

---

# STRATFORD FESTIVAL ADDENDUM TO THE CTA

---

begins January 1, 2025 | terminates November 30, 2027



STRATFORD FESTIVAL ADDENDUM TO THE CANADIAN THEATRE AGREEMENT

2025-2027

# STRATFORD FESTIVAL ADDENDUM TO THE CTA

---

**Important note:**

For the purposes of this Addendum, “Addition” means that the language in the CTA and in the Addendum both apply OR that the clause is exclusive to the Addendum. “Amendment” means that the language in the Addendum is to be read instead of the same clause number in the CTA. “Deletion” means that the same clause number in the CTA does not apply to the Addendum at all.

---

<b>PREAMBLE</b>	<b>ADDITION</b>	<b>1</b>
	(F) Artists' Committee ADDITION-----	1
	(G) Coaches ADDITION -----	1
<b>3:00</b>	<b>EQUITY MEMBERSHIP AND AUTHORIZATION</b>	<b>1</b>
3:03	Deductions-----	1
	(C) Other Deductions DELETION -----	1
3:04	Discounted Ticket Policies ADDITION -----	1
<b>5:00</b>	<b>RESPONSIBILITY OF THE ARTIST</b>	<b>2</b>
5:04	Absences from the Festival's Point of Origin ADDITION -----	2
<b>8:00</b>	<b>CANADIAN ACTORS' EQUITY ASSOCIATION - SPECIAL PROVISIONS</b>	<b>2</b>
8:01	Benefit Performances ADDITION-----	2
8:04	Equity Liaisons and Authorized Representatives ADDITION -----	2
8:06	Auditions ADDITION -----	3
	S) Maximum Number of Calls AMENDMENT-----	3
	CC) Limitation on Audition Calls While Under Contract ADDITION-----	3
<b>10:00</b>	<b>ACCESS, INCLUSION, AND ANTI-OPPRESSION ADDITION</b>	<b>3</b>
10:06	Pre-Rehearsal Orientation ("PRO") ADDITION -----	3
<b>11:00</b>	<b>BREACHES</b>	<b>4</b>
11:02	By The Artist-----	4
	(A) Absences AMENDMENT -----	4
	(B) Request for Absence-----	5
<b>15:00</b>	<b>COMPANY CATEGORIES DELETION</b>	<b>5</b>
<b>16:00</b>	<b>FEES</b>	<b>5</b>
16:02	At the Point of Origin -----	5
	(B) Payment by Direct Deposit AMENDMENT-----	5
16:04	Time of Payment -----	5
	(C) Bi-Weekly Payment ADDITION-----	5
16:06	Itemized Deductions and Payments ADDITION -----	6
16:10	Partial Week of Engagement-----	6
	(A) Consecutive AMENDMENT-----	6
	(C) Payment for Prorated Days AMENDMENT-----	6
	(D) Insurance Top Up AMENDMENT -----	6
	(F) Number of Prorated Days AMENDMENT-----	6
16:11	Supplementary-----	6
	(A) Additional Duties AMENDMENT-----	6
16:12	Term of Agreement - 2022-2024-----	6
	(A) Current AMENDMENT -----	6
	(D) Expiry of Canadian Theatre Agreement ADDITION-----	7
16:13	Actor Point of Origin (In-Town) Fees AMENDMENT -----	7
16:15	Remittances AMENDMENT-----	7
16:17	Overnight Rest Period Infringement AMENDMENT -----	7
<b>18:00</b>	<b>DEFINITIONS</b>	<b>7</b>
18:06	Assistant Stage Manager ADDITION -----	7
18:22	Extraordinary Risks ADDITION-----	7
18:23	Extras DELETION-----	7
18:51	Role ADDITION-----	8
18:60	Stage Manager ADDITION -----	8
18:64	Swing AMENDMENT-----	8
18:70	Understudy AMENDMENT -----	8
18:73	Non-Performing Understudy (NPU) ADDITION -----	8
18:74	Apprentice Actors ADDITION-----	8
18:75	Local Jobbers ADDITION -----	8
18:76	Young Company ADDITION -----	8

<b>19:00</b>	<b>POINT OF ORIGIN</b>	<b>9</b>
19:02	Change of Point of Origin-----	9
	(A) Change of Point of Origin for Rehearsals DELETION-----	9
	(B) Change of Point of Origin for Rehearsals and Performances DELETION-----	9
	(D) Change of Point of Origin for Workshops and Readings ADDITION---	9
	(E) Production in Toronto ADDITION-----	9
<b>21:00</b>	<b>CHILDREN'S CHORUS</b>	<b>9</b>
21:01	Children's Chorus AMENDMENT-----	9
<b>22:00</b>	<b>NON-MEMBERS</b>	<b>10</b>
22:03	Apprentice Actor ADDITION-----	10
	(A) Joining Equity-----	10
	(B) Coaching of Apprentices-----	10
	(C) Lines-----	10
	(D) Understudy-----	10
	(E) Chorus parts-----	10
	(F) Touring-----	10
	(G) Auditions-----	10
22:04	Local Jobbers ADDITION-----	10
	(A) Engagement-----	10
	(B) Understudy-----	10
	(C) Speaking-----	10
	(D) In the City of Toronto-----	10
22:05	Replacement by an Apprentice Actor or Local Jobber ADDITION-----	10
22:06	Limits ADDITION-----	11
<b>23:00</b>	<b>FREE DAY</b>	<b>11</b>
23:01	Free Day-----	11
	(E) Additional Free Day ADDITION-----	11
<b>24:00</b>	<b>REHEARSAL CONDITIONS ADDITION</b>	<b>11</b>
24:03	Standard-----	11
	(D) Overnight Rest AMENDMENT-----	11
	(G) Calls on the Free Day ADDITION-----	11
	(H) Notice of Additional Rehearsal AMENDMENT-----	11
	(I) Free Time Between Rehearsal and Performance or Performance and Rehearsal AMENDMENT-----	12
	(K) Coaching ADDITION-----	12
	(P) Special Skills ADDITION-----	12
	(Q) Removal of Costumes ADDITION-----	12
24:04	Standard Rehearsal-----	12
	(A) Standard Hours AMENDMENT-----	12
	(B) Shortened Days AMENDMENT-----	13
	(C) Payment for Excess Continuous Rehearsal AMENDMENT-----	13
24:05	Extended Rehearsal Days-----	13
	(B) Repertory AMENDMENT-----	13
24:09	Rehearsal on a Performance Day-----	13
	(B) Hours AMENDMENT-----	13
	(E) Stock and Repertory DELETION-----	14
	(F) Slots ADDITION-----	14
	(G) Rehearsal on an Opening Day ADDITION-----	15
24:10	Exceptions to Standard Rehearsal Conditions AMENDMENT-----	15
	(A) Prior to Official Opening-----	15
	(B) During the First Fourteen (14) Days After the Official Opening-----	15
	(C) Following the First Fourteen (14) Days After the Official Opening-----	15
	(D) Combined Maximum Weekly Rehearsal Hours After Opening-----	16

	(E) Additional Rehearsal Services -----	16
24:11	Rehearsal Hours for Extras DELETION-----	16
24:16	Notes -----	16
	(B) Repertory AMENDMENT-----	16
<b>25:00</b>	<b>COSTUME FITTINGS</b>	<b>16</b>
25:01	Hours AMENDMENT-----	16
<b>26:00</b>	<b>PERFORMANCES</b>	<b>17</b>
26:01	Half-Hour Call -----	17
	(A) No Activity ADDITION -----	17
26:02	Maximum Number of Services in a Week -----	17
	(A) Combination of Services AMENDMENT-----	17
	(B) Excess Services in a Week AMENDMENT-----	17
<b>27:00</b>	<b>CLOTHES, MAKE-UP, MUSICAL INSTRUMENTS AND PROPS</b>	<b>17</b>
27:01	Provision of Costumes and Clothing ADDITION-----	17
<b>28:00</b>	<b>WORKING ENVIRONMENT, HEALTH AND SAFETY ADDITION</b>	<b>17</b>
28:03	Temperature, Air Circulation and Lighting-----	18
	(A) Dressing Rooms, Warm up Areas and Performance Areas AMENDMENT -----	18
28:04	Fire Drill AMENDMENT -----	18
28:05	Blackouts ADDITION -----	18
28:20	Perceived Risk ADDITION-----	18
<b>33:00</b>	<b>POSTING OF SECURITY</b>	<b>18</b>
33:02	Calculation of Amount -----	18
	(B) Peak Security AMENDMENT-----	18
<b>35:00</b>	<b>CONTRACTS</b>	<b>18</b>
35:02	Run-of-the-Play Engagement-----	18
	(D) Fee AMENDMENT -----	18
35:03	Guaranteed Engagement -----	19
	(C) Fee AMENDMENT -----	19
35:08	Execution of CTA Engagement Contracts-----	19
	(A) Issuing Of AMENDMENT-----	19
35:09	Roles Unassigned at Time of Contracting (Cast by Consent) AMENDMENT -----	19
	(A) Prior Knowledge -----	19
	(B) Multiple Productions (Stock and Repertory)-----	20
	(C) Understudy Assignments-----	20
	(D) Changes After Contracting-----	20
	(E) Assignment Changes After Opening -----	21
35:14	Notice of Priority Rehearsal Hours ADDITION -----	21
<b>38:00</b>	<b>TERMINATION</b>	<b>21</b>
38:15	Absence Due to Illness or Accident ADDITION-----	21
38:25	Family Leave ADDITION-----	21
<b>39:00</b>	<b>UNDERSTUDIES AMENDMENT</b>	<b>21</b>
39:02	Rehearsals and Performances -----	21
	(A) Line Rehearsal AMENDMENT -----	21
	(B) Blocking Rehearsal AMENDMENT -----	22
	(D) Posting of List AMENDMENT -----	22
	(I) Understudy Cast by Consent ADDITION-----	22
	(J) Understudy Fight Rehearsal-----	22
	(K) Understudy Intimacy Rehearsal -----	22
39:03	Contracting of Understudies-----	22
	(B) Period of Understudy Assignment(s) DELETION-----	22
39:04	Maximum Number of Roles AMENDMENT -----	23

39:05	Performing and Non-Performing Understudies AMENDMENT-----	23
	(A) Definitions-----	23
	(B) Weekly Compensation-----	23
	(C) Payment Per Performance-----	23
	(D) Long Term Replacement of Partial Track ADDITION-----	23
39:06	(B) Swing Remuneration AMENDMENT-----	23
39:08	Bit Cover AMENDMENT-----	24
	(A) Definition-----	24
39:11	(C) Supplementary Additional Covers ADDITION-----	24
39:13	Understudies in Rehearsal ADDITION-----	24
<b>42:00</b>	<b>BILLING, DISPLAYS AND PROGRAMS</b>	<b>24</b>
42:01	General Provisions – Billing-----	24
	(A) Publishing of Billing ADDITION-----	24
42:03	Photographs AMENDMENT-----	24
42:09	Biographical Material in Programs-----	25
	(A) Artist's Right of Approval AMENDMENT-----	25
<b>43:00</b>	<b>GENERAL PROVISIONS – PHOTOGRAPHS AND RECORDINGS</b>	<b>25</b>
43:10	Capture of Material in Rehearsal or Backstage-----	25
	(C) Capture in the Rehearsal Hall ADDITION-----	25
	(D) Third Party Capture ADDITION-----	25
<b>44:00</b>	<b>NON-COMMERCIAL USE OF PHOTOGRAPHS AND RECORDINGS</b>	<b>25</b>
44:01	Declared Use AMENDMENT-----	25
44:02	Capture of Material for Promotional Use-----	26
	(B) Notice – Recordings AMENDMENT-----	26
44:03	Credit and Billing for Photographs and Recordings AMENDMENT-----	26
44:09	Declared Use-----	26
	(B) Publicity & Promotion for Current Productions AMENDMENT-----	26
	(D) Archives for Retaining a Permanent and Definitive-----	26
	Record of the Production, and Preserving the History-----	26
	of Canadian Theatre AMENDMENT-----	26
	(G) Educational Use-----	27
	(H) Credit and Billing for Audio and/or Visual Recordings AMENDMENT-----	27
	(I) Educational Website Use ADDITION-----	27
	(J) Documentary and Special Archival Use ADDITION-----	27
	(K) Recording of Visitors Guide ADDITION-----	28
<b>47:00</b>	<b>PROMOTIONAL APPEARANCES</b>	<b>28</b>
47:01	Scheduling Promotional Appearances-----	28
	(A) Promotional Appearances AMENDMENT-----	28
	(B) Promotional Appearances Prior to Engagement ADDITION-----	29
<b>49:00</b>	<b>TOURING</b>	<b>29</b>
49:03	Local and Overnight Touring-----	29
	(B) Overnight Touring AMENDMENT-----	29
49:23	Use of Other Vehicles-----	29
	(F) Drivers AMENDMENT-----	29
<b>53:00</b>	<b>MUSICAL THEATRE ADDITION</b>	<b>30</b>
53:02	Extended Rehearsal Days-----	30
	(B) Repertory AMENDMENT-----	30
53:03	After Opening - Exceptions to Standard Rehearsal Conditions AMENDMENT-----	30
	(A) During the First Fourteen (14) Days-----	30
	(B) Single, Stock and Repertory Theatres-----	30
	(D) Combined Maximum Weekly Rehearsal Hours After Opening ADDITION-----	31
	(E) Additional Rehearsal Services ADDITION-----	31

<b>54:00</b>	<b>JOINT PRODUCTION</b>	<b>31</b>
	Preamble AMENDMENT-----	31
<b>55:00</b>	<b>THEATRE FOR YOUNG AUDIENCES DELETION</b>	<b>31</b>
<b>57:00</b>	<b>WORKSHOPS, READINGS, LAB AND PUBLIC FORUM ACTIVITIES</b>	<b>31</b>
57:02	Minimum Fees ADDITION-----	31
	(A) For Workshops With No Public Presentation(s) AMENDMENT-----	32
	(B) For Workshops With Public Presentations AMENDMENT-----	32
	(C) For Readings with No Public Presentations AMENDMENT-----	33
	(D) For Readings with Public Presentation(s) AMENDMENT-----	33
57:07	Workshops and Readings as part of a Standard CTA Engagement Contract-----	34
	(A) Original CTA Engagement Contract AMENDMENT-----	34
	(F) Production Stage Manager ADDITION-----	34
57:09	General Provisions-----	35
	I) Capture of Workshops and Readings ADDITION-----	35
57:12	Public Forum Activities ADDITION-----	35
	(A) Performance Elements-----	35
	(B) Not a Finished Production-----	35
	(C) Artist's Agreement-----	35
	(D) Director-----	35
	(E) Stage Manager-----	35
	(F) Minimum fees for Public Forum Activities with Performance Element(s)-----	36
	(G) Photographs and Recordings-----	36
	(H) Public Forum Activities Without a Performance Element-----	36
<b>59:00</b>	<b>CHILD PERFORMERS</b>	<b>36</b>
59:03	Categories of Engagement AMENDMENT-----	36
59:07	Conditions of Engagement-----	36
	(A) Reduced Amount of Work AMENDMENT-----	36
	(B) Joint Productions DELETION-----	36
	(C) Required Rest Period for All Child Performers ADDITION-----	36
	(D) <b>Child Performers in a non-musical ADDITION</b> -----	37
<b>60:00</b>	<b>DIRECTORS</b>	<b>37</b>
60:01	Director Minimum Fees AMENDMENT-----	37
	(D) Langham Directors' Workshop ADDITION-----	37
60:06	Directors Royalty-----	39
	(B) Amount of ADDITION-----	39
	(C) Revival AMENDMENT-----	39
60:13	Training and Professional Development AMENDMENT-----	39
<b>61:00</b>	<b>FIGHT DIRECTORS</b>	<b>39</b>
61:04	Minimum Fees for Fight Directors AMENDMENT-----	39
61:10	Fight Captain-----	39
	(B) Responsibilities AMENDMENT-----	39
	(C) Remuneration AMENDMENT-----	39
<b>62:00</b>	<b>CHOREOGRAPHERS</b>	<b>40</b>
62:04	Minimum Fees for Choreographers AMENDMENT-----	40
62:07	Choreographer's Royalty-----	40
	(A) Requirement For ADDITION-----	40
	(C) Revival-----	40
62:09	Dance Captain-----	40
	(C) Remuneration AMENDMENT-----	40
<b>63:00</b>	<b>STAGE MANAGEMENT</b>	<b>41</b>
63:05	Stage Management Staffing Formulae AMENDMENT-----	41

63:06	Pre-production Preparation Time-----	41
	(A) Original Stage Management Personnel AMENDMENT-----	41
63:07	Minimum Fees AMENDMENT -----	42
63:08	Benefits-----	42
	(A) Additional Benefits AMENDMENT-----	42
	(B) Vacation Pay AMENDMENT-----	42
	(C) RRSP ADDITION -----	42
	(D) Accident and Sickness Insurance ADDITION -----	43
	(E) Group Insurance Benefits offered by the Festival ADDITION-----	43
	(F) Pregnancy and Parental Leave ADDITION -----	43
63:09	Statutory Holidays AMENDMENT-----	44
63:11	Apprentice Stage Management AMENDMENT -----	44
	(A) Registration AMENDMENT-----	44
	(B) Maximum Number -----	44
63:12	Prohibited Duties AMENDMENT -----	44
	(G) Understudying and Performing -----	44
63:13	Duties and responsibilities of Stage Management AMENDMENT -----	44
	(K) Show Reports -----	44
	(R) Sound Operation in Rehearsal ADDITION -----	45
63:14	Other Duties-----	45
	(E) Running Props/Purchase and Preparation DELETION -----	45
63:15	Additional Duties-----	45
	(A) Lights and Sound ADDITION -----	45
63:17	Stage Management Work Day -----	45
	(B) Preparation Time AMENDMENT -----	45
	(D) Travel Between Locations for Stage Management ADDITION -----	46
63:18	Stage Management Overtime -----	46
	(A) Approval AMENDMENT-----	46
	(C) Regular Overtime Rates AMENDMENT -----	47
	(E) Excess of Span AMENDMENT-----	47
	(F) Overnight Rest AMENDMENT-----	47
63:23	Emergency Replacement Rehearsals ADDITION -----	47
63:24	Stage Management Understudy Assignment AMENDMENT -----	47
	(A) PSM Cover ADDITION -----	48
63:28	Preserved Performances (Recordings and Broadcasts)-----	48
	(A) Payment -----	48
<b>66:00</b>	<b>TERM OF AGREEMENT AMENDMENT</b>	<b>48</b>
<b>SCHEDULE A</b>	<b>AMENDMENT</b>	<b>49</b>
<b>APPENDIX A</b>	<b>LETTER OF UNDERSTANDING BETWEEN: Stratford Festival of Canada ("Festival") and Canadian Actors' Equity Association ("Equity") ADDITION</b>	<b>52</b>
<b>APPENDIX B</b>	<b>SIDE LETTER TO THE 2022-2024 STRATFORD FESTIVAL ADDENDUM TO THE CANADIAN THEATRE AGREEMENT, TASK FORCE ADDITION</b>	<b>53</b>
<b>APPENDIX C</b>	<b>Capture &amp; Distribution of Festival Productions ADDITION</b>	<b>54</b>
	(A) Actors– on an ACTRA Contract-----	54
	(B) Stage Managers– on a Rider to their CTA Engagement Contract or on a separate ITA Engagement Contract-----	55
	(C) CHOREOGRAPHERS, FIGHT DIRECTORS (Stunt Coordinators per ACTRA) – on an ACTRA Contract -----	56
	(D) DIRECTORS– on a separate Equity Engagement Contract-----	56
<b>APPENDIX D</b>	<b>SIDE LETTER TO THE 2022-2024 STRATFORD FESTIVAL ADDENDUM TO THE CANADIAN THEATRE AGREEMENT: WORK/ART/LIFE BALANCE TASK FORCE ADDITION</b>	<b>57</b>

**PREAMBLE****ADDITION**

The Canadian Theatre Agreement (hereinafter called "CTA") effective June 24, 2024 and expiring June 20, 2027, shall apply to the Stratford Festival of Canada from January 1, 2025 to November 30, 2027., except as herein amended in the Stratford Festival Addendum (hereinafter called "Addendum") made between Canadian Actors' Equity Association (hereinafter called "Equity") and The Stratford Festival of Canada (hereinafter "Festival").

