

It's not okay. Okay. And if I try there. Okay. And if I hold this, is that better?

Yes a little.

I'm just going to go straight to the microphone.

You first.

Can you hear me okay?

No. No.

The sound quality is better, but you require her.

Hi, can you hear me now?

Yeah. Yeah. Okay. Great.

Yeah. Right. Okay. There you are. Are we all good? People are in the room are aware. How is it? The network.

We're going to just speak into the topic.

Yeah.

Okay.

Everybody. I think we're ready to start.

You can all hear me okay.

Great.

Welcome to the ADM for ISSSD in 2023.

So for today, I'm going to talk first, give the chair report, and then we'll have Jack Scullion give the treasures report.

After that, Noelia will give the communications and producer report. Then we're going to have Tom Creed give us an update on the PQ exhibition.

We'll open it up to members for Q and A then with any other business too. And then at the end, we have to vote in two new members onto the committee.

So we'll do that at the end.

So it's great to see so many of you here. And we have quite a few people in the room too, which is brilliant.

It's been a busy year for the society.

And I suppose what's been interesting is how much everything has opened up over the course of that year and that we're all kind of back on track to where we were before the pandemic. And everybody seems busier than ever, which is great.

We've continued to do our meetings online. That whole part of the pandemic has proved to be very successful. And we've met regularly over the past year.

We made a number of applications to the Arts Council, and we've been successful on all counts.

It's a tremendous endorsement for the society. It's really fantastic. So I'm going to talk a little bit about what they are.

We received the Capacity Building Support Scheme.

And with that, the plan is to develop a website.

Noelia is sending that out to tender to a designer to get somebody to do that. And part of that will be about updating what we have obviously, but also the change of name which we voted in last year. So going from Irish Society of Stage and Screen Designers to Irish Society of

Performance Designers.

The other part of that capacity building was to engage Trina Newgriver to implement the four-year strategic plan, which she has developed and which is available on the website for anybody to look at. It's an amazing document. It's really worth checking out.

So she is in the process still of kind of rolling out that strategic plan, working on the advocacy and the governance. A lot of that is it is completed, but we're still we can still go back and forth and discuss it. The other part of that was the administrative growth, which is really about giving definition to Noelia's role and how that works within the society. So we've managed to make that work really well over the next year, which is amazing.

The other part of Trina will be about rolling out the new name. So when that happens, she'll be involved in that too.

Part of the strategic plan was an implementation plan for PQ, which is also available on the website. And we engaged Field Arts to put together a panel that then selected the curator and producer for PQ, where we selected Maura O'Keefe and Tom Creed as curator.

The other part of that money went into a green arts report, which where we commissioned Ashling Mooney to conduct a feasibility study on a sustainable model for prop management and storage. So Ashling is going to come back to us soon with her findings on that. But it was something that had come up time and again within the membership about recycle and reuse. And obviously, it's more and more important in all areas of theatre. But this was one specific way we thought we could find some solutions.

The other funding we received was for a theatre resource and development.

And with that, we have put together the second series of the Masterclass series, which has

been really successful.

There's one next week. The Emerging Designers is going to be on next Friday. And I don't know if any of you have caught them or you've managed to look back on them, but they're really amazing.

The next one that's going to happen in the next few weeks, hopefully, is with the designer Serge Van Ar, who works a lot with Robert Wilson. So Noelia is going to set up a conversation with him too. So I'm hoping you can check those out.

The other part of the theatre resource and development was coffee and wine spills events that would be opportunities for designers to come together and meet in an informal setting. So we had one in November that was a really lovely event and lots of people turned up to. And then this evening is the next one. So hopefully more people will be able to come along. There will be another one. And we're not sure when that is. Maybe March, I think, is the next date.

The hope is that we would continue to apply for funding for these and that they would happen outside of just Dublin in the coming year.

Finally, the last bit of funding we got was the Arts Grant funding, which was a huge bit of funding and it's going to finance the PQ and national exhibition.

I'm going to let Tom talk about that because he has all the information.

In the last year, we had a resignation on the committee. Sarah Foley had to step down. So we just wanted to say how grateful we are to Sarah for everything she did as the secretary.

She was tremendous support and had great input into the society. So we're hoping that she's well on the road to recovery and that she's enjoying some great design work.

So thank you, Sarah.

Then I finally want to thank all our partners for their assistance and guidance over the last year.

