



# Cambridge University Amateur Dramatic Club

Agenda, Sunday, 23<sup>rd</sup> April, 2017, 17:00, St John's College

Meeting starts 17:10

## 1. Apologies for Absence

Received from: Eva O'Flynn

Present: Oscar Yang, Katherine Ridley, Andrew Tan, Adam Mirsky, Ellie Cole, Sammie Ruston, Charlotte Stephenson, Carine Valarché, Milly Parker, Daniel Christopher, Sophie Taylor, Theo Heymann, Charlie Jonas, Charlie Eardley

## 2. Minutes and Matters Arising

None.

## 3. Action Points

a) *Sophie Taylor to start a Facebook group with people interested in making informative videos*

Sophie Taylor suggests that we start by making videos of reps being interviewed about their roles. She will make a group with the relevant reps and other people who might be interested in helping.

b) *Katherine Ridley to make arrangements for committee photos*

Katherine Ridley has confirmed that Rob Eager can take the photos on Saturday 29 April.

**Action point:** Katherine Ridley to email Jamie to book the Larkum Studio for headshots.

c) *Daniel Christopher to contact Tom Bevan about helping to find a TD for The Flick*

See show report.

d) *Charlotte Stephenson to help Human Animals find a producer*

Done.

e) *Everyone to send Eva O'Flynn points on what they wish directors knew about their roles*

Eva O'Flynn not present to report, but some people admit they have not done this yet.

**Action point:** Everyone to do this.

f) *Charlotte Stephenson to come up with some questions to ask producers as part of evaluation*

Done. Three general questions to be included in the last SPAT report.

- g) *Andrew Tan to investigate options for using the reserves and to present them at the next committee meeting*  
Deferred until after exams.
- h) *Adam Mirsky and Ellie Cole to write a guide to content notes*  
Adam Mirsky and Ellie Cole have talked to the Accessible Theatre Company and written guidelines which they are happy to share. They would like a section on content notes to be included in show folders.
- i) *Charlotte Stephenson to talk to Jamie about content notes*  
Jamie is happy to add a section on content warnings section to the General Information form which producers fill in. Previously, content warnings have been provided on small pieces of paper which audience members can pick up, and we agree that this is a good system and should be used in future.
- j) *Sammie Ruston to create a Facebook vote to finalise the design*  
The designs are completed and she will make a poll.  
**Action point:** Sammie Ruston to make a Facebook poll.
- k) *Katherine Ridley to email all co-option candidates to notify them of the result*  
Done. Charlie Jonas and Charlie Eardley accepted the roles.
- l) *Katherine Ridley to book Churchill for the Garden Party.*  
In process.

#### 4. **Show Reports**

- a. *MOJO (Week 2 Mainshow) – Adam Mirsky*  
S – 57 tickets sold, publicity starting this week  
P – All good.  
A – All good.  
T – All good. Plan changing slightly due to *The Flick* (see below).
- b. *The Flick (Week 2 Lateshow) – Sophie Taylor*  
*The Flick* has been cancelled. A statement will be made available to the relevant parties.
- c. *9 Parts of Desire (Week 3 Playroom Mainshow) – Theo Heymann*  
S – They have had problems logging in.  
P – Publicity done and needs to be approved.  
A – Have a full cast, will start rehearsals soon.  
T – Need a sound designer but think they can find one.
- d. *The Language Archive (May Week Playroom Mainshow) – Andrew Tan*  
S – 2%

- P – They have a complete team apart from photographer.
- A – Will have read-through in Week 1.
- T – Will have a prod team meeting soon.
- e. *A Sudden Burst of Blinding Light* (Edinburgh) – Ellie Cole
  - S – n/a
  - P – Applications are open.
  - A – Auditions have been organised.
  - T – Applications are open.
- f. *Human Animals* (Edinburgh) – Milly Parker
  - No show report received, but we know that they have a venue.
- g. *Maklena* (Edinburgh) – Charlotte Stephenson
  - S – n/a
  - P – Flat is booked. Basic publicity design is sorted.
  - A – Auditions are scheduled for next week.
  - T – They do not have an SM yet and are looking into using the workshop in July.
- h. *Exile* (Edinburgh) – Carine Valarché
  - S – n/a
  - P – Have a venue and accommodation.
  - A – Are organising auditions.
  - T – Have a full team.

