

GENERAL THEATRE AGREEMENT

BETWEEN:

**DRAYTON ENTERTAINMENT INC.
("THE THEATRE")**

AND

~~AMERICAN~~ **CANADIAN FEDERATION OF MUSICIANS
OF THE UNITED STATES AND CANADA
("AFM")**

EFFECTIVE

January 1, 2010 **2015** through December 31, 2014-**2019**

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RECOGNITION

The Theatre recognizes the AFM, as the exclusive bargaining agent for all instrumental musicians, music directors/conductors, assistant conductors, associate conductors, arrangers, orchestrators, contractors, copyists and librarians, (hereinafter called the "musicians"), engaged.

The Theatre in consultation with the Music Director or Contractor will make best efforts to engage musicians who are members of the Local in which the production occurs. (Article 25 *Hiring Practices*)

GENERAL PROVISIONS

ARTICLES

1 CONTRACT

1.1 CONTRACT & BY-LAWS

The Theatre shall sign and execute a Live Performance Contract for Canada (Form LPCC) contract with be the Music Director/Conductor or the Local Contractor who shall be a member in good standing of the AFM. In so doing, the Theatre acknowledges that all the By-laws of the American Federation of the United States and Canada (AFM), and those of the Local(s) in whose jurisdiction the production is performed, insofar as they are not in conflict with any of the provisions of this Agreement or any applicable laws or statutes, are made part of the contractual agreement between the musicians and the Theatre. Copies of the AFM bylaws and the Local bylaws have been supplied to the Theatre. The Theatre shall file the appropriate copies of the contract with the AFM Local in the jurisdiction that the production takes place.

1.2 DEDUCTION & REMITTANCE OF THE MUSICIAN'S WORK DUES

The Theatre shall deduct 3% of the musician's basic fees, (including doubling and other performance premiums, but excluding negotiated over scale amounts, cartage or transportation), from the musician's remuneration and remit this amount on or before seven (7) days following the final performance of each production to the AFM Local in the jurisdiction that the production takes place.

1.3 MUSIC DIRECTOR/CONDUCTOR

The Music Director/Conductor shall be responsible for the music at all levels including attendance at cast auditions, production meetings and rehearsals. The Music Director in consultation with the Theatre shall be responsible for engaging the required musicians (when a Contractor is not also engaged) and for conducting the rehearsals and musical performances. S/he will also act as liaison between the Theatre and the musicians and shall be responsible for maintenance of the musical standards during the run of the show

The Music Director shall notify the AFM and the applicable Local(s) of any theatrical production for which s/he may be engaged as Music Director prior to commencing duties pertaining thereto.

1.4 CONTRACTOR

A Local Playing Contractor ("Contractor") shall be required for any production where ten (10) or more musicians (including the Music Director / Conductor) are to be engaged. The Contractor shall be selected by the Theatre in consultation and with the approval of the Music Director. The Contractor shall be a member in good standing of the AFM Local in which the production occurs. NOTE: Article 22 (Transfers and Remounts) overrides Articles 1.4 and 25. In the circumstance when a production transfers to another Local the original Local Playing Contractor shall have first right of refusal as Playing Contractor. Should the original Contractor not be engaged for the production for any reason a Local Playing Contractor shall be engaged. .

The Contractor shall be responsible for:

- Engaging the musicians, and any substitute musicians, (when necessary), in consultation with the Music Director/Conductor, as may be required by the terms of this Agreement and by the specific musical requirements of the orchestra score of the production to be presented at the Theatre.
- Establishing, in consultation with the Theatre and the Music Director, the musicians' payroll.
- Submitting the payroll obligations to the Theatre with details of doubling, overtime, substitute musicians etc.
- Informing the musicians of the rehearsal and performance schedule.
- Enforcing adherence to the scheduled times of rehearsals, breaks and performances.

- Establishing seating, in consultation with the Music Director and the Stage Manager.
- Liaison with the AFM and the Local and performing regular AFM Steward duties as appropriate.
- Ensuring that the music parts are provided to each musician prior to the first rehearsal, allowing sufficient time for individual practice, (barring circumstances beyond the control of the Theatre).
- Consulting with the Theatre / stage management to ensure that the rehearsal and performance areas are set up and the music is on the musicians' stands prior to the start of the rehearsal or performance.

1.4.5 MUSICIAN REQUIREMENTS

Musicians agree to: supply their own instrument except in the case where the supply of an instrument has been negotiated, be prepared to perform as per the schedules provided by the theatre and/or the Music Director; abide by all reasonable rules and regulations of the theatre

1.5 REPRESENTATIVES OF THE AFM

Representatives of the AFM and/or the Local shall have access to the place of performance and rehearsal for the purpose of conferring with the musicians provided twenty-four (24) hours notice is given to the Theatre's representative.

2 PERFORMANCE/REHEARSAL WEEK

2.1 A Performance/Rehearsal Week shall be Monday through Sunday with 1 day off (Free Day) in each week as designated by the Theatre. Any performance / rehearsal week shall consist of not more than 8 performance / rehearsal services. Additional services shall require payment of the applicable additional performance rate or extra rehearsal service rate. Any change to the schedule consisting of performance days followed by a day off will be permitted with a minimum of ten (10) days written and posted notice, or with mutual agreement. The decision of the Theatre to not use the services of the musicians by scheduling fewer than 8 performance / rehearsal calls or canceling a scheduled performance / rehearsal, shall not affect the payment of the musicians' weekly fees.

2.2 The Theatre may engage the musician for less than a full engagement week at the beginning or end of the engagement period on the following terms:

- a) Such period must be consecutive and may not exceed 4 days.
- b) Such period must immediately precede or follow a full engagement week with no hiatus in between.
- c) Payment for each pro-rated day, including any free day, shall be 1/8th of the Musician's weekly fee for each performance / rehearsal service.
- d) If the Musician is engaged for more than 4 days the Musician must be paid his/her full weekly fee. (See Article 3.7c)).
- e) The terms and conditions of this Agreement apply for any pro-rata rehearsal or performances including, but not limited to, payment for overtime, Free Day service and statutory holiday performances.

2.3 In any event, musicians shall not work for more than 9 consecutive performance/rehearsal days.

3 PERFORMANCE

3.1 A performance shall be no more than 3 hours in duration including an intermission of not less than 15 minutes. The performance shall be deemed complete when the last note is played. For any performance in excess of 3 hours the overtime performance rate shall apply. See Article 3.4.