**(F) Artists' Committee****ADDITION**

The Artists' Committee will be jointly established each year by the Artists and the Festival. The intent of the Artists' Committee will be to encourage open and candid dialogue between the Artists and the management, and to afford both parties an opportunity to pose questions of one another, offer suggestions, bring grievances to light, and generally improve communication and understanding of respective problems and concerns. The Artists' Committee is the appropriate forum to discuss the provision of coaching throughout the season.

(i) The composition of the Artists' Committee shall be as follows:

- (a) representing Actors, four (4) duly elected Actors (one of whom shall be a Liaison) including representatives working in the Festival Theatre, Avon Theatre, Studio Theatre and the Tom Patterson Theatre;
- (b) representing the management, at least two (2) members of the senior staff from the Directors' Office, Production, and/or HR;
- (c) one (1) elected Stage Management person.

(ii) The Artists' Committee shall meet at its own discretion. The first meeting shall take place within two (2) weeks of the election provided for in (i)(a), (b) and (c) above.

(iii) The Artists' Committee shall have no power as such and shall meet only to put forth representative views of discussion. If the members of the Committee feel that the matters discussed at any meeting are of sufficient interest, they may jointly present a summary of the discussion to an open company meeting where the matter can be discussed further or regarded as a matter of information only.

(iv) A report of each meeting of the Artists' Committee, mutually agreed upon by management representatives and artists' representatives will be submitted simultaneously to the Festival's and Equity's permanent addresses to the attention of senior officers concerned.

**(G) Coaches****ADDITION**

A Festival coach may request to be engaged under a CTA Engagement Contract in order to gain access to benefits administered by Equity.

**3:00 EQUITY MEMBERSHIP AND AUTHORIZATION****3:03 Deductions****(C) Other Deductions****DELETION**

Does not apply to the Festival.

**3:04 Discounted Ticket Policies****ADDITION**

The Festival will offer members of Equity upon presentation of their Equity card two (2) half-price tickets on the day of the performance to any performance where more than twenty (20%) percent of the tickets are unsold at the opening of the Festival Box Office on that day.

## **5:00 RESPONSIBILITY OF THE ARTIST**

### **5:04 Absences from the Festival's Point of Origin ADDITION**

Any Artist whose place of residence is within eighty (80) kilometres of the Point of Origin shall not be required to move to the Point of Origin for an engagement at the Festival. However, regardless of where the Artist resides, Article 30:00 shall continue to apply to the engagement.

The following terms will be confirmed in a rider to all CTA Engagement Contracts: "The Artist will request written permission from the Festival for absences when such absence involves air travel and/or travel outside the province of Ontario. If the Artist leaves Stratford without such permission or a reasonable explanation, the Festival will deduct one-sixth (1/6) of the Artist's weekly contractual fee for each such occurrence."

All other absences from Stratford will be recorded by the Artists, with a contact number, on the sign-out sheets available in Stage Management offices.

Should the Artist miss a rehearsal or performance call, the terms of Clause 11:02(A) will apply...In addition, if an Artist is late for the half-hour call prior to a performance without reasonable explanation, the Festival may relieve the Artist of their performing assignment for that performance. In such case, the Artist shall be required to remain at the Festival in case they are needed to perform in the event of an injury to the Understudy or any other emergency.

Where an Artist has been late for the half-hour call on more than one occasion without reasonable explanation and the above measures have been taken, upon written notice to the Artist and copied to Equity, the Festival may require that the Artist request written permission for any absence from the Point of Origin.

## **8:00 CANADIAN ACTORS' EQUITY ASSOCIATION - SPECIAL PROVISIONS**

### **8:01 Benefit Performances ADDITION**

Provided an Actors' Fund of Canada benefit is scheduled each season, Artists may participate in a Guthrie Awards benefit performance as a ninth performance without additional remuneration. Should the Artist by reason of participation in a Guthrie Awards benefit performance appear in more than two (2) performances in a day, or in more than nine (9) performance in an engagement week, or in more than five (5) performances in any three (3) day consecutive period, the Artist will receive additional payment of two-eighths (2/8) of the Artist's weekly contractual fee for each infringement. (See Clauses 26:02, 26:03 and 26:07)

Dates of the Guthrie Awards benefit performance(s) will be confirmed with Equity. Artists will be informed of the possibility of participating in Actors' Fund and Guthrie Awards benefits when contracted, and will be informed of the date(s) of such benefit performance(s) as soon as possible, but in no event later than thirty (30) days before the performance(s).

### **8:04 Equity Liaisons and Authorized Representatives ADDITION**

One Liaison shall be elected for each production. The election of the Liaison need not be on the first day of rehearsal, but at the earliest opportunity within the first two weeks, and at a rehearsal to which a majority of the Equity Artists are called. This Clause does not prohibit one Artist from being the Liaison for more than one production, so long as the Artist is performing in each production for which they are Liaison.

**8:06 Auditions**

**ADDITION**

For each production mounted by the Festival, the Festival agrees to hold auditions in Canada prior to the holding of auditions elsewhere. Furthermore, for each production, final audition calls will be held in Canada, and such auditions will be conducted by an individual having full casting authority; additionally, in the case of final audition calls, the Director of the production must be present and must see all auditionees called back to the final auditions.

**S) Maximum Number of Calls**

**AMENDMENT**

For a non-musical, auditions shall be limited to three (3) calls of a maximum of one (1) hour each per Actor for each production.

For a musical:

- (i) auditions shall be limited to four (4) calls of a maximum of one (1) hour each per Actor for each production inclusive of initial auditions, and callback auditions, and;
- (ii) a group dance/movement call (where Actors do not audition by themselves) of up to four (4) hours may be scheduled (in addition to the four (4) one-hour unpaid calls) provided that it is the first group/dance movement call for that production and that the artistic team conducting the audition must be identified by name and title to the Actors no later than when the appointment is made.

At no time shall an Actor be required to perform a pre-rehearsed dance or movement sequence. The Actor shall only perform dance or movement as taught or led by the Choreographer, Assistant Choreographer, Dance Captain or movement coach at an audition call.

For audition calls in excess of the limits above the actor shall be compensated at the rate of one-eighth (1/8) of the minimum weekly fee listed in the Addendum.

Appropriate breaks and rest periods shall be given as needed.

**CC) Limitation on Audition Calls While Under Contract**

**ADDITION**

This Clause 8:06(S)(iii) applies only to those Artists who are already under contract to the Festival.

It is understood that auditions should not be held with less than twenty-four (24) hours notice to the Artist in order to ensure a minimal level of preparation. Further, auditions should not be scheduled to end any later than two (2) hours before the start time of the Artist's performance. The Festival recognizes that this is appropriate scheduling. However, it is understood that in some extreme cases there may be a need to schedule closer to the performance time. In no case may the audition extend beyond thirty (30) minutes before the Artist's first call.

**10:00 ACCESS, INCLUSION, AND ANTI-OPPRESSION**

**ADDITION**

**10:06 Pre-Rehearsal Orientation (“PRO”)**

**ADDITION**

The Festival is committed to fostering a working culture to support anti-racism and anti-oppression and ensure a respectful, equitable and inclusive environment in which all staff, artists and audience members can feel a true sense of belonging in a safe and healthy workplace.

In conjunction with the Festival's obligations under CTA Article 10:00, and in consideration of recommendations being developed in consultation with the Festival's Anti-Racism Committee (ARC) and Equity, Diversity and Inclusion (EDI) staff, the Festival is continuing to reimagine how rehearsal periods begin. This reimagining includes an expanded orientation to working at the Festival, currently referred to as PRO.

The overall aim is to make space (primarily at the beginning of rehearsals) to properly orient and prepare Artists and others who will participate in the rehearsal process. The components of PRO may include (but are not limited to):

- (i) anti-oppression and/or equity, diversity and inclusion training or resources (taking into account a cultural assessment of the Artists' individual production as per CTA Article 10:00);
- (ii) a thorough review of the provisions of Not In OUR Space! and the Equity/PACT Respectful Workplace Joint Statement;
- (iii) a discussion of the protocols and safety measures in place for rehearsal, performance, and all related activities;
- (iv) a thorough introduction to the structure and the people of the Festival (particularly oriented toward Artists who may have less familiarity with the Festival); and/or
- (v) confirmation of the procedures in place for company members to report and act on concerns with respect to health and safety and workplace harassment.

While COVID-19 remains a consideration, PRO may also include a discussion of safety measures that the Festival requires and/or is recommending to all Artists (particularly with respect to COVID), the Festival's responsibility to the Artists in the event of illness, and the Artists' responsibilities to ensure that they act to minimize the risk of infection to themselves, to other Artists and to the staff and guests of the Theatre.

As PRO is continually being examined through ongoing discussions with participants, details will continue to evolve. However, PRO will adhere to the following terms and conditions:

- (vi) there will be one (1) PRO day during the rehearsal period. PRO may also include the scheduling of up to two (2) additional check-ins of up to one (1) half-days each. However, the two check-ins will only take place after consultation with the participants;
- (vii) PRO will not overlap with any Stage Management Prep Day;
- (viii) PRO days are considered part of the Artist's CTA Engagement Contract and will be contracted and scheduled in accordance with the terms of the CTA and the Stratford Festival Addendum;
- (ix) for further clarity, PRO days will be scheduled for no more than the standard seven (7) out of eight (8) consecutive hours per day, with a meal break of at least one (1) hour after a maximum of four (4) hours; and
- (x) PRO hours will not count as priority rehearsal hours.

This preliminary description of PRO will be provided at the time of offer and included in a rider to the Artist's CTA Engagement Contract. A more detailed outline of the sessions will be provided to the Artist at least one week prior to the commencement of PRO.

Consideration will be made for Artists requiring support due to the potential impact of their participation in PRO activities. A list of mental health and wellness resources researched by the Festival is available to the Artists.. Additionally, there will be space in the PRO schedule for Artists to decompress after an activity upon request. In addition, Artists shall have the opportunity to provide feedback to the Festival on their experience of PRO.

## **11:00 BREACHES**

### **11:02 By The Artist**

#### **(A) Absences**

#### **AMENDMENT**

If the Festival alleges an Artist has breached the CTA Engagement Contract during the engagement period due to any of the following, the Festival may impose the following penalties, upon written notification to the Artist (copied to Equity and PACT), and provided the Festival has fulfilled its obligations under Clauses 5:04 and 24:03(F), to be deducted from the contractual payment within thirty (30) days of the breach occurring.

- (i) for each call missed, an amount equivalent to the sum of the rate stipulated on line one (1) of Schedule "A" in the current CTA Fee Booklet per hour of the missed call, to a maximum of one-sixth (1/6) of the Contractual Fee; and/or

(ii) leaving town without permission (as described in Clause 5:04), one-sixth (1/6) of the Contractual Fee (this permission will not be unreasonably withheld); and/or (iii) where the Artist has received a prior written warning regarding late arrival to a call, an amount as specified below for each subsequent infraction, up to three (3) times during the season shall apply. After three (3) infractions, each subsequent infraction will increase as specified below from the previous infraction.

	2024-2025	2025-2026	2026-2027
<b>Subsequent Infraction</b>	\$34.56	\$35.60	\$36.66
<b>Subsequent Infraction Increase</b>	\$18.70	\$19.26	\$19.84

The forgoing notwithstanding, where the Artist provides a reasonable explanation for an absence, the Festival shall not impose a penalty for the first missed call.

**(B) Request for Absence**

It is the essence of this Clause that the Festival will make every effort to accommodate an Artist's request to be absent from a call or the Festival's Point of Origin. Inability to secure prior permission in the event of a family emergency will not constitute a breach of this Clause by the Artist provided that the Artist makes every effort to communicate with the Festival as soon as reasonably possible in order to reach mutual agreement with respect to the terms of such absence. The Festival shall post the appropriate channels for communication regarding absences on callboards each season.

**15:00 COMPANY CATEGORIES** **DELETION**  
Does not apply to the Festival except as provided for in Article 57:00.

**16:00 FEES**

**16:02 At the Point of Origin**  
**(B) Payment by Direct Deposit** **AMENDMENT**  
Direct deposit is the policy of the Festival. An Artist may alter the direction of the deposit as late as 4:00 p.m. on the Friday immediately preceding the week in which the deposit is to be redirected, such alterations not to exceed twice during the season. The Festival will be receptive to extraordinary circumstances which require an additional change.

**16:04 Time of Payment**  
**(C) Bi-Weekly Payment** **ADDITION**  
For Artists engaged as Actors or Stage Management whose engagement is longer than four (4) weeks, the Festival may pay the weekly contractual fee by direct deposit into the Artist's bank account on a bi-weekly basis in advance, commencing with the start of banking on the first Friday of the CTA Engagement Contract. Payment on the Friday will include contractual fee payment for services provided in the current week in which the Friday occurs, plus contractual fee payment for services to be provided in the subsequent week.  
Additional service payments, such as those incurred under Schedule "A" will be accrued as invoiced during the two week period, and paid in the next subsequent bi-weekly deposit.  
If the Friday is a bank holiday, the deposit must be made by the start of banking on the preceding Thursday.  
Where the Artist is paid on a bi-weekly basis, the time limits for the lodging of a claim for payment under this Agreement or breach of the Agreement shall be extended to commence from the date of the bi-weekly payment following the claim arising. (See Also Clauses 11:01, 32:01)

**16:06 Itemized Deductions and Payments**

**ADDITION**

When the Festival has opted to pay the Artist on a bi-weekly basis in accordance with Clause 16:04(C) of the Addendum, the Festival shall provide the Artist with an itemized statement of their contractual fee which outlines all the calculation of the payment on a bi-weekly basis, including all deductions and additional payments and relevant copies of weekly additional service reports for additional payments.

**16:10 Partial Week of Engagement**

The Festival may engage the Artist for less than a full engagement week at the beginning and/or the end of the engagement period on the following terms:

**(A) Consecutive AMENDMENT**

Such period must be consecutive and may not exceed four (4) days.

**(C) Payment for Prorated Days AMENDMENT**

Notwithstanding the terms outlined in Clause 16:10(D), the scheduled Free Day in a Partial Week of Engagement at the beginning of the engagement period shall not be paid where there is a second consecutive Free Day in one of the two (2) subsequent Engagement Weeks for Actors and one of the three (3) subsequent Engagement Weeks for Stage Managers. In all cases, the terms of 16:10(D) shall remain in effect and the Insurance Top-Up of \$5.65 shall apply per day to every day not worked in that week, including the Free Day.

**(D) Insurance Top Up AMENDMENT**

Payment for each such prorated day, including the free day, must be not less than one-sixth (1/6) of the Artist's contractual fee per day plus for every day not worked in that engagement week, an additional fee as specified below shall apply per day to a maximum of five (5) such days.

2025-2027	
<b>Additional Fee</b>	\$5.65

**(F) Number of Prorated Days AMENDMENT**

If the Artist is engaged for more than four (4) days, the Artist must be paid the full weekly contractual fee.

**16:11 Supplementary**

**(A) Additional Duties AMENDMENT**

The Artist will not perform any additional duties that are not specified in their CTA Engagement Contract unless they negotiate additional compensation which shall be to their satisfaction and which shall not be less than the fee specified below per week. Such additional duties and compensation shall be specified in a rider and attached to their CTA Engagement Contract and shall constitute part of the Artist's weekly contractual fee subject to Clause 3:03 (Deductions). Additional work is defined as playing additional parts or doing additional understudying not specified in the Artist's CTA Engagement Contract at the time of its signing. An additional duty fee shall be negotiated per Role added to the Artist's performing or understudy assignment(s).

2025-2027	
<b>Minimum Additional Duties Compensation</b>	\$66.00

**16:12 Term of Agreement - 2025-2027**

**(A) Current AMENDMENT**

Minimum fees for the first year of the Addendum, as expressed herein, shall apply from December 1, 2024 to November 30, 2025 (2025 season). Minimum fees for the second year of the Addendum shall apply from December 1, 2025 to November 30, 2026 (2026 season). Minimum fees for the third year of the Addendum shall apply from December 1, 2026 to November 30, 2027 (2027 season).

**(D) Expiry of Canadian Theatre Agreement**

**ADDITION**

Should the Canadian Theatre Agreement expire without a new Agreement in place by December 1, 2027, Clause 16:12(C) shall apply.

**16:13 Actor Point of Origin (In-Town) Fees**

**AMENDMENT**

The minimum fee for an engagement week, for both rehearsal and performance, shall be as specified below:

	<b>2024-2025</b>	<b>2025-2026</b>	<b>2026-2027</b>
<b>Actor</b>	\$1,426.55	\$1,469.34	\$1,513.42

The above fees represent minimums. The Festival will consider the Artist's experience in the industry and the nature of the contract offer/roles in negotiating individual CTA Engagement Contracts.

**16:15 Remittances**

**AMENDMENT**

Once per month, the Festival will remit to Equity a cheque for those amounts deducted from the Artist's fees in accordance with Clause 3:03.

The remittance shall include a list of all Artists contracted for the production and each Artist's contractual fee. Additionally, the information provided by the Festival to Equity shall include any riders or documentation that may not have been included with the original paperwork submitted to Equity. In the event that Equity is unable to reconcile the Festival's remittances with the documentation previously provided by the Festival, the Festival, upon request from Equity shall submit any supporting documentation.

Remittances which do not reach Equity's National Office by the second Thursday following the remittance date will be assessed a two (2%) percent interest charge, compounded monthly. Equity will send to the Festival a monthly statement of outstanding balances.

**16:17 Overnight Rest Period Infringement**

**AMENDMENT**

The Artist shall not be required to rehearse and/or perform during the overnight rest period defined in Clause 18:33. Rehearsal and/or performance during the overnight rest period specified in Clauses 24:03(D) and 24:05(A) and (B) may only take place with the consent of the Artist. If the Artist agrees to rehearse or perform or otherwise provide any additional services during the overnight rest period, the Artist shall invoice the Festival at the rate specified on line three (3) of Schedule "A."

**18:00 DEFINITIONS**

**18:06 Assistant Stage Manager**

**ADDITION**

The minimum fee for an "Assistant Stage Manager (1st and 2nd years)" shall apply to an Artist engaged as an Assistant Stage Manager who has not been previously engaged by the Festival for more than two (2) seasons (or parts thereof) in any stage management capacity.

The minimum fee for an "Assistant Stage Manager (3rd and subsequent years)" shall apply to an Artist engaged as an Assistant Stage Manager who has been previously engaged by the Festival for a minimum of two (2) seasons (or parts thereof) in any stage management capacity. These two seasons need not be consecutive in order to count for this purpose.

**18:22 Extraordinary Risks**

**ADDITION**

"Extraordinary Risks" shall be identified on a continuous basis throughout the Hazard Assessment process at the Festival.

**18:23 Extras**

**DELETION**

Does not apply to the Festival.

- 18:51 Role** **ADDITION**  
 The term essential non-speaking "Role" is a Role which cannot be cut in its entirety from a production without requiring any changes to any other Artist's Role or regular performance duties necessary for the safe and efficient running of the production.
- 18:60 Stage Manager** **ADDITION**  
 The minimum fee for a "Stage Manager (1st and 2nd years)" shall apply to an Artist engaged as a Stage Manager who has not been previously engaged by the Festival for more than two (2) seasons (or parts thereof) in any stage management capacity.  
 The minimum fee for a "Stage Manager (3rd and subsequent years)" shall apply to an Artist engaged as a Stage Manager who has been previously engaged by the Festival for a minimum of two (2) seasons (or parts thereof) in any stage management capacity. These two seasons need not be consecutive in order to count for this purpose.
- 18:64 Swing** **AMENDMENT**  
 A "Swing" is an Artist who has been contracted solely to understudy more than one role in a production with the expectation to perform in regular rotation of Ensemble roles as part of their contractual fee (see CTA Clause 39:06 (C)).
- 18:70 Understudy** **AMENDMENT**  
 The term "Understudy" shall include Performing Understudy, Non-Performing Understudy, Standby, Swing, Bit Cover and Walking Cover.
- 18:73 Non-Performing Understudy (NPU)** **ADDITION**  
 A "Non-Performing Understudy" (NPU) is an Artist who does not regularly appear in a production but has been contracted to understudy in that production. However, an NPU also appears in one or more other productions.
- 18:74 Apprentice Actors** **ADDITION**  
 An "Apprentice Actor" is a person who intends to make a career as an actor in the professional theatre and who is not a member of Equity, Actors' Equity Association (U.S.), ACTRA, or UDA.
- 18:75 Local Jobbers** **ADDITION**  
 A "Local Jobber" is a non-professional who is a bona fide resident of the community in which the Festival is located (within an eighty (80) kilometre radius) and who does not intend to make a career in the professional theatre.
- 18:76 Young Company** **ADDITION**  
 The "Young Company" is composed of a limited number of young professional actors assembled for a season at the Festival to work together, as a company and/or as part of the Festival company. As an integral part of their work, the Young Company will train with the best professionals the Festival can assemble in voice, movement, Alexander technique, verse speaking, etc. and will work under the guidance of the best professional directors to achieve greater proficiency in the presentation of "classical" works.  
 The Young Company may provide the Festival with a unique ability to tour to centres of smaller population which are not normally able to be included in larger, more costly, Festival touring circuits. When such tours for the Young Company are proposed, and provided that the major part of such tour(s) do involve centres of lesser population, it is agreed that Equity will consider the application of the Canadian Theatre Agreement's touring differential for the Young Company.

