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CANADIAN ACTORS' EQUITY ASSOCIATION (CAEA)

# STAGE MANAGER'S CHECKLIST

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## CONTENTS

In this package, you should find:

1. this Stage Manager's Checklist
2. To be posted on the callboard (or update those already posted):
  - (a) Extraordinary Risks
  - (b) Harassment Brochure
  - (c) The Actors' Fund of Canada
  - (d) Accident and Sickness Insurance Plan brochure
  - (e) CAEA contacts sheet
3. To be kept on hand during the run of the engagement:
  - (a) ACE/INA Application for Benefits
    - Please make several copies.
  - (b) Reimbursement of Transportation and Baggage Expenses
    - Please make copies as necessary.
4. For the first day of rehearsal:
  - (a) a Voluntary Emergency Medical Information sheet
    - Please make as many copies (with envelopes on hand) as artists in your company.
  - (b) Deputy Election form, and return envelope
    - Please have the company complete and return in the envelope.
5. For the Deputy upon election:
  - (a) the Deputy Handbook
  - (b) inserts:
    - (i) Deputy Release form
    - (ii) Deputy Notes for Next Negotiation
    - (iii) return envelope for (i) and (ii) above
  - (c) Actors' Fund of Canada pocket folder
6. Stage Management Work Record
  - This is for your records. Please make a copy before using. See page 8 herein.
7. two copies of the Agreement for this engagement
  - Please place in a location readily available to all company members.

## ELECTION OF DEPUTY

As part of its membership outreach, the elected representatives of Equity have decided to have a member of the local Advisory Committee be present for the election of the Deputy.

All Equity members under contract for the production, including the Director unless he/she is also part of the management (i.e. the Artistic Director) are eligible to participate in the nomination and election of the Equity deputy. Equity Apprentices may attend the election, but may not vote.

If you have not already been contacted, please call the Advisory Committee chair listed on the CAEA contacts sheet provided with the package. The chair will put you in touch with the Equity member who will visit your company, and you can arrange a suitable time on the first day of rehearsal. If you are having trouble reaching the proper person, please call an Equity councillor in your region.

The meeting will be brief. This practice has been very effective in improving communication between members and

their elected representatives, and in the orientation of member to their rights and obligations as members of Equity.

If a member of the local Advisory Committee is not available, please follow the process which follows for electing the deputy.

1. At the first rehearsal, the Stage Manager should call together all contracted Equity members of the company to nominate and elect the Deputy. Equity apprentices may attend, without vote.
2. Council recommends that you read the following statement:

For over forty years in Canada, your fellow Equity members have worked to ensure a safe and constructive working environment which will benefit all of us and the shows we work on. To ensure your rights as an Equity member, one of you is asked to represent your company as a "Deputy". This is an elected responsibility. Please nominate the Company member you feel would best represent your interests as a liaison between your company and your Association, Equity. The Deputy you elect must have had at least one previous Equity engagement. The elected Deputy will not be "burdened" with official duties or time-consuming paperwork. The Deputy will "be there" for you. If you have a question - just ask. The copy of the agreement will be placed where it will be accessible to all company members at all times during rehearsals and performances. Please pick it up from time to time and familiarize yourself with the rights and obligations of an Equity member.

3. Declare the nominations open. Election may be by a show of hands or by secret ballot if more than one person nominated.

## **WORKING WITH THE DEPUTY**

### **Broadcast Recordings**

A recording or broadcast (audio or visual) may not take place, unless with the prior consent of Equity and the Engager. The Deputy must have a copy of Equity's written permission or must have spoken directly to an Equity representative to confirm that Equity's permission has been obtained. If permission has not been obtained, the Stage Manager and/or Deputy have the authority to stop the proceedings. For more information, please read the "Recordings" and "Broadcasts" sections of your Agreement.

### **Touring**

All members of Canadian Actors' Equity Association engaged on a touring production must be provided with travel insurance. The insurance policy must offer life insurance and accidental death and dismemberment. The benefit payable must be a minimum of \$80,000 per member and the aggregate of the policy must be sufficient to cover all members on the tour. In the case of school touring companies, this insurance must also be in effect when the company is touring within the city of origin. Canadian Actors' Equity Association offers travel insurance underwritten by ACE/INA. The Stage Manager and/or Deputy should confirm, before leaving on tour, that Equity is aware that the company is on tour. Please note that travel insurance is separate from the regular Accident and Sickness Insurance which

When the election is complete, have the enclosed Deputy Election form filled in and return to the Equity Office immediately.

is in effect for the duration of all contracts, both in town and on tour. When travelling outside of Canada, the Stage Manager and/or Deputy should confirm that the engager has placed extended medical insurance.

