**CUMS Management Committee Away Day Minutes 15.11.14**

**Present**: Ben Glassberg (BG - President); Giverny McAndry (GM - Vice President); Chris Lawrence (CW); Saskia Bunschoten-Binet (SB); Charlotte Sutherall (CS); Jenny Reavell (JR); Harry Hickmore (HH); Helen Daniels (HD); Rosalind Ridout (RR); Ian Howard (IH); Jo Whitehead (JW); Patrick Flynn (PF).

1. **Apologies** were received from Lucy Morris; Hilary Samuels; Chloe Davidson; Quintin Beer; Martin Ennis; Justin Lee (JL); Joel Sandelson.
2. **Minutes from previous meeting** were approved
3. **Vision of CUMS - where we are now (JW)**

JW introduced a framework to discuss CUMS based on a triangle, at the corners of which sit Aims, Opportunities and Capabilities. The idea is that these represent the overall strategy of an organisation and need to be aligned.

When JW became involved the situation was as follows:

Aims/vision/objectives/goals:

* Continue the 150-year tradition.

Opportunities

* Ensembles: CUMSSO; CUMSCO; CUMSWO; CUMSChorus (now quite town-heavy)
* Venues: King’s; West Road Concert Hall (some preferential rates for some ensembles, but not others).
* Artists: Few at first, increasing number.
* Link with the rest of the university (not always a benevolent relationship!)
* Funders and supporters

Capabilities

* Stephen Cleobury; Maggie Heywood; CUMSfund (supporters and volunteers); chorus-heavy committee; Tim Brown.
* JW and Simon Fairclough discussed and clarified the ambition: (i.e. why did CUMS exist?)
	+ Promote excellence
	+ World-class music-making for ensembles at university-level. College-based music either cannot be world-class or does not need CUMS’ help.
	+ Cambridge as a world-class destination for musicians wanting academics as well.
	+ Education for university-scale music-making.
	+ Cambridge produces amazing people with widespread influence – we want them to love music.
* We developed the capabilities of CUMS to help students make great music. CUMS is an enabling device - providing the opportunity to the people are here and being attracted to here.
	+ Needed more money but did not want to touch the CUMSfund (We currently take out 3% a year)
		- Infrastructure set in place for donors: Supporter’s Circle (contacts, £20k, Christine Skeen)
		- Each year up the amount of money
* Addition of CUCO and CULC was important: there is now less fear that CUMS will take over, and CUMS is now being approached with requests to be part of the umbrella (CUJO; CUNM; CUPE; CC)
* We have new capabilities from new personnel:
	+ Now have CD and HD; Roger Norrington; JL; more people to help support more ensembles.
	+ External conductors and imported new artists.
	+ Committee now more mixed; students and more from other ensembles.
	+ Board of Trustees (more distant but allows us to tap into more people and resources)
* Music Faculty have become more involved with music performance. Martin Ennis has been with us all along; also John Rink; links with the Music Faculty are much better now. This has led to a proposal for Centre for Musical Performance. This would transform CUMS and Faculty into one body that would have significant funding.
	+ - Change status within the university from a group that cannot be supported by the university to one that can. Kettles Yard gets support from Development Office,
		- Easy to ask for £20million instead of £200k. Broad vision instead of lots of little things.
* Good time to tap into ensembles and artists and reshape the vision. Position within university; not just CUMS but Cambridge as a whole. Tap into relationship with other musical centres within (and outside?) the UK.
1. **Brainstorm - Three things that we would like to change about CUMS**

All present came up with one item for each of the headings focussed on in item 4 and the answers thematically grouped in a discussion.

Guiding questions asked: vision for CUMS in 10 Years?; how can CUMS add value (given that we always attract fine musicians)?

**VISION**:

Excellence – distinction between excellence within each ensemble’s capabilities and relative to an external benchmark (e.g. conservatoires)

Possibility of pre-term rehearsals

Focus weekends

Programming

Sectionals

**OPPORTUNITIES:**

Coaching – individual, sectionals and section-based coaching would drive excellence and add value. (does happen for CUMS Chorus on a project- and problem-based system)

Mentoring and careers

Better links to alumni (‘GradLink’) – helping students as they leave Cambridge make it more likely that they would return.

