

DGC/CMPA Standard Agreement

2016-2018

Atlantic

SCHEDULE 3

Table of Contents **Atlantic**

AT1.00	REGULAR WORK DAY				
AT1.01	Work Day	4	AT11.06	CMPA Credit	15
AT1.02	No Split Shifts and No Standby Engagement	4	AT11.07	Removal or Alteration of Credit	15
AT1.03	Work Week	4	AT11.08	Submission of Proposed Screen Credit Format to the Guild	15
AT1.04	Shifting the Work Week	4	AT11.09	Credit Grievance	15
AT1.05	Daily Calls	4	AT12.00	SCREEN CREDIT FOR PRODUCTION DEPARTMENT	
AT1.06	Fractional Work Week	4	AT12.01	Screen Credit for Production Managers, 1st and 2nd Assistant Directors on Theatrical and Television Motion Pictures	15
AT1.07	Hiatus Periods	4	AT12.02	Screen Credit for Location Managers, Unit Managers and Assistant Production Managers on Theatrical and Television Motion Pictures	16
AT1.08	Flat Deals	5	AT12.03	Screen Credit for 3rd Assistant Directors, Assistant Location Managers, Production Coordinators, Assistant Production Coordinators, Trainee Production Coordinators/Production Secretaries and Production Assistants	16
AT1.09	Dailies, Production Meetings and Surveys	5	AT12.04	Screen Credit on Other Types of Motion Pictures	16
AT2.00	PREMIUM REMUNERATION		AT13.00	SCREEN CREDITS FOR ART DEPARTMENT	
AT2.02	Sixth (6th) Day Rate	5	AT13.01	Screen Credits for Production Designers or for Art Directors as Head of the Department	16
AT2.03	Seventh (7th) Day Rate	6	AT13.02	Production Design Credit for Subsequent Use	16
AT2.04	Holiday Rate	6	AT13.03	Screen Credits for Art Directors Working Under a Production Designer and for First Assistant Art Directors/Set Designers	16
AT2.05	Overtime Calculation	6	AT13.04	Screen Credits for Second Assistant Art Directors, Art Department Coordinators, and Third Assistant Art Directors	16
AT2.06	Statutory Overtime	6	AT13.05	Screen Credits on Other Types of Motion Pictures	16
AT2.07	Turnaround or Rest Period	7	AT14.00	SCREEN CREDITS FOR EDITING DEPARTMENT	
AT2.08	Prior Approval of Producer	7	AT14.01	Screen Credits for Picture Editors on Theatrical and Television Motion Pictures	16
AT2.09	Payments	7	AT14.02	Screen Credits for Editing Department Personnel on Theatrical and Television Motion Pictures	17
AT2.10	ARC Payday	7	AT14.03	Screen Credits for Editing Department Personnel on all other Motion Pictures	17
AT3.00	MEAL BREAKS		AT14.04	Publicity	17
AT3.01	Meal Breaks/Meal Penalty	7	AT14.05	Professional Designation	17
AT4.00	VACATIONS AND HOLIDAYS		AT15.00	MINIMUM STAFFING	
AT4.01	Annual Vacation	8	AT15.01	Minimum Personnel: Directors	17
AT4.02	Holidays	8	AT15.02	Minimum Personnel: Production Department	17
AT4.03	Unworked Holidays During Regular Work Week	8	AT15.03	Minimum Personnel: Art Department	17
AT4.04	Holidays Falling on Days Off	8	R 15.04		17
AT4.05	Application to Period Remuneration	8	AT15.05	Minimum Personnel: Picture and Sound Editing Departments	17
AT 4.06	Holiday on a Work Day	8	AT15.06	Minimum Personnel: Second Unit	18
AT5.00	RETIREMENT, HEALTH AND WELFARE PLANS AND ADMINISTRATION AND TRAINING FUND		AT15.07	Varying the Minimum Personnel	18
AT5.01	Health and Welfare Plan	8	AT15.08	Determination of Minimum Personnel Requirements	18
AT5.02	Retirement Contributions	9	AT 15.09		18
AT5.03	Administration and Training Fund	9	AT 15.10		18
AT5.04	Member's Check-off	9	AT16.00	POST PRODUCTION	
AT5.05	DGC ARC Fringes	10	AT16.01	Contracting Out	18
AT5.06	Exceptions to Article AT5.00	10	AT16.02	Engagement of Post Production House Staff	18
AT6.00	CMPA LEVY		AT16.03	Post Production List	18
AT6.01	CMPA Levy	10	AT16.04	Updated Post Production List	19
AT7.00	GUILD REMITTANCES		AT16.05	Half Day Rate	19
AT7.01	Guild Remittances	10	AT16.06	Extended Term Contracts	19
AT8.00	PRODUCTION INCENTIVES		AT16.07	Multiple Assignments	19
AT8.01	New Television Series Incentives	11	AT16.08	"Favoured Nations"	19
AT8.02	Frequent Filming Bonus	11	AT17.00	APPROVED ARC ARBITRATORS	19
AT8.03	Off Season Incentive Program	11	AT18.00	WORK PERMITS	
AT9.00	TRAVEL AND ACCOMMODATION		AT18.01	Permit Fees	20
AT9.01	Studio Zone	12	AT19.00	HEALTH AND SAFETY	20
AT9.02	Nearby Location	12	BUDGET TIERS		21
AT9.03	Distant Location	13	RATE SHEETS		
AT9.04	Travel Insurance	13	2016 Weekly Rates	23	
AT9.05	Travel to Studio Zone	13	2016 Daily Rates	24	
AT9.06	Use of Personal Vehicles	13			
AT10.00	LAY-OFF AND TERMINATION				
AT10.01	Notice of Lay-off	14			
AT10.02	Termination of Engagement	14			
AT11.00	CREDITS				
AT11.01	Credits	14			
AT11.02	Better Conditions	15			
AT11.03	Screen Credits	15			
AT11.04	Other Credits	15			
AT11.05	Guild Credit	15			

Table of Contents **Atlantic**

2017 Weekly Rates	25
2017 Daily Rates.....	26
2018 Weekly Rates	27
2018 Daily Rates.....	28
Letters of Understanding	
NO. 1 DGC ATLANTIC REGIONAL COUNCIL (DGC ARC) JURISDICTION	29
NO. 2 TRAINING AND DEVELOPMENT.....	30
NO. 3 FACT BASED/LIFESTYLE/DOCU-DRAMA PRODUCTION.....	31
Fringe Chart	32
Zone Map	33
Work Permits	
Canadian Citizens and Permanent Residents	34
Non-Canadians.....	35
Standard Contract for Services	36
Index	37

AT1.00 REGULAR WORK DAY

AT1.01 Work Day

- (a) Except for the Director, or a Guild Member engaged on a Flat Deal basis, the work day shall be twelve (12) hours, including paid meal breaks, for Art, and Editing Department classifications and fourteen (14) hours, including paid meal breaks, for Production Department classifications, in a twenty-four (24) hour period. The work day for a Director, or a Guild Member engaged on a Flat Deal basis, shall be a twenty-four (24) hour period.
- (b) The work day commences at the Guild Member's Call time.
- (c) A work day starting on one (1) calendar Day and continuing into the following calendar Day shall be deemed to be one (1) work day, namely the work day on which work started.

AT1.02 No Split Shifts and No Standby Engagement

There shall be no split shifts on any work day nor any standby engagement of any individual Guild Member.

AT1.03 Work Week

- (a) The regular work week for any Guild Members shall consist of five (5) consecutive work days out of seven (7) consecutive Days, starting on the first of such five (5) work days, with the remaining sixth (6th) and seventh (7th) consecutive Days as regular Days off (the "Work Week"). Any work week for a Guild Member engaged for a period other than the regular Work Week established by the Producer, shall be deemed to be an irregular work week, will commence on the Member's first work day, and shall require the prior express written consent of the District Council. Notwithstanding the foregoing, once a regular work week has been established the Producer shall maintain the right to establish a separate and distinct work week for a bona fide Second Unit.
- (b) Once any applicable 6th or 7th Day premiums have been incurred per Articles AT2.01 and/or AT2.03, the first five (5) days of the Member's established Work Week immediately thereafter shall revert to straight time for regular hours.

AT1.04 Shifting the Work Week

Once every four (4) shooting weeks, or more frequently where agreed by the District Council and Producer, the Producer may shift the work week by doing either or both of the following without incurring penalty:

- (a) shift the work week forward by adding one (1) or two (2) additional Days off from the regular work week and begin the shifted work week on the following Day,
- (b) shift the work week back:
 - i. by one (1) Day, by changing the seventh (7th) Day of the regular work week to the first (1st) Day of the shifted work week, provided that the sixth (6th) Day of the regular work week is a Day off and the thirty-four (34) hour rest period applies, or
 - ii. by two (2) Days, by making the preceding work week a prorated four (4) Day work week, giving the fifth (5th) Day off, and making the sixth (6th) Day the first (1st) Day of the shifted work week, provided that the thirty-four (34) hour rest period applies.
- (c) Guild Members shall be given no less than three (3) working Days advance notice of the shift. In no event may the Producer shift the work week to avoid paying for an unworked holiday.
- (d) Upon two (2) weeks written notice to the Guild District Council, or with the consent of the affected Guild Members, the work week may be changed from the last week of prep to the first (1st) week of principal photography provided that Guild Members receive one (1) day off.
- (e) In all of the above scenarios, when a Guild Member is approved to work on the one (1) day off, then this day shall be considered a seventh (7th) day. Day one (1) of principal photography would be day one (1) of the work week.

AT1.05 Daily Calls

- (a) Any change or cancellation of daily Calls, other than for forecasted adverse weather, shall be made ten (10) hours prior to the starting time of Call, or if possible, before the Guild Member leaves work at the end of the preceding work day.
- (b) Due to forecasted adverse weather, the Producer may cancel a daily crew Call up to eight (8) hours prior to the starting time of the Call.
- (c) Subject to the provisions of this Standard Agreement when a Guild Member engaged on a daily basis reports for work as scheduled, or if the Producer fails to provide the minimum notice in this Article AT1.05, the Producer shall pay to the Guild Member not less than one (1) Day's Gross Remuneration.
- (d) All members engaged on a daily basis will be remunerated at one quarter (1/4) of the corresponding weekly contracted rate.

AT1.06 Fractional Work Week

With the exception of the Director, the Producer shall pay a Guild Member whose assignment starts on other than the first (1st) Day of the established work week or ends on other than the last Day of the established work week one-fifth (1/5th) of his weekly Contracted Rate for each Day worked during the fractional work week, provided that during the preceding or subsequent work week of his assignment such Guild Member completes a full work week. Special provisions with respect to the Director are contained in the Directors Schedule.

AT1.07 Hiatus Periods

- (a) The Producer shall be entitled to impose a maximum hiatus period equal to one (1) week for each eight (8) weeks of the production period, provided that the Producer gives eighteen (18) calendar Days written notice of the hiatus to the District Council and each Guild Member subject to events of force majeure.
- (b) Hiatus means a planned, unpaid stoppage of work for a period of three (3) or more work days.
- (c) A hiatus of less than one (1) week will not be imposed for the purpose of avoiding payment for holidays.
- (d) For the purpose of Article AT1.07, the Production period will be calculated from the opening of the Production office to the completion date of the Contract for Services of the Sound Editor or the Production Accountant, whichever is later.

AT1.08 Flat Deals

- (a) Flat Deal is an agreement between a Producer and a Guild Member relating to the job classifications set out below:
 - i. Production Manager;
 - ii. First Assistant Director;
 - iii. Second Assistant Director;
 - iv. Location Manager;
 - v. Two (2) highest ranking Guild Members engaged in the Art Department, as determined by job classification;
 - vi. All Editing Department classifications.
 - vii. Production Coordinator
- (b) Article AT2.01 is not applicable, and Articles AT2.02, AT2.03, AT2.04 and AT2.07 are applicable to a Guild Member engaged on a Flat Deal.
- (c) Each Guild Member's Contract for Services shall clearly state whether Over-scale payments may be credited or offset against the premium provided for in Article AT2.01. Offsetting of Over-scale shall not be allowed to reduce a Guild Member's Gross Remuneration to less than the minimum Gross Remuneration required by this Agreement. The Contracted Rate will form the basis of all calculations.
- (d) Failure to designate clearly the offset rights in the Contract for Services will mean the loss of any right to credit or offset Over-scale payments.

AT1.09 Dailies, Production Meetings and Surveys

- (a) Time spent in attendance at production meetings or surveys shall be considered time worked.
- (b) The Producer need not pay the Guild Member for the time spent at the screening of Dailies unless the Producer or the Director requires the Guild Member to be there. If the Producer or the Director requires the Guild Member to attend the screening of Dailies, the time spent at the screening shall be considered as time worked.

