

Hallé Concerts Society

Orchestral handbook

Appendix I – Terms and Conditions for Freelance  
Players

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**Section 1 - Terms and Conditions**

**1. Preamble**

This agreement between the Hallé Concerts Society and the Musician’s Union governs the freelance engagement of musicians for working with the Hallé Orchestra with effect from January 2024.

Whenever possible the language is simple. There are times however when it has been necessary to use more formal wording. Any player wanting further explanation should contact the Orchestral Manager.

## **2. Definition of work**

The Musician's playing commitments will be calculated as follows:

- 2.1. The basic unit of work will be a "session"
- 2.2. A session will not be longer than 3 hours and may be:
  - 2.2.1. A concert
  - 2.2.2. A rehearsalOr any combination of the following:
  - 2.2.3. A schools or family concert and associated rehearsal
  - 2.2.4. A recording session (see clause 9) or a concert recorded for the Hallé's own label (subject to the conditions laid out in 9.2.1)
  - 2.2.5. Any other playing session (e.g. a composers' workshop)
- 2.3. On not more than 10 occasions in any one contract year (defined as being from October 1<sup>st</sup> each year) a two session day may be split into no more than four sessions, aggregating not more than 6 hours playing. This will be paid as two sessions.
- 2.4. Any session over one and a half hours will include an interval. Exceptionally, in the case of a performance of a work normally played without an interval, and where no interval takes place, 15 minutes will be added to the length of the performance. If this brings the performance time to more than 3 hours, overtime payments will be made in accordance with clause 5.

## **3. Session Rates**

Session rates will be the same as those for permanent Hallé players and are contained in Appendix I of this agreement. These rates include an allocation for annual holiday pay.

## **4. Orchestral Positions**

These define which session rates apply to freelance musicians playing with the Hallé. They are contained in Appendix II of this agreement.

## **5. Overtime**

Overtime payments will be made if a session exceeds 3 hours. Overtime will be calculated in quarter hour units and paid at one eighth of the Session Rate.

## **6. Doubling**

Instrument doublings are bought out, as for Hallé Orchestra members, except for specialist instruments as outlined in Appendix III of this agreement. Doubling payments will be agreed with the Orchestra Manager.

## **7. Travel and Subsistence**

At the time of first engagement with the Hallé, players employed under this agreement must notify and agree with the Orchestra Manager their normal centre of employment. Any subsequent change of this must be given in writing with a minimum of eight weeks notice.

### **7.1. For players based in Manchester**

7.1.1. The Hallé's home base is the Bridgewater Hall. Where a musician is required to work more than seven miles radius outside the home base transport will either be provided for players and their instruments or the appropriate second-class train fare will be paid, plus portorage if appropriate (see clause 8).

7.1.2. All subsistence payments will be made in line with Appendix I. For the avoidance of doubt no distance or mileage allowance will be payable.

7.1.3. Travel days and free days on tour (defined as an engagement which involves a player in two or more consecutive nights away from Manchester) will be paid at the rate of one session per day.

### **7.2. For players based outside Manchester**

7.2.1. For Musicians declaring their home base as outside Manchester (see clause 7) all travel, subsistence and touring payments will be made under the terms of the ABO/MU Casual Concert/Freelance Orchestral Agreement. Copies can be obtained from the Orchestra Manager.

## **8. Porterage**

Payments will be made under the terms of the ABO/MU Casual Concert/Freelance Orchestral Agreement.

## **9. Media**

- 9.1. In the event of the Musician being required to perform or rehearse for sound file or video recording, sound broadcasting, television or any other form of audio and / or visual media, all performance rights are vested in the Society.
- 9.2. The Musician shall receive an appropriate proportion of the Orchestra Media Dividend where due, as detailed in Appendix V.
- 9.3. New recordings whose primary purpose is as a soundtrack for cinema release, short items for advertising jingles or signature tunes/soundtracks for programmes not featuring the Hallé, shall be paid at the current appropriate MU rate. Any fee paid to the Society for this work shall not form part of the Net Media Income calculated in Appendix V.
- 9.4. Any public concert given by the Orchestra may, without additional payment to the Musician, be the subject of sound and/or visual recording for archive purposes. If any commercial use is made of the recording, it will fall within the Orchestra Media Dividend outlined in 9.2 in the year in which the Society or a third party first broadcasts or releases it onto the commercial market.

## **Disputes**

Should any dispute arise in the interpretation of this agreement it should be referred to the Concerts Director of the Hallé and a full time official of the Musicians Union, who shall meet as soon as possible and in any case within 10 days of the referral. If they are unable to agree the matter shall be referred to a single arbitrator, being a person of standing acceptable to both parties. If agreement of an arbitrator cannot be reached within seven days procedure shall be regarded as exhausted.

