

**THE APDG  
DESIGNERS FOR  
LIVE PERFORMANCE  
PHILOSOPHY  
AND PRACTICE  
GUIDELINES**

**APDG**

AUSTRALIAN PRODUCTION DESIGN GUILD  
representing creative artists in stage and screen

2015 / 2016



# **THE APDG DESIGNERS FOR LIVE PERFORMANCE PHILOSOPHY AND PRACTICE GUIDELINES**

The following ten policy objectives and accompanying sets of recommendations were ratified by the full APDG membership on August 11, 2014. These are the recommended APDG guidelines, but each agreement between the designer and the company would be subject to individual negotiation.

**THE AUSTRALIAN PRODUCTION DESIGN GUILD**

PO Box 605 Broadway 2007

[www.apdg.org.au](http://www.apdg.org.au)

ABN: 51138715367 ACN: 138715367

Designed by Mitch Seeto

**EXECUTIVE SUMMARY 01**

- 1 ESTABLISHING A CLEAR UNDERSTANDING OF THE PIVOTAL ROLE OF THE DESIGNER AND THEIR VALUE TO THE COMPANY 08**
- 2 ACKNOWLEDGING DESIGNERS' EXPERIENCE IN FEE STRUCTURES 15**
- 3 GUIDELINES FOR FAIR MINIMUM FEES 16**
- 4 REMUNERATING THE DESIGNER WITH APPROPRIATE ROYALTY PAYMENTS 25**
- 5 PROMOTING CREATIVE EQUALITY FOR COSTUME AND SET DESIGNERS 27**
- 6 PROVIDING SUPPORT FOR YOUNG & EMERGING DESIGNERS THROUGH CLEAR DEVELOPMENT PATHWAYS WITHIN THE INDUSTRY 29**
- 7 PROVIDING FAIR AND ACHIEVABLE GUIDELINES FOR DESIGNERS' WORKPLACE CONDITIONS AND WORK-RELATED EXPENSES 33**
- 8 ENCOURAGING BUDGET TRANSPARENCY AT ALL STAGES OF THE DESIGN PROCESS 35**
- 9 DESIGNERS BE RE-ENGAGED WHEN A PRODUCTION THEY HAVE DESIGNED IS REMOUNTED 36**
- 10 PROMOTING GENDER EQUALITY IN DESIGN ROLES THROUGHOUT THE THEATRE INDUSTRY 37**

# EXECUTIVE SUMMARY

The Australian Production Design Guild (APDG) formed in 2009 to represent the concerns of designers in film and theatre. For the last two years the Live Performance Design Working Party within the APDG has been meeting to determine and respond to issues common to set and costume designers working across all modes of live performance, working freelance or resident in small and large companies, both commercial and subsidised. Surveyed and contributing designers agreed that they are generally respected creative contributors but that there is room for improvement.

The following guidelines have been formulated and ratified by live performance designers within the APDG in order to raise awareness, develop understanding and nurture effective working relationships between designers and theatre managements.

## 1

### **PROMOTING A CLEAR UNDERSTANDING OF WHAT DESIGNERS DO, THEIR VALUE TO THE COMPANY, AND THEIR PIVOTAL ROLE IN THE SUCCESSFUL REALISATION OF THE PRODUCTION.**

Much of the designer's process happens outside the contracting company and is therefore essentially invisible to management. Designers believe that when management is more aware of the complexity and many hours worked by the designer in design development, and in particular the designers' pivotal role in working side by side with the director or choreographer to initiate, develop, resolve and realise the production concept that this awareness will then flow into improved conditions.

The designer is a Guest Artist working within the company structure but not as part of it. Our role is creative, technical and managerial. Our ultimate creative responsibility is to the producer and/or director or choreographer and we work in partnership with them and at their creative level. Our technical role is to find practical solutions to creative challenges and as technicians we work at the level of a technical director. Our managerial role is to realise the design within the company's allocated resources, and as managers we work at the level of a senior manager.

The production company relies on the designer to develop a unique design concept that will engage the audience, to satisfy the design brief, to work within budget, schedule and resource guidelines, to provide clear documentation and instruction for the realisation of the design, to drive the design realisation process by providing creative leadership to the production team and shepherding them to bring their best endeavour to the needs of the production.

The designer relies on the company management to work to the design priorities set by the director/choreographer, to provide clear and timely budget and resource updates, to manage the production team and allocation of resources to effectively realise the design and to support and nurture the designer as a Guest Artist in the company in a safe and productive work environment.

## 1.2

### **DEFINING KEY TERMS IN THE DESIGN PROCESS AND DESIGNER'S ROLE.**

The design process is defined by the following phases:

Engagement Phase - Engagement: initial offer and brief; Design Initiation: designer begins designing; Design Strategy: the designer together with the director/choreographer and management plan the entire design process and collaborative framework.

Design Development - Resourcing/Research; Design Concept: together with the director/choreographer the designer arrives at and communicates an agreed visual interpretation and approach to the production; Preliminary Design: a draft of the design is presented for costing and planning; Design Documentation: all aspects of the final design are documented in preparation for manufacture.

Design Management - Design Presentation: the designs are presented to the production team, management and cast; Design Management: the designer supervises all aspects of the realisation of the design in collaboration with the production manager; Design Completion and Review.

### 1.3

#### **INDICATIVE AVERAGE HOURS WORKED BY DESIGNERS.**

Surveyed designers reported a range of hours worked on productions reflecting individual work methods and production requirements, however clear patterns emerged and these are reported in Tables 1.4, 1.5 and 1.6. In general set and costume designers work hours corresponding to from 7 weeks on a production of simple complexity to 28 weeks on a complex production, with a designer designing sets and costumes working from 10 (simple complexity) to 36 weeks (complex). These hours may be worked over an extended or very condensed time frame. Costume designers work a higher proportion of their time (approx. two thirds) in the Design Management Phase, while set designers work a higher proportion of their time (approx. two thirds) in the Design Development Phase.

## 2

#### **ACKNOWLEDGING DESIGNERS' EXPERIENCE IN FEE STRUCTURES.**

Surveyed designers were unanimous that fees should reward designers for their years of experience and creative ability, as other professions do. By employing more experienced designers, companies are securing greater certainty in the design process, a higher level of design management and supervision, increased creative range and depth, and greater maturity of perspective. APDG adopts the following 3 tiers of experience: Emerging Designer (up to 5 years' professional practice), Proven Designer (5 – 15 years'), and Accredited or Established Designer (accredited by the APDG or more than 15 years professional practice as a designer).

