

## Agenda

- 1) NWF
- 2) Socials
- 3) Cuppers
- 4) Workshops
- 5) Comps

PRESENT- Lucy Hayes, Laura Wilsmore, Christina Hill, Finlay Stroud, Amelia Coen, Adam Diaper, Christopher Burr, Lucy Miles, Frances Livesey, Hugh Tappin, Naomi Chapman

APOLOGIES - Becca Oxland-Isles, Eleanor Blackwood, Sos Eltis, Cameron Spain, Charlotte Vickers, Daisy Porter, Ros Ballaster

### 1) NWF

- a) We have had 22 scripts, 12 single scenes and 1 radio play submitted.
- b) Frances has made a judging questionnaire.
- c) We need to read four plays each, since they all will need to be double marked.
- d) The form itself is self-explanatory.
- e) We have had 3 Producer applications, and 7 Director applications.
- f) We all should encourage people that may be interested to apply – the deadline is this Sunday.
- g) The deadline to read the scripts, as a committee, is the weekend – so they can be used for interviews on Monday and Tuesday next week
- h) Last week we mentioned that using actors to help with interviews would be useful, so Frances will be in touch soon to figure out availability of those who volunteered.

### 2) Socials

- a) El sends her apologies, but has passed on this note;  
Thursday of 7<sup>th</sup> Week – 7:30pm is when the Christmas drinks have been booked for in the KA Wadham room since the Friday was unavailable.
- b) We could make the social later (8:30pm), and we want to arrange it so that people can come after shows finish.

**Action Point: El to confirm the booking and to advertise the event next week. The graduate drinks need to be sorted out for next week, as the booking for this needs to be organised for next Sunday.**

### 3) Cuppers

- a) Adam has said that they will struggle to have a TAFF rep for the entire day on the Saturday.
- b) CH: The TAFF reps that are there to help could also judge throughout the day. Kat has offered to stay for the entirety of Saturday.
- c) We could ask TAFF members to volunteer someone else for the day, if we do want equal numbers.
- d) We don't want to pressure the committee into overstretching their time, but it can be something that can be brought up in the TAFF meeting.
- e) The Saturday slot would be from 10am till 8:30pm.
- f) Two teams have dropped out, and one is asking if the entrance fee is refundable.

- g) We cannot really refund the entrance fee now.
- h) We need to clarify the terms on the Cuppers form regarding payment for next year's committee.
- i) We also need two lots of the four posters to be printed, but these can be printed by Worcester and do not need to be sent to reprographics.
- j) Frances and Adam need to sign up for their 3 slots, and El needs to take on one more.
- k) Hopefully the shows will be done by 7:30pm, possibly 8:20pm on the Saturday of 6<sup>th</sup> for the social – we shall provisionally say that the social starts at 8.30pm.

**Action: Judging criteria to be prepped by next Monday. El, Frances and Adam to sign up to their slots.**

#### **4) Workshops**

- a) We need to book a room for Bruce in 7<sup>th</sup> week, probably in LMH.
- b) It will be worth emailing him again to confirm the workshop.
- c) An advertisement for this needs to go out on the OUDS mailing list next week.
- d) The audition workshop today has been cancelled since everyone dropped out.
- e) Committing to audition workshops early in the year has proven to be difficult to run, and we may need to think about ideas about how to run them differently.
- f) Could we do another one-off session that is more accessible to a larger number of students?
- g) Maybe the event could be to bring a monologue and share it with the group.
- h) Having to do preparation can be off-putting for some people, making them drop out of a session if they did not prepare.
- i) Maybe holding one two-hour session could be the best course of action, with the first half introductory and the second half working on specific monologues.
- j) The main goal of the audition workshops should be to create a confidence boost, with an hour of trying out drama games, practising unseen passages and giving students the chance to ask committee members any questions they have.
- k) *Audition Emails* – one thing that the committee may need to think about is the protocol of companies when they host auditions, making sure that they email back all auditionees in a respectful way, and letting them know as quick as possible if they have the role or not.
- l) Could we create a good practise guide?
- m) Or possibly a guide of running auditions in general?
- n) A general reminder about audition courtesy could be put on the mailing list, to remind people to kindly let people know about company decisions on casting. We also can remind people that we are available to be contacted if they have any issues.
- o) This note will be most effective next week, when we can post it on the mailing list to a 'Guide of Good Practise' that we will create this week.

**Action Point: A company audition guide to be made for the website (drafted on the Google Drive) called 'A Guide of Good Practise', to then be used on the post on the mailing list next week that Finlay will help to write.**

**5) COMPS**

Candide – Chris to take Adam’s comp

The Lieutenant of Inishmore – Frances and Lucy H

Lady in the Sheets – Lucy M