AT2.00 PREMIUM REMUNERATION

AT2.01 (a) Overtime – First (1st) Five (5) Days – Production, Art, & Editing Departments

- i. First (1st) Five (5) Days, After Twelve (12) Hours of work for Art and Editing

For all work exceeding twelve (12) hours, but less than Sixteen (16) hours on any one (1) of the first (1st) five (5) work days of the Work Week, the Producer must pay to each Guild Member premium pay for each one (1) hour or portion thereof of time worked, calculated in accordance with the following formulae:

DAILY RATE Contracted Rate ÷ 8 x 1.5
WEEKLY RATE Contracted Rate ÷ 40 x 1.5

- ii. First (1st) Five (5) Days, After Fourteen (14) Hours of work for Production Department

For all work exceeding fourteen (14) hours, but less than Sixteen (16) hours on any one (1) of the first (1st) five (5) work days of the Work Week, the Producer must pay to each Guild Member premium pay for each one (1) hour or portion thereof of time worked, calculated in accordance with the following formulae:

DAILY RATE Contracted Rate ÷ 8 x 1.5
WEEKLY RATE Contracted Rate ÷ 40 x 1.5

- iii. First (1st) Five (5) Days, After Sixteen (16) Hours of work for Art, Editing, and Production Departments

For all work exceeding Sixteen (16) hours on any one (1) of the first (1st) five (5) work days of the Work Week, the Producer must pay to each Guild Member premium pay for each one (1) hour or portion thereof of time worked, calculated in accordance with the following formulae:

DAILY RATE Contracted Rate ÷ 8 x 2
WEEKLY RATE Contracted Rate ÷ 40 x 2

- (b) Overtime – Sixth (6th) Day – Production, Art and Editing Departments

- i. Sixth (6th) Day, After Twelve (12) Hours of work for Art and Editing

For all work exceeding twelve (12) hours, but less than Sixteen (16) hours on a sixth (6th) work day in a Work Week, the Producer must pay to each Guild Member premium pay for each one (1) hour or portion thereof of time worked, calculated in accordance with the following formula:

DAILY OR WEEKLY RATE 6th Day rate under Article AT2.02 ÷ 8 x 2

- ii. Sixth (6th) Day, After Fourteen (14) Hours of work for Production Department

For all work exceeding fourteen (14) hours, but less than Sixteen (16) hours, on a sixth (6th) work day in a Work Week, the Producer must pay to each Guild Member premium pay for each one (1) hour or portion thereof of time worked, calculated in accordance with the following formula:

DAILY OR WEEKLY RATE 6th Day rate under Article AT2.02 ÷ 8 x 2

- iii. Sixth (6th) Day, After Sixteen (16) Hours of work for Art, Editing and Production Departments

For all work exceeding Sixteen (16) hours on a sixth (6th) work day in a Work Week, the Producer must pay to each Guild Member premium pay for each one (1) hour or portion thereof of time worked, calculated in accordance with the following formula:

DAILY OR WEEKLY RATE 6th Day rate under Article AT2.02 ÷ 8 x 3

(c) Overtime – Seventh (7th) Day – Production, Art and Editing Departments

i. Seventh (7th) Day, After Twelve (12) Hours of work for Art and Editing

For all work exceeding twelve (12) hours, but less than Sixteen (16) hours, on a seventh (7th) work day in a period of a Work Week, the Producer must pay to each Guild Member premium pay for each one (1) hour or portion thereof of time worked, calculated in accordance with the following formula:

DAILY OR WEEKLY RATE 7th Day rate under Article AT2.03 ÷ 8 x 2

ii. Seventh (7th) Day, After Fourteen (14) Hours of work for Production Department

For all work exceeding fourteen (14) hours, but less than Sixteen (16) hours, on a seventh (7th) work day in a Work Week, the Producer must pay to each Guild Member premium pay for each one (1) hour or portion thereof of time worked, calculated in accordance with the following formula:

DAILY OR WEEKLY RATE 7th Day rate under Article AT2.03 ÷ 8 x 2

iii. Seventh (7th) Day, After Sixteen (16) Hours of work for Art & Editing and Production Departments

For all work exceeding sixteen (16) hours on a seventh (7th) work day in a Work Week, the Producer must pay to each Guild Member premium pay for each one (1) hour or portion thereof of time worked, calculated in accordance with the following formula:

DAILY OR WEEKLY RATE 7th Day rate under Article AT2.03 ÷ 8 x 3

(d) Overtime – Holiday – Production, Art and Editing Departments

i. Holiday, After Twelve (12) Hours of work for Art and Editing

For all work exceeding twelve (12) hours, but less than Sixteen (16) hours on a holiday, the Producer must pay to each Guild Member premium pay for each one (1) hour or portion thereof of time worked, calculated in accordance with the following formula:

DAILY OR WEEKLY RATE Holiday rate under Article AT2.04 ÷ 8 x 1.5

ii. Holiday, After Fourteen (14) Hours of work for Production Department

For all work exceeding fourteen (14) hours, but less than Sixteen (16) hours on a holiday, the Producer must pay to each Guild Member premium pay for each one (1) hour or portion thereof of time worked, calculated in accordance with the following formula:

DAILY OR WEEKLY RATE Holiday rate under Article AT2.04 ÷ 8 x 1.5

iii. Holiday, After Sixteen (16) Hours of work for Art, Editing, and Production Departments

For all work exceeding Sixteen (16) hours on a holiday, the Producer must pay to each Guild Member premium pay for each one (1) hour or portion thereof of time worked, calculated in accordance with the following formula:

DAILY OR WEEKLY RATE Holiday rate under Article AT2.04 ÷ 8 x 2

(e) Exceptions

Articles AT2.01 (a) through (d) do not apply to a Guild Member engaged on a Flat Deal basis or to a Director.

AT2.02 Sixth (6th) Day Rate

Unless the 7th Day rate applies to a particular work day, a Guild Member who works a sixth (6th) work day in a period of seven (7) consecutive calendar Days shall be paid a sixth (6th) Day rate calculated in accordance with the following formulae:

DAILY RATE Contracted Rate x 1.5

WEEKLY RATE Contracted Rate ÷ 5 x 1.5

AT2.03 Seventh (7th) Day Rate

A Guild Member who works a seventh (7th) work day in a Work Week or in any period of seven (7) consecutive calendar days shall be paid a seventh (7th) Day rate calculated in accordance with the following formulae:

DAILY RATE Contracted Rate x 2

WEEKLY RATE Contracted Rate ÷ 5 x 2

AT2.04 Holiday Rate

Work performed, including travel to and from Nearby and Distant Locations, on a holiday shall be paid a holiday rate calculated in accordance with the following formulae:

DAILY RATE Contracted Rate x 2.5

WEEKLY RATE Contracted Rate ÷ 5 x 2.5

AT2.05 Overtime Calculation

With respect to the calculation of overtime under this Article, overtime shall be calculated for each one (1) hour or portion thereof, based on one-quarter (1/4) hour increments of time worked, including paid meal breaks.

AT2.06 Statutory Overtime

The rates set out in this Schedule, in any Contract for Services, in a Flat Deal, and in Article AT2.00 of this Schedule, are deemed to include any statutory entitlement to overtime pay; however this “deeming” provision shall in no way adversely affect the Guild Member’s entitlement to or the Producer’s obligation to pay premium pay under Article AT2.00 of this Schedule.

AT2.07 Turnaround or Rest Period

- (a) Each Guild Member must have a turnaround or rest period between each work day of not less than ten (10) hours free from work.
- (b) The minimum rest period for each Guild Member on a regular work week shall be fifty-two (52) consecutive hours free from work. In a four (4) week cycle, the Producer may reduce the weekend turnaround by two (2) hours on two (2) occasions as long as it is increased by two (2) hours for the remaining two (2) weekends, with no less than three (3) working Days notice to the District Council.
- (c) The minimum rest period for each Guild Member on a six (6) Day work week shall be thirty-four (34) consecutive hours free from work.
- (d) In the event of a holiday resulting in a three (3) Day weekend, the minimum rest period for each Guild Member on a four (4) Day work week shall be seventy-six (76) consecutive hours free from work.
- (e) Turnaround or Rest Period Encroachment
For each one (1) hour or portion thereof, based on one-quarter (1/4) hour increments, of encroachment into any applicable turnaround or rest period, in addition to the Guild Member's Contracted Rate, the Producer must pay to each Guild Member thus affected premium pay calculated in accordance with the following formulae:
DAILY RATE Contracted Rate ÷ 8 x 1.5
WEEKLY RATE Contracted Rate ÷ 40 x 1.5
- (f) The provisions of Article AT2.07 shall not apply to a Director.
- (g) Premium pay under Article AT2.07 must be paid in addition to any other premium pay under Article AT2.00, provided that the premium under those Articles shall in no case exceed three (3) times the pro-rated hourly rate. The premium under these Articles shall in no case exceed three (3) times the Contracted Rate.

AT2.08 Prior Approval of Producer

A Producer shall only be obligated to pay premium pay where the Producer or its duly-authorized representative grants approval for the performance of the work which attracts the premium pay.

AT2.09 Payments

Where two (2) or more premium rates specified in Article AT2.01, AT2.02, AT2.03, AT2.04 or AT2.07 are applicable, the Producer shall pay to the Guild Member all applicable premiums, provided that the premium under those Articles shall in no case exceed three (3) times the Contracted Rate.

AT2.10 ARC Payday

Further to Core Article 14.02, the District Council will allow Guild Members to be paid no later than the fifth (5th) work day following the week worked.

AT3.00 MEAL BREAKS

AT3.01 Meal Breaks/Meal Penalty

- (a) The Producer shall ensure that each Guild Member has a paid meal break of at least one-half (1/2) hour, at intervals that will result in no Guild Member working longer than six (6) consecutive hours without a first (1st) paid meal break and eight (8) consecutive hours without a second (2nd) paid meal break, failing which, each affected Guild Member will receive an additional twenty dollars (\$20.00) per meal to a maximum of forty dollars (\$40.00) per day.
If the Guild Member is given both:
 - i. a non-deductible meal appropriate to the time of day, prior to the general crew call, and
 - ii. a substantial snack no more than two and one half (2 1/2) hours before the first paid meal break, then, the first paid meal break may be six (6) hours following the general crew callthen, the first paid meal break may be six (6) hours following the general crew call.
On a reasonable and bona fide basis, the Producer shall have the right to complete a shot in progress to a maximum of fifteen (15) minutes into the paid meal break without incurring the meal penalty, provided that the set-up or shot was commenced within a reasonable period in advance of the required paid meal break and provided that there is no reduction in the paid meal break.
- (b) Time on meal breaks shall be considered time worked.
- (c) The Producer shall provide to each Guild Member, craft services of coffee, tea, water, and other beverages throughout the work day.
- (d) Where the Producer provides free catering of food and/or beverages to the members of any other labour organization, the Producer shall provide the same catering benefits or equivalent to all Guild Members at no cost.
- (e) Any Guild Member working away from the shooting crew is responsible for determining his own meal period(s). For clarity, such Guild members shall not incur meal penalties without prior consent of the Producer or duly appointed representative. Notwithstanding the removal of meal penalties, if lunch is not provided, a Guild member shall be reimbursed up to a daily maximum of fifteen dollars (\$15.00) upon provision of a receipt(s) by the Guild member.

AT4.00 VACATIONS AND HOLIDAYS

AT4.01 Annual Vacation

- (a) The Producer shall pay to each Guild Member, including a Loan-out Corporation, as or in lieu of annual vacation pay four percent (4%) of the Guild Member's Gross Remuneration. Such premium or additional payments shall be paid weekly with the regular remuneration payment.
- (b) Payment for or in lieu of annual vacation or an additional payment shall not be subject to individual negotiation between any Guild Member or Loan-out Corporation and any Producer.
- (c) This provision shall not apply to persons engaged under Core Article 7.11. In lieu of such provisions, the Employment Standards Act of Nova Scotia, New Brunswick, Newfoundland or Prince Edward Island, as the case may be, shall govern with respect to vacation pay for those persons engaged under Core Article 7.11.

AT4.02 Holidays

The following Days are recognized as paid holidays:

New Year's Day
Good Friday
Victoria Day
Canada Day
Civic Holiday (first Monday in August)
Labour Day
Thanksgiving Day
Remembrance Day
Christmas Day
Boxing Day
Heritage Day (Nova Scotia)
Islander Day (Prince Edward Island),

and any other Day declared a holiday by the federal, provincial, or municipal (local) government.

AT4.03 Unworked Holidays During Regular Work Week

When a holiday not worked falls within the Guild Member's weekly or longer guaranteed period of engagement, no deductions shall be made from guaranteed remuneration. When such holiday not worked occurs within a partial work week following a Guild Member's period of engagement, or where a Guild Member's period of engagement is a number of Days, such Guild Members who worked the regular work day before and the regular work day after the holiday shall receive one Day's remuneration based on the Contracted daily Rate or one-fifth (1/5th) the Contracted Weekly Rate, as applicable.

AT4.04 Holidays Falling on Days Off

- (a) When a holiday falls on a Guild Member's normal Day off, the Guild Member shall be given a Day off on either the work day before or the work day after the holiday.
- (b) When two (2) holidays fall on a Guild Member's normal Days off, the Guild Member shall be given four (4) consecutive Days off including the two (2) consecutive normal Days off.
- (c) If the appropriate number of Days off is not provided in lieu of the holidays as required in Article AT4.04 (a) or (b), then the Producer shall pay to the Guild Member one (1) Day's remuneration based on the contracted daily rate or one-fifth (1/5) of the contracted Weekly Rate as applicable for each such Day off not provided.
- (d) The Producer shall designate the Day(s) to be granted as the Day(s) off.

AT4.05 Application to Period Remuneration

Holidays shall apply against the contracted period of engagement whether worked or not worked except where they fall within a hiatus period.

AT4.06 Holiday on a Work Day

If a holiday excludes Christmas Day, Boxing Day, Good Friday, and New Years Day falls on the second, (2nd), third (3rd) or fourth (4th) work day of the work week, the Producer may designate the first (1st) or the fifth (5th) work day of the work week as the observed Day of the holiday, and the actual Day of the holiday shall be worked and paid for at the appropriate straight time rate with the exception of any Daily hires, who shall be paid the holiday rate as per Article AT 2.01(d) for any work done on the actual calendar day of the holiday.

Any designation of the first (1st) or fifth (5th) day of the work week shall be declared by the Producer a minimum of two (2) weeks in advance of the day to be worked in lieu of the actual day.

AT5.00 RETIREMENT, HEALTH AND WELFARE PLANS AND ADMINISTRATION AND TRAINING FUND

AT5.01 Health and Welfare Plan

- (a) Members
The Producer shall pay to the District Council a percentage, based on the applicable tier level of the Production, as set out in Article AT5.05, of the Guild Member's (excluding Permittees) Gross Remuneration as the Producer's contribution to the Guild's health and welfare plan. Such contributions shall be remitted by the Producer to the Directors Guild of Canada Health and Welfare Plan Trust in accordance with Article AT7.00. It is recognized and agreed that health and welfare contributions are not subject to HST.

(b) Non-Member Equalization

- i. In order to equalize the payments and deductions in respect of Members of the Guild and non-Members, and in lieu of a health contribution, the Producer shall contribute a percentage, based on the applicable tier level of the Production, as set out in Article AT5.05, of the Gross Remuneration paid to each non-Member Permittee and remit the non-Member equalization payment directly to the District Council every two (2) weeks.
- ii. In circumstances where a Producer or non-Member Permittee is paying into an alternate plan, no non-Member equalization payment(s) shall be required to be paid under Core Article 7.11.

AT5.02 Retirement Contributions

- (a) The Producer will remit weekly, in Canadian Dollars, to the financial institution designated by the District Council, as or in lieu of a retirement contribution, a percentage of the Guild Member's Gross Remuneration, based on the applicable tier of the Production equal to the percentage of the Gross Remuneration set out in Article AT5.05. The Producer shall provide the District Council with proof of such payments with a complete remittance breakdown.
- (b) The provisions of this Article shall apply only to Guild Members eighteen (18) years of age or over. No Guild Member can contribute to an RRSP after December 31 in the year in which the Guild Member turns seventy-one (71) years of age. Therefore, the Producer will remit directly to the affected Guild Member the applicable retirement contribution should the Guild Member be unable to contribute by law. If the age stipulated in the federal legislation should change, the Article shall be interpreted and amended so as to reflect that change.
- (c) For Permittees, the Producer will remit directly to the Permittee the applicable retirement contribution. The Producer shall provide the District Council with proof of such payments with a complete remittance breakdown.