**19:00 POINT OF ORIGIN****19:02 Change of Point of Origin**

Notwithstanding Clause 19:01, there may be the following exceptions:

**(A) Change of Point of Origin for Rehearsals** **DELETION**  
Does not apply to the Festival

**(B) Change of Point of Origin for Rehearsals and Performances** **DELETION**  
Does not apply to the Festival

**(D) Change of Point of Origin for Workshops and Readings** **ADDITION**  
A major centre other than the point of origin may be designated as a point of origin for workshops and readings only. Any Artist for whom the major centre is not their place of residence shall be provided with accommodation and per diem in accordance with Clause 57:02 of the Addendum. The nature of the accommodation shall be specified in a rider to the CTA Engagement Contract. If accommodation is not provided or is not satisfactory to the Artist, then the Artist shall be paid per diem in accordance with Clause 49:03 of the Addendum.

**(E) Production in Toronto** **ADDITION**  
Once per calendar year, the City of Toronto may be designated as the point of origin for the rehearsals and performances of a single production. In this circumstance, if such a production is subsequently moved from Toronto, even if it is moved to the Festival's regular point of origin, it shall be considered as a production on tour, and the per diem provided for in Clauses 49:03(B)(i) and 49:03(B)(ii) shall also apply.  
Any Artist contracted for this production whose place of residence is not the City of Toronto will receive a weekly living allowance as specified below per week. For engagements of eight (8) weeks or longer in Toronto, the living allowance shall be as specified below, per week.

	<b>2024-2025</b>	<b>2025-2026</b>	<b>2026-2027</b>
<b>Weekly Living Allowance</b>	\$627.69	\$646.52	\$665.92
<b>Weekly Living Allowance – 8 Weeks or Longer</b>	\$471.06	\$485.19	\$499.75

Furthermore, a production mounted under the provisions of Article 19:00 is subject to Clause 38:22. A production once closed, may not be re-opened within six (6) weeks of the conclusion of any Artist's engagement in a Festival production.

**21:00 CHILDREN'S CHORUS****21:01 Children's Chorus****AMENDMENT**

A Children's Chorus shall be composed of six (6) or more children. No child in a Children's Chorus shall be over the age of fifteen (15). These children shall appear as a part of an ensemble where their role is essentially that of a member of the ensemble and is in no way individual in its character or necessary to the continuity of the plot. Persons in a Children's Chorus may speak a few lines, sing or do a dance routine.

**22:00 NON-MEMBERS****22:03 Apprentice Actor****ADDITION**

An Apprentice Actor is a person who intends to make a career as an actor in the professional theatre and who is not a member of Equity, Actors' Equity Association (U.S.), ACTRA, or UDA.

The affidavit and résumé for an Apprentice Actor shall be accompanied by a fee paid by the Apprentice for each production for which they have been hired.

An Apprentice Actor may be engaged under terms outside of this Addendum.

Equity agrees to consider any request from a member of a professional performing artists' association or union for permission to register as an Apprentice.

**(A) Joining Equity**

As a general rule, Apprentices must be hired as such for one (1) season before being contracted as an Actor.

**(B) Coaching of Apprentices**

The Festival agrees to provide coaching to Apprentice Actors.

Such coaching shall be under the direct supervision of a senior member of the artistic staff of the Festival, and shall be an integral part of the senior member's job description and responsibilities.

**(C) Lines**

An Apprentice may speak lines, not to exceed ten (10) exchanges with other characters, in each of two (2) productions in a given season, provided the Apprentice's assignment does not exceed that of any Equity Actor in the production. It is understood and accepted that the spirit of Clause 22:05(C) is to provide training in performance as part of the Festival's mandate to develop young artists.

**(D) Understudy**

An Apprentice Actor may understudy.

**(E) Chorus parts**

Chorus parts may be performed by Apprentices.

**(F) Touring**

An Apprentice Actor may be required to tour.

**(G) Auditions**

Equity-registered Apprentice Actors may participate in Equity auditions.

**22:04 Local Jobbers****ADDITION****(A) Engagement**

Local Jobbers may be engaged by the Festival in not more than three (3) productions in any one (1) calendar year for a maximum of two (2) calendar years, and, thereafter, for a maximum of one (1) production every year. Local Jobbers may not tour.

**(B) Understudy**

Local Jobbers may not understudy Equity members, but may understudy other Local Jobbers in the same production.

**(C) Speaking**

A Local Jobber may speak only in omnes.

**(D) In the City of Toronto**

Notwithstanding the above, in the City of Toronto, a non-member (who is sixteen years or older) may only be engaged as a local jobber when specific physical attributes or special skills are required. The Festival shall submit a proposal to Equity, and when Equity approves the proposal, the Local Jobber shall be registered as required in Clause 22:04(C).

**22:05 Replacement by an Apprentice Actor or Local Jobber****ADDITION**

No Equity member may be replaced by an Apprentice Actor or Local Jobber, except in the case of an emergency and only until such Role can be filled by an Equity member. The Festival agrees to advise Equity of all such emergency replacements as soon as possible.

**22:06 Limits****ADDITION**

The combined number of Apprentice Actors and Local Jobbers shall not exceed fifteen percent (15%) of the total number of Actors engaged by the Festival for the season, up to ten percent (10%) of which may be Apprentices. For clarity, the number of Apprentice Actors and Local Jobbers will be rounded up if the allowance is 0.5% or greater. Notwithstanding the above, it is understood and agreed that in unusual casting circumstances which may affect the non-member percentage, Equity shall consider applications for concessions to said percentages and such concessions shall not be unreasonably withheld.

**23:00 FREE DAY****23:01 Free Day****(E) Additional Free Day****ADDITION**

From the start of the Artist's CTA Engagement Contract until the first technical rehearsal for the latest-opening production (not including the Directors' Workshop Presentation), the Festival shall make best efforts to ensure there shall be no more than four (4) consecutive Engagement Weeks without an additional Free Day scheduled. In no case will there be more than five (5) consecutive Engagement Weeks without an additional Free Day scheduled. The Free Days need not be consecutive, but the Festival will endeavour to make them consecutive where possible.

**24:00 REHEARSAL CONDITIONS****ADDITION**

The provisions of Clauses 53:01, 53:02 and 53:03 which pertain to musical theatre shall apply, and take precedence, where differences exist between these Clauses and the provisions of Article 24:00.

**24:03 Standard****(D) Overnight Rest****AMENDMENT**

During the rehearsal period there must be twelve (12) hours clear between the end of one day's rehearsal (or performance if that is later) and the call to work on the next day. Should the Artist consent to provide additional services during this period at the request of the Festival, the Artist shall invoice the Festival at the rate specified on line three (3) of Schedule "A".

**(G) Calls on the Free Day****ADDITION**

For any rehearsal called on a scheduled free day, the Artist shall invoice the Festival at the rate specified on line five (5) of Schedule "A" for the first eight (8) out of nine (9) consecutive hours, with a meal break of at least one (1) hour after not more than four (4) hours. The minimum call shall be four (4) hours.

For any call in excess of the above, the Artist shall invoice the Festival at the rate specified on line five (5b) of Schedule "A", however, the span of the working day may not ever exceed thirteen (13) hours.

Should the Festival require the Artist to provide service during a meal break, the Artist shall additionally invoice the Festival at the rate specified on line one (1) of Schedule "A".

No Artist may be called for a span of more than thirteen (13) hours.

No Artist may be called on two (2) consecutive scheduled Free Days.

**(H) Notice of Additional Rehearsal****AMENDMENT**

The Festival agrees to inform the Artist during the last break of the day if the Festival intends to extend that day's scheduled rehearsal. (This Clause does not apply to an Emergency Rehearsal).

**(I) Free Time Between Rehearsal and Performance or Performance and Rehearsal** **AMENDMENT**

**(iii) Payment for Additional Services**

If the break between rehearsal and performance or performance and rehearsal is less than provided for in (i) or (ii) above, the following provisions shall apply:

- (a)** For additional services provided during the first half (1/2) hour or part thereof, the Artist shall invoice the Festival at the rate specified on line six (6) of Schedule "A";
- (b)** For additional services provided during the second half (1/2) hour or part thereof, the Artist shall invoice the Festival at the rate specified on line six (6) of Schedule "A" in addition to (a) above;
- (c)** For additional services provided during the third half (1/2) hour or part thereof, the Artist shall invoice the Festival at the rate specified on line six (6) of Schedule "A" in addition to (a) and (b) above.

**(K) Coaching** **ADDITION**

Artists who in their professional careers and as members of Equity have performed either at the Festival or in a major classical company in fewer than three (3) seasons may, by a rider attached to their CTA Engagement Contract, be required to receive coaching in accordance with Clause 24:03(K) in order to receive further training in classical theatre or musical theatre. Non-mandatory coaching which does not involve rehearsal of material from the production may be scheduled in addition to regular rehearsal hours without additional compensation.

**(P) Special Skills** **ADDITION**

Should an Actor consent to the Festival's request at the time of contracting or during the rehearsal process to learn or increase their proficiency for a special skill (including but not limited to playing a musical instrument, circus skills, magic tricks or sport), the Festival will provide the Actor with appropriate rehearsal hours, as scheduled by the Stage Manager, and resources to comfortably and safely execute the special skill in performance. This Clause 24:03 (P) shall also apply to understudies who are asked to learn or increase their proficiency for a special skill as part of an Understudy assignment.

CTA Clause 24:03 (M) may apply to this Clause.

**(Q) Removal of Costumes** **ADDITION**

In a rehearsal involving costumes, a suitable period of time, up to a maximum of fifteen (15) minutes will be scheduled to allow Actors to remove costumes.

**24:04 Standard Rehearsal**

**(A) Standard Hours** **AMENDMENT**

The Artist's work day shall consist of not more than eight (8) out of nine-and-a-half (9 1/2) consecutive hours comprising seven (7) hours of rehearsal and one (1) hour of classes. (See Clause 24:03(K)(i) and (ii).)

There shall be a rest period of at least one (1) hour after a maximum four-and-a-half (4 1/2) hour work period except where the expressed intent is to run through the play, in which case the rest period may take place following a maximum five-and-a-half (5 1/2) hour work period.

When at the break the company is in costume and/or make-up, the rest period shall consist of not less than one-and-a-half (1-1/2) hours.

- (B) Shortened Days** **AMENDMENT**  
 Rehearsal days may be reduced to only one (1) continuous call of five (5) hours. The requirements for breaks in Clause 24:03(C) or 53:02(A) shall be in effect.  
 Prior to the start of rehearsals, these shortened days may be incorporated into the Season Schedule by the Festival provided that the Artist is informed of the inclusion of such days in a rider to their CTA Engagement Contract.  
 Prior to the start of rehearsals, the Festival may elect to schedule shortened days provided the Artists are notified in a rider to their CTA Engagement Contract.  
 Notwithstanding any of the above, Artists may be called to a fitting, class or coaching session prior to or following the shortened rehearsal day subject to the following conditions:
- (i) the call shall be no longer than sixty (60) minutes in length;
  - (ii) there must be a break of at least sixty (60) minutes and no more than ninety (90) minutes between calls;
  - (iii) these calls shall be considered part of the daily allowable working hours; and
  - (iv) Stage Management prep time will adhere to applicable ESA regulations.
- (C) Payment for Excess Continuous Rehearsal** **AMENDMENT**  
 For continuous rehearsal in excess of the hours as mentioned above, and for more than seven (7) hours of rehearsal in a standard rehearsal day, or for extending the span of the day the Artist shall invoice the Festival at the rate specified on line one (1) of Schedule "A".

**24:05 Extended Rehearsal Days**

- (B) Repertory** **AMENDMENT**  
 During each production there may be two (2) days during which the Artist may be called to rehearse ten (10) out of twelve (12) consecutive hours per day. (The Artist must be given forty-eight (48) hours' notice of such extended rehearsal days.)  
 There shall be a rest period of one-and-a-half (1-1/2) hours after a maximum of four-and-a-half (4 1/2) hours of rehearsal, except where the expressed intent is to run through the play, in which case the rest period may take place after a maximum of five-and-a-half (5 1/2) hours of rehearsal. Such extended rehearsal days must take place prior to the first public performance of each production.  
 In the case of musical productions, the provisions of Clause 53:02 shall apply.

**24:09 Rehearsal on a Performance Day**

- (B) Hours** **AMENDMENT**  
**(i) Continuous Five Hour Call**  
 The Artist may be called to rehearse for one (1) continuous call of five (5) hours provided this call does not begin before the end of the Overnight Rest period(per Clause 24:03(D)) or 10:30 a.m., whichever is later. Such rehearsal may not take place prior to a matinee performance of any production in which the Artist is performing or understudying, unless such rehearsal is specifically related and necessary to the matinee performance (i.e. onstage understudy or replacement rehearsal).  
 However, for the purposes of technical rehearsals (see Clause 18:42(B) and (C)), the Artist may be called for five (5) out of six (6) hours with a one (1) hour meal break which may be given at any time during the six (6) hour span.

Notwithstanding the above, on the day prior to the free day, an evening rehearsal may consist of a maximum of four (4) hours and may not run later than 11:00 p.m., unless it is a technical rehearsal in which case the regular continuous five (5) hour call applies.

**(ii) Sunday Evening Rehearsals** **AMENDMENT**  
 Excluding the Directors' Workshop Presentation, for Artists engaged for more than two (2) Productions that rehearse and/or perform simultaneously, the Artist shall not be required to rehearse their latest-opening Production beyond 7:00 p.m. on more than five (5) Sunday evenings from the first rehearsal of that Production until its first preview. Notwithstanding the above, the Festival will make best efforts to schedule no more than three (3) Sunday evening rehearsals for that Production during this period.

**(iii) Additional Rehearsal Services** **ADDITION**  
 For rehearsals in excess of the provisions of (i) and (ii) above, the Artist shall invoice the Festival at the rate stipulated on line one (1) of Schedule "A" in the Stratford Festival Addendum to the CTA.

**(E) Stock and Repertory** **DELETION**  
 Does not apply to the Festival.

**(F) Slots** **ADDITION**  
 For the purposes of this Clause, the term "slot" will refer to one of the two periods of time per day when a performance or a rehearsal could be held. E.g. Matinee Performance slot/12:00 p.m. - 5:00 p.m. Rehearsal slot or Evening Performance Slot/7:00 p.m. - 12:00 a.m. Rehearsal Slot. A standard rehearsal day (in accordance with Clause 24:04) is considered to be two (2) slots, unless the Artist is released by 6:00 p.m. in which case it shall count as one (1) slot.

In all cases, the maximum number of slots for which an Artist may be called in the six (6) day work week shall be eleven (11). The Artist shall not be required to travel or perform any services or obligations for the Festival whatsoever during the free slot in an engagement week.

The Festival shall make best efforts to ensure that, whenever possible, the free slot is scheduled after 6:00 p.m. on the day prior to the Free Day.

If an Artist is called in twelve (12) slots in an engagement week, they shall be paid the fee specified below in addition to their contractual fee. If an Artist is called in twelve (12) slots in the subsequent (consecutive) engagement week, they shall be paid the fee specified below in addition to their contractual fee. These payments are in addition to any other additional service payments which may be required.

	2024-2025	2025-2026	2026-2027
<b>12 Slots in an Engagement Week</b>	\$351.52	\$362.07	\$372.93
<b>12 Slots in a Subsequent (Consecutive) Engagement Week</b>	\$700.77	\$721.80	\$743.45

**(G) Rehearsal on an Opening Day**

**ADDITION**

On the official opening day of a production, an Artist engaged for that production may not be called to a rehearsal or performance of any other production.

Notwithstanding the above an Artist who is engaged for a production which opens in a matinee (e.g. 2:00 p.m.) slot can have a performance of another production that evening, provided that

- (i) this other production has already had its official opening; and
- (ii) the opening production has a dedicated primary rehearsal on stage with full technical elements (except costumes, wigs, and orchestra) scheduled the evening prior.

Furthermore, an Artist who is engaged for two (2) productions which open with consecutive matinee performances, the Artist may be called to rehearse on the opening day of the first production (following the matinee performance) to facilitate the matinee opening performance on the day immediately following. However, the Festival shall use its best efforts to avoid scheduling matinee opening performances on consecutive days for any two (2) productions where one (1) or more Artists are in both casts.

**24:10 Exceptions to Standard Rehearsal Conditions**

**AMENDMENT**

The following exceptions to the above will apply:

**(A) Prior to Official Opening**

Rehearsals scheduled prior to and on the day of the Official Opening of a Production can be scheduled on the same terms as stipulated in Clauses 24:09 – Rehearsals on a Performance Day or 24:04 – Standard Rehearsal, whichever is applicable.

**(B) During the First Fourteen (14) Days After the Official Opening**

Rehearsals scheduled during the first fourteen (14) days following the Official Opening of a Production can also be scheduled on the same terms as stipulated in Clauses 24:09 – Rehearsals on a Performance Day or 24:04 – Standard Rehearsal, whichever is applicable.

**(C) Following the First Fourteen (14) Days After the Official Opening**

**(i) Single Productions**

Following the first fourteen (14) days after the first public performance, as specified above, rehearsals shall be limited to a total of eight (8) hours per week per Artist and there shall not be more than two (2) rehearsal calls, not to exceed four (4) hours each in any one (1) week. Such rehearsals shall take place on a day when there is not more than one (1) performance and shall not take place on the day immediately following the free day. Additionally, such rehearsals may not be scheduled on the day following two consecutive two-performance days, unless there is no performance on that day.

**(ii) Repertory Productions**

Following the first fourteen (14) days after the Official Opening of each production on the Artist's CTA Engagement Contract, rehearsals for that Production shall be limited to a total of eight (8) hours per week per Artist and there shall not be more than two (2) rehearsal calls, not to exceed four (4) hours each in any one (1) week. Such rehearsals are subject to the terms and conditions outlined in 24:10(D)(i). Such rehearsals shall take place on a day when there is not more than one (1) performance and shall not take place on the day immediately following the free day.

This Clause shall apply unless an Artist is called for a rehearsal after a matinee on such day, providing that the Artist receives the required break between performance and rehearsal. In the case of an emergency or replacement rehearsal, should the Artist not be called for a matinee on the day following the free day, such Artist may be called after 7:00 p.m.

**(D) Combined Maximum Weekly Rehearsal Hours After Opening**

**(i) Opened Productions and Other Activities**

The maximum of eight (8) hours of rehearsal per week per Artist, as specified in 24:10(C) above, is a combined maximum for any and all productions which have opened as well as for any other activities which fall under the terms of the CTA and Addendum. For the avoidance of doubt, this means that an Artist can be called to rehearse opened productions and/or participate in other CTA/Addendum activities for a combined maximum of eight (8) hours per week.

**(ii) Exception for Unopened Productions**

It is agreed and understood that Clauses 24:10(C) and 24:10(D)(i) do not apply to any productions which have not yet had their Official Opening; rehearsals for such unopened Productions are subject to the terms of 24:10(A) or 24:10(B) (whichever is applicable), even if other Productions on an Artist's CTA Engagement Contract have opened.

**(E) Additional Rehearsal Services**

The Artist shall invoice the Festival at the rate stipulated on line one (1) of Schedule "A" for any rehearsal calls in excess of the maximum hours stipulated in this Clause 24:10.

**24:11 Rehearsal Hours for Extras**

**DELETION**

Does not apply to the Festival.

