



## COMMITMENT TO ARTISTS

Inspired and informed by The Arts Council of Ireland's Paying The Artist Policy  
[https://www.artscouncil.ie/uploadedFiles/Main\\_Site/Content/About\\_Us/Paying%20the%20Artist%20\(Single%20Page%20-%20EN\).pdf](https://www.artscouncil.ie/uploadedFiles/Main_Site/Content/About_Us/Paying%20the%20Artist%20(Single%20Page%20-%20EN).pdf)

All performers and creatives are budgeted to be paid well above the minimum recommended by their relevant unions and professional bodies. That this happens has been a key tenet of my practice for several years and one that can be evidenced by previous Arts Council of Ireland funded projects. We have a structure of repeat fees and additional re-work fees built into our approach to the artists who collaborate on this work with me.

My main co-producer, The Civic, and myself are constantly reviewing artists' pay & conditions. My Line Producer collaborates closely with myself in order to ensure that we maintain this high level of care and we engage with regular and detailed consultation with artists and performers during projects to create and sustain this in line with the vision of the Arts Council of Ireland's #PayTheArtist statements.

It is a crucial tenet of any artist development project that artists are paid a stipend and expenses for their participation..

In addition to creating a situation where artists are valued for their contribution, I want to particularly recognise the extremely unusual and hard-to-find combination of skills, aptitudes and commitment that this work and these audiences require. This is even more important to me politically in a context where, even within the arts sector, work for young audiences and these audiences in particular can be seen in some way to be 'lesser' in terms of artistic excellence than mainstream theatre for adults, as opposed to the cutting-edge artform that I believe it is, requiring extraordinary skillsets to create the marriage of accessibility and excellence that I strive to always have as my hallmark. Often work for younger audiences pays its creatives and its performers less than work for adult audiences, budgets are presumed to not need to be equivalent (particularly because of the small capacity of the work). In this context my long-standing and ongoing commitment to financially recognising my performers

and creatives for their skills and commitment is an overtly political statement particularly in the context of my strategic vision to actively contribute to the growth of this sector and its profile, both in the wider arts community and in the context of non-arts organisations who work with our audiences. This level of payscale also recognises the team model in place on tour where the full company on tour executes get-ins and get-outs under the leadership of the Production Manager and will sometimes be allocated additional on-tour responsibilities, particularly should (as is sometimes the case with a more compact show) there be no Production Manager on tour. These additional roles and responsibilities will be agreed in consultation with the company members.

We believe that pastoral care is crucial and so rather than the usual practice of paying minimum subsistence and asking company members to find their own accommodation, we source away-from-home accommodation ourselves either in single hotel rooms or in self-contained airbnb properties which are only shared with other company members. In addition, we pay per diems for company members when they are away from home. We do our very best to ensure that this accommodation is of as high a quality as possible with appropriate facilities and run a system of accommodation reporting to ensure that we don't return to any problematic accommodation and to develop a growing list of accommodation which suits our artists' needs.

We are always looking for ways to improve the working conditions of our artists and to respond to their individual needs in order to create a welcoming, diverse, accessible and creative working environment and engage in informal discussion prior to and throughout rehearsals and touring to that end.

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