to browse our collection and borrow books. She also suggests we merge with the management library, and asks committee members to donate any theatre-related texts they have and don't want anymore. She would like to launch in Michaelmas.

AR would like to charge fines. HM explains we can do that through the app.

Action Point: HM to talk to management regarding the library. Everyone else to look for anything they'd like to donate.

**13. Collaboration with CFA**

FC explains that she is one of the speaker's officers for CFA and asks whether CUADC would be interested in collaborating with CFA on getting interesting speakers into Cambridge, even if they have more of a film background than theatre.



HM says that alumni is a bit of a grey area, but a theatre focus is preferable. GH would like to keep our remit to theatre as it is the ~brand~ of CUADC. If someone has explicitly done theatre and also film then that is fine.

IB also points out that the integration of film into theatre, is interesting, and may be relevant.

AR says that she would like Eddie Redmayne to come to CUADC dinner and sit next to her. ZK says he knows Eddie Redmayne (seriously) and will ask.

The committee decide to evaluate collaborations with CFA on a case-by-case basis.

**14. Garden Party**

HM confirms the garden party will be at Churchill on the 17<sup>th</sup> of June.

Some snakes cannot attend. Boo. We decide the times will be between 13:00 and 16:00.

Action Point: HM to email back Jill at Churchill to confirm prices, and fill in a Dean's form. MY to be CC-ed in.

**15. Club Nights + Social Spaces During ADC Closure**

HM explains that CUADC used to hold club nights to answer theatre-related question. We could bring them back and use them as a good opportunity to host the informal discussion groups/panels people have mentioned, and then devolved into more general social evenings. The club cocktail will also be on-sale. In the meantime, we could host some very informal gatherings to replace the bar/club room social spaces  
ZK suggests we co-ordinate with the ADC reopening party coordinate with

Action Point: 2 Facebook groups to be made, one for the Fringe discussion event and one for a more general social gathering afterwards. MY and GH to coordinate, and everyone to invite their friends to the Facebook events. HM will assess availabilities and find another night before exams for a social event.

**16. Stash**

AR wants stash that says "PRESIDENT" in really massive letters on the back.  
HM wants to know how much people would be okay to subsidise their stash by so she can get more accurate quotes.

The committee agrees to subsidise their stash by around £10 if necessary.

**17. Headshots**

HM explains we have a photographer, we just need a time when everyone is free and a location. No one can think of somewhere since everyone's colleges are booked out, and the Larkum is basically unusable.

Everyone is keen to use props related to their role.

Action Point: HM to beg management for a corner of Larkum, otherwise headshots are delayed until the end of term.

**18. Future Meetings**

The committee compares schedules and decides to hold 5 more meetings this term.

Action Point: AR to book the Godwin Room in Clare.



**19. Info List**

- Bar arrangements for the term + location of constitution, minutes, and club noticeboard
- Fringe Meeting – encourage everyone to come to the pub.
- Save the date for Garden party.

**20. A.O.B**

HM encourages everyone to make their Gmail account so we can set up the forwarding service.

AR says they're trying to figure out some automatically generated box office emails with empty sales reports.

GH asks AnZ if he can have full permissions on the website as he can see but can't edit.

CD puts some feelers out about audition surveys as it would be good to get some quantitative feedback about accessibility. However, there are some ethical issues such as data protection etc., so was wondering if people would be keen to discuss as an agenda point.

MY asks if people would be keen for a play-reading, which has received some interest already. She'd like to talk about it soon so it can be set up for Michaelmas.

HM asks who would be interested in a UL archive trip later in the term to see the CUADC archives. Most people are interested in coming.

HM reminds people to pay for formal.

HM explains future agendas will be accompanied by a notes document which will have brief descriptions of each agenda point and any relevant documents e.g. which will reduce explaining time in meetings. The aim for future meetings is to not exceed an hour unless it's absolutely unavoidable.

20:46 The meeting ends.

