



The Road  
to Equity

CAEA Apprenticeship Program

# WELCOME

Canadian Actors' Equity Association (Equity) welcomes you into our apprenticeship program. This program was created for you to gain experience on a fully professional theatre production while allowing you the flexibility to work in theatre without reference to an Equity contract as you learn your craft.

Becoming a member of Equity is a big step in your career and it is important to know when to take that step. Membership gives you certain rights and protections, but it also means certain responsibilities. Becoming a member at the first available opportunity may or may not be to your advantage. Make the decision that serves your interests best. Remember — Equity will still be here tomorrow.

When you join Equity, you are declaring that you wish to be treated as a professional. You are also pledging to support other members in their efforts for the same respect. Once you become an Equity member, you cannot accept work without a properly signed contract, except in unusual circumstances and with the written permission of Equity. That is why the decision to join is an important one.

*Please Note:*

While you are an apprentice you are not considered a member of Equity. No other terms and conditions of an Equity agreement apply to your engagements and you may accept non-professional contracts. You may also be engaged to work without a minimum fee or maximum hours.

## OUR MISSION

Canadian Actors' Equity Association (CAEA) is the professional association of performers, directors, choreographers and stage managers in English Canada who are engaged in live performance in theatre, opera and dance.

Recognizing that the arts are vital and that artists make an invaluable contribution to our society, the association supports the creative efforts of its members by seeking to improve their working conditions and opportunities. The business of CAEA is to negotiate and administer collective agreements, provide benefit plans, information and support, and act as an advocate for its membership. CAEA strives for fairness, integrity and compassion in all its endeavours.

## THE HISTORY OF EQUITY

In May 1913, a group of actors in New York drafted a constitution for the first Actors' Equity Association. The word "equity" came from a desire for "equitable contracts, equitable for the actor and equitable for the management." It took six years of fighting and a 30-day strike in 1919 before theatre managements finally recognized Equity as the actors' rightful bargaining agent. Artists involved in the early days of Equity withstood personal, professional and financial hardship. The rights and securities we now enjoy were won at the risk of people's careers and must not be taken for granted.

In 1919, the American Federation of Labour granted AEA jurisdiction in Canada. By 1954, in the second year of the Stratford Festival, there was sufficient theatre being produced in this country to justify a Canadian Equity presence, with its first meeting in February 1955. By 1960, we had gained autonomy from New York. In 1968, we became financially independent. In 1976, after an amicable separation, CAEA became a completely separate organization.

The association has brought about sweeping changes in our professional environment, winning rights and securities. However, our hard-earned standards are vulnerable to Canada's turbulent social and political climate. Equity has necessarily begun to evolve, expanding its sphere of activity to ensure that our voices are heard at all levels. Today, political action is vital if the arts are to thrive in this country. As an association, several thousand strong, there is much we can do to secure the future of the arts in Canada.

# HOW WE ARE GOVERNED

CAEA is a democratically structured organization run by artists for artists. It is entirely self-supporting, funded by members' initiation fees and dues. Equity is the collective voice of its members, and its strength lies in its membership. The government of CAEA is vested in a national council of thirty-eight members from across Canada and the specific needs and concerns of each region and discipline are heard and recognized through thirteen elected advisory committees encompassing theatre opera and dance.

The Councillors are elected by the membership for a three-year term. The full council meets three times a year in Toronto and is responsible for major policy decisions and budget approval.

At the first council meeting of the term, a President is elected as well as four other officers. These five, combined with ten other Councillors elected from the Council at large, form the Executive Committee. This Committee usually meets every three weeks through teleconference, and is responsible for the day-to-day matters of the organization. Officers and Councillors are volunteers, and are not paid for their service.

