

Agenda

- 1) **NWF**
- 2) **Shakespeare Workshop**
- 3) **Women in Theatre**
- 4) **Social Events**
- 5) **OUDS Funding**
- 6) **Auditions**
- 7) **Playhouse**

PRESENT- Lucy Hayes, Laura Wilshire, Christina Hill, Finlay Stroud, Amelia Coen, Adam Diaper, Christopher Burr, Lucy Miles, Frances Livesey, Hugh Tappin, Naomi Chapman, Cameron Spain, Charlotte Vickers, Sos Eltis, Ros Ballaster, John Watts

APOLOGIES - Becka Oxland-Isles, Eleanor Blackwood, Daisy Porter

- 1) **NWF**
 - a) They've all been allocated scripts and have had their first production meetings.
 - b) Blackwell's have got in contact and would like a meeting with Naomi, Frances & the Producer of the single scenes.
 - c) Auditions have begun this morning.
 - d) Callbacks will be on Thursday, and each director will run one group call back – six small groups to each have 30-minute call back sessions.
 - e) We have the BT for 4th week.
 - f) Having all the roles cast before the holidays is the main goal.
- 2) **Shakespeare Workshop**
 - a) Bruce was amazing, the workshop was incredibly good.
 - b) He has all of those who came to the workshop's contact details.
 - c) He can take groups of 8-16 to prison at times that suit him.
 - d) Finlay needs to email him and ask him what the plan will now be to take groups.
 - e) Trying to run another workshop next term would be brilliant.
 - f) Notes for the future; making sure we advertise the workshops more efficiently, and possibly picking a weekend earlier in the term.
 - g) Not having workshops after 6th week in general may be something to consider since everyone's terms become a lot busier.
 - h) Whether you ticket or not, there will be people who do not turn up.
 - i) Holding regular workshop meetings so that we have a continually updated schedule for next term would be brilliant.
- 3) **Women in Theatre**
 - a) Sos is going to put Charlotte in contact with the female creative team behind The Curious Incident of the Dog in the Night-Time.
 - b) We are trying to hold some academic sessions in the week as well.
 - c) Thelma Holt can get Harriet Walker to do a workshop in the week.
- 4) **Social Events**
 - a) Committee turn-out was very bad at the social last week at the KA, on Thursday.
 - b) In future, we do have to all make sure that we dedicate the night to go to these events to make sure they run smoothly.
- 5) **OUDS Funding**
 - a) So far, we have had only two BT bids apply for funding, and we need any final applications by the end of the day.
 - b) The interviews will be this week.

Action Point: Exec committee to arrange interview meetings.

6) Auditions

- a) Lucy H wrote the good practise guide a few weeks ago and it will be put on the website today and sent to all the BT Bids through Charlotte.
- b) An audition workshop was held by the BME Drama Society last night and it was very successful.
- c) Someone at the Playhouse has offered to hold an open workshop on how to run auditions with directors to help them be able to get the most out of people in auditions.
- d) Finlay's audition workshops will start again next term.

7) Playhouse visit – Laura & Hannah

a) **Proposal One:**

Mentor scheme

– joining productions up to someone external to give them an industry point of contact to develop their skills.

How do they pick who gets the mentor scheme?

– It would ideally be for every student show at the playhouse.

– The mentor wouldn't just be for an individual, it would be group based, for the whole show.

How would we make sure that mentors spend an equal amount of time to each show?

– The mentor will be contracted to make sure that all shows get an equal amount of time.

b) **Proposal Two:**

Alumni Fund

– OP thinking of starting an alumni fund that drama alumni can pay into for student productions at the OP.

– It would also ideally be a way to build a network of alumni to use.

How would we find alumni since it can be quite hard to locate them?

– Hannah and other OP staff are ex-students, so have personal contacts who they can approach as well as formally reaching out.

Who will hunt for alumni?

–Development director does the alumni hunting, and the Producer role would work with the productions.

c) **Proposal Three:**

Playhouse Taking Financial risk

– Leading on from the alumni fund, with funds like this, or by running joint fundraising, this can then take some of the pressure of the financial risk off the students.

–There's the issue as well that the money often made from OP shows does not stay in Oxford drama, and can be taken off to other theatrical endeavours or funding bodies.

Will the OP cover the whole budget?

– Ideally, they would like to get the point where the whole show can be funded by the OP since there may even be a way to corner off this money so that it can be VAT free, benefiting the OP and the students.

Could this potentially limit the artistic capability of shows since the budget would be set?

–This would need to be negotiated, and decided upon as to how much influence the OP then have on the show's finances.

–We would like to still have it in the student's control, allowing them to make mistakes that they can learn from.

Having to fundraise can be a good learning experience, so can the income could be a 75 / 25% split between the OP and students with OP not charging their hire fee but keeping 75% instead.

–This may then make it difficult to have the funds VAT free, which we will have to check.

–The risk/ threat of having to take on the financial burden may put off many producers that could be good at Producing a Playhouse show.

Action Point: Committee to write up a collective response to the ideas by the end of the week.