## 5. Show Selection

If anyone would like to join the show selection panel for Michaelmas 2017 or Panto 2017 they should email Oscar by Wednesday. If more than one person would like to join one of the panels we will vote at the next committee meeting.

## 6. Writers' List

Deferred to next meeting.

## 7. Recycling Bins for Props and Costumes

Milly Parker and Sammie Ruston are planning on getting them as quickly as possible.

**Action point:** Milly Parker to research which charities could come collect, and to talk to management about where to put the bins.

Andrew Tan suggests that the bins can be left out for a day for other shows to

salvage things from, and we agree this is a good plan.

**8. Letter to the Proctors**

Daniel Christopher reports that the proctors have stated that the Officers of CUADC must be members of the University. As we are a society for both the University of Cambridge and ARU students we would like to write to them to disagree with this.

**Action point:** Daniel Christopher to write the letter, which Oscar Yang will send.

**9. Association of Cambridge Theatre Societies**

ACTS has suggested sharing funding applications and college facilities.

CUADC's role as the ADC's resident society means that we wouldn't be able to participate in either of these things. However, there are discussions that ACTS might have in the future that we would like to take part in. We also receive a lot of the feedback from the theatre community and it would be good to have a platform which would allow us to share this with other societies. We decide to wait and see how ACTS develops, and to not yet rule out the possibility of CUADC's participation.

**10. Maklena Accommodation Funding Proposal**

We have received an proposal from the producer asking us to contribute to accommodation costs, which are higher than expected due to the need for a ground floor flat due to access requirements. Andrew Tan has talked to producers of other Edinburgh shows about their accommodation costs and thinks that the *Maklena* costs are comparable. Andrew Tan would like to gather more information and talk about this again next meeting. The two ways we could help are by contributing a one-off sum of money to Maklena, or by setting up some sort of bursary or hardship scheme. Theo Heymann points out that Gilbert and Sullivan sometimes provide subsidies in situations like this and we should ask them how that works. The main issue with providing a hardship fund are that we cannot judge other students' financial situations. Promising free or subsidised accommodation could also lead to students only wanting to do CUADC shows as they know their accommodation will be cheaper. Daniel Christopher suggests that this is something ACTS could think about. Carine Valarché says that at Pembroke it's fairly easy for students to get money for theatre through a Pembroke Players grant. We agree that due to issues surrounding a hardship fund we need to

consider situations like this on a case by case basis.

**Action point:** Andrew Tan to gather more information on accommodation costs for other shows.

**Action point:** Theo Heymann to ask the Gilbert and Sullivan society about how their subsidies scheme works.

#### **11. Meeting with Theatre Editors**

Following on from a discussion at our last meeting, we would like to talk to theatre editors about how we can work together to make sure reviews are released on time. We want it to be a two-way conversation so that we can also find out what they need and if there's anything we can do to help them. We decide to have individual meetings with representatives of each paper.