### 3

#### **PROMOTING A STRUCTURE OF PAYMENT THAT REFLECTS THE HIGH LEVEL OF RESPONSIBILITY BORN BY THE DESIGNER IN THE REALISATION OF A SUCCESSFUL PRODUCTION WHILE ACKNOWLEDGING THE RANGE OF VARIABLES THAT NEED TO BE CONSIDERED IN ESTABLISHING A FAIR FEE.**

Considerable consultation and research has been undertaken to formulate fair and realistic scales of minimum fees for set and costume designers and designers designing both sets and costumes, and these fee scales are laid out in Table 3.1 (for subsidised theatre companies) and Table 3.3 (for commercial theatre companies). These tables are intended as a tool for managements and designers and their agents in identifying an appropriate fee level for the contracted period.

Table 3.1 and 3.3 employ a combination of two scales: three levels of minimum weekly rates corresponding to the three tiers of designers' experience and 5 levels of production complexity. These levels of complexity are defined in terms of budget, cast size, set changes, and venue size in Section 3.4. Tables of salary scales for professions working at a similar level to designers are also provided to demonstrate the fair levels at which minimum fees have been set.

A sample from the tables demonstrate how they work: A proven costume or set designer of 5 – 15 years' experience working on a production of considerable complexity for a subsidised theatre company corresponds to a minimum weekly rate of \$1500 pw for 12 weeks and a minimum fee of \$18,000; or if designing both sets and costumes on the same production corresponds to a minimum fee of \$28,500. For a commercial production the fee would correspondingly be \$24,000 for designing sets or costumes or \$64,000 for both.

### 4

#### **ESTABLISHING CLEAR GUIDELINES FOR THE REWARDING OF THE DESIGNER FOR THEIR ROLE IN THE PRODUCTION WITH ROYALTY PAYMENTS, INCLUDING BROADCAST AND FILMING ROYALTIES, AND ROYALTIES FOR THE USE OF A DESIGNER'S WORK IN REMOUNTS OF THE PRODUCTION IN REPERTORY COMPANIES.**

In this section APDG guidelines are established for: minimum royalty payments (1% of gross box office for set and costume designers and 2% for a designer designing both sets and costumes); a definition of the initial season to protect the designers' rights in transfers of the production; the payment to designers of broadcast and filming royalties; royalty rights for designers when a production is remounted by a repertory company, and the retention of copyright and royalty rates when a production is sold to another company.

## 5

### **PROMOTING CREATIVE EQUALITY FOR COSTUME DESIGNERS AND SET DESIGNERS.**

APDG affirms the principle of creative equality of costume and set designers at all levels of the live performance industries as the work of the set and costume designer are equally important, whilst also acknowledging the great variation of role, responsibility and workload on any single production. Various measures in support of this principle are defined, including equal pay for costume and set designers of the same level of experience when working at the same level of complexity.

## 6

### **PROVIDING SUPPORT FOR YOUNG AND EMERGING DESIGNERS THROUGH CLEAR DEVELOPMENT PATHWAYS WITHIN THE INDUSTRY.**

APDG proposes definitions of the roles of Design Assistant, Assistant Designer/Technical Design Assistant, Associate Designer and Resident Designer and guidelines as to how these roles can be co-ordinated to provide training pathways that benefit both emerging designers and theatre companies. Guidelines are also outlined for the automatic employment of Design Assistants on productions of substantial complexity or higher and on productions where an international designer is employed, insurance cover for Assistants, mentoring and cooperation with training institutions in order to develop training opportunities.

## 7

### **PROVIDING FAIR AND ACHIEVABLE GUIDELINES FOR DESIGNERS' WORKPLACE CONDITIONS AND WORK-RELATED EXPENSES.**

Measures are outlined for the provision by management of production support for the designer while at work in the company in the form of workplace facilities such as access to a locker, desk, computer with internet and printer and production desk in tech week, induction of the designer, and model-making expenses to legitimately include both materials and model-making labour, so that the set designer is able to engage a model-maker from within the budgeted model expenses when this is the best use of this resource.

**8 ESTABLISHING A CULTURE OF BUDGET TRANSPARENCY AT ALL STAGES OF THE DESIGN PROCESS TO ENSURE THE ECONOMIC VIABILITY OF THE PRODUCTION.**

Guidelines are established for promoting budget transparency including weekly budget updates or as needed by the designer, the inclusion of the director in budget discussions to affirm their joint responsibility, and the development of budgeting standards to facilitate in designers a greater understanding of the budgeting assumptions used by the production company.

**9 MAINTAINING THE INTEGRITY OF THE DESIGN BY RE-ENGAGING DESIGNERS WHEN A PRODUCTION THEY HAVE DESIGNED IS REMOUNTED.**

Designers retain an interest in the productions they have designed for the production's entire life, and are committed to maintain the integrity of the design so that every audience sees the production as designed. APDG proposes a set of triggers that would automatically signal to management the need for the designer to be re-engaged for a remount. These triggers include cast and venue changes, when the production is to be re-rehearsed or when a period of time greater than 6 months has elapsed.

**10 APDG PROMOTES GENDER EQUALITY IN DESIGN ROLES THROUGHOUT THE THEATRE INDUSTRY, AND ENCOURAGES COMPANIES TO CONSIDER THEIR GENDER BALANCE FOR BOTH COSTUME AND SET DESIGN WHEN PLANNING THEIR SEASON, AND TO APPLY SIMILAR GENDER BALANCE CONSIDERATIONS GIVEN TO PERFORMERS WHEN SUBSIDISED COMPANIES PLAN THEIR SEASONS.**

**The Guidelines contains significant detail, please read through carefully. The APDG welcomes the opportunity to discuss each aspect with you in person.**



# 1

## **ESTABLISHING A CLEAR UNDERSTANDING OF THE PIVOTAL ROLE OF THE DESIGNER AND THEIR VALUE TO THE COMPANY**

### **BACKGROUND**

There is agreement among designers that our role is not clearly understood at many levels of our industry. Managements and management teams, production personnel, even directors too often do not seem to understand basic factors of our work, such as our level of responsibility, our prime creative role as interpreters and creative collaborators in the process of 'making meaning' - of transforming a script or idea into a concrete reality, developing the production concept with the director and other members of the creative team and realising the physical design with the production team; nor is the complexity of the role and the time required to perform it effectively across all phases of design, construction and rehearsal always given full recognition.

## 1.1

### THE DESIGNER'S ROLE

We are collaborative artists. We provide a vital creative link between the developing production in the rehearsal room and the shaping of the production in the production workshops and workrooms.

As designers we understand our role to be creative, technical and managerial. Our pre-eminent role as a collaborative artist is to realise the creative potential of the production.