There are also many sub-committees of Council whose work is to discuss and advise Council on various issues. Standing committees, such as the Finance and Planning Committee and the Management Committee, are "managerial" in nature and are usually made up of the Officers and one or two Councillors. Two committees, the Stage Management Committee and the Directors and Choreographers Committee, are constitutionally mandated and therefore constituted from regional candidates elected on slates separate from Council and Advisories. There are also many other sub-committees on which any member is eligible to sit. Participation is welcomed. Examples of sub-committees are:

Health & Safety  
Women's

New Members  
Member Education

## WHO WORKS FOR YOU

We have two offices — the national office in Toronto with a staff of 20, and the western office in Vancouver with a staff of three. The national office deals with other national and international organizations, and with issues and problems which affect the entire membership. It also deals with day-to-day matters in territories from Saskatchewan to the Atlantic. The western office deals with day-to-day matters in the rest of Canada, including Alberta, British Columbia, the Northwest Territories and the Yukon.

CAEA's administrative staff carry out the policies set by Council. At the helm is the Executive Director. The Executive Director is hired by Council, is in charge of and responsible for the rest of the staff, and acts as our liaison with other arts organizations, both national and international.

Much of the day-to-day interaction with theatres and members is done by the business representatives. The business reps are responsible for the interpretation of the agreements and for the representation of members' concerns with engagers. They ensure each contract fulfills all the requirements of the various agreements. They also ensure that the rules and the intent of the collective agreements are upheld.

Equity's Controller manages the financial department of the association. This department helps to set the yearly budgets; it administers the RRSP and insurance coverage as well as other financial aspects of the contracts, including bonding. It also oversees the insurance plan and ensures that travel insurance is in place for all tours. It welcomes new members and collects Equity dues.

The communications department is the major source of information and education on all issues which can affect the association and the membership. This includes all publications, the Equity newsletter, electronic distribution list and web-site.

## BEING A PROFESSIONAL

As a professional artist, the way you are engaged may be different from the majority of the workforce. If you are hired as an independent contractor you are essentially running your own small business, where the business is you. You contract the services of several individuals and businesses, such as an agent, a tax preparer and a photographer. While these individuals have an expertise that should be respected, in the end they should be serving your best interests.

The employment status of performing artists is in question at the moment. Government officials are reviewing whether an artist should be considered an independent contractor or an employee, depending on the job. This situation is rapidly changing. To keep yourself informed read the Equity newsletter or contact Equity's national office.

Before you join Equity, you should sign some form of contract for every job you take, starting with the very first job. Even if it is without pay, as is often the case at the beginning stages of a career, you should ask for certain reassurances such as healthy and safe working environment, and whatever terms you deem appropriate. A contract sets up the proper relationship between yourself and the engager. Understanding the basics of a contractual relationship and negotiation are important to your career as a professional, so it will also help you if you negotiate forms of compensation into the contract, for instance:

- tickets for your guests, or for other productions in the season;
- bus tickets;
- time off to attend an important event in your life.

## AGENTS

Always remember that your agent works for you. A good agent will give you advice as to what might be best for your career, but it is your career and your decision. It is your agent's job to negotiate whatever the terms you determine, whether they are more or less favourable than what the agent might suggest. Equity does not regulate agents or their fees and it is important to note that agents can ask for a fee regardless of whether they have assisted you in acquiring a role.

When looking for an agent, do as much research as possible. Although Equity cannot provide a recommendation, you can also obtain a list of agents used by CAEA members from the national office. An excellent book to get is *The Agents Book*, published by the Acting Modelling Information Service and Theatre Ontario. It is available from Theatre Ontario or from Theatrebooks in Toronto or at their website ([www.theatrebooks.com](http://www.theatrebooks.com))

Be warned! There are many unscrupulous people out there. Check to see if your agent is a member of the Talent Agents and Managers Association of Canada (TAMAC). TAMAC and Equity have been a part of the Entertainment Industry Coalition (EIC), which has created a code of ethics for agents. Check to make sure your potential agent complies. If you are unsure, you should call the Acting Modelling Information Service (AMIS) at: 416-977-3832.

Once you have identified agents with whom you want to work, send them your demo video or audio tape, or invite them to one of your performances. Follow up with a meeting in person, if possible. Treating an agent professionally is the best way to begin a business relationship.

