

Agreement between Sinfonia Cymru and the Musicians' Union for the engagement of Freelancers by Sinfonia Cymru, 2026-2027

1. Context

- 1.1 Sinfonia Cymru is a professional music organisation which engages musicians in the early stages of their careers, fostering and supporting their development by providing opportunities to take part in a variety of projects in locations across Wales and beyond.
- 1.2 The Musicians' Union (the MU or Union) is the body which represents the interests of musicians across all genres and negotiates terms and conditions on their behalf. Of particular relevance to this Agreement is the annual negotiation between the MU and the Association of British Orchestras (the ABO) on which this Agreement is based.
- 1.3 The Musician (or Musicians) is any musician engaged by Sinfonia Cymru under the terms and conditions of this Agreement.
- 1.4 This Agreement shall be regarded as having come into force at the start of Sinfonia Cymru's 2026-2027 Season, defined as 1 October 2026 and shall govern the engagement of freelance musicians by Sinfonia Cymru for orchestral and chamber concerts, and schools and community projects.

2. Fees

- 2.1 By agreement between the ABO and MU, Sinfonia Cymru is classed as a Category 2 orchestra. By choice, Sinfonia Cymru has adopted the Principal fees defined for Category 2 as its minimum rate for all activity. Sinfonia Cymru fees for each activity type are set out in Table 1.
- 2.2 Any engagement with Sinfonia Cymru may contain one or more of the following categories of activity:
 - i A **Rehearsal Day** consists of two rehearsal sessions of up to 3 hours on the same day, with a minimum break of one hour after the first rehearsal.
 - ii An **Ensemble Performance** is a public performance of up to 3 hours and one rehearsal of up to 3 hours on the same day as part of a project led by a designated director, as defined by Sinfonia Cymru prior to booking.
 - iii A **Chamber Performance** may be one of the following:

- a. a public performance of up to 3 hours and one rehearsal of up to 3 hours on the same day as part of a project where there is no designated director, as defined by Sinfonia Cymru prior to booking.
 - b. up to two public performances of up to two hours plus a rehearsal/balance call preceding each performance, with no more than six hours of work scheduled within a single day as part of a project where there is no designated director, as defined by Sinfonia Cymru prior to booking.
 - iv **Workshops** consist of a six-hour period of workshops delivered to a school or community group either on or off-site, inclusive of a break of at least one hour.
 - v An **Education or Care Setting Performance** is two performances to a non-paying audience of schools and their associates (including but not limited to parents of children) or closed care setting with or without rehearsal within a six-hour period that includes a break of at least one hour.
- 2.3 A third rehearsal session of up to three hours in length may be added to any day, in which case an additional 50% of the appropriate fee will be paid.
- 2.4 When only a single rehearsal of 3 hours is scheduled on a day without an Ensemble or Chamber performance, then 60% of the fee shall be paid.
- 2.5 When three hours of school workshops or one education performance within a three-hour period is scheduled on a day, then 60% of the fee shall be paid.
- 2.6 When a session exceeds its time limit, overtime shall be paid at a rate of 12.5% for each half-hour that a day where 100% of the fee is being paid, up to a maximum of one hour. For days where 60% of the fee is being paid, 25% of that 60% fee is payable for each half-hour, up to a maximum of one hour.
- 2.7 From 1 October 2026, the fees and their applicable proportions set out in Table 1 will apply to the categories defined in clause 2.2:

Table 1

Activity Type	100%	60%	50%	25%	12.5%
Rehearsal Day	£162.56	£97.54	£81.28	£40.64	£20.32
Ensemble Performance	£162.56	n/a	£81.28	n/a	£20.32
Chamber Performance	£204.13	n/a	£102.07	n/a	£25.52
School Workshops	£162.56	£97.54	£81.28	£40.64	£20.32
Education Performance	£162.56	£97.54	£81.28	£40.64	£20.32

2.8 Sinfonia Cymru reserves the right to agree with a Musician fees not defined in this Agreement for activity that does not meet the definitions in clause 2.2.

2.9 Each three-hour session in a day of Rehearsal, Ensemble Performance or Chamber Performance shall include a break of not less than 15 minutes. Where possible the break should come within the second hour of a three-hour session. In the case of a performance which takes place without an interval, the performance shall be no longer than 2 hours 45 minutes, otherwise overtime shall be due in accordance with clause 2.6.