**24:16 Notes**

**(B) Repertory**

**AMENDMENT**

The Artist may be called with not less than fifteen (15) minutes notice for a maximum of thirty (30) minutes per week per production on condition that the time used for such calls is deducted from the Artist's next rehearsal call for that specific production.

**25:00 COSTUME FITTINGS**

**25:01 Hours**

**AMENDMENT**

The Festival is granted a total number of free hours for costume fittings which cannot exceed two-and-a-half (2-1/2) hours for each play per season per Artist. Fitting time may be allocated unequally according to the specific needs of the individual productions in the Artist's CTA Engagement Contract. The Festival shall not require the Artist to perform this duty on the Artist's free day or during meal breaks. Travel to and from fittings shall constitute part of the costume fitting time. The Artist must consider a costume fitting as an official call and must be present as required unless said fitting invades said Artist's meal break or overnight rest period.

A costume fitting outside of regular rehearsal hours may not be scheduled on:

- (a) a two performance day or
- (b) on an extended rehearsal day or
- (c) prior to a matinee performance with a published start time of 12:30 p.m. or earlier.

A costume fitting before 10:00 a.m. on the day following the Free Day may be scheduled once for each play per season per Artist.

The Artist shall invoice the Festival at the rate specified on line one (1) of Schedule "A" for any costume fitting call which:

- (a) takes place more than three (3) hours before the published start time of the Artist's performance on a single matinee performance day, or
- (b) takes place prior to 11:00 a.m. on a single evening performance day, or
- (c) exceeds ninety (90) minutes, or
- (d) takes place more than two (2) hours before that Artist's available rehearsal hours, or

(e) is the second or subsequent fitting before 10:00 a.m. on the day following the Free Day.

An Artist may not be called for a costume fitting on the day of their opening performance. However, in the event of an unforeseen circumstance which necessitates a costume fitting for the production that is opening, the Artist may be called for up to one (1) additional hour paid at not less than the additional service rate stipulated on line four (4) of Schedule A in the current CTA Fee Booklet.

## **26:00 PERFORMANCES**

### **26:01 Half-Hour Call**

**(A) No Activity** **ADDITION**

The Artist shall not participate in activities including, but not limited to, publicity, promotion, or audio/visual recording during or after the half-hour call. This prohibition does not apply to activities concerning matters of Health and Safety.

### **26:02 Maximum Number of Services in a Week**

**(A) Combination of Services** **AMENDMENT**

A week's work shall consist of not more than eight (8) performances or a combination of performances and a minimum of one dress rehearsal (excluding technical dress rehearsals) which shall not exceed nine (9) in total. For each performance or dress rehearsal (excluding technical dress rehearsals) in excess of the foregoing, the Festival shall pay to the Artist a sum equal to two eighths (2/8) of the contractual fee. The contractual fee shall be paid even if fewer than eight (8) performances are given in any one (1) week. (See also Clause 16:20 – Weekly Contractual Fee While on Tour). Prior to the official opening week of a production, a sum equal to eight-eighths (8/8) of the contractual fee shall be paid for each performance over eight in a week.

**(B) Excess Services in a Week** **AMENDMENT**  
See Clause 26:02(A).

## **27:00 CLOTHES, MAKE-UP, MUSICAL INSTRUMENTS AND PROPS**

### **27:01 Provision of Costumes and Clothing** **ADDITION**

General footwear, costume accessories, properties, etc. will be made available for rehearsal as soon as possible, but in any event not later than the technical dress rehearsal.

Unusual or non-contemporary footwear (including high-heels), costume accessories such as hats, capes, etc., and properties, or reasonable "rehearsal" mock-ups will be available for rehearsal as soon as possible, but in any event, not later than three (3) weeks prior to the technical dress rehearsal.

Footwear, costume accessories, properties, etc. identified as necessary at the Hazard Assessment meeting for the production, or where used/worn on a raked stage or other unusual surface, used/worn in a fight sequence, dance, or other choreographed movement, will be available for the first blocking rehearsal.

## **28:00 WORKING ENVIRONMENT, HEALTH AND SAFETY** **ADDITION**

The Festival will follow all applicable federal, provincial, and municipal legislation regarding health and safety and smoking in the workplace, including the Safety Guidelines for the Live Performance Industry in Ontario which shall form an integral part of the Addendum. Such legislation, along with additional health and safety policies established by the Festival, are reflected in the Festival's Health & Safety policy manual and employee handbook. The Festival further agrees to have a member of Equity participate in the Festival's Joint Health and Safety Committee.

**28:03 Temperature, Air Circulation and Lighting**  
**(A) Dressing Rooms, Warm up Areas and Performance Areas**

**AMENDMENT**

The Festival agrees to maintain dressing rooms, dance warm-up areas, and places where the Artist is required to rehearse or perform indoors, at a reasonable and constant temperature, said temperature to be no less than 18 degrees Celsius and no more than 28 degrees Celsius. The provisions of this Clause will have been satisfied if the temperature at floor level measured one-half (1/2) hour before the commencement of rehearsals and/or performance, is 18 degrees Celsius to 28 degrees Celsius. However, minimum temperature in the dressing rooms must be achieved at least two (2) hours before curtain time.

**28:04 Fire Drill**

**AMENDMENT**

The Festival shall ensure that fire drill procedures are prominently posted in each venue. The Festival shall arrange at least one (1) fire drill per season in each venue which shall be attended by the complete Stage Management team for one production in that venue. In addition, all Stage Management Artists in their first and second season at the Festival shall be called to attend a minimum of one (1) fire drill per season. Stage Management Artists shall review fire drill procedures for each production during the prep week, and during rehearsal with the cast. Additional fire drills will be scheduled as appropriate, especially in consideration of any changes to fire drill procedures.

**28:05 Blackouts**

**ADDITION**

The Stage Manager for each production shall be responsible to ensure that blackout training and blackout rehearsals are conducted prior to rehearsing in blackout conditions.

**28:20 Perceived Risk**

**ADDITION**

(See "Procedure for a Work Refusal" in the Safety Guidelines for the Live Performance Industry in Ontario.)

**33:00 POSTING OF SECURITY**

**33:02 Calculation of Amount**

**(B) Peak Security**

**AMENDMENT**

The Festival may opt to post peak security, in which case prior to issuing any engagement contracts, the Festival shall deposit with Equity in cash or by Letter of Credit (using sample wording agreed to by Equity and PACT) the sum specified below as a security bond for all CTA Engagement Contracts issued by the Festival, and this bond shall be kept in place on a year round basis.

2025-2027	
Security	\$750,000

**35:00 CONTRACTS**

**35:02 Run-of-the-Play Engagement**

**(D) Fee**

**AMENDMENT**

The Artist's contractual fee for a Run-of-the-Play CTA Engagement Contract must be at least as specified below per week above the minimum fee.

	2024-2025	2025-2026	2026-2027
<b>Run-of-the-Play Engagement Contract</b>	\$226.89	\$233.69	\$240.70

**35:03 Guaranteed Engagement**

**(C) Fee**

**AMENDMENT**

The Artist's contractual fee for a Guaranteed CTA Engagement Contract must be at least as specified below) per week above the minimum weekly fee.

	<b>2024-2025</b>	<b>2025-2026</b>	<b>2026-2027</b>
<b>Guaranteed Engagement Contract</b>	\$280.42	\$288.83	\$297.49

**35:08 Execution of CTA Engagement Contracts**

**(A) Issuing Of**

**AMENDMENT**

When the Festival confirms to the Artist that agreement has been reached on the negotiated terms for an upcoming engagement, where possible, the Festival shall issue a CTA Engagement Contract to the Artist within ten (10) business days. In any event an Artist must receive their CTA Engagement Contract no later than twenty (20) business days prior to the start date of their engagement.

This provision does not apply to activities contracted under Article 56:00 or Article 57:00 in which the contracted engagement period is less than two weeks.

**35:09 Roles Unassigned at Time of Contracting (Cast by Consent) AMENDMENT**

It is understood that the Festival's casting may lead the Festival to offer certain Actors contracts before their roles in certain productions are assigned. In addition, it is understood that productions may involve non-speaking, unnamed or smaller roles which may be difficult to assign at time of contracting. Similarly, a production may wish to make creative use of Actors to populate the world on stage, or to support the narrative through the handling of transitions, and that such use of Actors may evolve over the course of rehearsals. Such roles and stage business are deemed "Cast by Consent" and are subject to the conditions and considerations outlined below.

Notwithstanding the ensuing, and with full respect for the evolving, organic needs of the creative process, Theatres are strongly encouraged to identify and establish the majority of non-speaking, unnamed or smaller roles at the contracting stage, in order to limit the number of assignments that are treated as "Cast by Consent". Should an Actor be asked to perform in a Production that they were not originally contracted for, the Role in the additional Production is to be considered an Additional Duty and not a "Cast by Consent" assignment.

**(A) Prior Knowledge**

- (i)** The Festival will make every effort at the time of offer to provide the Actor with all available information about the production's concept and/or context. Such information is especially important where a production deals with issues of violence or trauma, or depicts Underrepresented Groups, or where it may be reasonably anticipated that an Actor's identity may intersect with or reinforce harmful or demeaning stereotypes.
- (ii)** Upon request, the Festival will facilitate communication between the Actor and Director to discuss intentions and expectations.
- (iii)** It is understood that certain types of work or ways of working (e.g., Workshops, or work that is devised) entail the development of characters, story, and/or context as an integral part of the rehearsal process and thus preclude clear assignment of roles at time of contracting. Where a definitive character list is not available or finalized at the time of contracting, The Festival is nevertheless encouraged to share information about the production as may be available.

- (iv) If an Actor agrees to appear in a production "Cast by Consent", said Actor may be required to assist in the moving of scenery, props or furniture on stage. The Festival agrees that these responsibilities should constitute the lesser part of the Actor's involvement in the production.

**(B) Multiple Productions (Stock and Repertory)**

- (i) All productions in which the Actor is to appear will be specified in their contract, along with the Actor's role assignments in those productions, which may include "Cast by Consent" for unspecified roles.
- (ii) Where season programming is not entirely set at time of contracting, an Actor may agree to appear in a production "to be announced". If productions are subsequently added to the season, the Actor is not obligated to appear in such additional productions without consent, and such appearance(s) must be properly negotiated and ridered to their contract.

**(C) Understudy Assignments**

A Cast by Consent assignment may only include an Understudy assignment if such is indicated on the contract at time of contracting. Roles or tracks to be understudied must be specifically designated in a rider to that contract no later than fourteen (14) days after the first public performance, or three (3) days following the official opening, whichever comes first.

If the Festival fails to execute a rider as above, the Actor will be relieved of any responsibility to assume the Understudy assignment. In such circumstances, should the Festival still request the Actor to accept the assignment, Clause 16:11(A) (Additional Duties) shall apply.

For the purpose of this Clause, Understudy assignments are deemed to include portions of another Actor's assignment in the production.

**(D) Changes After Contracting**

It is understood that a production will evolve over the course of pre-production and/or the rehearsal process, and that timely and transparent communication are essential to maintaining a safe and respectful workplace.

**(i) Ongoing Consent**

Where an Actor contracted as Cast by Consent is informed of an altered approach to production or changes to their roles or stage business that may result in offensive racial, cultural or identity stereotypes, or may be experienced by the Actor as triggering or traumatizing, the Actor will have forty-eight (48) hours (from the time of receiving the information) to consider the change before consent is assumed. It is recognized that an Actor need not be involved in a piece of stage business for them to experience a negative impact.

**(ii) Right to Decline**

Where in rehearsal an Actor objects to such an assignment change, their reasons for objecting should be promptly communicated to the Director and/or Festival (whichever is appropriate) so that the concerns may be addressed or the assignment reallocated. Such communication should be done in the presence of the Stage Manager, and upon request, another person of the Actor's choosing. It is understood that a Cast by Consent assignment cannot be declined based on its size or perceived lack of artistic interest.

**(iii) Non-retaliation**

The Festival recognizes the Actor's right to engage in the consent-based process detailed in this clause and will not allow its use to become the basis for reprisal including with respect to future engagements.

**(E) Assignment Changes After Opening**

Where an Actor undertakes a Cast by Consent assignment, their roles and stage business are deemed to be "set" as of the official opening of the production. If their assignment is significantly altered after opening, such alterations will be agreed to in writing as a rider to their contract, and compensated as per Clause 16:11(A) (Additional Duties).

**35:14 Notice of Priority Rehearsal Hours**

**ADDITION**

When the CTA Engagement Contract is proffered, the Festival will advise the Artist in a rider to their CTA Engagement Contract of the number of "priority" rehearsal hours with the full company in the season schedule at that time for each production in the engagement.

**38:00 TERMINATION**

**38:15 Absence Due to Illness or Accident**

**ADDITION**

(D) Where an Artist is required to quarantine and/or isolate by the Stratford Festival, a regional health authority, the government of Ontario and/or the government of Canada related to COVID-19, the seven (7) day period in Clauses 38:15(A), (B) and (C) shall be extended to the length of the quarantine or isolation requirement, but in no event more than fourteen (14) days, or if shorter, to the end of the Artist's contract. All other terms of Clauses 38:15(C) shall apply to such cases of quarantine or isolation.

**38:25 Family Leave**

**ADDITION**

The Festival agrees that an Artist may be absent for up to two (2) days without loss of fee to enable the Artist to attend to the birth of their child, or the child's coming to custody of the parent. The Artist will give as much notice as possible but not less than four (4) weeks, except in the case of a medical emergency.

The Festival will release an Artist from their CTA Engagement Contract for a period of up to twenty-five (25) weeks, or the end of the CTA Engagement Contract, whichever comes first, for the birth of their child, or the coming into custody of a child for the first time. The Artist will give as much notice as possible but not less than four (4) weeks, except in the case of a medical emergency.

**39:00 UNDERSTUDIES**

**AMENDMENT**

For the purposes of this Article, Understudy shall include Performing Understudy, Non-Performing Understudy, Standby, Swing, Bit Cover and Walking Cover.

In a production where any parts are understudied, understudies shall be engaged (assigned) for all speaking roles and/or essential non-speaking roles (as determined by the Festival subject to Clause 18:46, Role) and/or singing and/or dancing roles where the character is identified by name in the score or book. However, in musical theatre productions, this requirement need not apply to Chorus roles. Alternatively a production may carry no understudies, but if a production for which the Artist is engaged falls into that category said Artist must be specifically informed of that fact in the Artist's CTA Engagement Contract at the time it is proffered. The following Clauses shall apply to understudies (also see Clause 35:09).

**39:02 Rehearsals and Performances**

**(A) Line Rehearsal**

**AMENDMENT**

There must be at least one (1) "line rehearsal" per production completed before the first performance of said production. The Understudy will learn lines by the first "line rehearsal". If this rehearsal is in addition to the regular rehearsal hours, the Artist will invoice the Festival at the rate specified on line one (1) of Schedule "A". The Festival shall endeavour to schedule an additional understudy line rehearsal per production after three (3) months elapsed from the official opening.

- (B) Blocking Rehearsal** **AMENDMENT**  
 Blocking rehearsals, culminating in a complete “priority” run through rehearsal on stage must be completed within fourteen (14) days of the official opening performance of each production. At least one of the understudy blocking rehearsals will be a “priority” rehearsal of not less than five (5) hours which will take place no later than sixteen (16) days after the first performance for each production, and at least one rehearsal will be a “priority” rehearsal of not less than five (5) hours on stage (not including the run-through rehearsal). Such rehearsals may take place under the supervision of the Assistant Director if there is one or the Stage Manager. These rehearsals may not take place on a two (2) performance day.
- (D) Posting of List** **AMENDMENT**  
**(ii) Repertory Productions**  
 The list of Understudies must be posted on the company notice board before the end of the third week of rehearsals for the full cast, or forty-two (42) priority hours of rehearsal (excluding music only rehearsals for musical productions), whichever comes first. A copy of the list shall be filed with Equity no later than forty-eight (48) hours after it is posted.  
 If applicable, the Festival will file updated versions of the list with Equity no later than forty-eight (48) hours after they are posted.
- (I) Understudy Cast by Consent** **ADDITION**  
 If an Actor agrees to a “Cast by Consent” Understudy assignment, the parts and/or actors they are to understudy must be posted on the company notice board as outlined in 39:02(D). It is understood that if the assignments posted in this list are altered prior to the Cast by Consent Date (see Clause 35:09), no additional compensation will be required.  
 In lieu of a rider to their contracts, the Festival may request that the Artist sign the list to confirm receipt of notice of their understudy assignments. A copy of the list shall be provided to the Artist upon request, and a copy of the list shall be filed with Equity no later than forty-eight (48) hours following the Cast by Consent Date.  
 Should the Festival fail to notify the Actor of their Understudy assignment as outlined above, the Actor shall be relieved of any responsibility to accept an Understudy assignment. In such circumstances, should the Festival request the Actor to accept such an assignment, Clause 16:11(A) (Additional Duties) shall apply.  
 For the purpose of this Clause, Understudy assignments are deemed to include portions of another Actor’s assignment in the production.
- (J) Understudy Fight Rehearsal**  
 Understudies and replacement Actors require fight rehearsals which should be under the supervision of the Fight Director or, where the Festival deems appropriate, the Fight Captain or a designate of the Fight Director approved by the Festival.
- (K) Understudy Intimacy Rehearsal**  
 The first time Understudies and replacement Actors rehearse scenes or moments of Intimacy, these rehearsals shall be under the supervision of the Intimacy Director. Where the Festival deems appropriate, the Intimacy Captain or a designate of the Intimacy Director approved by the Festival may supervise subsequent rehearsals.

**39:03 Contracting of Understudies**

- (B) Period of Understudy Assignment(s)** **DELETION**  
 Does not apply to the Festival.

**39:04 Maximum Number of Roles**

**AMENDMENT**

An Artist who has been contracted to perform one or more roles may also be contracted to understudy one or more roles up to a maximum of eleven (11) performance and understudy roles combined per engagement. An Artist who has been contracted solely to understudy in all contracted productions may be contracted to understudy up to nine (9) roles per production, to a maximum of thirteen (13) roles per engagement. The maximum number of roles which an Artist may be assigned shall be specified in the Artist's CTA Engagement Contract if any understudy assignments are "Cast by Consent".

In any case an Artist may not be required to understudy more than two (2) lead roles or four (4) principal roles per engagement which may be (i) two lead roles and no principal roles or (ii) one (1) lead role and up to two (2) principal roles, or (iii) up to four principal roles and no lead roles. For clarity, a lead or principal role shall be defined as per Festival billing policy.

All Understudy assignments for lead or principal roles shall be assigned in writing by the Festival to the Artist no less than two weeks prior to the commencement of priority rehearsals for that production (or upon contracting, if later).

**39:05 Performing and Non-Performing Understudies**

**AMENDMENT**

**(A) Definitions**

(i) A "Performing Understudy" is an Artist who regularly performs their own Role or track in a production and is contracted for a production to learn the Role or track of another Artist, and perform it when such Artist is unable to perform.

(ii) A "Non-Performing Understudy" (NPU) is an Artist who does not regularly appear in a production but has been contracted to understudy in that production. However, an NPU also appears in one or more other productions.

**(B) Weekly Compensation**

Performing and Non-Performing Understudies shall be free to negotiate additional weekly compensation at the time of contracting.

**(C) Payment Per Performance**

Except as provided for in CTA Clause 39:02(E), a Performing or Non-Performing Understudy who is contracted to understudy a role shall receive a minimum of an additional one-eighth (1/8) of the Artist's Contractual Fee for each performance in an Understudy track to a maximum four-eighths (4/8) per track per Engagement Week.

**(D) Long Term Replacement of Partial Track**

**ADDITION**

In cases where an Actor is unable to perform their complete track for more than seven (7) consecutive days and the Festival elects (in its sole discretion) to allow the Actor to perform a partial track in lieu of terminating the Actor's CTA Engagement Contract pursuant to Clause 38:15, the Actor who understudies the partial track shall receive compensation in accordance with Clause 39:05(C) to a maximum of eight (8) consecutive performances in the same Understudy track. For any subsequent consecutive performances in the same Understudy track, the understudy Actor will instead receive one-sixteenth (1/16) of the Artist's Contractual Fee for each performance.

**39:06 (B) Swing Remuneration**

**AMENDMENT**

When an artist is engaged as a Swing, they shall be free to negotiate additional remuneration as appropriate to the work required and acceptable to them, which may not be less than as specified below per week per production.