# AUDITIONS

When you audition, you are not an unemployed person looking for work, you are presenting your talent for hire. Because an average job lasts six to eight weeks, looking for the next job must be part of your regular working day. When travelling, try to set up auditions in advance. In the early stages of a professional career, you'll find more work if you cast your net wide.

You present your past work in the form of a professional résumé and, if you are a performer, you will hire a professional photographer. Carefully research the costs of the photo session (initial package and reprints). Also, choose a photographer whose style mirrors the image you want to present.

The most common way of getting an audition is to research thoroughly the styles of production of companies across Canada. Then, mail your photo and résumé with a cover letter specifically to those companies with whom you would like to work. Having seen at least one of that company's productions is always an advantage when writing.

Make sure your package is addressed to the appropriate individual. Equity has a management list of companies which regularly engage Equity artists. The Professional Association of Canadian Theatres (PACT) publishes a more comprehensive guide, called The Theatre Listing.

Most companies produce a brochure of their upcoming season. Get a copy, and read the plays if they are available. In your cover letter, describe the roles which interest you.

To find audition monologues from Canadian plays or new scripts, we suggest visiting the Playwrights Guild of Canada (PGC, formerly PUC) in Toronto. Their catalogue lists more than 2000 plays and is available by contacting their office.

Being on time, calling in advance if you must cancel and acting in a professional manner is part of the expected etiquette for auditions. Engagers must also conduct themselves in a professional manner and conform to terms we have negotiated

Please report any abuses to Equity, such as waiting too long, having too many call backs or instances of harassment.

If you are looking for auditions or stage management opportunities for Equity productions, sign up for e-drive, our electronic distribution list (subscribe at: [www.caea.com](http://www.caea.com)). We also post audition and job notices at our national and western offices. Equity members in Halifax have arranged a notice board for auditions at the ACTRA office in the city. In Toronto, the notice boards most commonly used are located at Equity Showcase Theatre and Theatre Ontario. You'll probably find that it's worthwhile to join these two organizations, if you research the membership benefits.

Notice boards are also maintained at:  
Edmonton's Citadel Theatre  
Calgary's Centre for Performing Arts  
Winnipeg's Manitoba Theatre Centre  
Montreal's Quebec Drama Federation

In addition to e-drive, there are a variety of e-mail distribution lists and web-sites which post auditions and job opportunities, such as [www.canadianactor.com](http://www.canadianactor.com) and [www.castingnotices.com](http://www.castingnotices.com). It is in your interest to investigate what free services are available in your city.

**Note:** Equity apprentices are seen at the same auditions as Equity members. The only exception are auditions for productions under US Equity contracts; these are for full Equity members only.

# IN THE WORKPLACE

## *Deputy*

Every Equity production must have at least one deputy. The deputy is a cast member elected to represent the artists' interests during a production, a direct link between the members of the cast and the Equity office. The deputy election is held on the first day of rehearsal at a meeting open to Equity stage management, performers, directors working under an Equity contract. The deputy cannot be the stage manager and should not be someone working under an Equity contract for the first time

The deputy's role is important since not every production runs smoothly. However, for the most part, the job is straightforward the duties are not difficult and shouldn't take up a lot of time. The deputy is not authorized to interpret any working agreement, nor become involved in direct confrontation with management. In the event of any questions or difficulties, the deputy contacts a business representative, who provides the answer and takes any necessary action.

Only members of Equity are permitted to vote in the deputy election.

Apprentices are not protected by an Equity contract but the deputy may help you resolve a conflict before it escalates. Apprentices cannot be elected as a deputy.

Please talk to the deputy if you have any concerns.

### *HARASSMENT*

Equity has zero tolerance when it comes to sexual and personal harassment. Harassment is subjection to any conduct or comment which is known, or ought reasonably to be known, to be unwelcome or offensive, which creates an intimidating working environment, or which denies individual dignity and respect. Equity's agreements contain provisions against harassment. Please check each for details.

