

# Detroit Opera

## INFORMATION FOR DETROIT OPERA AGMA CHORUS MEMBERS

### ABOUT

The Detroit Opera Chorus is hired on a per-production basis. Detroit Opera engages its artists under an American Guild of Musical Artists contract.

Detroit Opera holds auditions for the chorus once per calendar year for the following opera season. Chorus members must audition each year. If offered a chorus position in one or more operas, the following information will apply.

### PAY SCALE

**STAGED OPERA PER PERFORMANCE** - Chorus Pay levels: (effective of 9/01/24)

B (1<sup>st</sup> – 8<sup>th</sup> production): \$23.11 per rehearsal hour; \$173.35 per performance.

A (9<sup>th</sup>+ production): \$26.27 per rehearsal hour; \$199.61 per performance.

Chorus is paid every 2 weeks.

**CONCERT PER PERFORMANCE** - Chorus Pay levels: (effective of 9/01/24)

B (1<sup>st</sup> – 8<sup>th</sup> production): \$23.11 per rehearsal hour; \$157.59 per performance.

A (9<sup>th</sup>+ production): \$26.27 per rehearsal hour; \$183.86 per performance.

Chorus is paid every 2 weeks.

### ABSENCES

All conflicts with the rehearsal and performance schedule must be submitted when you accept the position, and the Company retains the right to excuse or not excuse the conflict(s). In the event of unexcused conflicts, the Company reserves the right to withdraw the contract offer.

Any subsequent conflicts must be submitted with explanation to Elizabeth Anderson in the Production Department (313.237-3405). The Company retains the right to excuse or not excuse any subsequent conflicts.

Any absence not previously excused by the Company is considered unexcused.

Late arrival for rehearsals and unexcused absences will be documented with a letter designating your tardy or absence. A copy of this letter will be kept in your file at Detroit Opera.

The following sections of the current collective bargaining agreement address tardiness &/or absences as follows:

*Paragraph 28(j)(1) of the AGMA basic agreement:*

*"Frequent and repeated unexcused tardiness is disruptive to the rehearsal and performance process and may be considered a breach of contract. Accordingly, frequent and repeated tardiness may result in discipline or dismissal."*

*Paragraph 28(j)(2) of the AGMA basic agreement:*

*"Frequent and repeated unexcused absences are disruptive to the rehearsal and performance process. Three (3) or more unexcused absences within a season may constitute a breach of contract and, accordingly, may result in discipline or dismissal."*

*Paragraph 28(j)(5) of the AGMA basic agreement.*

*"The COMPANY reserves the right to dismiss a CHORISTER from any production if the CHORISTER'S absence makes continuing in the production impractical."*

### AMERICAN GUILD OF MUSICAL ARTISTS

American Guild of Musical Artists (AGMA) is the union that represents our musical artists, including the chorus.

The Company engages musical artists under an AGMA Standard Artist's Contract for Employment.

**What this means for you:** Current AGMA members must be in good standing with the union by February 12, 2024. Choristers who are not currently members of AGMA must make application with the union. Information on joining AGMA and obligations therein may be found online at [www.musicalartists.org](http://www.musicalartists.org).

AGMA elects local representatives. The current representatives noted below are fellow members of the chorus and are available to answer any questions as well as give you a copy of the contract between DO and AGMA so you are fully aware of your rights, responsibilities, and protections. Please address all questions regarding the union to your AGMA representative or to AGMA directly.

Membership in AGMA:

AGMA initiation fee is \$1000. This amount can be worked out on a payment plan through the union directly. AGMA requires you to pay dues in the amount of \$100 per year as well as a 2% fee deducted from every paycheck. The \$100.00 is billed annually.

A copy of the agreement between Detroit Opera and AGMA is via the AGMA website to all its members. For a copy of the current agreement, please reach out to AGMA directly. You may find more information at [www.musicalartists.org](http://www.musicalartists.org). Please make sure that you review the page marked "Member Info".