2.10 All fees include a holiday pay contribution of 12.07%.

2.11 Doubling fees:

- i If a musician is required to play more than one instrument, or is specifically requested to bring to a rehearsal or concert more than one instrument, an additional 10% of the fee is payable for each additional instrument. A musician shall not be required to play more than three instruments in any session.
- ii A doubling fee is not payable when a Chamber Performance rate is being paid.
- iii For doubling, keyboard and percussion instruments are divided into the sub-groups defined in Table 2. Doubling fees are not payable for playing more than one instrument from the same sub-group.

Table 2

Keyboard	1	Piano
	2	Celeste / Dulcitone
	3	Organ / Harmonium / Multitone / Mustel organ
	4	Harpsichord / Spinnet / Clavichord / Virginals
	5	Any keyboard sound to be played on a single electronic instrument (subject to Clause 4)
Percussion	1	Tuned (mallet) instruments
	2	Latin American and world percussion instruments
	3	Non-tuned standard orchestral percussion instruments
	4	Timpani (up to 4 drums)
	5	Drum kit

2.12 For days with no scheduled activity during a tour or residency, 50% of the Musician's fee shall be payable in addition to all other relevant payments in this

Agreement. This includes the first day of an engagement but the final day of a tour is excluded when the return time to the Musician's home is before 13:00. Return time is based on a nominal departure time of 07:30, using the shortest route defined by the AA with an average travel speed of 50mph.

3. Professional Development

- 3.1 Sinfonia Cymru is dedicated to the professional development of the Musicians it engages and will sometimes include sessions dedicated to professional development during engagements.
- 3.2 The Musician will not be required to rehearse or perform music during professional development sessions.
- 3.3 Professional development sessions will be scheduled within working time as set out in 2.2, i.e. a Rehearsal Day may contain one 3-hour rehearsal, one 2-hour rehearsal and one 1-hour professional development session.

4. Travelling to and from an engagement

- 4.1 Sinfonia Cymru is a touring organisation that rehearses and performs in venues across Wales and beyond. Any base is decided on a project-by-project basis; where it is not convenient to do so, projects will not start and finish in the same location.
- 4.2 The Musician is required to organise and purchase their travel to and from each engagement; information for exact arrangements necessary for the Musician to do this will be provided as soon as possible and the Musician may be required to travel to an initial convenient location, with onward travel to the final destination organised by Sinfonia Cymru.
- 4.3 When travel by rail is possible, travel expenses to and from the engagement will be reimbursed up to the cost of a standard class rail fare with a Railcard discount of one-third of the full price applied on eligible fares. The Musician is required to provide proof of purchase of all tickets.
- 4.4 When a project's location requires travel by car, an allowance of 42p per mile will be paid to the driver, the distance being determined by the shortest route recommended by the AA.
- 4.5 When the Musician's home base is within 15 miles of the designated rehearsal or performance base travel expenses to and from the engagement will not be paid.

- 4.6 When the Musician is travelling from outside Great Britain travel expenses will be paid from the port of entry into the UK. The Musician must agree to specific arrangements in advance with Sinfonia Cymru before accepting an engagement.

5. Travel during engagements

- 5.1 When Sinfonia Cymru provides transport by road between venues during an engagement, travel will be limited to 250 miles in any single day.
- 5.2 When transport between venues is not provided or offered by Sinfonia Cymru and rail travel is possible, expenses will be reimbursed on receipt of proof of purchase up to a maximum of the cost of a standard class rail ticket with a Railcard discount of one-third the full price applied on eligible fares.
- 5.3 When transport between venues is not provided or offered by Sinfonia Cymru and rail travel is not possible, an allowance of 42p per mile will be paid to the driver only, the distance being determined by the shortest route recommended by the AA.
- 5.4 Arrival at accommodation after midnight is defined as a late return, with the time of arrival defined as
- i The arrival time recorded by Sinfonia Cymru when transport is provided;
 - ii The arrival time stipulated when completing the journey by the shortest route defined by the AA at an average speed of 50mph if transport is not provided.
- 5.5 In the event of a late return as defined in clause 5.4, the following additional payments shall be made to the Musician as part of their fee:
- i Return between midnight and 00:30 £5.25
 - ii Return between 00:30 and 01:00 £10.50
 - iii Return between 01:00 and 02:00 £15.75
- 5.6 When a call time is scheduled before 08:30, an early call payment shall be made, calculated at £3.50 for each half hour or part half hour prior to 08:30, with a minimum payment of £7.00.
- 5.7 Payments for late return or early calls only apply during an engagement and not to a Musician's travel to or from the engagement: and Sinfonia Cymru will always endeavour to ensure the schedule allows for reasonable departure / arrival times be individual negotiation. However, if the schedule requires the Musician to depart the home address provided to Sinfonia Cymru before 06:00 to travel to an

