

EGTG Committee Meeting
Monday 19th May 2025

Present: Adelle Ansara, Alexander Cook, Hannah Bradley Croall, Martin Foreman, James Gray, Claire Morand, Kate Stephenson.

Apologies: Claire Wood.

- 1. Apologies and Approval of Minutes**
- 2. Incognito**
- 3. Suddenly Last Summer**
- 4. Fringe Productions**
- 5. The Curious Incident of the Dog in the Night-Time**
- 6. Treasury Report**
- 7. Membership Report**
- 8. Comms Report**
- 9. Canal Festival**
- 10. Safety Protocols**
- 11. Home Street**
- 12. Any Other Business**
- 13. Date and Time of Next Meeting**

1. Apologies and Approval of Minutes

Claire Wood sent her apologies. The minutes for April's meeting were approved by Hannah and seconded by Martin.

2. Incognito

Hannah huge congratulations extended to cast and crew for a very successful production: it was judged to have been a very slick and well-done show.

Alex reported that the show was a delight to do, everything went well with no major issues, and all involved were very happy with how it went. Several cast members expressed a desire to be involved in further EGTG productions with one, Lucy Hagan-Walker, already cast in the Fringe production of *The Virtuous Burglar*. Feedback from the audience was extremely positive. Alex expressed his thanks to everyone who was involved: committee members for supporting the table read, support during the rehearsal period, and contributing to Front of House duties; Adelle for all her excellent social media posts; Kate for all her help with the costumes; Claire M for being a superb Stage Manager on what was a complex production, and James for all of his Production Manager duties. He noted how vital it was to have had such a support structure in place which enabled him to concentrate on what was a creatively complex script. In addition, £103 was raised for Alzheimer Scotland over the four nights.

James reported that as far as Production Managing duties went it was all very straightforward with no major hiccoughs, helped again by all those involved. He also noted that the Roxy were easy to deal with and very responsive to emails/requests. He will contact the Roxy for the settlement.

Claire noted that in total 177 tickets were sold and projected that at worst there will be a £100 loss. These figures were far better than recent previous May productions which tend to make less money compared to others in the season. The only concern was the Ceileadh which was held in the Roxy at the same time as the Friday night performance. It was known this was going to be taking place, but the noise levels made backstage management harder than on other nights. It is suggested that in similar circumstances in the future it could be requested that only the further door of the downstairs area be left open.

3. Suddenly Last Summer

Kate reported that everything is going well with this, and the internal production team are very self-sufficient. They have arranged their tech and have prepared a full list of costumes. Kate has already checked what is in Home Street and she and Hannah are going to return on Thursday to look for further potential props and costumes. A Front of House rota still needed to be arranged. Adelle will meet with Ross next Wednesday to discuss the social media campaign.

Kate noted this is the first time she has been Production Manager and that it would be useful to have a general guide for what needs to be done when. This is considered a good idea, and James and Claire will provide a record of what they did when for *Incognito* as a basis for such a document.

4. Fringe Productions

Hannah reported that things seem to be in hand for both these productions. Michael Mulligan will be building sets, Rhona Sampson will be on lights for both, Dug Campbell is doing sound for *The Children*, and Hannah is talking to Sam Mullen for generally backstage help. Alex will pass on his keys for Buccleuch Place to Jenny and likewise Hannah will to David Grimes. Hannah has liaised with two companies for programme sponsorship: Circle Security for *The Virtuous Burglar* and the Royal Scots Club itself for *The Children*, for a total of £150 which is ringfenced for the programme. This will be a reversible booklet, with one production on each “end”, and a print run of 500 will be ordered.

With regard to the social media campaign, it was noted that there have been issues in past Fringes when production teams have been given direct access to the social media accounts. It was also noted that, while each production has its own tone, an overall house style for online publicity is preferable. Adelle will meet each director to discuss their ideas for the campaign. It was suggested that a shared Google folder is set up into which the production teams can post material, for example rehearsal pictures, which Adelle can then utilise. Adelle also suggested that for the future it could be helpful to

have a standard document for each production to complete giving her an idea of what in general was being looked for with regard to online campaigns.

5. The Curious Incident of the Dog in the Night-Time

The current main issue is to find a production manager. While a members' newsletter is being sent next week, results from call-outs via those in the past have not been that successful. Generally it has been far more productive to approach people directly. A couple of possible names are raised, and it was also noted that it would be good to sound Jac out herself about anyone she might be able to suggest.

6. Treasury Report

Claire reported on the issue of insurance renewal. EGTG is currently covered by two providers: First Night covers loss of earnings and damage to sets and props once in the performance spaces, Marsh Insurance is more centred on Home Street itself and any external members' activities. First Night is much cheaper – roughly £200 compared to Marsh's £1000, and it is uncertain if both are needed. It was agreed there is no time to consider substantively a change this year, so both will be renewed and the matter will be reconsidered this time next year. In preparation for that, Claire will distribute Marsh's policy for the committee.

7. Membership

There are currently 69 members. All the cast of *The Virtuous Burglar* are members, and it is believed that this is the case with *The Children* as well. It was confirmed by the committee that James Hay was given co-opted membership for the duration of the run of *Being Norwegian*.