	<b>2024-2025</b>	<b>2025-2026</b>	<b>2026-2027</b>
<b>Swing</b>	\$57.60	\$59.32	\$61.10

**39:08 Bit Cover**

**AMENDMENT**

**(A) Definition**

A "Bit Cover" is the performance of a role or part of a role which appears in one (1) or two (2) scenes in a performance. A Bit Cover may involve lines of up to a total of eight (8) exchanges with other characters or a monologue of not more than one (1) minute and appear in a scene in which the Artist would not otherwise appear as part of the Artist's role in that performance.

**39:11 (C) Supplementary Additional Covers**

**ADDITION**

When a Role has been cut from a performance, an Artist may agree to cover one moment of the Role for that performance for artistic purposes in addition to performing their Role. For a non-speaking cover the Artist will be additionally compensated as specified below per performance, to a maximum as specified below per performance. For a speaking cover the Artist will be additionally compensated as specified below per performance, to a maximum as specified below per performance.

	<b>2024-2025</b>	<b>2025-2026</b>	<b>2026-2027</b>
<b>Non-speaking Cover</b>	\$26.62	\$27.42	\$28.25
<b>Non-speaking Cover Maximum</b>	\$53.54	\$55.15	\$56.80
<b>Speaking Cover</b>	\$34.84	\$35.89	\$36.96
<b>Speaking Cover Maximum</b>	\$70.24	\$72.35	\$74.52

**39:13 Understudies in Rehearsal**

**ADDITION**

When the Festival requires an Actor to temporarily replace another Actor during rehearsals (excluding scheduled understudy line and blocking rehearsals), they shall be paid one-hundred and twelve percent (112%) of their weekly contractual fee, prorated at 1/6th per day, for each rehearsal day in excess of six (6) consecutive primary rehearsal days, or two (2) consecutive calendar weeks, whichever comes first. Clause 39:13 shall not be applicable to Actors who are engaged as non-performing understudies for that production.

**42:00 BILLING, DISPLAYS AND PROGRAMS**

**42:01 General Provisions – Billing**

**(A) Publishing of Billing**

**ADDITION**

(i) As an alternative, the Festival may publish on the Festival's website all the names of Artists in each production in the season, production by production, and in another format collectively the names of all Artists in the season.

**42:03 Photographs**

**AMENDMENT**

The names of all Artists shall be displayed in the front of the theatre in which they perform within the limitations of the existing facilities and available space. An 8"x10" professional quality photograph of the Artist shall be provided by the Artist and displayed by the Festival as follows:

- (i) Prominently displayed and properly identified in the lobby; and
- (ii) Reduced to an appropriate size and reproduced, properly identified in the house programme of all those productions in which the Artist appears. The provisions of this Clause apply to all Equity Stage Management Artists.

## **42:09 Biographical Material in Programs**

### **(A) Artist's Right of Approval**

### **AMENDMENT**

The Artist shall have the right of approval over biographical material and photographs for use in all programs and souvenir publications. This approval shall be in writing and shall not be unreasonably withheld. Biographical material and biographical photographs not disapproved within forty-eight (48) hours of submission to the Artist shall be considered approved. The Festival shall determine the space available for and the placement of such material, but may not delete or change Artist approved material, unless it secures the Artist's written approval for the deletion or changes.

In the case of production photographs, this Clause 42:09 Artist's Right of Approval applies only to those in which not more than three (3) Artists appear. Production photographs not disapproved within twenty-four (24) hours of submission to the Artist shall be considered approved. The Artist agrees to make best efforts to approve a sufficient quantity of the materials presented for approval to support the Festival's efforts to promote its productions.

See also Article 43:00.

## **43:00 GENERAL PROVISIONS – PHOTOGRAPHS AND RECORDINGS**

### **43:10 Capture of Material in Rehearsal or Backstage**

#### **(C) Capture in the Rehearsal Hall**

#### **ADDITION**

Up to three (3) one (1) hour calls in the rehearsal hall may be captured per production, which do not include set-up time. Additional capture may be scheduled with permission of Equity, which shall not be unreasonably withheld. All scheduling of capture in the rehearsal hall is subject to the approval of the Director of the production. In no case shall the filming of a complete run-through of the rehearsal be allowed.

Artists featured in the material used in the clip shall have approval of the footage used as described in Clause 44:02(D).

#### **(D) Third Party Capture**

#### **ADDITION**

Where a recognized media organization records material for current affairs or news footage, the Festival shall provide notice of recording and declared use in accordance with CTA Clause 43:01(A) and (B), and shall request permission in accordance with Stratford Addendum Clause 43:10(A) and (B). Artists featured in the material used shall not have approval of the footage.

## **44:00 NON-COMMERCIAL USE OF PHOTOGRAPHS AND RECORDINGS**

### **44:01 Declared Use**

### **AMENDMENT**

It is understood that the Festival may capture audio visual recorded material or photographs of rehearsal or performances of a production, in whole or in part, for any or all of the purposes set out below. In all cases, the Festival remains responsible for the appropriate use and/or distribution of the recorded material.

Non-Commercial Use is defined in this agreement as the use of any Recording or Photograph to demonstrate the nature of or to promote the work of the Festival and the Artist to potential audience members, performance presenters, booking agents, students, donors, funders and sponsors.

Photography or recordings of or by Minors is prohibited without parental consent. Crediting for photographs and recordings captured pursuant to this Article are subject to Clauses 43:04 and 44:03.

Artists shall respect the Festival's internal social media policy with respect to photographs and recordings in the workplace.

**44:02 Capture of Material for Promotional Use**

**(B) Notice – Recordings**

**AMENDMENT**

**(i) All- Rehearsal Notice by the Theatre**

The Festival may, at the time of contracting the Artist, issue a recording notice that is limited to the capture of recordings of the Artists by staff of the Festival for use on Social Media and/or the Festival website. This will be included as a rider to the contract. Any Artist may reasonably withdraw their consent at any time prior to the capture of material by informing either Stage Management or a representative from the Festival.

The Festival must obtain approval from all Artists present in the recording before posting. This does not apply when a third party makes a professional recording for promotion.

All scheduling of any such recording is subject to the approval of the Director of the production.

**44:03 Credit and Billing for Photographs and Recordings**

**AMENDMENT**

With the exception of Archival and Reference recordings, the final cut of any recordings made shall include a credit list or roll. When posting material on Social Media, the caption or a “pinned” comment will either include credits for the Artists captured or a link to such credits. In addition, the Festival will endeavour to tag the social media accounts of the Artists captured whenever possible. See also Clause 44:09 (H).

**44:09 Declared Use**

**(B) Publicity & Promotion for Current Productions**

**AMENDMENT**

The Festival may use up to ten (10) minutes per production finished running time of recorded material from any approved source. This recorded material may comprise clips of edited material from rehearsal, backstage, and/or performance footage. The material may be used by the Festival for up to eighteen (18) months from the on sale date or for the duration of the run, whichever is longer. The ten (10) minutes of footage may be replaced by a different ten (10) minutes of footage as long as there is no more than ten minutes available to the public at any one time. Where the Festival is empowered to do so, the Festival shall grant similar rights of use to the Artists in the production with the agreement of the other Artists of the same time frame.

The Festival may extend its time frame of the use of the material by either offering the Artists the same extended use beyond the initial time frame as noted above or by compensating the Artist at no less than 1/6 of the Artist's weekly contractual fee. Fees for Directors, Choreographers and Fight Directors shall be no less than 2.5% of the applicable fee.

**(D) Archives for Retaining a Permanent and Definitive Record of the Production, and Preserving the History of Canadian Theatre**

**AMENDMENT**

Such a recording must be captured from a regularly scheduled public performance of the production or of a workshop activity, or of a Forum event or of the Directors' Workshop Presentations; no additional rehearsals are permitted to facilitate the recording. The resulting recorded material may not be edited and must be marked to indicate its use, e.g. the title “ARCHIVAL RECORDING; NOT FOR DISTRIBUTION” generated throughout. The Festival guarantees that the recorded material, which may not be copied, will remain under its control for archival purposes and may only be viewed in private for reference purposes or as a teaching or rehearsal aid for the benefit of Artists or management, except as provided for in Clause 44:09(E). Under no circumstances shall the Festival give an Artist a copy of an archival recording prior to rehearsal.

**(i) Stratford Festival Archive Access** **ADDITION**  
Recordings made in accordance with 44:09(D) (including from productions mounted prior to the term of the current CTA) may be viewed on-site at the Archive only by theatre professionals, students, teachers or researchers with work-related or study-related reasons for viewing either individually or in groups. Children under sixteen (16) must be accompanied by an adult. Currently running shows shall not be available for viewing. Only recordings captured from a regularly scheduled public performance of a production shall be available. No archival recordings of workshop activities, Forum events or Directors' Workshop Presentations shall be made available. The Festival shall not lend, copy, sell, or distribute any of the recordings, physically or electronically, in accordance with 44:09(D).

**(G) Educational Use**

**(iv) Educational Materials** **ADDITION**  
It is understood that any recorded material that the Festival is permitted to use pursuant to Article 44:00 may also be made available for educational purposes in any media during the same time frame. In addition, the Festival may use production photographs in education materials prepared and published by the Festival in order to attract school audiences, if such materials are made available on the Internet, on a separate section of the Festival's website for which educational Institutions will be provided the links. The Festival will take all reasonable precautions to ensure the material is not misused or downloaded by unauthorized sources and shall assume responsibility for any subsequent misuse.

**(H) Credit and Billing for Audio and/or Visual Recordings** **AMENDMENT**

The final cut of any audio and/or visual recordings made shall include a credit list or roll. The credit roll shall not be counted towards the allowable minutes of recorded material from an approved source. In Social Media posts where there is limited time and space for crediting to be included in the video, the caption or "pinned" comments will either include all required credits or a link to all required credits.

**(I) Educational Website Use**

**ADDITION**  
It is understood that any recorded material that the Festival is permitted to use pursuant to Clause 44:02(B) may also be made available for educational purposes in any media during the same time frame. In addition, for the purpose of illustrating to students and educators various interpretations of a play, various acting or coaching techniques, specific scenes of a play, or the development of an Artist's work, the Festival may provide access to recordings of past or current productions, and/or rehearsal/demonstrative footage to a maximum of five (5) minutes per recording. Such recordings will only be made available on a separate section of the Festival's website for which educational institutions will be provided the links. The Festival will take all reasonable precautions to ensure the material is not misused or downloaded by unauthorized sources and shall assume responsibility for any subsequent misuse.

**(J) Documentary and Special Archival Use**

**ADDITION**  
With the written consent of the Artists involved, the Festival may also make a supplementary recording of rehearsal or other non-performance activity to document its specific processes, or the work of a renowned Artist, for educational and historic purposes only. Such recording shall take place on a single day and the final edited video shall not be longer than thirty (30) minutes in length.

All Artists concerned must receive a minimum of twenty-four (24) hours advance written notice of the recording, which shall be copied to Equity. No additional rehearsals will be allowed in order to facilitate the taping.

The tape may only be used for archival purposes and may only be played back in private for reference purposes or as a teaching or rehearsal aid for the benefit of Performers or management. The Festival shall guarantee that the recording shall remain under its control and is not to be broadcast, distributed or used in a commercial context. There shall be no public replay of the tape whatsoever.

**(K) Recording of Visitors Guide**

**ADDITION**

The Festival may record material for a Visitors Guide, which may be published in a print version or for the Festival's website under the following conditions:

- (i) For an Artist called prior to an engagement who was engaged in the previous season, there may be one call of four (4) consecutive hours per artist per production, to capture the images. The Artist shall be compensated at the rate specified on Line 1 in Schedule A for a minimum of four (4) hours. The compensation shall be paid for time for makeup/hair/wardrobe, and the shooting (including individual shots for a company composite photo). It is understood that the approval for any finalized material may not happen within the four (4) hour time period above, but approval at a later date and time shall be deemed to be included in this compensation.
- (ii) Any additional time beyond four (4) hours shall be paid at a rate of 1.5 times the rate in Line 1 of Schedule A, payable in half hour increments.
- (iii) For an Artist called prior to an engagement who was not engaged in the previous season, the terms of 43:02(C) shall apply except that the minimum call shall be four (4) hours.
- (iv) When Artists are called for an individual shot for a company composite only, the terms of 43:02(C) shall apply.

**47:00 PROMOTIONAL APPEARANCES**

**47:01 Scheduling Promotional Appearances**

**(A) Promotional Appearances**

**AMENDMENT**

With the agreement of the individual Artist, a promotional appearance may include performance elements subject to the following conditions.

Provided that there is a minimum of one hundred and sixty-eight (168) hours of priority rehearsal per featured production prior to the first public performance of that production, a maximum of two (2) such promotional appearances (per Artist) may be scheduled within each four (4) week period of the Artist's engagement prior to the official opening of the production. Otherwise, a promotional appearance with performance elements may only be scheduled following the official opening of the production. A promotional appearance with performance elements may not be scheduled during the first week of rehearsal, or on any day when the Artist is scheduled to perform more than one (1) performance at the Festival.

The Festival shall provide as much advance notice as possible of any promotional appearance, but in any event, such appearances with performance elements will be requested with no less than twenty-four (24) hours' notice to the Artist.

All breaks and rest periods required in the CTA will apply to the scheduling of promotional appearances. Should the Artist agree to a promotional appearance on a Free Day, the Artist shall invoice the Festival at the rate specified on line five (5) of Schedule "A". The minimum call for a promotional appearance on a Free Day shall be four (4) hours.

The performance elements shall not be more than two songs per Artist, up to a maximum of twenty (20) minutes of performance in total. The promotional appearance may not exceed thirty (30) minutes in total, inclusive of interviews and other appearance requirements. For broadcast purposes, performance elements are restricted to five (5) minutes or one song, whichever is longer.

The Festival will inform the Stage Manager of any publicity event concerning any Artist in the production as far in advance as possible. For promotional appearances with performance elements, the Stage manager, Artist(s) and the Festival shall mutually agree if the Stage Manager's presence is required and if additional stage management staffing is necessary for the event. However, stage management will not be required for promotional appearances which involve a maximum of two (2) performers and no costume elements provided that the Artists are accompanied by a qualified representative of the Festival.

Promotional appearances will be within fifty (50) kilometres of the point of origin unless mutually agreed otherwise, and in which case Article 49:00 shall apply including per diem.

On any day with more than one (1) promotional appearance or where the promotional appearance(s) are not within fifty (50) kilometres of the point of origin, the Artist(s) shall invoice the Festival for any additional services provided beyond a span of eight-and-a-half hours (8 1/2) on that day, commencing with the first call of the day.

**(B) Promotional Appearances Prior to Engagement ADDITION**

The Festival may engage Artists to participate in promotional appearances that take place prior to the commencement of their engagement under the following circumstances:

- (i) one eighth (1/8) of the contractual fee is paid for any rehearsal and/or appearance day, which day shall be no more than seven out of eight (7/8) hours;
- (ii) per diem, accommodation and transportation expenses will be paid to any Artist required to travel from their place of residence to either the location of the rehearsals or the location of the appearance(s);
- (iii) only the Artist actually engaged to perform these roles during the season may be engaged to participate in the promotional appearance(s).

**49:00 TOURING**

**49:03 Local and Overnight Touring**

**(B) Overnight Touring AMENDMENT**

**(i) Per Diem**

When the Artist is required to travel outside the point of origin on an overnight tour, the fees specified in Clause 16:14 shall be augmented by a daily expense allowance as specified below. This per diem shall not be subject to Clause 3:03 (Deductions). It shall be paid at least one (1) week in advance of the week in which it is applicable.

	2024-2025	2025-2026	2026-2027
<b>Expense Allowance</b>	\$176.75	\$182.05	\$187.51

**49:23 Use of Other Vehicles**

**(F) Drivers AMENDMENT**

The Festival must engage a professional driver who may not be a member of the performing company or stage management.

**53:00 MUSICAL THEATRE****ADDITION**

The provisions of Clauses 53:01, 53:02 and 53:03 shall apply and take precedence, where differences exist between these Clauses and the provisions of Article 24:00 as amended in the Addendum.

**53:02 Extended Rehearsal Days****(B) Repertory****AMENDMENT**

Prior to the first public performance of each production in a repertory season there may be up to two (2) days during which the Artist may be called to rehearse eight (8) out of twelve (12) consecutive hours per day with at least one-and-a-half (1-1/2) hours' break after a maximum of four-and-a-half (4 1/2) hours' rehearsal except where the expressed intent is to run through the play, in which case the rest period may take place after a maximum of five (5) hours of rehearsal. Such extended rehearsal days must take place prior to the first public performance of each production. There shall be a minimum of twelve (12) hours between the end of one day's work and the call to work the next day.

**53:03 After Opening - Exceptions to Standard Rehearsal****Conditions****AMENDMENT****(A) During the First Fourteen (14) Days****(i) Single Productions**

During the first fourteen (14) days after the first public, seven (7) days of rehearsal can be scheduled on the same terms as stipulated in Clauses 24:09 Rehearsals on a Performance Day, or 24:04 Standard Rehearsal, whichever is applicable.

**(ii) Repertory Productions**

During the first fourteen (14) days after the Official Opening of each production on an Artist's CTA Engagement Contract, rehearsals can be scheduled on the same terms as stipulated in Clauses 24:09 Rehearsals on a Performance Day, or 24:04 Standard Rehearsal, whichever is applicable.

**(B) Single, Stock and Repertory Theatres****(i) Single Productions**

Following the first fourteen days after the first public performance, as specified above, rehearsals shall be limited to a total of four (4) hours per week and shall be taken in one (1) four (4) hour call.

Such rehearsal shall take place on a day when there is not more than one (1) performance and shall not take place on the day immediately following the free day. Additionally, such rehearsal may not be scheduled on the day following two consecutive two performance days, unless there is no performance on that day.

**(ii) Stock and Repertory**

Following the first fourteen (14) days after the Official Opening of each production on the Artist's CTA Engagement Contract, rehearsals for that Production shall be limited to a total of eight (8) hours per week per Artist and there shall not be more than two (2) rehearsal calls, not to exceed four (4) hours each in any one (1) week. Such rehearsals are subject to the terms and conditions outlined in 53:03(D)(i). Such rehearsals shall take place on a day when there is not more than one (1) performance and shall not take place on the day immediately following the Free Day.

This Clause shall apply unless an Artist is called for a rehearsal after a matinee on such day, providing that the Artist receives the required break between performance and rehearsal. In the case of an emergency or replacement rehearsal, should the Artist not be called for a matinee on the day following the Free Day, such Artist may be called after 7:00 p.m.

**(D) Combined Maximum Weekly Rehearsal Hours After Opening** **ADDITION**

**(i) Opened Productions and Other Activities**

The maximum hours of rehearsal per week per Artist, as specified in 53:03(C)(i) or (ii) above, is a combined maximum for any and all productions which have opened as well as for any other activities which fall under the terms of the CTA and Addendum. For the avoidance of doubt, this means that an Artist can be called to rehearse opened productions and/or participate in other CTA/Addendum activities for a combined maximum of eight (8) hours per week; in the case of a single production, an Artist can be called to rehearse opened productions and/or participate in other CTA/Addendum activities for a combined maximum of four (4) hours per week.

**(ii) Exception for Unopened Productions**

It is agreed and understood that Clauses 53:03(C) and 53:03(D) of the Addendum do not apply to any productions which have not yet had their Official Opening; rehearsals for such unopened Productions are subject to the terms of Clauses 53:03(A) or 53:03(B) of the CTA (whichever is applicable), even if other Productions on an Artist's CTA Engagement Contract have opened.

**(E) Additional Rehearsal Services** **ADDITION**

The Artist shall invoice the Festival at the rate stipulated on line one (1) of Schedule "A" for any rehearsal calls in excess of the maximum hours stipulated in this Clause 53:03.

**54:00 JOINT PRODUCTION**

**Preamble**

**AMENDMENT**

Equity and PACT agree to consider proposals from the Festival under this provision of the CTA.

**55:00 THEATRE FOR YOUNG AUDIENCES**

**DELETION**

Does not apply to the Festival.