Irish Theatre Institute, which is now obviously Neve O'Donnell, who has been terrific and we're going to meet with next week to chat to. Project Arts Centre, Kian and Orla there, Field Arts, Lynette and her team, Culture Ireland, Theatre Forum and of course the Arts Council for their continued support. I'd also like to thank Dean Arts Studios, which have supplied the space here and are hosting us for this event. And they did for the Wine Spills as well. So it's been a great relationship.

And thanking Katie for setting that up because she has her studio here, which is brilliant.

And I want to particularly mention Trini and Egruever, who's been an absolute rock through this past year and a huge source of advice and help personally and to the committee. So we sincerely hope we can continue these relationships as the society continues to grow.

I think the last thing would be to thank everybody on the committee. So I'm just going to go through everybody's name because I'm not sure if you're all familiar with how amazing these people are. So I want to say them out loud. Katie Davenport as Vice Chair, Niall Ray, Jack Scullion as Treasurer, Niall as Education Officer and Malia Kahan, Lisa Kruegel, Kieran Bagnall, Conleth White, John Gunning and Patrick Malloy.

And finally to Noelia Ruz as the ISSSD's Associate Producer, Communications Marketing Manager and General Amazing Person.

So thank you all. With that, I'm now going to pass over to Jack to do a quick Treasurer's Report. Do you want to jump in here?

Hi everyone, I'm about to confuse you all with some big numbers and yeah, pretty much it.

So in 2022, as Catherine mentioned, we had the following funding granted and I'll tell you the numbers. The Arts Council Theatre Resource and Development Scheme was €22,921.08, Arts Council Grant Funding was €125,000, Arts Council Capacity Building Scheme was €20,000.

Many thanks to the individuals and teams responsible for those applications and landing all that money makes all the fun things we do possible.

So on the 1st of December 2022, we had the starting balance of €23,067.58.

Our overall income for 2022 was €157,644.73. Income included the Arts Council Theatre Resource and Development Scheme €21,744 there. Centre Island was €1,656.87.

Arts Council again, the grant and the capacity building scheme totaling at €131,933. In memberships for graduates and students, we got €160, memberships for professionals €1,850 and some other little miscellaneous bits between adjustments and Design Council of Ireland €300.86.

In terms of money going out, our expenditure in total was €117,599.16.

That included capacity building €10,790 which was fees for Trina and the likes of that. For

Cinegrafia that was €16,500 for the podcasts, €2,000 for PQ, €81,656.01.

For Comms, extra Comms and Producing that was €3,000. Other consultancy fees, more Trina and Peter for accounting that is €1,215.

€172.03 spent on wine and tea for AGMs and wine spills.

€100 to Design Crafts Council of Ireland, might have gotten their name wrong.

€2,166.12 on admin fees, so that's the likes of our accounting software, Zoom and most of the accounting software.

So that left us at the end of 2022 with an end balance of €63,113.15.

All accounts for 2022 were reconciled and up to and including the 31st of December. So many thanks for Noelia for doing all of that hard number crunching and also to Peter Daley for his advice and help with revenue and various other things. And that is it.

You need to go over there. Sorry. This is going to be tricky now.

Hello everybody. I'm not ready at all but I'll be short and sweet. So I suppose I'm going to first of all start with newsletter engagement. Thank you everybody for opening and reading the newsletters. It's great. We have a very high rate of engagement. We started 2022 with 156 subscribers and now we have 192, which is amazing.

And an average rate opening rate of 60%, which is also amazing.

It's kind of rough here. So we had attendance wise, sometimes it feels a little bit low, but I must say that we have a total of attendees and watches for the first series of 390, which is great. You also found out through our first wine spills that many students watch them afterwards and quote them in their thesis.

So I'm very proud of that project. And in our second series, as Catherine was saying, we have the retrospective with Frank, Anne Conway, Moggy, Alan and Kathy. And then we had Peter Power and then we had Sarah Brony and Eibin Green and doing theatricality across art forms to visual artists.

And we are going to have, well, we had the plan to do the emerging designers panel, but unfortunately due to six minutes, that's been postponed to February. And as Catherine was saying, we have search art joining on the 16th of March. He's not also worked with Robin Wilson, but he also runs a school of ethnography in Oslo and in Copenhagen. And he is this year's judge of the exhibition of countries and regions in PQ. So it'd be an interesting one to join and ask him many questions.

Our follower grows in social media is pretty good and increase of 15.07 on Twitter.