AT5.03 Administration and Training Fund

- (a) The Producer who is a member of the CMPA shall contribute a percentage of the Guild Member's Gross Remuneration based on the applicable tier of the Production equal to the percentage of Gross Remuneration set out in Article AT5.05. A Producer who is not a member of the CMPA or who is not a member in good standing of the CMPA, shall contribute an amount equal to three percent (3%), and will remit same to the District Council in accordance with Article AT7.00.
- (b) The District Councils and the CMPA are jointly committed to developing training programs that will increase the number of qualified Guild Members who are available to service the film and television industry. To this end, the parties acknowledge the ongoing contribution to training initiatives from monies in the administration and training fund as set out in each District Council Schedule of the Agreement.
- (c) The District Councils and the CMPA will meet at the request of either party to discuss training, including assessment of those areas where increased training is necessary.

AT5.04 Member's Check-off

- (a) Check-Off Authorization
The Producer shall require each Guild Member at the time of the execution of his Contract for Services to sign an authorization in the form supplied by the District Council authorizing the Producer to deduct two percent (2%) of his Gross Remuneration as administrative dues in the case of Guild Members (except Permittees) and administrative charges in the case of Permittees and to pay same to the District Council. In addition to these two percent (2%) administrative dues or charges a Guild Member may voluntarily authorize the Producer to deduct from his Gross Remuneration any amount which the said Guild Member may owe to the District Council.
- (b) Check-Off Remittance
The Producer must check-off the two percent (2%) administrative dues or charges and the voluntary deductions provided for in Article AT5.04 (a) from the remuneration paid to each Guild Member and any Permittees and remit said monies to the District Council in accordance with Article AT7.00.
- (c) Receipts for Income Tax Purposes
Except for Guild Members who are engaged as Loan-out Corporations, the Producer shall forward to all Guild Members their income tax receipts (T-4 Slips) indicating thereon the amount and type of check-offs paid by the Guild Member in that taxation year. In the case of Guild Members who are engaged as Loan-out Corporations, the Producer shall submit to them a statement of the check-offs paid within thirty (30) Days of completion of Production or post production of the Motion Picture, whichever applies.
- (d) Change in Member's Check-Off
If the District Council, during the operation of this Agreement, requests a change in the rate of the check-off, the altered rate shall be deducted and remitted as above, provided the District Council bears sole responsibility for obtaining the Member's authorization to such change.
- (e) Producer's Liability
Any knowing or intentional failure by the Producer to remit monies collected under this Article AT5.05 shall cause the Producer to be solely responsible and liable for any monies owing.

AT5.05 DGC ARC Fringes

	Vacation	Health & Welfare/ Non-Member Equalization*	Retirement Contribution**	Administration & Training Fund	Total	CMPA Levy***	Grand Total
A	4%	5%	5%	2%	16%	2%	18%
B	4%	5%	5%	2%	16%	2%	18%
C	4%	5%	3.5%	1%	13.5%	2%	15.5%
D	4%	5%	2%	1%	12%	2%	14%
E	4%	4%	1.5%	0.5%	10%	2%	12%
F	4%	4%	1.5%	0.5%	10%	2%	12%

*Payable in accordance with AT5.01 **Payable in accordance with Article AT5.02 *** Payable directly to CMPA as per Article AT6.00

AT5.06 Exceptions to Article AT5.00

The provisions of Articles AT5.01 and AT5.02 shall not apply to persons engaged under Core Article 7.11, except as provided for in the non-Member equalization payment provisions of this Agreement.

AT6.00 CMPA LEVY**AT6.01 CMPA Levy**

- Each month, the CMPA will provide to District Council a list of CMPA members in good standing.
- Provided that the Producer is a member in good standing of the CMPA, the Producer shall remit directly to the CMPA on the form provided by the CMPA an amount equal two percent (2%) of all Gross Remuneration paid to Guild Members to a maximum of four thousand, seven hundred and fifty dollars (\$4,750) per feature, MFT, Pilot, or part of a Mini-Series or two thousand, three hundred and seventy-five dollars (\$2,375) per Episode of a Series, to be remitted at the same time as other payments to Guild Members.
- A Producer who is not a member of the CMPA, or who is not a member in good standing of the CMPA shall pay to District Council on behalf of the CMPA an amount equal to two and a half percent (2.5%) of all Gross Remuneration paid to Guild Members. Subject to an alternate direction from the CMPA, this amount shall be collected by District Council and remitted to the CMPA on a monthly basis, subject to the deduction of an administration fee in favour of District Council equal to one quarter percent (0.25%) of all Gross Remuneration paid to Guild Members by the Producer.
- In any case where District Council is unable to collect the levy specified in this Article AT6.00, then the CMPA, and not District Council shall initiate whatever collection procedures are appropriate to the CMPA.
- The CMPA hereby releases and forever discharges, and covenants and agrees to save harmless and indemnify District Council and each Guild Member from any and all actions or claims in any way relating to the collection and remittance of monies by District Council under this Article AT6.00, and preparation of the list specified in Article AT6.01 (a).

AT7.00 GUILD REMITTANCES**AT7.01 Guild Remittances**

- In any month in which remuneration is paid to a Guild Member, the Producer must submit to DGC ARC twice per month on a current basis all District Council remittances and records of remuneration paid to Guild Members, no later than the fifteenth (15th) Day of each calendar month. At the option of the Producer, all such remittances and records may be submitted on a weekly basis. At the time that remittances are forwarded to District Council, the Producer must forward a list indicating the name of each Guild Member and the amount and description of each remittance.
- That portion of the Gross Remuneration paid to a Guild Member in excess of fifty thousand dollars (\$50,000) Canadian funds on a per Production or per television Series cycle basis, shall not be subject to any further deduction or payment, as the case may be, with respect to AT5.03 (Administration and Training Fund).

That portion of the Gross Remuneration paid to a Guild Member in excess of one hundred twenty five thousand dollars (\$125,000) Canadian funds on a per Production or per television Series cycle basis, shall not be subject to any further deduction or payment, as the case may be, with respect to AT5.01. (Health and Welfare).

AT8.01 New Television Series Incentives

(a) A Producer will access the following incentives for the first (1st) two (2) seasons of a television Series, provided there is first a mandatory and good faith consideration of DGC Directors, Production Designers and Editors for the Pilot and all Episodes of the season(s) in question:

TIER	RATE	FRINGES
A	Current Year Rates less 5%	Vacation Pay 4%
		Health & Welfare 5%
		Retirement 5%
		Administration & Training Fund 0%
		Total 14%
		CMPA Levy** 2%
		Grand Total 16%
B	Current Year Rates less 5%	Vacation Pay 4%
		Health & Welfare 5%
		Retirement 5%
		Administration & Training Fund 0%
		Total 14%
		CMPA Levy** * 2%
		Grand Total 16%
C	Current Year Rates less 5%	Vacation Pay 4%
		Health & Welfare 5%
		Retirement 3.5%
		Administration & Training Fund 0%
		Total 12.5%
		CMPA Levy** 2%
		Grand Total 14.5%
D	Current Year Rates less 5%	Vacation Pay 4%
		Health & Welfare 5%
		Retirement 1.5%
		Administration & Training Fund 0%
		Total 10.5%
		CMPA Levy** 2%
		Grand Total 12.5%
E	Current Year Rates less 5%	Vacation Pay 4%
		Health & Welfare 4%
		Retirement 1.5%
		Administration & Training Fund 0%
		Total 9.5%
		CMPA Levy** 2%
		Grand Total 11.5%

ALL TIERS: MANDATORY AND GOOD FAITH CONSIDERATION OF DGC DIRECTORS, PRODUCTION DESIGNERS AND EDITORS

* Contact DGC ARC for the applicable rate sheets

**Payable to the CMPA as per Article AT6.00

(b) Production Incentive rate reductions shall not apply to anyone working as Production Assistants or Trainees in any department.

AT8.02 Frequent Filming Bonus

Producers who will complete a total of three (3) Productions in the jurisdiction of the District Council as a signatory to the relevant DGC/CMPA Standard Agreement in a two (2) year period, engaging a DGC Director, will be eligible to apply for a reduction in fringes equal to one (1) tier, based on a Certified Budget for the third (3rd) Production in this time period. The dates used to determine eligibility for this incentive will be the dates on which the relevant Productions commenced principal photography.

The Producer must apply to the District Council to access this incentive in writing, prior to the commencement of work by any Guild member. If a Guild member is engaged prior to the explicit approval of the Producer’s application by the District Council, any discounted fringes will not be applicable to said Member.

This incentive is not applicable to Productions receiving incentives as defined by Core Article AT8.01.

AT8.03 Off Season Incentive Program

As part of the Guild’s mandate to promote and support off season Production, the Guild agrees that the off season incentive program shall be applicable to all Productions in the District Council that have a start date of principal photography of November 1 with the last date of principal photography being no later than March 31.

The Producer must apply to the District Council for this incentive program, in writing, prior to the commencement of work by any Guild Member. The District Council shall not unreasonably withhold approval of applications which meet the required eligibility criteria.

This incentive will not be considered applicable to Productions already in receipt of incentives as defined under AT8.00.

- (a) With regard to the applicable fringes the following will apply:
 - i. Tier C and D Productions – Tier E fringe package
 - ii. Tier E Productions – Administration and Training Fund – 0%
- (b) The District Council agrees to reduce its minimum rates in the following manner:
 - i. Tier C – 4%
 - ii. Tier D – 4%
 - iii. Tier E – 4%
- (c) To be eligible for this incentive, the Production must engage DGC Members in the following categories:
 - i. Director
 - ii. Production Designer or Art Director
 - iii. Picture Editor
- (d) Production Incentive rate reductions shall not apply to anyone working as Production Assistants or Trainees in any department.

AT9.00 TRAVEL AND ACCOMMODATION

AT9.01 Studio Zone

- (a) Studio zone in Nova Scotia is described as an area that is within a fifty kilometre (50 km) radius around the city of Halifax. The boundaries of the studio zone are defined as follows:
 - i. Exit 6, Hubbards, on Highway 103 to the South
 - ii. Exit 3, Mount Uniacke, on Highway 101 to the West
 - iii. Exit 7, Enfield, on Highway 102 to the North
 - iv. Exit 20, Porter's Lake, on Highway 107 to the East
- (b) The District Council and the Producer shall have the ability to establish production zones in each of the four (4) Atlantic provinces within its jurisdiction. Production zone is defined as a fifty kilometre (50 km) radius from City Hall, a recognized municipal building or the Producer's Production office.
- (c) When a Guild Member is required to work at a location inside the boundaries of the studio zone, the Producer agrees to provide adequate parking facilities for private vehicles a reasonable walking distance from such location, otherwise a shuttle system will be provided free by the Producer to transport all Guild Members.
- (d) For all work by a Guild Member which requires travel to and from any location within the studio zone other than the "report to" location and post-Production facility, the Producer shall either provide free transportation or, if the Guild Member agrees to use his own vehicle for this purpose, reimbursement shall be made in accordance with Article AT9.06 (c). For the purposes of this Article AT9.01, such locations and post-Production facilities shall be deemed to include, without limitation, editing rooms, cutting rooms, dubbing theatres, music recording studios, labs, optical houses, post-Production related libraries and Motion Picture shooting locations.
- (e) Remote Location
Where the remote location of the "report to" location, or the infrequency of public transportation or the lateness of the hour could affect the Guild Member's safety, the Producer will arrange for safe and convenient transportation from the "report to" location to a safe and convenient location, without cost to the Guild Member.

AT9.02 Nearby Location

- (a) For the purpose of this Schedule only, the boundary for the nearby zone shall be fifty kilometers (50 km) from the edge of the declared studio zone or declared production zone as defined in Article AT9.01 (a) and (b).
- (b) Studio zone working conditions shall prevail on Nearby Locations.
- (c) Work time and travel distance, if applicable, concerning work by any Guild Member on any Nearby Location shall commence when the Guild Member crosses the studio zone boundary and ends at this same point.
- (d) Transportation to and from Nearby Locations shall be provided by the Producer. All costs for a taxi, limousine, bus or other transportation which the Guild Member is required by the Producer to use in order to get to and from a Nearby Location shall be paid by the Producer. If the Guild Member is required to use his own personal vehicle for transportation to a Nearby Location or a vehicle is provided by the Producer for use by the Guild Member, the provisions of Article AT9.06 (c) shall apply.
- (e) Should a Producer provide a Guild Member with "courtesy accommodations" within the nearby zone, as defined in Article AT9.02 (a), the Distant Location provisions of Article AT9.03 will not apply.

AT9.03 Distant Location

- (a) Notice
The Producer shall give the District Council and the Guild Members affected a minimum of forty-eight (48) hours written notice of departure to any Distant Location, including means of transportation acceptable to the District Council, and shall specify the accommodations available at the Distant Location.
- (b) Accommodation and Meals on Distant Location
- i. Guild Members while on Distant Location shall be provided by the Producer with free first (1st) class accommodation equal to the Canadian Automobile Association standards or the American Automobile Association standards. All Guild Members will be entitled to single accommodation, where this is available.
 - ii. The Producer shall pay in advance to each Guild Member a per diem allowance of fifteen dollars (\$15.00) in Canadian funds per Distant Location day in Canada, or fifteen dollars (\$15.00) in U.S. funds per Distant Location Day in the U.S. or elsewhere in the world to cover miscellaneous expenses.
 - iii. In addition, the Producer shall pay to each Guild Member in advance a per diem allowance of fifty dollars (\$50.00) in Canadian funds per Distant Location day in Canada, or fifty dollars (\$50.00) in U.S. funds per Distant Location Day in the U.S. or elsewhere in the world to cover meal costs. However, if certain meals are provided by the Producer on Distant Location, the per diem meal allowance may be reduced by ten dollars (\$10.00) for breakfast, fifteen dollars (\$15.00) for lunch, and twenty-five dollars (\$25.00) for supper in the applicable funds.
 - iv. Proper restaurant facilities shall be made available and time consumed in traveling to and from such facilities shall be deemed to be time worked and shall not be included in the meal period.
 - v. On Distant Locations where the cost of living is in excess of the above rates, the Producer shall reimburse Guild Members upon receipt of suitable documentation.
 - vi. When any work day, at a Distant Location, that falls outside the nearby zone, as defined in Article A9.02 (a), is fourteen (14) hours in duration or longer, the Producer will make available supplied accommodation to the Guild Member. The Producer will make reservations for and provide first class accommodation and provide a per diem to the Guild Member in accordance with AT9.03 (b) (ii).
- (c) Work Time, Travel Time
Time spent traveling to and from Distant Locations shall be considered time worked and shall be subject to payment in accordance with this Standard Agreement. Travel time shall be calculated in reference to the Production office.
- (d) Transportation
All transportation to and from Distant Locations shall be paid in advance by the Producer. Such transportation shall be arranged on scheduled carriers on economy/coach class air flights, first class rail travel or other appropriate transportation such as bus, taxi or limousine where available.
- (e) Air Travel
The Producer shall only use aircraft certified for public use by governmental authorities and flown by licensed pilots. Where jet aircraft are not available, the Producer shall make every effort to utilize twin-engine propeller aircraft or helicopter.
- (f) Rail Travel
When Guild Members are required to travel overnight by train, the Producer must provide at least lower berth accommodation.