**57:00 WORKSHOPS, READINGS, LAB AND PUBLIC FORUM ACTIVITIES**

**57:02 Minimum Fees**

**ADDITION**

For an Artist engaged solely for workshops and readings, the minimum fee for a four (4) hour call shall not apply to the Festival unless the location of the workshop or reading is in the Artist's place of residence. However, the minimum fee for a four (4) hour call may apply to an Artist concurrently engaged by the Festival on a separate CTA Engagement Contract for the season. The workshops and readings activity shall not take place during the twelfth (12) slot in accordance with Clause 24:08(F) of the Artist's CTA Engagement Contract. For an Artist engaged solely for workshops and readings who is contracted away from their usual place of residence, the Festival will provide or reimburse transportation and will pay a per diem as specified below and overnight accommodation if required. These allowances are in addition to the Artist's negotiated fee.

	<b>2024-2025</b>	<b>2025-2026</b>	<b>2026-2027</b>
<b>Per Diem</b>	\$67.13	\$69.15	\$71.22

**(A) For Workshops With No Public Presentation(s)**

**AMENDMENT**

<b>2024-2025</b>				
	<b>4 Hours</b>	<b>Daily (7/8)</b>	<b>Daily (10/12)</b>	<b>Weekly</b>
<b>Actor</b>	\$71.38	\$121.80	\$173.08	\$718.62
<b>Director</b>	\$81.80	\$159.87	\$223.98	\$933.15
<b>Choreographer</b>	\$75.81	\$148.01	\$213.58	\$881.71

<b>2025-2026</b>				
	<b>4 Hours</b>	<b>Daily (7/8)</b>	<b>Daily (10/12)</b>	<b>Weekly</b>
<b>Actor</b>	\$73.52	\$125.46	\$178.27	\$740.18
<b>Director</b>	\$87.52	\$171.06	\$239.65	\$998.47
<b>Choreographer</b>	\$87.18	\$170.21	\$245.61	\$1,013.96

<b>2026-2027</b>				
	<b>4 Hours</b>	<b>Daily (7/8)</b>	<b>Daily (10/12)</b>	<b>Weekly</b>
<b>Actor</b>	\$75.72	\$129.22	\$183.62	\$762.38
<b>Director</b>	\$91.90	\$179.62	\$251.64	\$1,048.39
<b>Choreographer</b>	\$95.90	\$187.23	\$270.17	\$1,115.36

**(B) For Workshops With Public Presentations**

**AMENDMENT**

<b>2024-2025</b>			
	<b>Daily (7/8)</b>	<b>Daily (10/12)</b>	<b>Weekly</b>
<b>Actor</b>	\$144.46	\$194.59	\$718.62
<b>Director</b>	\$159.87	\$226.21	\$933.15
<b>Choreographer</b>	\$148.01	\$215.71	\$881.71

<b>2025-2026</b>			
	<b>Daily (7/8)</b>	<b>Daily (10/12)</b>	<b>Weekly</b>
<b>Actor</b>	\$148.79	\$200.43	\$740.18
<b>Director</b>	\$171.06	\$242.05	\$998.47
<b>Choreographer</b>	\$170.21	\$248.07	\$1,013.96

<b>2026-2027</b>			
	<b>Daily (7/8)</b>	<b>Daily (10/12)</b>	<b>Weekly</b>
<b>Actor</b>	\$153.25	\$206.45	\$762.38
<b>Director</b>	\$179.62	\$254.15	\$1,048.39
<b>Choreographer</b>	\$187.23	\$272.87	\$1,115.36

**(C) For Readings with No Public Presentations****AMENDMENT**

The minimum fees as specified in the current CTA Fee Booklet for Clause 57:02 (C) shall apply.

<b>2024-2025</b>				
	<b>4 Hours</b>	<b>Daily (7/8)</b>	<b>Daily (10/12)</b>	<b>Weekly</b>
<b>Actor</b>	\$72.75	\$123.50	\$174.75	\$723.25
<b>Director</b>	\$83.00	\$161.50	\$228.25	\$939.25
<b>Choreographer</b>	\$77.00	\$149.25	\$218.00	\$887.75

<b>2025-2026</b>				
	<b>4 Hours</b>	<b>Daily (7/8)</b>	<b>Daily (10/12)</b>	<b>Weekly</b>
<b>Actor</b>	\$75.00	\$127.25	\$180.00	\$745.00
<b>Director</b>	\$87.25	\$169.75	\$239.75	\$986.25
<b>Choreographer</b>	\$88.75	\$171.75	\$250.75	\$1,021.00

<b>2026-2027</b>				
	<b>4 Hours</b>	<b>Daily (7/8)</b>	<b>Daily (10/12)</b>	<b>Weekly</b>
<b>Actor</b>	\$77.25	\$131.25	\$185.50	\$767.50
<b>Director</b>	\$91.75	\$178.25	\$251.75	\$1,035.75
<b>Choreographer</b>	\$97.75	\$189.00	\$276.00	\$1,123.25

**(D) For Readings with Public Presentation(s)****AMENDMENT**

The minimum fees as specified below shall apply.

<b>2024-2025</b>		
	<b>4 Hours</b>	<b>Daily (7/8)</b>
<b>Actor</b>	1/5 of the minimum weekly fee	1/4 of the minimum weekly fee
<b>Director</b>	\$465.57	\$600.26

<b>2025-2026</b>		
	<b>4 Hours</b>	<b>Daily (7/8)</b>
<b>Actor</b>	1/5 of the minimum weekly fee	1/4 of the minimum weekly fee
<b>Director</b>	\$498.16	\$642.28

<b>2026-2027</b>		
	<b>4 Hours</b>	<b>Daily (7/8)</b>
<b>Actor</b>	1/5 of the minimum weekly fee	1/4 of the minimum weekly fee
<b>Director</b>	\$523.07	\$674.40

**57:07 Workshops and Readings as part of a Standard CTA Engagement Contract**

**(A) Original CTA Engagement Contract AMENDMENT**

If an Artist is to be engaged to participate in workshops and readings as well as in regular productions as part of a CTA Engagement Contract, this requirement must be specified in the original CTA Engagement Contract signed by the Artist as follows:

- (i) Should the Artist agree to participate in workshops, new play readings and/or work on play scripts, during the term of this CTA Engagement Contract, there will be no additional remuneration for these services. It is agreed that there shall be no paid public presentation of these works, however the Festival may charge a nominal ticket processing fee, the proceeds from which will be donated to the Actors' Fund of Canada.
- (ii) The focus of such work is clearly understood to be on process rather than production with emphasis on the development of the script, not on the Actor, performance, or production values of any presentation. There is to be no pressure on the Actor to produce a finished performance nor on the Stage Management Artist to organize a finished production.
- (iii) It is understood and agreed that any such assignment shall take into account the Artist's working schedule and, in any event, shall not exceed the provisions of Articles 24:00 and 26:00 of the CTA.
- (iv) For all Lab activities governed by this Agreement, dates, times, hours of required participation, and number of activities must be included with the invitation to participate, and any subsequent changes shall be mutually agreed.
- (v) The forgoing notwithstanding, where an Artist is contracted for only one regular production (excluding the Directors' Workshop Presentation) as part of a CTA Engagement Contract, then in lieu of a second production, the Festival may require the Artist to participate in Public Forum Activities (per Clause 57:09) and/or Workshops, Readings and Lab activities (per Article 57:00) without additional compensation by including "Article 57:00 Activity" as a production on the original CTA Engagement Contract. Where "Article 57:00 Activity" is included in an Artist's CTA Engagement Contract, details of the activity, dates and times shall be provided upon no less than four (4) weeks written notice before the commencement of activities with public presentation(s), or two (2) weeks prior written notice for all other activities. However, these activities will not be scheduled before the Artist's regular production has opened or the understudy run has occurred (whichever is later). These activities will not be scheduled in the Artist's 11<sup>th</sup> or 12<sup>th</sup> slots in any Engagement Week prior to the opening or understudy run (whichever is later) of the last production of the Festival's season (excluding the Directors' Workshop Presentation). Thereafter, these activities will not be scheduled in the Artist's 9<sup>th</sup> or 10<sup>th</sup> slots in any Engagement Week. In addition, the Festival will ensure that the details of the activity provided to the Artist shall be consistent with the terms of Clause 35:09(A). Clause 35:09(D) will apply to these activities. For the purpose of this Clause, the notice of activity replaces references to 'offers' in Clauses 35:09(A) and (D).

**(F) Production Stage Manager ADDITION**

The Festival may assign one (1) Production Stage Manager to assist in the coordination of all Workshop, Readings, Lab and Forum Activities which involve Artists and occur during the Festival Season.

**57:09 General Provisions**

- I) Capture of Workshops and Readings** **ADDITION**
- For the sole purpose of review by the creative team of the activity being captured and the senior staff of the Festival, a recording of specific elements of a workshop or reading may be made by the Festival during regularly scheduled hours, provided:
- (i) that the Artists receive no less than twenty-four (24) hours prior written notice; and
  - (ii) that each Artist who may be captured consents to the recording.
- The Festival may make duplicate copies of the recorded material for review by the Artists. In the event that an Artist is provided with a copy of the recorded material, and is required by the Festival to use the recorded material for review at home, any such hours spent reviewing the recorded material shall be mutually agreed upon in advance, and will be considered allowable rehearsal time. All copies of such reference recordings are the responsibility of the Festival, and shall be destroyed no later than one year following the conclusion of the workshop or reading.

**57:12 Public Forum Activities** **ADDITION**

- (A) Performance Elements**
- Should the Artist agree to participate in a Public Forum activity with performance element(s) during the term of their CTA Engagement Contract, the activity shall be considered and contracted as a separate production. For a Public Forum activity with performance elements, all Actors shall be paid no less than the four (4) hour fee set forth in Clause 57:02(A) for each public performance (provided that no remuneration is due in connection with any rehearsal or preparation for such Public Forum activities with performance elements). Stage Managers shall receive payment per Clause 63:07(D)(i).
- (B) Not a Finished Production**
- Public Forum activities with performance element(s) are intended to be a supplemental enhancement to the season and in no way designed to be a finished production. There is to be no pressure on the Artist to produce a finished performance, nor on the Stage Manager to organize a finished production.
- (C) Artist's Agreement**
- It is understood and agreed that any participation in Public Forum activities with performance element(s) shall be only upon the Artist's agreement (except as specified in Clause 57:07(A)(v)), and shall take into account the Artist's working schedule and, in any event, shall not exceed the provisions of Articles 24:00 and 26:00 of the CTA. In no case may any activity in connection with Public Forum activities with performance element(s) take place during the 12th slot in any week. Dates, times, hours of required participation, and number of activities must be included with the invitation to participate and any subsequent changes shall be mutually agreed.
- (D) Director**
- There shall be a Director for each Public Forum activity with performance element(s) that includes either:
- (i) more than one Actor: or
  - (ii) more than 10 minutes of a performance element.
- It is understood that there may be some circumstances where there is only one Actor and/or with a performance element of less than ten (10) minutes, where the participation of a Director is advisable.
- (E) Stage Manager**
- There shall be a Stage Manager for any Public Forum activity with performance element(s).

**(F) Minimum fees for Public Forum Activities with Performance Element(s)**

Actors, Stage Managers and Directors, who are not otherwise under contract to the Festival, shall be paid in accordance with Clause 57:02 of the Addendum as applicable. Stage Managers shall be paid per Clause 63:07(D).

**(G) Photographs and Recordings**

The terms of Article 44:00 shall apply to Public Forum activities with performance element(s).

**(H) Public Forum Activities Without a Performance Element**

Individual Artists may agree to participate in Public Forum Activities which do not involve a performance element, including but not limited to panels, chats, Q & As, etc., to which Article 57:00 does not apply.

**59:00 CHILD PERFORMERS**

**59:03 Categories of Engagement**

**AMENDMENT**

A Child Performer may be engaged:

- (i) by being signed to a CTA Engagement Contract as an Actor; or
- (ii) by registering as a Child Performer pursuant to the provisions of Clause 59:07(E); or
- (iii) as a member of a Children's Chorus, pursuant to the provisions of Article 21:00; or
- (iv) subject to Clause 22:06 (Limits), as a Local Jobber pursuant to Clause 22:04.

**59:07 Conditions of Engagement**

A Child Performer signed to a CTA Engagement Contract, shall be subject to the full terms and conditions of the CTA, including minimum fees, except as amended herein.

**(A) Reduced Amount of Work**

**AMENDMENT**

Other than for productions on tour, if the Child Performer is contracted for a maximum of twenty-eight (28) hours of rehearsal per week and four (4) performances or fewer in a performance only week, the minimum fee shall be sixty percent (60%) of the minimum fee.

Should a week contain both rehearsal and performance, or should an occasional rehearsal week require more time, the Child Performer shall not be required to provide more than twenty-eight (28) hours of service without additional compensation. Any hour or part thereof in excess of twenty-eight shall be paid at a rate of no less than one thirty-sixth (1/36) of one hundred percent (100%) of the minimum fee.

For each performance call in excess of four (4) during a week, an additional one-eighth (1/8) of one hundred percent (100%) of the minimum fee shall be payable after the first public performance.

**(B) Joint Productions**

**DELETION**

Does not apply to the Festival.

**(C) Required Rest Period for All Child Performers**

**ADDITION**

A Child Performer shall have a rest period of no less than twelve (12) hours calculated door to door.

- (D) Child Performers in a non-musical** **ADDITION**
- (i) Registration**  
The Festival shall engage a Child Performer in a non-musical on a form provided by Equity.
- (ii) Minimum Fee Requirements**  
There are no minimum fee requirements for the engagement of a Child Performer in a non-musical.
- (iii) Maximum Hours of Work**  
A Child Performer in a non-musical may not be called for more than twenty-eight (28) hours of rehearsal per week.
- (iv) Extended Rehearsal Days**  
On an extended rehearsal day, the child performer may be called for a maximum of two (2) calls of up to four (4) hours each out of a span of not more than twelve (12) hours.
- (v) Roles for Child Performers in a non-musical**  
A Child Performer in a non-musical may not be engaged for more than one (1) production concurrently.  
The Child Performer may speak lines, not to exceed twenty-one (21) exchanges with other characters. Child Performers in a non-musical may understudy each other.
- (vi) Touring**  
A Child Performer in a non-musical may be engaged to tour on the execution of a standard CTA Engagement Contract.
- (vii) Joint Productions**  
Notwithstanding the provisions of Article 54:00, the Festival may recast the Role of a Child Performer in a non-musical locally in each Point of Origin of a Joint Production.

**60:00 DIRECTORS**

**60:01 Director Minimum Fees**

**AMENDMENT**

	<b>2024-2025</b>	<b>2025-2026</b>	<b>2026-2027</b>
<b>Director</b>	\$26,434.49	\$28,284.90	\$29,699.14

- (D) Langham Directors' Workshop** **ADDITION**
- The Directors' Workshop Presentation ("DWP") is the final element of the Langham Directors' Workshop which provides training to participants. Selected participants (the "DWP Directors") are offered an opportunity to show their work to an invited audience. Each DWP Director chooses a scene or series of scenes from classical works and is provided with a cast, a stage manager, and minimal production values.
- Company members (Actors, Stage Managers and Assistant Stage Managers) are asked if they wish to participate. If they agree to participate, the DWP is considered an additional production on their contracts, with rehearsals and presentations falling within the relevant clauses with overtime, 9th performances, etc. considered and calculated as any other production on their CTA Engagement Contract. However, the DWP shall not be considered a production on the Artist's CTA Engagement Contract for the purposes of Clause 24:10(B).
- There is no admission fee for the DWP.
- The Festival may hire up to ten (10) actors, a PSM, an ASM and up to two (2) Stage Managers from outside the current company at the fees set forth in Clauses 57:02(A) and 63:07(D)(i).

(i) **Director's Fee**

The fee for DWP Directors for this event shall be as follows:

	2024-2025	2025-2026	2026-2027
<b>Langham Directors' Workshop - Director's Fee</b>	\$2,736.54	\$2,818.64	\$2,903.20

In the event the DWP exceeds three (3) weeks, the Director's Fees will then be subject to additional remuneration per Clause 57:02(A) of the Addendum.

(ii) **Scheduling**

Scheduling is at the discretion of the Festival. When the Artist is asked to participate they shall be provided with the anticipated schedule, which shall include anticipated start and presentation dates and the total number of hours. When the Artist agrees to participate, the anticipated schedule information shall be included in a rider to the Artist's CTA Engagement Contract, and a copy filed with Equity (it being understood that the schedule is subject to change).

(iii) **CTA Engagement Contracts**

Each DWP Director will be given a CTA Engagement Contract. Non-Equity Directors shall be given the choice of joining Equity.

(iv) **Additional Fees**

Only Actors, Stage Managers and Assistant Stage Managers whose contracts continue through the duration of the DWP may be asked to participate, it being understood that the Festival may (in its sole discretion) elect to offer to extend an Artist's CTA Engagement Contract in order to allow that Artist to participate in the DWP. Stage Managers and Actors shall not receive additional compensation except in the event that any amounts are due as a result of additional services rendered (i.e. triggered by any infringement of regular CTA rehearsal clauses). Weekly fees for Assistant Stage Managers who are engaged as Stage Managers for a DWP scene shall be increased to the applicable minimum Stage Manager fee per Clause 63:07.

(v) **Production Stage Manager**

The Production Stage Manager is contracted for the duration of the DWP at the applicable rates per Clause 63:07. The Production Stage Manager shall be guaranteed a minimum of two (2) weeks of prep. The Production Stage Manager may stage manage one scene without additional compensation.

(vi) **Assistant Stage Manager**

There shall be at least one dedicated Assistant Stage Manager for the DWP. The Assistant Stage Manager shall not be required to attend all rehearsals, but shall attend all onstage rehearsals. The Assistant Stage Manager is contracted for the duration of the DWP at the applicable rates per Clause 63:07. The Assistant Stage Manager shall be guaranteed a minimum of one (1) week of prep.

(vii) **Performance Elements**

DWP scenes are in no way designed to be a finished production. There is to be no pressure on the Artist to produce a finished performance, nor on the Stage Manager to organize a finished production.

**60:06 Directors Royalty**

**(B) Amount of**

**ADDITION**

The royalty identified in the CTA for exceeding ninety six (96) performances does not apply to productions at the Festival.

**(C) Revival**

**AMENDMENT**

**(i) Original Director Directs Revival**

If the original Director directs the revival, said Director shall receive a fee of no less than three-fourths (3/4) of the original directing fee and a royalty commensurate with the original negotiated royalty as per Clauses 60:06(A) and (B) which in no case shall be less than as specified below, per performance. Should the Director be offered a second production in the same season, the minimum fee for the revival shall be no less than one-half (1/2) the original fee plus the aforementioned royalty.

	<b>2024-2025</b>	<b>2025-2026</b>	<b>2026-2027</b>
<b>Minimum Royalty per Performance</b>	\$87.80	\$93.95	\$98.64

**60:13 Training and Professional Development**

**AMENDMENT**

In the interests of the training and professional development of Canadian Directors, whenever a non-Canadian (or non-permanent resident of Canada) is engaged as a Director for a production at the Stratford Festival, the Festival shall create a position of Assistant Director which shall be offered to a Canadian member of Equity. In the event that a Canadian member of Equity is not engaged as an Assistant Director, Equity may request a list of members who were offered and declined the position. This position may or may not be on the same production, as long as there are at least as many Canadian Assistant Directors in the season as non-Canadian Directors.

**61:00 FIGHT DIRECTORS**

**61:04 Minimum Fees for Fight Directors**

**AMENDMENT**

	<b>2024-2025</b>	<b>2025-2026</b>	<b>2026-2027</b>
<b>Hourly, per hour</b>	\$165.32	\$170.28	\$175.39
<b>Daily, per day</b>	\$792.24	\$816.01	\$840.49
<b>Engagement of one week or more, per week</b>	\$3,961.77	\$4,080.62	\$4,203.04
<b>Per production</b>	\$10,085.31	\$10,387.87	\$10,699.50

**61:10 Fight Captain**

**(B) Responsibilities**

**AMENDMENT**

To observe fight rehearsals in order to become completely familiar with the fight choreography and the artistic spirit and safety concerns of the Fight Director. It is the spirit of this Clause that the Fight Captain should observe all fight rehearsals, however it is understood that within the repertory situation there may be occasional circumstances where the Fight Captain may not be available due to conflicting rehearsals.

**(C) Remuneration**

**AMENDMENT**

A Fight Captain shall be free to negotiate remuneration above the minimum in Clause 16:14 as appropriate to the work required and acceptable to them, which shall not be less than as specified below per week.

