

DOT

Dance • Opera • Theatre Multidisciplinary Engagement Policy

begins January 6, 2025 | terminates January 2, 2028

NEW MATERIAL TERMS

begins August 4, 2025 | terminates January 2, 2028

Canadian Actors'
EQUITY
Association

DANCE • OPERA • THEATRE POLICY
2025 – 2027

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OVERVIEW

The Dance·Opera·Theatre Policy (**DOT**) is Equity's multidisciplinary Policy under which a member of Canadian Actors' Equity Association (Equity), or other professionally affiliated Artist, may be engaged to participate in Dance, Opera and Theatre productions/activities produced by companies, groups, organizations or individuals ("Engager") that are not regularly adhered to one of Equity's negotiated scale agreements.

Equity is committed to an expansion of engagement opportunities for Artists working under the **DOT**, so that our stages reflect the full diversity of Canadian society with respect to ability, age, culture and ethnicity, gender identity and sexual orientation.

- An Engager who wishes to engage Equity members, members of any other professional artists' association or union, or non-affiliated Artists choosing to be contracted under this Policy ("Artists"), is required to submit a request to engage these Artists. It should be noted that permission is not automatic, and Artists may not begin work until arrangements are completed and a **DOT** engagement contract is signed and filed with Equity. All Equity members must be in good standing with Equity before starting work.
- At Equity's discretion, the engagement of Equity stage management may be required if the number of Equity performers exceeds fifty percent (50%) of the cast, and/or the production is touring. The engagement of Equity stage management will be required if the number of Equity performers exceeds eighty percent (80%) of the cast (solo productions, two-handers, and workshops/readings with no technical elements may be excluded from this requirement).
- Members of ACTRA/UBCP, Union des Artistes (UDA) or any other professional artists' association or union are required to be signed to a **DOT** engagement contract in accordance with this Policy, unless otherwise agreed to by Equity, and/or may be required to join Equity as per the applicable Reciprocal Agreement. If there is no Reciprocal Agreement in place between Equity and another professional artists' association or union, any affiliated Artist may be required to join Equity, at Equity's sole discretion.
- Non-affiliated Artists participating in a production/activity under the terms of this Policy may choose to be engaged on a **DOT** engagement contract, and therefore be afforded all of the protections of this Policy and the **DOT** engagement contract, such as minimum fees, working terms and conditions, touring provisions, etc. Any non-affiliated Artist interested in being engaged under this Policy should discuss their choice with the Engager, and if the Engager agrees, the Engager will confirm the agreement in the request to engage Equity members (see Article 1). Non-affiliated Artists will accumulate credit towards joining Equity for engagements under this Policy, and any filing fees deducted and remitted will be applied toward the joining fees, as per Equity's Constitution and Bylaws, if and when the Artist joins Equity. Non-affiliated Artists may not join Equity on a **DOT** engagement contract unless they have previous permittee credits under one of Equity's negotiated scale agreements.

- There is a processing fee of sixty-five dollars (\$65.00) for each DOT engagement contract. The processing fee will increase to seventy-five dollars (\$75.00) for each DOT engagement contract on January 5, 2026. This processing fee is paid by the Engager. At Equity's discretion the processing fee may be waived for development activities (workshops), concerts, showcase or festival presentations or other non-standard or casual activities, engagements of less than the standard minimum period, or reduced for engagements where a large number of Equity members are involved. However, the processing fee will not be waived for retroactive engagements or requests to engage submitted to Equity less than four (4) weeks before the start of the engagement.
- Productions/activities which are multidisciplinary in nature will be contracted under the terms and conditions of the predominant discipline of the work (i.e., a work which is predominantly Dance, but which requires an actor or an opera singer, will be contracted under Schedule A Dance).
- Offers of engagement made by an Engager in writing and accepted by an Artist in writing prior to the completion of arrangements with Equity are considered binding on both parties and are subject to the termination provisions of this Policy.

Please contact an Equity Business Representative early in your project development to discuss the production's or activity's eligibility under this Policy so that we can assist you in contracting Artists.

THEATRE FOR YOUNG AUDIENCES (TYA)

Theatre for Young Audiences (TYA) is a theatre production/activity that the Engager has targeted to schools or groups of students and for which the Engager provides a group discount to the school groups and/or study guide materials. Productions/activities which are considered by Equity to be TYA are not permitted under this Policy.

EQUITY LIAISON

When two (2) or more Equity members are engaged on a production/activity facilitated under this Policy, they will elect an Equity Liaison to represent the Artists on an Equity contract in matters related to the production. The Equity Liaison must be an Equity member.

The Equity members will inform Equity by email of who has been elected.

The role of the Liaison is an important one as they act as a liaison between the Artists, the Engager and Equity when a complaint or issue cannot be easily resolved. The Liaison plays a vital role in the communication process during the production.

The Equity Liaison will file a Liaison Report at the close of the production to advise Equity if any fees have not been paid or if there are any other outstanding contractual obligations or issues of concern that arose during the production that were not otherwise reported to Equity.

Where the Equity Liaison files a Liaison Report within two (2) weeks of the close of the production/activity, each Artist is not required to file an Individual Artist Release Statement.

Should a Liaison not be elected as there is only one (1) Equity member engaged, or when a Liaison is required and the Liaison Report is not received within two (2) weeks of the close of the production/activity, Individual Artist Release Statements will be required. At all times, an Artist is free to file an Individual Artist Release Statement if they wish.

ENGAGER'S RESPONSIBILITY – SAFE WORKSPACES

It is the Engager's responsibility to establish and maintain a workplace free from harassment and discrimination. Inappropriate behaviour may include harassment, sexual harassment, bullying, or an abuse of power or discrimination on a prohibited ground which create a negative environment, as detailed in Equity's bylaws and Not in OUR Space! initiative.

NOT IN OUR SPACE!

Not in OUR Space! is a national anti-harassment and respectful workplace collaboration campaign developed by Equity which seeks to ensure healthy and productive working conditions for all professionals working in live performance across the country.

The objectives of this campaign are:

- Stopping harassment before it starts.
- Educating Engagers and Artists about prohibited workplace behaviours, to prevent them from happening in the first place.
- Encouraging witnesses as well as subjects to come forward when they experience or observe harassment and bullying (collective responsibility).
- Empowering individuals to act through multiple reporting options, including easy access to Equity support networks.
- Providing resources and assistance for situations where problems do occur.

Joint First Day Statement and Resources

A key piece of the Not in OUR Space! campaign is a Joint First Day Statement presented to the company by both an Equity company member and a representative of the Engager on the first day of rehearsal, and again on the first day in the theatre/venue. Equity requires both Engagers and Artists engaged under the **DOT** to facilitate the reading of the Joint First Day Statement. Information will be sent to both the Engager and the Equity Stage Manager (if engaged) in advance of the first day of rehearsal. If an Equity Stage Manager is not engaged, this material will be sent to the Equity Artist who has been a member the longest.

Equity has developed materials (brochures and posters), which are for distribution and display. Not in OUR Space! materials should be clearly displayed in all workplaces. If materials are not available or not posted on the callboard, email notinOURspace@caea.com to have materials sent to you.

More information, including details on Equity's Not in OUR Space campaign, who can help, and what you can do, can be found on [Equity's website](#).

Engager's Policy

All Engagers must have their own harassment/respectful workplace policy in place. Should an Engager not have their own policy, Equity has developed a Respectful Workplace Policy Template for use by small scale engagers and indie companies. Engagers wishing to make use of this policy template in order to create their own policy should contact a Business Representative.

All Engagers must file a copy of their harassment/respectful workplace policy with Equity, and all Artists engaged under this Policy are to be provided with a copy of the Engager's harassment/respectful workplace policy by the Engager at the time of signing their contract.

Harassment/Negative Work Environment

It is the Engager's responsibility to establish and maintain a workplace free from harassment and discrimination.

(A) Harassment or Bullying

Harassment includes, but is not limited to:

- (i) inappropriate or insulting remarks, gestures, jokes, innuendoes or taunting about a person's racial or ethnic background, colour, place of birth, citizenship, ancestry, creed, or disability;
- (ii) unwanted questions or comments about an Artist's private life; or
- (iii) posting or display of materials, articles, or graffiti, etc., which may cause humiliation, offence or embarrassment on prohibited grounds.

Bullying includes but is not limited to:

- (i) acts or verbal comments that could hurt or isolate a person in the workplace;
- (ii) negative physical contact;
- (iii) repeated incidents or a pattern of behaviour that is intended to intimidate, offend, degrade or humiliate a particular person or group of people; or
- (iv) the assertion of power through aggression
- (v) abuse of power.

(B) Sexual Harassment

Sexual Harassment is one or a series of comments or conduct of a gender-related or sexual nature that is known or ought reasonably to be known to be unwelcome/unwanted, offensive, intimidating, hostile or inappropriate. Artists have the right to be free from:

- (i) sexual solicitation or advances made by any person, whether in a position to confer, grant or deny a benefit or advancement or not; or

- (ii) reprisal or threat of reprisal for the rejection of a sexual solicitation or advance where the reprisal is made by any person, whether in a position to grant, confer, or deny a benefit or advancement or not.

Sexual harassment includes but is not limited to:

- (i) unwelcome remarks, jokes, innuendoes or taunting about a person's body, attire, gender, or sexual orientation;
- (ii) unwanted touching or any unwanted or inappropriate physical contact such as touching, kissing, patting, hugging or pinching;
- (iii) unwelcome enquiries or comments about a person's sex life or sexual preference;
- (iv) leering, whistling, or other suggestive or insulting sounds;
- (v) inappropriate comments about clothing, physical characteristics or activities;
- (vi) posting or display of materials, articles, or graffiti, etc., which is sexually oriented; or
- (vii) requests or demands for sexual favours, which include, or strongly imply, promises of rewards for complying such as job advancement opportunities, and/or threats of punishment for refusal such as denial of job advancement or opportunities.

(C) Negative Work Environment

All or part of the above may create a negative work environment for individuals or groups. This may have the effect of "poisoning" the work environment. It should be noted that a person does not have to be a direct target to be adversely affected by a negative environment. It includes conduct or comment that creates and maintains an offensive, hostile, or intimidating climate.

Any violation of these terms may be deemed a breach of this Policy, resulting in a penalty payment of not less than two (2) weeks' fees for each Artist affected. In addition, an incident of sufficient severity may constitute a Material Breach of the **DOT** engagement contract, giving the Artist the right to terminate their **DOT** engagement contract with the Engager, Equity consenting.

(D) Culturally Safe Spaces

In addition to workplaces free from harassment or other health and safety issues, Equity is committed to working towards ensuring culturally safe spaces. To that end, where a production deals with identity-specific content, or characters outside the lived experience of the creative team, the Engager is encouraged to consult with appropriately knowledgeable Elders or individuals from those cultures or communities to ensure informed and respectful choices are made relating to representation, hair, makeup, wardrobe or use of culturally- or identity-specific items in the production. Such consultation should be conducted with sufficient lead time to enable useful integration of any learning into pre-production, rehearsal and production.

EDUCATIONAL INSTITUTIONS

(A) Full-time or Part-time Faculty or Staff

Equity members who are full-time or part-time faculty or staff on contract at an accredited educational institution may request to work without reference to an Equity contract when required to participate in a production or activity as part of their faculty/staff obligations. We encourage faculty/staff members to submit requests by email for each academic year, or on a production-by-production basis, whichever the Artist prefers.

(B) Students

Equity members who are full-time or part-time students at an accredited educational institution may request to work without reference to an Equity contract when participation in a production/activity is a requirement for the completion of their academic coursework.

(C) Non-Faculty Engagements

Accredited post-secondary educational institutions (universities, colleges, etc.) may engage Artists for non-faculty engagements for productions or workshops (the primary activity of the engagement should be related to a production, and not traditional classroom-based teaching), or by request of the Artist for activities not fully related to a production, under the terms of this Policy with the following variances to the standard requirements of this Policy:

- The Artist may be paid by institutional cheque or direct deposit, in accordance with the usual accounting practices and payment timelines of the institution. However, the educational institution must submit their internal paperwork for processing on a timely basis so as to ensure the Artist is paid their net fee as soon as possible and without any unreasonable delay. The educational institution must confirm to Equity in their request to engage the process for the Artist to be paid, by when the Artist can reasonably expect to be paid. This information may be included as a rider to the Artist's DOT engagement contract.
- The educational institution may remit amounts owing to Equity in accordance with the usual accounting practice and payment timelines of the institution and such amounts may be remitted by institutional cheque.
- The educational institution will not be required to post standard security or prepay the Artist.
- It is understood that rehearsal and performance schedules may not strictly adhere to the provisions of this Policy. The Artist and the institution will discuss a mutually acceptable schedule and will inform Equity of any special arrangements or schedule considerations.
- Attendance at faculty/staff meetings, classroom activities, marking or contributing to a student's mark or other similar activities must be negotiated for separately and should be included as a rider to the Artist's **DOT** engagement contract (See Clause 5(J) Additional Duties).

Minimum fees for each discipline (**D**ance, **O**pera or **T**heatre) are found in the applicable Schedule. All other provisions of this Policy not specifically amended above continue to apply.

AUDITIONS AND E-DRIVE

Engagers may submit postings for auditions or job notices on Equity's E-Drive service. All postings must adhere to Equity's guidelines.

No performer shall be auditioned unless there are at least two (2) persons representing the Engager in the place where the auditions take place. Additionally, auditions shall not be held in any place that is not an accepted place of business (such as a hotel room, dressing room, private residence, etc.). This Clause shall not preclude one on one meetings or interviews from taking place in a public space.

The Engager will ensure safe and accessible audition spaces, properly lighted and heated (or cooled).

Audition calls for Equity members are limited to three (3) calls of a maximum of one (1) hour each per Artist for each production. The Artist shall be compensated at the applicable and appropriate overtime rate for any calls in excess of these limitations.

Dance auditions must be conducted on approved dancing surfaces.

No nudity shall be permitted at auditions.