AT9.04 Travel Insurance

- (a) The Producer shall provide accidental death and dismemberment insurance with a benefit in a sum not less than two hundred and fifty thousand dollars (\$250,000) for the benefit of the Guild Member's designated beneficiary when the Guild Member is required to travel by air transportation anywhere or by any mode of transportation to a Distant Location which for this purpose shall be defined to be greater than five hundred kilometres (500 km).
- (b) In the event the Producer is unable to provide the required insurance coverage, the Guild Member shall be informed before departure so that the Guild Member may obtain such insurance coverage. The Producer shall reimburse the Guild Member for the cost of the premium paid by the Guild Member to obtain such insurance coverage.
- (c) It shall not be cause for discipline or discharge for a Guild Member in good faith to refuse to travel by airplane or by helicopter, or to travel without sufficient insurance, and such refusal shall not jeopardize future working opportunities.
- (d) Airplane and Helicopter, Underwater and/or Watercraft Insurance
The Producer will provide an additional minimum coverage of two hundred and fifty thousand dollars (\$250,000) of accidental death and dismemberment insurance (not common carrier travel insurance) to any Guild Member required by the Producer to fly in a helicopter or in an aircraft in connection with the Production (other than ordinary travel), such as lining up shots, rehearsals, photography or scouting for locations. The extended insurance coverage will also apply to any Guild Member required by the Producer to work underwater, or travel by watercraft.

AT9.05 Travel to Studio Zone

- (a) The Producer shall make suitable financial arrangements to enable the Guild Member to reach the studio zone and should such arrangements include an advance in cash, such advance shall be received by the Guild Member not later than one working Day before the departure to the studio zone. Such an advance may be deducted from the Guild Member's final remuneration cheque.
- (b) Nothing in this Article AT9.05, shall limit the Guild Member from negotiating with the Producer travel arrangements and per diem arrangements in addition to any other remuneration.

AT9.06 Use of Personal Vehicles

- (a) Ownership of a vehicle shall not be a condition of engagement. It shall not be a violation of this Standard Agreement for a Guild Member to refuse to use his own vehicle for work-related purposes.

- (b) Each Guild Member agreeing to use his own vehicle for work-related purposes shall arrange for adequate insurance coverage for business and/or commercial purposes before using such personal vehicle for such purposes and shall provide evidence of such coverage, if requested. Such insurance coverage shall be at the expense of the Guild Member.
- (c) Each Guild Member agreeing to use his own vehicle for work-related purposes shall be entitled to a reimbursement for each kilometre driven in the service of the Producer. The Producer reserves the right to authenticate the reimbursement submissions before payment.
- (d) With respect to the minimum reimbursement as required under Article AT9.06 (c), the Producer must pay either:
 - i. forty two cents (\$0.42) per kilometre, or
 - ii. a flat rate of thirty five dollars (\$35.00) per Day plus all gas expenses incurred for work related purposes
 The Producer shall elect either option (i) or (ii). That election shall apply for the duration of the Guild Member's engagement and shall be specified in the Guild Member's Contract for Services. Where no election is made or no rate is specified, then the Producer shall pay the higher total amount to the Guild Member.
- (e) The above reimbursement shall be paid to each Guild Member weekly with the regular remuneration payment.
- (f) The Producer may elect to provide the Guild Member with a vehicle and pay its operating costs and need not rent the personal vehicle of any Guild Member.

AT10.00 LAY-OFF AND TERMINATION

AT10.01 Notice of Lay-off

- (a) Definition
Lay-off means a severance from active engagement which may be temporary or permanent due to a shortage of work, including completion of assignment.
- (b) Weekly
The Producer shall give a Guild Member engaged on a weekly basis a minimum of one (1) week's written notice of lay-off or a lump sum equal to one (1) week's Gross Remuneration as severance pay in lieu thereof, or where the Guild Member has been engaged for more than one (1) year, a minimum of two (2) week's written notice of lay-off or severance pay in lieu thereof. The Producer may give notice of lay-off at any time during the week and any such notice need not expire on the last Day of the Guild Member's work week.
- (c) The Producer shall pay the severance pay in a lump sum. If the Producer later re-engages the Guild Member, the Guild Member shall not be required to return any portion of the severance pay to the Producer.
- (d) Record of Employment
The Producer shall, within seven (7) calendar Days of lay-off, provide the Guild Member, excluding a Loan-out Corporation, with a Record of Employment (ROE).

AT10.02 Termination of Engagement

- (a) Replacement
The Producer agrees that removing a Guild Member from a Motion Picture and substituting another person is undesirable, and shall not be done in any manner contrary to this Agreement.
- (b) Replacing Daily Guild Member
A Guild Member engaged on a daily basis shall not be replaced for the purpose of avoiding overtime or turnaround premiums. However, when it is anticipated that such a Member will qualify for overtime or turnaround premiums, and subject to Article AT1.05 (c), the Producer may divide the work day into shifts and may call a substitute daily Guild Member to relieve that daily Guild Member.
- (c) Replacement Pay
The Producer must give to each Guild Member who has been replaced after working:
 - i. more than a total of ten (10) work days, either two (2) week's written notice of replacement (exclusive of hiatus periods) or replacement pay in a lump sum equal to two (2) weeks' Gross Remuneration in lieu of such notice, but not both, where the Guild Member is engaged on a weekly basis;
 - ii. more than a total of ten (10) work days, either two (2) Days' written notice of replacement (exclusive of hiatus periods) or replacement pay in a lump sum equal to two (2) Days' Gross Remuneration in lieu of such notice, but not both, where the Guild Member is engaged on a daily basis;
 - iii. ten (10) or fewer Days, either one (1) week's written notice of replacement (exclusive of hiatus periods) or replacement pay in a lump sum equal to one (1) week's Gross Remuneration in lieu of such notice, but not both, where the Guild Member is engaged on a weekly basis.
- (d) The Producer may give notice under Article AT10.02 (c)(i) or (iii) at any time during the week and any such notice need not expire on the last Day of the Guild Member's work week.
- (e) If the Producer re-engages the Guild Member, the Member shall not be required to return the replacement pay to the Producer.
- (f) A Guild Member discharged for just and reasonable cause is not eligible for replacement pay.

AT11.00 CREDITS

AT11.01 Credits

This Schedule contains special credit requirements for different job classifications. The Producer shall adhere to the current film and television industry standard by providing credits on each Motion Picture, subject to any and all applicable network restrictions and/or approvals. Said credit requirements contained herein shall not be considered to have been breached to the extent that adherence to such requirements is beyond the control of the Producer.

AT11.02 Better Conditions

The provisions in this Standard Agreement relating to credits are minimum provisions, and any Guild Member shall have the right to negotiate for any credit in excess of minimum.

AT11.03 Screen Credits

- (a) In every place where screen credits must be given, the screen credits shall be written in a size and style of print which is legible and projected on a background which does not diminish the value of the credit. Screen credits shall not appear against a background which consists of an advertising or commercial message.
- (b) The screen credit for any Guild Member on any Motion Picture, or any copy, version, reprint or re-production thereof, must always be according to his job classification as it appears on his Contract for Services and shall indicate the Guild Member's job classification and his name.

AT11.04 Other Credits

Every Guild Member is entitled as of right to receive credit on all promotional literature, paid advertisements and publicity where it is customary in the film and television industry to give such credit to the job classification of that Guild Member. In every place where credits on promotional literature, paid advertising or publicity must be given, the credits shall be written in a size and style of print which is legible and shall appear on a background which does not diminish the readability and value of the credits.

AT11.05 Guild Credit

The Producer shall give screen credit to any District Council on the Motion Picture by displaying the DGC logo on every copy, version, reprint or re-production. The DGC logo shall be displayed on a number of frames to be no less than the number of frames of the display of the logo of any other labour organization. The Producer acknowledges that DGC logo is trade marked in the name of DGC and is the sole property of DGC. DGC shall supply to the Producer the artwork of its logo.

AT11.06 CMPA Credit

The official CMPA logo should appear on all Motion Pictures and every copy, version, reprint or reproduction thereof. The CMPA shall make available to the Producer the art work of its logo. The Producer acknowledges that the CMPA name and logo are trademarks and the sole property of the CMPA.

AT11.07 Removal or Alteration of Credit

- (a) Every Guild Member shall have the right subject to his sole discretion to refuse to have any credit using his name used in any form or manner by the Producer, which right must be exercised by the Guild Member, through written notice to the Producer, prior to publication of such credit by the Producer.
- (b) Every Guild Member shall have the right to replace with a pseudonym any credit to which he is entitled pursuant to his Contract for Services or this Standard Agreement, provided that such pseudonym is in good taste and is not the name of any well-known person, living or dead, and provided that such right of replacement is exercised by the Guild Member, through written notice to the Producer, prior to publication of credit by the Producer.
- (c) The DGC shall have the right subject to its sole discretion to refuse to have its name and/or logo used in any form or manner by any Producer, which right must be exercised by the DGC prior to publication of its name and/or logo by the Producer. Notwithstanding anything, the DGC shall have the right to insist upon a public retraction by any Producer who publishes or otherwise uses the name and/or logo of the DGC without the prior express written consent of District Council.

AT11.08 Submission of Proposed Screen Credit Format to the Guild

The Producer shall submit to the District Council the proposed format for the final screen credits for each Theatrical and Television Motion Picture, before prints are prepared.

AT11.09 Credit Grievance

- (a) Any grievance with respect to and concerning any credit to which any Guild Member may be entitled pursuant to this Standard Agreement or any Contract for Services may be referred by either party immediately to an industry arbitrator appointed pursuant to the provisions of Article 10.00 who must determine the matter in accordance with this Standard Agreement and any applicable Contract for Services within fifteen (15) calendar Days of the reference to arbitration. If all parties agree, the arbitrator selection procedure set out in Article 10.10 may be bypassed in favour of the joint appointment of an industry expert. Unless the parties agree otherwise, a jointly appointed industry expert shall be vested with the powers identified in article 10.11.
- (b) Without limiting the scope of the arbitrator's decision-making authority pursuant to this Standard Agreement and any applicable Contract for Services, the arbitrator shall have the right in respect of any credit grievance to determine the following:
 - i. The kind, size, positioning and length of viewing of any screen credit; and,
 - ii. The right of any Guild Member to receive screen credit or other credit and the form, manner and duration of publication; and
 - iii. Where two (2) or more Guild Members may have the right to receive credit for the same job classification, which Guild Members shall receive that credit and the form, manner and duration of publication including, without limitation, where screen credit is concerned, the kind, size, positioning and length of viewing of the screen credits.

AT12.00 SCREEN CREDIT FOR PRODUCTION DEPARTMENT**AT12.01 Screen Credit for Production Managers, 1st and 2nd Assistant Directors on Theatrical and Television Motion Pictures**

- (a) The Producer shall accord credit in a "prominent place" on all positive prints of each Theatrical and Television Motion Picture, to the Production Manager, First Assistant Director, and Second Assistant Director rendering their services on such Motion Picture.
- (b) The term "prominent place" means no less than a separate card, or its equivalent in a crawl, shared by no more than three (3) names. The only "technical" credits which may receive a more prominent place shall be those of the Costume Designer, Music Composer, Director of Photography, the Art Director and the Film Editor.

- (c) The order of the names on such card or such crawl shall be the Production Manager in the first (1st) position, First Assistant Director in the second (2nd) position, and the Second Assistant Director in the third (3rd) position and each of such names on the card or crawl shall be of the same size and style of type.
- (d) On a Theatrical or Television Motion Picture photographed in whole or in part in a foreign country on which the Producer engages any Production Manager or Assistant Director subject to this Agreement and any Production Manager or Assistant Director not subject to this Agreement, if the Production Manager, First Assistant Director, or Second Assistant Director subject to this Agreement works on such a Production less than fifty percent (50%) of the shooting Days, he shall receive screen credit, either on a card immediately following the credit accorded to the foreign Production Manager, First Assistant Director, or Second Assistant Director, as the case may be, or with the credits for the Canadian crew.

AT12.02 Screen Credit for Location Managers, Unit Managers and Assistant Production Managers on Theatrical and Television Motion Pictures

The Producer shall accord credit in the technical credits on all positive prints of each Theatrical and Television Motion Picture, to the Location Manager, Unit Manager and Assistant Production Manager.

AT12.03 Screen Credit for 3rd Assistant Directors, Assistant Location Managers, Production Coordinators, Assistant Production Coordinators, Trainee Production Coordinators/Production Secretaries and Production Assistants

(a) Theatrical Motion Pictures

On Theatrical Motion Pictures, any Third Assistant Director, Assistant Location Manager, Production Coordinator, Assistant Production Coordinator, and Trainee Production Coordinator/Production Secretary assigned for at least one-third (1/3rd) of principal photography, shall receive credit for their job classification.

Screen credits for Production Assistants shall be given at the Producer's discretion.

(b) Television Motion Pictures

On Television Motion Pictures, the credit for Third Assistant Director, Assistant Location Manager, Production Coordinator, Assistant Production Coordinator, Trainee Production Coordinator/Production Secretary and Production Assistant shall be given at the Producer's discretion.

AT12.04 Screen Credit on Other Types of Motion Pictures

On Documentaries, educational, game shows, and industrials, Production Department personnel shall be accorded screen credit where it is customary in the motion picture industry to do so and/or if any performing or craft credits are given. If screen credit(s) is so given, then the credit provisions of this Agreement shall apply.

AT13.00 SCREEN CREDITS FOR ART DEPARTMENT

AT13.01 Screen Credits for Production Designers or for Art Directors as Head of the Department

On all positive prints of each Theatrical and Television Motion Picture, any person performing the duties as the head of the Art Department, either the Production Designer or the Art Director, as the case may be, must be given by the Producer a head screen credit of at least equal size and prominence to the head credit of the Director of Photography, which screen credit shall appear immediately following or preceding the screen credit given the Director of Photography.

AT13.02 Production Design Credit for Subsequent Use

When a set design or a realized set is reused, the Production Designer or Art Director responsible for its design will be awarded a screen credit. The form and placement of this credit will be at the discretion of the Producer.

AT13.03 Screen Credits for Art Directors Working Under a Production Designer and for First Assistant Art Directors/Set Designers

On all positive prints of each Theatrical and Television Motion Picture, any person performing duties as an Art Director working under a Production Designer, or as a First Assistant Art Director/Set Designer must be given a tail screen credit by the Producer.