Programming (also a capability); thematic programming across the entire society has potential to gain national attention and good contacts

IAS Links: CULC drawing them in; problems with fixing performers.

Link to Kettles Yard - person who runs it is with CUMS.

Refining ensemble plans?

Relationship with the faculty of music

Audience relations; market research; town, gown and tourists!

**CAPABILITIES**:

Instrument collection (£10k)

Money

Excellence gives you greater access to money… but excellence needs to come first to entice donors.

Links to music colleges and show some progression

31 Colleges as a resource: tap into highest level (bursars, masters)

Effective communication and internal efficiency

Handover from one committee to the next is inconsistent; more centralisation needed and standard protocol led by CUMS so that everyone is on the same page

Financial/budgeting guidance

Clarification between what duties are central and which are ensemble-driven

Staff are members of the university too though students must be priority. Alumni are members of the University for Life

1. **Split into groups to discuss specific ensemble developments**

The drive towards excellence is specific to each group. **Action: each ensemble president to send GM/BG a paragraph summarising what was discussed.**

1. **Broader visions - the future of CUMS and its legacy**

1 Year:

* Next year’s programming should be feeding into and synthesising all the ensembles with a broad vision that would attract audience members.
* Leading from programming synthesis should be the establishment of ‘Mini-Festivals’ (e.g. week-long endeavours that would include a lunchtime concert, evening concert and an educational addition). This should be discussed well in advance in the Programming Committee, with ensemble presidents committing to one ‘festival’ per year. JL will help with festival activity and cohesion.
	+ Audience considerations: should festivals be ‘specialist’ or ‘accessible’? A tangible or narrative link necessary.
	+ Tap into non-CUMS festivals and local museums by capitalising on potential advertisement/publicity, especially since some advertise in London.
	+ Use lessons learnt from the Birtwistle festival (notable features including music faculty member at heart; King’s Choral Scholars complementary contribution; home-grown quality; ‘Secret Theatres’ marketing; radio and national newspapers; multimedia approach).
	+ **Action: SB to discuss these ideas with CD having offered to be ‘curator’ and to coordinate the first festival.**
* We should strive for a richer understanding of Cambridge University opportunities.
* CUMS needs a more rigorous approach to accountability and communication, such as the creation of a standard protocol document or an induction pack. It is important to remember, though, that CUMS is a volunteer society. **Action: BG and GM to construct ‘induction pack’ over vacation for eventual contribution from whole management committee.**
* Committee changeovers should involve two meetings: outgoing and incoming committees should meet once to go over nuts and bolts with one or two executives, and then again some time later to ensure transition is secure.

Further into the future:

* Alumni network – a long-term game requiring short-term action.
	+ Proactively use students’ final concerts to gain contact details: however, identifying when a student will leave CUMS can be difficult. **Action: ensemble presidents to spearhead this initiative this year.**
	+ CUMS should make use of development office and their resources.
	+ CUMS need a separate database. **Action: CS & JR to send CUMS chorus templates to BG.**
	+ NYO has some interesting ideas (e.g. charging £1 per month membership for alumni)
	+ Earmark one CUMSSO concert that is marketed pointedly to alumni. **Action: Programming Committee.**
	+ CUMS could use CUDAR – but they will only send things on our behalf. It was noted that using their infrastructure is better than starting our own.
* Appoint an archivist: potential candidates include a member of CUMS Chorus and Will Hale (UL archivist)
* It was agreed that the Annual Away Day should be continued in future years.
* CUMS should involve national newspapers for festivals and high-profile concerts. **Action: CD to identify relevant concerts and coordinate reviews.**
1. **AOB**
* It was agreed that more Away Day type meetings ought to be had to help maintain vision. Saturday CUMS concerts: meeting at 6.30pm to discuss a pre-determined topic, followed by group attendance at the concert. The first meeting will be next term and will focus on publicity. **Action: BG and GM to coordinate.**
* Issue was raised regarding invoicing CUMS directly. **Action: IH to email JW about current status and his suggestions.**