	<b>2024-2025</b>	<b>2025-2026</b>	<b>2026-2027</b>
<b>Fight Captain Minimum Fee</b>	\$67.13	\$69.15	\$71.22

**62:00 CHOREOGRAPHERS****62:04 Minimum Fees for Choreographers****AMENDMENT**

	<b>2024-2025</b>	<b>2025-2026</b>	<b>2026-2027</b>
<b>Choreographer</b>	\$14,155.39	\$16,278.70	\$17,906.57
<b>Special Category, per Week</b>	\$2,089.77	\$2,403.23	\$2,643.56

**62:07 Choreographer's Royalty****(A) Requirement For****ADDITION**

The royalty identified in the CTA for exceeding ninety-six (96) performances does not apply to productions at the Festival.

**(C) Revival****(i) Choreographs Revival****AMENDMENT**

If the original choreographer choreographs the revival, said Choreographer shall receive a fee of no less than three-fourths (3/4) of the original choreographing fee and a royalty commensurate with the original negotiated royalty as per Clause 62:07(A) and (B) which in no case shall be less than as specified below per performance. Should the choreographer be offered a second production in the same season, the minimum fee for the revival shall be no less than one-half (1/2) the original fee plus the aforementioned royalty.

	<b>2024-2025</b>	<b>2025-2026</b>	<b>2026-2027</b>
<b>Minimum Royalty per Performance</b>	\$91.98	\$105.78	\$116.36

**62:09 Dance Captain****(C) Remuneration****AMENDMENT**

A Dance Captain for a non-musical production shall be free to negotiate remuneration above the minimums in Clause 16:14 as appropriate to the work required and acceptable to them, which shall not be less than as specified below per week.

	<b>2024-2025</b>	<b>2025-2026</b>	<b>2026-2027</b>
<b>Dance Captain Minimum Fee for a Non-Musical Production</b>	\$67.13	\$69.15	\$71.22

A Dance Captain for a musical production shall be free to negotiate remuneration above the minimums in Clause 16:14 as appropriate to the work required and acceptable to him/her, which shall not be less than as specified below per week.

	<b>2024-2025</b>	<b>2025-2026</b>	<b>2026-2027</b>
<b>Dance Captain Minimum Fee for a Musical Production</b>	\$91.49	\$94.23	\$97.06

## **63:00 STAGE MANAGEMENT**

### **63:05 Stage Management Staffing Formulae**

### **AMENDMENT**

There shall be at least one (1) Production Stage Manager for each venue. The Production Stage Manager may stage manage one (1) production at a time. The Production Stage Manager may stage manage consecutive productions. However, when a single production only is in rehearsal for a venue prior to, or in performance at the end of, the season, a Production Stage Manager is not required for the specific venue in question.

There shall be at least one (1) Production Stage Manager or Stage Manager assigned to stage manage each production. In the case where the Production Stage Manager is assigned to stage manage or assistant stage manage a production, the assignment must be agreed to prior to the signing of the CTA Engagement Contract and the assignment must appear on the face of the CTA Engagement Contract.

Furthermore, there shall be at least one (1) Assistant Stage Manager engaged for each production. Stage Managers and Assistant Stage Managers may be assigned to two (2) or more consecutive or concurrent productions. For productions that begin rehearsing before the first public performance of the Festival's season, the Stage Manager and the First Assistant Stage Manager ("Props" ASM) will attend every rehearsal and performance. For productions that begin rehearsing after the first public performance of the Festival's season, the Stage Manager will attend every rehearsal and the "Props" ASM will attend every "priority" rehearsal. Both the Stage Manager and "Props" ASM must attend all performances.

If the Stage Manager is not available, a line run rehearsal for understudies may be conducted by any Assistant Stage Manager contracted for the production.

In any event, all Theatres will engage sufficient Artists to ensure the safe and efficient running of a production. To this end, the Production Stage Managers and the Festival will thoroughly discuss the Stage Management staff planning for each production prior to the start of rehearsals.

### **63:06 Pre-production Preparation Time**

#### **(A) Original Stage Management Personnel**

#### **AMENDMENT**

##### **(i) Production Stage Managers and Stage Managers**

The Production Stage Manager at the Festival Theatre shall be engaged no less than two (2) weeks prior to the commencement of the first rehearsal. All other Production Stage Managers (when required by the Addendum) shall be engaged for a minimum of two weeks prior to the commencement of rehearsals in that venue. The Production Stage Manager shall be remunerated for these two (2) additional days at the rate of one-sixth (1/6) of their contractual fee per day.

All Stage Managers shall be engaged one (1) week prior to the commencement of rehearsals unless the Festival and Equity agree that the period may be shorter. All replacement Stage Managers shall be hired one (1) week prior to the date on which they are to take over the production, unless the Festival and Equity agree that the period may be shorter.

All Assistant Stage Managers shall be engaged for a minimum of one (1) week prior to the first rehearsal for their first production unless the cast size is one (1), in which case the minimum engagement period shall be one (1) day prior to the first rehearsal.

Where the Assistant Stage Manager is a resident in the Festival's point of origin, the preparation day(s) may be scheduled in consultation with the Stage Manager, and shall be mutually agreed upon. The Assistant Stage Manager shall be remunerated for the day(s) at the rate of one-sixth (1/6) of their contractual fee per day. In all other cases, the Assistant Stage Manager will be paid one-sixth (1/6) of their contractual fee per day, but may not be required by the Festival to report to the Festival sooner than the required number of day(s) prior to the beginning of rehearsal.

It is recognized that to meet the particular needs of each venue and/or specific productions, the engagement period for Stage Management may exceed the minimums outlined above and will be considered prior to contracting.

Should the Festival wish to secure the services of an Equity Apprentice Stage Manager, whenever possible, the Apprentice will be engaged to assist the Stage Manager for three (3) days during the pre-production week.

All Equity Stage Management Artists shall be paid one-seventh (1/7) of their contractual fee for each day or portion thereof on which their services are required prior to the commencement or after the termination of their contracts.

**63:07 Minimum Fees**

**AMENDMENT**

The minimum fee for an engagement week, for both rehearsal and performance, shall be as specified below:

	<b>2024-2025</b>	<b>2025-2026</b>	<b>2026-2027</b>
<b>Production Stage Manager</b>	\$1,967.84	\$2,026.87	\$2,087.68
<b>Stage Manager (1st and 2nd Years)</b>	\$1,717.50	\$1,769.02	\$1,822.09
<b>Stage Manager (3rd and Subsequent Years)</b>	\$1,859.52	\$1,915.31	\$1,972.76
<b>Assistant Stage Manager (1st and 2nd Years)</b>	\$1,431.36	\$1,474.30	\$1,518.53
<b>Assistant Stage Manager (3rd and Subsequent Years)</b>	\$1,565.76	\$1,612.73	\$1,661.12

The above weekly fees represent minimums. The Festival will consider the Artist's years of service, workload, and experience in negotiating individual contracts.

**63:08 Benefits**

**(A) Additional Benefits**

**AMENDMENT**

An Artist engaged under the terms of Article 63:00 shall be eligible to receive all additional employee benefits that the Festival provides to its seasonal employees, who are not subject to a collective agreement, based upon length of service or other similar criteria established by the Festival for those benefits.

Appendix V (Side Letter on the Application of Clause 63:08) does not apply to the Festival.

**(B) Vacation Pay**

**AMENDMENT**

The Artist shall accrue vacation pay at the rate specified in Clause 63:08(B) of the CTA, or at the rate paid by the Festival to its other seasonal employees if that is higher.

**(C) RRSP**

**ADDITION**

The Festival will deduct three (3%) percent of the Artist's contractual fee, to which the Festival will add its own contribution of three (3%) of the contractual fee, for a total contribution of six (6%) percent. This amount shall be increased where the Artist opts and qualifies for additional RRSP contributions offered by the Festival to its other seasonal employees.

- (D) Accident and Sickness Insurance** **ADDITION**  
Benefits are provided for accidental loss of life, limb or sight (including Extraordinary Risks as defined in Clause 18:19) and loss of income due to an accident or sickness for members of Equity engaged to a CTA Engagement Contract or any interim contract approved by Equity (full details of the current policy are available from Equity). A rider stipulating an Extraordinary Risk must be included in the Artist's CTA Engagement Contract whenever an Artist is exposed to such risk (see Clause 18:19).
- (i) Premium**  
The Festival shall pay the appropriate premium as determined by Equity per Artist per week. Equity shall notify the Festival of any change to the insurance premium at least one hundred and twenty (120) days in advance.
- (E) Group Insurance Benefits offered by the Festival** **ADDITION**  
Where the Artist qualifies for Group Insurance Benefits offered by the Festival to its seasonal employees which exceeds the coverage provided by Equity's Accident and Sickness Insurance, the Artist may elect to be covered by the Festival's group insurance plan on the same basis. Such election shall be confirmed in writing, and attached to the Artist's CTA Engagement Contract.
- The cost of the group insurance premium shall be paid by the Festival, except where the Festival's policy provides for a shared cost with the employee, of up to fifty percent (50%) of the applicable premium, and the Festival shall not be required to pay the Equity Accident and Sickness Insurance premium in Clause 63:08(D)(i). Shared costs for the year shall be determined at the time of contracting, and deducted in equal instalments from the employee's weekly fee. It is understood that certain coverage offered by the Festival requires participation on a year-round basis in order to be eligible for said coverage. Upon request from the Artist, the Festival shall provide the full details of the insurance coverage, including premium costs and conditions of coverage.
- The Festival reserves the right to amend or discontinue its Group Insurance Benefits and may do so by providing notice to all affected employees and Equity at least one hundred and twenty (120) days in advance of such changes. Changes to premiums will be recalculated on an annual basis at the beginning of the employee's CTA Engagement Contract. At such time, any affected employee may elect to resume coverage under the Equity Accident and Sickness Plan pursuant to Clause 63:08(D)(i) as of the effective date of the change. Such election shall be confirmed in writing, and attached to the Artist's CTA Engagement Contract.
- (F) Pregnancy and Parental Leave** **ADDITION**  
The Festival will release an Artist from their CTA Engagement Contract for up to two (2) days without loss of fee to enable the Artist to attend to the birth of their child, or the child's coming to custody of the parent. The Artist will give as much notice as possible but not less than four (4) weeks, except in the case of a medical emergency.
- Otherwise, the Festival confirms its obligations to grant a leave of absence for pregnancy and/or parental leave for stage management as provided for in the Employment Standards Act. The Artist will give as much notice as possible but not less than four (4) weeks, except in the case of a medical emergency.

- 63:09 Statutory Holidays** **AMENDMENT**  
 Equity Stage Management Artists will be compensated for statutory holidays as outlined in the Employment Standards Act (ESA) of Ontario. Where a member of Equity Stage Management is required to work on any statutory holiday, they shall additionally receive premium pay as outlined in the ESA multiplied by the actual hours worked on the holiday.  
 Beginning with the 2023 season, Equity Stage Management will only be required to work on the statutory holiday if required by the official season schedule as of January 31st of each year. An Artist may request to work on the statutory holiday. The request will be delivered by the Production Stage Manager(s) of their theatre for approval by the Director of Production or designate.
- 63:11 Apprenticeship Stage Management** **AMENDMENT**  
 Preamble does not apply to the Festival.
- (A) Registration** **AMENDMENT**  
 The Festival shall register with Equity (on a form provided by Equity) each Apprentice hired within one (1) week of the engagement by filing a resume and affidavit signed by the Apprentice to the effect that they are not now and never have been a member of any performing artists' association or union. The affidavit and resume shall be accompanied by a fee to be determined by Equity, seventy-five dollars (\$75.00) of which shall be paid by the Festival, for each production for which the Apprentice has been hired.
- (B) Maximum Number**  
 Does not apply to the Festival
- 63:12 Prohibited Duties** **AMENDMENT**  
**(G) Understudying and Performing**  
 Understudying or performing on stage. For clarity, this includes the performance of choreographed transitions where the Artist is visible on stage. Should the Festival wish the Artist to participate in choreographed transitions where they are visible as a part of their regular track, these must be mutually agreed to and are subject to the terms of Clause 35:09 Cast by Consent.  
 In the case of an Emergency Replacement, the Artist may agree to perform choreographed transitions and will be compensated per Clause 39:11(C) Supplementary Additional Cover.  
 Only in an emergency and with their consent may Stage Management personnel perform a role assigned to an Actor, for which performance they will be paid at the pro-rated applicable minimum fee for an Actor in addition to their Contractual Fee. However, where there are two (2) Assistant Stage Managers under contract for a single production, then the second Assistant Stage Manager may perform and understudy, following the consent of Equity in advance, which shall not be unreasonably withheld. The part which they are to perform must be contracted for in advance of the first day of rehearsal for such productions.
- 63:13 Duties and responsibilities of Stage Management** **AMENDMENT**  
**(K) Show Reports**  
 During the rehearsal period, the Stage Manager shall communicate with the Festival's designated representative about running times and any problems in the artistic or technical elements of the production. During performance this communication must be written and filed with the Festival's representatives (up to ten (10) senior managers as designated by the Festival, and on the request of the Festival, up to four (4) members of the creative team of the production) in the form of a per performance show report.  
 Upon consultation with the Festival, the Stage Manager shall draft the show report on a template provided by the Festival and send it to the distribution list designated by the Festival. Additionally, PACT and/or Equity may

request, with a reasonable cause, a copy of the daily show report. Such request will not be unreasonably withheld.

The Stage Management show report shall be treated as confidential and the template provided by the Festival shall indicate that distribution is strictly limited. Nevertheless, when an Artist receives a reprimand or complaint from the Festival based on the report, the Artist has the right to access any portion of the report which may have been the basis for the reprimand or complaint, and the Stage Manager shall be so informed immediately.

**(R) Sound Operation in Rehearsal** **ADDITION**

In rehearsal, the Artist may be required to operate a minimal amount of sound cues which are integral to the movement or blocking of the Actors up to a maximum of eight (8) cues.

**63:14 Other Duties**

**(E) Running Props/Purchase and Preparation** **DELETION**

Does not apply to the Festival.

**63:15 Additional Duties**

**(A) Lights and Sound** **ADDITION**

Where the Festival requires Stage Management Artists to operate lights, and/or sound cues in excess of the provisions of Clause 63:13(R) of the Addendum, the Artist shall be compensated by a fee not less than as specified below per week of rehearsal prior to rehearsals moving into the theatre.

	2024-2025	2025-2026	2026-2027
<b>Additional Duties – Light and Sound</b>	\$88.94	\$91.61	\$94.36

**63:17 Stage Management Work Day**

**(B) Preparation Time** **AMENDMENT**

The following are the maximum hours an Artist may be required to work:

- (i) Rehearsal only day**  
Seven (7) out of eight-and-a-half (8-1/2) hours of rehearsal plus a maximum combined total of two (2) hours of pre- and post-rehearsal work, plus allowable preparation time during the meal period, as scheduled by the Stage Manager,
- (ii) Extended Rehearsal Day**  
Ten (10) out of twelve (12) hours of rehearsal plus a maximum combined total of two (2) hours of pre- and post-rehearsal work, plus allowable preparation time during the meal period, as scheduled by the Stage Manager,
- (iii) Performances one (1) and two (2) show days**
  - (a)** arrive up to one-and-a-half (1-1/2) hours before curtain
  - (b)** depart no later than thirty (30) minutes after curtain down (when clean up and show report done)
  - (c)** during Previews depart no later than one (1) hour after curtain down
  - (d)** on a two (2) show day there must be a minimum of a one (1) hour meal break between shows
- (iv) Rehearsal then Performance Day**
  - (a)** arrive one (1) hour before rehearsal
  - (b)** one (1) continuous rehearsal call of up to five (5) hours
  - (c)** minimum one (1) hour meal break
  - (d)** setup for performance
  - (e)** performance
  - (f)** depart no later than thirty (30) minutes after curtain down (when clean up and show report done)

(g) during Previews depart no later than one (1) hour after curtain down

(v) **Performance then Rehearsal Day**

(a) arrive up to one-and-a-half (1-1/2) hours before curtain

(b) performance

(c) at curtain down - clean up and show report (maximum thirty (30) minutes)

(d) minimum one (1) hour meal break

(e) set up for rehearsal (maximum one (1) hour)

(f) one continuous rehearsal call of up to five (5) hours

(g) leave as soon as is possible after rehearsal (maximum thirty (30) minutes)

(vi) **Production Stage Manager**

A Production Stage Manager may be required to work up to a maximum of two (2) hours in addition to the hours outlined above without additional payment.

Notwithstanding the above, additional payment will be required in accordance with Clause 63:17(C) if the span of the day exceeds thirteen (13) hours.

(D) **Travel Between Locations for Stage Management** **ADDITION**

Whatever time is required by the Stage Management Artist to move from one rehearsal or performance location to another will be considered as part of the working day and must be paid for as such.

**63:18 Stage Management Overtime**

(A) **Approval** **AMENDMENT**

Any overtime incurred for work in excess of the hours outlined in Clause 63:17(B), and any overtime which would result from other Stage Management scheduling decisions, must be approved by the Festival's designated representative.

If the Festival's designated representative is not available for such approval, and the working of such overtime is deemed necessary by the Stage Manager or Production Stage Manager, such overtime may be approved at the discretion of the Stage Manager or Production Stage Manager, in which case they shall inform the Festival's designated representative of such overtime in a timely fashion. Stage Management will schedule its work time so as to incur the minimum required overtime. Assistant Stage Managers will only perform duties assigned by the Stage Manager.

Additional payments required by employment standards legislation for work which takes place during regular hours as provided for in this Agreement shall be deemed approved by the Festival. Preparation time (See Clause 63:17(B)) shall not apply on a day when the Artist has no official call (i.e. rehearsal, performance, production meeting, etc.), however the Artist may work up to the maximum allowable rehearsal hours for that day. When an Artist has been called for less than five (5) hours of rehearsal (or another call such as a production meeting, cuing session, etc.) on a single performance day, the Artist may work up to the maximum allowable rehearsal hours for that day in addition to the applicable preparation time. Except as outlined above, the Stage Manager must receive prior approval for any increase to the preparation time specified in Clause 63:17(B).

Except in the case of penalties such as meal infringement or overnight rest, overtime payment for work in excess of the daily maximums of this Agreement and in excess of the weekly maximums of this Agreement shall not be compounded unless specifically required in accordance with the legislation or where explicitly required in this Agreement.

It is understood that any additional payments required by the Employment Standards Act will not be determined until the end of the individual Artist's averaging period which shall be no longer than the maximum averaging period as determined by the Ministry of Labour.

Stage Management Artists will be required to keep and submit timesheets on a weekly basis to the Festival.

**(C) Regular Overtime Rates** **AMENDMENT**

Except as specified elsewhere in this Agreement, the regular overtime rate shall be as specified below per half (1/2) hour or part thereof.

	<b>2024-2025</b>	<b>2025-2026</b>	<b>2026-2027</b>
<b>Regular Overtime Rate - First 1/2 Hour</b>	\$26.05	\$26.83	\$27.64
<b>Regular Overtime Rate - Subsequent 1/2 Hour</b>	\$30.60	\$31.51	\$32.46

**(E) Excess of Span** **AMENDMENT**

Overtime for work in excess of the stage management working day per Clause 63:18(A) is calculated at the rate(s) provided in Clause 63:18. If the span of the day exceeds thirteen (13) hours, additional work will be compensated at a rate as specified below per half (1/2) hour or part thereof.

	<b>2024-2025</b>	<b>2025-2026</b>	<b>2026-2027</b>
<b>Excess of Span</b>	\$37.89	\$39.02	\$40.19

Payments provided for meal and rest infringements are, if applicable, in addition to payments contained in this Clause 63:18(E).

**(F) Overnight Rest** **AMENDMENT**

All Equity Stage Management Artists must have an eleven-and-a-half (11 1/2) hour rest period within each twenty-four (24) hour period. For any invasion of the rest period, the Festival agrees to pay the Artist as specified below for the first half (1/2) hour or part thereof, for the second half (1/2) hour or part thereof, and for each additional half (1/2) hour or part thereof.

	<b>2024-2025</b>	<b>2025-2026</b>	<b>2026-2027</b>
<b>Rest Period Invasion – First 1/2 Hour</b>	\$32.57	\$33.55	\$34.56
<b>Rest Period Invasion – Second 1/2 Hour</b>	\$32.86	\$33.85	\$34.87
<b>Each additional Half Hour</b>	\$34.00	\$35.02	\$36.07

**63:23 Emergency Replacement Rehearsals** **ADDITION**

Should Stage Management Artists be required to conduct an emergency rehearsal (See Clauses 18:17, 24:13) to prepare an Understudy to perform prior to the onstage understudy run-through, or an Artist engaged as an emergency replacement (See Clause 40:04), such Stage Management Artist shall be additionally paid at the overtime rate outlined in Clause 63:18 for such rehearsal.