AT13.04 Screen Credits for Second Assistant Art Directors, Art Department Coordinators, and Third Assistant Art Directors

(a) Theatrical Motion Pictures

On Theatrical Motion Pictures, any Second Assistant Art Director, Art Department Coordinator and Third Assistant Art Director shall receive credit for their job classification.

(b) Television Motion Pictures

On Television Motion Pictures, the credit for Second Assistant Art Director, Art Department Coordinator and Third Assistant Art Director shall be given at the Producer's discretion.

AT13.05 Screen Credits on Other Types of Motion Pictures

On Documentaries, educational, game shows, and industrials, Art Department personnel shall be accorded screen credit where it is customary in the motion picture industry to do so and/or if any performing or craft credits are given. If screen credit(s) is so given, then the credit provisions of this Agreement shall apply.

AT14.00 SCREEN CREDITS FOR EDITING DEPARTMENT

AT14.01 Screen Credits for Picture Editors on Theatrical and Television Motion Pictures

(a) The Producer shall accord credit in a "prominent" place on all positive prints of each Theatrical and Television Motion Picture to the Editor who edited such Motion Picture. Screen credit for the Picture Editor shall read "Edited by" or "Editor" or "Film Editor".

(b) The term prominent place means no less than a separate card, or its equivalent in a crawl. The screen credit for the Picture Editor shall not be less than the size and style of type, positioning and length of viewing of the screen credit for the Art Director and the Director of Photography. Screen credit for the Picture Editor will appear in the head credits if the Director of Photography and the Art Director's credits also appear in the head credits. The screen credit for the Art Director and/or Director of Photography may appear first.

AT14.02 Screen Credits for Editing Department Personnel on Theatrical and Television Motion Pictures

- (a) On all Theatrical Motion Pictures and Television Motion Pictures over sixty (60) minutes in length, all Editing Department personnel engaged on such Motion Pictures shall receive screen credit for their classification.
- (b) On all Television Motion Pictures sixty (60) minutes or less in length, the Picture Editor shall receive screen credit in accordance with Article AT14.02 and all Sound Editors engaged on such Motion Pictures shall receive screen credit for their classification. The granting of screen credit for all other Editing Department personnel shall be subject to negotiation between each individual Guild Member and the Producer.

AT14.03 Screen Credits for Editing Department Personnel on all other Motion Pictures

On all Motion Pictures other than Theatrical and Television Motion Pictures, the granting of screen credit and the size, positioning and length of viewing of the screen credit shall be subject to negotiation between each individual Guild Member and the Producer.

AT14.04 Publicity

The Producer shall list the name(s) of the Supervising Editors, Editors and First Assistant Editors when submitting any credits for any person working on the Motion Picture to any trade or other publication for the purpose of reviews and/or publicity.

AT14.05 Professional Designation

If any Guild Member has the proper right and authority to include after his name the name or initials of any professional designation, such as "c.f.e.," for example, the Producer shall include the name or initials of any such proper professional designation after the name of such Guild Member in all screen or other credits given by the Producer to such Guild Member.

AT15.00 MINIMUM STAFFING

AT15.01 Minimum Personnel: Directors

- (a) The Producer will engage one (1) Director for the production period of the Motion Picture.
- (b) Television Series
On a television Series, the Producer will engage at least two (2) Directors for the Series who shall function on a "prep-shoot" basis. A Mini-Series or Series engaging the same Director for all episodes thereof shall not be subject to this provision.
- (c) Each Director shall be engaged pursuant to a specific term engagement under Core Article 12.04.

AT15.02 Minimum Personnel: Production Department

- (a) For the purposes of Article AT15.00, the Production Department shall be deemed to consist of the Production Department, the Assistant Director Department and the Locations Department.
- (b) Except on television Series,
 - i. The Producer will engage in the Production Department at least one (1) Production Manager, one (1) Production Coordinator, and one (1) Assistant Production Coordinator and/or Production Secretary.
 - ii. The Producer will engage in the AD Department at least one (1) First Assistant Director, one (1) Second Assistant Director, one (1) Third Assistant Director, and one (1) Trainee Assistant Director.
 - iii. The Producer will engage in the Locations Department at least one (1) Unit Manager and/or Location Manager and one (1) Assistant Location Manager.
- (c) Television Series
Subject to AT15.02 (d), on a television Series, the Producer will engage at least two (2) First Assistant Directors and two (2) Unit and/or Location Managers, all of whom shall function on a "prep-shoot" basis. The Producer will also engage at least one (1) Production Manager, one (1) Production Coordinator, and one (1) Assistant Production Coordinator and/or Trainee Production Coordinator (also known as Production Secretary), one (1) Second Assistant Director, one (1) Third Assistant Director, one (1) Trainee Assistant Director, and one (1) Assistant Location Manager. A Mini-Series or Series engaging the same Director for all Episodes thereof shall not be required to engage two (2) First Assistant Directors and two (2) Location Managers.
- (d) With respect to the requirement that two (2) Location Managers be engaged on a television Series, if the District Council cannot supply a qualified Location Manager, an Assistant Location Manager may be used in place of one (1) of the Location Managers without being upgraded to the higher category.
- (e) With respect to the Production Office, under no circumstances may an Assistant Production Coordinator or a Trainee Production Coordinator/Production Secretary work without the supervision of a Production Coordinator.
- (f) Should a Travel Coordinator be required, such may be engaged by the Producer and paid no less than the rate of an Assistant Production Coordinator. A Travel Coordinator shall not be part of the minimum staffing requirements under this Agreement.

AT15.03 Minimum Personnel: Art Department

The Producer will engage as department head at least one (1) Production Designer or Art Director in the Art Department. Where the Production Designer is a Permittee, then the minimum personnel requirements for the Art Department shall include a Guild Member Art Director.

AT15.04 The Producer will engage a Guild Member in each classification set out in Articles AT15.02 and AT15.03 for a minimum of five (5) work days each and every week of principal photography, and where applicable, each and every week of pre-Production.

AT15.05 Minimum Personnel: Picture and Sound Editing Departments

- (a) Picture Editing
The Producer will engage at least one (1) Picture Editor for a minimum of five (5) work days each and every week during the Picture Post Production Period.

- (b) Sound Editing
The Producer will engage at least one (1) Sound Editor for a minimum of five (5) work days each and every week during the Sound Post Production Period.
- (c) Supervising Editor
If a Guild Member coordinates, directs or supervises the work of any Editor or group of Editors and also performs any of the work functions of an Editor, then that person must be engaged, classified, credited and paid as a Supervising Editor.
- (d) Minimum personnel requirements for the Picture and Sound Editing Department will be determined by the highest ranking department representative for each department, except Permittees, as determined by job classification.
- (e) The minimum number of personnel specified in AT15.05(a) and (b) may be reduced by written agreement between the Producer and the Editing Department representative provided the agreement is reached prior to the commencement of the Picture or Sound Post Production Period. That agreement shall be filed with the District Council.
- (f) Editor Right to First Assistant Editor
The Producer will engage a qualified First Assistant Editor to work with each Editor, unless the Editor agrees in writing to dispense with the services of a First Assistant Editor. Selection of any First Assistant Editor will be subject to prior consultation between the Producer and the Editor.

AT15.06 Minimum Personnel: Second Unit

On a Second Unit shoot, the Producer will engage at least one (1) First Assistant Director, and one (1) Trainee Assistant Director in the AD Department and at least one (1) Location Manager in the Locations Department. Beyond this, the minimum personnel will be determined in accordance with Article AT15.08 and provided that the main unit manning is not reduced without the mutual consultation and agreement between the Producer and the affected department heads.

AT15.07 Varying the Minimum Personnel

Article AT15.02, AT15.03, or AT15.05 may be varied by written agreement between the District Council and the Producer in the form of a letter of variance. Whenever possible, the highest ranking Guild Member in each department (except a Permittee), shall be consulted in advance with respect to varying personnel requirements in their respective department. For the purposes of this Article, the Production Department shall be deemed to be three (3) departments consisting of Production Managers, Assistant Directors, and Locations personnel.

AT15.08 Determination of Minimum Personnel Requirements

- (a) Subject to Article AT15.08 (b), the minimum personnel requirements for each department, including duration of engagement of such personnel, will be determined through mutual consultation and agreement between the department head of each department and the Producer. Where no agreement has been reached or when the District Council believes the staffing is insufficient the matter will be decided in accordance with Article 10.00, and if required, will be dealt with as an interest arbitration thereunder.
- (b) Where the department head is a Permittee, then the minimum personnel requirements for that department shall be determined through mutual consultation and agreement between the Producer and the highest ranking Guild Member in the department, not by the department head. Rank shall be determined by job classification, and if necessary, by date of engagement.
- (c) On a television Series or any other Production where two (2) or more Guild Members occupy the same classification, the department head shall be selected and rank under Article AT15.08 (b) shall be determined on the basis of which Guild Member was engaged first.
- (d) Where two (2) or more Guild Members occupy the same classification, the Guild Member who is responsible for consultation and agreement with the Producer under Article AT15.08 (a) and AT15.08 (b) in determining minimum personnel requirements shall consult with the other Guild Members in the same classification with respect to those requirements.

AT15.09 If there is no consultation or agreement under Article AT15.08 (a) or AT15.08 (b), then in addition to the relief available under Core Article 10.00, the department head under article AT15.08 (a) or the Guild Member under article AT15.08 may in his sole and unfettered discretion terminate his engagement forthwith, without notice or compensation in lieu thereof. In such a case, termination of the engagement shall be without any liability whatsoever to the department head or Guild Member.

AT15.10 The Producer will engage a sufficient number of Guild Members so as to ensure that each Guild Member is able to complete his work in an efficient, safe, creative and productive manner and in accordance with the job classifications and descriptions contained herein.

AT16.00 POST PRODUCTION

AT16.01 Contracting Out

Without limiting the generality of Core Article 3.05, the Producer will not contract out any Post Production duties except in accordance with the provisions of article AT16.00. For greater clarity, this article AT16.00 shall only apply to Post Production taking place within the jurisdiction of the District Council and only when the District Council is able to supply competent Guild Members for such work. It is understood that should the District Council not be able to supply competent Guild Members at any tier level the Producer shall not be required to permit such individuals to perform the Post Production duties.

AT16.02 Engagement of Post Production House Staff

Core Articles 3.05 (a), (b), and (c) apply to all Tier A and B Productions, except as provided for in AT16.01. For tier C, D and E Productions, the Producer shall be at liberty to engage a post production house and its staff in order to perform Post Production duties, provided that:

- i. "staff" is deemed to be full-time and part-time employees of the post house; and
- ii. any Post Production duties beyond those that can be performed by staff will be performed by Guild Members in accordance with the Standard Agreement.

AT16.03 Post Production List

If requested by the District Council, the Producer must provide to the District Council a current list of the names, job classification or title, and date of engagement or assignment of each staff member and Guild Member engaged or assigned to perform any Post Production duties relating to the Motion Picture:

- (a) within two (2) business days after commencement of post production services and,
- (b) at any other time upon request of the District Council.

AT16.04 Updated Post Production List

If requested by the District Council, the Producer must provide to the District Council a revised and updated list forthwith after each Guild Member is engaged or assigned to perform any Post Production duties during the period in which services are provided.

AT16.05 Half Day Rate

A Guild Member may be engaged for Post Production duties for a period up to six (6) consecutive hours on any one day at a minimum rate of fifty-five percent (55%) of the applicable daily rate (rounded to the closest five dollars (\$5.00)). For a Call in excess of six (6) hours the applicable daily rate will apply.

AT16.06 Extended Term Contracts

- (a) For an engagement of at least thirteen (13) weeks but less than twenty-six (26), the applicable minimum rate may be discounted by ten percent (10%) (raised to the next five dollars (\$5.00)). If the engagement is terminated by either party prior to the scheduled end date, either party must give no less than three (3) weeks' written notice or payment in lieu of notice.
- (b) For an engagement of at least twenty-six (26) weeks but less than thirty-nine (39) weeks, the applicable rate is discounted fifteen percent (15%) (raised to the next five dollars (\$5.00)). If the engagement is terminated by either party prior to the scheduled end date, either party must give no less than four (4) weeks' written notice or payment in lieu of notice.
- (c) For an engagement of at least thirty-nine (39) weeks but no more than fifty-two (52) weeks, the applicable rate is discounted by twenty percent (20%) (raised to the next \$5.00). If the engagement is terminated by either party prior to the scheduled end date, either party must give no less than four (4) weeks' written notice or payment in lieu of notice.
- (d) Any extended term contract terminated by the Producer prior to the scheduled end date is eligible for the applicable discounted rate set forth above only to the extent that the guaranteed minimum engagement period has been met.

AT16.07 Multiple Assignments

- (a)
 - i. A Sound or Picture Editor engaged in accordance with Article AT16.06 may be assigned more than one (1) Motion Picture only to the extent provided for in Core Article 7.03.
 - ii. Core Article 7.03 permits a Guild Member to work on consecutive Productions, such as finishing one Motion Picture while prepping a second Motion Picture. In most cases, a Sound Editor or Picture Editor working on more than one Motion Picture at the same time is signed to a separate deal memo for each Motion Picture and is treated under the Standard Agreement as if he/she is two separate people working for two separate Producers, particularly as regards hours of work and free days.

In theory, a Sound Editor or Picture Editor, working under two Deal Memos could work 24 hours a day, 7 days a week without ever incurring overtime, overnight rest infringements or invasion of free days.
 - iii. A Sound or Picture Editor engaged on a single Contract for Services for more than one (1) Motion Picture must be paid no less than the highest applicable rate.
- (b) This provision would only apply to consecutive Productions with the same Producer engaging the Guild Member under the same corporate entity. All Productions must be specified in the original Deal Memo and subsequent Productions cannot be added as a rider to the original Deal Memo. Therefore, this provision seldom applies, but has been extremely useful on some Made for Television Motion Pictures which have continuing characters or similar themes.
- (c) An Assistant Sound or Picture Editor may be engaged on a single Contract for Services for more than one Motion Picture pro-rated on the basis of the work performed.

AT16.08 "Favoured Nations"

The District Council shall be free to negotiate compensation on behalf of its Members in connection with Productions in tiers C, D and E.

AT17.00 APPROVED ARC ARBITRATORS

AT17.01 Contact the District Council and the CMPA for a list of agreed arbitrators in the event of disputes arising pursuant to Core Article 10.00.

AT18.00 WORK PERMITS

AT18.01 Permit Fees

(a) Non-Canadian Permittees

For each non-Canadian Permittee, the Producer agrees to deduct from that non-Canadian Permittee's Gross Remuneration and remit or pay directly to the District Council, a permit fee of fifty dollars (\$50.00) per Day to a cap of two hundred dollars (\$200.00) per week of engagement.