engagement, or arrive at that address after 02:00 when travelling from an engagement, Sinfonia Cymru will offer the Musician accommodation in accordance with the relevant requirements in section 6.

6. Accommodation and subsistence

- 6.1 Sinfonia Cymru will make every endeavour to provide accommodation, except when the Musician's home address provided to Sinfonia Cymru is within 15 miles of the venue.
- 6.2 Accommodation will be provided in good standard hotels in single-occupancy rooms, with a full hot breakfast provided when possible. Sinfonia Cymru may also provide full board.
- 6.3 When full board is not provided, Sinfonia Cymru will pay a touring supplement of £24, except when a full breakfast is provided when a supplement of £13.60 will be paid; this applies to all days where accommodation has been provided by Sinfonia Cymru the night prior.
- 6.4 Sinfonia Cymru will not provide accommodation the night prior to the first day of an engagement except under the circumstances described in clause 5.7.
- 6.5 The Musician has a responsibility to confirm their accommodation needs in good time so that Sinfonia Cymru can secure the best rates.
- 6.6 In the event that Sinfonia Cymru does not provide accommodation, a payment of £80.00 will be made to the Musician as part of their fee, in addition to the payment defined in clause 6.3 where relevant.
- 6.7 Where a musician is confirmed for an engagement and the cost of suitable accommodation available at the point of confirmation exceeds the overnight allowance, (e.g. as a consequence of late booking, and/or a temporary shortage of nearby hotel rooms) and provided this is brought to the attention of Sinfonia Cymru in a timely fashion, Sinfonia Cymru shall either book suitable overnight accommodation directly on behalf of the player or offer an additional payment equivalent to the difference between the overnight allowance and the cost of suitable accommodation mutually agreed to be available locally.

7. Porterage

- 7.1 Porterage is a contribution towards the extra time, effort and costs associated with transporting large or heavy instruments.
- 7.2 Porterage groups are defined in

7.3

7.4

7.5 Table 3 and are determined by whether a large or heavy instrument can reasonably be carried on public transport or whether it needs a standard-size car or larger vehicle. On this basis, Group A, below, reflects the contribution towards running the car and the time and effort involved in loading and unloading.

7.6 A full portorage payment shall be due for each day of an engagement, except where Sinfonia Cymru has made safe provision for a musician to leave instruments in situ overnight at a rehearsal or concert venue which has been used for the final call of the day, and which is also to be used for the first call of the following day. In this latter case, one portorage payment shall not be paid for each night during which the instrument is left at the venue. Sinfonia Cymru must guarantee the security of the storage area and ensure that adequate insurance cover is in place in case of loss.

7.7 For Group A and Group B portorage the following payments will apply:

- i Full portorage payment for a get-in/get-out at a single venue on the same day;
- ii Full portorage payment for the day of the get-in and another full payment for the get-out when the instrument is left at a venue overnight;
- iii If a musician is required to transport their instrument between multiple venues at separate locations on a single day an additional 50% portorage should be paid for each additional venue.
- iv A portorage payment shall not be paid when Sinfonia Cymru makes arrangements to transport the instruments unless the Musician is required to bring the instruments to a pick-up point nominated by Sinfonia Cymru, in which latter case portorage payments shall be due in full.

7.8 Sinfonia Cymru will use its best endeavours to ensure that the venue will provide parking facilities for those transporting large or heavy instruments by car, but will not cover the costs of any parking charges.

7.9 Any additional costs of hiring instruments or transport for large or heavy instruments will be subject to negotiation.