- 3.2** In the event of a production having a standard running time in excess of 3 hours the Theatre and the AFM in conjunction with the AFM Local(s) where the production is scheduled to take place agree to discuss and develop a mutually satisfactory formula encompassing the musicians' standard weekly fee payable in such an event.
- 3.3** The "performance call time" for musicians shall be 15 minutes and 30 minutes for the Music Director prior to the scheduled commencement of the performance. All musicians shall be in place a minimum of 5 minutes prior to the downbeat.
- 3.4** Overtime on performances shall be computed in segments of 15 minutes at the overtime performance rate which is $1/64^{\text{th}}$ of the musicians' applicable weekly fee for each additional 15 minutes or part thereof.
- 3.5** Additional performance(s) over 8 performances in any 1 week shall be paid at the additional performance rate, (18.75% of the Musician's weekly fee rounded to the next dollar).
- 3.6** During the first week of a production in a venue, the Theatre may utilize up to 12 services. Additional services over eight (8) shall be paid at the additional performance / rehearsal rate of 12.5% of the musician's weekly fee rounded to the next dollar.
- 3.7** If in any week (Monday to Sunday) no Free Day is scheduled, the service(s) on the 7th day shall be paid at double the regular rate for that service. This provision also applies to any performance in excess of:
- 3.7 a)** 2 performances in 1 day, or
 - 3.7 b)** 5 performances in any consecutive 3 day period and all subsequent performances until there is a break of at least 21 hours from the end of one performance to the beginning of the next
 - 3.7 c)** Any performance following 9 consecutive performance days until the musicians receive a Free Day.
- 3.8** Once in each production, the Theatre may schedule one (1) free day which need not occur within the engagement week to which it applies, provided that it is scheduled in the prior or subsequent week in addition to the regular free day in that week.

4 REHEARSALS

- 4.1** Rehearsals calls are based on a 3 hour call. A rehearsal call may be scheduled for more than 3 hours provided the musicians are notified of the extended call not later than 48 hours prior to the call. Overtime payments for rehearsals, (time in excess of the scheduled call), shall be paid at the Overtime Rate.
- 4.2** Rehearsal calls scheduled in excess of 3 hours shall be paid at $1/48^{\text{th}}$ of the musician's applicable weekly fee for each additional $1/2$ hour or part thereof.
- 4.3** Rehearsal time in excess of the scheduled rehearsal call shall be subject to payment at the Overtime Rehearsal Rate which is $1/64^{\text{th}}$ of the musicians' applicable weekly fee for each additional 15 minutes or part thereof
- 4.4** During all orchestra rehearsals where actors are not involved there shall be a break of not less than 10 minutes per hour. The rehearsal break shall not be taken in the first $1/2$ hour or the last $1/2$ hour of the scheduled rehearsal. No rehearsal shall continue for more than $1 1/2$ hours without a break. For any infringement of these break provisions the musician shall be paid double time, (an additional $1/48^{\text{th}}$ of the musicians' applicable weekly fee), for each 15 minute segment or part thereof until the applicable break begins.

- 4.5** During all rehearsals with actors the length of breaks must total 15 minutes within each 2 hour of rehearsal. For any infringement of these break provisions the musician shall be paid double time, (an additional 1/48th of the musicians' applicable weekly fee), for each 15 minute segment or part thereof until the applicable break begins.
- 4.6** The musician shall be paid for any cancelled rehearsal with less than ten (10) days notice. The musician shall be paid for any rescheduled rehearsal which the musician is unable to attend because of a bona fide professional conflict.
- 4.7** Extra Rehearsals, (defined as rehearsals scheduled in excess of the 8 performance / rehearsal calls in a week), may be scheduled with a minimum 2 hour call. The fee for Extra Rehearsals shall be paid at 1/48th of the musician's applicable weekly fee for each ½ hour or part thereof. Extra Rehearsals require 48 hours notice. Where less than 48 hours notice is given, the Musician(s) will make best efforts to be available for the rehearsal.
- 4.8** The 2 hour minimum call for an Extra Rehearsal is waived in the circumstance where the Theatre elects to call a rehearsal which is contiguous to and immediately precedes a performance. The rehearsal shall commence 1 ½ hours prior to the scheduled start of the performance, and the duration of the rehearsal shall not exceed 1 hour. This rehearsal shall require 24 hours notice and be paid at 1/24th of the musician's applicable weekly fee.

4.2.1 EMERGENCY REHEARSALS

Emergency Rehearsal is defined as a rehearsal necessitated by the inability of an Actor or Musician to perform "his full duties" due to sickness or injury or other cause when such an emergency was not known to the theatre more than twenty-four hours prior to the rehearsal.

A call of up to four hours for an emergency rehearsal(s) will be included as part of the creative supervision fee (see also clause 5.2)

5 FEES

5.1 WEEKLY SCALE FEES (REHEARSAL & PERFORMANCE)

Year	Music Director Large Theatres (250 seats or more)	Music Director Small Theatres (less than 250 seats)	Musician (all theatres)
2015	\$1,675.00	\$1,300.00	\$925.00
2016	\$1,710.00	\$1,325.00	\$940.00
2017	\$1,745.00	\$1,340.00	\$955.00
2018	\$1,780.00	\$1,370.00	\$975.00
2019	\$1,815.00	\$1,395.00	\$995.00

The Music Director's weekly fee includes rehearsal pianist duties not to exceed 6 days per week, 7 hours per day; additional hours, \$36.00 per hour or part thereof. As of the day of the first public performance the Music Director's duties shall consist of not more than 8 performance / rehearsal services per week. Additional services shall require payment of the applicable additional performance rate or extra rehearsal service rate.

5.2 MUSIC DIRECTION CREATIVE SUPERVISION FEE

Music Direction Creative Supervision Fee:

Minimum Fee (provided the Music Director is engaged for rehearsals and performance on the weekly fee)

2015 - \$1,100; 2016 - \$1,115.00; 2017 - \$1,130.00; 2018 - \$1,150.00; 2019 - \$1,175.00

The Creative Supervision Fee includes but is not limited to:

- Attendance at auditions (including playing auditions if needed by theatre)
- Prep work for the production prior to the beginning of rehearsals, including prep for orchestra and cast rehearsals and modifications to arrangements and orchestrations
- Assisting the theatre in sourcing musicians for the production
- Consultation with the artistic / production team as required (artistic director, production director, choreographer, designers, production stage manager, etc.)
- one rehearsal call of up to four hours following the opening of the production

If the original Music Director / Conductor is engaged for a remount of a Drayton Entertainment production, he/she will receive 25% of the minimum creative supervision fee if the production is mounted in the season immediately following the season it was originally produced. (see also clause 22.2)

If the original Music Director / Conductor is engaged for the remount of a Drayton Entertainment production which takes place two years or more past the original season it was produced, he/she will receive 50% of the minimum creative supervision fee.