And that's fine because Twitter is the one that it's lowest for everybody on Facebook of 23.48 and on Instagram 31.9, which is expected because it's the most popular network. So overall we have 578 followers on Twitter, 595 on Facebook and 658 on Instagram on that 28th of December. So I think it's higher now. And then we also ran the second series of, well, we recorded the second series of a stage live podcast and five podcasts were recorded and they are in the process of being edited.

And I will announce as soon as they are because it's my job, but I haven't got a chance yet. Sorry.

And then the funding, you already talk about it very thoroughly. So I'm not going to go through that, but thank you everybody for supporting the application process.

And that's me. Thank you.

Okay. So maybe Tom, do you want to jump up here?

Yeah, I think so. I actually never thanked Design and Crafts Council of Ireland as well for their continued support with the podcast. So I should throw that in there. But now we have Tom.

Hi, everyone.

So, yeah, it was a great privilege for myself and Moro O'Keefe and One Self Productions to be appointed curator and producer of PQ.

And I was just saying to some people here before we started that actually one of the great, most nourishing things that I've had the chance to do over the last couple of months is to have a series of very in-depth conversations with designers about their work and their methods and about the future.

So just to give you a sense of what we're thinking about for PQ. So obviously this is the first time that ISSSD has been leading on PQ.

And Moro and I were selected with a proposal called the next four years, which so rather than presenting a retrospective, which is mostly how Ireland has been represented at PQ before, we

would think about the future.

That was also a response to maybe the kind of particularly fragmented nature of the last four years that we had and actually what would a retrospective of those four years look like. And so rather than doing that, we turn our focus on the future and we speculate a little bit.

And I suppose we've been thinking about trying to make the PQ process something which is also useful to the society, not just as a kind of showcase, but also as a catalyst for conversations around aesthetics and structures and hierarchies and all of the things that we need to think about in terms of the future.

So the PQ team at the moment is myself and Moro O'Keefe and then also working with Orla Flanagan and Grace Morgan and Lisa Nally, who are producers at Once Off. So and the project is mainly funded by the Arts Council through the Arts Grant Award. And we have made an application to Culture Ireland, which we should have some news about next week.

So once we have that in place, we will have a sense of how many people will be able to bring to Prague with us. And then we'll be in a position to issue kind of I guess some propositions and invitations to designers to be part of the process.

So we had an open submission where we asked people to give us a glimpse of their work and their visions of the future.

And that happened in September and October. It was extended a little because people were so busy during the theatre festival. And then from since the end of November, I've been having conversations with designers and I've met with 15 designers and getting a really in-depth glimpse into their work and their thoughts about the future.

And so yeah, over the next couple of weeks, we'll be in a position to follow up with designers

about how we might work together. I mean, just to give you a sense of some of the things that came up. So the theme for PQ2023 is rare.

And one of the things that kept coming across in the conversations that I've had with designers is that actually one of the most rare things these days is conversation with other designers outside of the context of production. People talked about assembly and community, about spaces in which people could convene, about meeting each other around the conversation and about how our bodies collectively experience space.

And I suppose for me, that's really also chimed with some of the things that I was thinking about. There are also other topics that have come up, big conversations about sustainability, about the environment, about reuse and about waste.

And also about hierarchy, both in terms of how our organizations and our production processes are structured, but also about the dominance of the spoken or the sung word in relation to the image.

And some conversations also about the relationship between theatre and the wider world and the relationship between performance design and social practice and activism and the kind of spaces that might be made for people to engage around things that are going on in the world.

So other concerns that came up, questions around production management, the relationship between designers and production managers and the big shortage of production managers we're experiencing at the moment, questions around designers taking on leadership roles, about the role of assistant designers in our processes, around mentorship and the possibility of meeting new collaborators.

And also, I suppose a sense that given that our Ireland's interaction with PQ is relatively recent and mostly what's happened to an Ireland has been to PQ is exhibiting documentation or ephemera or kind of traces of work that's come before.

I suppose that there is a less developed conversation about how we exhibit performance design and potentially performance design in the way that PQ has been developing recently where the design might be not just something that's responding to other people's ideas, but actually a kind of creative practice of its own. So thinking about the conversation that we might have over the next four years about how Ireland develops how we exhibit performance design and work on it. And that's thinking as much forward to the next PQ and the one after that as the one that's happening now.

So the exhibition that we're proposing is going to kind of exist in three levels, which kind of interact with each other.

So there will be a film and there will be a physical publication, which will also have a digital version, and then there will be a physical presence in Prague at the quadrennial.