If an Engager wishes to audition an Artist who is unable to attend in-person audition calls, the Engager may accept self-tapes or arrange for video conferencing. The Engager shall provide the Artist with clear instructions regarding the submission of videos. Submissions must not be publicly distributed by the Engager and shall be destroyed at the end of the casting process. The Engager may not audition solely by video submission, and the Artist must have the opportunity for an in-person audition. The decision to audition by way of video submission is the choice of the Artist and is intended only for circumstances where an Artist cannot attend the in-person auditions. When an Artist is required to audition with specifically requested material that is not readily available, the Engager shall provide such material to the Artist. In the case of singing auditions, this material must be provided to the actor no less than forty-eight (48) hours prior to the audition call.

Artists engaged for the purpose of participating in another Artist's audition shall be engaged under the non-standard provisions of this Policy.

The presence of cameras or other recording devices at auditions is strictly prohibited. With the Performer's agreement, the Engager may take a photograph of the Performer during the audition. However, in some cases it may not be possible for all persons with casting authority to be present at the in-person audition or the production includes on camera performance. In such a situation, the Engager may record or live video conference the audition with notice to the Performer at the time of scheduling the audition, provided that all video recordings are destroyed at the end of the casting process. In all cases at least one (1) person with casting authority must be physically present at the time of audition.

SELF-ENGAGING

An Equity member who is the producer of, and wishes to participate in, a production or activity that meets the requirements of this Policy may request to self-engage. A self-engaging member is required to make arrangements with Equity, have a **DOT** engagement contract which the member signs as both Engager and Artist, and remit the applicable dues and benefits deductions to Equity. Self-engaging members are not required to submit to Equity proof of payment to themselves (in the case of a prepayment) or post security with Equity for their own engagements (in cases where a bond is posted). Self-engaging members are also not required to submit to Equity proof of payment to themselves for any required per diem, transportation, lodging, or other elements usually required for touring activities. The processing fee does not apply to self-engagements.

Equity members producing their own work may also engage other Artists under the terms of this Policy, and in such cases all provisions of this Policy apply.

Equity members who wish to self-engage should contact an Equity Business Representative to discuss the needs of their activity and to ensure all appropriate arrangements are put into place.

PROFESSIONALISM

By requesting to engage an Artist under this Policy and by the Artist agreeing to work under this Policy, the Engager and the Artist, whether an Equity member or not, commit to having a professional and respectful attitude throughout the duration of the Engagement Contract, whether they are in rehearsal, in performance, at promotional events, on tour and in all areas of the workplace.

1. REQUEST TO ENGAGE

Requests to engage Equity members (or other Artists with or without professional affiliation(s)) under the terms of this Policy are to be submitted by email. To ensure that arrangements are in place in a timely fashion, please ensure your complete request is submitted on a Request to Engage form at least four (4) weeks prior to the start of rehearsals. While complete requests for the total number of Artists to be engaged are preferred, an Engager who would like to secure arrangements to engage a certain Artist or Artists before the remainder of the Artists are known or confirmed, is encouraged to submit as much information as they can for those Artists, and then follow up with the names of any additional Artists and information.

Equity requires the following information in order to process a request.

- The full legal name of the engaging entity (i.e., company name or individual name), and confirmation of complete contact information, including mailing address, email address, telephone number(s) and website information, as well as name and position of the contact person. Engagers are responsible to keep this information up to date with Equity.
- Information describing the nature of the organization, including its mandate and corporate structure.
- A copy of the Engager's harassment/respectful workplace policy.

- A copy of the Engager's health and safety protocols (e.g. COVID safety plan), and confirmation of any vaccine mandates
- The name and nature of the production/activity.
- Venue name and address.
- The maximum potential weekly box office calculations (see Clause 5(B)).
- A complete cast and production team list, including all Performers, Directors, Stage Managers, Fight Directors, Intimacy Directors and Choreographers, whether they are known to be Equity members or not, as Equity contracts are also required for other professionally affiliated Artists, such as ACTRA, ACTRA/UBCP and UDA members. It is important that names are accurate and spelled correctly; inaccurate information may delay the processing of your request.
- A schedule for rehearsals and performances, and confirmation of the start and end dates for each Artist.
- The proposed fee to each Artist, either weekly or total.
- The proposed return travel and lodging (if lodging is to be provided by the Engager) arrangements for any Artists who reside outside of the Engager's point of origin (see Clause 5(K)).
- In cases of touring activities, the request must also include a touring itinerary, proposed travel and lodging arrangements, and proposed daily expense allowance (per diem) amounts (see Article 22).
- The Security option chosen, either prepayment or the posting of standard security (see Article 2).

2. SECURITY AND PAYMENT METHODS

An Engager has two options for providing the required security to engage Artists under the terms of this Policy. The preferred option must be indicated in the Request to Engage.

Regardless of the method of security (prepayment or standard security), the Engager must provide the Artist with a detailed breakdown/pay stub which shall be itemized to include the following amounts

- the contractual fee including any additional amounts comprising part of the contractual fee to be added such as additional duties or overtime, or partial week payment (insurance top up)
- applicable deductions for working dues, RRSP, insurance deduction, or in the case of Permittees, total equalization deductions,
- any additional amounts to be paid to the Artist such as mileage, rental amounts or per diem, and
- net payment, including any GST/HST or required vacation pay included.

(A) Prepayment

Engagers may prepay an engagement under the terms of this Policy. Prepayment means that all dues and benefits deductions, processing fees and/or other amounts are paid to Equity prior to the issuance of **DOT** engagement contracts and the Artist is paid their entire net fee, and any other applicable amounts, upon the signing of their **DOT** engagement contract.

Engagers wishing to prepay will be required to submit their prepayment calculations to Equity. Equity will confirm these calculations back to the Engager.

Once the fees are agreed upon, the calculations for the prepayment amounts (both to Equity and to the Artist) can be done. The calculations should confirm the total contractual fee, which is comprised of the agreed upon fee (either weekly or total) plus any pre-arranged amounts for overtime or additional duties. The calculations should also detail the amount to be deducted in full from the Artist's fee (see Article 3). This amount will be prepaid to Equity along with the applicable processing fee(s).

In the case where an Artist is not in good standing, any back dues or assessments owing are also required to be deducted from the Artist's fee and remitted to Equity on the Artist's behalf. Equity will advise the Engager of the amounts to be included with the prepayment to Equity. The net fee payable to the Artist is the total contractual fee, as outlined above, minus all applicable deductions as directed by Equity. The applicable GST/HST payable to the registered Artist, and/or vacation pay payable to Stage Management Artists, is calculated on the total contractual fee. Other amounts, such as per diem and/or travel expense reimbursement, may also be added to the payment to the Artist.

Equity Business Reps are available to assist you in your prepayment calculations.

Equity will release **DOT** engagement contracts to an Engager upon receipt of the prepayment to Equity and proof of prepayment to the Artist for their net fee and other applicable amounts, if any.

The prepayment to Equity must be made by certified cheque, money order, or by electronic transfer. Please advise your Business Representative if you wish to remit to Equity by way of electronic transfer. In the case of smaller amounts, Equity may consider payment to Equity by way of company cheque. An Engager's past history will be taken into consideration in such circumstances. Payment may be made to the Artist by certified cheque, money order, electronic transfer or direct deposit, or in some instances Equity may agree to a cash payment. The payment must also include any amounts, as applicable, for pre-arranged overtime, additional duties, GST/HST, daily expense allowance (per diem) amounts and reimbursement for any return travel expenses in cases where the out-of-town Artist has booked and paid for their own return travel.

Engagers who prepay may be required to, or may choose to, post a small bond to cover return transportation expenses.

It is extremely important that Equity is notified immediately of any changes to the information submitted. If the Artist does not accept the engagement which is prepaid, the RRSP contributions and insurance premiums remitted to Equity may be irretrievable, in which case the Engager would be required to remit additional contributions for any replacement Equity Artist.

(B) Standard Security

(i) Bond Calculation

Engagers who do not wish to prepay must post standard security (bond). The bond is an amount equal to two (2) weeks' negotiated contractual fees for each Artist, plus an amount equal to the applicable provincial GST/HST and a refundable bookkeeping fee of one hundred dollars (\$100.00). If the engagement is less than two (2) weeks, please contact an Equity Business Representative for confirmation of the appropriate amount.

Additionally, funds to cover the return transportation for any out-of-town Artist (including the actual transportation cost, estimated ground transportation costs and checked bag fees) must also be included in the bond. Alternatively, should the Engager provide round-trip transportation and any associated costs directly to the Artist in advance of the engagement, the cost of the transportation may be omitted from the bond. Equity will require proof of the booked arrangements paid for by the Engager in such a case.

For any touring productions or activities, the bond must also include funds to cover the daily expense allowance (per diem) amount to be paid to the Artist for a period of two (2) weeks and, unless the Artist is provided with booked transportation, an amount sufficient to cover transportation to return the Artist to their place of residence from the furthest point of the tour. Should the tour be less than two (2) weeks, the amount will be equal to the total daily expense allowance (per diem) amount paid to the Artist.

Standard security may be posted by way of certified cheque, money order, electronic transfer, or Bank Letter of Credit. The wording of the Letter of Credit is precise and exact, and may not be altered in any way, except that an expiry date may be included, provided the expiry date occurs at least two (2) months after the close of a season or production/activity. Please contact Equity for sample wording. In circumstances where there is sufficient time for an Engager's company cheque to clear (no less than ten (10) business days) before contracts need to be issued, Equity may agree to accept posting of standard security by way of company cheque.

(ii) Payment to the Artist

Where an Engager wishes to post standard security, the Artist will be paid weekly by certified cheque, money order, direct deposit or email money transfer on Thursday of each week, by the end of rehearsal or at the half-hour call when in performance.

GST/HST must be paid to the registered Artist with the Artist's weekly fee. The applicable GST/HST is calculated on the negotiated contractual fee, as well as any other compensation for additional duties/overtime, etc. GST/HST cannot be included in the negotiated contractual fee.

The Engager will deduct working dues, RRSP contributions and weekly insurance premiums as directed by Equity from the fees payable to the Artist and remit these amounts to Equity.

(iii) Invoices

Invoices for remittances will be issued to the Engager in the first week after the commencement of work and every two (2) weeks thereafter. The invoices will cover two (2) week periods based on a Monday to Sunday workweek or part thereof. The Engager will correct any errors or omissions and remit payment to Equity, along with any supporting documentation if there are changes, within two (2) weeks of receipt of the invoice. Payments which do not reach the Equity office within twenty-five (25) days of the date of issue of the invoice will be assessed a two percent (2%) interest charge, compounded monthly.

(iv) Return of Security

Engagers who post standard security may request return of their posted security at the end of the production/activity. Requests for the return of security must be submitted in writing and may be submitted by email or regular mail to the Business Representative who handled the arrangements for the production/activity.

Equity will release the posted security upon receipt of the Engager's request and following receipt by Equity of confirmation from the Artist(s) which clearly states that all contractual obligations have been met and upon confirmation by Equity that any and all obligations to Equity have been met. If Equity has not been required to draw on the posted security, the one hundred dollar (\$100.00) refundable bookkeeping fee will be returned to the Engager with the posted security; otherwise, it will be retained by Equity.

3. DEDUCTIONS

The dues and benefits deduction amounts or filing fees (subject to change) as outlined below, apply to either security option above.

(A) **Equity Members:**

Equity members will have the following deductions made from their total contractual fee and remitted to Equity on their behalf.

(i) **Working Dues**

Working dues deductions of two and a quarter percent (2.25%) calculated on the total contractual fee shall apply to all Equity members.

(ii) **RRSP Contribution**

RRSP deductions of six percent (6%) calculated on the total contractual fee shall apply to all Equity members.

(iii) **Insurance**

A weekly insurance premium deduction shall apply to all Equity members. [The applicable weekly insurance premium deduction can be found on Equity's website](#) or by contacting your Business Representative.

(B) **ACTRA and ACTRA/UBCP Members**

ACTRA and ACTRA/UBCP members who choose not to join Equity in accordance with the Reciprocal Agreement will have the protection of the **DOT** engagement contract but will not be entitled to participate in Equity's benefit programs such as insurance and RRSP. ACTRA and ACTRA/UBCP members who decline membership in Equity will have filing fees equal to those deductions applicable to Equity members as outlined above deducted from their total contractual fee.

(C) **UDA Members**

UDA members are entitled to work in Equity's jurisdiction up to three (3) times per year without being required to join but may join if they so wish. UDA members who do not wish to join must complete and return a Courtesy Work Permit which will be provided by Equity along with the Artist's **DOT** engagement contract. UDA members will not have deductions made for insurance and will not have insurance coverage. However, the deductions for working dues and RRSP will apply. RRSP deductions received by Equity will be remitted to UDA by Equity.

(D) **Non-Affiliated Artists**

Non-affiliated Artists engaged under the terms of this Policy will have filing fees equal to those deductions applicable to Equity members as outlined above deducted from their total contractual fee. Non-affiliated Artists may not participate in Equity's benefit programs, but will be covered for Accidental Death and Dismemberment benefits while under contract.

4. PROCESSING OF REQUEST AND ISSUANCE OF ENGAGEMENT CONTRACTS

(A) Review of Request and Issuance of Engagement Contracts

A Business Rep will review each submitted request and will contact the Engager to acknowledge receipt of the request. Submitting a complete request is important; missing information may delay the timely completion of the arrangements.

When all arrangements are satisfactory, Equity will issue a letter to the Engager granting permission for the engagement(s). This letter will summarize the arrangements and detail what steps need to be taken next for the issuance of **DOT** engagement contracts.

Once those steps are completed, Equity will issue the **DOT** engagement contracts by email, unless otherwise requested or arranged by the Engager, along with a release form to be provided to the Artist for completion at the end of the engagement and returned to Equity by the Artist.

(B) Completion of DOT Engagement Contracts

DOT engagement contracts issued by email are to be either printed and completed in triplicate or provided to the Artists in digital format. It is the responsibility of the Engager to make the requisite number of copies for completion and distribution, or to ensure the digital format is legible and complete.

All blank fields are to be filled in by the Engager, signed and dated by an authorized signing officer of the Engager, and then provided to the Artist for their signature (either in ink or by way of digital signature). The Engager must ensure they present the full and complete **DOT** engagement contract to the Artist. The Artist shall return the fully executed and signed contract to the Engager and shall also keep a copy for their own records. The Engager will keep a copy for their own records and submit a copy to Equity within five (5) working days of the Artist signing and returning the contract to them. The Engager may remit the signed copy to Equity as a scanned PDF.

