

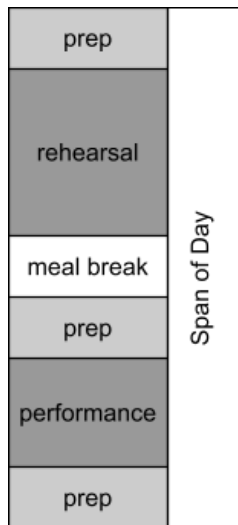
## Calculating CTA/ITA Overtime

**Important:** The Stage Management Committee has prepared this resource for the convenience of members. If any dispute arises between this summary document and the applicable agreement or engagement policy, the agreement or policy shall be considered the definitive version.

**This is not a policy document, and not a substitute for a solid understanding of the CTA/ITA as it applies to overtime.** If you have any questions or are unsure about the application of any clause in any agreement or policy, please contact a Business Representative ([busrep@caea.com](mailto:busrep@caea.com)).

The following is a summary of the most common overtime provisions in the Canadian Theatre Agreement ("CTA") and the Independent Theatre Agreement ("ITA"). In addition to the rates set out in the CTA or ITA, certain work hours may also be subject to additional payment under the terms of applicable employment standards ("ES") legislation in each province. Details on the combination of CTA/ITA payments and ES payments are covered in a separate resource document.

**Although all references are to the CTA, what follows applies equally to stage managers working under either the CTA or the ITA. Please note the diagrams are not to scale.**

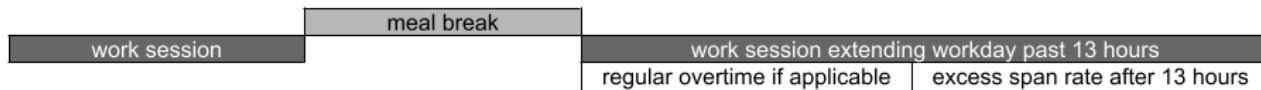


The **stage management working day** starts with the first stage management work activity of the day and finishes with the end of the final stage management work activity of the day, whatever those activities may be. The **span** of the stage management working day is the total duration of the working day from start to finish, including breaks.

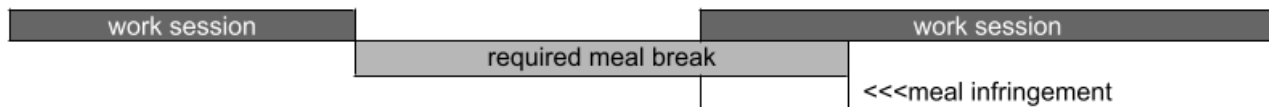
The **base work hours** in a day (hours covered by the base weekly fee) consist of allowable rehearsal or performance hours, plus allowable preparation hours, plus allowable production meeting time. Unused rehearsal time (whether 5-hour, standard, or extended) may be used for tech sessions, additional meetings or prep with the prior approval of the Theatre, but neither allowable prep hours nor production meeting hours may be repurposed for other activities.

**Overtime is payment for excess work hours.** When the stage manager must exceed allowable rehearsal, performance, preparation or production meeting time, then overtime is payable. Overtime is not transferable to other time periods.

**Excess span** is a special case of overtime. If the span of a stage management working day must go longer than 13 hours, the portion of the working day (including breaks) in excess of that needs to be paid at the current rate for excess of span. This higher rate supersedes any CTA overtime rate otherwise applicable for those hours.



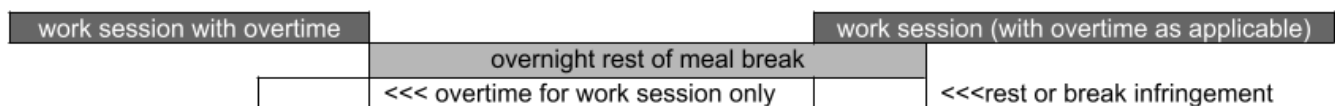
Payment for a **meal break infringement** occurs when the break is less than the required length. A meal break begins when work ends, and infringement of that break is paid when the *following* work session cuts the meal break short. Meal break infringement is paid *in addition* to any other payment due for the period of infringement.



**Overnight rest infringement** is paid similarly. Overnight rest begins with the end of the final stage management activity on each day and ends with the start of the first stage management activity of the next day. Infringement is paid for hours where work on the *following* day cuts short the required overnight rest. Overnight rest infringement is paid *in addition* to any other payment due for the period of infringement.



If a meal break or overnight rest is preceded by work that is overtime, overtime for that activity is paid until work ends, at which point the meal break or overnight rest begins. As above, the rest or break begins with the end of work and any infringement is payable at the end of the rest or break.



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**Free Day infringement** is paid along the same lines, but is clocked a little differently. The Free Day extends from midnight preceding the day off, and finishes at 9:00 am on the morning following the day off, for a total of 33 hours. If a performance extends past midnight, then the Free Day begins with the final curtain, and extends 33 hours from that time. Any work session that overlaps the Free Day at either end, or takes place during that period, is payable at the Free Day rate, with a minimum call of 4 hours. In practice, this means that for a work call beginning at 8:00 am on the morning following (e.g. cueing), four hours of free day rate is due for that first hour. Any meal or overnight infringements that occur on the Free Day are paid *in addition* to the Free Day rate.

It is worth noting that on the night before the Free Day, work calls (other than actual performance) that extend past midnight are also Free Day infringements, and payable as such. If you have regular responsibilities, including post-rehearsal or post-show work that will necessarily extend past midnight, this can represent a substantial cost to the theatre. If a discussion with the engager does not result in a solution that permits work to finish by midnight, then please contact a Business Rep for guidance.

This understanding of how overtime and infringement payments apply is intended to clarify and simplify matters in the vast majority of instances. However, since stage management encompasses a wide variety of tasks, there will always be cases that need to be decided on an individual basis. In addition, both touring and TYA throw their own clauses into the mix.

Remember, neither engagers nor members are permitted to waive any provisions of the CTA/ITA. For assistance with any situation that veers away from the straightforward, please contact an [Equity Business Rep](#). They can help answer any questions you may have.

The Stage Management Committee, and Equity staff, welcome your comments regarding the use and improvement of this resource document. SM Committee may be contacted at [smcommittee@caea.com](mailto:smcommittee@caea.com). Up-to-date contact information for Equity staff may be found online at [www.caea.com](http://www.caea.com)