And each of those elements is going to be structured around conversations between designers about the future and kind of presentations of a scene of graphic ideas in which designers are thinking about the visions of the future.

So we will kind of be inviting designers to participate, to be part of the film and the publication and then also to be present in Prague so that the conversations that happen in the film and the publication can also extend to the public that comes to encounter the exhibition in Prague.

So yeah, as a way of kind of working up to that, we're going to be convening a number of public events also over the next couple of months where we'll talk about some of the issues that are coming up.

And we're going to explore how those might tie in with the other activities of the society, including the masterclasses and the public conversations that are happening.

And then the other element then will be the national tour, which will happen later in the year. And I suppose we're conceiving of the exhibition in Prague as something that can be as flexible as possible in terms of how we present the national tour so that the film and the production or the film and the publication and the associated conversations are things that we can offer to festivals or to colleges and with the idea of really extending the life of the exhibition and of the ideas in the exhibition as widely as possible and as easily as possible. And so that I suppose, yeah, the big thing is I suppose thinking about curating this exhibition not just as a kind of making and exhibiting of objects, but of it being a kind of open, ongoing process, which also then we hope will feed into the experience of the society and how the society thinks about PQ and thinks about performance design in our structures and in our aesthetics and in how we kind of work together to imagine a future. So that's sort of where we're at. I hope that's sort of clear. It will become clearer, I think, as we invite designers to be part of the process over the next couple of weeks. And then as we roll out some of the public events over the next couple of months, which we'll be sure to communicate with everybody about.

And yeah, if anyone has any questions either here in the room or out there in the ether,

we can answer them now or you can contact us. You can use pq at onesoffproductions.com is the email address that we're using for the project. So we're happy to engage with anyone. But if anyone has any questions here in the room now, I'm aware that there are some people on screen and some people in the room who we have spoken to over the last couple of weeks. And we can assure you that I've just come to the end of that process. And once we know for sure what our funding is from Culture Ireland and we give a sense of how many people we can bring with us to Prague, we'll be following up with people very quickly. But yeah, if anyone has any questions, Nyle.

Oh, yeah. And I'll pass the mic over to Nyle Ray, who's going to ask a question.

Hi, Tom. You talked about public events happening over the next few months.

Could we have some of those outside Dublin?

Perhaps one in the north.

And would it be possible for us to organize maybe the student workshops at the same time to have students there as well as public and designers?

Or would that confuse things? What do you think? I think having students as part of the people who would be attending these events is really important. And I think thinking about as much overlap as possible between the professional program and the student program. And I think the possibility of holding events at the Dublin is really possible. I think I suppose what's important for us over the next couple of months is that we have as big an attendance as possible at those events and that we're just that we can ensure maximum engagement.

I think it's very possible that after Prague, in terms of the national tour, that we'd be able to have activity kind of anywhere anyone wants to hold them. But over the next couple of weeks, we'd be kind of putting out a kind of plan and a timeline for things. And we'll, yeah, we're eager to hear from colleagues around the country who might be in a position to host something for sure.

For sure. Yeah, that's really appreciated. Yeah. And we should keep in touch about that. Anyone else or anyone on screen? I guess if you're on screen, you can send Noelia a message.

Sorry, Francis, you're on mute. Did you want to say something?

I can unmute. We can hear you now.

Well, I was just I was just writing down because chat was disabled, so I couldn't I couldn't type anything. But I was going to say to Tom, is it too late to engage with this with the product from?

I've not been part of it so far. Is it too late to engage with it now?

I think you're probably just in the nick of time.

If you just send a quick email to PQ at [onesoftproductions.com](mailto:onesoftproductions.com) and I'll get back to you straight away. OK. And I would say that, you know, this is a obviously at a certain point we will have to,

you know, make a selection of the people that we're going to work with. But kind of the process is it's still technically open. And so if anyone who is listening to us and has a vision of a future that they'd like to share with us,

it's it's probably the last possible minute to do that.

But but, you know, if you could get something to us over the weekend, I think we would be delighted to follow up with you. Great. It's just thoughts, really nothing. Totally. Please do. It would be great to have a conversation about this. Thanks, Francis.