(C) Authorization to Deduct and Remit

By signing their **DOT** engagement contract, the Artist authorizes and directs the Engager to deduct any dues, initiation fees and periodic assessments from the Artist's fee and to remit these amounts to Equity at Equity's request.

(D) Riders

The Engager may not present to an Artist a rider (an addendum to the contract with additional or supplementary terms or conditions) to their **DOT** engagement contract prior to the rider being approved in writing by Equity. Should a rider be necessary, the Engager shall submit a draft to Equity for approval. Equity will be happy to assist in suggesting appropriate language.

Riders which are presented to an Artist prior to being approved by Equity will be rejected by Equity if they do not meet Equity's requirements.

All riders must include the name of both the Engager and the Artist, that it is a rider to the DOT Engagement between those parties, the dates and name of the production, and be signed by both parties.

(E) Option to Extend

The Engager may exercise its option to extend the contract.

If the extension is negotiated as part of the original contract, the engagement contract will include a rider noting it is agreed the Engager has the option to extend, and a date by which the Engager will notify the Artist and Equity of if the extension will be taking place, or not. This notice period is to be not less than two (2) weeks. If the Artist agrees to the option to extend on their original contract, they are committing to being available for an extension.

If the extension is not negotiated as part of the original contract, an Artist is not obligated to agree to an extension. If the Artist does agree, a separate rider will be executed confirming that the Engager and the Artist agree to the extension of the contract until the agreed upon date, and the compensation for the extension. A copy of the rider will be filed with Equity.

(F) Waiver of Terms

Neither the Engager nor the Artist has any right or power to waive or amend the conditions set forth in this Policy without the written consent of Equity.

5. COMPENSATION

(See Applicable Schedule for Minimum Fees)

(A) Determination of Applicable Tier

The Tier used to determine the applicable minimum fee for an Artist engaged under this Policy is based upon the seating capacity of the venue in which the production/activity will be presented, the top ticket price for the production/activity, and the number of performances in the week with the most performances as outlined in the table below:

Maximum Weekly Box Office Potential	2025	2026	2027
TIER 1	\$57,999.00 or less	\$59,739.00 or less	\$61,531.00 or less
TIER 2	\$57,999.01 or more	\$59,739.01 or more	\$61,531.01 or more

(B) Calculation of Maximum Weekly Box Office Potential

The maximum weekly box office potential is calculated as follows:

[# of performances in the week with the most performances]
X \$ [top advertised ticket price] **X** number of seats in
the venue] = \$ [maximum weekly box office potential].

If GST/HST is included in the advertised ticket price, it may be subtracted from the Box Office Potential calculations. Please provide supporting documentation in such a case. Equity may consider requests to use tiered ticket prices in the calculation of maximum weekly box office potential upon the provision of documentation as to ticket price and number of seats available at that price.

Where tickets are offered on a Pay What You Can basis, the value of each seat shall be calculated at twenty dollars (\$20.00).

(C) Minimum Fees

The minimum fees for each discipline (**Dance**, **Opera** or **Theatre**) can be found in the applicable Schedule as follows:

[Schedule A Dance](#)

[Schedule B Opera](#)

[Schedule C Theatre](#)

(D) Contractual Fee

All negotiated fees must meet the applicable minimum requirements of this Policy. The fee negotiated between the Engager and the Artist will be stipulated on the face of the **DOT** engagement contract as either a weekly or total fee. Please contact an Equity Business Representative to discuss the possibility of paying the Artist a total fee prior to negotiating a fee with the Artist.

(E) Minimum Guarantee

For productions, the standard minimum fee guarantee for a Performer is two (2) weeks; two (2) weeks for a Stage Manager (not including prep) and one (1) week for a Director or Choreographer. Fight Directors and Intimacy Directors may be engaged on an hourly basis. For development activities/workshops, concerts, showcase or festival presentations or other non-standard or casual activities, hourly or daily fees may apply.

(F) Engagement Week

The engagement week (workweek) runs from Monday through Sunday inclusive.

(G) Continuous Engagement

Unless otherwise provided for or agreed to by Equity, the Artist will be engaged on a continuous weekly basis.

(H) Pro-Rating

Insurance premiums apply on a weekly basis only and may not be pro-rated for these purposes. To mitigate reduced weekly earnings, the Engager will pay the Artist a partial week payment equal to the applicable weekly insurance premium for each week that is not paid in full.

(i) Partial Weeks of Engagement at the Beginning or End of an Engagement

At the beginning of an engagement, if an Artist is engaged to provide service starting on Thursday or later, the Artist will be paid not less than the applicable daily fee (See applicable Schedule) for each day worked. The Artist must be paid the full weekly fee for engagements that start before Thursday, unless otherwise provided for herein.

In the final week of an engagement, if an Artist's engagement ends on Wednesday or sooner, the Artist will be paid not less than the applicable daily fee (see applicable Schedule) for each day, including free days. The Artist must be paid the full weekly fee for engagements that end after Wednesday, unless otherwise provided for herein.

(ii) Part-time Rehearsals (Total Fee)

To be considered part-time, weekly rehearsal hours must be less than sixty percent (60%) of the allowable weekly hours per discipline (see the applicable Schedule for allowable hours per week).

Equity will consider requests for part-time rehearsals or a pro-rated rehearsal period, such as two (2) weeks of rehearsal over four (4) weeks. In such cases the Engager must include a detailed rehearsal schedule with the request to engage.

An Artist engaged for part-time rehearsals may not be called for calls of less than one (1) hour, may not have more than two (2) calls in one day, and may not have more than one (1) hour between calls on the same day. Hours of rehearsal will be calculated as per hour or part thereof. These provisions apply to standard engagements only (See applicable Schedule).

(I) Director or Choreographer's Royalty

In addition to the contractual fee, a Director or Choreographer has the right to negotiate a royalty for extended use or remount of their work. Any negotiated royalties must be stipulated on the Artist's **DOT** engagement contract. Should a royalty not be negotiated and provided for on the Artist's engagement contract, the Artist shall receive a royalty of four percent (4%) of their original total contractual fee for each week of the extension or run of a remount using the Director's original work, for which the Director is not re-engaged.

(J) Additional Duties

The Artist will not perform any additional duties that are not specified in their **DOT** engagement contract unless they negotiate additional compensation to their satisfaction which shall not be less than ten percent (10%) of the applicable contractual weekly fee per week for each additional duty required of the Artist.

Additional duties and agreed upon compensation negotiated after the engagement contract is signed will be included in a rider to the Artist's **DOT** engagement contract. The additional compensation will constitute part of the Artist's total contractual fee and is subject to Equity deductions.

Additional duties may include, but are not limited to, playing additional parts or undertaking additional understudy assignments, or in the case of stage management, the operation of lighting or sound boards, laundry duties, maintenance of costumes, cleaning and maintenance of props or scenery, or company management duties, etc.

Artists otherwise engaged for a production/activity who also provide services as Dance Captain, Fight Captain, or Intimacy Captain will receive at least the minimum compensation noted above for each week of their engagement.

Driving on tour is not considered an Additional Duty (see Clause 22(F)).

In the case where the Artist is being paid a total fee, the applicable contractual weekly fee is determined by dividing the agreed upon total fee by the number of weeks of the engagement. However, in no case may the additional duties fee be based on less than the applicable minimum weekly fee.

(K) Return Transportation for Out-of-Town Artists

The Engager will provide return transportation (one round trip) to any Artist who does not reside in the Engager's point of origin.

For the purposes of this Policy, an Engager's point of origin is defined as the fifty-kilometre (50 km) radius from the address of the Engager's primary place of business. In the event that the primary place of business (office/home office) differs from the Engager's mailing address, please confirm the primary place of business address. Should, by reason of physical geography, an Artist reside within the fifty-kilometre (50km) radius, but actual distance of travel exceeds sixty kilometres (60km), return transportation may be required for this Artist.

Return transportation must only be booked in consultation with the Artist and at times that are agreeable to the Artist. Return transportation may be provided by air or rail, or in the case where such methods are unavailable or inappropriate due to short distances, by coach or other methods of transportation acceptable to the Artist. The provision of return transportation must also include payment for reasonable ground transportation costs to and from airports/terminals, as well as in the case of air travel, payment for the cost of one checked bag (each way), where checked bag fees apply.

Should the Engager agree to an Artist driving their own vehicle as a method of transportation to and from the point of origin, the Engager will pay the Artist a per kilometre rate of not less than sixty-five cents (\$0.65) for one round trip only.

Please note that for non-standard engagements or engagements with part-time rehearsals more than one (1) round trip, or other considerations such as paid travel time, may be required, depending on the schedule. The requirement for additional round trips, or other considerations, will be decided on a case-by-case basis.

(L) GST/HST

GST/HST must be paid to an Artist who provides their GST/HST number to the Engager. The GST/HST is calculated on the negotiated contractual fee, as well as any other compensation that comprises part of the contractual fee such as insurance top up (partial week payment) additional duties, overtime, and/or additional performances. GST/HST may not be included in the negotiated contractual fee.

(M) Vacation Pay for Stage Management Artists

In addition to the contractual fee, the Engager will pay Stage Management Artists vacation pay at the rate of four percent (4%) of the contractual fee or at the rate set down under provincial law in the province of the Engager's point of origin, whichever is greater.

(N) Overtime and Statutory Holidays for Stage Management Artists Engaged as Employees

Stage Management Artists who are engaged as employees shall be entitled to Overtime and Statutory Holiday pay in accordance with the applicable provincial ESA regulations.

(O) Kit Rental for Stage Management Artists

Stage Management Artists may negotiate additional payment for use of their own equipment, including, but not limited to, computers, software, etc. Any agreed upon kit rental arrangements are to be detailed in a rider to the Artist's engagement contract. Payment for kit rental does not constitute part of the Artist's contractual fee,

(P) Payment for Use of Own Vehicle

Should an Artist be required to use their own vehicle for Engager business, the Artist will be paid a per kilometre rate of not less than sixty-five cents (\$0.65). In such a case, the Artist will invoice the Engager for payment.

6. WORKING ENVIRONMENT

The Engager is required to observe any and all mandated health and safety protocols put in place during an ongoing pandemic, public health emergency, or other state of emergency.

(A) Safe and Sanitary Places of Engagement

The Engager must ensure that all places of engagement (audition, rehearsal, performance, and other spaces the Artists are in as a function of their engagement) are safe and sanitary. Equity's representatives have the right to inspect all places where an Artist is required to provide service to determine whether such places are safe and sanitary. The Safety Guidelines for the Live Performance Industry in Ontario have been adopted by Equity as the basis of acceptable health and safety standards, and copies are available from Equity. In addition, in some provinces, Workers' Compensation provisions will dictate the health and safety requirements for Artists. It is the Engager's responsibility to abide by all applicable Workers' Compensation legislation in effect in their province and to pay all premiums as required.

(B) Temperature

The Artist will not be required to participate in rehearsals or performances when the temperature in the workplace (rehearsal and performance venues) is below eighteen degrees Celsius (18°C) or above thirty-two degrees Celsius (32°C). The measured temperature at floor level one-half (1/2) hour before the commencement of rehearsals and/or performance, must be between eighteen (18°C) degrees Celsius to thirty (30°C) degrees Celsius. The rehearsal halls, theatre or venue, stage, wings of the stage, and dressing rooms will have reached the minimum temperature specified above prior to the Engager requiring the Artist to provide any service whatsoever. In all cases, humidity and wind-chill will be taken into consideration for the purposes of determining the temperature.

It is understood that some costuming or production elements may require these parameters to be reviewed and adjusted to ensure the health and safety of the Artist. Equity's determination in this matter will prevail.

Where it is anticipated that an Artist may be required to work in temperatures outside of these provisions, the Engager must contact Equity with their proposal for consideration. Proposals must address costume considerations, provision of warming/cooling devices and spaces, provision of additional break time, and thresholds for cancellation of rehearsals and/or performances, and protocols for the cancellation of rehearsals and/or performances.

(C) Air Quality

Artists shall not be required to provide services in any location where the air quality has been deemed unsafe by the local, regional, or federal authority, or where unsafe exterior air quality conditions have impacted interior air quality.

(D) Provision of Costumes/Wigs/Make-up & Use of Artist's Personal Items

The Engager shall provide the Artist with all costume elements, wigs and special make-up. The Engager shall ensure that costume elements are appropriately laundered and provided to the Artist by the half-hour call.

No Artist shall be required to rent or lend any wardrobe, shoes or hairpiece to an Engager for use in any production or activity unless the terms of the rental or loan are stated in a rider to the Artist's engagement contract. The rider shall provide for the replacement value of the item(s) and the agreement of the Engager to reimburse the Artist for that amount should the item(s) be lost or damaged. Any agreed upon rental fees shall be paid to the Artist on a weekly basis, or with the prepayment. These provisions may be considered to extend to musical instruments, props, or other personal items.

(E) Dressing Rooms/Facilities

There will be separate dressing rooms as required by the needs of the Artists.

Dressing rooms must contain suitable fixtures such as mirrors, lighting, adequate heating or cooling, space for costumes and the Artist's personal clothing and makeup, and sufficient space for each Artist.

Where such facilities do not exist in the dressing rooms, there must also be reasonable, convenient access to hot water, non-public toilet facilities, and where body makeup is used, showers with hot water.

The Engager will provide a safe and secure location for the Artist's valuables.

(F) Dance Surface

A dance surface must not pose a hazard, be slippery or dirty. The Artist will not be required to rehearse or perform on concrete or marble floors, or on any other surface that the Artist or Equity may feel is unsafe or that may be the cause of an injury to an Artist.

(G) Non-Standard Venues

Where the Engager anticipates that activities (rehearsal and/or performance) may take place in non-standard conditions (i.e., outside, ad hoc spaces, etc.), the venue conditions and environment must be discussed with Equity in advance to ensure adequate health and safety considerations are made.

The Engager shall ensure there are separate, private dressing facilities as required by the needs of the Artists, and that there is a secure storage space for the Artist's personal belongings. Appropriate and acceptable facilities must also exist for makeup and hair. Toilets and sinks must be in good working order and be reasonably convenient to the dressing facilities.

