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| 1C_HullTruckLogo_Theatre_JPG_Mono_BlackLogo_OnWhite.jpg | **Minutes of the Co-Production Meeting** **Held on Wednesday 17 May 2017****At Hull Truck Theatre, 50 Ferensway, Hull – Meeting Room 2** |

# Present:

**HT Staff Members:** Janthi Mills-Ward (JMW), Mark Babych (MB), Amy Clarey (AC), Rowan Rutter (RR) and Katy Nelson (Admin and Monitoring co-ordinator) – minute taker

**In Attendance:** Sarah Frankcom – Director (SF), Lindsey Alvis – Producer - Hull 2017 (LA), Amanda Stoodley - Designer (AS), Pete Malkin – Sound Designer (PM), Chris Davey – Lighting Designer (CD)

**Apologies:** None

1. **The Project**
* MB expressed how important and exciting this project was for Hull Truck to be co-producing.
* SF gave a brief overview of the project:
* It was felt from the outset that it was important that the co-producers were from outside Hull in order to present all the contradictions of the subject matter.
* A relevant but appropriate venue was required to stage the production - this has been found – The Guildhall.
1. **Performance Summary**
* The audience will arrive and congregate in the road at the back of the Courts, where the pram race will be re-created. They will then enter through the Watchman’s entrance and into the Old Coroners Court room where the first section of the show will take place. ‘Lilian’ will then lead the audience down the corridor and upstairs into the Reception room where the ‘Three Day Millionaires’ will be at a formal dinner/dance.

The audience will be separated into two groups and into two separate rooms. One group will be in the Council Chamber where they will use headphones for this part of the performance before then moving into the Meeting room to encounter the ‘Headscarf Revolutionaries’ and meet ‘Lilian’, finding out why she became such a key figure. The performance then moves into the Banqueting Room where the audience will sit at tables, over-hearing conversations around them before the ‘Headscarf Revolutionaries’ infiltrate the Silver Cod Trophy presentation which will take place as a dance/movement sequence, becoming more chaotic. The Trawler men then appear and take the women away gradually leaving ‘Lilian’ alone where she will perform the Lament. The audience then follow her out of the room, down the corridor where she will leave them and they will exit back onto the street.

The Unthanks will perform live at various points in the piece so the music will inhabit the spaces.

1. **Project Discussion Items**

**Venue –**

* In order for the performances to run as planned (e.g. two shows per night), the production will need exclusive use of the Courts. Following on from initial discussions with the Guildhall, senior members of the council are taking the proposal to a meeting for final approval on 18 May.
* There also needs to be a discussion regarding the organising of setting the 90 clocks around the building to all sound at the same time towards the end of the performance with the same tone as the Lament.

**Production Manager/Sound Engineer -**

* It is imperative that a Production Manager is in place as soon as possible to begin work on the project. There were two suggestions put forward: Ben Pugh and Dennis Charles.

AC said that Ben was known to Hull Truck as he had worked with them recently, had an impressive CV for large scale and alternative venue events plus a very good knowledge of theatre. He is based in York, and has a familiarity of Hull.

Dennis has worked with Manchester Royal Exchange on several occasions and is familiar with working in non-theatre venues.

**Sound Engineer** – with the live music element, it would depend on whether one person could fulfil both theatre sound and live music mixing requirements or whether The Unthanks would need their own sound engineer. There is also the headphone element of the performance to consider. CD said that he had someone in mind to approach.

**Action: CV’s for Ben Pugh and Dennis Charles to be sent to the team ASAP for decision (AC, RR, AS)**

**Action: CD to check availability for Adrian**

1. **Casting –**
* There will be a cast of 8 professional actors. SF said there were some actors who were already being considered for offering to. Helen Carter for Lillian. This casting may require the use of a dialect coach. Also, Laura Elsworth and Paul Popplewell for cast. There would also be scope to make suggestions for actors known to HT and there would be a good opportunity for diversity casting. Polly Jerrold will be casting director.
* **Movement /Choreographer** – SF keen to find out whether he would also be able to perform in the production. RR will check his availability due to HT Christmas production.
* **Community Cast** – there will be 15 men (aged 18-40 yrs), 5 women (20-60 yrs) and 1 child (6-7yrs). Looking for the men to be sporty, have a certain level of fitness and be able to sing in tune – not required to be performers. The question was raised as to regulations involved with the use of the community voices on a recording. A week (tbc) in June will be set aside for the community casting.

**Action: SF to send RR actor details for offers**

**Action: JB’s availability to be checked**

**Action: RR to check regulations for recording of community**

**5. Stage Management & Assistant Director -**

* It was agreed that Production management of the project was going to be a big task. SF suggested Sarah Goodyear as DSM with other roles to be filled by HT.
* There will be a role for an AD. Two weeks will be in Manchester and could be a good learning opportunity, however it will require the person to have had some large scale production experience to deal with the gravitas of the project. MB suggested Maureen Lennon.

**Action: AC to check SG availability for DSM**

1. **Costume –**
* SF said that there is a huge stock available at MRE that can be used. It would be good to have a Costume/Wardrobe Supervisor on a freelance basis who already works with MRE so they have a knowledge of the supply. May be some making required for the ‘Three day Millionaires’ suits.

Felicia was suggested by SF.

1. **Audience –**
* The capacity for each show will be set at 200. The audience will be split into two groups during the performance and volunteer guides will be in place to help them move between scenes. It is planned for two shows to run per night (running time approx. 1hr 30).
* **Accessibility** – there is a lift in the building but there would be a limitation on the number of wheelchairs that could be accommodated at each performance. The Guildhall also has disabled parking and toilets.

For further consideration: opportunities for all members of the community to be able to come to performances. It would not be possible financially to offer the same ‘pay what you can’ deal for the production as offered currently by HT, but there could be open dress rehearsals and ‘test’ audience shows with free entrance. It was also suggested that there might be an option to have one paid show and one free show (per night?) or offer a few non-paying performances through the run.

 **8. Any Other Business**

* **Filming** – the BBC are interested in filming the creative processes of the project. Maxine is happy to do this and so further discussions are to be held with SF and Jonty Claypole (Head of Arts at BBC). SF said it would be great to get a 6-7 min segment of the Lament on film.

**Action: MP, SF to meet with JC in next few weeks to discuss filming**

* **PR and Marketing –** Hull 2017 want to wait to announce the production until their autumn season but HT have an imminent new brochure drop. It was agreed that it would not be included in this and there would be separate PR material once imagery and copy was in place.

The meeting closed at 2.15pm

 **Action Points Arising from This Meeting**

| **Action Points** |
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| **Item no.** | **Action** | **By** | **Deadline** | **Comments** |
| 1 | **CV’s for Ben Pugh and Dennis Charles to be sent to the team asap for decision (AC, RR, AS)** | AC/RR/AS | w/c 22/5/17 |  |
| 2 | **CD to check availability for Adrian**  | CD | w/c 22/5/17 |  |
| 3 | **SF to send RR actor details for offers** | SF | 26/5/17 |  |
| 4 | **JB’s availability to be checked**  | RR | w/c 22/5/17 |  |
| 5 | **RR to check regulations for recording of community** | RR | Sept 17 |  |
| 6 | **AC to check SG availability for DSM** | SF | w/c 22/5/17 |  |
| 7 | **MP, SF to meet with JC in next few weeks to discuss filming** | MP/SF | 30/6/17 |  |