Our ultimate creative responsibility is to the producer and/or director/choreographer. We work as a key player in the creative team led by the director/choreographer, in partnership with other members of the creative team: lighting, AV and sound designers, composers, and others. We work in partnership with the director/choreographer and at their creative level of responsibility to initiate, develop, resolve and realise the visual concept and every visual aspect of the production – the way every part of the production looks, works and what it means. Unless we are resident within the company we are Guest Artists, working creatively within the company structure, but not as part of it. Our relationship to the company is co-dependent, where each party is dependent on the other for the success of the enterprise, however this relationship is rarely clearly defined.

Our technical role supports our creative role, working at the level of responsibility of a technical director – finding practical solutions to creative challenges, providing clear and explicit design direction to the production team through consultation and a range of design documentation, and technically resolving all aspects of the visual and physical production.

Our parallel managerial role and professional and ethical responsibility is to realise the design concept within the production company's allocated resources, on time and within budget. In our management role we operate at the level of responsibility of a senior manager. We work in partnership with the technical and costume managers and/or production manager.

The production company relies on the designer to develop a unique design concept that will engage the audience, to satisfy the design brief, to work within budget, schedule and resource guidelines, to provide clear documentation and instruction for the realisation of the design, to drive the design realisation process by providing creative leadership to the production team and shepherding them to bring their best endeavour to the needs of the production.

The designer relies on the company management to work to the design priorities set by the director/choreographer, to provide clear and timely budget and resource updates, to

manage the production team and allocation of resources to effectively realise the design and to support and nurture the designer as an artist in the company in a safe and productive work environment.

Individual designers work in different ways and will work differently in response to different directors, productions and production models, however in general the phases of design process can be described using the following terms, now adopted by the APDG:

## 1.2 DEFINING KEY TERMS IN THE DESIGN PROCESS AND DESIGNER'S ROLE (While listed in chronological order these steps frequently overlap)

### ENGAGEMENT PHASE

**Engagement** The designer is provided with key production information (script/score, schedule and budget) and, by agreement with the management/client, is attached to the production. This will coincide with issuing of a contract, deal memo or letter of agreement and first payment by management. As part of their engagement management will brief the designer on the fundamental parameters for the design of the production, the designer will outline any special requirements of management and design deadlines, deliverables and other requirements will be agreed.

**Design Brief** The essential requirements and basic outline for the design work as provided by the company, client, producer or director.

**Design Initiation** After Engagement and in response to the design brief the designer begins designing the production with an initial response to and analysis of the script/score/libretto and meetings with the creative team to initiate and develop the design interpretation.

**Design Strategy** The designer is provided by management with all essential documentation (such as cast lists, theatre plans, production staffing, tour plans). The designer also outlines their anticipated needs (such as special build or crew staffing, specialist materials that may need sourcing, and costing deadlines that support the design or rehearsal process). Together with management and the director, the designer plans the entire design process and collaborative framework around agreed key deadlines (eg preliminary design delivery, design documentation/final design delivery, design completion/opening performance), director's availability, the designer's other commitments, tendering of the build and other variables.

## **DESIGN DEVELOPMENT PHASE**

Through on-going collaboration and discussion and through analysis, experimentation and innovation with the creative team the designer develops design ideas, concepts and solutions, tests their viability for the production and communicates the developing design to the creative team.

**Design Resourcing/Research** The designer gathers resource material from a wide range of sources (such as libraries, internet, museums, films, cast measurements, venue site visits, materials catalogues and swatches) for inspiration, cultural background and reference to aid communication of design options with the creative team, and later to communicate design detail with the production team.

**Design Concept** Together with the director/choreographer the designer arrives at and communicates an agreed visual interpretation and approach to the production, encompassing factors such as scripted ideas and themes, style, mood, form and genre, period, setting, character and character development, action, pace and rhythm, dramatic structure, focus, the performance venue, actor-audience relationship and the audience. The design concept is central to the whole production and will inform production choices in costumes, sets, lighting, properties, choreography, sound, AV, marketing and many other areas.

**Preliminary Design** A draft of the design as agreed by the creative team and designer and presented to the company/client that is sufficiently developed for costing and scheduling by production departments but not yet approved for manufacture. The preliminary design will be communicated by the designer using various hand or digital methods including: sketches, preliminary models, storyboards, costume roughs, props lists, measured drawings, shared references, set and costume breakdowns and other preliminary design material.

**Design Documentation** After approval of the preliminary design the designer prepares finished and detailed hand or digital design documentation which may include but is not limited to scale model, costume drawings, measured drawings (scenery elevations, plan, section) paint charts, costume breakdowns, props lists, references, material samples, prototypes, storyboards, virtual models and other material to communicate their design intention in detail and in full. The full design documentation will be delivered to the company at the Final Design Delivery. While there may be subsequent changes to some design details due to rehearsal and/or production requirements it is expected that the design is essentially resolved and complete, (except in the case of work developed through the rehearsal process, in which case the design may continue to evolve significantly through the design management phase).

## **DESIGN MANAGEMENT PHASE**

**Design Presentation** The delivery, presentation and demonstration of the design by the designer to the client/production company, heads of department, production team, cast and others such as marketing and publicity of the complete design using finished design documentation to communicate the design intention.

**Design Approval** The complete design package is fully costed by the Technical or Production Manager and Costume Supervisor in collaboration with the designer, and the designs are formally approved for production. If redesign work is required for the designs to meet allocated resources this work is undertaken by the designer within a negotiated timeframe.

**Design Management** Together with the production manager the designer manages the realisation of the design through manufacture in costume, set, scenic art and prop-making workshops (including tendering, if required) and through sourcing of materials and properties, through rehearsals and technical rehearsals up to completion of the design. The designer maintains the design vision of the production while facilitating the development of the design in response to rehearsals, budget, schedule, the production and creative teams, specialists and other variables. The designer actively participates and guides decisions relating to the design realisation in production meetings and meetings with the creative team, producers, production manager, technical director costume supervisor, cast (in rehearsal and in fittings), stage management, heads of department, production personnel, technical specialists (such as riggers, milliners, armourers, art finishers) and many others. Additionally within this phase the designer may advise on publicity in order to assist in developing a coherent visual identity for the production.

**Design Completion & Review** The completion of the design on or before opening night by which time all elements of the design – how they look and how they work – are fully resolved. Planning for subsequent seasons or touring and a review of the effectiveness of the design and production process may be undertaken.