(H) Extraordinary Risk and Requirement for a Rider

"Extraordinary Risks" are defined as the performance of acrobatic feats; suspension from trapezes, wires, or like contrivances; the use of or exposure to weapons, fire, dangerous chemicals, or pyrotechnical devices; stage fighting; the taking of dangerous leaps, falls, throws, catches, knee drops or slides; the handling of unusual live animals (including birds, fish, reptiles); working at heights of more than four (4) feet; interaction with or action near large moving scenery or flying set pieces; involvement in stage fighting or stunts; work on a rake where the incline is greater than one (1) in twelve (12) inches; work on a raked stage for a performance run in excess of thirteen (13) weeks. Within the sphere of dance the execution of choreography or staging which departs from those accepted techniques of movement and support used in contemporary dance (classical ballet, modern, jazz or culturally specific dance) is also defined as an Extraordinary Risk.

The determination as to what constitutes Extraordinary Risk shall be made by Equity in consultation with the Engager.

Artists required to participate in activities involving Extraordinary Risk as described above are to be signed to an Extraordinary Risk Rider to be approved by Equity in advance. This rider must detail the exact nature of the risk and provide for all steps taken to mitigate the risk. A copy of the rider, signed by both parties, is to be filed with Equity.

7. NUDITY AND ACTS OF INTIMACY

(See also Article 14)

(A) Sex Acts

Actual sex acts or any acts of a sexual nature which are prohibited in public by the Criminal Code of Canada shall not be required of any Artist during rehearsals or performances, nor of any other person in any rehearsals or performances in which any Artist takes part.

(B) Notification to the Artist

(i) Prior to Signing

To ensure a safe and respectful workplace, Artists are required to review the material in any production that requires nudity or intimacy and address their needs with the Engager.

Where nudity and/or acts of intimacy are required, the Actor must be advised in writing in advance of both auditioning and of signing the Engagement Contract, and the current script shall also be submitted to the Artist for review. Once agreed, the details of the nudity or intimacy shall be attached to the Engagement Contract in the form of a rider.

(ii) After Signing

Where the requirement for nudity or intimacy arises or changes in the course of rehearsal and the Artist(s) involved gives their consent, the detailed requirements of the nature of the intimacy or nudity shall be stipulated in or added to the rider to the contract as agreed to and signed by both the Artist and the Engager and immediately filed with Equity. The Artist is not obliged to give such consent. Should the Artist involved refuse and should the Engager decide to replace the Artist, then the Engager will pay to the Artist a penalty equal to double the applicable termination settlement or compensation for each week to the end of the run of the production, whichever is the lesser amount.

(iii) Notice of Intimacy Rehearsal(s)

Artists shall be consulted on the scheduling of rehearsal(s) of intimate scenes. Consultation should include the Director, the Stage Manager and other Artist(s) in the scene(s).

(iv) Rehearsal of Intimacy

Scenes of nudity or intimacy must never be rehearsed without the presence of the Director, Intimacy Director, or Intimacy Captain and the Stage Manager. Scenes of nudity or intimacy should always be considered choreography and, as such, should be recorded in detail in the Stage Manager's prompt book.

Intimacy choreography, including the placement of backstage crew and any cover-ups, must be rehearsed with the consent of all Artists involved and must be locked and repeatable by opening night.

8. REHEARSAL HOURS, FREE DAYS AND OVERNIGHT REST

(A) Rehearsal Hours

Allowable rehearsal hours vary by discipline. Please see the applicable Schedule for each discipline. A warm-up period provided by the Engager (e.g., ballet class, organized warm-up, etc.) is not considered to be part of regular rehearsal hours as outlined below, provided that such period is optional.

(B) Other Calls

All calls, including costume fittings, photo calls, notes sessions, technical sessions, production meetings, hair and makeup calls, etc., must take place within the allowable rehearsal hours.

(C) Schedule and Notice

A detailed schedule for each week of rehearsals shall be provided to each Artist no later than 12:00 p.m. (noon) on the Friday before that week. The Artist will receive no less than forty-eight (48) hours' notice of any changes to the schedule.

In the case of a non-standard engagement, for any moved or cancelled call for which the Artist did not receive sufficient notice in accordance with this Clause, the Engager is obligated to compensate the Artist for the amount they would have otherwise received for the moved/cancelled call, as well as the rescheduled call. The Artist shall invoice the Engager for any amounts over and above their originally arranged compensation.

(D) Overtime/M meal Break Infringement

(i) Overtime

Should the Artist be called for more than the hours stipulated in the applicable Schedule (standard hours) or the hours negotiated for and included in the agreed upon fee in the case of a prepayment, the Artist will invoice the Engager and be paid at the applicable overtime rate per hour or part thereof. It is understood that an Artist shall not work additional hours and incur overtime without the prior approval of the Engager.

(ii) Meal Break Infringement

Should an Artist not receive a meal break in accordance with the requirements stipulated in the applicable Schedule, the Artist will invoice the Engager and be paid at the applicable overtime rate per hour or part thereof for any time between when the meal break should have started and when it is given.

The applicable overtime rate payable per hour or part thereof is calculated by dividing the Artist's contractual weekly fee by the number of allowable hours (depending on the applicable Schedule) in a week to arrive at their hourly fee, which is then multiplied by 150%. Example: An Artist engaged for a Theatre (Schedule C) production has a contractual weekly fee of \$809.00. The Artist's allowable hours are forty-two (42) per week. \$809.00 divided by 42 hours equals an hourly rate of \$19.26. The overtime rate for this Artist is \$19.26 multiplied by 150%(1.5x), or \$28.89.

(E) Free Day

The Artist must be provided with at least one (1) free day in each engagement week (defined as Monday to Sunday, inclusive) during which the Artist will not be required to provide any service. Free days cannot be scheduled more than nine (9) days apart.

(F) Overnight Rest

There must be a minimum of twelve (12) hours (eleven (11) hours for stage management) free from service from the end of the rehearsal or performance, whichever is later, on one day to the start of work on the next day.

9. PERFORMANCES

(A) **See Applicable Schedule**

Performance provisions vary by discipline. Please see the applicable Schedule for each discipline.

(B) **Warm-Up Period**

A warm-up period provided by the Engager (e.g., ballet class, organized warm-up, etc.) is not considered to be part of regular performance hours as outlined herein, provided that such period is optional.

(C) **Audience at a Dress Rehearsal**

A non-paying invited audience may attend a Dress Rehearsal at the discretion of the Engager. The Engager will give the Artists no less than forty-eight (48) hours' notice that there will be an invited audience at a Dress Rehearsal.

Should admission be charged then it shall be considered a performance and performance day rules will apply.

A verbal or written announcement will be made or given to the audience to inform them that they will be seeing a Dress Rehearsal, which may need to be stopped and not a performance, whether admission is charged or not.

10. HALF-HOUR CALL

(A) **Half-Hour Call**

The Half-Hour Call is the period of time immediately prior to the beginning of a performance or dress rehearsal to be used solely for the Artist to prepare for the performance and for the purposes of putting on costumes and/or makeup. There must be a half-hour call prior to each performance or dress rehearsal, and the half-hour call is considered part of the performance call time, or rehearsal hours in the case a dress rehearsal.

Notes may not be given to a Performer during the Half-Hour Call or any intermission except by Stage Management or under the supervision of Stage Management where the note concerns health or safety. Notes may be provided in written or oral form.

The Artist may not be called more than thirty (30) minutes prior to start of a performance, except in the cases below.

(i) **Extended Half-Hour Call – Special Makeup or Hair**

The term "special makeup or hair" means makeup or hair which is specific to the requirements of a production/activity and is more complex than conventional stage makeup or hair and may include the application of prosthetics, bald pates, wigs, hairpieces, or full body makeup, including makeup to cover tattoos. Special makeup or hair requires more time to apply than could normally be expected during the Artist's half-hour call.

Where additional time is required for special makeup or hair, an Artist may be called thirty (30) minutes prior to the half-hour call. The Artist will invoice the Engager for overtime at fifty percent (50%) of the applicable overtime hourly rate for the early call (one half-hour of overtime).

(ii) Fight Rehearsal (or Safety Rehearsal)

All Artists who participate in a stage fight must be provided with a fight rehearsal immediately prior to the half-hour call, such fight rehearsal not to exceed twenty (20) minutes. A fight rehearsal will not infringe on the required break between rehearsal and performance (see applicable Schedule). There is no overtime payment applicable for a fight rehearsal call that is twenty (20) minutes or less. However, overtime will apply to any portion of a fight rehearsal that exceeds twenty (20) minutes. For these purposes overtime shall be calculated in thirty (30) minute increments.

This call may also be used for a safety rehearsal in cases where a particular element or staging may require additional rehearsal for safety. The same conditions as noted above for a fight rehearsal apply.

(iii) Intimacy Call

All Artists who participate in onstage intimacy must be provided with an intimacy call immediately prior to the half-hour call, such call not to exceed twenty (20) minutes. The intimacy call is to rehearse the scene(s) or moment(s) of intimacy and to reaffirm consent. An intimacy call will not infringe on the required break between rehearsal and performance (see applicable Schedule). There is no overtime payment applicable for an intimacy call that is twenty (20) minutes or less. However, overtime will apply to any portion of an intimacy call that exceeds twenty (20) minutes. For these purposes overtime shall be calculated in thirty (30) minute increments.

In the case where an Artist is called for both a special make-up or hair call and a fight or intimacy call, the fight or intimacy call will be held first and then followed by the special make-up or hair call. However, if an Artist is called for more than one (1) call prior to the half-hour call, any time over and above twenty (20) minutes total is considered overtime, which shall be calculated in thirty (30) minute increments.

11. ENGAGEMENT OF DIRECTORS AND CHOREOGRAPHERS

(A) Term of Engagement

Unless otherwise provided for in this Policy, or agreed to by Equity, all Directors and Choreographers shall be engaged from the start of rehearsals to the end of the day of the first public performance. This requirement does not apply to Choreographers engaged on an hourly basis in accordance the provisions in the applicable Schedule.

(B) Prep

Directors and Choreographers may also be engaged prior to the start of rehearsals for a prep period. If the prep period is continuous to the start of rehearsals the prep period will form part of the contract period and the contractual fee, and insurance deductions will apply.

Directors and Choreographers may also negotiate a prep allowance for work done prior to the start of rehearsals, but on the Artist's own time and at their discretion. The Engager must inform Equity of this arrangement, and the amount agreed upon. This amount will form part of the contractual fee, but insurance deductions (and coverage) will not apply.

(C) Auditions

Directors and Choreographers may agree to participate in auditions prior to the start of rehearsals. Participation in auditions is deemed to be included in the negotiated fee of a Director and/or Choreographer engaged for a full production. However, a Director or Choreographer may negotiate an additional fee above their contractual fee for their participation in auditions or other pre-production activities required by the Engager and invoice the Engager directly for that amount. It is understood that insurance coverage will not be in place unless the Artist is signed to a separate engagement contract for this work. In that case, Equity deductions will also apply.

(D) Director/Choreographer

When an Artist is engaged as both Director and Choreographer, the weekly fee shall be calculated as one hundred percent (100%) of the applicable Director weekly fee plus fifty percent (50%) of the applicable Choreographer weekly fee.

In the case where an Artist may only be providing extremely limited services in one of the categories (for example, ten (10) hours of choreography in addition to directing the production), Equity may consider requests for the secondary service to be calculated on an hourly basis.

12 STAGE MANAGEMENT

The Engager will engage sufficient personnel to ensure the safe and efficient running of a production/activity. The Engager will discuss stage management staffing with Equity as part of the request process. Equity may determine that the engagement of an Equity Stage Manager is necessary based on the nature of a production/activity.

(A) Pre-Rehearsal Preparation (Prep) Period

The Standard pre-rehearsal prep period for Stage Managers is one (1) week. Equity will consider requests to either reduce the standard prep period in accordance with the partial week of engagement provisions found in Clause 5(H) or waive the prep period depending on the nature of the production/activity.

(B) Allowable Hours for Stage Management

The nature of a Stage Manager or Assistant Stage Manager's duties and responsibilities involves additional work before and after each rehearsal and/or performance.

(i) Maximum Hours per Engagement Week

Stage Management Artists may work up to fifty-one (51) hours per engagement week, and a maximum of ten (10) hours of work per day (with the exception of extended/tech days on which the maximum is twelve (12) hours of work), before incurring overtime. Other than in the case of an emergency, all overtime must be pre-approved by the Engager.

The allowable hours are to be used for stage management duties only, such as pre- and post-rehearsal prep, rehearsal time, production meetings, cueing/levels sessions, etc., and not for any administrative or office duties for the Engager. Prep time within these allowable hours is to be used at the sole discretion of the Stage Management Artist.

Any additional time over and above the allowable hours is payable at the applicable overtime rate. Laundry duties and the running of lights and/or sound are not considered stage management duties and require the payment of an additional duties fee.

(ii) Pro-rating

For productions or activities utilizing a pro-rated rehearsal schedule, the allowable stage management hours will also be pro-rated accordingly. In such cases, the Engager guarantees that the Stage Management Artist receives adequate daily prep time.

(iii) Non-Standard Engagements

For non-standard engagements, the hourly fee for Stage Management Artists for rehearsals/workshops is calculated by dividing the applicable weekly fee by the number of allowable hours of rehearsal for the applicable discipline (42 for Theatre engagements, 30 for Opera or Dance engagements) to arrive at an hourly fee (minimum 3-hour call).

Reasonable daily prep, to be determined and worked at the discretion of the Stage Manager, is included in this hourly rate. However, it is understood that there should be no more than forty-five (45) minutes of prep allocated for each paid three (3) hour call, to a daily maximum of one and a half (1.5) hours for a full day call, and to a weekly maximum of nine (9) hours.

The fee for a performance/presentation is the per performance/presentation fee as indicated in the applicable Schedule.

Any hours required of the Artist over and above those originally contracted for are to be invoiced to the Engager by the Artist at the applicable overtime rate, regardless of if the additional hours exceed the daily or weekly allowances.