## *First Day of Rehearsal*

Attending the first day of rehearsal is often a perplexing experience. There was probably a deputy election meeting which is an excellent opportunity to learn.

There may have been a representative from the local advisory committee who came to your first day of rehearsal. Take the opportunity to introduce yourself. This Equity member may be able to answer any questions you might have.

There may be forms being signed by the Equity members in the production. These are usually contractual in nature. For instance, there may be a piece of stage business which involves you and Equity members in the cast. These Equity members will be asked to sign “Extraordinary Risk Riders” to their contracts and you will not be asked. These riders do not mean that these performers will be safer than you will be; it means that they will have more insurance coverage.

When it comes to health and safety, it is your right to stop work when you feel unsafe, and report the risk to your stage manager or deputy. You are not required to work until it has been resolved, or until the stage manager, deputy and the producer have decided that a risk no longer exists. At worst, your fears will be allayed; at best, you will have averted a serious accident. The bottom line is: no question is too stupid. If you don’t understand what’s going on around you, please ask.

## *Co-ops*

An Equity-approved co-op might be one of your first experiences with Equity. Within a co-op Equity members are working without reference to an Equity contract. Instead the members have taken equal financial responsibility for the co-op project. Be aware of this. If you are asked to sign the co-op agreement, you are liable for the actions of the co-op, as is every other signatory. If you have any questions about co-ops, please call Equity.

# OUR CONTRACTS

We negotiate, administer and enforce our collective agreements. These agreements set out the minimum terms and conditions of work for all members in the various disciplines of theatre, opera, ballet and dance. They are:

## *Theatre*

- The Canadian Theatre Agreement (CTA) negotiated between Equity and PACT (Professional Association of Canadian Theatres). Professional theatre companies are signatories to this agreement by virtue of PACT membership. This agreement includes clauses for Theatre for Young Audiences (TYA), Musical Theatre, Workshops & Readings and Commercial Theatre. The Stratford Addendum to the CTA relates solely to engagements at the festival.
- The Independent Theatre Agreement (ITA) is used for other professional theatre companies who are not members of PACT.

## *Ballet*

- The Canadian Ballet Agreement with the National Ballet of Canada (NBOC) is negotiated between Equity and the NBOC.
- The Canadian Ballet Agreement with the Royal Winnipeg Ballet (RWB) is negotiated between Equity and the RWB.
- The Alberta Ballet Agreement is negotiated between Equity and the Alberta Ballet.

## *Opera*

- The Canadian Opera Agreement (COA) is negotiated between Equity and the Canadian Opera Company.
- The Vancouver Opera Agreement (VOA) is negotiated between Equity and the Vancouver Opera Company.
- The Opera Agreement (OPA) is negotiated with professional opera engagers.
- The Independent Opera Producers Agreement (IOPA) applies to all other opera engagers who hire CAEA members.

## *Federal Engagers*

Equity has negotiated a number of agreements and is currently pursuing many more with various federal departments under federal Status of The Artist legislation. An agreement covering the National Arts Centre Orchestra and the National Capital Commission are two examples.

## *General*

- The Guest Artist Contract is designed for non-professional or semi-professional companies which wish to engage a guest professional artist.
- The Independent Artists Policy (the “Indie”) is a new set of conditions developed by Equity for members to address the needs of the independent artist producing theatre companies.
- The Small Scale Theatre Addendum (SSTA) is used by producers in their early stages of development or companies which, by the nature of their work, do not conform to the standard working conditions of the CTA or ITA.
- Industrial Amendments to the ITA apply to a live promotional production to the public, or productions by a corporate entity.
- The Amateur Contract is designed for amateur companies which wish to engage an Equity artist.
- The Co-op Guidelines apply to Equity members who produce collectively.
- The Fringe Waiver allows Equity members to participate in this groundswell of theatrical activity.
- The Benefits and Fundraisers Policy allows members to give of their time to fundraising for theatres and other charitable causes for a reduced fee.

