

AGENDA:

- National Tour funding (Conor)
- TAFF meeting feedback (Charlotte)
- Fresher's week planning (Georgia and Ell)
- Minutes for 8th week (James)
- Comps

APOLOGIES: Mischa Andreski, Beth Evans, Georgia Figgis

CHARLES listed the shows we have money back from and ones we do not.

TAFF MEETING

CV: Taff-training days and fresher's events were discussed. Would we be interested in Stage Combat workshops? YEAH! They want a training day with all the production teams for next term. They will run tech workshops for non-techy guys. We will advertise. They have a roles description page on their website. Charlotte will be on the new mailing list. TAFF and OUDS can advertise together at Fresher's Fair. Production photos and sketches – they have photos that can go on the website. (What the lighting designer wants is different to what the director wants.) College reps advertised Fresher's week events. They're going to have go-to reps for cuppers. BT, O'Reilly, production management etc. The props store might become a problem, but they'll keep us involved.

NATIONAL TOUR FUNDING

CJ: It may have turned into a discussion about whether we have enough money. This isn't the case I meant to make. It's my belief that OUDS ought to recognise accommodation for NT as associated costs of the production. It pushes up the breakeven. If show makes a loss it's on the producer. Two reasons why accommodation should be acknowledged:

- 1) If OUDS doesn't recognise it, then those going on the tour should self-fund in. It makes it look like an elitist team.
- 2) In practice, the company has to find lots of funding anyway. The % OUDS claims to have invested is greater if accommodation is not included in the budget.

We can put in parameters that mean it's not a blank cheque. If we work by those parameters, under one budget OUDS is *47% invested and the other 66%*. It's a case of looking at a budget and seeing if it's viable to absorb and more costs. We can set up strict parameters.

JT: Where else have you looked for funding? EP: Other colleges don't have the funds available for Edinburgh. CP: This profit is not going to leave Oxford drama. It doesn't necessarily mean you're going to have less money for a Playhouse show, but it's not going to be same in the future. OUDS can use the money better? CJ: But the whole system does work on a production company basis. It's mainly principle. SE: The OUDS can give more money to Playhouse shows if they want to. SE: 1) Blank cheque – that's insane! That's irrelevant; it's not going to happen further down the line. 2) My main concern is precedent. We need to make sure that Oxford drama maintains its health, BUT financially Oxford drama is in one of the worst states it is. Money is leaking out of the system. Production companies not backing funding bodies is one of the reasons it's in that way. Production companies need to write cheques that give back everything. There's not enough money. 3) On average

Edinburgh shows lose money. It's not just for now, but what you're handing over to future committees. You should be coming to OUDS once you've exhausted all the other avenues. The colleges will only respond to that need when the need is there. This will exacerbate the funding problems. That's my real concern. CJ: You can control that precedent in a controlled way. CV: I don't see why we should do this for the NT and not the other projects. As soon as you start talking about accommodation then it applies to all other projects. CV: Why is it unique to the National Tour? CJ: I think it's important for access specifically for NT. CP: There is a big difference for a show that is selected by OUDS and one that's just a group of friends. SE: The logic is that at least one good Oxford show goes to Edinburgh. You want to showcase Oxford drama. It becomes a question about making the NT more special. We have to think the rationale out and make it tight. Make an argument to the VC. Get out there and persuade them. Take it as a huge issue and try and persuade people. They are persuadable, but the case needs to be made. CV: Use Pussyfooting as a reason why the university needs to fund it. When it comes down to paying for accommodation it's hard to make the distinction. OUDS backs the university giving us more money. CJ: We need to be contacting alumni. EP: Make it a committee effort! We can get famous alumni to be spokespeople. CV: Use it as a way to get more funding.

CV: Because the colleges work so differently we can't take a blanket approach to colleges.

ACTION POINT: Chris to write email to Conor. Reject the proposal in the current form and...

JB: Lacoque training?

ACTION POINT: Yes, they can do it 'in association with OUDS'. JACK will get in touch.

BARRICADE ARTS STALL

ACTION POINT: CHRIS Contact Barricade Arts and say they can't advertise companies.

CHARLOTTE – get in contact with president of OUSU.

COMPS:

- Splendour: Charlotte Vickers, Catriona Bolt
- 12th Night: Georgie Murphy, Christopher White

ACTION POINT: Charles to pay Tempest and then pay himself back.