(C) Prompt Book

Unless otherwise agreed between the Engager and the Stage Manager, the Stage Manager will submit the prompt book to the Engager at the end of the run of the production.

13. STAGE FIGHTING

(A) Definition of Stage Fighting and Requirement for a Fight Director

A “stage fight” is a coordinated series of moves with intent to portray violence requiring specific timing and skill, involving either unarmed combat, or the use of weapons or props used as weapons. For the purposes of this Clause, the movement of Artists in possession of weapons that would normally be construed as blocking is not to be construed as stage fighting.

A certified Fight Director will be engaged for productions/activities that involve any of the following elements:

- (i)** Weapons of any sort, including, but not limited to, furniture or other props used as weapons.
- (ii)** Unarmed combat, and/or martial arts.

(B) Fight Captain

An Artist engaged for the production may be assigned the duties of Fight Captain to monitor stage fights for the duration of the production. This assignment is considered an additional duty and will be compensated in accordance with Clause 5(J) Additional Duties.

The requirement for and choosing of the Artist assigned to be Fight Captain will be determined by the Fight Director.

(C) Changes

After the completion of the fight rehearsals, the fight choreography shall not be changed unless:

- (i)** required by an emergency;
- (ii)** the physical conditions of the theatre necessitate change and/or deletions; or
- (iii)** where the foregoing conditions do not apply, the Fight Director is first consulted with respect to the proposed changes and offered the opportunity to conduct the necessary rehearsals to implement the required changes. A separate fee commensurate with the work to be done shall be negotiated, subject to the minimum fees expressed in Clause 5(C).

The above shall not apply in the event that the fight choreography for an entire sequence is cut from the production.

14. ONSTAGE INTIMACY

(A) Definition of Onstage Intimacy and Requirement for an Intimacy Director

Onstage Intimacy is defined as staging that requires one (1) or more Artists to engage in scenes with intimate physical contact. Intimate contact includes, but is not limited to: groping, simulated sex, simulated rape, prolonged kissing, prolonged embrace, demonstrations of affection, demonstrations of sexual violence, etc. Onstage Intimacy may also extend to physical contact between a minor and an adult (which must be determined in consultation with the parent/legal guardian), and instances or direction where a Performer feels that additional consideration is required.

An Intimacy Director will be engaged for productions/activities that involve onstage intimacy.

(B) Intimacy Captain

An Artist engaged for the production may be assigned the duties of Intimacy Captain to monitor scenes and/or moments of intimacy for the duration of the production, for the intention of maintaining the specificity of movement, the artistic integrity of the scene, and to be a possible advocate for each Artist involved in cases where there are further concerns. This assignment is considered an additional duty and will be compensated in accordance with Clause 5(J) Additional Duties. The requirement for and choosing of the Artist assigned to be Intimacy Captain will be determined by the Intimacy Director.

(C) Changes

After the completion of the intimacy rehearsals, the intimacy choreography shall not be changed unless:

- (i)** required by an emergency;
- (ii)** the physical conditions of the theatre necessitate change and/or deletions; or
- (iii)** where the foregoing conditions do not apply, the Intimacy Director is first consulted with respect to the proposed changes and offered the opportunity to conduct the necessary rehearsals to implement the required changes. A separate fee commensurate with the work to be done shall be negotiated, subject to the minimum fees expressed in Clause 7(C).

The above shall not apply in the event that the intimacy choreography for an entire sequence is cut from the production.

15. CHILDREN

When Children are engaged, whether they are Equity members or not, it is understood that the [Child Performers Guideline established by the Province of Ontario](#) are to be followed and will prevail for any conditions that are superior to those found in this Policy, or where they speak to anything not covered in this Policy.

This Guideline should be used in conjunction with all other regulations regarding [Child Performers in the Performance Industry](#).

The Ontario Guideline and regulations are considered to apply in all provinces, except where a Province has their own legislation which exceeds the Ontario Guideline and regulations.

16. PRODUCTION PHOTOGRAPHS

The Engager may call the Artist for a photo call during regular rehearsal hours to take customary production photographs for the Engager's publicity and promotional purposes (playbills, programs, posters, season brochures, newspapers, lobby displays, etc.) provided that the Engager notifies the Artist not less than twenty-four (24) hours in advance, in writing, of such a call.

No Artist shall be required to pose nude for photographs.

Production photographs may be posted on the Engager's website provided that the Engager uses its best efforts to prevent the downloading and misuse of the photographs.

The Artist shall have right of approval over production photographs in which they appear, and in which not more than three (3) Artists appear. Photographs not disapproved within forty-eight (48) hours of submission to the Artist shall be considered approved.

Outside of cosmetic changes (airbrushing, cropping, tinting, etc.), the Artist must also approve any photograph in which their image has been altered or placed in a context unrelated to the original photograph.

All Artists in the production photograph must be properly identified and credited (names of the Artists and the title and year of the production/activity).

At the request of the Artist, and with the consent of all Artists who appear in the photograph, the Engager may provide a copy of the photograph to an Artist for their own individual souvenir or promotional use. For the purpose of this Clause, the term "Artist" is deemed to include all Artists whose artistic contribution to the production/activity is represented in the photograph.

Any further use of production photographs is prohibited without the express written permission of Equity, and subject to any conditions (including payment to the Artist) which Equity may require for such usage.

17. RECORDINGS FOR USE IN A PRODUCTION/ACTIVITY

(A) Artist Engaged for a Production/Activity

An Artist engaged for a production/activity may agree to participate in audio and/or visual recordings solely for use in the production/activity where the text and/or Director/Choreographer's interpretation requires such recordings.

The recording may only be used during the period in which the Artist is engaged in the production and only for the production for which it has been made. Should such recording sessions take place outside of the allowable rehearsal hours, then the Artist shall invoice the Engager for overtime in accordance with Clause 8(C).

(B) Artist Engaged Solely for Recording

An Artist engaged solely for audio and/or visual recordings to be used in a production/activity and not otherwise engaged for the production, shall be paid not less than one-sixth (1/6) of the applicable weekly fee per day for recording sessions. Recording days are to be scheduled in accordance with the allowable hours in the applicable Schedule. For the Engager's use of such a recording, the Artist shall receive a weekly royalty, to be negotiated at the time of the Artist's engagement, of no less than two-and-a-half percent (2-1/2%) of the applicable minimum weekly fee.

18. PUBLICITY, PROMOTIONAL, AND ARCHIVAL RECORDINGS

The Engager may record a rehearsal or performance provided that the Engager notifies the Artist and Equity not less than twenty-four (24) hours in advance in writing that a recording will be made and the intended uses of the recording. With the same notice, the Engager may also permit a current affairs or news broadcaster to record a rehearsal or performance for the Publicity purposes below only.

In the case where an Engager is being presented, the Engager may allow the presenter to use up to two (2) minutes of recorded material for publicity purposes during the current run. The Engager remains responsible for any misuse of the recording.

Recordings or broadcasts other than those addressed in this Clause require the prior written permission of Equity and no Artist may participate in such a recording or broadcast unless written permission has been obtained. The Engager agrees to abide by such terms and conditions as Equity may require in granting permission. Permission may include the requirement for the signing of ACTRA, ACTRA/UBCP or UDA engagement contracts and/or the payment of ACTRA, ACTRA/UBCP or UDA equivalent amounts to non-performing Artists.

The recording must be made at the regular rehearsal or performance venue only and must take place within the regular working hours. Where these hours are exceeded, the Artist will invoice the Engager for overtime and be paid accordingly.

With the written approval of all participants and affected rights holders, the Engager may agree to provide the same material to the Artist involved in the production/activity for their individual souvenir or promotional use to a maximum of five (5) minutes. For the purposes of this provision, the term “Artist” includes other artists such as designers whose artistic contribution to the production/activity is represented in the recorded material. The Artist warrants that they will not use the material for any other purpose.

The Engager retains the full responsibility for any misuse of the recorded material.

(A) Publicity Use

A maximum of five (5) minutes of recorded rehearsal or performance may be presented on a news, current affairs, arts, or documentary program/website during the current run of the production/activity without payment to the Artist.

Additionally, the Engager may use a maximum of five (5) minutes of recorded rehearsal or performance on their own website/social media platforms for a period not to exceed twelve (12) months following the final performance, subject to the following conditions:

- (i) the Engager will use its best efforts to ensure that the material cannot be downloaded;
- (ii) the Engager does not receive any revenue for the use of the material;
- (iii) the names of all Artists must appear on the website, or other platform; and
- (iv) the Engager warrants that it is responsible for any misuse of the material.

(B) Promotional Use

The Engager may use the recorded material for the purpose of demonstrating the nature of its work, and the work of the Artists, for promotion to potential sponsors, funders, donors and performance presenters on the following conditions:

- (i) When the Engager provides a copy of the recording to a potential sponsor, donor, funder or performance presenter, the Engager will notify the recipient that the recording is the property of the Engager, and may not be copied or broadcast (in whole or in part).
- (ii) The names of all Artists involved in the production/activity will appear legibly at the beginning of the promotional recording.
- (iii) All Artists will be given the right of first refusal in any subsequent production of the work by the Engager or by a different Engager producing the work by arrangement with the original Engager. The right of first refusal expires two (2) years after the close of the production. Alternatively, in lieu of the right of first refusal, the Engager may choose to pay the Artist a sum equal to the per performance/presentation fee specified in the Non-Standard Engagement section (B) of the applicable Schedule.

The Artist may decline the right of first refusal and, in such cases, will be paid as above.

(C) Archival

Recordings may be retained by the Engager for archival purposes and may only be viewed in private for the Engager's reference purposes. During allowable rehearsal hours, the Engager may call an Artist for purposes of viewing a recording retained for archival purposes. The Engager will not under any circumstances give an Artist who was not involved in that production/activity a copy of a recording retained for archival purposes in order to learn the material.

19. PROMOTIONAL APPEARANCES AND INTERVIEWS

Promotional appearances and interviews shall occur within the allowable hours. Promotional appearances and interviews that take place outside of the allowable hours are considered overtime, and the Artist will invoice the Engager and be paid at the applicable overtime rate per hour or part thereof for the time spent at the promotional appearance and any travel time incurred.

No Artist may be required to participate in a promotional appearance or interview.

20. SOCIAL MEDIA

The Engager and Equity are committed to encouraging a respectful climate of social media use. The Engager may post any policies regarding the use of the Engager's technology and social media sites and any parameters regarding use of logo, etc. Artists who wish to use social media to share their experiences while under contract to the Engager are encouraged to familiarize themselves with, and are expected to abide by, the terms of the policy of the Engager.

21. BILLING

(A) Advance Billing

The Engager shall not advertise the participation of an Equity member before contractual arrangements have been completed without the permission of Equity.

(B) Program and Website Notice

All Artists are to be credited in the Program and on the Engager's website (if applicable). The participation of Artists engaged under this Policy is to be recognized in the Program by the placement of an asterisk next to the Artist's name, with the following statement beneath:

* "The participation of this Artist (these Artists) is arranged by permission of Canadian Actors' Equity Association under the provisions of the **Dance•Opera•Theatre Policy (DOT)**."

The Engager must file a copy of the program with Equity within a week of opening.

22. TOURING

Artists engaged for a production or an activity under the terms of this Policy may tour, subject to the following provisions. Touring to the U.S. must conform to the Reciprocal Agreement between Equity and AEA. Touring may either be "Local" or "Overnight". Local touring is a run-out where the Artist leaves and returns to the Engager's point of origin on the same day for the purpose of rehearsing or performance, and where no overnight lodging is required. Overnight touring is when the Artist is required by the Engager for any reason to be away from the point of origin for ten (10) or more consecutive hours and overnight lodging is required.

When any travel or tour requires an Artist to undergo medical testing or obtain specific vaccinations in order to cross any border, the Engager will cover any costs to the Artist.

(A) Touring Details

Along with the request submitted to engage the Artist, in cases where touring is anticipated, please include a copy of the proposed itinerary, including the rehearsal and performance schedule, proposals for transportation and lodging, daily expense allowance (per diem) calculations, and performance venue information (including top ticket price and number of seats).

(B) Lodging

The Artist is to be provided with lodging acceptable to the Artist and at no cost to the Artist while on overnight tour. Lodging may be a hotel room, or private short-term rental with private bedroom and bathroom. Billeting is not an acceptable form of lodging, unless there is no other lodging available within a reasonable distance of the venue.

(C) Daily Expense Allowance (Per Diem)

(i) Full Day Outside Point of Origin in Canada

While on tour outside the point of origin in Canada, the Artist will be provided with a daily expense allowance in Canadian funds of not less than:

2025-2027	
Daily Expense Allowance (Per Diem)	\$69.00

(ii) Late Departure/Early Return Amounts

In cases where the Artist is not outside of the point of origin for a full day, including for local touring, the daily expense allowance (per diem) may be adjusted as follows:

2025-2027	
Departure after 11:00 a.m.	\$52.00
Departure after 2:00 p.m.	\$32.00
Return before 11:00 a.m.	\$17.00
Return before 4:00 p.m.	\$37.00

These amounts are based on \$17.00 for breakfast, \$20.00 for lunch, and \$32.00 for dinner.

(iii) Touring to the US

When touring to the United States, the minimum daily expense allowance (per diem) will be the appropriate amount as specified above, in US dollars (i.e., the full day expense allowance (per diem) is \$69.00 US).

(iv) Touring to the Canadian Territories

It is acknowledged that touring to the Canadian Territories can have specific challenges in regard to travel times and the length of the workday. Please contact Equity to discuss the specific requirements, including increased per diem, in advance of the tour.

(v) Payment to the Artist

The daily expense allowance (per diem) is to be paid to the Artist as follows:

- (a)** For productions/activities choosing the prepayment option, the daily expense allowance (per diem) will be paid in full to the Artist as part of their prepayment.
- (b)** For productions/activities choosing to post standard security (bond), the daily expense allowance (per diem) will be paid to the Artist no less than seven (7) calendar days prior to departure for the tour.

(D) Travel Insurance

The Engager must pay for Equity travel insurance for each Artist in the amount of six dollars (\$6.00) for tours of up to twenty-nine days, or ten dollars (\$10.00) for tours of thirty (30) to ninety (90) days. For each day in excess of ninety (90) days, the travel insurance premium is twenty cents (\$0.20) per day, per Artist.

