

AGENDA:

- Picnic de-brief
- Website – updating O'Reilly bid page
- National Tour budgeting
- Lamport Hall
- Heathcote Williams
- OUDS rep on MES committee for bid interviews
- Co-option of graduate rep
- Director's support (Charlotte)
- Photos
- Comps

Apologies: Catriona Bolt, Ell Potter, Simon Taverner, Ros Ballaster, Conor Jordan

Present: Christopher White, Charles Pidgeon, James Tibbles, Georgie Murphy, Georgia Figgis, Charlotte Vickers, Beth Evans, Josh Blunsden, Jack Bradfield, Mischa Andreski

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PICNIC

General consensus: Everyone had a good time. CP: We spent £21. There were lots of interested people.

**ACTION POINT: Everyone pay Charles who haven't yet paid up.**

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O'REILLY BIDS

CW: O'Reilly bids. We would like to have an OUDS rep on MES committee. Chris was on the decision-making committee. CV: Can have the same thing for the Pilch? CW: We want to make this a permanent thing. CW: Should it be Exec committee? CV: Doesn't matter too much.

**ACTION POINT: Every term we will pick a neutral member of the committee to be in the bidding interviews for the O'Reilly and Pilch.**

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NATIONAL TOUR

CV: Should we discuss it with or without Conor? CP: Conor has asked OUDS for money towards accommodation costs. It creates access problems. He wants to change the way budgets are. Conor proposed that the budgets should include accommodation costs for the National Tour. If we count the accommodation costs we will only be 25% invested as opposed to 50%. Conor is convinced they will make profit which will pay the actors back. OUDS, as a policy, doesn't fund accommodation costs. Is NT sufficiently different from enough of the other shows. I

think the NT is different to other shows. If NT loses money, OUDS steps in anyway. Wants OUDS' name is on it, it's hard to leave

SE: Once accommodation comes into budget, it will have a snowball effect. It blurs things for the future. However, I am very sympathetic to the access issue. E.g. In Brasenose I won a fight to get funds for arts activities. A lot of colleges will have similar kinds of funds. It is possible to put in individual bids to the Vice-Chancellor funds. We should make sure all the possibilities have been exhausted at college level. Then I would prefer OUDS to offer a grant. This will keep it clear-cut. CV: There is no chance the VC is going to give us any money. I am currently trying to get college to set up an Edinburgh fund. There is definitely money in Oxford even if it's hard to find. CP: We've been tearing our hair out for a while. There is not easy answer. Another part of Conor's argument is that it is unfair that the amount of work that goes into the NT isn't fair. OUDS is unrealistically invested in the show. SE: There is an assumption that a profit will be made. OUDS bank account should not be growing at cost of other students. OUDS' profits only goes towards other shows and debts. OUDS providing a grant covers that argument. Is there an access issue? CP: There's an assumption that KnotWorks can use the money for Oxford drama better than we can. SE: The production must show that every person has tried all means possible. The production company has to act honourably and make sure the profit goes back into Oxford drama. The issue of how much we give is dependent on how much is in the account. SE: How do you see the issue of precedent? CV: People will definitely turn round and say we're an OUDS-funded show. SE: We get down to individual levels and it becomes complicated. SE: As soon as there's a template with accommodation it becomes a precedent. CV: Ultimately it's about what students are paying individually. The issue is about the accommodation and not about the students. It's not fair on other students going to the Fringe. CP: The OUDS committee chooses the National Tour. It marks the NT as something different if we do give a grant. CW: You choose the production and not the actors. The NT will go for four weeks. Most others go for a smaller period of time. CP: Yes, we can't cover all of it. Conor was suggesting a negotiated figure (£150 for a person). CV: Pussy-footing has a small cast. It can end up ballooning if next year's NT is bigger. CP: Rather than assuming that there's some £500 OUDS grant for national tour, if some years there are more actors then the budget will change proportionally. SE: I would look for a flat amount on the grant. It's an easier precedent to control. CW: I'm willing to pay money out of OUDS budget to make sure a precedent isn't set. Next year's NT needs to know that they need to pull out all the stops. CW: I'm leaning towards the grant idea. SE: Go back to early national tours – it started with Lamport Hall. OUDS were paid a fee for that. One year it was a production that went to theatre to Henley because it made £1000s loss. It's become something that OUDS need to fund. There is no need for OUDS to have a national summer tour. It's up to us if it's worthwhile.

**ACTION POINT: Everyone think. Exec will get back to Conor and then we will vote and discuss further next week.**

SE: If accommodation will be folded into budget, we need to control it.

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LAMPORT HALL:

CW: I got a message from them and invited to a lecture in honour of Gyles Isham. They wanted somebody from OUDS to represent. Will OUDS be willing to fund travel expenses if I say yes. I don't think I can afford to go to Northamptonshire unless I have some help. CV: Are you there of a representative? CW: We did have a link with Lamport Hall. SE: Also, they did drop us. CW: I will get back to you when I have more information. CV: Could you ask college?

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HEATHCOTE WILLIAMS:

CW: Heathcote Williams sent me a play that he wants to be put on. Is OUDS interested? JB: Does he have a connection to OUDS? SE: He's a playwright and actor. CW: He lives in Oxford. CW: I want to tell him we're a funding body as opposed to society that puts on plays. CE: Make sure you read the play first! CW: I haven't been bowled over by it. It's also incredibly long.

**ACTION POINT: Charlotte Vickers read the play.**

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CO-OPTION OF GRADUATE REP:

CW: We've had 2 applications. One is coming back to Kellogg and has lots of experience. Ellie said we could have an informal meeting with them at the end of the week. Hopefully next week we'll have a new member of the committee. Sarah has been a professional dramaturg. CW: The thing that sets them apart is that Adam has already done lots of stuff, and Sarah will be 'fresh blood'.

**ACTION POINT:** Chris to send out the applications from both of them.

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DIRECTOR'S SUPPORT:

CV: Can we have a Facebook group where people can share ideas? It could be in association with OUDS but not run by OUDS. I would run it. CP: It can definitely be an OUDS thing. MA: If it's independent it has potential to be an exclusive thing. BE: Seems more official. CW: Do you envisage it as a forum? CV: Yeah, just something as a shared care group. BE: It's a good platform for directing workshops etc. CV: It's someone who is interested in director. GF: Make sure you monitor the content.

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COMPS:

No Exit: Chris (Friday)

Fareinheit: Georgie, Charles (Thursday)

Streetcar: Chris (Sunday matinee), Mischa

WEBSITE:

BE: Charles and Chris are letting me down atm. CP: Some of the people I've been in contact with still don't know how they work.

**ACTION POINT: Beth copy and paste from bottom of newsletter. DEADLINE on Friday.**

**Sample bids for the website:**

- BT: Pripyat and Splendour
- Pilch: Fareinheit and Rhino
- O'Reilly: Breathing Corpses and Richard and R&G
- Playhouse: Singing in the Rain, Rent, The Nether
- Simpkins Lee?