If there's nothing else, yeah, please follow up. You can find me on all of the usual platforms and contact me via any of them or PQ at [onesoftproductions.com](mailto:onesoftproductions.com). If you want to be slightly more official about it. And yeah, so we should like anyone that we've that we've kind of that I've spoken to over the next over the last couple of months, we'll be following up as soon as we have a sense from Culture Ireland of what so that we can kind of confirm the budget and what we can approach people with. But yeah, just to reiterate, it's been like an incredibly nourishing experience talking to designers about practice and speculating about the future.

And it's I think it's certainly come up in a number of conversations that it's something which

we don't do often enough when we're in the tunnel of of working on projects and like actually to have a space to have those conversations kind of outside the heat of projects or the pub. You know, it's something that I'm really grateful to have been able to open up and really want to open up to the rest of the community over the next couple of months. And I'll leave it at that. Thanks, Catherine and everyone. And yeah, I'm really excited to be on this journey with you all. That's great. Thank you so much. Thanks, Amelia. It sounds so exciting as well. I must say that I think everybody's really looking forward to it. And I think unless I think if there's any questions about anything else that anybody wants to bring up, I suppose we could do that now if anybody has anything. And I see Deidweire there and I need to thank her to and pay special mention because Dei heads up and chairs the PQ subcommittee that's been working with Tom and Maura over the last year as well. And even before that and there it's been it's been brilliant because it has it has really helped with the society not being overwhelmed with everything and that they've been able to manage that separately. It's it's really worked really well. One of Trina's initiatives. Thank you, Dee. And I know there's other people there on the committee, too. It's lovely to see you. And so I think the next thing is that we need to nominate a new secretary and I see in the back there there is Laura Foyardo who has agreed to step into that role. So I would like to nominate Laura and now I would second. So we are electing Laura as our new secretary for the committee. Thank you.

And another member of Valentin. Valentina Gambardella isn't here at the moment, but I know. Oh, there. Sorry. Excuse me. It's all very hazy there. Hi, Valentina. So Valentina was also happy to be nominated today. So I'm going to nominate Valentina again for the general committee role and need her second.

Second, John and Noelia. So Valentina, welcome to the committee.

Thank you.

So we have now got a 12 compliment for the committee, which is terrific to start the year fully engaged that way. And and I think without further ado, I can finish up and hopefully. Oh, no.

No, you're welcome to. Laura's open. S.J. is going to talk. Do you want to sit over here? Then people can see you. Hi, everyone. So I'll be very quick. And a few things that have come up over the past few weeks of chatting to colleagues of mine. And I think it'll be useful to stay here into the minutes and see if anything can be started from them. And one is I think we're all aware of how difficult it is to find technical crew, production managers and stage managers and chief Alexis. And one conversation I've had with Barry Conway and Eve Dalton is the fact that I don't know who's coming out of the layer and what interests that they have. So I was wondering, is there a way that we could potentially structure a coffee spills or wine spills around the time when people are graduating, where we could meet? And these people coming out of the layer and and put a name to a face and say, I know that you like costume and that you want to get into life so that we could kind of start those relationships as soon as that happens. And.

Second thing I wanted to say was we are in an age where we are going to lose tungsten. It's happening.

And it's happening in my career as a designer and what happened in the next generation's career. And we need to figure out and relearn our medium.

And there's no getting away from it. It's no longer a tragedy. And it's for the good of the world and the environment. And I propose that we get together a group of proactive lighting designers and I would be one of the volunteers to become a positive standing board to talk to the government, the Arts Council, producers, producing houses, hire companies to figure out how we're going to transition in a way that keeps lighting design and lighting designers in the conversation.

And I hate speaking out loud, but I'll keep going.

And then on a more positive note, these conversations have come from a recent trip that myself and a few other designers, Blue Handley was there, took to Robe in the Czech Republic. Robe are a lighting manufacturing company who have very, very good products. And they have a new representative in Ireland, Gavin Mooney from Belier. And he's the first and only Irish representative from Robe. And what Robe do is they invite designers and

students over to their workshop maybe four times a year to see how everything is made, see how the design process happens, and to have conversations around design with the people who make the lights. And it's always a fantastic experience. It costs nothing. It's fully funded by Robe. It just takes time. It takes about three days and one full day of playing in the snow. So there will be another four trips happening next year and I will put ISSSC in touch with Gavin to see how we might be able to get our members involved with that process.

I think that's me.

Hi.

So colleges have a stock of equipment, which is all tungsten, and we want to go out, we want to buy as many LED products as possible, but they're very expensive. And our budgets are cut to virtually nothing, especially post pandemic and with inflation. I know there are some retrofit kits out there for certain lanterns, but for instance, I've just ordered a pile of tungsten bulbs because I don't want to send my students out onto the stage with virtually no lighting on them simply because of that. I feel bad about the ethics of how much electricity they're using, but at the same time, the pragmatics of using LED fixtures in a college with no budget is quite strangling.