Music Direction Creative Supervision Fee: \$5,250.00 Minimum Fee**

** When Music Director is not engaged for rehearsals and performance on the weekly Music Director's performance fee.

5.3 MINIMUM BASIC FEE

The minimum basic fee is the applicable scale fee payable to a musician plus any doubling or other specified premiums payable hereunder.

5.4 ADDITIONAL / OVERSCALE FEES

Any musician engaged by the Producer may negotiate a fee in addition to those set forth herein. A musician may also negotiate a fee based upon the special demands of the individual orchestral part, which demands may have become apparent from examining the orchestral part by auditing an original cast recording or during actual rehearsals of the production. Notification of such request to negotiate shall be made in writing by the musician, and the producer shall enter into negotiation in good faith within 2 weeks of receipt of such notice. The AFM Local may appoint a Local board member or a senior staff appointee to conduct such negotiations of behalf of the musician if requested to do so by the musician. In this event, the musician shall promptly notify the Producer in writing of such appointment. Any additional compensation agreed to as a result of such special negotiation shall be included in the LPCC engagement contract (Article 1) and indicated as an over-scale fee.

5.5 REHEARSAL & AUDITION ACCOMPANIST FEES

In the circumstance where there is no Music Director engaged then the Music Director's fee weekly shall apply. Where a rehearsal accompanist is engaged in addition to the Music Director the applicable rates established in 5.5 a) or 5.5 b) shall apply:

For all audition accompaniment the rates established in 5.5 b) and 5.5 c) shall apply.

5.5 a) Weekly Rate

- (i) Not to exceed 6 days per week, 7 hours per day: **\$1,075.00** per week
- (ii) Additional hours: \$ **38.75** per hour or part thereof

5.5 b) Hourly Rate

- (i) Per hour \$ **38.75** per hour or part thereof

A minimum 2-hour call is required.

5.5 c) Audition accompaniment after the first 12 hours in any week:

\$ **31.00** per hour or part thereof

A minimum 2-hour call is required.

6 MUSICIANS FUND OF CANADA

The Theatre shall make pension contribution payments over and above the basic fees (including doubling and other performance premiums, but excluding negotiated over scale amounts) as set forth herein. Pension payments shall be made on a weekly basis, (or as otherwise pre-arranged with the AFM), by separate cheque payable to the MUSICIANS FUND OF CANADA (Canada) and mailed to the AFM Local in the jurisdiction in which the production takes place.

Effective 2015:	10.0% of the musician's basic fees.
Effective 2016:	10.5% of the musician's basic fees.
Effective 2017:	10.5% of the musician's basic fees.
Effective 2018:	11.0% of the musician's basic fee
Effective 2019:	11.0% of the musician's basic fee

7 SINGLE MUSICIAN

When one musician only is engaged, s/he shall be compensated at the applicable performance rate for Music Director / Conductor/ Leader. For a dramatic production (non-musical) which requires musician(s) to perform incidental music, the musicians scale fees as per Article 5.1 shall apply.

8 CONCERT MASTER, HARP, FIRST (LEAD) TRUMPET & FIRST HORN

The Concert Master, Harp, First (Lead) Trumpet, First Horn and Harp shall each receive an additional minimum payment of 25% percent over and above the musician's applicable basic scale fee.

The designation of Concert Master shall be required when four (4) or more strings (violin, viola, and cello) are required. The Concert Master, who shall be the principal violinist, shall be responsible for the ultimate decisions regarding bowing.

The designation of First (Lead) Trumpet, (provided a trumpet is engaged), and First Horn, (provided a horn is engaged), shall be required when four (4) or more brass respectively, are required by the musical score.

9 PRINCIPAL MUSICIAN

The designation of Principal Musician shall be made by the Music Director/Conductor and Contractor (if engaged) with the agreement of the Theatre. This shall be based upon the technical requirements and degree of difficulty requiring exceptional skills required by the musical score. Such designated musician(s) shall receive an additional minimum payment of 25% over and above the musician's basic scale fee as provide for in this Agreement.

10 CONTRACTOR

When a Contractor is engaged, the Contractor shall be paid no less than 25% of the Musician's scale fee for all orchestra rehearsals and performances. This fee shall be in addition to the Contractor's performing compensation.

11 DEPUTY CONTRACTOR

The Contractor shall appoint one member of the orchestra to the position of Deputy Contractor. In the unavoidable absence of the Contractor, the Deputy Contractor shall execute such duties and/or responsibilities normally carried out by the Contractor at the site of the rehearsal or performance. These duties shall not include engaging of musicians, payroll or any duty or responsibility not directly related to the daily rehearsal or performance of the production. While performing Contractor's duties, the Deputy Contractor shall be paid additional fees in accordance with the substitute provisions of Article 17.6.

12 TERM OF AGREEMENT

This Agreement shall be effective from January 1, 2015 through 11:59pm on December 31, 2019. It is understood and agreed between the parties that they shall meet prior to September 15, 2019 to discuss the contractual provisions for the succeeding Agreement.

12.5 TOURING

All matters pertaining to touring shall be based on a separate letter of agreement between the AF of M and Drayton Entertainment based on the fee schedule of this agreement and the relevant clauses of the Pamphlet B as they apply to Drayton Entertainment.

13 PERFORMING ONSTAGE / MOVEMENT FROM THE ORCHESTRA PIT OR BANDSTAND

13.1 STARTING LOCATION

The starting location of the orchestra shall normally be designated as the orchestra pit or bandstand. If the starting location is on stage the musician may be required to wear a costume without additional payment provided the musician's costume is furnished, maintained and cleaned by the Theatre. If it is necessary for a portion of the orchestra, or an individual instrumentalist to move during the performance from the starting location to another designated playing area in the theatre, whether or not in costume, there shall be an additional amount payable to the affected musician(s) of not less than ten percent (10%) of the musician's minimum basic fee.