### 1.3

## INDICATIVE AVERAGE HOURS WORKED BY DESIGNERS

APDG surveyed its members to develop a clearer picture of the average hours worked by set and costume designers and designers designing both sets and costumes. As so much of the designers' work is done outside of the company structure there is very little awareness by managements of how much time it typically takes to design a show, or how many hours have gone into designing a particular production.

Although the survey produced a range of results - reflecting the differences between individual designers and their work methods - a clear pattern emerged, summarised in the tables below. In general set and costume designers work hours corresponding to from 7 weeks on a production of simple complexity to 28 weeks on a complex production, with a designer designing sets and costumes working from 10 (simple complexity) to 36 weeks (complex). These hours may be worked over an extended or very condensed time frame. It is interesting to note that contrary to industry assumptions costume designers generally work as long or longer hours than set designers and that costume and set designers work longer hours in different phases of their design process: set designers typically will dedicate many hours making a scale model and documenting their design, while costume designers typically will dedicate many hours to the very labour-intensive costume fitting process.

### **THE GREATEST FACTOR IN DETERMINING THE NUMBER OF HOURS WORKED IS THE SCALE AND COMPLEXITY OF THE PRODUCTION.**

There are a number of variants in determining scale and complexity: script, production company, venue, budget, the number of performers and changes to characters/performers, changes in setting, the director's process, and many others. For example designing a low-budget production for a small company and venue can be complex because the script is still being developed and the designer is accommodating changes, or because they are needing to perform non-design production roles such as buyer or scenic artist; designing a relatively straight forward script may be made more complex by an indecisive director or one who has an extensive process of exploration; a production with a small cast with few character changes can be made more complex for the designer if the performers have special needs or if they have unusual bodies. It is very helpful to the designer for the company to be alert to variables such as these at Design Engagement and to negotiate accordingly, and where variables arise unexpectedly to budget and schedule accordingly, and support the designer appropriately.

TABLES OF INDICATIVE HOURS WORKED BY SET, COSTUME AND SET & COSTUME DESIGNERS ON PRODUCTIONS OF VARYING LEVELS OF COMPLEXITY

1.4 INDICATIVE HOURS WORKED BY COSTUME DESIGNERS

DESIGN PHASE	SIMPLE COMPLEXITY	MEDIUM COMPLEXITY	COMPLEX
ENGAGEMENT	½ week	½ week	½ week
DEVELOPMENT	3 weeks	5 - 7 weeks	11.5
MANAGEMENT	3 ½ weeks	8.5 weeks	16 weeks
<b>TOTAL HOURS</b>	<b>7 weeks</b>	<b>12 - 14 weeks</b>	<b>28 weeks</b>

1.5 INDICATIVE HOURS WORKED BY SET DESIGNERS

DESIGN PHASE	SIMPLE COMPLEXITY	MEDIUM COMPLEXITY	COMPLEX
ENGAGEMENT	½ week	½ week	½ weeks
DEVELOPMENT	3 weeks	6 - 8 weeks	20.5 weeks
MANAGEMENT	3 ½ weeks	6 weeks	7 weeks
<b>TOTAL HOURS</b>	<b>7 weeks</b>	<b>12- 14 weeks</b>	<b>28 weeks</b>

1.6 INDICATIVE HOURS WORKED BY DESIGNERS DESIGNING SETS AND COSTUMES

DESIGN PHASE	SIMPLE COMPLEXITY	MEDIUM COMPLEXITY	COMPLEX
ENGAGEMENT	½ week	½ week	½ weeks
DEVELOPMENT	6 weeks	7 - 10 weeks	24 weeks
MANAGEMENT	3 ½ week	10 weeks	12 weeks
<b>TOTAL HOURS</b>	<b>10 weeks</b>	<b>17 - 20 weeks</b>	<b>36 weeks</b>

NOTES: A week was taken to be 37.5 hours. Hours worked intensively over the production week period have been shown as equivalent weeks.

# 2

## ACKNOWLEDGING DESIGNERS' EXPERIENCE IN FEE STRUCTURES

### BACKGROUND

Surveyed designers were unanimous that fees should reward designers for their years of experience and creative ability, as other professions do. By employing more experienced designers companies are securing greater certainty in the design process, a higher level of design management and supervision, increased creative range and depth, and greater maturity of perspective.

### 2.1 THE APDG TIER OF DESIGNERS' EXPERIENCE

The APDG has adopted the following 3 tiers of experience in establishing our guidelines for fair fees (see section 3):

**EMERGING DESIGNER** Up to 5 years of professional practice as a designer OR equivalent experience in a related design role/related industry.

**PROVEN DESIGNER** 5 to 15 years of professional practice as a designer OR a designer who has established themselves in the industry with a respected body of work.

**ACCREDITED OR ESTABLISHED DESIGNER** A designer accredited by the professional body (APDG), OR with more than 15 years of professional practice as a designer OR a designer who has demonstrated consistently high creativity and innovation or wow factor and a unique contribution OR a designer who enters the industry from another related profession such as fashion, architecture or graphic design who has achieved similar standing and contribution in their primary industry.

# 3

## GUIDELINES FOR FAIR MINIMUM FEES

**PROMOTING A STRUCTURE OF PAYMENT THAT REFLECTS THE HIGH LEVEL OF RESPONSIBILITY BORN BY THE DESIGNER IN THE REALISATION OF A SUCCESSFUL PRODUCTION AND ACKNOWLEDGING THE RANGE OF VARIABLES THAT NEED TO BE CONSIDERED IN ESTABLISHING A FAIR FEE.**

### BACKGROUND

Designers are usually paid a fee, but because there has been little clarity as to how many hours are worked for the fee there has been very little transparency around setting a fair rate of pay.

Establishing a scale of pay that acknowledge levels of experience (as in most other industries, and in theatre as with the actors' salary scales used by major companies) and acknowledging levels of complexity of the production is an obvious mechanism for providing equitable pay. Such a scale of minimum fees would provide managements and designers and their agents with clear guidelines for establishing a fair fee while retaining the necessary flexibility for individual negotiations around special conditions.

Weekly pay rates and scales of production complexity have been used transparently in the following 2 tables to calculate appropriate minimum fees for each tier of designer. APDG recommends the following guidelines.