(E) Transportation Methods

The Engager will provide the Artist with all transportation for the tour at no cost to the Artist, including ground transportation to and from departure and arrival points, and will provide for the Artist to have one (1) checked bag (each way) at no cost to the Artist where checked bag fees apply. The Artist will travel by such routes as the Engager may direct. The Artist may be required to travel by commercial bus, plane, train, van, or car. Should any performance be lost through any delays in travel, the loss of the performance will not affect the Artist's contractual fee.

(F) Driving

Where a professional driver is not used, an Artist may agree to drive on the following conditions:

- (i)** In addition to their contractual fee, they are paid a daily driving fee of not less than twenty-five dollars (\$25.00) for each day, or part of a day, they are required to drive.
- (ii)** The Engager will ensure there are a minimum of two (2) designated drivers per vehicle.

- (iii) Each driver must be properly licensed to drive the vehicle involved according to the provincial regulation of the Engager's Point of Origin. Where the licensing requirements of the provincial regulation do not include a defensive/safe driving component, the driver must have successfully completed such a course.
- (iv) No Artist may drive unless they have had an overnight rest period of eleven (11) hours the night before.
- (v) No driver may drive more than three (3) consecutive hours per day, excluding rest stops and meal breaks.
- (vi) A rider shall be negotiated and attached to the Artist's contract specifying that driving is a part of the Artist's duties and the terms and conditions which apply.
- (vii) Any driver who is deemed by consensus of the company to drive in an unsafe manner shall be immediately replaced.
- (viii) While on the Engager's business, an Artist cannot be held financially responsible for the deductible of the Theatre's insurance policies. The Engager will inform the Artist of the Theatre's policy regarding parking tickets and traffic violations.
- (ix) The Engager is financially responsible for all repairs to the vehicle and its maintenance costs, unless the repairs are necessitated by the Artist's negligence.
- (x) Should the Artist agree to drive their own vehicle on tour, they will also be paid mileage in accordance with this Policy, and the Engager will cover any expenses for fuel, parking, etc.

(G) Allowable Hours for Travel

Travel must conclude before midnight and must not begin before 8:00 a.m. (including travel to and from airports, stations, etc.).

The Engager will not arrange for travel times in excess of the following limits, without the prior written agreement of Equity.

- (i) Two performance day: no travel, no rehearsal
- (ii) Single performance day: five (5) hours travel only with no rehearsal, or a combination of travel and rehearsal up to the allowable hours for rehearsal on a performance day
- (iii) Non-performance day: eight (8) hours of travel only, or a combination of travel and rehearsal up to the allowable hours for rehearsal on a rehearsal only day

(H) Computation of Travel Time

(i) Air Travel

Travel time includes travel to and from designated pick up/drop off points, to and from airport terminals, all processing and waiting time at airports, and flight duration.

(ii) Rail Travel

Travel time includes travel to and from designated pick up/drop off points, all processing and waiting time at terminals, and trip duration.

(iii) Bus, Passenger Van or Car Travel

Travel time will commence at the time the Artist is called to be at the departure point and concludes on arrival at the destination (hotel, theatre, etc.).

(I) Comfort Stops/M meal Breaks during Travel by Chartered Bus, Passenger Van, or Car

(i) Comfort Stops

There will be a minimum of one (1) comfort stop of at least ten (10) minutes during each two (2) hours of travel. The first ten (10) minutes of each comfort stop is deemed part of the travel time. Time beyond the first ten (10) minutes, if any, will not be deemed part of the travel time.

(ii) Meal Break

For travel of more than four (4) hours, including comfort stops, there will be a one (1) hour meal break which will not be considered part of the travel time, and which will commence within the fifth (5th) hour of travel. Where the total travel time will not exceed five (5) hours, the meal break may be scheduled at an earlier time with the consent of the Artist.

(J) Free Time Upon Arrival

The Artist will have no less than one-and-a-half (1-1/2) hours free from service upon arrival at the destination. However, for travel of less than ninety (90) minutes, the Artist will have no less than thirty (30) minutes free from service upon arrival at the destination.

(K) Requirement to Transport Company Luggage or Items

Should an Artist be required to transport non-personal luggage or items on behalf of the Company, this will be considered an Additional Duty, and the Artist will be compensated in accordance with the Additional Duties provisions.

(L) Overseas Travel

(i) Requirement and Provisions

An Overseas Tour Rider must be agreed upon between the Engager and Equity for any touring outside of Canada and the Continental US. Both Equity and the Engager agree to make best efforts to complete the overseas tour rider to the Artist's **DOT** engagement contract no later than one (1) month in advance of the tour.

The overseas tour rider must be executed in triplicate, signed by the Engager (Engager must sign first) and the Artist, and must be attached to each copy of the Artist's engagement contract.

Please contact Equity for more information on Overseas Tour Riders. Upon request, we can provide you with a draft rider to assist you in the process.

(ii) Provision for Long Travel Days

Overseas travel at the start and end of a tour may be undertaken without incurring overtime payments for long travel days in excess of the limits above provided compensatory time off is mutually agreed to by Equity and the Engager.

(iii) Daily Expense Allowance (Per Diem)

The daily expense allowance (per diem) rates for the various cities on tour should be agreed to no less than one (1) month in advance. Equity uses the National Joint Council of the Public Service of Canada rates to determine the appropriate expense allowance (breakfast, lunch, dinner and incidentals) outside North America. These rates can be found in Appendix D on the [National Joint Council website](#) - see C - Day 31-120 rates.

Equity will consider proposals for a reduction below these rates, provided that the Engager is able to demonstrate a commensurate reduction to the Artist's expenses. For example, the Engager may be able to cover the cost of incidentals such as telephone calls, laundry (either through the hotel or by providing access to laundry facilities), or other reasonable expenses which the Artist may incur. However, Equity will not agree to any requirement of the Artists to participate in group meals, nor any reduction of the daily expense allowance (per diem) amount based upon supplied meals (such as complimentary breakfast).

(iv) Other Considerations

The overseas tour rider will specify the terms and conditions for payment of fees and daily expense allowance (per diem) amount, provision of lodging and transportation, passport and visa requirements, health insurance, performance schedules and any other arrangements specific to the tour. Other arrangements may include drinking water, non-alcoholic drinks, laundry, and stopover expenses, as well as any culturally relevant information and travel advisories.

23. PERFORMANCES AND/OR REHEARSALS LOST (FORCE MAJEURE)

If the Engager cannot rehearse or perform because of the serious and prolonged illness or the death of a prominent member of the cast, fire, accident, strikes, riot, Acts of God or act of the public enemy, which could not be reasonably anticipated or prevented, then the Artist shall not be entitled to their Contractual Fee for the time during which their services shall not for such reason or reasons be rendered, except that the Artist shall receive one-seventh (1/7) of the applicable minimum weekly fee for each day on which rehearsals or performances are not given thereafter including the Artist's Free Day. Should any of the foregoing conditions continue for a period of ten (10) days or more, either party may terminate the Engagement Contract immediately and the Engager will pay the Artist for all services to date and their transportation back to their place of residence.

If the above should occur outside the Point of Origin, the Artist will receive the applicable per diem during the ten (10) day period, or until they are returned to their place of residence.

Equity retains the right to determine if these provisions may be applied on a case-by-case basis.

In the case where Equity determines these provisions will apply, the arrangements will be provided for in a rider to the Artist's contract, specifying the amount paid per day for up to ten (10) days. In the case where the contract is to be terminated after that ten (10) day period, that shall also be provided for in the rider to the Artist's contract. If the Artist has been prepaid their full fee, and there is an amount to be repaid to the Engager for services not provided, those arrangements will be detailed in the rider.

24. TERMINATION

An Artist's engagement contract may be terminated as follows:

(A) By Mutual Agreement

With Equity's prior written consent, a **DOT** engagement contract may be terminated by mutual agreement between the Engager and the Artist. The mutual agreement must be completed in writing and a copy filed with Equity.

(B) Prior to the Start of the Engagement

(i) Termination by the Artist

Prior to the start of the engagement, a **DOT** engagement contract may be terminated by the Artist giving the Engager written notice at least two (2) weeks prior to the start date specified in the **DOT** engagement contract and paying the Engager one (1) week's guaranteed fee. Should termination be due to accident or illness, no such payment will be required.

(ii) Termination by the Engager

Prior to the start of the engagement, a **DOT** engagement contract may be terminated by the Engager giving the Artist written notice, prior to the start date specified in the **DOT** engagement contract, and paying the Artist an amount equal to two (2) weeks' guaranteed fees.

A copy of all written notices, either from the Artist or the Engager, must be filed with Equity immediately.

(C) During the Engagement Period

Other than by mutual agreement, during the engagement period either party may terminate the **DOT** engagement contract by giving two (2) weeks' notice in writing to the other; such termination to be effective at the end of two (2) weeks after the notice is given. When the Artist has been absent for seven (7) consecutive days by reason of illness or accident, the Engager may terminate the Artist's **DOT** engagement contract at the end of the seven (7) days effective immediately. This seven (7) day period must be compensated at the contractual weekly fee. A copy of the written notice of termination must be filed with Equity immediately.

(D) With Cause

The Engager may terminate an Engagement Contract for just cause and shall file a copy of the termination notice with Equity immediately. For the purposes of this Policy, just cause shall be considered to be as provided for in the applicable provincial legislation.

In all cases, where an Artist has been prepaid their fee, and the engagement is terminated, it is expected that any amounts paid to an Artist beyond that which are compensation for services rendered or agreed upon termination settlements, must be returned to the Engager upon request. An Engager wishing to pursue repayment from the Artist must consult with Equity to determine the appropriate amount outstanding. Artists who fail to return overpayments may face disciplinary measures under Equity's Constitution and Bylaws.

25. BREACHES

Non-payment or partial payment of contractual fees, overtime/additional duty amounts, daily expense allowance (per diem) amounts, GST/HST, dues and benefits remittances to Equity, and/or return transportation costs of the Artist, etc., when due, shall be deemed a material breach of the **DOT** engagement contract giving any Artist the right to terminate forthwith the Artist's **DOT** engagement contract with the Engager, Equity consenting.

(A) Breaches by the Engager

A breach by the Engager of the terms and conditions of this Policy, or the **DOT** engagement contract, may result in a penalty payment of not less than two (2) weeks' fees for each Artist under contract, and will impact the Engager's ability to engage Equity members in future.

(i) Procedure

Equity will, within thirty (30) days of a breach occurring, or within thirty (30) days in which Equity ought reasonably to have known of the breach, but in any event no later than ninety (90) days of the occurrence, provide the Engager with full details of the complaint in writing. Upon final determination that such breach(es) has/have occurred, the Artist may with the consent of Equity immediately terminate their engagement.

(ii) Payment

The Engager agrees that it will pay the Artist immediately in full for all services rendered by the Artist not already paid for, plus any other sum to which the Artist may be entitled by the Policy or their **DOT** Engagement Contract.

(iii) Punitive Damages

Should Equity claim punitive damages, the Engager will immediately pay the Artist in full. In no case may the damages exceed two weeks' fee. Should the Engager dispute Equity's claim, the Engager shall have recourse under Section 26 Mediation and Arbitration.

(B) Breaches by the Artist

(i) Unapproved Absences and Repeated Lateness

If the Engager alleges an Artist has breached the DOT engagement contract during the engagement period by missing a call without prior permission or repeated lateness without a valid reason, the Engager must inform the Artist and Equity in writing within twenty-four (24) hours of the alleged breach. Should this occur more than once, the Engager may impose the following penalties, upon written notification to the Artist (copied to Equity).

- (a)** for each subsequent call missed without prior permission, an amount equivalent to 1/42 (1/30 for Dance or Opera) of the weekly fee per hour or part thereof missed to a maximum of 1/6 (1/5 for Dance or Opera) of the weekly fee per day.
- (b)** where the Artist has received a prior written warning regarding late arrival to a call, \$30.00 for each subsequent infraction.

The Engager may deduct these amounts from the Artist's fee. In the case of the Artist being prepaid, the Engager will inform the Artist that the amount is to be returned to the Engager.

(ii) Material Breach

A breach by an Artist of the terms and conditions of this Policy, or the **DOT** engagement contract, may result in disciplinary action being taken by Equity, as provided for in Equity's Constitution and Bylaws.

(a) Procedure

The Engager will, within thirty (30) days of a breach occurring, or within thirty (30) days in which the Theatre ought reasonably to have known of the breach, but in any event no later than ninety (90) days of the occurrence, provide Equity with full details of the complaint in writing, after which Equity may impose a penalty upon the Artist. Should the breach be of a sufficiently serious nature, Equity's hearing procedures, as outlined in Equity's Constitution and Bylaws, will be followed. If the matter is not resolved to the satisfaction of the Engager, including appropriate compensation, the Engager shall have recourse under Article 26 Mediation and Arbitration.

26. MEDIATION

Should Equity and/or any Artist claim that an Engager has breached this Policy or misrepresented any conditions in connection with any engagement, Equity and the Engager will meet in order to resolve any controversy, claim or breach. If Equity and the Engager are unable to resolve the matter, it shall be settled by mediation in accordance with the applicable Equity mediation rules as designated by Equity.

Should the matter be referred to mediation, a mediator or another individual who is acceptable to both parties shall be chosen by the parties.

The mediator will meet the parties on a without prejudice basis, at a mutually agreeable time and place, in order to review the matter in dispute in an attempt to settle it. The decision of the mediator will be accepted by both parties.

Non-payment or partial payment of fees including, but not limited to, payment for additional services, Artist deductions to Equity, and transportation costs of the Artist to the point of origin and return, when due, shall be deemed a material breach of engagement contract giving any Artist the right to terminate forthwith the Artist's engagement contract with the Engager, Equity consenting.

27. RECOGNITION OF CANADIAN ACTORS' EQUITY ASSOCIATION

Equity is the exclusive bargaining agent for the Artist. The granting of permission for the engagement of an Artist is on an individual basis only. It is necessary for the Engager to make application to Equity each time the Engager wishes to engage an Artist.