13.2 ON-STAGE DRAMATIC OR VOCAL PERFORMANCE

If more than one move is required, or if a costume change is required, and/or the musician is required to speak more than one or two words/sentences and/or to give a vocal or dramatic performance, the musician shall receive an additional payment of not less than twenty-five percent (25%) of the musician's minimum basic fee. The Theatre shall have the option of requiring an additional 15 minutes call time for musicians rendering such additional on-stage non-instrumental services.

The premium due the musician pertaining to this Article is the highest premium for which the musician qualifies. The premium is not cumulative. Any musician may negotiate a fee in addition to this minimum at the time of contracting or when the additional assignments are designated. (See Article 5.4 ADDITIONAL/OVERSCALE FEES).

14 DOUBLING REGULATIONS

14.1 PERMITTED DOUBLES

The following doubling by a musician is permitted without any increase in payment over and above the musician's basic scale fee.

14.1 a) Piano (acoustic) and Celeste (when the instruments are provided by the Theatre)

14.1 b) A and Bb Clarinet

14.1 c) Alto Saxophone and Tenor Saxophone

14.1 d) Percussion. (See Appendix A).

14.2 With the exception of the authorized doubles set out above, a musician playing any additional instrument, both during rehearsal and/or performance, shall be paid, in addition to the minimum musician's basic scale fee, an amount equal to:

25% of the minimum musician's basic scale fee for the 1st double,

15% for the 2nd double, and

10% for each subsequent double

14.3 PERCUSSION (SEE ALSO Appendix A)

14.3 a) Instruments, which a percussionist may be required to play, are grouped into 6 categories. Percussionists must each be engaged in only one of the categories (the "basic category"). The election of the basic category shall occur prior to the commencement of rehearsals and shall require the approval of the Music Director/Conductor and the Contractor (if applicable).

14.3 b) Any or all of the instruments within the basic category may be played and paid for at the rate of the musician's basic scale fee applicable for the production. The assignment of each additional category shall constitute an additional instrument and shall be paid as per article 14.2.

14.3 c) Where a percussion instrument is required that is included in the grouping for more than one of the six categories, the Music Director/Conductor, in consultation with the percussionist, will choose which category will be used for the instrument played.

14.3 d) Instruments of an uncommon or unusual nature that are required in the score for a production and are not considered to be standard to any of the categories must be provided by the Theatre.

15 ELECTRONIC MUSIC DEVICES (EMD's)

Electronic Music Devices (EMD's) are defined as analog, digital or hybrid electronic devices that produce or reproduce musical and non-musical sounds, including all synthesizers and digital sampling devices, etc. whose sound is generated solely by electronic means.

15.1 A keyboard instrumentalist (excluding percussionists) playing a single keyboard plus any number of EMD's shall be paid an amount not less than the musician's basic scale fee plus 25%, and shall be permitted to operate any number of acoustical keyboard instruments and EMD's (including modules and other connecting devices) without the payment of any additional doubling premium.

15.2 A keyboardist or other instrumentalist engaged in synthesizer preproduction, i.e. programming and arranging synthesized music for a theatrical production, in addition to the applicable EMD performance fee, shall be paid a fee for such pre-production services of not less than \$25.00 per hour. If the musician is responsible for maintaining and/or servicing this equipment for the run of the show, s/he shall be paid an additional \$25.00 per hour for such services as required by the Music Director / Conductor and approved by the Theatre. Notwithstanding the foregoing, a musician is not precluded from negotiating a higher fee than the minimum fee specified above for such pre-production services.

15.3 For Percussion EMD's, refer to Article 14.3 and Appendix A.

16 TRANSPOSITION

When a musician is required to play an instrument with music properly written for another instrument, and transposition is necessary, then the musician shall receive an additional payment of 25% percent over and above the minimum musician's basic scale fee as provided herein.

17 SUBSTITUTE MUSICIANS

- 17.1 A musician may provide a substitute with the consent of the Music Director/Conductor, whose approval shall not be unreasonably denied.
- 17.2 Prior to the date on which contracted musician wishes to absent him/herself the musician shall furnish the Music Director/Conductor and Contractor when engaged, with the name(s) of the available substitute(s) for the musician's chair. The Music Director/Conductor shall determine whether a substitute is acceptable. The approval of a substitute shall not be unreasonably denied. If the Music Director/Conductor finds a substitute unacceptable the musician shall replace the substitute with an acceptable substitute.
- 17.3 The substitute shall make best efforts to adequately prepare the musical part prior to his/her first performance. The substitute shall be provided with properly marked study parts, and where possible a recording of a performance of the production.
- 17.4 Except for illness or other emergency, the right of musicians to absent themselves may be withheld during preview performances and opening and the scheduling of substitutions during the first thirty-two (32) performances shall be subject to the approval of the Music Director **and the Theatre**. A musician requesting leave from a performance shall make a written request to the Music Director / Conductor at least **one week** in advance of the date of requested leave of absence including the name and AFM Local of the substitute musician and confirm that the substitute has agreed to perform. Once the leave has been approved the musician will notify the Contractor (where applicable) of the substitution in writing.
- 17.5 The Music Director/Conductor may provide a substitute, which shall require the approval of the Theatre. This approval shall not be unreasonably denied.
- 17.6 Payment for the substitute musician shall be deducted from the musician's fee on a pro-rata basis. The Contractor or the Music Director/Conductor, shall provide the information concerning and substitute musician to the Theatre to facilitate payroll and pension allocation.

18 DRESS CODE

At the Theatre's discretion as outlined by the Leader or Contractor at the time of contracting the musician, the musicians' attire may range from casual blacks to standard blacks.

Standard blacks are defined as:

Men: (black or white shirt with long sleeves and collar, black pants, black socks and black dress shoes at the Theatre's discretion.

Women: (black dresses (mid- to full-length) or black or white tops with black skirts (mid- to full-length) or black or white tops with black slacks, and black shoes.

19 COSTUMES

If the musician is required to wear a costume, (specific clothing at the Theatre's discretion except as defined in Article 18 Dress Code), the Theatre shall furnish and pay for all necessary and appropriate clothing. If the

musician agrees to provide his/her costume, or any part thereof, the terms of the rental and the replacement value (in the event of loss or damage), of the costume shall be stated in a rider. In no case shall the rental of such costume be less than \$10.00 per week or part thereof.

The Theatre is responsible for the cleaning and regular maintenance of costumes worn by the musicians.