7.10 In cases where air travel is provided for UK or foreign touring Sinfonia Cymru will discuss and agree arrangements with the Musician.

Table 3

Group A	Double Bass	£ 20.80
	Electric Guitar	
	Electric Bass Guitar	
Group B	Bass Saxophone	£ 17.10
	Contra Bassoon	
	Tuba	
Group C	Bass Clarinet plus one other wind instrument	£ 12.85
	Baritone Saxophone	
	Trombone plus one other brass instrument	
	French Horn plus one other brass instrument	
	2 saxophones	
	Cello	
Group D	Harp	Subject to individual negotiation
	Kit Drums	
	Percussion	
	Timpani	
	Organ	
	Electronic Keyboards	

8. Access and Adjustments

8.1 Sinfonia Cymru shall take all reasonable steps to ensure that no musicians is prevented from undertaking an engagement, or placed at a disadvantage, as a result of having a disability, health condition, pregnancy-related needs, caring responsibilities, or other access requirements. The obligation applies to all aspects of the engagement, including but not limited to travel arrangements, accommodation, venue access, scheduling, parking, rest facilities, and the safe movement, storage, or transportation of instruments.

8.2 Musicians shall be invited to notify Sinfonia Cymru of any access requirements at the earliest opportunity. Upon such notification, Sinfonia Cymru shall enter into timely discussion with the musician to identify appropriate reasonable

adjustments. Where such adjustments give rise to additional costs, Sinfonia Cymru shall seek to meet these costs, or agree suitable alternatives, in consultation with the musician.

8.3 Where access requirements intersect with provisions in Sections 4, 5, 6, and 7 (including travel, subsistence, early calls, late returns, portage, or instrument transportation), Sinfonia Cymru shall ensure that reasonable adjustments are made so that the musician is not financially penalized or placed at risk.

8.4 No musician shall be excluded from an engagement, or be required to forgo payments or allowances otherwise due under this Agreement, as a result of having access needs or requesting reasonable adjustments. Sinfonia Cymru will endeavour to meet access needs where possible and if conditions are within its control.

9. Electronic Instruments

9.1 Instruments and devices incorporating pre-recorded sounds or producing sounds by electronic means are not to be used to replace or reduce the employment of conventional instrumentalists on engagements carried out under these terms and conditions where conventional instrumentalists may reasonably or traditionally be expected to be used.

10. Recording and Media

10.1 When engaged under this Agreement, the Musician permits Sinfonia Cymru to make audio and/or audiovisual recordings, with musicians in or out of vision, of any rehearsal, performance, or session designated for producing recorded material.

10.2 The following uses are defined:

i Archival use

a. Any audio or audiovisual recording may be retained by Sinfonia Cymru in perpetuity for archival use. These shall be only shared externally with the following partners, with Sinfonia Cymru retaining responsibility for the prevention of any unauthorised use by external individuals or organisations:

i. Featured composers or musicians, for their own private study purposes;

ii. Co-commissioning, co-producing, and/or co-presenting organisations or individuals;

- iii. Funding organisations, for reporting or as part of a funding proposal;
 - iv. Educational institutions, for education;
 - v. Potential partners to secure future work.
- b. Sinfonia Cymru reserves the right to use any archival recording for promotional purposes in accordance with part ii of this clause.

ii Promotional Use

- a. Material may be taken from any recording for use by Sinfonia Cymru for promotional purposes.
- b. The material must be no longer than 20 minutes with no single piece used in its entirety.
- c. Sinfonia Cymru may share recordings for promotional use by third parties that have a direct connection with the promotion and will inform those third parties that they are bound by the same restriction defined in b.
- d. Recordings may also be used as part of a documentary programme aimed at increasing Sinfonia Cymru's profile, providing that material adheres to the restrictions defined in b.

iii Digital Content

- a. With notice of least 14 days prior to the relevant engagement when recording will take place, Sinfonia Cymru may for the duration of this agreement acquire the rights to use up to sixteen audio or audiovisual recordings of any session type in all media, in perpetuity, worldwide without additional payment, provided recordings are specifically produced under Sinfonia Cymru's auspices and are excluded from commercial use and use by third parties, with Sinfonia Cymru retaining copyright in the recording.
- b. Each recording will consist of no more than 20 minutes of recorded material from a single three-hour session of any type.
- c. More than one recording may be made for this purpose within a single engagement.
- d. Sinfonia Cymru will obtain a written agreement of notification for recording using the form in Appendix 1.