(b) Canadian Permittees

For each Canadian Permittee engaged in a District Council classification, the Producer agrees to deduct from that Canadian Permittee's Gross Remuneration and remit or pay directly to District Council, in accordance with the following:

- i. no permit fees for Production Assistants and Trainee Assistant Directors who do not meet membership criteria;
- ii. twenty-five dollars (\$25) per week of engagement or portion thereof for other non-Members who do not meet membership criteria or have a membership application pending;
- iii. for non-members who meet membership criteria and have not submitted applications to the Guild shall be subject to ten dollars (\$10) per Day for Production Assistant/Trainee Assistant Director classifications and one hundred dollars (\$100)per week for all other categories.

AT19.00 HEALTH AND SAFETY

AT19.01 In each province in which the work is performed, the Producer agrees to adhere to the applicable legislation and any safety guidelines developed for the film and television industry with respect to workers' safety.

BUDGET TIERS

The tiers apply from January 1, 2016 until December 31, 2018.

(a) Theatrical Motion Pictures (includes "Features")

TIER	2016		2017		2018	
A	\$ 11,239,733	and over	\$ 11,464,528	and over	\$ 11,693,818	and over
B	\$ 6,257,930	– \$ 11,239,732	\$ 6,383,088	– \$ 11,464,527	\$ 6,510,750	– \$ 11,693,817
C	\$ 3,828,380	– \$ 6,257,929	\$ 3,904,948	– \$ 6,383,087	\$ 3,983,047	– \$ 6,510,749
D	\$ 2,477,687	– \$ 3,828,379	\$ 2,527,241	– \$ 3,904,947	\$ 2,577,786	– \$ 3,983,046
E	\$ 1,407,161	– \$ 2,477,686	\$ 1,435,305	– \$ 2,527,240	\$ 1,464,011	– \$ 2,577,785
F	Under	\$ 1,407,160	Under	\$ 1,435,304	Under	\$ 1,464,010

(b) Movies for Television (Includes "Direct to Video") and New Media Productions — 61 to 90 minutes projected length)

TIER	2016		2017		2018	
A	\$ 8,422,437	and over	\$ 8,590,886	and over	\$ 8,762,703	and over
B	\$ 6,316,828	– \$ 8,422,436	\$ 6,443,165	– \$ 8,590,885	\$ 6,572,028	– \$ 8,762,702
C	\$ 3,509,349	– \$ 6,316,827	\$ 3,579,536	– \$ 6,443,164	\$ 3,651,126	– \$ 6,572,027
D	\$ 2,477,687	– \$ 3,509,348	\$ 2,527,241	– \$ 3,579,535	\$ 2,577,786	– \$ 3,651,125
E	\$ 1,297,836	– \$ 2,477,686	\$ 1,323,792	– \$ 2,527,240	\$ 1,350,268	– \$ 2,577,785
F	Under	\$ 1,297,835	Under	\$ 1,323,791	Under	\$ 1,350,267

(c) Mini-Series (per each 2 hours of broadcast time) and New Media Productions (91 minutes and over projected length or per each 2 hours of broadcast time)

TIER	2016		2017		2018	
A	\$ 6,748,748	and over	\$ 6,883,723	and over	\$ 7,021,398	and over
B	\$ 4,908,181	– \$ 6,748,747	\$ 5,006,344	– \$ 6,883,722	\$ 5,106,471	– \$ 7,021,397
C	\$ 3,681,135	– \$ 4,908,180	\$ 3,754,758	– \$ 5,006,343	\$ 3,829,853	– \$ 5,106,470
D	\$ 2,477,687	– \$ 3,681,134	\$ 2,527,241	– \$ 3,754,757	\$ 2,577,786	– \$ 3,829,852
E	\$ 1,297,836	– \$ 2,477,686	\$ 1,323,792	– \$ 2,527,240	\$ 1,350,268	– \$ 2,577,785
F	Under	\$ 1,297,835	Under	\$ 1,323,791	Under	\$ 1,350,267

(d) Television Series – 1/2 hour episodes (includes Pilots, Anthologies, Spinoffs, Episodic TV series, Television Drama Specials, Variety Series & Specials) and New Media Productions - 1 to 30 minutes projected length

TIER	2016		2017		2018	
A	\$ 1,079,800	and over	\$ 1,101,396	and over	\$ 1,123,423	and over
B	\$ 785,309	– \$ 1,079,799	\$ 801,015	– \$ 1,101,395	\$ 817,036	– \$ 1,123,422
C	\$ 539,900	– \$ 785,308	\$ 550,698	– \$ 801,014	\$ 561,712	– \$ 817,035
D	\$ 392,654	– \$ 539,899	\$ 400,507	– \$ 550,697	\$ 408,517	– \$ 561,711
E	\$ 147,482	– \$ 392,653	\$ 150,431	– \$ 400,506	\$ 153,440	– \$ 408,516
F	Under	\$ 147,481	Under	\$ 150,430	Under	\$ 153,439

(e) Television Series – 1 hour episodes (includes Pilots, Anthologies, Spinoffs, Episodic TV series Television Drama Specials, Variety Series & Specials) and New Media Productions - 31 to 60 minutes in projected length

TIER	2016		2017		2018	
A	\$ 1,791,486	and over	\$ 1,827,316	and over	\$ 1,863,862	and over
B	\$ 1,411,102	– \$ 1,791,485	\$ 1,439,324	– \$ 1,827,315	\$ 1,468,110	– \$ 1,863,861
C	\$ 993,906	– \$ 1,411,101	\$ 1,013,784	– \$ 1,439,323	\$ 1,034,060	– \$ 1,468,109
D	\$ 638,063	– \$ 993,905	\$ 650,824	– \$ 1,013,783	\$ 663,841	– \$ 1,034,059
E	\$ 265,466	– \$ 638,062	\$ 270,776	– \$ 650,823	\$ 276,191	– \$ 663,840
F	Under	\$ 265,465	Under	\$ 270,775	Under	\$ 276,190

(f) Serial and Strip Programs – 1/2 hour

TIER	2016		2017		2018	
A	\$ 564,440	and over	\$ 575,729	and over	\$ 587,244	and over
B	\$ 503,088	– \$ 564,439	\$ 513,150	– \$ 575,728	\$ 523,413	– \$ 587,243
C	\$ 355,843	– \$ 503,087	\$ 362,960	– \$ 513,149	\$ 370,219	– \$ 523,412
D	\$ 220,868	– \$ 355,842	\$ 225,285	– \$ 362,959	\$ 229,791	– \$ 370,218
E	\$ 129,784	– \$ 220,867	\$ 132,379	– \$ 225,284	\$ 135,027	– \$ 229,790
F	Under	\$ 129,783	Under	\$ 132,378	Under	\$ 135,026

(g) Serial and Strip Programs – 1 hour

TIER	2016		2017		2018	
A	\$ 1,128,882	and over	\$ 1,151,460	and over	\$ 1,174,489	and over
B	\$ 993,906	– \$ 1,128,881	\$ 1,013,784	– \$ 1,151,459	\$ 1,034,060	– \$ 1,174,488
C	\$ 711,687	– \$ 993,905	\$ 725,920	– \$ 1,013,783	\$ 740,439	– \$ 1,034,059
D	\$ 282,221	– \$ 711,686	\$ 287,865	– \$ 725,919	\$ 293,622	– \$ 740,438
E	\$ 224,172	– \$ 282,220	\$ 228,655	– \$ 287,864	\$ 233,228	– \$ 293,621
F	Under	\$ 224,171	Under	\$ 228,654	Under	\$ 233,227

(h) New Media Productions, Derivatives & Other Production – Per minute of finished material

TIER	2016		2017		2018	
A	\$ 44,991	and over	\$ 45,891	and over	\$ 46,809	and over
B	\$ 32,721	– \$ 44,990	\$ 33,375	– \$ 45,890	\$ 34,042	– \$ 46,808
C	\$ 22,495	– \$ 32,720	\$ 22,945	– \$ 33,374	\$ 23,404	– \$ 34,041
D	\$ 16,361	– \$ 22,494	\$ 16,688	– \$ 22,944	\$ 17,022	– \$ 23,403
E	\$ 6,144	– \$ 16,360	\$ 6,267	– \$ 16,687	\$ 6,393	– \$ 17,021
F	Under	\$ 6,143	Under	\$ 6,266	Under	\$ 6,392

Rate Sheets **Atlantic**

2016 Weekly Rates

The rates for 2016 apply from January 1, 2016 to December 31, 2016.

Production Department	TIER A	TIER B	TIER C	TIER D	TIER E	TIER F
Production Manager	\$ 2,913.00	\$ 2,827.00	\$ 2,683.00	\$ 2,538.00	\$ 2,279.00	Negotiable Tier F Rates Cannot Fall Below Provincial Minimum Wages
Assistant Production Manager/Unit Manager	\$ 2,147.00	\$ 2,085.00	\$ 1,981.00	\$ 1,847.00	\$ 1,676.00	
First Assistant Director	\$ 2,855.00	\$ 2,764.00	\$ 2,631.00	\$ 2,486.00	\$ 2,227.00	
Second Assistant Director	\$ 2,078.00	\$ 2,022.00	\$ 1,917.00	\$ 1,813.00	\$ 1,620.00	
Third Assistant Director	\$ 1,494.00	\$ 1,415.00	\$ 1,349.00	\$ 1,278.00	\$ 1,167.00	
Trainee Assistant Director	\$ 1,154.00	\$ 1,120.00	\$ 1,069.00	\$ 1,035.00	\$ 1,017.00	
Production Assistant	\$ 1,141.00	\$ 1,107.00	\$ 1,037.00	\$ 1,017.00	\$ 999.00	
Location Manager	\$ 2,147.00	\$ 2,085.00	\$ 1,981.00	\$ 1,847.00	\$ 1,676.00	
Assistant Location Manager/Location Scout	\$ 1,668.00	\$ 1,609.00	\$ 1,535.00	\$ 1,454.00	\$ 1,303.00	
Production Coordinator	\$ 1,923.00	\$ 1,842.00	\$ 1,714.00	\$ 1,620.00	\$ 1,515.00	
Assistant Production Coordinator	\$ 1,429.00	\$ 1,389.00	\$ 1,322.00	\$ 1,280.00	\$ 1,149.00	
Trainee Production Coordinator	\$ 1,258.00	\$ 1,226.00	\$ 1,166.00	\$ 1,122.00	\$ 1,043.00	
Art Department	TIER A	TIER B	TIER C	TIER D	TIER E	
Production Designer	\$ 3,296.00	\$ 3,205.00	\$ 3,036.00	\$ 2,874.00	\$ 2,579.00	
Art Director (Head)	\$ 2,948.00	\$ 2,868.00	\$ 2,717.00	\$ 2,579.00	\$ 2,308.00	
Art Director	\$ 2,531.00	\$ 2,451.00	\$ 2,329.00	\$ 2,195.00	\$ 1,980.00	
First Assistant Art Director/Set Designer	\$ 1,956.00	\$ 1,893.00	\$ 1,801.00	\$ 1,709.00	\$ 1,523.00	
Second Assistant Art Director	\$ 1,695.00	\$ 1,648.00	\$ 1,571.00	\$ 1,493.00	\$ 1,330.00	
Third Assistant Art Director	\$ 1,363.00	\$ 1,323.00	\$ 1,258.00	\$ 1,200.00	\$ 1,073.00	
Art Department Coordinator	\$ 1,695.00	\$ 1,648.00	\$ 1,571.00	\$ 1,493.00	\$ 1,330.00	
Art Department Production Assistant	\$ 1,042.00	\$ 1,010.00	\$ 965.00	\$ 930.00	\$ 831.00	
Picture Editing Department	TIER A	TIER B	TIER C	TIER D	TIER E	
Supervising Picture Editor	\$ 2,946.00	\$ 2,759.00	\$ 2,627.00	\$ 2,441.00	\$ 2,123.00	
Picture Editor	\$ 2,699.00	\$ 2,624.00	\$ 2,486.00	\$ 2,358.00	\$ 2,109.00	
First Assistant Picture Editor	\$ 1,706.00	\$ 1,662.00	\$ 1,569.00	\$ 1,488.00	\$ 1,324.00	
Assistant Picture Editor per 11.35b	\$ 1,389.00	\$ 1,349.00	\$ 1,284.00	\$ 1,219.00	\$ 1,086.00	
Assistant Picture Editor	\$ 1,247.00	\$ 1,211.00	\$ 1,156.00	\$ 1,098.00	\$ 983.00	
Trainee Assistant Picture Editor	\$ 1,060.00	\$ 1,029.00	\$ 982.00	\$ 933.00	\$ 836.00	
Sound Editing Department	TIER A	TIER B	TIER C	TIER D	TIER E	
Supervising Sound Editor	\$ 2,946.00	\$ 2,759.00	\$ 2,627.00	\$ 2,441.00	\$ 2,123.00	
Sound Editor	\$ 2,699.00	\$ 2,624.00	\$ 2,486.00	\$ 2,358.00	\$ 2,109.00	
First Assistant Sound Editor	\$ 1,706.00	\$ 1,662.00	\$ 1,569.00	\$ 1,488.00	\$ 1,324.00	
Second Assistant Sound Editor	\$ 1,389.00	\$ 1,349.00	\$ 1,284.00	\$ 1,219.00	\$ 1,086.00	

Rate Sheets **Atlantic**

2016 Daily Rates

The rates for 2016 apply from January 1, 2016 to December 31, 2016.

