



## **actor policy**

## **white paper**

1. WHAT WILL THIS POLICY ADDRESS?
2. HOW WILL ACTORS BE COMPENSATED?
3. WHAT IS THE CREATIVE ROLE OF THE ACTOR?
4. WHAT DOES PAINTED FILLY THEATRE EXPECT OF ACTORS?
5. WHAT CAN ACTORS EXPECT OF PAINTED FILLY THEATRE?
6. RAMPANT OFFICIALDOM.

**©2006 PFT**

## **1. WHAT WILL THIS POLICY ADDRESS?**

The views in this policy reflect the overarching ideals of the relationship between Painted Filly Theatre and the actors it employs. Issues of compensation, creative role, and expectations will be addressed. It concludes with an agreement enumerating the demands upon the company and the demands upon the actor.

## **2. HOW WILL ACTORS BE COMPENSATED?**

Painted Filly Theatre is a profit-sharing company. The structure is as follows:

- a) **DEFINITION** / For the purpose of profit-sharing in Painted Filly Theatre, “profit” is defined as the remainder once the cost of putting up a production is repaid. It is possible that no profits will exist under this definition. No payment is guaranteed under this policy.
- b) **MANAGEMENT CUT** / The managers of Painted Filly Theatre, currently two in number, shall each receive a 10% share of the profits prior to division. This does not cancel out any entitlement of these individuals to an equal share in remaining profits, if the managers have contributed artistically to a given production.
- c) **SIZE OF PIE** / The remainder is then divided among the artists, defined as writers, directors, designers, and actors. Assistants and volunteers are not included at this time in the profit-sharing scheme. The number of shares in profits will be decided before production once all positions are filled. This number will not fluctuate as long as these positions remain filled.
- d) **TIME ISN'T MONEY** / An artist who performs multiple artistic roles in a single production will only be compensated once.
- e) **THRESHOLD** / If profits are very small, the company would benefit substantially more than the artists from the money. Therefore, a threshold for payout will be set at €10.00 per person (after management cut). Thus, if the profit would result in dividends smaller than €10.00 per person, then the total profit will revert to the company. In such cases no compensation would be given to management either.
- f) **CURRENCY** / Painted Filly Theatre operates in Euro. As an international theatre company, however, it is understood that artists who live outside Dublin would prefer payment in local currency. Artists will be paid in the currency of their country of residence. Painted Filly Theatre will absorb the costs of currency conversion and mailing in cases where payment must be sent abroad, and this will not affect the equal share of profits.

### **3. WHAT IS THE CREATIVE ROLE OF THE ACTOR?**

**Painted Filly Theatre believes in equality among artists; thus, the work of the actor represents an artistic specialisation, rather than the bottom of a hierarchy. While the director is asked to interpret a text and to guide the actors within a vision, it is the actors who must ultimately communicate to the audience. In the ensemble-based productions of the company, all creative roles are subject to dialogue and adjustment from all sides, including input from the designers, from the directors, and from the company itself.**

**Painted Filly Theatre frequently works with new writing, which creates an added responsibility of the actor to the writer, and of the writer to the actor. As theatre is a living medium, there will often be tension between the text as written and the ability to present it. The exigencies of rehearsal and performance inevitably lead to alterations in stage direction, dialogue, or even character. Painted Filly Theatre undertakes to make such alterations, however, in a nondestructive manner geared solely toward communicating the material to an audience in the most effective way possible. While such a framework renders the director paramount as the arbiter of interpretation, it also empowers the actor to be the final voice, and thus entrusts to the actor a kind of “service” toward the writer and director. It is expected that lines of communication will remain open between directors and actors throughout the process, in order to clarify questions of intent. If a writer wishes to make unsolicited changes to a script after its submission, the director is bound to accept these changes until the play has been cast, after which time the stability of the written material is essential to the actors' process. Accepting such changes will be at the director's discretion once rehearsals have begun.**

**The director is the direct link of the actor to the other artists in a production, and will serve as representative of the actors' wishes in production meetings and in discussions with writers.**

**Painted Filly Theatre attempts to acknowledge the individuality of each creative voice. An ensemble does not erase all differences, but rather illuminates them to a dramatic end. It is essential to the process of the actor that a spirit of dialogue and collaboration infuse all work within the ensemble, as well as with other artists in the company. The basis of this ethic is the sense of shared purpose and common voice.**

**Any concern regarding an artist relationship can be brought to the company, which will exclude any involved party from the arbitration, and base its decision on the company policies.**

**4. WHAT DOES PAINTED FILLY THEATRE EXPECT OF ACTORS?**

Actors are expected to:

- maintain open lines of communication with the company, directors, designers, and writers
- attend rehearsals when called, and notify of conflict in advance
- observe start and end times of rehearsal/meetings strictly
- observe deadlines for preparation of lines or movement
- be transparent and accountable in artistic choices
- maintain the health and physical integrity of the body
- be professional and respectful throughout the process

**5. WHAT CAN ACTORS EXPECT OF PAINTED FILLY THEATRE?**

Painted Filly Theatre is expected to:

- be clear and transparent in production oversight
- give credit to actors in programmes
- provide organisational and promotional support to the process
- arbitrate artist disputes that may arise
- share profits according to the scheme above (§ actor policy 2)

Painted Filly Theatre is NOT expected to:

- compensate artists monetarily or pay royalties
- continue to retain actors who fail to meet the expectations

**6. RAMPANT OFFICIALDOM.**

Attached to the policy is a document which gives you the choice either to approve the policy and to enter into contract with Painted Filly Theatre as an actor, or to decline and seek more information. Comments or questions may be written below the signature boxes. Please choose an option, sign both forms, and return the final page to Painted Filly Theatre. Without agreed terms, the company will not begin artistic collaboration.

# actor policy

**rampant officialdom  
(actor copy)**

Painted Filly Theatre approves the actor policy, will uphold the responsibilities it puts upon its members, and will abide by the conditions stated herein as regards compensation, creative role, and general expectations.

Jennifer Killelea

(Managing Director)

DATE

**YES**

I accept the policy as stated, and I will uphold the responsibilities of the actor.

**NO**

I have concerns about the contents of the policy and would like to discuss it more.

X

DATE

# actor policy

**rampant officialdom  
(painted filly theatre copy)**

Painted Filly Theatre approves the actor policy, will uphold the responsibilities it puts upon its members, and will abide by the conditions stated herein as regards compensation, creative role, and general expectations.

Jennifer Killelea

(Managing Director)

DATE

**YES**

I accept the policy as stated, and I will uphold the responsibilities of the actor.

**NO**

I have concerns about the contents of the policy and would like to discuss it more.

X

DATE