# BENEFITS

Apprentices receive accident insurance while working as an apprentice in a production. The benefits are very similar to the ones that Equity members enjoy year-round. For apprentices the benefits only apply during the engagement period, 24-hours a day, seven days a week with coverage. You can request a copy of the policy from Equity.

## Coverage includes

- Accidental loss of life, limb sight, speech and hearing, and paralysis.
- Comatose Benefit
- Rehabilitation Benefit
- Repatriation Benefit
- Home Alteration & Vehicle Modification Benefit
- Medical Expenses - Accident
- In Hospital Benefit

## RIGHTS & RESPONSIBILITIES

When you join Equity, you are joining a group of fellow artists. You are joining an organization of peers. Our organization has a past — the history of the struggle for the rights and securities which we enjoy today. We have a present — strengthening the existing agreements, creating new ones to meet new needs, lobbying and educating the government on the needs of performing artists, and working to improve employment opportunities. Do we have a future? That really depends on you. At a time when the existence of Canadian theatre and the survival of our artistic community is threatened as it has never been threatened before, the importance of a strong and vital Equity cannot be overstated. Politics and the arts can't be separated these days. If you want a career and the chance to work, you are going to have to fight for it. Become active, become aware. The theatre is an art but it is also a discipline and an industry. It requires your participation.

We believe that each individual member has certain rights, and these rights are upheld by the membership as a whole:

- the right to a safe and sanitary work place
- the right to rest breaks, meal breaks and overnight breaks
- the right to be paid no less than the agreed minimum for any job, and to negotiate a higher fee if possible
- the right to travel expenses and touring allowances
- the right to be treated with courtesy and respect
- a harassment-free working environment where physical and verbal abuse is not tolerated

The rights artists currently exercise were won through years of organizing, bargaining and strikes. Equity members have fought hard to maintain rights and benefits. Being an Equity member means you are making a commitment to yourself and your peers to always work under an Equity contract unless you have received special dispensation to do otherwise due to unusual circumstances.

Working without an Equity contract undercuts and thwarts the efforts of other artists. There is no need for an engager to pay a

minimum wage or provide basic working standards if artists are willing to work for less. If we consider ourselves members of a profession, then we must act in a professional manner — an Equity member:

- a) may not rehearse or perform without a properly signed contract or Equity's written permission;
- b) must immediately file a copy of the signed contract with the Equity office;
- c) may not rehearse, perform with, stage manage, direct or choreograph a non-Equity company — with or without pay — without a properly signed contract or permission of Equity;
- d) is obligated to do the best job possible, to be on time for all rehearsals and the scheduled half-hour, to observe the company rules and to treat fellow artists with courtesy and respect;
- e) An Equity member must become a member of other performing arts associations when working in their jurisdictions (ACTRA and UdA in Canada; and AEA in the US). The principle is that one cannot be a professional in one part of the business, and a non-professional in another. Each reciprocal agreement recognizes the standing of both memberships and promises the cooperation of the associations which meet when necessary to discuss matters of common interest.

The first three rules are printed on the back of the Equity card — a symbol of commitment, and belief in ourselves as professionals. Your signature not only indicates an understanding of these rules; it is a signed contract — a contract with our fellow artists.

# NOTES FOR NEW APPRENTICES

## Meetings of Elected Reps

During the first year of your apprenticeship, you must attend one meeting of either the local Advisory Committee or Council. It is an excellent opportunity to see first-hand how the policies of Equity are set by its members and how all members can be part of that process.

For dates and locations of future meetings, please check the most recent Equity newsletter or call the chair of the local Advisory Committee (printed on page two of every Equity newsletter).

## Help us to help you

Fill out the Beneficiary Designation form, starting with Name of Insured (that's you), and return it to Equity's national office in the reply envelope provided.

In order to receive your newsletter and other information, you must keep your address up to date with Equity. You can register a temporary mailing address, along side your permanent address. We understand you may move often, but it just takes a phone call, or an e-mail.

## Communication

Equity publishes a newsletter ten times a year, which contains pertinent information on the association's activities.

