**Lakeside and NNT meeting**

1. Welcome and intros
2. Aims and ideas

- To ‘cascade’ the knowledge we gain from this project to generations of NNT members

- In the past, there was an annual show transferred to Lakeside – Shona excited to bring this back

- About building on our current skills not just starting from scratch.

- After hearing a bit more about the current directorial vision we’ll discuss who else to bring on board for the project – multimedia experts, musical directors, technical people, designers, etc

- Huge input from the internal marketing team – learning from us on how to target students teaching us how to target the public.

- Working with Claire Grovesnor a current Edexcel examiner who knows the play inside out – we’ll be working on an education pack to target schools and a-level pupils. Part of a wider history at Lakeside of education wrap around (pre-show talk, interval experience and post-show talk)

- Boosting our employability

- Key aim is to make this an amazing experience

1. Skills bases for workshops

- Ideally some experiences will be rolled out to membership as a whole not just cast/crew

- One idea previously introduced in chats with Meg and Shona is physicality and movement in performance.

- Other ideas from Shona: voice, new writing – Lakeside has access to lots of people willing to help: huge pool of knowledge and direction.

- Our ideas: accent workshops, practitioner education (Brecht, Stanislavski, etc) more theoretical sessions, page to stage workshop – how a production is created (Giles Croft @ Playhouse), professional development, programming; artistic policy\* and how companies construct a season > funding, the arts council, who does what: explaining the professional job roles (ie, producer does...directors do... – Jasper @ Playhouse suggested), auditioning workshops – how to audition well, for the NNT as well as for drama school and how to audition people well.

- Potential for there to be continual tech shadowing and learning opportunities.

\* Lakeside’s programming is driven by an initial vision and then a strategy focused on dance, visual arts, physical theatre, children’s programming

1. Mentoring options

- Part of the finding bid was an option of up to 6 days (12 half day sessions) support on something of our choosing.

- For example, we could have a production planned needing help in a specific area eg, lighting design help and a pot of money will be used to fund an experts help or could be some publicity planning, etc – fairly flexible. Could be spread across numerous ideas or projects throughout the year.

1. Introduction to Lysistrata

- By Aristophanes one of oldest existing writers

- Play is a feminist, bawdy comedy set during the Peloponnesian war in Greece.

- Women band together and decide to sex-strike to convince men to end fighting.

- Story told through lots of outrages physical comedy, political message underneath throughout.

- Not in verse so fairly accessible to audiences.

- Will be a fair amount of singing and music and some movement (rather than dance)

- Target age is 16-25

- Directors concept at the moment: in the jungle, quite a lot of guns, guerrilla war fare, vaguely South American feel.

- Someone (a student) will be assistant director to Martin

- Shadowing opportunities in all creative areas (technical, stage management roles) these roles will probably be interviewed for

1. Rehearsals

- Fairly intensive: pretty much full time for three weeks.

- Will start with workshop style sessions to work around episodic structure of the play.

- Will work towards making content as relevant to audiences as possible.

- Large cast, up to 50 (half is chorus). Half and half in terms of men and women

- During Easter holidays: first week of light rehearsals then will get more intensive so there will be some opportunity to go home.

- Will be important for us as a committee to make sure people are fully aware of the time requirements

- Term finishes on the 22nd March.

First week up to Easter weekend – 25th to 30th March broadly speaking no rehearsals but maybe some work with principles

2nd April onward (week 2) cast need good availability

8th April onwards full week (availability but weekends are flexible)

Week 4 is tech, dress, etc week

Preview on the 23rd April (first week back) and final show on the 27th

- Timings for rehearsals will be 10-6pm broadly.

- Shona will look into having the project recognised as part of the Nottingham Advantage Award.

- Possibility of using the NNT building may be useful on some dates.

- May be a problem if first years are cast and have nowhere to stay!

1. Auditions

- Ideally small group workshops rather than one on one

- Positive experience for those auditioning

- All student cast!

- Open only to members of the NNT

- Ideally over a couple of days, potentially during a show week next season

- Important to not clash with our season’s to not cause confusion

- As early as possible would be ideal!

1. Concerns/things to remember

- There is an earned income target of £4500 (6 shows)

- Tickets could be booked out by public and schools before students do – to think about.

- Making sure it’s well publicised to departments and relevant student networks and societies

1. Fundraising discussion (Andy Shields, Campaign and Alumni relations office)

- Currently based on KM, will be moving on to UP (Pope) soon.

- Impact campaign aims to raise £150 million over 5 years; started last October will end mid-2016

- Covers the breadth of work at the university

- There are 39 projects and the NNT one is the only without an academic lead (not directly led by an academic)

- Lots of people so far are drawn towards the project for this reason

- Matthew Bannister, ex executive director of the BBC, Nottingham Alumni, ex- New Theatre member beginning a Friends of the New Theatre group – aiming to raise ¼ million pounds.

- Fundraising type is ‘major gift’ so they’re looking for donations of £25000 and above.

- Many people have already been contacted or at least highlighted as potential donors as a result of their links with the theatre, theatre in general, Nottingham, the arts, etc

- Ruth Wilson, James Erskine, Carrie Cracknell are a few but the list is much longer.

- Important for us as a committee to try and help this planning stage by thinking of people who could be appropriate.

- Timescale: the sooner that it’s known what the money is being raised for, the sooner we can ask for it.

- Grand re-opening event in January as part of asking process.

- Actual money could start coming in as soon as February-March time

1. Specifics

- **TO DO:** send lists over to Andy ASAP – as soon as the project is fully costed

- Might be worth setting a meeting up with Richard, the Lakeside Productions Manager to discuss making the most of the studio space and get some useful contacts

- Signage! Ideally a large sign specifically with digital ability to publicise us and our shows

- Lighting – current estimates are anywhere from £1000 to £10000 but Shona suggests us pushing this well up and investing in intelligent fixtures

- Important to make sure big investments that we make are mobile and flexible just in case we are moved in the near future; most recent estimate is 5-7 years on this site.

- A wholly upgraded ICT system: computers and appropriate software for ticketing, lighting, design, sound, etc

- A van would be hugely useful! Especially in terms of allowing us to be able to travel and tour productions

- Professional development: the list created earlier is a great start. Potentially we need an overview style conversation to create a list of wants that we can then price up. Could be that Cascade is the starter project to try these out and then Impact is the continuing funder of it.

- Money to cover performance rights would save a lot of money from our annual budgets – quality of shows would only go up (saving £6000 a year)

- Money to support people who want to go up to Edinburgh but can’t afford it.

1. Other business

- Ideally one or two people from the NNT committee will be part of the fundraising board which will involve meeting potential funders at Nottingham based meetings to plead the case

- Gala opening was originally suggested for late-December but this might not be possible. Might be a better idea for this to be in the New Year and us to host our own smaller alumni night

- Could make one performance of Lysistrata a gala night and sell top price tickets (£100) aimed at funders ie, Matthew Bannister and friends. On offer could be some champagne and meeting the cast, etc.

- Ideally, either Shona or Martin would come to the AGM to help put a face to the project.

- Nearly all shows at Lakeside offer 10 free student tickets to every show through the portal. On top of that, this year they’ve launched a student £5 ticket offer for every show

- Next steps: meeting with Richard, programming first few workshops asap – we need to choose the most appropriate days/times, space could be flexible (at Lakeside vs at NNT). Suggested day currently is Wednesday afternoon but this might need rethinking