## Appendix I – Session rates and subsistence payments

### Session rates as defined in clause 2.

Position	From 4 November 2025
Tutti	<b>£87.91</b>
Sub Principal	<b>£95.21</b>
Principal	<b>£102.51</b>
Section Leader	<b>£118.93</b>

On days including a performance, any musician called at short notice (less than 24 hours) will receive not less than two session payments.

### Subsistence

**Payable under clause 7.1 for players based in Manchester** (and outside a radius of 7 miles from the Bridgewater Hall)

Payment purpose	From 17 <sup>th</sup> March 2025
Leaving base after 1.30pm (one meal)	<b>£17.45</b>
Leaving base before 1.30pm and returning after 6.00 pm (two meals)	<b>£26.75</b>
Bed and Breakfast	<b>£76.60</b>
London Bed & Breakfast supplement	<b>£44.25</b>
Returning to base between midnight and 12.30 am	<b>£6.45</b>
Returning to base between 12.30 am and 1.00 am	<b>£12.75</b>
Returning to base between 1.00 am and 2.00 am	<b>£18.90</b>
Leaving base before 8.30 am (per hour or part thereof before 8.30 am)	<b>£7.55</b>

## Appendix II

### Designation of pay scales for positions in the Orchestra for Freelance Players

	Scale		Scale	
<b>1st Violins</b>	<b>Rate</b>	<b>Double Basses</b>	<b>Rate</b>	
Number 1	N	Number 1	SL	Off Stage / Stage Bands
Number 2	SL	Number 2	P	1st Players
Number 3	P	Number 3	T	Others
Number 4	SP	Number 4	T	
Number 5	T	Number 5	T	Bumping
Number 6	T	Number 6	T	Bumping + 1st
Number 7	T			
Number 8	T	First Flute	SL	Doublings bought out as
Number 9	T	Second Flute	SP	Orchestra
Number 10	T	Third Flute etc	SP	
Number 11	T	Picc	P	
Number 12	T			
Number 13	T	First Oboe	SL	
Number 14	T	Second Oboe	SP	
		Third Oboe etc	SP	SL = Section Leader
<b>2nd Violins</b>		Cor	P	P = Principal
Number 1	SL			SP = Sub Principal
Number 2	P	First Clarinet	SL	T = Tutti
Number 3	SP	Second Clarinet	SP	
Number 4	T	Third Clarinet etc	SP	
Number 5	T	Bass Clarinet	P	
Number 6	T	Saxes	P	
Number 7	T			
Number 8	T	First Bassoon	SL	
Number 9	T	Second Bassoon	SP	
Number 10	T	Third Bassoon etc	SP	
Number 11	T	Contra	P	
Number 12	T			
		First Horn	SL	
<b>Violas</b>		Second Horn	SP	
Number 1	SL	Third Horn	P	
Number 2	P	Fourth Horn	SP	
Number 3	SP	Fifth Horn	SP	
Number 4	T			
Number 5	T	First Trumpet	SL	
Number 6	T	Second trumpet	SP	
Number 7	T	Third trumpet etc	SP	
Number 8	T			
Number 9	T	First Trombone	SL	
Number 10	T	Second Trombone	SP	
		Bass Trombone	P	
<b>Cellos</b>				
Number 1	SL	Tuba	P	
Number 2	P			
Number 3	SP	First Percussion	SL	
Number 4	T	Second Percussion	SP	
Number 5	T	Third Percussion	SP	
Number 6	T	Kit	P	
Number 7	T	Timpani	SL	
Number 8	T	Harp	SL	
		Piano	P/SP	Depending on contribution
		Celeste	P/SP	Depending on contribution
		Organ	P/SP	Depending on contribution
		Harpichord	P	

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## Appendix III - Doubling

Bass Flute  
Bass Oboe  
Contrabass Clarinet  
Bass Trumpet  
Euphonium

## Appendix IV – General Information

### The Itinerary

Musicians will be provided in advance with an itinerary giving details of rehearsals and performances, travel, dress and other information. Please contact the Orchestra Manager or his Assistant if you have not received the itinerary for any concerts or rehearsals in which you are involved.

### Payment

Payments of fees and expenses will normally be made in the middle of the month following the date of engagement. Players should provide current address and bank details to the Orchestra Manager when they first work for the Hallé and let him know of any change to these details as soon as possible. The Hallé will normally make payments direct into musicians' bank accounts.. For any queries on payment please contact the Orchestra Management Team.

### Coaches to Out of Town Venues

Coaches are provided for journeys to venues which are more than 7 miles radius from the Bridgewater Hall. One coach leaves from the lay-by in front of the Bridgewater Hall and one coach from Didsbury, opposite the clock tower. Other pick up points are identified on the itineraries.

