



APPTLE meeting #25

26th January 2020 11.30am

Present

Anna Fleischle	Scene Change	Ian Saunders	ALD
Arran Pallan	SMA	Jai Morjaria	Stage Sight
Bruno Poet	Stage Sight	Johanna Town	ALD
Catherine Kodicek	CiTEA	Katie Scott	SBTD
Claire Hartley	CiTEA	Louie Whitemore	SBTD
Dan Shelley	PMF	Max Jones	Scene Change
David Ayton	ALD	Nicky Shaw - Chair	SBTD
David Evans	PMF ABTT	Nikki Edmonds	CiTEA
David Farley	SBTD	Peter Mckintosh	FMTW
Dominic Bilkey	ASD	Sadeysa. G. Bailey	ASAM
Emma Tompkins	SBTD	Tamykha Patterson	Stage Sight
Gilly Tan	Video Code	Tracey Elliston	PMA
Ian Galloway	Video Code	Zoe Milton	ASD

Apologies

Alex Sutton SDUK

2.1 Minutes from previous meetings ratified

2.1 Promotion of APPTLE

- A new PR working group have met between the regular AAPTLE meetings.
 - Peter McIntosh has spoken to PR Kate Morley, Nicky Shaw with PR Sophie Bonner - similar thoughts and actions suggested.
 - Full notes are on the SLACK PROMOTIONS channel but a rough outline of Kate's feedback :
 - Need a social media platform. Comment and share on what is happening.
 - Needs to be properly up and running asap. Now is a very good time. Don't wait to be heard, be proactive.
 - Decide on hashtags.
 - Identify friendly, sympathetic journalists (she can help). Have a press release but tie it in with a story. This can be done in two diff ways, one; an author piece, like a blog, max 600 word, about one subject OR a long form article 1000 words, more industry related, wider view.
- ACTIONED** - Hash tag - @the APPTLE
- **Suggestion** : In order to keep things alive - each week, one of the associates/groups could take on the PR - tweets etc.
 - Future meetings of the promotion subgroup are Thursday 28th at 10.30, Tuesday 2nd at 10.30, Friday 4th at 2pm
 - Targeted volunteers to assist with promotion would be useful

ACTION POINT Organisations to speak to their members, looking for volunteers

- Max Jones has set up Twitter and Instagram, thank you.
- Suggestion : each group is here for different reasons, each group should feel free to share their work via the APPTLE channels. All groups are free to use the channels. No specific social media policy for the APPTLE channels as such - to be discussed further.
- Facts and figures are needed for social media content.

ACTION POINT Can each group re visit this, what facts and figures & can you share?

- One post a day, of what we do and who we are
- Regarding membership, individuals should be asked who else they are involved with / signed up to; i.e SBTB, Scene Change, CiTEA and ABTT.
- Keep an eye on the SLACK promotion channel. We will report back but we will also keep cracking on at the forthcoming meetings.
- If we want promotion of APPTLE to happen, we are the only ones who will make it happen.

- Potentially using the social media channels to expand the interest for people not yet in the industry as this may be of interest to educational institutions.
- The '[Back to Work](#)' letter, **suggestion:** for a re-edit and a re-issue for the Stage and / or other publications.

ACTION POINT Who? Anna F ?

- Review the contact list in general

ACTION POINT Dominic?

- AAPTLE Website - Dominic has a new version of the website which he is adding finishing touches. THANK YOU!

-

ACTION POINT Please post logos or blurb to the SLACK channel so that it can be added to the new version of the site. Dominic will share a link to the website so everyone can see what is needed from their individual groups. This will be Thursday 28th latest. ASAM will provide their updates following their group email next week.

2.3 Funding for APPTLE

- To be left for a future meeting. Not needed at the moment, but a consideration for the near future. Potentially to pay for social media work / website and beyond.

2.4 Feedback from Nikki - CiTEA regarding conversations with Andy Corrigan

- Invite Andy to join a meeting - he can advise, he would be happy to come and speak to the group regarding working visas etc.
- Feedback from CiTEA regarding conversations with Andy Corrigan :
 - EU Wide visa doesn't exist - you get a work permit from the first country you go to, it covers across country projects. The longevity of this with the 90 day rule that currently stands is not clear yet.
 - It is not going to be like the USA.
 - Coming from outside of the UK, to work here is now harder to get visas. The UK Gov and a consequence are protecting themselves
 - Our wider sector need to be included in this narrative (as opposed to solely the performance based aspects)
 - He can't give a lot of answers at the moment but he has some insight
 - At the moment, no one is checking visas on entry. The policing of working visas is currently not clear.

- Employers are open to assisting with the process as we are all in the same boat, the rules are very unclear.
- Bruno shared an example of a designer who was experiencing challenges working in Austria. Seems to be at the whim of the security guards, as there is little joined up thinking on how this will work moving forward. It was both Covid and Brexit related.
- Lack of clarity about what you need in order to travel and work.
- It has actually always been different with every country - the biggest concern is that with touring there will be a shift of employment. For example : USA artists will come in through Dublin, go straight to mainland Europe and not use the UK production bases or staffing options e.g London / Wakefield area.
- The topic must move up the agenda.
- Agreed that Andy Corrigan would join us for a meeting.

ACTION POINT Niki Edwards to arrange.

ACTION POINT SBTD to follow up contact with CIF for a potential future meeting attendance.