We also have a web site which contains a variety of information on Equity, Council's ongoing business, managements and other associations. As well, you can download digital versions of Equity's agreements, and access electronic copies of the newsletter, various forms and publications. You can receive auditions, workshops and Equity news through e-drive, Equity's broadcast e-mail distribution list, visit: [www.caea.com](http://www.caea.com) to subscribe.

# THE APPRENTICE PROGRAM FOR PERFORMERS

If you acquire three apprenticeship credits as a performer within a three-year period you can join Equity. Generally, you have to wait until the apprenticeship period ends to join Equity. However, if you acquire enough credits before the apprenticeship period has ended, and you wish to join right away please contact the membership department in writing to request early admission.

You must complete three productions for at least two different theatres within three years from the beginning of your first engagement. This can be extended upon request to four years for non-mainstream performers. The apprenticeship program may include touring inside Canada. At any time during your apprenticeship, if you are offered an Equity contract, you may accept it and join straight away.

If you are already registered as an apprentice and have received your first credit under either the Canadian or Independent Theatre Agreements (CTA or ITA), you can apply for apprentice credits for participation in Equity co-ops, Indie productions, Small Scale Theatre Artists (SSTA), Guest Artist Fringe contracts etc., where:

- 50% plus one of the participants are Equity members and two-thirds of the performers are Equity members (not including the apprentices); OR
- the stage manager and director are Equity members.

## *Applying to the Program*

CAEA has reciprocal agreements with Union des Artistes, ACTRA and with Actors' Equity Association in the United States. If you are already a member of one of these organizations, you may not apprentice with Equity. Instead you must join as a full member. However, there may be extenuating circumstances, such as being an ACTRA member with little or no stage experience. If you feel you have extenuating circumstances, please write to Equity's Executive Director.

If you become a member of a professional artists' organization during your Equity apprenticeship, please inform Equity as soon as possible.

To apply for credits, an Equity apprentice should write a letter to either Equity office, where a Business Rep will determine whether a credit should be granted. If granted, the apprentice performer will need to pay the \$125 registration fee, of which \$100 goes toward the eventual initiation fee.

You may continue to work as an apprentice for more than the minimum number of productions required by the apprenticeship program while you are a participant. If you do choose to continue to work as an apprentice, you don't have to pay additional registration fees but you must continue to register for each production. You can pay the registration fee if you choose, and continue to reduce your initiation fee. You may work without reference to an Equity contract for the duration of your apprenticeship. After you have completed the minimum number of productions, you may join Equity. This must be done within six months after the end of the three year period.

If you do not complete the minimum number of productions you may not join Equity and you begin forfeiting your registration fees. If there are extenuating circumstances that prevented you from being able to complete your apprenticeship within the three or four-year period, please contact Equity's Executive Director at the national office and request that your apprenticeship to be extended.

## TO JOIN OR NOT TO JOIN

As an apprentice you may be offered an Equity contract before the end of your apprenticeship and be faced with the decision of whether to join Equity sooner than you expected. A producer may offer you an Equity contract because of contractual commitments to cast the production with a percentage of Equity members.

Please remember that you still have a choice. Usually, some of the roles can be cast with non members. According to our agreements, the size of the role has no bearing on whether it is cast with an Equity member or not. You have the option of negotiating to be one of the apprentices. It may be a tough decision weighing the casting needs of the producer and your desire for the role. Only you have your future career as the primary concern.

There is, however, another option; probationary membership. This classification of membership is available for performers otherwise required to join Equity due to the quota requirements of either the CTA or the ITA. Equity will continue to consider Probationary Membership for performers joining in dance and opera on a case by case basis.

A Probationary member, while engaged under an Equity contract, is treated as a full member for the purposes of the engagement. However, at the conclusion of that engagement the Probationary Member may accept work without reference to an Equity contract. A probationary member may work a maximum of six times under an Equity contract before being required to join Equity as a full member.

For further information about the Probationary Member program please contact either Equity office or visit our website

<http://www.caea.com/publications/>  
under the heading "Equity Publications".