Production Department	TIER A	TIER B	TIER C	TIER D	TIER E	TIER F
Production Manager	\$ 728.25	\$ 706.75	\$ 670.75	\$ 634.50	\$ 569.75	Negotiable Tier F Rates Cannot Fall Below Provincial Minimum Wages
Assistant Production Manager/Unit Manager	\$ 536.75	\$ 521.25	\$ 495.25	\$ 461.75	\$ 419.00	
First Assistant Director	\$ 713.75	\$ 691.00	\$ 657.75	\$ 621.50	\$ 556.75	
Second Assistant Director	\$ 519.50	\$ 505.50	\$ 479.25	\$ 453.25	\$ 405.00	
Third Assistant Director	\$ 373.50	\$ 353.75	\$ 337.25	\$ 319.50	\$ 291.75	
Trainee Assistant Director	\$ 288.50	\$ 280.00	\$ 267.25	\$ 258.75	\$ 254.25	
Production Assistant	\$ 285.25	\$ 276.75	\$ 259.25	\$ 254.25	\$ 249.75	
Location Manager	\$ 536.75	\$ 521.25	\$ 495.25	\$ 461.75	\$ 419.00	
Assistant Location Manager	\$ 417.00	\$ 402.25	\$ 383.75	\$ 363.50	\$ 325.75	
Production Coordinator	\$ 480.75	\$ 460.50	\$ 428.50	\$ 405.00	\$ 378.75	
Assistant Production Coordinator	\$ 357.25	\$ 347.25	\$ 330.50	\$ 320.00	\$ 287.25	
Trainee Production Coordinator	\$ 314.50	\$ 306.50	\$ 291.50	\$ 280.50	\$ 260.75	
Art Department	TIER A	TIER B	TIER C	TIER D	TIER E	
Production Designer	\$ 824.00	\$ 801.25	\$ 759.00	\$ 718.50	\$ 644.75	
Art Director (Head)	\$ 737.00	\$ 717.00	\$ 679.25	\$ 644.75	\$ 577.00	
Art Director	\$ 632.75	\$ 612.75	\$ 582.25	\$ 548.75	\$ 495.00	
First Assistant Art Director/Set Designer	\$ 489.00	\$ 473.25	\$ 450.25	\$ 427.25	\$ 380.75	
Second Assistant Art Director	\$ 423.75	\$ 412.00	\$ 392.75	\$ 373.25	\$ 332.50	
Third Assistant Art Director	\$ 340.75	\$ 330.75	\$ 314.50	\$ 300.00	\$ 268.25	
Art Department Coordinator	\$ 423.75	\$ 412.00	\$ 392.75	\$ 373.25	\$ 332.50	
Art Department Production Assistant	\$ 260.50	\$ 252.50	\$ 241.25	\$ 232.50	\$ 207.75	
Picture Editing Department	TIER A	TIER B	TIER C	TIER D	TIER E	
Supervising Picture Editor	\$ 736.50	\$ 689.75	\$ 656.75	\$ 610.25	\$ 530.75	
Picture Editor	\$ 674.75	\$ 656.00	\$ 621.50	\$ 589.50	\$ 527.25	
First Assistant Picture Editor	\$ 426.50	\$ 415.50	\$ 392.25	\$ 372.00	\$ 331.00	
Assistant Picture Editor per 11.35b	\$ 347.25	\$ 337.25	\$ 321.00	\$ 304.75	\$ 271.50	
Assistant Picture Editor	\$ 311.75	\$ 302.75	\$ 289.00	\$ 274.50	\$ 245.75	
Trainee Assistant Picture Editor	\$ 265.00	\$ 257.25	\$ 245.50	\$ 233.25	\$ 209.00	
Sound Editing Department	TIER A	TIER B	TIER C	TIER D	TIER E	
Supervising Sound Editor	\$ 736.50	\$ 689.75	\$ 656.75	\$ 610.25	\$ 530.75	
Sound Editor	\$ 674.75	\$ 656.00	\$ 621.50	\$ 589.50	\$ 527.25	
First Assistant Sound Editor	\$ 426.50	\$ 415.50	\$ 392.25	\$ 372.00	\$ 331.00	
Second Assistant Sound Editor	\$ 347.25	\$ 337.25	\$ 321.00	\$ 304.75	\$ 271.50	

Rate Sheets **Atlantic**

2017 Weekly Rates

The rates for 2017 apply from January 1, 2017 to December 31, 2017.

Production Department	TIER A	TIER B	TIER C	TIER D	TIER E	TIER F
Production Manager	\$ 2,971.00	\$ 2,884.00	\$ 2,737.00	\$ 2,589.00	\$ 2,325.00	Negotiable Tier F Rates Cannot Fall Below Provincial Minimum Wages
Assistant Production Manager/Unit Manager	\$ 2,190.00	\$ 2,127.00	\$ 2,021.00	\$ 1,884.00	\$ 1,710.00	
First Assistant Director	\$ 2,912.00	\$ 2,819.00	\$ 2,684.00	\$ 2,536.00	\$ 2,272.00	
Second Assistant Director	\$ 2,120.00	\$ 2,062.00	\$ 1,955.00	\$ 1,849.00	\$ 1,652.00	
Third Assistant Director	\$ 1,524.00	\$ 1,443.00	\$ 1,376.00	\$ 1,304.00	\$ 1,190.00	
Trainee Assistant Director	\$ 1,177.00	\$ 1,142.00	\$ 1,090.00	\$ 1,056.00	\$ 1,037.00	
Production Assistant	\$ 1,164.00	\$ 1,129.00	\$ 1,058.00	\$ 1,037.00	\$ 1,019.00	
Location Manager	\$ 2,190.00	\$ 2,127.00	\$ 2,021.00	\$ 1,884.00	\$ 1,710.00	
Assistant Location Manager	\$ 1,701.00	\$ 1,641.00	\$ 1,566.00	\$ 1,483.00	\$ 1,329.00	
Production Coordinator	\$ 1,961.00	\$ 1,879.00	\$ 1,748.00	\$ 1,652.00	\$ 1,545.00	
Assistant Production Coordinator	\$ 1,458.00	\$ 1,417.00	\$ 1,348.00	\$ 1,306.00	\$ 1,172.00	
Trainee Production Coordinator	\$ 1,283.00	\$ 1,251.00	\$ 1,189.00	\$ 1,144.00	\$ 1,064.00	
Art Department	TIER A	TIER B	TIER C	TIER D	TIER E	
Production Designer	\$ 3,362.00	\$ 3,269.00	\$ 3,097.00	\$ 2,931.00	\$ 2,631.00	
Art Director (Head)	\$ 3,007.00	\$ 2,925.00	\$ 2,771.00	\$ 2,631.00	\$ 2,354.00	
Art Director	\$ 2,582.00	\$ 2,500.00	\$ 2,376.00	\$ 2,239.00	\$ 2,020.00	
First Assistant Art Director/Set Designer	\$ 1,995.00	\$ 1,931.00	\$ 1,837.00	\$ 1,743.00	\$ 1,553.00	
Second Assistant Art Director	\$ 1,729.00	\$ 1,681.00	\$ 1,602.00	\$ 1,523.00	\$ 1,357.00	
Third Assistant Art Director	\$ 1,390.00	\$ 1,349.00	\$ 1,283.00	\$ 1,224.00	\$ 1,094.00	
Art Department Coordinator	\$ 1,729.00	\$ 1,681.00	\$ 1,602.00	\$ 1,523.00	\$ 1,357.00	
Art Department Production Assistant	\$ 1,063.00	\$ 1,030.00	\$ 984.00	\$ 949.00	\$ 848.00	
Picture Editing Department	TIER A	TIER B	TIER C	TIER D	TIER E	
Supervising Picture Editor	\$ 3,005.00	\$ 2,814.00	\$ 2,680.00	\$ 2,490.00	\$ 2,165.00	
Picture Editor	\$ 2,753.00	\$ 2,676.00	\$ 2,536.00	\$ 2,405.00	\$ 2,151.00	
First Assistant Picture Editor	\$ 1,740.00	\$ 1,695.00	\$ 1,600.00	\$ 1,518.00	\$ 1,350.00	
Assistant Picture Editor per 11.35b	\$ 1,417.00	\$ 1,376.00	\$ 1,310.00	\$ 1,243.00	\$ 1,108.00	
Assistant Picture Editor	\$ 1,272.00	\$ 1,235.00	\$ 1,179.00	\$ 1,120.00	\$ 1,003.00	
Trainee Assistant Picture Editor	\$ 1,081.00	\$ 1,050.00	\$ 1,002.00	\$ 952.00	\$ 853.00	
Sound Editing Department	TIER A	TIER B	TIER C	TIER D	TIER E	
Supervising Sound Editor	\$ 3,005.00	\$ 2,814.00	\$ 2,680.00	\$ 2,490.00	\$ 2,165.00	
Sound Editor	\$ 2,753.00	\$ 2,676.00	\$ 2,536.00	\$ 2,405.00	\$ 2,151.00	
First Assistant Sound Editor	\$ 1,740.00	\$ 1,695.00	\$ 1,600.00	\$ 1,518.00	\$ 1,350.00	
Second Assistant Sound Editor	\$ 1,417.00	\$ 1,376.00	\$ 1,310.00	\$ 1,243.00	\$ 1,108.00	

Rate Sheets **Atlantic**

2017 Daily Rates

The rates for 2017 apply from January 1, 2017 to December 31, 2017.

Production Department	TIER A	TIER B	TIER C	TIER D	TIER E	TIER F	
Production Manager	\$ 742.75	\$ 721.00	\$ 684.25	\$ 647.25	\$ 581.25	Negotiable Tier F Rates Cannot Fall Below Provincial Minimum Wages	
Assistant Production Manager/Unit Manager	\$ 547.50	\$ 531.75	\$ 505.25	\$ 471.00	\$ 427.50		
First Assistant Director	\$ 728.00	\$ 704.75	\$ 671.00	\$ 634.00	\$ 568.00		
Second Assistant Director	\$ 530.00	\$ 515.50	\$ 488.75	\$ 462.25	\$ 413.00		
Third Assistant Director	\$ 381.00	\$ 360.75	\$ 344.00	\$ 326.00	\$ 297.50		
Trainee Assistant Director	\$ 294.25	\$ 285.50	\$ 272.50	\$ 264.00	\$ 259.25		
Production Assistant	\$ 291.00	\$ 282.25	\$ 264.50	\$ 259.25	\$ 254.75		
Location Manager	\$ 547.50	\$ 531.75	\$ 505.25	\$ 471.00	\$ 427.50		
Assistant Location Manager	\$ 425.25	\$ 410.25	\$ 391.50	\$ 370.75	\$ 332.25		
Production Coordinator	\$ 490.25	\$ 469.75	\$ 437.00	\$ 413.00	\$ 386.25		
Assistant Production Coordinator	\$ 364.50	\$ 354.25	\$ 337.00	\$ 326.50	\$ 293.00		
Trainee Production Coordinator	\$ 320.75	\$ 312.75	\$ 297.25	\$ 286.00	\$ 266.00		
Art Department	TIER A	TIER B	TIER C	TIER D	TIER E		
Production Designer	\$ 840.50	\$ 817.25	\$ 774.25	\$ 732.75	\$ 657.75		
Art Director (Head)	\$ 751.75	\$ 731.25	\$ 692.75	\$ 657.75	\$ 588.50		
Art Director	\$ 645.50	\$ 625.00	\$ 594.00	\$ 559.75	\$ 505.00		
First Assistant Art Director/Set Designer	\$ 498.75	\$ 482.75	\$ 459.25	\$ 435.75	\$ 388.25		
Second Assistant Art Director	\$ 432.25	\$ 420.25	\$ 400.50	\$ 380.75	\$ 339.25		
Third Assistant Art Director	\$ 347.50	\$ 337.25	\$ 320.75	\$ 306.00	\$ 273.50		
Art Department Coordinator	\$ 432.25	\$ 420.25	\$ 400.50	\$ 380.75	\$ 339.25		
Art Department Production Assistant	\$ 265.75	\$ 257.50	\$ 246.00	\$ 237.25	\$ 212.00		
Picture Editing Department	TIER A	TIER B	TIER C	TIER D	TIER E		
Supervising Picture Editor	\$ 751.25	\$ 703.50	\$ 670.00	\$ 622.50	\$ 541.25		
Picture Editor	\$ 688.25	\$ 669.00	\$ 634.00	\$ 601.25	\$ 537.75		
First Assistant Picture Editor	\$ 435.00	\$ 423.75	\$ 400.00	\$ 379.50	\$ 337.50		
Assistant Picture Editor per 11.35b	\$ 354.25	\$ 344.00	\$ 327.50	\$ 310.75	\$ 277.00		
Assistant Picture Editor	\$ 318.00	\$ 308.75	\$ 294.75	\$ 280.00	\$ 250.75		
Trainee Assistant Picture Editor	\$ 270.25	\$ 262.50	\$ 250.50	\$ 238.00	\$ 213.25		
Sound Editing Department	TIER A	TIER B	TIER C	TIER D	TIER E		
Supervising Sound Editor	\$ 751.25	\$ 703.50	\$ 670.00	\$ 622.50	\$ 541.25		
Sound Editor	\$ 688.25	\$ 669.00	\$ 634.00	\$ 601.25	\$ 537.75		
First Assistant Sound Editor	\$ 435.00	\$ 423.75	\$ 400.00	\$ 379.50	\$ 337.50		
Second Assistant Sound Editor	\$ 354.25	\$ 344.00	\$ 327.50	\$ 310.75	\$ 277.00		

Rate Sheets **Atlantic**

2018 Weekly Rates

The Rates for 2018 apply from January 1, 2018 to December 31, 2015.