2.5 Feedback from members or individual organisations on discussion regarding:

- The potential need/demand for Associates and Assistants for Creatives teams on future projects that now overlap due to Covid reshaping schedules
- How can we help our members be prepared (knowing what to expect on the job and contractually)?
- Push for encouraging diversity and inclusiveness - This could it be part of a positive PR push (further to above 2.2)
- Gaps in support for freelancers - individual groups can protect and word this, then share back so that we know we are all on the same page. Then drive out through the APPTLE social media. Using the same reasoning and wording to give a unified message.
- Losing people into other careers - how do we deal with this practically? Link to PR?
- Pay disparity between theatre and tv/film - the movement between industries, how to prevent it being in one direction? Link to PR?
- How do AAPTLE engage with Producers & Artistic Directors/Theatres? Link to PR?

3. New Agenda Points

No new points

4. Updates from working groups

Education & Outreach Working Group

Not re grouped yet. Will meet again soon

Union Working Group

- Are planning on meeting with Kevin Carson from BECTU, for an informal discussion. All notes from meetings on the SLACK channel.
- **Suggestion:** APPTLE will need to advocate to their individual members to join a union. There will need to be a group buy-in from everyone for it to be effective. Currently Equity or BECTU.
- Survey under the APPTLE umbrella - about setting out where we are with BECTU.
- All info of Union based meetings are on the SLACK channel.

Sustainability Working Group

- David Evans - Paddie Dylan's & ABTT theatre trust book is about to go out. He will share with the group. It will give a basis for a number of discussions in the future.
- This work should be tied in and shared with our PR.

5. Representation within AAPTLE

- We ask every week but once we open the social media, it should make access to APPTLE more accessible.
- Keep this point in - new groups may develop and wish to join in the future

6. Housekeeping

AAPTLE Meetings are every 2 weeks starting at 11:30 am.

Next PR Sub Group Meetings are Thursday 28th at 10.30am, Tuesday 2nd of February at 10.30am & Friday 5th February at 2pm.

7. Any Other Business

- **Project :** Tidal Rising. First membership scheme also includes BC Mentorship. British and South East Asian Network. Funded Scheme. Further details are at www.tidalrising.com
- **Suggestion :** the wording 'creative practitioners' sometimes scares those in roles backstage. Perhaps this could be assessed as they are actively looking for members who work in these areas.

ACTION POINT Can we please share this with your members.

- Jai Morjaria : Stage Sight are running some sessions on how to become an agent. Specifically want to reach underrepresented groups.

ACTION POINT Please share with members. **Hasn't been made official yet**, but here is the draft publicity for it:

Have you ever asked yourself the following questions...

- Why would I need an agent?
- What does an agent do?
- Is it worth paying an agent commission?
- How do I become an agent?

...then we think this Stage Sight Insight session might be for you. Come and listen to an informal talk by two agents with experience in the creative field and then have the opportunity to ask general questions like the ones above or more focused questions specific to a situation you have found/find yourself in. The agents will talk about their journey to becoming agents and what the job entails and will share advice and tips on how to enter the profession before answering your questions. While it won't be possible to address contractual issues in the session, they will be able to steer you in the right direction to get advice. Each session will be a closed session and not recorded.

- Getting back to work safely. A CiTEA / Heads Of Wardrobe meeting has been held with teams from the West end. **The discussion :**
 - Talking about the return to work systems and schemes. Hearing that a lot of these departments are being given only 1 to 2 week preps.
 - General consensus that producers are showing concern about FOH and audiences but there is a feeling that they are less worried about backstage staffing. Very little work done backstage to make it Covid safe. Some Covid talks are happening but the reality is that there is no follow up of structure for people to report worries or make a safe workplace.
 - General concern that we are being pushed back to being back to work without the safety being taken into account and with no reporting structure.
- *In response :*
 - Reported: QUDOS employed a Covid Officer, normally a stage manager.
 - The industry being pushed not to publicise shows closing owing to a covid outbreaks.
 - **Question:** Should APPTLE push for the cause of an independent Covid Monitor. But how do smaller theatres take this into account?

- Reported : the pastoral care is missing for smaller theatres. Physically the space is an obvious issue.
- Reported : ABTT do not condone the use of a Covid officer. The responsibility should be shared by all. Otherwise there is a danger of just doing something to get it passed by the Covid officer. There are arguments for both sides of the issue.
- Comment : We can only share responsibility if you are in a place of power within the structure in which you work. Individuals are not empowered to report safety issues related to Covid. You are then labelled in the future as someone who is a trouble maker. It would be better to have someone entirely independent. Their only obligation is safety with no responsibility for the show. It has to be looked at in individual cases.
- Individuals agreed with the above comment. How to we talk about it and ratify the issues.
- Comment : With a Covid monitor, they have ultimately responsibility, but we should be clearer about what the job role includes. It is different to that of a health and safety officer. There is a role for someone in the middle.

ACTION POINT Can this be an agenda issue for the future please. Can we get specific guidance, not just general health and safety points. How can we make sure that backstage staff are included in the conversations that are already happening.

NEXT MEETING : Tuesday 9th of February.

Alex sent apologies from SDUK as they are no longer able to host the meeting on the 9th. ASD, Dominic Bilkey will now host.

Many Thanks all, stay safe and well

Nicky Shaw (chair), David Farley, Louie Whitemore & Katie Scott SBTD.