28. APPRENTICE CREDITS

The Engager may not offer or advertise Equity Apprentice credits. However, upon request by the Apprentice and payment of the appropriate fee, Equity may extend Apprentice credits retroactively for participation in a production/activity under the terms of this Policy, where an Apprentice is already registered with Equity and has received their first credit under one of Equity's professional agreements.

To qualify for a credit, the production must have an Equity Director and an Equity Stage Manager, as well as a reasonable percentage of Equity members in the cast. In the case of an Apprentice Intimacy Director, there must be at least an Equity Intimacy Director engaged for the production.

The granting of Apprentice credits is not automatic. To apply for a credit, an Equity Apprentice should write directly to either Equity office, and an Equity Business Representative will determine whether a credit can be granted.

29. TERM OF POLICY

This Policy becomes effective on January 6, 2025, and will remain in effect until January 2, 2028. New material terms come into effect August 4, 2025, and will remain in effect until January 2, 2028.

Equity reserves the right to modify or terminate this Policy at any time at its sole discretion.

SCHEDULE A – DANCE

SCHEDULE A – DANCE

APPLICABLE FEES

The minimum fee periods are as follows: for 2025, from January 6, 2025, to January 4, 2026; for 2026, from January 5, 2026, to January 3, 2027; and for 2027 from January 4, 2027, to January 2, 2028.

(A) Standard Production Engagements

For standard productions, the minimum fee guarantee for a Performer or Stage Manager is two (2) weeks (not including SM prep week or days) and is one (1) week for a Director or Choreographer. Fight Directors and Intimacy Directors may be engaged on an hourly basis. Where it can be demonstrated that the needs of the production do not support the engagement of a Choreographer for a full week, Equity will consider requests to engage a Choreographer on an hourly basis.

Minimum Weekly Fees	2025	2026	2027
Performer Tier 1	\$831.00	\$856.00	\$882.00
Performer Tier 2	\$1,092.00	\$1,125.00	\$1,159.00
Stage Manager Tier 1	\$1,112.00	\$1,145.00	\$1,179.00
Stage Manager Tier 2	\$1,454.00	\$1,498.00	\$1,543.00
ASM Tier 1	\$803.00	\$827.00	\$852.00
ASM Tier 2	\$1,051.00	\$1,083.00	\$1,115.00
Choreographer Tier 1	\$1,205.00	\$1,241.00	\$1,278.00
Choreographer Tier 2	\$1,577.00	\$1,624.00	\$1,673.00
Assistant Choreographer Tier 1	\$880.00	\$906.00	\$933.00
Assistant Choreographer Tier 2	\$1,151.00	\$1,186.00	\$1,222.00
Director Tier 1	\$1,205.00	\$1,241.00	\$1,278.00
Director Tier 2	\$1,577.00	\$1,624.00	\$1,673.00
Assistant Director Tier 1	\$869.00	\$895.00	\$922.00
Assistant Director Tier 2	\$1,139.00	\$1,173.00	\$1,208.00

SCHEDULE A – DANCE

Minimum Hourly Fees	2025	2026	2027
Fight Director or Intimacy Director Tier 1	\$77.00	\$79.00	\$81.00
Fight Director or Intimacy Director Tier 2	\$100.00	\$103.00	\$106.00

For the engagement of Fight Directors, Intimacy Directors and Choreographers contracted on an hourly basis, for weeks of less than thirty (30) hours per week, partial week payments to the Artist equal to the applicable weekly insurance premium for each week will apply (see Clause 3(A)(iii)).

(B) Non-Standard Engagements

For development activities/workshops, concert, showcase or festival presentations or other non-standard or casual activities, hourly or per performance/presentation fees may apply. Engagements contracted under this provision will incur partial week payments to the Artist equal to the applicable weekly insurance premium for each week that is not paid in full. Fight Directors and Intimacy Directors may be engaged at the hourly fees above, plus partial week payments, if applicable (see Clause 3(A)(iii)).

2025-2027	
Fee for rehearsal/workshop activity, including the presentation of a new work in development. (minimum 3-hour call)	1/30 of the applicable weekly fee per hour or part thereof (maximum 30 hours, after which overtime applies)
Fee for performance/presentation (maximum 3-hour call, including the half-hour call)	1/5 of the applicable weekly fee per performance/presentation

Where the running time of a single performance/presentation is significantly shorter than what would be considered a standard performance length, Equity may consider requests to have more than one (1) performance/presentation within a three-hour call. Proposals for variances for the usual schedule must address the provision of adequate rest breaks.

SCHEDULE A – DANCE

Artists engaged under the non-standard provisions may not be called for more than two (2) calls, and for a maximum of six (6) hours, in one day. The first call of the day is a minimum continuous three (3) hour call. Following a meal break of one (1) hour, if the Artist is called for additional hours, the call after the meal break shall not be considered an additional minimum three (3) hour call. However, should the break between calls on the same day exceed one (1) hour, the minimum call shall be deemed to be reset, and the second call will be a minimum three (3) hour call.

There is no maximum span of day for a non-standard engagement, however, the usual meal break, rest period and overnight rest provisions apply.

Any hours required of the Artist over and above those originally contracted for are to be invoiced to the Engager by the Artist at the applicable overtime rate.

(C) Outreach

Equity continues to conduct outreach to the dance community with regard to the contracting of Artists for dance activities that have not typically or historically been provided for under one of Equity's policies or agreements. If you have feedback in this area, or if you are producing or participating in such an activity and the provisions of this Policy do not suit the work, please contact Equity so that we can work with you to facilitate the engagement of the Artists.

REHEARSALS AND PERFORMANCES

(A) Rehearsal Hours Prior to First Public Performance

(i) Standard Rehearsal Hours

The standard rehearsal hours prior to the first public performance are six (6) out of seven (7) consecutive hours per day to a maximum of thirty (30) hours per engagement week.

(ii) Four-Hour Calls

Alternatively, on rehearsal days, the Engager may call the Artist for a single, continuous call of not more than four (4) hours. This day will count as a six (6) out of seven (7) hour day for the purposes of calculating the hours in the week. It is understood that the meal break provision below shall not apply in this instance.

SCHEDULE A – DANCE

(B) Meal Breaks and Rest Periods

(i) Meal Breaks

There is to be a meal break of one (1) hour after a maximum of three (3) consecutive hours of rehearsal. There will at all times be a meal break of at least one and a half (1-1/2) hours prior to the half-hour call for a performance. Stage Management must receive a meal break after no more than four (4) hours of work, including prep.

(ii) Rest Periods

There will be a five (5) minute rest period for each hour of rehearsal or a minimum fifteen (15) minute rest period after a maximum of two (2) hours of rehearsal. For a four (4) hour rehearsal day as provided for in (A) above, there must be a minimum twenty (20) minute rest period after no more than two (2) hours of rehearsal. These rest periods are in addition to the meal break and are included in the allowable hours.

(C) Extended Days/Tech Week

During “tech week” the Artist may be called to rehearse six (6) out of twelve (12) consecutive hours in no more than two (2) calls per day on two (2) occasions only, provided that the Artist receives a meal break of not less than one and a half (1-1/2) hours within the twelve (12) hour span. The meal break must occur after no more than four (4) hours of rehearsal. These two (2) days must involve on-stage, technical or dress rehearsals.

(D) Rehearsal During Performance Weeks

(i) Non-Performance Day

On a non-performance day, the Artist may be called to rehearse six (6) out of seven (7) consecutive hours per day.

(ii) Performance Day

On a single performance day, an Artist may be called to rehearse for one (1) continuous call of up to three (3) hours on the following conditions:

(a) the rehearsal call may not begin before 11:00 a.m.; and

(b) there must be at least one and a half (1-1/2) hours free between rehearsal and the half-hour call.

(iii) Day With More Than One Performance

No Artist may be called to rehearse on a day with more than one (1) performance, or after an evening performance.

SCHEDULE A – DANCE

(E) Notes

Notes may be given during the allowable rehearsal hours and may be given in oral or written form.

Following a performance, and on two (2) occasions only during the run, Artists may be required to remain at the theatre or performance venue for a maximum of thirty (30) minutes for the purpose of receiving notes. However, overtime will apply to any notes session that exceeds thirty (30) minutes or additional notes sessions. For these purposes overtime shall be calculated in thirty (30) minute increments.

(F) Performances

(i) Allowable Number per Week

There may not be more than seven (7) performances in a week, and there may not be more than two (2) performances in a single day, or more than five (5) performances in a three (3) consecutive day period.

(ii) Additional Performances

For additional performances within the allowable number of performances per week, but in excess of the number of performances the Artist was contracted for, the Artist shall receive an additional one-fifth (1/5) of the applicable weekly fee.

For additional performances in excess of the allowances in (F)(i) above, the Artist shall receive an additional two-fifths (2/5) of the applicable weekly fee.

(iii) Pre- and Post-Performance

Unless otherwise provided for, the Artist may not be called prior to the half-hour call, and the Artist may not be required to remain at the theatre or performance venue after the final curtain, except for Notes as provided for above. Participation in after-performance “talkbacks” or Q&A sessions is voluntary and at the discretion of the Artist.

SCHEDULE B – OPERA

SCHEDULE B – OPERA

APPLICABLE FEES

The minimum fee periods are as follows: for 2025, from January 6, 2025, to January 4, 2026; for 2026, from January 5, 2026, to January 3, 2027; and for 2027 from January 4, 2027, to January 2, 2028.

(A) Standard Production Engagements

For standard productions, the minimum fee guarantee for a Performer or Stage Manager is two (2) weeks (not including SM prep week or days) and is one (1) week for a Director or Choreographer. Fight Directors and Intimacy Directors may be engaged on an hourly basis. Where it can be demonstrated that the needs of the production do not support the engagement of a Choreographer for a full week, Equity will consider requests to engage a Choreographer on an hourly basis.

Minimum Weekly Fees	2025	2026	2027
Performer Tier 1	\$900.00	\$927.00	\$955.00
Performer Tier 2	\$1,177.00	\$1,212.00	\$1,248.00
Stage Manager Tier 1	\$1,177.00	\$1,212.00	\$1,248.00
Stage Manager Tier 2	\$1,543.00	\$1,589.00	\$1,637.00
ASM Tier 1	\$867.00	\$893.00	\$920.00
ASM Tier 2	\$1,135.00	\$1,169.00	\$1,204.00
Director Tier 1	\$1,437.00	\$1,480.00	\$1,524.00
Director Tier 2	\$1,882.00	\$1,938.00	\$1,996.00
Assistant Director Tier 1	\$1,058.00	\$1,090.00	\$1,123.00
Assistant Director Tier 2	\$1,385.00	\$1,427.00	\$1,470.00
Choreographer Tier 1	\$1,305.00	\$1,344.00	\$1,384.00
Choreographer Tier 2	\$1,707.00	\$1,758.00	\$1,811.00
Assistant Choreographer Tier 1	\$953.00	\$981.00	\$1,011.00
Assistant Choreographer Tier 2	\$1,246.00	\$1,283.00	\$1,322.00

SCHEDULE B – OPERA

Minimum Hourly Fees	2025	2026	2027
Fight Director or Intimacy Director Tier 1	\$77.00	\$79.00	\$81.00
Fight Director or Intimacy Director Tier 2	\$100.00	\$103.00	\$106.00

For the engagement of Fight Directors, Intimacy Directors and Choreographers contracted on an hourly basis, for weeks of less than thirty (30) hours per week, or thirty-six (36) hours in the case of operetta productions, partial week payments to the Artist equal to the applicable weekly insurance premium for each week will apply (see Clause 3(A)(iii)). In operetta, the additional six (6) hours are intended to facilitate dialogue rehearsals.

(B) Non-Standard Engagements

For development activities/workshops, concert, showcase or festival presentations or other non-standard or casual activities, hourly or per performance/presentation fees may apply. Engagements contracted under this provision will incur partial week payments to the Artist equal to the applicable weekly insurance premium for each week that is not paid in full. Fight Directors and Intimacy Directors may be engaged at the hourly fees above, plus partial week payments, if applicable (see Clause 3(A)(iii)).

2025-2027	
Fee for rehearsal/workshop activity, including the presentation of a new work in development. (minimum 3-hour call)	1/30 (1/36 for operetta) of the applicable weekly fee per hour or part thereof (maximum 30 hours, after which overtime applies)
Fee for performance/presentation (maximum 3-hour call, including the half-hour call)	1/5 of the applicable weekly fee per performance/presentation

Where the running time of a single performance/presentation is significantly shorter than what would be considered a standard performance length, Equity may consider requests to have more than one (1) performance/presentation within a three-hour call. Proposals for variances for the usual schedule must address the provision of adequate rest breaks.

SCHEDULE B – OPERA

Artists engaged under the non-standard provisions may not be called for more than two (2) calls, and for a maximum of six (6) hours (seven (7) hours for operetta), in one day. The first call of the day is a minimum continuous three (3) hour call. Following a meal break of one (1) hour, if the Artist is called for additional hours, the call after the meal break shall not be considered an additional minimum three (3) hour call. However, should the break between calls on the same day exceed one (1) hour, the minimum call shall be deemed to be reset, and the second call will be a minimum three (3) hour call.

There is no maximum span of day for a non-standard engagement, however, the usual meal break, rest period and overnight rest provisions apply.

Any hours required of the Artist over and above those originally contracted for are to be invoiced to the Engager by the Artist at the applicable overtime rate.

REHEARSALS AND PERFORMANCES

(A) Rehearsal Hours Prior to First Public Performance

(i) Standard Rehearsal Hours

The standard rehearsal hours prior to the first public performance are six (6) out of seven (7) consecutive hours per day to a maximum of thirty (30) hours per engagement week. For operetta, the maximum hours per engagement week are increased to thirty-six (36). The additional six (6) hours may be scheduled as one (1) additional hour per day to have seven (7) out of eight (8) consecutive hours per day to maximum of thirty-six (36) hours per week, or in one additional six (6) out of seven (7) consecutive hour day.

(ii) Four-Hour Calls

Alternatively on rehearsal days, the Engager may call the Artist for a single, continuous call of not more than four (4) hours. This day will count as a six (6) out of seven (7) hour day for the purposes of calculating the hours in the week. It is understood that the meal break provision below shall not apply in this instance.