Martin raised a question regarding the necessity of membership for backstage crew, in particular with regard to any Assistant Directors. Following a discussion a preliminary agreement was reached that it would be logical for ADs to need to become members too; they will be attending many or most rehearsals, as opposed to tech and stage managers.

8. Comms Report

Adelle noted that it would be very useful to have a handful of pinned information on social media accounts relating to membership such as important dates, upcoming productions and so on; an easy reference point for people. This was judged an excellent idea and she will put together some ideas on Canva.

9. Canal Festival

EGTG's table and spot have been paid for, and it has been agreed that there will be a one-hour performance element during the day. Hannah has spoken to some directors about this, and Kate has asked Ross if he would like to include an extract from *Suddenly*

Last Summer. It was noted that any potential rights issues need to be checked before play extracts are performed, especially given the potential size of the audience. Rob McKean is lending the group a gazebo for the event and Hannah requested approval to spend £10 on gazebo weights which is granted. This brings the Festival spend to £50, barring cost of flyer printing which is covered separately in the marketing budget. Hannah had written up a risk assessment and will send it out to the committee for approval.

A discussion was held regarding the utility of spending money flyering for *Suddenly Last Summer* at this event versus spending money on Facebook advertising. The inclusion of a discount code on the flyers would mean EGTG could monitor how effective such a marketing strategy was. It was agreed that this would be implemented, with the intention to experiment with paying for Facebook promotion on a production later in the year. Adelle will get the elements from Ross to put together such a flyer, which will be A6 in size.

Other prospective features of the stall were discussed, in particular potential interactive elements. Adelle suggested a quiz with a small prize on offer such as sweets or a chocolate box. There was also a suggestion of selling a box of old programmes. Alex, Hannah, and James will be there all day and the group is still looking for further volunteers to help. Given the length of the day, it was judged this should be in 2-3 shifts. Alex will put out a request in the next members' newsletter.

10,. Safety Protocols

Kate prepared three documents on this subject: a general Health and Safety Policy, one specifically for Home Street, and a Risk Assessment template for further productions and events. The committee did not see anything extra that needed inclusion at this time, and these will be uploaded onto the website.

There were a few specifics which needed extra attention. One of the items was to include an Accident Report Book for Home Street; Kate asked for approval to buy this and it was granted. It was also agreed to implement a procedure regarding Home Street's power tools whereby new set builders or others who may have occasion to use them undergo a 10-15 minute induction beforehand. It was observed that the group's insurance policy does cover Home Street but both these measures were considered necessary additions to existing protocol.

Kate also raised the necessity of more frequent Portable Appliance Tests (PATs) for any electric appliances the group uses, such as radios, lamps, etc. Some of these appliances have evidently not been tested for years; power tools in particular should be tested every two years. Three options were considered. The first is to employ someone to do the PATs which would cost in the region of £200. The second is to buy the PAT kit and train someone to use it: this would see an initial outlay of £240-50 for the kit and £30 for the training but it could be considered a long-term investment, possibly recuperable by offering this service to other groups. Claire noted that EPT does their

own PATs and it is believed that some of our usual light technicians also does them, so a third option would be using them, which would potentially still be less expensive than hiring an electrician. Claire and Kate will weigh up these options and report back. Hannah extended her thanks to Kate for all her work so far on this topic.

Kate noted that she was now storing the Speakeasy stuff on the Mezzanine and requested to be invoiced for this, at £12.50 a month from the 1st of May to the end of December.

12. Any Other Business

Claire raised the possibility of having a private members' group on Facebook. This idea is judged to have some merit but not as a priority given Adelle is currently focusing on developing social media management and such a group would require moderation.

Hannah raised the question of the schedule for receiving proposals for next year's season. The call is usually open through summer and closes at the end of August, to be followed by internal committee discussion in September and invitation to potential directors to discuss their proposals in October. The season would thus be in place by December. Kate suggested extending the call deadline to the first week in September as a way of potentially receiving more proposals, and this was seen as a good idea. But the committee need to be quick to respond once the window closes. It was also noted that some directors appreciate being approached directly.

With regard to the One Act proposal for next year, the question of potentially including a short tour was raised. This might make the project more appealing to potential proposers, rather than their hazarding the rehearsal work on what could be just one performance. Claire noted that this would be a great idea but cautioned that the group's budget is tight this year, so any costs will need to be considered in advance. Hannah will approach theatres with whom EGTG has worked before such as Dunbar and Birchvale and then work out a rough budget, including transportation costs. Martin noted other potential venues such as the Eastgate Theatre in Peebles and the Duns Play Fest. The utility of a potential tour was also noted with regard to rehearsal room congestion: a tour scheduled between the first two rounds of the SCDA would keep the production fresh in the performers' minds. Martin asked if there would be an issue with the SCDA for such additional performances; Hannah believed not but will double check.

13. Date and Time of Next Meeting

The next meeting was scheduled for 7pm on Tuesday 17th June. In addition, the next visit to Hope Street was scheduled for Sunday 29th June at 11am.