- e. Sinfonia Cymru reserve the right to also use any recording designated for Digital Content for promotional purposes in accordance with part ii of this clause.
- f. Any further use of a recording designated for Digital Content in its entirety for synchronisation, commercial purposes or use by third parties will be subject to the negotiations of additional payment as set out in part (iv) of this clause, including but not limited to the collection of secondary payments by the Musicians' Union for distribution as royalties to the Musician by usual means. Sinfonia Cymru will collect the necessary information from the Musician at the point of recording to facilitate this distribution using the form in Appendix 1.
- g. Any recording made in addition to the allocation defined in a will be subject to limitations defined in parts (i), (ii) and (iv) of this clause.

iv Commercial Recording & Broadcast

- a. For the recording or broadcast of sessions where usage is not covered by (i)-(iii), Sinfonia Cymru will adopt the relevant Collective Agreements (e.g. MU/BPI; MU/PACT; MU/BBC), in which case Sinfonia Cymru will share the details of that Agreement with the Musician and inform them which parts of this Agreement still apply to the engagement.
- b. In the case where no Collective Agreement applies, Sinfonia Cymru will negotiate appropriate financial remuneration for musicians with the Union on a case-by-case basis where existing Collective Agreements do not apply.
- c. Where a third party (for example a festival, venue, or guest artist) wishes to commission and retain the copyright in a recording, Sinfonia Cymru will ensure that the Musicians are paid an appropriate additional fee either based on a relevant Collective Agreement or through negotiation with the Union.
- d. Where a recording is made by a third party in partnership with Sinfonia Cymru and the third party agrees that the copyright in the recording will be held by Sinfonia Cymru, the recording may be used under the limitations set out in the uses defined above.

- e. Sinfonia Cymru will notify the Musicians of the intention to record at the time of engagement or at the earliest possible time once confirmation of such recording has been received by Sinfonia Cymru.

10.3 Sinfonia Cymru will keep a record of participating Musicians for all projects that are recorded for whatever purpose, not limited to the use of the form in Appendix 1, so that this can be used to determine any future payment should the recording be subsequently used for commercial purposes. Sinfonia Cymru will provide all relevant records to the MU.

10.4 Where a musician is unhappy with a clip of their performance being used, requests to remove social media content will not unreasonably be refused.

10.5 Recordings will not be used to evaluate the capabilities of any Musician engaged under this Agreement except at the Musician's request.

11. Overseas Touring

11.1 Sinfonia Cymru will use its best endeavours to secure international touring from time to time.

11.2 Such tours often require a flexible approach and Sinfonia Cymru will liaise with representatives of the Musicians and with the Union to agree to terms and conditions of tours.

11.3 The organisation of tours will be guided by the ABO/MU Code of Practice for Foreign touring.

12. Musicians Opting Out of Tours

12.1 Touring in countries with human rights issues can have an impact on the health, safety, and wellbeing of different communities of musicians. There may be occasions where a musician cannot participate in a tour because of concerns for their personal safety or their views on human rights issues.

12.2 No musician shall be made to tour or suffer detrimental treatment because they cannot tour due to concerns for their personal safety or view on human rights issues. Management may be putting themselves at risk of discriminating against players if they do so.

13. Health and Safety

13.1 Sinfonia Cymru will use its best endeavours to safeguard the health, safety, and welfare of Musicians engaged under this Agreement and will provide Musicians

with information about how it is undertaking this responsibility for each engagement.

13.2 Musicians engaged under this Agreement will take all reasonable care to ensure the health, safety and welfare of themselves and those around them in any activity undertaken in the performance of their engagement and will cooperate with Sinfonia Cymru in meeting their health and safety obligations.

13.3 Under the Health and Safety at Work Act 1974 the primary responsibility of the welfare of Musicians working under this agreement lies with Sinfonia Cymru. A risk assessment shall be carried out for all areas of concern to performers to include noise risk assessment(s) & stress risk assessments. Reference may be needed to specific health and safety legislation as part of your risk assessment procedure e.g. Control of Noise at Work Regulations; Electricity at Work Regulations.