20 OCCUPATIONAL HEALTH AND SAFETY ACT

The Theatre and musicians are reminded that any theatrical venue is deemed to be workplace, and in consequence is subject to the provisions of the Occupational Health and Safety Act, R.S.O. and related Safety Guidelines for the Live Performance Industry in Ontario (3rd. edition - August, 2005). The Theatre shall ensure that a copy of the O.H.S.A. Regulations and a copy of the Guidelines is posted on the notice board in all theatrical venues subject to his Agreement.

21 SCENT FREE WORK PLACE

The Theatre and the musicians will make best efforts to maintain a scent free work place environment for rehearsals and performances.

22 TRANSFER AND REMOUNT OF A PRODUCTION

22.1 A transfer of a production is defined as a production moving from one Drayton Entertainment venue to additional Drayton Entertainment venues within the same season, (calendar year).

22.2 A remount of a production is defined as a production originating at Drayton Entertainment venue and remounted at a Drayton Entertainment venue within 2 years of the closing of the original production.

22.3 In the circumstance of a transfer of a production from a Drayton Entertainment venue to another Drayton Entertainment venue within the same season of the closing of the production, the musicians, the Music Director/Conductor and the Local Playing Contractor who were contracted for the original production shall have first right of refusal for the transferred production. Where the Theatre elects not to offer a musician, or Music Director/Conductor, or Contractor first right of refusal for the transfer, the Theatre shall pay the musician and/or the Music Director/Conductor, and/or the Contractor one week of his/her applicable performance / rehearsal fee.

Except where the Music Director has specifically negotiated otherwise, (see clause 5.4) the Theatre is exempt from the requirement to pay the Music Director the Music Creative Supervision Fee for the transfer of a production.

22.4 In the circumstance of a remount of a production originating at Drayton Entertainment venue and remounted at a Drayton Entertainment venue within 2 years of the closing of the original production, the original Music Director / Conductor shall have first right of refusal for the remounted production. Where the Theatre elects not to offer the Music Director/Conductor first right of refusal for the remount, the Theatre shall pay the Music Director/Conductor, one week of his/her applicable performance / rehearsal fee.

23 STATUTORY HOLIDAYS

For any performance or rehearsal scheduled on the statutory or additional holidays specified in this Article the musician shall be paid an additional 25% of his/her weekly fee for that service. Such holidays shall include New Year's Eve (after 6:00pm), Christmas Eve (performance after 6:00pm), and Christmas Day.

24 CARTAGE

24.1 Subject to prior authorization, the Theatre shall pay for the reasonable cost of transporting any of the instruments listed in this Article, as are required for performance by the score of the production, to and from the rehearsal space and the performance space. Cartage shall include placing the instrument(s) in, and subsequent removal of same from the playing area of the venue.

Cartage fees will be paid for the transportation of the following instruments:

Percussion (including tympani, drum set, mallet instruments and any electronic music devices and related amplification equipment when required).

Electric guitar and electric bass (including amplifiers and related electronic equipment)

Keyboard instruments and related equipment not supplied by the Theatre.

Harp.

24.2 When required for special situations (i.e. rehearsals, studio recording sessions, promotions in another venue, etc.), the Theatre will pay for a common carrier or musician's cartage service to transport the instruments listed in Article 24.1 to and from the playing area of the venue. The use of such musician's cartage service must be authorized in advance by the Theatre.

25 HIRING PRACTICES

The Theatre in consultation with the Music Director or Contractor will make best efforts to engage musicians who are members of the Local in which the production occurs. Each musician engaged must be a member in good standing of the AFM.

The theatre will also provide each local with a list of the musical productions for each season no later than when the season is announced to the general public (including the dates of rehearsals, performances and the number of chairs budgeted if available) in an effort to encourage the submission of local musicians who may be suitable for those productions. The theatre will also include the Music Director's name and contact information if that information has been finalized.

26 DISCRIMINATION

The policy of engaging musicians hereunder shall be without discrimination on the basis of age, religion, gender, sexual preference, race, colour or ethnic background, political affiliation or persuasion, or disability not related to the artistic requirement of the engagement.

27 DISMISSAL

Musicians engaged for a production shall have the run of the show and may not be dismissed except for just cause.

28 CLOSING OF PRODUCTION

The closing of a production except as specifically written on the Form LPCC Contract shall require the Theatre to give the musicians and the Association a 2 week written and posted notice of closing. A 2 week notice shall constitute 2 Monday-to-Sunday periods.

29 PLAYBILL LISTING

- 29.1** The names of the regular contracted musicians and their respective instruments shall be included in the Playbill listing in a type no smaller than that afforded the cast and shall be placed immediately after the understudies' listing or immediately preceding the "Who's Who in the Cast." Where the biographies of the actors are printed in the program the Theatre will make best efforts to include biographies of the regular contracted musicians. The musician shall have right of approval over biographical material and photographs for use in all programs and souvenir publications.
- 29.2** The AFM and the applicable AFM Local of the theatre venue shall receive appropriate recognition in the section of the program and souvenir publications where similar credits are listed for other performers' and technicians' associations, guilds or unions. The recognition should read, "The Musicians, Music Director / Conductor engaged for this production are members of the American Federation of Musicians of the United States and Canada and are performing in the jurisdiction of the (select appropriate Local – Central Ontario Musicians' Association, Local 226: London Musicians' Association, Local 279: Toronto Musicians' Association, Local 149).
- 29.3** Whenever anyone other than the author and/or composer and/or director and/or producer has a biography in the program the Music Director/Conductor will receive have biography printed in the program in a similar appropriate position and fashion. The Music Director / Conductor shall have right of approval over biographical material and photographs for use in all programs and souvenir publications.
- 29.4** Whenever anyone other than the author and/or composer and/or director and/or producer is listed in publicity material under the Theatre's control the Music Director/Conductor will receive billing whenever possible. The size and position of the billing will be negotiated at the time of engagement.
- 29.5** Whenever anyone other than the author and/or composer and/or director and/or producer is listed in the billing page of the program or any souvenir publication the Music Director/Conductor shall be listed whenever possible. The size and position of the billing will be negotiated at the time of engagement.

30 RECORDED MUSIC

- 30.1** Recordings, tapes or other mechanical devices may not be used to accompany or to provide background music to live stage performances except as may be authorized by the AFM. Recorded music of any type shall not be used as a substitute for orchestra rehearsals without the specific approval in writing of the AFM.
- 30.2** Recorded music may be used prior to curtain, during intermission or following the show provided that the Theatre agrees that SOCAN has the legal right to license the use of such recorded material and to collect fees therefore. The use of recorded material as aforesaid is not intended to preempt overture, entr'acte or play-out music that constitutes an integral part of the musical score.

