



JOINT VENTURES

Partnerships with Outside Theatre Professionals

LETTERS OF AGREEMENT FOR YOUTH THEATRES EMPLOYING OUTSIDE THEATRE PROFESSIONALS

NOTES

This is an advice sheet for youth theatres and outside theatre professionals wishing to draw up a letter of agreement.

It has informed by consultations with practitioners in the field. It is not a legal document, it is designed to assist a youth theatre and an artist make an agreement where both sides are clear about their roles, areas of responsibility, deadlines, fees, rights. It is to be used in conjunction with the Roles/Responsibilities PDF.

Drawing up of the agreement and discussing roles and responsibilities are the most formal aspect when engaging an outsider with your youth theatre. For the protection of all involved, it is worth spending a bit of time and being formal about it.

The name of the outside theatre professional, the company and/ or any other interested parties such as an arts officer should be included in the letter of agreement. It should also contain some reference to the sections and subjects outlined below. It should be signed by both the youth theatre and the artist being employed.

1. Nature of the Production

Aspects of each agreement will differ according to the nature of the production or undertaking. Any form of agreement should reflect this. It should include the title of the production, the role undertaken by the individual, areas of responsibility, dates and deadlines.

2. Fees

This is an area where there is scope for negotiation and variation. A payment structure should be mentioned including dates of payment and the person with overall responsibility for finance.

3. Rights and Consents

The issue of ownership of rights should be discussed. Writers' rights are detailed in another section. It is important to note that everyone who works in a creative capacity on a production has rights on their work unless that is discussed in a letter of agreement. Therefore a designer or a director can withdraw their consent to a show being performed, or set being used, if you choose to remount a production without their consent. This is particularly the case with devised work. Most artists are delighted to give consent for a remount but it is important to discuss this at the outset of the partnership.

4. Nature of Engagement

Unless it is not the case, it is worth including reference to the fact that the individual is not an employee of the youth theatre but is being paid to complete a specific piece of work and that their tax affairs are of their own concern.

It is essential to state the period over which the individual's services will be required, including draft deadlines.