



## **director policy**

## **white paper**

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

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

## **2. HOW WILL DIRECTORS 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 DO DIRECTORS CONTROL?**

**Painted Filly Theatre believes in equality among artists; thus, the leadership of a director represents an artistic specialisation, rather than the top of an absolute hierarchy. The director is responsible for the communication of a text to a group of actors, and is ultimately responsible for the communication of this performance to the audience. In the ensemble-based productions of the company, however, this role is subject to dialogue and adjustment from all sides, including input from the designers, from the actors, and from the company itself.**

**Painted Filly Theatre frequently works with new writing, which creates an added responsibility of the director to the writer. 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 this framework renders the director paramount as the arbiter of interpretation, it is expected that lines of communication will remain open between writers and directors throughout the process, in order to clarify questions of intent. If any major changes are necessary, it is expected that the director will notify Painted Filly Theatre, and Painted Filly Theatre will notify the playwright.**

**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.**

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

**The directors control:**

- the casting of plays**
- the process of rehearsals**
- the overall design vision of the production process**
- the primary interpretation of the playwright's text to the actors**
- the delivery of the performance to the audience**

**The spirit of dialogue and collaboration is a check on these powers.**

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

Directors are expected to:

- maintain open lines of communication with the company, writers, designers, and actors
- attend production meetings
- observe start and end times of rehearsal/meetings strictly
- be transparent and accountable in artistic choices
- prepare, organize, and lead rehearsals
- liaise between the actors and the writers, designers, or public
- be professional and respectful throughout the process

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

Painted Filly Theatre is expected to:

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

Painted Filly Theatre is NOT expected to:

- compensate artists monetarily or pay royalties
- continue to retain directors 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 a director, 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.

# director policy

**rampant officialdom  
(director copy)**

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

Jennifer Killelea

(Managing Director)

DATE

**YES**

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

**NO**

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

X

DATE

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