**63:24 Stage Management Understudy Assignment** **AMENDMENT**

Notwithstanding the provisions of Clause 63:06(B), and for the purposes of performances only, an Artist may be engaged at the time of contracting to understudy up to three (3) other stage management assignments. The Artist may be engaged only to understudy in a production provided that the Artist is not engaged for more than three (3) concurrent productions at any given time (not including workshops and readings activities). Notwithstanding the above, the Production Stage Manager of a venue may be engaged to understudy any ASM track in that venue if there is only one ASM on that show, up to a maximum of four (4) understudy assignments in total. Otherwise, if there is more than one ASM, the Production Stage Manager may only be engaged to understudy the Book ASM.

Such understudy assignments may be left open at the time of contracting, to be confirmed by mutual agreement between the Artist and the Festival, in writing prior to the first rehearsal of the production ("T.B.C."). Should the Artist agree to accept an understudy assignment not anticipated in the original CTA Engagement Contract or an understudy assignment which is confirmed or negotiated following the first rehearsal of the production, it shall be considered an additional duty and the Artist shall negotiate satisfactory additional compensation which shall not be less than the rate specified in Clause 16:11(A).

The Festival shall provide sufficient rehearsal for the Artist to learn the stage management understudy assignment(s), which shall culminate in the understudy Artist shadowing the Stage Manager or Assistant Stage Manager for at least one performance or one complete dress run through rehearsal on stage, during which the understudy Artist shall not be required to perform their usual duties.

When the Artist is required to perform their understudy assignment, the Artist shall be relieved of their regular duties. For each such performance, the Artist shall be paid an additional one-eighth (1/8) of their weekly contractual fee, or one-eighth (1/8) of the minimum fee applicable to the understudy assignment, whichever is greater.

**(A) PSM Cover**

**ADDITION**

An Artist engaged as a Stage Manager (3rd and subsequent years) may be additionally engaged as a "PSM Cover" for a particular venue, and shall negotiate satisfactory additional compensation for such duty in accordance with Clause 63:16 (Other Duties). An Artist engaged as a "PSM Cover" may be asked from time to time by the Production Stage Manager to cover office hours in the absence of the Production Stage Manager. These arrangements shall be made by mutual agreement between the Artists. Such hours of work shall be recorded by the Artist for ESA purposes, but otherwise shall be in addition to the Artist's regular hours of work. Where additional payment would have been required for the Production Stage Manager for excess hours under the Addendum, the "PSM Cover" shall receive equivalent additional compensation instead.

It is recognized by both parties that Production Stage Managers may work extensive overtime during the season and that during the later part of the season the PSM cover may be engaged on a more regular basis.

**63:28 Preserved Performances (Recordings and Broadcasts)**

**(A) Payment**

**(i) Visual Recordings or Broadcast of a Production in Whole or in Part**

**(e) Production Stage Manager**

**ADDITION**

The Production Stage Manager, under whose supervision the production was mounted, shall be entitled to the minimum payment provisions of Clause 46:02 (iii).

**66:00 TERM OF AGREEMENT**

**AMENDMENT**

The Festival agrees that the Canadian Theatre Agreement which became effective on June 24, 2024 and expires on June 20, 2027 shall govern its engagement of members of Canadian Actors' Equity Association beginning January 1, 2025, and continue to govern such engagement until November 30, 2027, understanding that the Addendum is, and will continue to be, an integral part of that Agreement.

**SCHEDULE A**

**AMENDMENT**

Line		2024-2025	Rate	
1	a	Additional Services Remuneration	first half-hour	<b>\$24.74</b>
	b		next half-hour	<b>\$29.14</b>
2	a	Double Additional Services Remuneration	first half-hour	<b>\$49.49</b>
	b		next half-hour	<b>\$58.01</b>
3	a	Overnight Rest Penalty	first half-hour	<b>\$31.06</b>
	b		second half-hour	<b>\$31.35</b>
	c		next & subsequent half-hour	<b>\$32.45</b>
4		Emergency Rehearsal on Free Day	per hour	<b>\$46.74</b>
5	a	Rehearsal on Free Day	per hour	<b>\$79.74</b>
	b		per hour (after 8/9)	<b>\$139.40</b>
6	a	Invasion of Free Time between Rehearsal & Performance	first half-hour	<b>\$23.37</b>
	b		second half-hour	<b>\$28.60</b>
	c		third half-hour	<b>\$57.74</b>
7	a	Breaks between Performances	inv. of first half-hour	<b>\$20.07</b>
	b		next half-hour	<b>\$52.52</b>
8			Alternative	<b>\$65.17</b>

Line		2025-2026	Rate	
1	a	Additional Services Remuneration	first half-hour	<b>\$25.48</b>
	b		next half-hour	<b>\$30.02</b>
2	a	Double Additional Services Remuneration	first half-hour	<b>\$50.98</b>
	b		next half-hour	<b>\$59.75</b>
3	a	Overnight Rest Penalty	first half-hour	<b>\$32.00</b>
	b		second half-hour	<b>\$32.29</b>
	c		next & subsequent half-hour	<b>\$33.42</b>
4		Emergency Rehearsal on Free Day	per hour	<b>\$48.14</b>
5	a	Rehearsal on Free Day	per hour	<b>\$82.13</b>
	b		per hour (after 8/9)	<b>\$143.58</b>
6	a	Invasion of Free Time between Rehearsal & Performance	first half-hour	<b>\$24.07</b>
	b		second half-hour	<b>\$29.46</b>
	c		third half-hour	<b>\$59.47</b>
7	a	Breaks between Performances	inv. of first half-hour	<b>\$20.67</b>
	b		next half-hour	<b>\$54.10</b>
8			Alternative	<b>\$67.12</b>

Line		2026-2027	Rate	
1	a	Additional Services Remuneration	first half-hour	<b>\$26.25</b>
	b		next half-hour	<b>\$30.92</b>
2	a	Double Additional Services Remuneration	first half-hour	<b>\$52.51</b>
	b		next half-hour	<b>\$61.54</b>
3	a	Overnight Rest Penalty	first half-hour	<b>\$32.96</b>
	b		second half-hour	<b>\$33.25</b>
	c		next & subsequent half-hour	<b>\$34.42</b>
4		Emergency Rehearsal on Free Day	per hour	<b>\$49.58</b>
5	a	Rehearsal on Free Day	per hour	<b>\$84.59</b>
	b		per hour (after 8/9)	<b>\$147.89</b>
6	a	Invasion of Free Time between Rehearsal & Performance	first half-hour	<b>\$24.79</b>
	b		second half-hour	<b>\$30.34</b>
	c		third half-hour	<b>\$61.26</b>
7	a	Breaks between Performances	inv. of first half-hour	<b>\$21.29</b>
	b		next half-hour	<b>\$55.72</b>
8			Alternative	<b>\$69.14</b>

As both parties agree that working collaboratively is in their best interests, the Festival will continue to commission a working group to consult, and provide input and guidance on the scheduling and other related pertinent issues.

This group will be comprised of:

- one Stage Manager
- one Production Stage Manager
- one Actor
- one Director (not the Artistic Director)
- the Executive Director or Designate
- the Director of Production
- Creative Planning Director
- one Technical Director
- any other person at the request of the group

This group will meet on a regular basis and no less than four times per calendar year. The members of the working group will be chosen by mutual agreement (between the Festival and Equity) in January of each year and terms will last a minimum of one year. Equity members of the working group will be compensated on an hourly basis at a rate equal to the additional services fee on line one (1) of Schedule "A" of the Addendum.

Goals of this working group will be as follows:

- to suggest new and innovative ways to improve the current scheduling including addressing the issues of:
- available resources
- extended rehearsal days
- scheduling of tech and dress rehearsals
- total number of priority rehearsal hours
- to work with management to optimize the use of resources in support of the Festival season
- to review the ongoing developments of the season schedule
- to suggest areas where additional resources could be used/distributed differently, or alternatively, to identify where additional resources are required.

At times this group will be provided with confidential information and it is understood that all confidential information provided to the working group will remain as such.

In addition to the meetings provided for herein, the group shall meet annually in October to review the recommendations advanced by the Equity participants to the group. This meeting shall be attended by the Executive Director of the Festival and a staff representative from Equity. The purpose of the meeting is to explore all recommendations forwarded whether acted upon or not. The meeting will be minuted and a copy of the minutes filed with Equity in a timely fashion.

Both parties agree that understudying at the Festival is a critical component of maintaining the artistic quality of the productions and that the practices around understudy preparation and rehearsals at the Festival deserve continued attention and discussion. In that light, the Understudy Task Force, established in 2012, will remain in effect throughout the term of the current Addendum.

The task force group shall consist of, at minimum, the Creative Planning Director and one other management member, one Production Stage Manager, two Stage Managers (one of which shall specialize in musical theatre), and two Actors (one of which shall specialize in musical theatre). A representative of Equity is welcome to attend any or all meetings if available.

The purpose of this group is to discuss matters directly relating to understudying at the Festival: such matters include (but are not limited to) the amount of allocated rehearsals, the timing of when such rehearsals are scheduled, effectively communicating the Festival's understudy policies to the company (particularly new company members), the timing of when Actors are informed of their understudy assignments, etc.

Based on the recommendations brought forward by the Task Force in 2013, and notwithstanding the terms and conditions outlined in Clauses 39:02(A) and 39:02(B), both parties agree to adhere to the following terms during the life of the current Addendum:

- (i) The Festival will make best efforts to schedule at least one (1) additional off-stage understudy blocking rehearsal of at least three (3) hours in length for each production which is understudied.
- (ii) If the above condition is met, then it is agreed that the onstage understudy events for that production may be scheduled for four-and-a-half (4-1/2) hours.

Anything else to the contrary notwithstanding, the Festival may produce audio-visual recordings of its productions on the following terms in lieu of any conflicting terms in CTA Article 46:00 or the ACTRA IPA:

- (i) The Festival will provide no less than three (3) weeks written notice of filming to the Artists, Equity and ACTRA.
  - (ii) All Artists engaged on a CTA Engagement Contract for the stage production will be offered the appropriate contract or rider for the filming.
  - (iii) The Festival will cover all ACTRA permit fees for new members, and reinstatement from withdrawal (but not suspension) for ACTRA members.
  - (iv) All fees to Artists per ACTRA contracts shall be subject to ACTRA IPA fringes (12% I&R plus applicable Admin fee plus 0.5% PRS) paid by the Festival, and all fees to Artists per CTA contracts shall be subject to Stratford Addendum or ITA benefits paid by the Festival, as applicable.
  - (v) These terms include use of captured material for advertising, publicity or promotion in any media. If applicable, after the use allowed by the ACTRA contract ends, thereafter the material may be used in accordance with CTA/Stratford Addendum Clause 44:09 (B), (D) or (G).
  - (vi) Any additional or extended use of the recording is subject to ACTRA terms/approval.
  - (vii) The Festival will provide each Artist involved in the recording either access to a digital copy of that show, or a complimentary copy of the finished DVD of that show, if DVDs are produced.
  - (viii) The recording credit sequence shall acknowledge that the Artists are Equity members and that "the recording was made possible with the generous support of Canadian Actors' Equity Association" and shall include both Equity's and ACTRA's logos.
- (A) Actors– on an ACTRA Contract**
- (i) 125% of the ACTRA IPA daily rate for Principal Actors is increased by the same percentage (if any) that the Artist's weekly CTA Contractual Fee exceeds the applicable minimum weekly fee in the Stratford Addendum. The resulting SF base fee includes up to ten (10) hours of time for all capture on the day that the Production is filmed, including the Production, "Making Of" material, interviews, backstage, rehearsal material or material that is subsequently used in games or apps.
  - (ii) At the Festival's election at time of contracting, either:
    - (a) for new media distribution for one year, ACTRA IPA Option 1 New Media discount of 35% will be applied to the SF base fee, provided that the recording meets the IPA requirements for access to this discount tier, or
    - (b) for distribution via theatrical, TV, DVD, educational and new media in perpetuity, per ACTRA IPA B501(C) an additional 50% Advance of the SF base fee, plus an additional \$250 in connection with potential Audio use, as an advance against a pro-rata share of 8% of aggregate Distributor's Gross Revenue ("DGR") earned from all uses exclusive of games and apps.
  - (iii) Overtime shall be paid at 150% of hourly SF base fee (see (A)(i)), calculated in half-hour increments – hourly is based on a forty-two (42) hour week (i.e. 150% of 1/42nd of SF base fee).
  - (iv) Any additional days of filming of the Production (eight (8) hours) paid at the ACTRA IPA minimum for Principals in effect at the time of the recording.
  - (v) In the event that a call is required on a separate day to capture interviews or other ancillary material in which the Artist does not appear in character, such calls will be paid at an hourly rate of 150% of 1/42nd of SF base fee, with no minimum call, subject to ACTRA fringes as described in preamble (iv).
  - (vi) Specific use fees for games or apps will be negotiated at the time of use based on a share of DGR derived in connection with the specific use.

- (ix) HD make-up – The Festival will make every effort to factor additional prep time for HD makeup into the allowed hours. If the day goes longer than scheduled, then the appropriate Overtime rate shall apply.
  - (x) Meal breaks will be scheduled no later than after the first Call for the Performer, and may be either one hour unpaid and not considered part of the work day, or one half (1/2) hour paid and considered part of the work day.
  - (xi) In addition, where the Production is simulcast, should an Understudy have to go on for the camera rehearsal, then that Understudy will also do the shoot. If the contracted Artist does the camera rehearsal and is then unable to do the shoot, the Understudy will go on.
- (B) Stage Managers– on a Rider to their CTA Engagement Contract or on a separate ITA Engagement Contract**
- (i) 125% of the Artist’s weekly CTA Contractual Fee. The resulting SF base fee includes up to ten (10) hours of time for all capture, including the Production, “Making Of” material, interviews, backstage, rehearsal material or material that is subsequently used in games or apps.
  - (ii) At the Festival’s election at time of contracting, either:
    - (a) for new media distribution for one year, a discount equivalent to the ACTRA Option 1 New Media discount of 35% will be applied to the SF base fee, provided that the ACTRA discount is also applied to actors for the recording, or
    - (b) for distribution via theatrical, TV, DVD and new media, in lieu of any advance or DGR, an additional payment equal to 50% of the SF base fee, as set forth in (B)(i) above, shall apply.
  - (iii) 21 hours of prep guarantee for Stage Managers and seven (7) hours of prep guarantee for Production Stage Managers and Assistant Stage Managers shall apply. Additional hours may be added by mutual agreement of the Stage Manager and the Festival. When the Festival is the Engager, prep hours shall be tracked on Festival time sheets (e.g. in the “Other” column). When an Artist is engaged on a separate ITA Engagement Contract, prep hours shall be tracked on a separate time sheet.
  - (iv) Each hour of prep required by the Engager shall be paid at 1/42nd of 100% of the Artist’s weekly CTA Contractual Fee.
  - (v) Overtime or meal infringements on the day that the Production is filmed shall be paid at 150% of 125% of the Artist’s weekly CTA Contractual Fee, calculated in half-hour increments – hourly is based on a forty-two (42) hour week (i.e. 150% of 1/42nd of the fee described in (B)(i)).
  - (vi) Any additional days of filming of the Production (eight (8) hours) paid at an amount equal to the ACTRA IPA minimum for Principals in effect at time of recording.
  - (vii) All stage managers engaged on a CTA Engagement Contract for the production being filmed at the time of recording shall be offered a Rider to their CTA Engagement Contract or a separate Independent Theatre Agreement (ITA) Engagement Contract for the filming.
  - (viii) When the Festival is the Engager, all hours worked will be included in ESA overtime averaging as per the Festival’s 4-week schedule. If there is an ESA overtime payment due, any prep or overtime hours previously paid will be deducted from the amount due. The SF base fee (see (B)(i)) and any distribution payments (see (B)(ii)(b)) are not subject to deduction.

In addition, the Festival will agree to make reasonable efforts to offer the first option on suitable jobs to Assistant Stage Managers whose CTA Engagement Contracts on the show being filmed have ended, provided that it is understood that the Festival and its film production team have the sole right to make all additional hiring decisions, and to decide what constitutes a job suitable for these personnel. All stage management personnel who worked on the show, regardless of whether they work on the shoot, will receive a credit on the film.

**(C) CHOREOGRAPHERS, FIGHT DIRECTORS (Stunt Coordinators per ACTRA) – on an ACTRA Contract**

- (i) CTA Clause 46:02(ii) shall apply in full consideration of the capture of the Artist's work from the stage production. However, where the ACTRA IPA Option 1 New Media discount of 35% is applied to Actors and Stage Managers, the fee payable to the Artist shall be reduced by 35%.
- (ii) Any additional services required shall be contracted and paid at the ACTRA minimum rate for the production for Choreographers or Stunt Coordinators, as applicable.
- (iii) Stunt Coordinators will participate in units assigned to Performers on the aggregate amount of Distributors Gross Revenue and will form a part of the rateable distribution to Performers as outlined in IPA Article B512.

**(D) DIRECTORS– on a separate Equity Engagement Contract**

- (i) CTA Clause 46:02(ii) shall apply in full consideration of the capture of the Artist's work from the stage production. However, where the ACTRA IPA Option 1 New Media discount of 35% is applied to Actors and Stage Managers, the fee payable to the Artist shall be reduced by a discount equivalent to the New Media discount of 35%.
- (ii) Any additional services required shall be contracted and paid at an amount no less than the ACTRA minimum rate for the production for either a Choreographer or Stunt Coordinator, whichever is higher.

For the avoidance of doubt, it is understood that the amounts payable hereunder shall include any payments due to the contracted personnel in connection with the capture and use of material from the Production in trailers in any media to advertise, publicize or promote the films.

**APPENDIX D SIDE LETTER TO THE 2022-2024 STRATFORD FESTIVAL  
ADDENDUM TO THE CANADIAN THEATRE AGREEMENT:  
WORK/ART/LIFE BALANCE TASK FORCE ADDITION**

The parties agree that an appropriate balance between work life and home life can be expected to have positive outcomes for individuals and for the art on the Festival's stages. Accordingly, these topics deserve continued attention and discussion which takes into consideration the complexities of producing repertory theatre, and that 'appropriate balance' may vary for each individual.

The Festival is committed to exploring ways of integrating new elements into its repertory structure in the hope of facilitating improved balance for everyone working at the Festival. Both parties recognize that any potential changes to the Festival's repertory structure will require a significant amount of consultation, testing, analysis and feedback.

In that light, a Work/Art/Life Balance Task Force will be created to assess the effectiveness of the structural adjustments expected to be made in the 2022 season schedule, and to discuss possible adjustments for future seasons, it being understood that financial and practical viability of any adjustments is also an important consideration. For the avoidance of doubt, the Festival's commitment to this exploration is not a waiver of any terms of the CTA or the Stratford Festival Addendum to the CTA.

All interested Equity Artists may join the Task Force, which will also include representatives from other departments of the Festival. Task Force meetings will be held regularly throughout the 2022 Season, at least once every 8 weeks. The Task Force members may elect to continue meeting in subsequent seasons.

A report outlining the key findings/recommendations of the Task Force will be issued by the Festival to PACT and Equity no later than December 31st of each year that it meets. Recommendations from the Task Force may be implemented by the Festival as reasonably practicable during the Addendum's term. The report(s) and recommendations may inform negotiation for a successor Addendum.



## Canadian Actors' Equity Association

National Office  
44 Victoria Street, 12th Floor  
Toronto, ON M5C 3C4  
tel: 416-867-9165  
fax: 416-867-9246  
email: busrep@caea.com

Western Office  
tel: 604-809-1046  
email: woffice@caea.com

[www.caea.com](http://www.caea.com)



## Professional Association of Canadian Theatres

307-250 The Esplanade  
Toronto ON M5A 1J2  
TF: 1-800-263-7228  
tel: 416-595-6455  
email: info@pact.ca  
[www.pact.ca](http://www.pact.ca)



## The Stratford Festival

P. O. Box 520  
Stratford, ON N5A 6V2  
tel: 519-271-4040

[www.stratfordfestival.ca](http://www.stratfordfestival.ca)