### 3.1 APDG LIVE PERFORMANCE TIERED MINIMUM FEE GUIDELINES FOR PRODUCTIONS OF VARYING LEVELS OF COMPLEXITY FOR SUBSIDISED THEATRE PRODUCTIONS

TIERS	DESIGNERS	RATES	SCALE OF COMPLEXITY (SEE DEFINITIONS, BELOW)				
			MINIMUM WEEKLY RATES	SIMPLE FEE (5 WKS)	MODERATE FEE (8 WKS)	CONSIDERABLE FEE (12 WKS)	SUBSTANTIAL FEE (20 WKS)
Tier 1	Emerging Set or Costume Designer	\$1200pw	\$6,000	\$9,600	\$14,400	\$24,000	\$33,600
Tier 2	Proven Set or Costume Designer	\$1500pw	\$7,500	\$12,000	\$18,000	\$30,000	\$42,000
Tier 3	Accredited or Established Set or Costume Designer	\$1800pw	\$9,000	\$14,400	\$21,600	\$36,000	\$50,400
			SIMPLE FEE (8 WKS)	MODERATE FEE (13 WKS)	CONSIDERABLE FEE (19 WKS)	SUBSTANTIAL FEE (32 WKS)	EXTENSIVE FEE (45 WKS)
Tier 1	Emerging Designer (Set & Costume)	\$1200pw	\$9,600	\$15,600	\$22,800	\$38,400	\$54,000
Tier 2	Proven Designer (Set & Costume)	\$1500pw	\$12,000	\$19,500	\$28,500	\$48,000	\$67,500
Tier 3	Accredited or Established (Set & Costume Designer)	\$1800pw	\$14,400	\$23,400	\$34,200	\$57,600	\$81,000

The above figures include holiday and sickness leave, but do not include superannuation or GST. These figures are subject to regular CPI increases.

## 3.2

## COMPARISON SUBSIDISED WEEKLY RATES (2014)

COMPARISON RATES	
Performer Grade 1	\$1021.71 including holiday pay. Average rehearsal and season 12 weeks = \$12,260
Subsidised Theatre: Actor	\$1520 including holiday pay. Average rehearsal and season 12 weeks = \$18,240.00
Opera Australia Senior Principal	\$1734.21 (minimum 8 years' experience, with superior and exceptional vocal and performance skills)
Hod: MEAA Live Performance Employee Level 13 (Technical Director)	\$936.50 pw (2010, the legally-enforceable minimum rate)
MEAA Live Performance Employee Level 14 (Principal Musician)	\$975.50 pw (2010, the legally-enforceable minimum rate)
MEAA Live Performance Employee Level 15 (Conductor)	\$1058.30 pw (2010, the legally-enforceable minimum rate)
Technical Director (Opera Australia)	\$2692.30 pw
Secondary Teacher, Highly Accomplished/ Step 13	\$1712.50 pw
Tafe Head Teacher	\$1911.50 pw

## 3.3

### APDG LIVE PERFORMANCE TIERED MINIMUM FEE GUIDELINES FOR PRODUCTIONS OF VARYING LEVELS OF COMPLEXITY FOR COMMERCIAL THEATRE PRODUCTIONS

TIERS	DESIGNERS	RATES	SCALE OF COMPLEXITY (SEE DEFINITIONS, BELOW)				
			MINIMUM WEEKLY RATES	SIMPLE FEE (5 WKS)	MODERATE FEE (8 WKS)	CONSIDERABLE FEE (12 WKS)	SUBSTANTIAL FEE (20 WKS)
Tier 1	Emerging Set or Costume Designer	\$1500pw	\$7,500	\$12,000	\$18,000	\$30,000	\$42,000
Tier 2	Proven Set or Costume Designer	\$2000pw	\$10,000	\$16,000	\$24,000	\$40,000	\$56,000
Tier 3	Accredited or Established Set Or Costume Designer	\$3000pw	\$15,000	\$24,000	\$36,000	\$60,000	\$84,000
			SIMPLE FEE (8 WKS)	MODERATE FEE (13 WKS)	CONSIDERABLE FEE (19 WKS)	SUBSTANTIAL FEE (32 WKS)	EXTENSIVE FEE (45 WKS)
Tier 1	Emerging Designer (Set & Costume)	\$1500pw	\$12,000	\$19,500	\$28,500	\$48,000	\$67,500
Tier 2	Proven Designer (Set & Costume)	\$2000pw	\$16,000	\$26,000	\$38,000	\$64,000	\$90,000
Tier 3	Accredited or Established (Set & Costume Designer)	\$3000pw	\$24,000	\$39,000	\$57,000	\$96,000	\$135,000

**The above figures include holiday and sickness leave, but do not include superannuation or GST.  
These figures are subject to regular CPI increases.**

### 3.4

## COMPARISON COMMERCIAL WEEKLY RATES

COMPARISON INDUSTRY RATES	
FEATURE FILM PRODUCTION DESIGNER	\$4000 - \$8000 per week (for budget over 7.5 mil) \$2500 - \$4000 per week (for budget 2 - 7.5 mil) \$2500 per week (for budget under 2 mil)
FEATURE FILM COSTUME DESIGNER	\$3800 - \$6500 per week (for budget over 7.5 mil) \$2500 per week (for budget 2 - 7.5 mil)
FEATURE FILM ART DIRECTOR	\$1350 - \$3500 (per week for budget over 7.5 mil) \$1350 - \$3000 (per week for budget 2 - 7.5 mil) \$1200 - \$2250 (per week for budget under 2 mil)
FEATURE FILM COSTUME SUPERVISOR	\$1500 - \$2600 (per week for budget 2 - 7.5 mil) \$2500 (per week for budget under 2 mil)
CAD DRAFTSPERSON	\$2280.00 per week
CREATIVE DIRECTOR	\$3340.00 per week
GRAPHIC DESIGNER, MID LEVEL	\$1850 to \$2405 per week

## 3.4

### DEFINITION OF LEVELS OF COMPLEXITY OF PRODUCTION

**Low Complexity** A low level of complexity of production may be defined as having a cast of up to 6 with few costume changes and a unit set with only minor set changes, and a combined labour and materials design budget of \$5,000 to \$20,000. Typically a designer designing sets or costumes could work 5 weeks, and a designer designing both set and costumes could work for 8 weeks on a simple production. Typically the production would be for a venue seating less than 400 people.

**Moderate Complexity** A moderately complex production may be defined as having a cast of up to 9 with few costume changes and 1-2 changes of setting, and a combined labour and materials design budget of \$20,000 to \$100,000. Typically a designer designing sets or costumes could work 8 weeks, and a designer designing both set and costumes could work for 13 weeks on a moderate production. Typically the production would be for a venue seating up to 600 people.

**Considerable Complexity** A considerable complexity of production may be defined as having a having a cast of up to 15 with costume changes or considerable detail and/or design supervision required for the costume build, multiple or complex changes of setting, with considerable detail, supervision and/or liaison with other departments such as AV, Automation or Lighting, and a combined labour and materials design budget of \$100,000 to \$500,000. Typically a designer designing sets or costumes could work 12 weeks, and a designer designing both set and costumes could work for 19 weeks on a considerable production. Typically the production would be for a venue seating up to 800 people.