## BECOMING A MEMBER

A performer is eligible to join immediately if offered an Equity contract as a performer, director or choreographer through a professional theatre, opera or ballet engager.

If you are offered an Equity contract, and have made the choice to accept it, you will become an Equity member. If so, please call our membership department at the national office as soon as you sign your contract. The very same day, please send one of your two signed contracts to either Equity office. If you wait to sign at the first rehearsal but have absolutely confirmed the engagement, please call the membership department, and ask the producer to call us to confirm.

### **Joining involves several steps:**

1. You fill out a membership application.
2. You decide on a stage name. In most cases, you can use your legal name or any nickname you currently use. However, if there already is an active Equity member with a similar name that could cause a confusion between you and the other artist, you will be asked to create a stage name that is significantly different from that of the existing Equity artist.
3. You will open an RRSP account.
4. You designate an insurance beneficiary, if you haven't already done so.
5. You pay your initiation fee, and your first installment of basic dues.

All facets of joining must be completed before the end of your first contract, or within six months of the end of your apprenticeship period. The only exception is the RRSP account. If you don't open an account, after three notifications in the Equity newsletter, your RRSP contributions will be donated to the Actors' Fund of Canada.

# STAGE MANAGERS

## APPRENTICE PROGRAM

As a rule, stage managers will only join Equity through the Equity apprenticeship program. An apprentice stage manager may be offered an Equity contract only if there are no existing Equity stage managers available for the production in which case they would hold provisional membership status for the duration of the contract (see page 24).

A “Stage Management Apprentice” is a person who intends to make a career in professional theatre as a stage manager. Under this program an apprentice stage manager must complete a minimum of six productions for at least two different theatres, or eight productions for the same theatre, within three years from the beginning of their first engagement.

The first apprentice credit must be acquired under the CTA, ITA or any professional dance or opera agreement, with a minimum total of two such credits required for completion of the apprenticeship.

If you are already registered as an apprentice stage manager and have received your first credit under either the Canadian or Independent Theatre Agreements (CTA or ITA), you can apply for apprentice credits for participation in Equity co-ops, Indie productions, Small Scale Theatre Artists (SSTA), Guest Artist Fringe contracts etc., where:

- 50% plus one of the participants are Equity members and two-thirds of the performers are Equity members (not including the apprentices); AND
- the stage manager and director are Equity members.

Credit for professional work done outside of the umbrella of Equity, or “body of work” credit shall be considered upon application to the Executive Director.

**Training** - A credit may be granted for formal stage management training at an accredited university, college or conservatory theatre program. A registered apprentice who has graduated from an accredited post-secondary theatre program may apply for this additional credit upon completion of their first Equity apprentice production. A credit earned in this way would not count as a "second theatre" credit.

OR

**Work Experience** - A credit may be granted for work done as a stage management apprentice while enrolled in an accredited university, college or conservatory theatre program. Registered apprentices may apply for this additional credit upon completion of their first Equity apprentice production. A credit earned in this manner would not count as a "second theatre" credit.

An apprentice may only sign an Equity Engagement Contract after completing his/her apprenticeship.

Where it can be demonstrated that an undue restriction (geographical or other) prevents an apprentice from completing his or her apprenticeship, despite having taken all reasonable steps to do so, an apprentice, having completed no less than four credits, may apply to join CAEA without reference to an engagement contract.

An apprentice may apply by nomination to join without reference to an Engagement Contract before completing their apprenticeship. They must have completed no less than four credits and be nominated for membership by at least three of the stage managers with whom they have apprenticed, with references from at least two engagers.

### *To apply*

To apply for credits, an Equity apprentice should write a letter to either Equity office, where a Business Rep will determine whether a credit should be granted.

You may continue to work as an apprentice for more than the minimum number of productions required by the apprenticeship program while you are a participant. If you do choose to continue to work as an apprentice, you don't have to pay additional registration fees but you must continue to register for each production. You can pay the registration fee if you choose, and continue to reduce your initiation fee. You may work without reference to an Equity contract for the duration of your apprenticeship. After you have completed the minimum number of productions, you may join Equity. This must be done within six months after the end of the three year period.