31 PROHIBITION ON THE USE OF VIRTUAL ORCHESTRA

The Theatre agrees not to use a virtual orchestra or any other mechanical, synthetic or technical manifestation of a virtual orchestra to reproduce or perform music, except with the specific written approval of the AFM.

32 RECORDING PROVISION –

- 32.1 If the Theatre, alone or in association with any entity, produces for any purpose a film, video, commercial announcement or “The Making of.....” video or film, or documentary, or a transcription of the “Drayton Entertainment Production” which is titled and/or characterized as the “Drayton Entertainment (or) Canadian Cast Recording”, then the Theatre shall guarantee the offer of employment for any such transcription to all contracted members of the orchestra contracted for the production. Such offer shall be made at least two (2) weeks prior to the actual recording date.
- 32.2 The Theatre also agrees that the terms and conditions of the applicable AFM Electronic Recording agreements will apply to all aforementioned recordings and that the fees paid to the musicians will be no less than the minimums provided for in those agreements. Where an electronic transcription is not covered by an AFM agreement, the Theatre agrees to negotiate with the AFM to establish the minimum fees and conditions on a case-by-case basis

33 NEWS RELATED BROADCASTS

Portions of a performance and/or rehearsal may be filmed or recorded for insertion in a news or magazine type program. No more than **five (5) minutes** of said performance or rehearsal shall be broadcast in any thirty (30) minute period. No other use shall be made of such recordings or visual images. **If requested**, the Theatre shall notify the AFM Local at least forty-eight (48) hours in advance of such recording or filming.

34 ARCHIVAL RECORDING

A video or audio recording of a production may be made for archival purposes under the following conditions:

The musicians ~~and the AFM Local~~ shall be notified, by written notice, of the recording not later than twenty-four (24) hours prior to the recording. **Upon request, the Theatre will provide a copy of the notification to the AFM local if requested.**

The recording must not be edited, copied or distributed in any manner.

The recording is to be used exclusively for archival, reference and study purposes.

The recording shall remain under the control of the Producer and will not be sold, leased, licensed or lent out for any purpose.

The recording may not be replayed in public or broadcast in any manner.

The recording shall be labeled "For Archival and Study Purposes Only".

Should the recording ever be utilized by any party for any purpose not explicitly set forth herein the Producer agrees to enter into and fulfill all conditions required by the appropriate AFM agreement, including, but not limited to the payment of the prevailing fees and allied benefits as required therein.

35 MUSIC PREPARATION

Arrangements, orchestrations and copying shall be contracted on LPCC contract forms. Minimum fees for copying are based upon the Music Preparation Guidelines, see Appendix D. All music preparation services are subject to AFM-EPW Fund (Canada) contributions (see Article 6).

36 CONCESSIONS TO THE AGREEMENT

The terms and conditions specified herein shall be strictly enforced. Exceptions may be allowed where specific requests in writing have been made to, and approved by the AFM in consultation with the applicable

AFM Local. Any request of this nature will only be considered based on what is deemed to be exceptional circumstances.

37 DISPUTE RESOLUTION, GRIEVANCE AND ARBITRATION

Please refer to Appendix B.

38 HARASSMENT

Please refer to Appendix C.

39 ACCOMMODATION IN THE THEATRE'S POINT OF ORIGIN

39.1 Theatre's Responsibility

Upon request, the Theatre shall be responsible for assisting the Musician in finding accommodation. The Theatre will furnish a list of available accommodation for the musician at the time of offering the musician the engagement.

39.2 Accommodation Lists

The Theatre shall make all reasonable efforts to keep the Accommodation Lists up to date. All accommodation listed shall be within a reasonable distance of the Theatre and the Theatre will, to the best of its ability, ensure that such accommodations are clean and sanitary. In all cases a full description, price and location of each accommodation will be given.

39.3 Alternative Accommodation

Should the musician make arrangements to occupy accommodation listed by the Theatre and should such accommodation prove not to be clean and sanitary, within a reasonable distance of the Theatre, and generally of the nature represented by the Theatre in the list provided to the musician, the Theatre shall assist the musician in finding suitable alternative accommodation. If the cost of the accommodation exceeds the price quoted in the listing provided to the musician, the Theatre shall be required to find suitable alternative accommodation, and until such time shall pay for any additional accommodation expenses incurred by the musician.

40 TRANSPORTATION

The Theatre shall, at its own expense, transport the musician from his/her place of residence to the Theatre and return transportation shall be by Y-class air fare, or by train or coach if air travel to the Theatre's point of origin is not available, unless otherwise negotiated between the Artist and the Theatre, prior to the signing of the contract.

The use of the least expensive, yet reasonable form of transportation (especially as regards air travel) is the spirit and intention of this clause.

41 INSURANCE

The musician agrees to supply and arrange transportation, maintenance and safety of his or her own musical instrument(s) and keep it/them in proper playing condition. Providing for the safekeeping and insurance of

musical instruments or other paraphernalia is solely the responsibility of the musician. Instruments owned or rented by The Theatre, shall likewise be the responsibility of the Theatre (eg. Tympani, some Percussion instruments, Piano, Celeste). The Theatre will provide a locked room for musicians to store any instruments or equipment that may need to remain at the Theatre/rehearsal location overnight between rehearsals or performances.

42 COMPANY POLICIES

The musician agrees to adhere to the Drayton Entertainment working policies; a copy of which is attached to this agreement as an addendum and will be added to each musician's letter of agreement.

EFFECTIVE DATE

This Agreement shall be deemed to have come into effect on January 1, 2010 through December 31, 2014.

DRAYTON ENTERTAINMENT

**AMERICAN FEDERATION OF MUSICIANS'
OF THE UNITED STATES AND CANADA (AFM)**

Authorized Signature

Authorized Signature

(date)

(date)

**CENTRAL ONTARIO MUSICIANS' ASSOCIATION
AFM LOCAL 226**

Authorized Signature

(date)

**LONDON MUSICIANS' ASSOCIATION
AFM LOCAL 279**

Authorized Signature

(date)

**TORONTO MUSICIANS' ASSOCIATION
AFM LOCAL 149**

Authorized Signature

(date)

APPENDIX A - PERCUSSION CATEGORIES**1. Timpani**

2. Mallet Instruments: The percussionist may play three of the following mallet instruments only. For each additional mallet instrument played a doubling fee will be paid in accordance with the additional fees set out in Article 5.