### Parking Concessions

Unfortunately there is no car parking available at the Bridgewater Hall. Freelance Musicians working with the Hallé can make use of our parking discounts with Q Park, First Street in Manchester offering 60% discounts on public rates when working at Bridgewater Hall and Ancoats Mobility Hub when working at Hallé St Peter's. To access the Q Park deal, please contact the Orchestra Management Team. Details current as at March 2026.

### Dress Code

Unless specified differently on the itinerary for the concert orchestral dress is tails for men and long black for women.

### Contact numbers

Name	Direct Line	Mobile
Hallé Office	0161 237 7000	
Orchestra Manager – Chris Lewis	0161 237 7016	07702 685 277
Orchestra Personnel Manager – Osian Dance		07949 387 313
Music Librarian – Hannah Bellamy	0161 237 7007	
Assistant Music Librarian – Emily Crichton	0161 907 9053	

**Health and Safety**

It is the responsibility of anyone working for the Hallé to exercise personal responsibility to prevent injury to himself/herself and others. The Hallé has a Health & Safety policy which is available on request from the Orchestra Manager. The Hallé's Health and Safety representative is Martin Glynn (Venues Director).

## Online

Further details about the Orchestra can be found on the Hallé's website at: [www.halle.co.uk](http://www.halle.co.uk).

## The Bridgewater Hall

The Hallé's base is the Bridgewater Hall. Entrance to the Hall for employees is via the Artists' Entrance. In the interests of safety and security orchestra members, staff and visitors are required to record times of entering and leaving the building in the books provided at the reception desk. Smoking is not allowed in any area of the Bridgewater Hall.

There is an artists' bar on the ground floor, behind the artists' reception area, which is open every lunchtime and also at tea times when the orchestra is working in the building. Meals, snacks and refreshments are available at subsidised prices; however, everyone is free to take their own food and drink into the area if they wish to.

Certain areas of the Hall are out of bounds; it is usually clear which areas are restricted, but anyone in doubt should check with the Orchestral Manager. CCTV cameras operate throughout the building for security purposes.

### What to Do in the Event of Fire in The Bridgewater Hall

#### ***IF YOU DISCOVER A FIRE***

- Operate the nearest alarm call-point immediately; these points are located at strategic places on each floor of the building

#### ***IF YOU HEAR A FIRE ALARM***

- When instructed to do so over the public address system, all staff and orchestra members should leave the building immediately by the nearest available exit and assemble Outside **The Peveril of the Peak**
- The receptionists at the Artists' Entrance will collect all signing-in books and distribute them to the relevant groups at the meeting point. Each group has a designated 'Fire Warden' to take the roll call
- Fire Management Strategy notices are located throughout the Bridgewater Hall; please be sure to read the notices and familiarise yourself with the wording of warning announcements and the evacuation procedures

### Emergency Evacuation Procedures in the Bridgewater Hall

#### ***IMPORTANT - WHEN AN EMERGENCY SITUATION IS ANNOUNCED BY A MALE VOICE***

- Everyone should leave the building immediately - would be the last person to leave a room please ensure the door is closed
- Under no circumstances should you contact Artists' Reception - the Bridgewater Hall's security company allows only three minutes to monitor the situation before taking action to deal with the emergency, during which time it is vital that all phone lines are left open

Please ensure you are familiar with fire precautions in other venues in which you are engaged to play with the Hallé.

## **Appendix V - Media**

1. A Media Committee shall be formed consisting of 3 elected player representatives including the Chair of the Players' Committee and the MU representative, and appropriate representatives of the Hallé Administration.
2. The Media Committee shall be consulted as necessary to consider all media opportunities involving new and non-traditional media (webcasting etc), as and when they arise.
3. Each year, the Media Committee shall agree the Net Media Income which is the total amount of money earned by the Society from media work after the subtraction of the costs specifically incurred by the Society in earning that income. The Media Committee shall agree the media income for any media work where the income has been made as a payment in kind.
4. An Orchestra Media Dividend shall be payable where the total Net Media Income exceeds the Dividend Threshold of £80,000 each contract year. The Orchestra Media Dividend shall be equal to 40% of the Net Media Income in excess of the Dividend Payment Threshold. No payment shall be due where the Net Media Income falls below the Dividend Payment Threshold.
5. The Orchestra Media Dividend shall normally be divided amongst the Orchestra players by the Media Committee in proportion to the number of media sessions worked by each Musician. In circumstances where specific media work has generated significantly high levels of income, the Media Committee may decide to apportion a greater percentage specifically to the personnel involved in this work. Where due, the appropriate proportion of the Orchestra Media Dividend shall be paid to the Musician no later than eight weeks after the finish of the contract year.
6. The Society shall keep records of the Orchestra personnel present for all work involving media.