**Substantial Complexity** A substantially complex production may be defined as having a cast of up to 20 with costume changes or substantial detail and design supervision required for the costume build, multiple or complex changes of setting, with substantial detail, supervision and/or liaison with other departments such as AV, Automation or Lighting, a combined labour and materials design budget of \$500,000 to \$1.5 million. Typically a designer designing sets or costumes could work 20 weeks, and a designer designing both set and costumes could work for 32 weeks on a considerable production. Typically the production would be for a venue seating more than 1000 people.

**Extensive Complexity** An extensively complex production may be defined as having a cast of 30 and over with costume changes or substantial detail and design supervision required for the costume build, multiple and complex set changes, with extensive detail, supervision and/or liaison with other departments such as AV, Automation or Lighting with a combined labour and materials design budget of over \$1.5 million. Typically a designer designing sets or costumes could work 28 weeks, and a designer designing both set and costumes could work for 45 weeks on an extensive production. Typically the production would be for a venue seating more than 1500 people.

More complex productions beyond the parameters set above would be considered on a case-by-case basis, such as a production that is in design and content development where the workload exceeds 28 weeks for a set or costume designer, or a period that exceeds 45 weeks for a set and costume designer.

**BASIC PRINCIPLES APPLIED IN THE APDG LIVE PERFORMANCE SCALE IN THE ABOVE TABLES ARE:**

- Designers of any level of experience work at the level of responsibility of a production manager or higher, and in no circumstances is it justifiable to pay the designer less than the costume supervisor or technical director.
- Set and costume designers of the same level of experience should be paid at the same rate when working at the same level of complexity.
- Standard Australian industry practice for designers is to work the required number of weeks on any individual production over an extended period of time, so for example a designer may design a main stage production for a subsidised theatre company taking 12 weeks over a 6 month period.
- Indicative weeks worked at each level of complexity are intended as a guide, and unless a designer is employed on salary are not to be inferred as an indication of contractual exclusivity to the production or management.
- It is understood that the actual level of complexity of a production may only become evident during the design development or design management phase and that budget, schedule, support for the designer or any other contractual factors may need to be renegotiated before the end of the design management phase, or as necessary.
- Designers will commonly undertake production tasks that are additional to their design role - for example as costume-maker or scenic artist. It should be understood that these tasks are not part of the designer's contractual agreement unless specifically included, but may be undertaken by the designer as an act of good faith to the production. APDG encourages designers and managements to negotiate the designer's role openly at Design Engagement, and to negotiate extra support, payment and/or acknowledgement of additional roles if required at any time in the period of engagement.
- The APDG acknowledges that adherence to the fees in tables 3.1 and 3.3 may in some circumstances place designers fees above those of the director of the production. We are not arguing a case for relative value, but simply presenting our case for fair payment based on clear and transparent principles.
- The APDG acknowledges that small companies with tightly-constrained subsidies, where the pay structure for the whole company is at the lowest weekly rate, proven or established designers may choose to work at a discounted rate no lower than \$1200 pw.
- In the case of co-operative companies and productions the principle of fair play will apply, and the designer's fees and conditions will correspondingly be no less than those of other cooperative members of comparable responsibility. Should the production go on to have a commercial season every endeavour will be made to reimburse the designer with a fair fee for their initial design.

### 3.5

Designers may negotiate with management for their fee to be split over any number of weeks or any number of payments, however the APDG promotes a minimum of a 4-part fee schedule, designed to provide payment to the designer in line with the timetable of their work - where at least 50% of the design commission is typically performed by design documentation delivery. Correspondingly it may be appropriate for earlier payments to be paid at a higher proportion of the overall fee.

**1st payment** At Engagement (signing of the contract, deal memo or letter of agreement). This shall not be more than one week after the designer has notified management that Design Initiation has commenced. To discourage the too-frequent expectation by some managements that designers will begin work before Engagement APDG recommends that if first payment is delayed beyond one week of Design Initiation the designer may cease work on the production and design delivery dates may be delayed by the same amount of time as the delay in first payment.

**2nd payment** At, or no later than Preliminary Design Delivery

**3rd payment** At, or no later than Design Documentation Delivery (Final design delivery)

**4th payment** At Design Completion - for the period of Design Management up to opening performance - to be paid no later than 1 week after opening.

# 4

## REMUNERATING THE DESIGNER WITH APPROPRIATE ROYALTY PAYMENTS

### BACKGROUND

Participation in a royalty pool is a recognised way of remunerating members of the creative team for the ongoing use of their intellectual property and in recognition of the continued value it adds to the production. At every level of live performance, from the smallest to the largest production, royalty payments provide an extremely fair and reasonable means of the creative stakeholders sharing in the success of the production: when a production is successful everyone benefits, and when a production struggles costs are restrained. In essence we uphold the principle that where the production profits, all creative contributors profit.

Whilst there are companies maintaining the established principles of this financial mechanism, royalty rates for designers in some sectors of the industry have been undermined over recent years, with the minimum standard of 1% of gross box office being largely replaced by ½ %. It has also become very common that no royalty is paid when a production transfers within the “initial season” with the initial season commonly now being redefined to the producers’ financial advantage to include multiple transfers. APDG maintains this approach consciously and unfairly excludes designers from the appropriate remuneration due to them. APDG upholds a fairer trigger for royalty payments (for all parties) would be achieved by directly connecting royalties to agreed stages of financial recoupment by the producing company.

Co-productions in some sectors have further diluted the payment of royalties - where designers should be receiving royalties after first venue transfers. In addition some companies have unfairly constrained or withheld royalty rights for the filming and broadcasting of productions. And the failure by some repertory companies to pay a royalty to the designer when their work is used time and time again in remounts, or is sold off to another company (internationally or domestically) is no longer a rare exception.

APDG maintains that clear, well-defined and fair conditions around royalties to designers needs to be established. While it is understood that in commercial theatre the allocation of royalties is complex and would typically be negotiated on a case-by-case basis, the principle

of fair royalty payments for rewarding the designers for the financial success of the production should also be upheld in commercial theatre practice.