- Xylophone
- Vibraphone
- Marimba
- Chimes (Tubular Bells)
- Orchestra Bells (Glockenspiel)
- Crotales
- Other chromatic or diatonic acoustic mallet keyboard instrument

3. Drum Set: Drum set will consist of Bass Drum, Snare Drum, Tom Toms, Rote Toms, Hi Hat, Cow Bell, Triangle and Wood Block.

4. Electronic Music Devices: Electronic Music Devices include any and all electronic mallet keyboard, pad and triggering devices used in conjunction with sound modules or sampling devices played by the percussionist.

5. Traditional Percussion and Sound Effects: Traditional percussion and sound effects will include non-pitched percussion instruments found in standard symphonic repertoire including but not limited to those in the following list.

- Concert Bass Drum
- Snare Drum (Field Drum, Tenor Drum, Parade Drum)
- Cymbals and Piatti
- Sound Effects (Slide Whistle, Pop Gun, Car Horns, Slapstick, Ratchet, etc.)
- Gongs and Tam Tams
- Tambourine, Triangle, Finger Cymbal, Mark Tree, Bell Tree, Wood Block

6. Latin Percussion: The Latin Percussion category refers to hand drums, shakers, bells, rattles and related percussion instruments of ethnic origin most of which do not appear in the standard symphonic repertoire, including, but not limited to the following.

- Conga Drums
- Timbales (including cow bells and cymbals)
- Shakers, Maracas, Casaba, Claves
- Gongs and Tam Tams
- Tambourine, Triangle, Finger Cymbals, Mark Tree, Bell Tree, Wood Block

APPENDIX B - DISPUTES, RESOLUTION OF (GRIEVANCE AND ARBITRATION)

All disputes involving a claim of violation of this Agreement (hereinafter the “grievance”), including a claim by any musician that he/she has been disciplined or discharged without just cause, shall be resolved in the following manner:

a) Step 1 - Such dispute or disagreement shall immediately be brought to the attention of the Company Manager and the Steward who shall forthwith report the matter to the Theatre and the AFM respectively. Upon receipt of this notice of a dispute or disagreement, the Theatre and the AFM shall discuss and attempt to resolve the matter. If the dispute or disagreement has not been satisfactorily resolved within forty-eight (48) hours after receipt of the notice of dispute/disagreement;

b) Step 2 - The aggrieved musician or group of musicians shall file a written grievance with the Theatre. Alternatively, the musician or group of musicians may file such grievance commencing with Step 3.

c) The AFM or the Theatre shall also have the right to file a grievance on their own behalf commencing at Step 3.

d) Step 3 - If the grievance is unresolved at Step 2, or if the musician or group of musicians chooses to proceed directly to Step 3, the grievance may be filed by the musician or group of musicians through the AFM with the Theatre. The Theatre may file a grievance with the AFM to the attention of the Vice-President for Canada.

e) Step 4 - If the grievance remains unresolved ten (10) business days after the conclusion of Step 3, either party may give written notice to the other that it wishes to submit the grievance to arbitration. Either party in its submission, may stipulate that the issue shall be dealt with by a three-person arbitration board, failing which a single Arbitrator shall act in the matter. If the parties are unable to agree upon the appointment of an Arbitrator within ten (10) days after the notice has been given, then a single Arbitrator shall be appointed by Arbitrators Clearing House at the request of either party. The arbitration shall be governed by the Ontario Labour Relations Act. The expenses of the Arbitrator shall be shared equally by both the AFM and the Theatre.

f) The arbitration award will be binding upon the parties to this Agreement and the individual musician(s) directly affected thereby. The decision of the majority is the decision of the Board of Arbitration. If there is no majority decision, the decision of the Chairman (or single Arbitrator) shall govern.

g) The time limits provided under the Grievance Procedures herein may be extended by mutual agreement of the parties.

h) The Board of Arbitration is not authorized to make a decision inconsistent with the provisions of this Agreement, nor to alter, modify, amend, add or delete any part of this Agreement.

APPENDIX C - HARASSMENT POLICY

A. Principle. The AFM and the Theatre will strive to work together to provide an environment that is free of harassment and supportive of personal dignity, self-esteem and fair treatment. Harassment will not be tolerated as part of any matters associated with this Agreement.

B. Harassment.

General

Harassment is subjected to any conduct or comment which is known, or ought reasonably to be known to be unwelcome or offensive, which creates an intimidating working environment, or which denies individual dignity and respect. It should be noted that a person does not have to be a direct target of harassment to be adversely affected by conduct or comments that create and maintain an offensive, hostile, or intimidating work environment.

Personal Harassment

Behavior directed at an individual, not linked to the prohibited grounds (see below), which has the purpose or effect of unreasonably interfering with the person's work and/or creating an intimidating, humiliating, hostile or offensive work environment.

Sexual Harassment

One, or a series of comments or conduct of a gender-related or sexual nature that is known, or ought to be known to be unwelcome, unwanted, offensive, intimidating, hostile or inappropriate. See below for a description of sexual harassment.

Prohibited Grounds

Harassment is prohibited on the grounds of race, ancestry, place of origin, colour, ethnic or linguistic origin, citizenship, creed, sex, sexual orientation, marital status, pregnancy, family status, age, or disability, as well as any other prohibited ground defined by legislation.

Direction/Evaluation

Harassment does not include either fulfilling the requirements of a performance (where no other part of this Agreement has been contravened) or direction and/or evaluation of an individual in order to have the musician improve his or her performance.

C. Procedures. When any behaviour as enumerated above occurs:

The offended party shall make known to the harasser, either directly or indirectly, that it is unwelcome behaviour.

If the behaviour continues, the complainant shall report the offending behaviour to the Company Manager, who at the discretion of the musician may inform the AFM or the Local's Representative. Alternatively, the complainant may report the matter to the AFM or the Local's Representative who shall thereupon inform the Theatre.

If the complaint is not resolved with the assistance of the Representatives of the Theatre and the AFM (or Local), the complainant shall complete a **Harassment Complaint Form** (sample appended below) which shall provide the following information: name of respondent; details of the offending behaviour including date, time, number of occurrences, witnesses; section of Appendix D contravened; settlement required. A copy of the form shall be given to each of the above Representatives.

The Theatre's Representative shall provide a copy of the complaint to the respondent, request a prompt response to the allegations and, if possible, bring the parties together to attempt to resolve the issue.

In the event of failure to resolve the complaint, the Theatre has the duty to take immediate steps to investigate the complaint in as discreet and confidential a manner as possible. The Theatre at its own cost, may appoint a neutral third party to conduct this investigation.