Is there a way manufacturers such as Robe could provide instruments cheaply for colleges?

So Robe do sponsor the LIR and do send over a lot of products for their students to use.

So they have a structure that will be really good to look into and interrogate other lighting manufacturers to do the same thing.

It is prohibitively expensive at the moment, which is why this change needs to be implemented from the top down. Tungsten bulbs are no longer being manufactured, so we are going to run out of them. There's nothing we can do about that.

So people are stockpiling them, and when it comes to buying 12 LED units from a company in China that you can afford or buying one unit from Robe that is prohibitively expensive, the choice is going to be to buy the 12 units that is going to light your theatre. But they come with no warranty. The parts will probably not be available to replace them. They'll probably break after two or three years. So we need to look at sustainability with our theatres and with the companies who are providing our equipment as well.

So it's a conversation that needs to happen and it needs to start now. ETC also do give advice to Roger Dooley, who had a couple of hundred and six picks on a board for a couple of years.

At the moment I would suggest PSI, yes.

No, no, it's ETC as a company, not PSI. PSI would handle it. There wouldn't be any money changing hands there. You'd need to talk to PSI.

Just briefly, because it's something that came up in conversations that I was having with lighting designers as part of the PQ process and also to think about maybe including venues, particularly in Ireland in that conversation as well because I think there's something happening when work goes on tour that like venues have upgraded their stock to LED.

But as you describe, it's the kit that's like not able to do the like when you hire the robot equipment and do the show at the theatre festival and then having to compromise that because actually the equipment that's around the country, people aren't thinking about the kinds of shows that might come in. So I think it's going to be a really valuable thing. The other thing I would say is, and I've just had an experience working on a show with a designer in New York where we really used a bunch of shows.

We had a bunch of like very recent robo equipment and we had a brilliant collaboration like working out what to do with them. But like for directors who are used to working with tungsten and looking at tungsten and to bring directors into that process as well so that they know what the equipment can do. And that they, you know, it took me quite a long time to get used to tungsten and now I get used to LED and now I can't really look at tungsten like I kind of don't want to look at it anymore. But just actually to bring directors into that process so that the directors can really start to get to know how to use the new technology as a storytelling tool and as a collaborative tool.

Sorry.

Just as it's not it's not an actual but generally robo is moving rights so they do do ordinary fixture LED fixtures, but we don't see them around, whereas ETC tend to be more ordinary LED fixtures they do have they do do moving rights but no one really uses them so obviously they're both the most expensive ones to don't use any guys.

Okay, well there's obviously enough knowledge in the room for something to happen out of this so we need to get on it and try and see if we can organize some kind of, I don't know event by the sense of things to try and talk about it, and more publicly and I mean it would be an amazing thing to set it up I think and have a look at it too because even as in costume design it reacts totally differently as well. And I've noticed that in colors and stuff too so it's a

It's a really good idea. And so that's brilliant. I say thank you. Thanks for all of that. Thank you. And, sorry, Laura now don't have a word to.

Hi, first, thank you for the mission and second and all that thanks to Catherine and earlier. This has nothing to do with that. And I just want to put this out there. There's not a question or conversation to have but it's just as the society of designers Irish society of designers, just to put that out there about a visa for artists, and we.

I don't know if who knows but a bias leaving relatively soon in a couple of weeks, and it is because there's no way to renew the visa for artists, there's no such a thing at the moment.

And it's a huge loss for us a designer in Ireland, I know, as a friend too, but, and just to have that in mind, in the back of the mind. Maybe we can start conversations with a minister or something I don't know how this works but there's been a collection of signatures that you know, just to start that, even though it's not going to be solved relatively in the next couple of months or years but just to have that there if there is a possibility for pie to return or for other artists that are not from Ireland and need to solve the visa to be here, not as an Irish person.

Hi, hi everybody, it just so the situation is affect me but I feel like for me a run up time but I feel like it's going to be benefit society we can have non European artists that have a chance to pursue this career here, and as for me I'm a non European and feel like welcoming to to, and I'm really love working here, and you guys really welcoming and I never experienced racism or like any kind of that if you're really welcoming so it means like actually you guys actually need non European designers around, it is no way that we can stay. That's all.