(B) Meal Breaks and Rest Periods

(i) Meal Breaks

There is to be a meal break of one (1) hour after a maximum of three (3) consecutive hours of rehearsal. There will at all times be a meal break of at least one and a half (1-1/2) hours prior to the half-hour call for a performance. Stage Management must receive a meal break after no more than four (4) hours of work, including prep. For operetta engagements working seven (7) out of eight (8) consecutive hours as provided for above, there is to be a meal break of one (1) hour after a maximum of four (4) consecutive hours of rehearsal.

SCHEDULE B – OPERA

(ii) Rest Periods

There will be a five (5) minute rest period for each hour of rehearsal or a minimum fifteen (15) minute rest period after a maximum of two (2) hours of rehearsal. For a four (4) hour rehearsal day as provided for in (A) above, there must be a minimum twenty (20) minute rest period after no more than two (2) hours of rehearsal. These rest periods are in addition to the meal break and are included in the allowable hours.

(C) Extended Days/Tech Week

During “tech week” the Artist may be called to rehearse six (6) out of twelve (12) consecutive hours in no more than two (2) calls per day on two (2) occasions only, provided that the Artist receives a meal break of not less than one and a half (1-1/2) hours within the twelve (12) hour span. The meal break must occur after no more than four (4) hours of rehearsal.

These two (2) days must involve on-stage, technical or dress rehearsals.

(D) Rehearsal During Performance Weeks

(i) Rehearsal on a Single Performance Day

On a single performance day, an Artist may be called to rehearse for one (1) continuous call of up to three (3) hours on the following conditions:

- (a)** the rehearsal call may not begin before 11:00 a.m.; and
- (b)** there must be at least one and a half (1-1/2) hours free between rehearsal and the half-hour call.
- (c)** rehearsal hours after the first public performance are limited to six (6) hours weekly in two (2) calls not to exceed three (3) hours each.
- (d)** in addition to the six (6) hours noted above, productions on tour may have an additional four (4) hours of rehearsal in each new venue for technical purposes. However, no case may the Artist be required to provide services (combination of rehearsal and performance (including the half-hour call) hours) for more than thirty (30) hours in any performance week.

(ii) Day With More Than One Performance

No Artist may be called to rehearse on a day with more than one (1) performance.

SCHEDULE B – OPERA

(E) Notes

Notes may be given during the allowable rehearsal hours and may be given in oral or written form.

Following a performance, and on two (2) occasions only during the run, Artists may be required to remain at the theatre or performance venue for a maximum of thirty (30) minutes for the purpose of receiving notes. However, overtime will apply to any notes session that exceeds thirty (30) minutes or additional notes sessions. For these purposes overtime shall be calculated in thirty (30) minute increments.

(F) Performances

(i) Allowable Number per Week

There may not be more than six (6) performances in a week, and there may not be more than two (2) performances in a single day, or more than five (5) performances in a three (3) consecutive day period.

(ii) Additional Performances

For additional performances within the allowable number of performances per week, but in excess of the number of performances the Artist was contracted for, the Artist shall receive an additional one-fifth (1/5) of the applicable weekly fee.

For additional performances in excess of the allowances in (F)(i) above, the Artist shall receive an additional two-fifths (2/5) of the applicable weekly fee.

(iii) Pre- and Post-Performance

Unless otherwise provided for, the Artist may not be called prior to the half-hour call, and the Artist may not be required to remain at the theatre or performance venue after the final curtain. Participation in after-performance “talkbacks” or Q&A sessions is voluntary and at the discretion of the Artist.

SCHEDULE C – THEATRE

SCHEDULE C – THEATRE

APPLICABLE FEES

The minimum fee periods are as follows: for 2025, from January 6, 2025, to January 4, 2026; for 2026, from January 5, 2026, to January 3, 2027; and for 2027 from January 4, 2027, to January 2, 2028.

(A) Standard Production Engagements

For standard productions, the minimum fee guarantee for a Performer or Stage Manager is two (2) weeks (not including SM prep week or days) and is one (1) week for a Director or Choreographer. Fight Directors and Intimacy Directors may be engaged on an hourly basis. Where it can be demonstrated that the needs of the production do not support the engagement of a Choreographer for a full week, Equity will consider requests to engage a Choreographer on an hourly basis.

Minimum Weekly Fees	2025	2026	2027
Performer Tier 1	\$809.00	\$833.00	\$858.00
Performer Tier 2	\$1,059.00	\$1,091.00	\$1,124.00
Stage Manager Tier 1	\$1,059.00	\$1,091.00	\$1,124.00
Stage Manager Tier 2	\$1,375.00	\$1,416.00	\$1,458.00
ASM Tier 1	\$782.00	\$805.00	\$829.00
ASM Tier 2	\$1,021.00	\$1,052.00	\$1,084.00
Director Tier 1	\$1,402.00	\$1,444.00	\$1,487.00
Director Tier 2	\$1,812.00	\$1,866.00	\$1,922.00
Assistant Director Tier 1	\$1,032.00	\$1,063.00	\$1,095.00
Assistant Director Tier 2	\$1,333.00	\$1,373.00	\$1,414.00
Choreographer Tier 1	\$1,148.00	\$1,182.00	\$1,217.00
Choreographer Tier 2	\$1,489.00	\$1,534.00	\$1,580.00
Assistant Choreographer Tier 1	\$838.00	\$863.00	\$889.00
Assistant Choreographer Tier 2	\$1,087.00	\$1,120.00	\$1,154.00

SCHEDULE C – THEATRE

Minimum Hourly Fees	2025	2026	2027
Fight Director or Intimacy Director Tier 1	\$77.00	\$79.00	\$81.00
Fight Director or Intimacy Director Tier 2	\$100.00	\$103.00	\$106.00

For the engagement of Fight Directors, Intimacy Directors and Choreographers contracted on an hourly basis, for weeks of less than forty-two (42) hours per week, partial week payments to the Artist equal to the applicable weekly insurance premium for each week will apply (see Clause 3(A)(iii)).

(B) Non-Standard Engagements

For development activities/workshops, concert, showcase or festival presentations or other non-standard or casual activities, hourly or per performance/presentation fees may apply. Engagements contracted under this provision will incur partial week payments to the Artist equal to the applicable weekly insurance premium for each week that is not paid in full. Fight Directors and Intimacy Directors may be engaged at the hourly fees above, plus partial week payments, if applicable (see Clause 3(A)(iii)).

2025-2027	
Fee for rehearsal/workshop activity, including the reading/presentation of a new work in development. (minimum 3-hour call)	1/42 of the applicable weekly fee per hour or part thereof (maximum 42 hours, after which overtime applies)
Fee for performance/presentation (maximum 3-hour call, including the half-hour call)	1/6 of the applicable weekly fee per performance/presentation

Where the running time of a single performance/presentation is significantly shorter than what would be considered a standard performance length, Equity may consider requests to have more than one (1) performance/presentation within a three-hour call. Proposals for variances for the usual schedule must address the provision of adequate rest breaks.

SCHEDULE C – THEATRE

Artists engaged under the non-standard provisions may not be called for more than two (2) calls, and for a maximum of seven (7) hours, in one day. The first call of the day is a minimum continuous three (3), and maximum four (4), hour call. Following a meal break of one (1) hour, if the Artist is called for additional hours, the call after the meal break shall not be considered an additional minimum three (3) hour call. However, should the break between calls on the same day exceed one (1) hour, the minimum call shall be deemed to be reset, and the second call will be a minimum three (3) hour call.

There is no maximum span of day for a non-standard engagement, however, the usual meal break, rest period and overnight rest provisions apply.

Any hours required of the Artist over and above those originally contracted for are to be invoiced to the Engager by the Artist at the applicable overtime rate.

REHEARSALS AND PERFORMANCES

A “Single Production” Theatre is a Theatre that engages Artists for one production at a time.

A “Stock” Theatre is a Theatre that engages a company of Artists for a Season to participate in a series of consecutive productions of different plays not in repertory with no lay-off or hiatus period between productions.

A “Repertory” Theatre is a Theatre that engages a company of Artists for a performance pattern consisting of a series of productions introduced at intervals throughout the season, some or all of which are maintained and repeated during the season.

(A) Rehearsal Hours Prior to First Public Performance

(i) **Standard Rehearsal Hours**

The standard rehearsal hours prior to the first public performance are seven (7) out of eight (8) consecutive hours per day to a maximum of forty-two (42) hours per engagement week.

(ii) **Alternative Rehearsal Hours (Compressed Week)**

With the agreement of all participants, the Engager may work on an alternative schedule based on a five-day work week, with two (2) guaranteed free days. Rehearsal hours prior to the first public performance are eight (8) out of nine (9) consecutive hours per day to a maximum of forty (40) hours per engagement week. The full weekly fee applies for the week.

(iii) **Five-Hour Calls**

Alternatively, on rehearsal days, the Engager may call the Artist for a single, continuous call of not more than five (5) hours. This day will count as a seven (7) out of eight (8) hour day for the purposes of calculating the hours in the week. It is understood that the meal break provision below shall not apply in this instance.

SCHEDULE C – THEATRE

(B) Meal Breaks and Rest Periods

(i) Meal Breaks

There is to be a meal break of one (1) hour after a maximum of four (4) consecutive hours of rehearsal. There will at all times be a meal break of at least one and a half (1-1/2) hours prior to the half-hour call for a performance. Stage Management must receive a meal break after no more than five (5) hours of work, including prep.

(ii) Rest Periods

There will be a five (5) minute rest period for each hour of rehearsal or a minimum fifteen (15) minute rest period after a maximum of two (2) hours of rehearsal. For a five (5) hour rehearsal day as provided for in (A) above, there must be a minimum twenty-five (25) minute rest period after no more than three (3) hours of rehearsal. These rest periods are in addition to the meal break and are included in the allowable hours.

(C) Extended Days/Tech Week

(i) Single Production/Stock

During “tech week” the Artist may be called to rehearse ten (10) out of twelve (12) consecutive hours per day on two (2) occasions only, provided that the Artist receives no fewer than two (2) one (1) hour meal breaks within the twelve (12) hour span. Each meal break must occur after no more than four (4) hours of rehearsal.

Alternatively, the Artist may be called to rehearse ten (10) out of twelve (12) consecutive hours per day with a meal break of at least two (2) hours after a maximum of five (5) hours of rehearsal. This break may be reduced to one and a half (1-1/2) hours if the span of the day is reduced to eleven and a half (11-1/2) hours.

(ii) Repertory

During the last ten (10) days of rehearsals prior to the first public performance in a repertory season, there may be up to two (2) days for each production during which the Artist may be called to rehearse ten (10) out of twelve (12) consecutive hours per day provided that the Artist receives no fewer than two (2) one (1) hour meal breaks within the twelve (12) hour span. Each meal break must occur after no more than four (4) hours of rehearsal.

Alternatively, during the last ten (10) days of rehearsals prior to the first public performance in a repertory season, there may be up to two (2) days for each production during which the Artist may be called to rehearse ten (10) out of twelve (12) consecutive hours per day with a meal break of at least two (2) hours after a maximum of five (5) hours rehearsal. This break may be reduced to one-and-a half (1-1/2) hours if the span of the day is reduced to eleven-and-a-half (11-1/2) hours.

These extended days must involve on-stage, technical or dress rehearsals.

SCHEDULE C – THEATRE

(D) Rehearsal During Performance Weeks

(i) **Rehearsal on a Single Performance Day – Single Production/Stock**

On a single performance day, an Artist may be called to rehearse for one (1) continuous call of up to four (4) hours on the following conditions:

- (a) the rehearsal call may not begin before 11:00 a.m.; and
- (b) there must be at least one and a half (1-1/2) hours free between rehearsal and the half-hour call.
- (c) rehearsal hours after the first public performance are limited to eight (8) hours weekly in two (2) calls not to exceed four (4) hours each.
- (d) in addition to the eight (8) hours noted above, productions on tour may have an additional four (4) hours of rehearsal in each new venue. However, in no case may the Artist be required to provide services (combination of rehearsal and performance (including the half-hour call) hours) for more than forty-two hours (42) in any performance week.

(ii) **Rehearsal on a Single Performance Day – Repertory**

In addition to the conditions outlined above for single productions, the following shall also apply for Artists engaged for Repertory:

- (a) an Artist may not be called for rehearsal after 6:00 p.m. on a single performance day immediately prior to the Free Day.
- (b) an Artist may not be called to rehearse on the day following the Free Day.
- (c) in addition to the eight (8) hours noted in (i)(c) above, an Artist engaged by an Engager working in Repertory may have an additional four (4) hours of rehearsal in each week after the first public performance. However, in no case may the Artist be required to provide services (combination of rehearsal and performance (including the half-hour call) hours) for more than forty-two hours in any performance week.

(iii) **Day With More Than One Performance**

No Artist may be called to rehearse on a day with more than one (1) performance.

SCHEDULE C – THEATRE

(E) Notes

Notes may be given during the allowable rehearsal hours and may be given in oral or written form.

Following a performance, and on two (2) occasions only during the run, Artists may be required to remain at the theatre or performance venue for a maximum of thirty (30) minutes for the purpose of receiving notes. However, overtime will apply to any notes session that exceeds thirty (30) minutes or additional notes sessions. For these purposes overtime shall be calculated in thirty (30) minute increments.

(F) Performances

(i) Allowable Number per Week

There may not be more than eight (8) performances in a week, and there may not be more than two (2) performances in a single day, or more than five (5) performances in a three (3) consecutive day period.

(ii) Additional Performances

For additional performances within the allowable number of performances per week, but in excess of the number of performances the Artist was contracted for, the Artist shall receive an additional one-sixth ($1/6$) of the applicable weekly fee.

For additional performances in excess of the allowances in (F)(i) above, the Artist shall receive an additional two-sixths ($2/6$) of the applicable weekly fee.

(iii) Pre- and Post-Performance

Unless otherwise provided for, the Artist may not be called prior to the half-hour call, and the Artist may not be required to remain at the theatre or performance venue after the final curtain. Participation in after-performance “talkbacks” or Q&A sessions is voluntary and at the discretion of the Artist.

DOT

2025 – 2027

Canadian Actors'

EQUITY

Association

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