Based on the findings of the investigation, and with the agreement of the AFM, the Theatre may take whatever action it feels is necessary, up to and including termination of a musician's contract of engagement if it finds in favour of the complainant. A complaint under the provisions of this Appendix D shall in no way prejudice the complainant's engagement, except in the event that if the investigation reveals that the complaint was frivolous, vexatious or made in bad faith, a similar sanction may be brought against the complainant.

In the circumstances outlined above, the Theatre may request relief from the provisions of Article 14.2 in order to terminate the musician's engagement contract without further remuneration. The AFM may grant such relief provided it is satisfied that such termination of the musician's contract is appropriate.

In the event that the Theatre and the AFM are in dispute with respect to any matter arising from the application of this Appendix D, either party may refer the dispute to the Dispute Resolution procedures of Appendix C.

D. Sexual Harassment.

1. For the purpose of this Appendix D, sexual harassment is defined as an incident involving unwelcome sexual advances, requests for sexual favours, or other verbal or physical conduct of a sexual nature, when:

- a) such conduct might reasonably be expected to cause offence or humiliation to another person or group of persons; or
- b) the submission to such conduct is made implicitly or explicitly a condition of work; or
- c) submission to such conduct is accompanied by a reward, or the express implied promise of a reward for compliance; or
- d) rejection of such conduct is accompanied by a reprisal, or an express implied threat of reprisal for refusal to comply; or
- e) such conduct has the effect of interfering with a musician's work or performance by creating a hostile or offensive environment.

2. Types of behaviour which constitute sexual harassment include, but are not limited to:

- a) unwelcome remarks, jokes, innuendos or taunts about a person's body, attire, gender or sexual orientation, told or carried out after the individual has been advised that their actions are offensive or embarrassing; or
- b) insulting gestures of a sexual nature, or other behaviour which causes discomfort, awkwardness, or embarrassment; or
- c) displaying pornographic material, pin-up pictures, or other sexually offensive materials in the specific environment in which the complainant is required to work; or
- d) degrading remarks directed at members of one sex or sexual orientation; or
- e) unnecessary and/or persistent unwelcome physical contact; or
- f) leering, whistling, or other suggestive or insulting sounds; or
- g) demands for sexual favours; or
- h) unwelcome and inappropriate inquiries about a person's sex life or sexual preference.

HARASSMENT COMPLAINT FORM

Complainant's Name:

Address:

Telephone:

Fax:

Theatre Company or (at time of incident):

Position:

Respondent's Name:

Address:

Telephone:

Position:

Clause of Appendix D (to the General Theatre Agreement) under which this complaint is being filed:

In your own words, and in the space provided below, please indicate the details of your complaint:

If you would like to provide a more detailed description, please attach to this form.

Please describe any actions that you have taken to try to resolve this problem:

What do you require to resolve this complaint:

Signature of complainant:

Date:

Please note that **this document and any attachments to it** that you provide in the course of filing a complaint are held in strict confidence. The complaint form and any attachments will be disclosed to the respondent named in the complaint and to the investigator, adjudicators and mediators appointed to assist with the resolution of this complaint, as outlined in the Harassment Policy procedures. **Your signature confirms that you have been made aware of the foregoing and give permission for the above use of this information.**

APPENDIX E - RIDER TO THE MUSICIAN CONTRACT

MEMBER IN GOOD STANDING

As per our agreement, the Musician confirms that s/he is a member in good standing of Canadian Federation of Musicians. Any dues, initiation fees and other assessments to assure the Musician is in good standing are the responsibility of the Musician.

OFFICIAL CALLS

The Musician recognizes that rehearsal calls and performance calls are an official call. Within the terms of the AFM-Drayton Entertainment agreement, the Musician must attend the call on time or be subject to disciplinary proceedings.

BACKSTAGE

It is the policy of Drayton Entertainment that family members, friends, or other visitors are not permitted backstage after the half-hour call, nor are they permitted to wait in the green room or dressing rooms, or any area backstage during rehearsals or performances. This includes children, spouses, partners, siblings, relatives, parents, grandparents, etc.

FRONT OF HOUSE

It is the policy of Drayton Entertainment that the Musician not enter the front of house area at any time after the half-hour call up until after the curtain call. This includes the musician not entering the front of house area during the intermission.

PETS

It is the policy of Drayton Entertainment that family pets are not permitted on site at any venues operated by Drayton Entertainment, during performances or rehearsals. If the Musician elects to travel with animals or pets, the Theatre is not responsible for making transportation arrangements for said pets nor the limited availability of accommodation for the Musician where animals or pets are allowed.

PARKING

With the aging of our core demographic and mobility of some of our patrons, on-site parking will not be available to the Musician on any performance days at the following venues; Drayton Festival Theatre, Dunfield Theatre Cambridge, Schoolhouse Theatre. Alternate options will be available to the Musicians.

PAYMENT

The Musician acknowledges that Drayton Entertainment offers direct deposit for weekly payroll. The weekly contractual payment will be electronically deposited at 12:01 am on each Thursday during the term of the Musician's engagement contract. The Musician agrees to provide Drayton Entertainment with a Void Cheque of their bank account in addition to a payroll information sheet. All payroll information is to be returned with the signed Engagement Contract. This information is kept strictly confidential with our Director of Finance. The Musician has the option to choose to be paid by weekly company cheque if they wish.

SIGNING OF CONTRACT

The Musician is hereby informed that should his/her Engagement Contract not be executed and received by the Theatre within ten business days of its receipt by the Musician, the Contract may be considered null and void.

HEALTH AND SAFETY COMPLIANCE

All Musicians must adhere to the Theatre's health and safety policies, procedures and safe work practices. The Musician will complete mandatory occupational health & safety awareness training and provide Drayton Entertainment with a copy of the training certificate prior to the first day of rehearsals. A free online training course is available through the Ontario Ministry of Labour website at: <http://www.labour.gov.on.ca/english/hs/training/index.php> or training may be completed from other sources.

COMPLIMENTARY TICKETS

The Theatre agrees to provide the Musician with two (2) complimentary tickets to the production the Musician is engaged in at each venue operated by Drayton Entertainment, subject to availability. Should a Musician request their two (2) Complimentary Tickets for an Opening Night, approval is at the discretion of the Facility Manager and subject to availability.

All other terms and conditions of the AFM-Drayton Entertainment agreement apply.