No.

Yes, john.

Sorry, not to like. I'm just gonna read down everyone knows what it looks like it's fine. The bald guy is talking.

I'm just not to speak like really specifically about your case pie. But you mentioned about like creating an advocacy section or having some responsibility for advocacy amongst international artists.

I think that there have been multiple applications and contact with the arts department on this process for loads of people who are applying for visas, they always get thrown to the Department of Justice.

And I think that would be useful thing to maybe have in the society's mind and maybe something to bump up to the arts council's minds that if artists are coming here to train and become part of the society of, or the culture of art in Ireland, and then they're getting kicked out five years later, that is an arts department issue.

I think it would be beholden to us or hope to have us or be something else to make it an arts department issue to make it, in this case, Catherine Martin's issue.

I just like to minister reflect that.

Thanks, John. Thanks so much, and pie. I know it's, it's really it's heartbreaking to think that this is happening. I think it's by the society is here so however we can certainly I think that that's something we should pursue and you made all those great points, you know, and so I'm not sure what to do next but maybe we do approach Catherine Martin and see what happens next.

Noelia first. Noelia.

And that I suppose now that we have more structure we are more in a position of start advocating up to this year, actually we didn't have any structure, a minister structure. So I think that we can start now being stronger about also advocating for issues that are, you know, urgent, and not only

there are other urgent issues that probably we haven't been, we don't have the capacity to do.

Just briefly on that, a couple of things I think it would be useful for the, I'm no longer on the steering committee for the National Campaign for the Arts but I think it would be.

I suppose given that NCFA has had a bunch of success with a bunch of issues which are now, you know, don't have to be.

I suppose that there may be NCFA has a certain amount of capacity to take on some new causes, you know, and I think it would be useful for our society to have a conversation with Maria Fleming who's the new chair, who, obviously, someone who knows the theater very well, and with. I think also, certainly myself and former committee members I think would also be, you know, people like Ken O'Brien and would be happy to have a conversation about helping if there's advocacy that ISSSD wants to start doing about that.

And then I think also like I'm

I have a certain amount of relationship with the department because I'm on the the Culture Art and Bores now at the moment as well. And I think we should try and make that convert make a conversation happen with Catherine Martin and actually with Simon Harris, who's somebody who's potentially actually might be more sympathetic to conversations about the arts then,

while Simon Harris is in that post, given that like he wrote plays when he was a kid and put them on with his friends and, you know, was in school with Una Murphy and things like that. So, and it might be useful to try and have a conversation with the Department of Justice and with Catherine Martin, and maybe Catherine you and I could have a conversation about that. Yeah. And, and think about.

Yeah, I think, because we need to find a way for by to come back. Yeah, yeah, you know, it's really

no for sure but but absolutely and also that we find a structure which is more, you know, where there is flexibility and where there is

Yeah, where there's a kind of an understanding of finding a way of of working in the way that like we're able to work, go and do projects in other countries, more easily that actually there needs to be you know an Irish passport is a really good thing to have when you're going abroad, and there needs to be a certain amount of reciprocity actually from Ireland to let people come and work here, because it's so easy for us to go and work everywhere else. And I think we should just start working on that. Yeah.

Yeah. We don't, you know, we can't do without. So, sorry, there's more people wanting to talk, is there.

Where's

Hi everyone, happy to be here today. I was just would like to react on what was just said now, and I'm not really 100% sure how Irish equity works, but maybe this is something which we can have a conversation with in relation to this issue. I don't know. Just putting it up there. With Irish equity is that would. Yeah. Yeah. Yeah, it might help. Certainly yeah, that they could be somebody we could reach out to to.

Is a support. Yeah.

Sure.

So, how are we doing.

Anybody else.

Change a subject or rather a return to a subject because it's interesting I came up, both with what SJ was saying and also what Tom's talking about with pq. So I, as many of you know I run a number of artists support programs so I come in contact with a lot of artists, and of all different kinds working in theater.

In terms of makers directors designers, whatever writers, and who are based all around the country and the thing that has been coming up consistently over the last year is questions on how to meet each other, basically, and we are increasingly fragmented. And I think, particularly, there's a generation who have who just finished college or who had finished college maybe three or four years ago, who are really unconnected and don't necessarily know who is who and how to get in touch with anyone. And yes, of course, we all know, you know who, those of us who've been working in theater for a long time we all know that if someone sends us an email we're going to be friendly and say yes of course we'll have a chat. Most of us if we have time, but it's still a daunting thing to have to, to the step forward if you don't know that person.