### **Stage Management Overtime**

Stage Management personnel are required to report any overtime worked to the Equity Deputy, who will keep a record of same. The Deputy will then check back with you to ensure all overtime has been paid when due (the pay day following the week the overtime was incurred). If payment has not been received at that time, the Deputy must report that fact to Equity immediately. Be aware that, in some cases, Stage Management overtime must be approved by the engager. Check your Agreement, or check with the Stage Manager, to see if this is the case.

### **Special Arrangements**

During the prep week, please check for any copies of letters which may have been sent by Equity confirming special arrangements made for the current production.

## **RECORDING YOUR WORK HOURS FOR EMPLOYMENT INSURANCE (EI)**

### **Why record work hours?**

Employment Insurance regulations require your engager to report accurate work hour information on your Record of Employment and the best source of that information is you. By providing a weekly summary of your work hours and activities, you can help ease the paperwork burden on the engager and ensure full credit toward EI eligibility. Keep a copy for yourself as well. Should the engager report fewer hours than those actually worked, your work record will be essential in your dealings with the Employment Insurance office so that the error may be corrected. A record compiled retroactively will not carry as much weight as one written at the time the work was done.

### **Who needs to record work hours?**

All Equity stage management members working as employees, as well as paid apprentices, should record work hours. Stage management staff typically work a lot of hours which are “invisible” to the engager and an accurate record of your work submitted weekly is the easiest way to make that information available to them.

### **How do work hours determine eligibility for EI benefits?**

Basic eligibility is achieved after having worked a certain number of hours in the past 52 weeks. This number varies by region, ranging up to 700 hours. Beyond that threshold, additional work hours increase the number of weeks of benefit coverage. The actual rate (amount) of your benefits is not affected by the number of hours indicated on your ROE: it is calculated as a percentage of your average wage income. Information concerning regional eligibility requirements can be obtained through your local Human Resources office.

### **What hours should I record?**

For hours to count toward EI benefits they must be both worked and remunerable. This typically includes all rehearsal, prep, performance, cueing, travel, meetings, etc., whether those tasks are separately payable or part of your general duties. On the typical day you can claim all hours worked for your engager, less meal breaks. Hours paid at a premium rate (e.g. overtime, rest infringement) count as regular hours.

### **What hours should not be recorded?**

Any hours which do not meet the criteria set out above may not be credited toward EI benefits. For instance, if you work less than a full rehearsal day and do not use up the remainder of that time with other scheduled work or prep, you may not claim unworked rehearsal hours even though they may be allowed for in your work day. If you work unapproved overtime or excess prep, or overtime for which you do not subsequently claim payment from the engager, then you may not claim those hours toward EI bene-

fits. As well, any discretionary hours which would not be remunerable under the terms of your particular Equity Agreement will also not count for EI purposes.

### **How should I record hours?**

Attached to this letter you will find a sample work record form. We have designed it to be easy to use, while still providing the degree of detail necessary should you need to present it to the EI office. Keeping the record current on a daily basis will take only a minute or so and it can then be copied to management each week.

### **Do I have to use the Equity form?**

No. You may use any format which suits you and your engager. This could consist of recording the hours in your agenda book or simply keeping copies of all production, rehearsal and performance schedules, noting down those activities and prep hours which do not appear there. The record should provide a simple breakdown of your work activities: jotting down "June 12 - worked 10 hours" will not mean much after a couple of weeks have elapsed and will provide little information to an EI agent unfamiliar with theatre work. Most important of all, a copy of the record should be filed with the engager each week so that they can report the hours. It is in this last area that a single form will prove most useful.

### **Does anyone have to sign my form?**

That would be ideal, but it is not necessary. If your supervisor (PM, PSM or SM) agrees to sign off on your form, that will give it additional validation. The lack of a supervisor's signature should not stop you from recording your work or submitting the summary.

### **What if my work record is not received with open arms?**

If possible, you should continue to submit your work record. If you have concerns that to do so will cause difficulties in your work situation, continue keeping the record for yourself and let your Deputy and Business Representative know of the problem. CAEA foresees no reason that reporting of your work hours would not be welcome, but if that is the case, maintaining your own record is all the more important.

### **Where can I go for more information?**

The information compiled here is necessarily general in nature and not intended to address every single possible work situation. Your local Human Resources office can provide you with any information you require concerning the Employment Insurance programme. If you are having problems in your workplace recording and submitting hours, or if you have any further questions about forms or this initiative of the CAEA, please contact your CAEA Business Rep.

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## **CANADIAN ACTORS' EQUITY ASSOCIATION**

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