## **APDG POLICY ON ROYALTY PAYMENTS TO DESIGNERS IN SUBSIDISED THEATRE**

- 4.1** A royalty payment or weekly fee corresponding to of not less than 1% of gross box office income will be paid to each the set designer and the costume designer and a royalty of not less than 2% will be paid to the designer when designing both sets and costumes. In the case of subsidised productions this shall be from the first paid performance of a commercial extension beyond the initial season, or a venue transfer within a co-production beyond the initial season.
- 4.2** The initial season is defined as being the advertised first season in the venue in which the production first opened, and does not include transfers or remounts into the same venue at a later date.
- 4.3** Whenever a production is filmed for broadcast and a fee is paid to management for the use of the work, copyright in the design is retained by the designer and a Broadcast royalty of 1% of the Broadcast fee, or 1% of the net receipt of sales will be paid as an advance against a royalty to the set designer and the costume designer, and 2% to the designer when designing both sets and costumes, or in either case not less than the royalty fee paid to the director or a principal performer.
- 4.4** When a repertory company (including opera and ballet) remounts a work they will pay the designers of the original production for the ongoing use of their work. Payment may be in the form of a royalty as outlined in 4.1, or as a "remount fee" of an indexed percentage of no less than 15% of their original fee, to be renegotiated after three years. In addition, the designer will be given the option to be engaged to supervise the first remount and will be paid a fee for this work as appropriate to the circumstances and the required amount of time. (Indicative rates would be \$500 per day, with no less than 7 days needed for chorus changes and up to 20 days for principal and chorus changes, or venue changes requiring substantial reworking of the set design.)
- 4.5** When a production is sold to another management all contractual obligations contained in original legal agreement with originating Producer shall transfer in whole with the physical Production to the purchasing Producer – including but not limited to all first rights of refusal and all payment obligations. The originating Producer shall inform the Designer of the sale of the Production at the earliest opportunity.

# 5

## PROMOTING CREATIVE EQUALITY FOR COSTUME AND SET DESIGNERS

### BACKGROUND

There has been a broad perception in the performing arts that costume design is less important than set design. This discriminatory attitude may be institutionalised: frequently costume designers work longer hours for lower fees with less recognition and support and less acknowledgement of their work. This attitude may be casual or unconscious as when directors fail to include their costume designer in early design meetings in which interpretation, concept and style are established or when the set designer is referred to as “the designer” and the set design as “the design”. These attitudes may be a residue of the historical development of performance design, but they diminish its holistic creative potential.

## APDG POLICY ON CREATIVE EQUALITY FOR COSTUME AND SET DESIGNERS

- 5.1** APDG affirms the principle of creative equality of costume and set designers at all levels of the live performance industries as the work of the set and costume designer are equally important, whilst also acknowledging the great variation of role, responsibility and workload on any single production.
- 5.2** APDG affirms positive perceptions of equality in the designer's own practice, in their team of collaborators, in the companies that employ them and in the broader arts community. APDG members will encourage attitudes of creative equality in their creative team, and encourage directors to include costume and set designers in key creative meetings.
- 5.3** APDG promotes the principle that set and costume designers of the same level of experience should be paid at the same rate when working at the same level of complexity.
- 5.4** In standard contracts the term 'white card design', (relating to preliminary design presentations) be replaced with 'preliminary design' as it excludes costume designers and does not reflect the purpose of the presentation for either costume or set designers.
- 5.5** APDG encourages companies to employ production managers who have equal experience in costume, or at least an active interest to learn about running the production of costumes.
- 5.6** APDG encourages costume designers to proactively involve and educate production managers in costume planning matters.
- 5.7** APDG promotes the use of the word Costume to replace "Wardrobe" - a word that is widely regarded by costume designers to be fundamentally linked to the lack of appreciation for their craft. APDG would encourage use of the terms: Costume Department, Costume Manager, Costume Supervisor, Costume Director, Costume Maintenance, Costume Dresser and Backstage Costume.

# 6

## PROVIDING SUPPORT FOR YOUNG & EMERGING DESIGNERS THROUGH CLEAR DEVELOPMENT PATHWAYS WITHIN THE INDUSTRY

### DISCUSSION

There are few formal pathways for young, emerging and graduate designers to enter the industry. While the roles of resident designer, associate designer and design assistant are sometimes supported by companies, there is rarely a clear picture of how these roles can have an ongoing benefit to both the company and the development of the designer. By proposing a definition of these roles, and exploring how they can potentially be adopted within individual companies the APDG looks forward to working with company managements to develop a coordinated development strategy for young and emerging designers.

#### 6.1 DEFINING THE ROLES OF RESIDENT DESIGNER, ASSOCIATE DESIGNER AND DESIGN ASSISTANT

A **Design Assistant** is understood to be a role undertaken by a recent graduate or just emerging designer working to the designer at all times. It is a position requiring significant guidance with minimal responsibility. They perform roles such as attending design and production meetings, research assistant, model-making, drafting or buying. They would be paid below the Emerging Designer Rate (nom \$1000 pw).

An **Assistant Designer** or **Technical Design Assistant** may be highly skilled in a specialised area of design, such as model-making, CAD drafting, costume styling, illustration, art finishing or buying. It is a position requiring significant technical autonomy with some responsibility. A technical design assistant would be paid at or just below the Emerging Designer Rate. They would work to the production manager and the designer. A **Resident Designer** is employed as a member of the company staff. The APDG acknowledges that the company may choose to employ a proven or established designer as a resident designer. However where this role is performed by an emerging designer the APDG proposes that the position should be seen as part of a coordinated development pathway for the designer. While each company has its own particular needs the APDG proposes that the position should be carefully structured to provide the resident with increasing levels of creative and technical responsibility over the limited period of their term (up to 2 years). We propose that the resident would begin in the role of design assistant working to proven and recognised designers on complex productions, and would progress to designing productions of simple and (depending on the duration of their residency) finally middle-level complexity. Such a progression has the potential to both develop the resident designer's creative scope and to provide the company with real benefits. There should be proper consideration of the resident designer's workload (refer tables page 17) and care taken to ensure that resident designers do not monopolise design opportunities within a season. In acknowledgement of their increasing level of responsibility resident designers would initially be paid at the Emerging Designer Rate, progressing to the Proven Designer Rate.

An **Associate Designer** is engaged to manage the realisation of the design when the designer is unavailable to do this, and may have an intimate knowledge of all design aspects of the production. It is a position requiring a high level of design understanding with considerable responsibility, and accordingly an associate designer is likely to have at least 5 years' professional design experience. The associate designer would be paid between the Emerging Designer and the Proven Designer Rate.

**FURTHER, THE APDG PROPOSES THE FOLLOWING MEASURES:**

**6.2**

Subject to the designer's requirements productions of substantial complexity or higher (see definitions page 12) should automatically signal the need for a design assistant for the costume and/or set designers, in the same way that additional assistant stage managers are routinely allocated to more complex productions. The design assistant or technical design assistant would be budgeted in the initial production budget and paid for by the production. The terms of engagement of the design assistant/technical design assistant would be negotiated by the designer and producing company at Design Engagement.