So literally, a couple of people who are both, and actually it not just not just young designers either but designers who are sorry directors directors who are interested in finding new collaborators.

They know that, you know, even if they're established, they can go on to our websites and look at our work but a lot of it is about meeting the people and actually going, Oh, we'll get on and we can have a collaborative discussion. So, a couple of people have said to me is there any role that the society can play in, you know, one person suggested speed dating and the other person suggested some kind of petra crutcher night of somebody else was talking about literally just a little bit like you're saying just

just meeting directors to come and have a drink, so that people get to meet each other, in a way that isn't that's maybe slightly facilitated, not just Hey, let's all go to the pub.

But I do think that unfortunately, or whatever, it's the reality that because everything has changed so much in the last few years, we have to create these opportunities to meet because otherwise the things that used to happen organically don't happen anymore. So I suppose that's just something to flag in there that directors and makers would be a great connection.

Yeah, I feel like we need a giant speed dating of freelance professionals in theater so that we all get to sort of meet each other and just have a cup of tea or a glass of wine. But I was wondering, it might be interesting to connect. Obviously that could, it could take on legs and grow enormously, but it might be worth connecting in with somebody like Theater Forum or with the Theater Institute. I know all of these organizations are already under fire or they have a lot of work on their plate, but so do you guys. So I suppose it's just trying to find out the strategic partner to help you with it. Yeah, it's funny because pre-COVID, we had a CINO Fest organized that had speed dating and pedagogy. And then obviously COVID happened and it never occurred. So it's something that Wellia has talked about. She's great ideas for it. And ITI and Theater Forum, as you say, are all up for it. We just need to come with the ideas. They're really happy to.

And also actually what I did forget to say is we have 186 members and Katie did the numbers there. So certainly there's a lot of people there that I don't know that I'm sure lots of other people don't know. So if this year it would be great to meet more people and get to know 186, 185 people each.

One member of society here, isn't it a great moment? Yeah, I think it's only for the year, but Katie might be able to do this. Yeah, the Dean Studio has been amazing really with looking after us here. It's been fantastic.

Just to add to that of getting to know each other,

if there is money available, being able to pay people a little bit for their time or at least for their travel, if it's gonna be in Dublin or if it's gonna be somewhere relatively central, I think that's, we can't underestimate how broke people are at the moment.

For sure.

Yes. Yes, John again.

Just to say actually, I'm aware that recently Diabi were looking for an early career designer on a relatively short notice, but I'm not sure they contacted ISSD for like a list. Like I'm aware that one of the people, one of the Abi staff was literally texting industry people she knew saying, who is a sound designer?

So it might be useful to get ourselves in a position where the Abi can, or the producing houses when they're making a genuine effort to find newer designers, there is spreadsheets.

That's what they want.

I know it's just, it's, I'm actually, I had a look and like, I don't think there are a lot of early career sound designers, particularly in that instance on the website for sure. But I suppose just to tack on to Ian's point there, that like, if we're trying to meet each other, the hiring houses are desperately trying to meet us as well.

So, I suppose.

But I think that's another reason to get the website, your profile up and running on the website too, and to put all your images in and your information, because if we can direct them to that, that's a really useful way of them findings.

Okay, anyone else?

Who have I got? Kata.

Hi, so I just wanted to mention that there is a good example of these evenings in Everman Theater in Cork. It's called "Artist Afternoons" and it's organized by theater, by art director and I think producer. So they invite anyone who's involved in theater, all sorts of artists, and it's open to everyone. Just come along and chat and have a tea and cookies. And there is, I think, only one rule there that you have to talk at least to one people which you don't know. And it's really lovely. So it's a good example to meet people, how to meet people, how to organize it.

It's also how easy it is.

Just send an email once per month and you just either go or you don't go. And it's in their bar and I don't think post them anything because they already have the bar anyway.

And yeah.

Brilliant. It sounds great.

That's great. And we'll just try and see if we can fit that in, I guess.

And okay, guys, everybody good.

Everybody, everybody.

Yeah, we're done.

No, we're not. Nyle.

(laughs) - Thank Catherine for being the chair. Over the last few years, Catherine.

- Thank you very much. Thanks so much for joining. Lovely to see you all on screen. Hopefully we'll see you in person soon.

And everybody else here is gonna enjoy some wine for you. Okay.

Thanks guys. Take care. All the best.