14. Dignity at Work

14.1 Sinfonia Cymru is committed to treating all musicians fairly and with respect and will not discriminate on grounds of sex, gender reassignment, marital status (including civil partnerships), race, ethnic origin, colour, nationality, national origin, disability, sexual orientation, religion or age.

14.2 Sinfonia Cymru encourage any freelancer who feels that they have been unfairly treated, harassed or bullied, or who has witnessed any incident of this kind taking place, to make a complaint by contacting whichever of the following personnel associated with Sinfonia Cymru the Musician feels most comfortable; contact details will be provided as part of the information related to each engagement:

- i Chair of the Board;
- ii Chief Executive Officer;
- iii General Manager;
- iv MU Representative;
- v Creative Associates

15. Anti-Bullying and Harassment

15.1 Sinfonia Cymru is committed to having a working environment where everyone is treated with dignity and respect. Sinfonia Cymru does not tolerate bullying, harassment and/or victimisation and expects everyone working at or with Sinfonia Cymru (including freelancers, sub-contractors and agency workers), as well as Sinfonia Cymru's visitors and guests, to behave respectfully towards others and never act in a way that could be regarded as bullying, harassment and/or victimisation. Preventive measures will be taken to stop discrimination, harassment and sexual harassment from happening in the first instance.

15.2 The aim of Sinfonia Cymru's Anti-Bullying and Harassment Policy is to help prevent the occurrence of bullying, harassment and/or victimisation in the workplace, and to provide guidance on how to resolve complaints both informally and formally should such behaviour occur. For further details consult your point of contact with the orchestra or the MU.

16. Payment

16.1 Sinfonia Cymru aims to pay Musicians as soon after the engagement as possible and no later than 30 days after the end of an engagement.

16.2 Musicians can help this process for themselves and their fellow musicians by submitting receipts, bank details and other information as soon as possible after a request has been made.

16.3 If for any reason payment is going to be delayed Sinfonia Cymru will inform the Musician and indicate the likely payment date.

17. Changes to Schedule / Cancellation of Dates

17.1 Sinfonia Cymru reserves the right to change the schedule with 30 days' notice or more. In cases where the schedule is changed with less than 30 days' notice, where the change will lead to a loss of earnings for the musician, basic fees will be paid to the musician as outlined in Clause 2 of this Agreement. When the musician is able to mitigate any loss caused by cancellation the orchestra will pay any difference in basic fees.

17.2 Whenever the schedule is changed Sinfonia Cymru will reimburse any non-recoverable expenses incurred, for example train fares and accommodation.

18. Force Majeure

18.1 The obligations of Sinfonia Cymru and the Musician under this Agreement will be suspended and unenforceable for so long as any of the circumstances specified as Force Majeure make it impossible or impractical. Force Majeure is deemed as an act or event beyond the reasonable control of Sinfonia Cymru or the Musician, against which it is impossible or commercially unfeasible to insure or to claim compensation from a third party for, caused by:

- i lightning, flood, storm, earthquake, or any other unpredictable freak of nature;
- ii fire, explosion, accident, epidemic or pandemic;

- iii strike, lockout, or other industrial dispute on the part of the persons employed by any person who is not a party to this agreement;
- iv riot, war, or acts of terrorism;
- v any act of Government or competent authority;
- vi any other circumstance beyond the reasonable control of Sinfonia Cymru or the Musician and which is not caused by either Sinfonia Cymru or the Musician.

19. Disputes

19.1 Should any dispute arise in the interpretation of the Agreement which cannot be settled by Sinfonia Cymru itself, it shall at once be referred to the Director of the Association of British Orchestras and the Assistant General Secretary of the Musicians' Union, who shall meet as soon as possible and in any case within ten 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, the procedures shall be regarded as exhausted.

20. Duration

20.1 These terms and conditions shall remain in force until 30 September 2027. However, should the Agreement not have been renewed formally at that date it shall stay in force until the time of such renewal.



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Lisa Rourke
Orchestras Official
Musicians' Union



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Caroline Tress
Chief Executive
Sinfonia Cymru