- 6.3** Where a production or company employ an international designer this would immediately signal the requirement for a paid Australian designer in a support role (Assistant or Associate), with provision made for the establishment of an effective designer/assistant working relationship. Where productions have done this all parties agree that the benefits to the production are considerable, and this would also help to strengthen the environment of support for emerging Australian designers.
- 6.4** APDG supports an active policy of the mentoring of emerging designers by experienced designers. Companies plan their seasons with ample lead-in time and are therefore well positioned to apply for available Australia Council funding to support mentoring and workplace training opportunities for emerging designers on their productions. APDG supports and encourages managements in proactively applying for funding and brokering mentoring and training opportunities for emerging designers with the designers of their productions.
- 6.5** APDG supports the integration of design training institutions with professional theatre companies in order to develop paid design assistant opportunities for graduates.
- 6.6** APDG supports the integration of design training institutions with professional theatre companies in order to develop unpaid intern opportunities for student designers. Internships should be carefully planned by the training institution, the production company and the student designer with clear guidelines around duties, timeframe, lines of reporting and mechanisms of review. Where the intern takes on the duties of a design assistant they should be paid and credited for this work.
- 6.7** The producing company will ensure that their workplace insurance provides cover for the assistant or trainee when they are at work on their production. In the case of an intern they will be covered by the training institution's insurance.
- 6.8** APDG encourages managements in their development of mechanisms such as open auditions, industry nights and other networking opportunities and attendance at student design exhibitions to facilitate potential new working relationships with emerging designers.



# 7

## PROVIDING FAIR AND ACHIEVABLE GUIDELINES FOR DESIGNERS' WORKPLACE CONDITIONS AND WORK- RELATED EXPENSES PATHWAYS WITHIN THE INDUSTRY

## BACKGROUND

Our work as designers working as guest artists in a company can be made more or less pleasurable and efficient by the amount of support we are given within the company. Quite basic workplace conditions may need to be asked for by the designer rather than provided as standard. APDG believes that designers and the companies that employ them would both benefit from guidelines on workplace conditions and reimbursement of expenses.

APDG proposes that a set of guidelines be developed with production companies, encompassing the following APDG recommendations:

- 7.1** Managements make their best endeavour to provide their guest designers with a locker, desk, access to a computer with internet access and connected to a printer while at work in the company, and production desk facilities for the designer in the theatre in production week, as needed by the designer.
- 7.2** Managements make their best endeavour to introduce or induct the guest designer to the company.
- 7.3** Managements provide for model-making expenses that reflect the real production costs of the model. These expenses should be expanded to include both materials and model-making labour as a valid production expense so that the set designer is able to engage a model-maker from within the budgeted model expenses when this is the best use of this resource.
- 7.4** Managements employing designers who are not companies pay a negotiated percentage of the designer's workplace insurances to cover work undertaken by the designer on the management's behalf outside the management premises.
- 7.5** Where the designer agrees to perform the task of buyer this will be done from an upfront float to be reconciled in the usual company manner, so that the designer is not placed in the position of making out of pocket production purchases.

# 8

## ENCOURAGING BUDGET TRANSPARENCY AT ALL STAGES OF THE DESIGN PROCESS

### BACKGROUND

Unlike the film industry where the production designer and costume designers have the responsibility of managing the design budget, in live performance the production manager will usually do this and the designer will sometimes be kept at arm's length. APDG designers agree that budget transparency is essential to making informed design choices, but report that they are too often asked to make design decisions based on insufficient budget information. Some designers report a culture in some managements of an almost hostile withholding of budget information. Designers also report considerable difference from company to company in "dollar value" as companies cost their labour using very different assumptions.

### APDG POLICY ON BUDGET TRANSPARENCY

- 8.1** APDG promotes as standard practice weekly and transparent budget updates for the designer during pre-production, costing and production, or as requested by them.
- 8.2** The director be included in budget discussions whenever possible to affirm their joint responsibility, and to develop an understanding of the implications of directorial and design choices.
- 8.3** Companies with their own workshops together with the APDG develop a comparative costing/dollar-value budget tool available to designers and production managers at Design Strategy. This would provide designers with company-specific costings for basic set and costume modules as, for example: a 3-piece men's period suit; square metre cost of weathertex floor with 2 coats of paint and water-based glaze.

# 9

## DESIGNERS BE RE-ENGAGED WHEN A PRODUCTION THEY HAVE DESIGNED IS REMOUNTED

### BACKGROUND

Designers retain an interest in the productions they have designed for the production's entire life, and are committed to maintain the integrity of the design so that every audience sees the production as designed. Designers report that their rights and conditions on the remounts of productions are too frequently not respected, with designers not being engaged to supervise the remounting of the production even when substantially new design work is required, such as cast changes for principals and touring to venues that are very different to that of the original production. Sometimes designers have had to beg to be allowed to attend fittings for new principals or to review tour plans.

### APDG POLICY ON REMOUNTS

#### 9.1

The designer retains an interest in the integrity of their original design when a production is remounted. As it is also in the best interests of the production when design integrity is retained the designer(s) will be re-engaged to guide the process of adapting the original design to new challenges of cast or venue changes. If a production requires design changes for other creative or practical reasons this may be subject to separate negotiation and would not routinely be regarded as part of the design work of a remount.

#### 9.2

APDG proposes a set of triggers, any of which, or any combination of which would automatically signal to the production company that the re-engagement of the set and/or the costume designer on a remount is necessary. These triggers are:

- when a period of time greater than 6 months has elapsed
- when principals have been recast
- when there have been multiple or significant other cast changes
- when the production is touring to new venues
- when the production is to be re-rehearsed.

# 10

## PROMOTING GENDER EQUALITY IN DESIGN ROLES THROUGHOUT THE THEATRE INDUSTRY

The APDG encourages managements to consider their gender balance for designers when planning their season, and apply similar gender balance considerations given to performers when subsidised companies plan their seasons. Additionally we encourage gender equality and balance in the roles of set and costume designer in order to break down the industry stereotype of female costume designers and male set designers.

**For more information or to make an appointment with an APDG member please contact:**

**Jane Healy, APDG Administrator [jane.healy@apdg.org.au](mailto:jane.healy@apdg.org.au)**



**THE AUSTRALIAN PRODUCTION DESIGN GUILD**

PO Box 605 Broadway 2007

[www.apdg.org.au](http://www.apdg.org.au)

ABN: 51138715367 ACN: 138715367