**Action point:** Oscar to arrange this.

#### **12. BME Representation**

The committee has received a letter on behalf of BME students who are involved in Cambridge student theatre outlining several suggestions for constitutional changes to promote appropriate BME representation in Cambridge theatre. We point out that CUADC only has a say on shows which we fund, but we can set a precedent. Oscar Yang is going to write a letter responding and detailing our position. CUADC is committed to making changes to encourage BME representation but we cannot make constitutional changes until the Constitutional Review next Lent term. We commit to discussing having a BME Representative at the next constitutional review. Oscar Yang points out that show selection committees already ensure that shows that are programmed will deal with these issues sensitively. Eva O'Flynn reports via email that she had a meeting with Saskia Ross and that they agreed that they would like to organise a panel discussion in Michaelmas. Adam Mirsky says that plays actively seeking BME actors could be pointed out in the actors' list but that this information needs to be made available by directors. We agree that guidelines on BME representation should be written into show contracts and the Directors' Handbook, including making substantial attempts to find actors of colour to play BME characters, and that if no one on the production team is of the relevant ethnicity then someone who is should be consulted for advice. We discuss the possibility of setting up a sub-committee to advise the committee on these issues, but we agree that an open forum would allow us to collect opinions from more BME actors and be a faster route than using a sub-committee.

**Action point:** Oscar Yang to write a reply to the letter.

**Action point:** Andrew Tan to organise the open forum in the bar on 8 May and advertise it in the BME Theatre Facebook group.

**13. Info List**

MOJO

Show selection

Panto applications

**14. A.O.B**

*Oscar Yang*

Club office needs to be cleared out. Oscar Yang asks that people help tidy it if they are around the theatre.

Oscar Yang has had to approve mailing lists sent out by other committee members. Apparently they can approve their own but Oscar Yang is a keen bean so has been getting to it before them. Charlie Jonas will try to make this happen automatically.

**Action point:** Charlie Jonas to look into making mailing list authorisation automatic.

Oscar Yang asks that everyone thinks of ideas for the club website.

Oscar Yang asks for two volunteers to join a lunch with shortlisted candidates for Operations Manager. Milly Parker and Andrew Tan volunteer.

We have been receiving requests to advertise external opportunities such as job applications, and need some kind of protocol on how to deal with them.

We decide not to advertise on our general lists but that relevant opportunities can be advertised on role-specific lists.

Oscar Yang asks everyone to think of ideas for freshers' plays. We decide to do an ADC Mainshow and Lateshow and a Corpus Mainshow in Week 6, as having all the freshers' plays in the same week will enable bonding.

*Charlie Jonas*

The website might have some down time as the platform is changing. He is working on it.

Asks if we want to change the mailing lists from soc-adc to soc-cuadc. Theo Heymann points out you don't need to be a member to subscribe to a mailing list so we agree not to change it.

*Charlie Eardley*

Asks if we can get a camera. Oscar Yang points out that we already have a camera, which anyone can borrow.

*Andrew Tan*

The new version of the constitution has to be uploaded to the website.

**Action point:** Katherine Ridley to send Charlie Jonas the updated constitution.

ARU has a proper photography studio which could be used for headshots.

**Action point:** Sophie Taylor to contact ARU about using their studio.

Raises issue of *Fen* overspending. We agree that overspending should be dealt with on a case by case basis and that in this case students should not be left out of pocket.

*Ellie Cole*

The Relaxed Theatre Company would like to run workshops with us. The Marlowe Society has also asked if we would like to collaborate on workshops and talks with them. We agree that we will decide on whether to collaborate on a case by case basis. Oscar Yang points out that events we arrange are only open to CUADC members.

*Daniel Christopher*

Raises the difficulty of finding TDs for some shows and asks whether we should avoid programming technically difficult shows in exam term. Oscar Yang says that viability is considered in show selection. Charlotte Stephenson suggests encouraging co-TDing.

*Milly Parker*

Reports that she held her first SM drop in session today and two people came. They are also starting guest ASMs for *Birdsong* and *Mojo*, which so far are extremely popular.

*Katherine Ridley*

Asks whether people are free next Sunday. They are not, so we are going to rearrange the committee meeting.

Presents the two options for Club Dinner: Westminster College and Six at the Varsity Hotel. They are similarly priced. We agree to go for Six as it is closer to the ADC and has really nice views.

Asks whether anyone has suggestions for what to do with all of the books in the Club Office. We agree to talk about this next meeting

Meeting ends 19:55