If you do not complete the minimum number of productions you may not join Equity and you begin forfeiting your registration fees. If there are extenuating circumstances that prevented you from being able to complete your apprenticeship within the three or four-year period, please contact Equity's Executive Director at the national office and request your apprenticeship to be extended.

## PROVISIONAL MEMBERSHIP

“Provisional Membership” is required for inexperienced stage managers who are engaged in professional productions because the engager was unable to find an existing Equity stage manager compatible with its needs.

With the introduction of this classification it is the goal of Equity to develop a strong stage management program for new members which meets the needs of the stage management discipline.

It has been designed to strengthen the training foundation, introduce a practical manner for gaining and gauging experience toward eventual membership in the Association and address inequities in the availability of apprenticeship positions across the country. Ultimately this will broaden the range of work experiences which qualify for credit, while still maintaining the integrity of the programme.

Almost all of our collective agreements require that the engager give first consideration to existing Equity stage managers before the engager can hire a non-member. Historically, when a non-member was engaged, he/she was required to join CAEA as a full member. As of October, 2003, provisional membership applies instead. ***Please note that this is absolutely mandatory.*** Aspiring stage managers do NOT have the option to join as a full member by virtue of being signed to a contract anymore.

Provisional Membership has been designed as the continuation of apprenticeship program. In order to accommodate the specific needs of an engager, or if an Equity Stage Manager is not available to fill a position, an apprentice may be offered a Provisional Membership for the duration of a single contract.

A provisional stage manager shall be signed to the applicable Equity contract for the duration of the engagement, subject to the full terms and conditions of the agreement as though he/she were a full member of Equity. Upon completion of the engagement, the provisional member shall revert to apprentice status

for the purpose of future engagements and completion of the Equity apprentice stage management program. In other words the provisional member shall be free to accept work without reference to an Equity contract, and in fact, may not accept another Equity stage management contract until such time as he/she has completed the apprentice stage management program, or another situation arises where the Engager has satisfied the requirements of the applicable collective agreement to give first consideration to existing Equity stage managers.

In addition, the engagement as a provisional member shall count as one credit toward the completion of the Equity stage management apprentice program. A maximum of two credits may be earned in this fashion.

# DUES, FEES, & ELIGIBILITY

## *Apprentice Actor*

The apprentice will need to pay a registration fee of \$125 per contract of which \$100 is applied to the eventual initiation fee.

An apprentice is not a member of CAEA.

## *Probationary Member*

A probationary member will pay a \$200 one-time filing fee levied by Equity to cover the costs of setting up the membership. The probationary member shall pay a permit fee of \$250 per contract which shall be applied toward his/her eventual joining fee.

A probationary member is considered a member of CAEA for the duration of the contract.

## *Apprentice Stage Manager*

The apprentice stage manager will need to pay a registration fee of \$62.50 per contract of which \$50 is applied to the eventual initiation fee.

An apprentice Stage Manager is not a member of CAEA.

## *Provisional Stage Manager*

An applicant for Provisional Membership will pay a \$200 one-time filing fee levied by Equity to cover the costs of setting up the membership. The provisional member shall pay a permit fee of \$125 per contract which shall be applied toward his/her eventual joining fee.

A provisional stage manager is considered a member of CAEA for the duration of the contract.

***Equity can also be a valuable source of information about many aspects of the profession. Please call if you have any questions or if you would like further information.***



**National Office**

44 Victoria Street, 12th Floor

Toronto, Ontario M5C 3C4

tel: 416-867-9165

fax: 416-867-9246

e-mail: [mail@caea.com](mailto:mail@caea.com)

**Western Office**

505 - 321 Water Street

Vancouver, British Columbia V6B 1B8

tel: 604-682-6173

fax: 604-682-6174

e-mail: [woffice@caea.com](mailto:woffice@caea.com)

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