### Contact info:

American Guild of Musical Artists  
1430 Broadway, 14th floor  
New York, NY 10018  
Toll free: 1-800-543-AGMA  
212.265-3687  
212.265-1314

### Local AGMA reps:

Leslie Anne Naeve  
586-770-1504  
[leslianaeve@gmail.com](mailto:leslianaeve@gmail.com)

Richard Jackson, Jr.  
734-476-2969  
[xfa1@msn.com](mailto:xfa1@msn.com)

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# Detroit Opera

## **SCHEDULING**

The schedule you receive with your offer of employment is subject to change. You will continue to receive schedules from the Opera as dates or times are updated to adjust to the production schedule for the show. Per our union contract, we are required to notify you of any change of schedule 48 hours in advance.

Costume fittings are scheduled during the rehearsal period for each show. Fittings are scheduled by the Costume Shop utilizing a web-based scheduling system. If your measurements were not returned to the company when you signed your contract or have changed dramatically since your previous work with DO, please contact Suzanne Hanna, [shanna@detroitopera.org](mailto:shanna@detroitopera.org), to have new measurements taken.

## **SIGN-IN SHEETS**

Sign-in sheets will be posted on a bulletin board outside the rehearsal space before every rehearsal or performance. You are required to sign in upon arrival. If you do not sign in, you cannot be paid. Please make sure you sign in legibly prior to every rehearsal.

## **MUSIC**

Detroit Opera will provide you with the chorus parts for the opera you are involved in. You will be notified via email when those parts are available to you. Parts are signed out from the Production Department, located on the 3<sup>rd</sup> floor of the Detroit Opera House. If you are interested in purchasing a full piano vocal score for the opera you are in, you may contact the Production Coordinator for information on the edition being used.

Music must be returned before the final performance of the show. If your copy is not returned by that time, you will be responsible for the cost of its replacement. It is not an option to "purchase" your chorus score as a memento.

## **REHEARSALS**

Rehearsals are held in the Detroit Opera House. Every time you enter the building, you will enter at the Stage Door located on the Madison Street side, under the smaller of the two red awnings. You are required to sign in prior to each rehearsal downstairs at security and sign out when you leave (in ADDITION to the sign-in sheets posted outside your rehearsal location).

Depending on other events being held in the building, your rehearsal space may change. Please refer to your schedule to notify you where to go in the building.

## **BUILDING ETIQUETTE:**

Rehearsals and performances are restricted to those involved in the show only. This applies after a production moves from the rehearsal space to the stage. No chorus guests or family are allowed backstage at any time.

Food and drink are not allowed in the rehearsal room or on stage. Water is acceptable if in a closed container.

## **PARKING**

Detroit Opera will provide you with a parking pass to park in the Detroit Opera House Parking Center. If you lose this parking pass, you will be charged \$5 for a replacement.

## **NOTIFICATION**

Detroit Opera communicates with the chorus through email. While on contract (first rehearsal – \_last performance) you are expected to check email on a regular basis for any updates or communication from the theatre. Following the initial offer of employment from DO, all correspondence comes from the following address: [production@detroitopera.org](mailto:production@detroitopera.org). Please make sure to add it to your address book so that you receive all information coming from the company.

## **MEMORIZATION EXPECTATIONS**

Detroit Opera requires that your music be fully memorized 2 rehearsals PRIOR to your first rehearsal with the conductor for the production. The chorus master may outline memorization expectations prior to this date as needed. Any expectations communicated by the chorus master supersede the deadline outlined here.

## **COMPLIMENTARY & DISCOUNT TICKETS**

For any presentation with 3 or more scheduled performances: The Company provides each Chorister 2 complimentary tickets to a performance designated by the Company, in which the Company is the sole producer, for each production in which he/she appears. In order to receive these tickets each Chorister is required to sign up for the tickets on a form provided by the Company. This sign-up sheet shall be available no later than one week before opening night of said production.

For any presentation with 2 or fewer scheduled performances: Complimentary tickets to a performance shall be provided so long as tickets are available. Company shall notify choristers of ticket availability and assignments no later than 48 hours in advance of the performance. AGMA Artists receiving complimentary tickets may be required to pay the ticket administrative fee uniformly charged for all tickets, which fee shall not exceed \$4.00.

The Company provides each Chorister employed in at least one production during the season a 25% discount on the purchase of tickets for all opera productions during that season. This discount is based on availability and is limited to 2 tickets per production unless otherwise approved by the Company.

**END**