Production Department	TIER A	TIER B	TIER C	TIER D	TIER E	TIER F
Production Manager	\$ 3,031.00	\$ 2,942.00	\$ 2,792.00	\$ 2,641.00	\$ 2,372.00	Negotiable Tier F Rates Cannot Fall Below Provincial Minimum Wages
Assistant Production Manager/Unit Manager	\$ 2,234.00	\$ 2,170.00	\$ 2,061.00	\$ 1,922.00	\$ 1,744.00	
First Assistant Director	\$ 2,970.00	\$ 2,875.00	\$ 2,738.00	\$ 2,587.00	\$ 2,317.00	
Second Assistant Director	\$ 2,162.00	\$ 2,103.00	\$ 1,994.00	\$ 1,886.00	\$ 1,685.00	
Third Assistant Director	\$ 1,554.00	\$ 1,472.00	\$ 1,404.00	\$ 1,330.00	\$ 1,214.00	
Trainee Assistant Director	\$ 1,201.00	\$ 1,165.00	\$ 1,112.00	\$ 1,077.00	\$ 1,058.00	
Production Assistant	\$ 1,187.00	\$ 1,152.00	\$ 1,079.00	\$ 1,058.00	\$ 1,039.00	
Location Manager	\$ 2,234.00	\$ 2,170.00	\$ 2,061.00	\$ 1,922.00	\$ 1,744.00	
Assistant Location Manager	\$ 1,735.00	\$ 1,674.00	\$ 1,597.00	\$ 1,513.00	\$ 1,356.00	
Production Coordinator	\$ 2,001.00	\$ 1,917.00	\$ 1,783.00	\$ 1,685.00	\$ 1,576.00	
Assistant Production Coordinator	\$ 1,487.00	\$ 1,445.00	\$ 1,375.00	\$ 1,332.00	\$ 1,195.00	
Trainee Production Coordinator	\$ 1,309.00	\$ 1,276.00	\$ 1,213.00	\$ 1,167.00	\$ 1,085.00	
Art Department	TIER A	TIER B	TIER C	TIER D	TIER E	
Production Designer	\$ 3,429.00	\$ 3,334.00	\$ 3,159.00	\$ 2,990.00	\$ 2,684.00	
Art Director (Head)	\$ 3,067.00	\$ 2,984.00	\$ 2,826.00	\$ 2,684.00	\$ 2,401.00	
Art Director	\$ 2,633.00	\$ 2,550.00	\$ 2,424.00	\$ 2,284.00	\$ 2,060.00	
First Assistant Art Director/Set Designer	\$ 2,035.00	\$ 1,970.00	\$ 1,874.00	\$ 1,778.00	\$ 1,584.00	
Second Assistant Art Director	\$ 1,763.00	\$ 1,715.00	\$ 1,634.00	\$ 1,553.00	\$ 1,384.00	
Third Assistant Art Director	\$ 1,418.00	\$ 1,376.00	\$ 1,309.00	\$ 1,248.00	\$ 1,116.00	
Art Department Coordinator	\$ 1,763.00	\$ 1,715.00	\$ 1,634.00	\$ 1,553.00	\$ 1,384.00	
Art Department Production Assistant	\$ 1,084.00	\$ 1,051.00	\$ 1,004.00	\$ 968.00	\$ 865.00	
Picture Editing Department	TIER A	TIER B	TIER C	TIER D	TIER E	
Supervising Picture Editor	\$ 3,065.00	\$ 2,870.00	\$ 2,734.00	\$ 2,540.00	\$ 2,208.00	
Picture Editor	\$ 2,808.00	\$ 2,730.00	\$ 2,587.00	\$ 2,453.00	\$ 2,194.00	
First Assistant Picture Editor	\$ 1,775.00	\$ 1,729.00	\$ 1,632.00	\$ 1,548.00	\$ 1,377.00	
Assistant Picture Editor per 11.35b	\$ 1,445.00	\$ 1,404.00	\$ 1,336.00	\$ 1,268.00	\$ 1,130.00	
Assistant Picture Editor	\$ 1,297.00	\$ 1,260.00	\$ 1,203.00	\$ 1,142.00	\$ 1,023.00	
Trainee Assistant Picture Editor	\$ 1,103.00	\$ 1,071.00	\$ 1,022.00	\$ 971.00	\$ 870.00	
Sound Editing Department	TIER A	TIER B	TIER C	TIER D	TIER E	
Supervising Sound Editor	\$ 3,065.00	\$ 2,870.00	\$ 2,734.00	\$ 2,540.00	\$ 2,208.00	
Sound Editor	\$ 2,808.00	\$ 2,730.00	\$ 2,587.00	\$ 2,453.00	\$ 2,194.00	
First Assistant Sound Editor	\$ 1,775.00	\$ 1,729.00	\$ 1,632.00	\$ 1,548.00	\$ 1,377.00	
Second Assistant Sound Editor	\$ 1,445.00	\$ 1,404.00	\$ 1,336.00	\$ 1,268.00	\$ 1,130.00	

Rate Sheets **Atlantic**

2018 Daily Rates

The Rates for 2018 apply from January 1, 2018 to December 31, 2018.

Production Department	TIER A	TIER B	TIER C	TIER D	TIER E	TIER F	
Production Manager	\$ 757.75	\$ 735.50	\$ 698.00	\$ 660.25	\$ 593.00	Negotiable Tier F Rates Cannot Fall Below Provincial Minimum Wages	
Assistant Production Manager/Unit Manager	\$ 558.50	\$ 542.50	\$ 515.25	\$ 480.50	\$ 436.00		
First Assistant Director	\$ 742.50	\$ 718.75	\$ 684.50	\$ 646.75	\$ 579.25		
Second Assistant Director	\$ 540.50	\$ 525.75	\$ 498.50	\$ 471.50	\$ 421.25		
Third Assistant Director	\$ 388.50	\$ 368.00	\$ 351.00	\$ 332.50	\$ 303.50		
Trainee Assistant Director	\$ 300.25	\$ 291.25	\$ 278.00	\$ 269.25	\$ 264.50		
Production Assistant	\$ 296.75	\$ 288.00	\$ 269.75	\$ 264.50	\$ 259.75		
Location Manager	\$ 558.50	\$ 542.50	\$ 515.25	\$ 480.50	\$ 436.00		
Assistant Location Manager	\$ 433.75	\$ 418.50	\$ 399.25	\$ 378.25	\$ 339.00		
Production Coordinator	\$ 500.25	\$ 479.25	\$ 445.75	\$ 421.25	\$ 394.00		
Assistant Production Coordinator	\$ 371.75	\$ 361.25	\$ 343.75	\$ 333.00	\$ 298.75		
Trainee Production Coordinator	\$ 327.25	\$ 319.00	\$ 303.25	\$ 291.75	\$ 271.25		
Art Department	TIER A	TIER B	TIER C	TIER D	TIER E		
Production Designer	\$ 857.25	\$ 833.50	\$ 789.75	\$ 747.50	\$ 671.00		
Art Director (Head)	\$ 766.75	\$ 746.00	\$ 706.50	\$ 671.00	\$ 600.25		
Art Director	\$ 658.25	\$ 637.50	\$ 606.00	\$ 571.00	\$ 515.00		
First Assistant Art Director/Set Designer	\$ 508.75	\$ 492.50	\$ 468.50	\$ 444.50	\$ 396.00		
Second Assistant Art Director	\$ 440.75	\$ 428.75	\$ 408.50	\$ 388.25	\$ 346.00		
Third Assistant Art Director	\$ 354.50	\$ 344.00	\$ 327.25	\$ 312.00	\$ 279.00		
Art Department Coordinator	\$ 440.75	\$ 428.75	\$ 408.50	\$ 388.25	\$ 346.00		
Art Department Production Assistant	\$ 271.00	\$ 262.75	\$ 251.00	\$ 242.00	\$ 216.25		
Picture Editing Department	TIER A	TIER B	TIER C	TIER D	TIER E		
Supervising Picture Editor	\$ 766.25	\$ 717.50	\$ 683.50	\$ 635.00	\$ 552.00		
Picture Editor	\$ 702.00	\$ 682.50	\$ 646.75	\$ 613.25	\$ 548.50		
First Assistant Picture Editor	\$ 443.75	\$ 432.25	\$ 408.00	\$ 387.00	\$ 344.25		
Assistant Picture Editor per 11.35b	\$ 361.25	\$ 351.00	\$ 334.00	\$ 317.00	\$ 282.50		
Assistant Picture Editor	\$ 324.25	\$ 315.00	\$ 300.75	\$ 285.50	\$ 255.75		
Trainee Assistant Picture Editor	\$ 275.75	\$ 267.75	\$ 255.50	\$ 242.75	\$ 217.50		
Sound Editing Department	TIER A	TIER B	TIER C	TIER D	TIER E		
Supervising Sound Editor	\$ 766.25	\$ 717.50	\$ 683.50	\$ 635.00	\$ 552.00		
Sound Editor	\$ 702.00	\$ 682.50	\$ 646.75	\$ 613.25	\$ 548.50		
First Assistant Sound Editor	\$ 443.75	\$ 432.25	\$ 408.00	\$ 387.00	\$ 344.25		
Second Assistant Sound Editor	\$ 361.25	\$ 351.00	\$ 334.00	\$ 317.00	\$ 282.50		

NO. 1 DGC ATLANTIC REGIONAL COUNCIL (DGC ARC) JURISDICTION

1. Subject to the terms set out below, the District Council represents all of the classifications set out in Core article 11;
2. With respect to a particular classification which has never been represented by the District Council under this Agreement or any prior Guild basic agreement, and notwithstanding Core article 7.00 (re: permits), the Producer may engage any individual to fill that particular classification; however, should that individual be a Guild Member, then the Producer will only engage that individual pursuant to this Agreement, including but not limited to the applicable Contract for Services. For greater clarity these classifications are:

(a) All Accounting Department classifications

The terms above are effective only for the duration of the Agreement. The parties will assess on an ongoing basis any jurisdictional issues that arise and in the next round of negotiations for a renewal Standard Agreement will negotiate appropriate jurisdictional language.

**Canadian Media
Producers Association**

per _____
President and
CEO

Directors Guild of Canada

per _____
President

**Directors Guild of Canada
Atlantic District Council**

per _____
Chair

NO. 2 TRAINING AND DEVELOPMENT

The parties agree that training and development is an important priority and that it is necessary to continue to develop qualified Guild Members in all four (4) of the Atlantic Provinces.

The parties agree that having an adequate number of qualified Members in each category, in all four (4) Atlantic Provinces, benefits the District Council and Producers equally.

As such, the parties agree to work together with the appropriate Provincial Governments, Government agencies, academic or vocational institutions, or any relevant industry stakeholder, and to share the costs and facilitate initiatives aimed at the training and retention of qualified Members in the Atlantic Region.

The parties agree to meet semi-annually or more frequently when appropriate to discuss the status of said initiatives.

**Canadian Media
Producers Association**

per _____
President and
CEO

Directors Guild of Canada

per _____
President

**Directors Guild of Canada
Atlantic District Council**

per _____
Chair

NO. 3 FACT BASED/LIFESTYLE/DOCU-DRAMA PRODUCTION

With respect to each Guild Member (including but not limited to a Director) who is engaged to work in a Guild category on a Fact Based/Lifestyle/Docu-Drama Production, the Producer must engage such Guild Member subject to the terms of this Agreement, except as is provided herein.

There shall be no minimum rate applicable to the services provided by the Guild Member and the rate of remuneration shall be subject to negotiation between the Guild Member and the Producer.

Regardless of the Budget of the Production, the fringe package applicable to that Guild Member is the applicable package for a tier E Production, plus a one-half percent (1/2%) administration and training fund payment to the Guild.

Subject to the terms herein, the "monetary" provisions of the Agreement shall not be applicable to the Guild Member and the "non-monetary" provisions shall be applicable. For greater clarity, any and all monetary terms, including but not limited to a Director rights acquisition fee are negotiable between the Guild Member and the Producer.

For greater clarity, the "reservation of rights" provisions Article DR25.00 and the "ISAN" provision Article DR24.00 are applicable to the Director of a Fact based/Lifestyle/Docu-Drama Production.

Nothing in the Schedule nor in the Agreement shall prevent the Producer from engaging a non-Guild Member to perform any duties in relation to a Fact Based/Lifestyle/Docu-Drama Production.

**Canadian Media
Producers Association**

Per _____
President And
CEO

Directors Guild Of Canada

Per _____
President

**Directors Guild Of Canada
Atlantic District Council**

Per _____
Chair

	VACATION PAY	HEALTH & WELFARE/ NON-MEMBER EQUALIZATION ¹	RETIREMENT PAY	ADMIN & TRAIN. FUND	PERMIT FEES	MEMBER CHECK-OFF	TOTAL DGC	CMPA LEVY 2%
	<i>Payable by Producer to Member</i>	<i>Payable by Producer to DGC H&W Trust Fund</i>	<i>Payable by Producer to Member</i>	<i>Payable by Producer to District Council</i>	<i>Deduct from Permittee OR Payable by Producer & Remit to District Council</i>	<i>Deduct from Member & Remit to District Council</i>		<i>Payable directly to CMPA per Article AT6.01</i>
GUILD MEMBERS (except as below)	All Tiers 4%	Tier A – 5% Tier B – 5% Tier C – 5% Tier D – 5% Tier E – 4% Tier F – 4%	Tier A – 5% Tier B – 5% Tier C – 3.5% Tier D – 2% Tier E – 1.5% Tier F – 1.5%	Tiers A – 2% Tier B – 2% Tier C – 1% Tier D – 1% Tier E – 0.5% Tier F – 0.5%	Not Applicable	2%	Tier A – 16% Tier B – 16% Tier C – 13.5% Tier D – 12% Tier E – 10% Tier F – 10%	2%
Non-Canadian PERMITEES Excluding DGA, U.S. IATSE	All Tiers 4%	Tier A – 5% Tier B – 5% Tier C – 5% Tier D – 5% Tier E – 4% Tier F – 4%	Tier A – 5% Tier B – 5% Tier C – 3.5% Tier D – 2% Tier E – 1.5% Tier F – 1.5%	Tiers A – 2% Tier B – 2% Tier C – 1% Tier D – 1% Tier E – 0.5% Tier F – 0.5%	\$50.00/Day – to a max of \$200.00 p/w	2%	Tier A – 16% Tier B – 16% Tier C – 13.5% Tier D – 12% Tier E – 10% Tier F – 10%	2%
Non-Canadian PERMITEES DGA, U.S. IATSE	Not Applicable	Not Applicable	Not Applicable	Tiers A – 2% Tier B – 2% Tier C – 1% Tier D – 1% Tier E – 0.5% Tier F – 0.5%	\$50.00/Day to a max of \$200.00 p/w	Not Applicable	Tiers A – 2% Tier B – 2% Tier C – 1% Tier D – 1% Tier E – 0.5% Tier F – 0.5%	2%
Canadian/ Permanent Resident PERMITEES	All Tiers 4%	Tier A – 5% Tier B – 5% Tier C – 5% Tier D – 5% Tier E – 4% Tier F – 4%	Tier A – 5% Tier B – 5% Tier C – 3.5% Tier D – 2% Tier E – 1.5% Tier F – 1.5%	Tiers A – 2% Tier B – 2% Tier C – 1% Tier D – 1% Tier E – 0.5% Tier F – 0.5%	Tier A, B & C – \$10.00/Day Tier D & E – \$5.00/Day	2%	Tier A – 16% Tier B – 16% Tier C – 13.5% Tier D – 12% Tier E – 10% Tier F – 10%	2%

Gross Remuneration Core article 1.26 of the 2016-2018 DGC/CMPA Standard Agreement means the total compensation Producer owes to a Guild Member/Permittee/ Loan-out Corporation/Contractor for work or services INCLUDING minimum rate plus over-scale, if any, work premiums, vacation and statutory holiday pay or additional compensation in lieu thereof, and the Director's rights acquisition fees, Series Bonus and royalties, but EXCLUDING insurance and retirement contribution, and monies paid for vehicle and equipment rentals, and expenses (eg. Per diem or travel).

¹ Payable by Producers to the Health & Welfare Trust for Members and Non-Members.



Work Permit Application for Canadian Citizens and Permanent Residents **Atlantic**

I hereby apply for a work permit from the DGC Atlantic Regional Council (the "District Council") subject to the terms below and of the 2016-2018 DGC/CPMA Standard Agreement to which the District Council is a party (the "Collective Agreement"). I hereby of my own free will authorize, designate, and choose the District Council to negotiate, bargain collectively for minimum terms and conditions of engagement, and present and discuss grievances with the Producer as my exclusive collective bargaining agent and representative.

If the District Council accepts this application, I agree to be bound by and observe the Collective Agreement, the District Council's Constitution, by-laws, working conditions, rules, regulations, orders, the trust agreement and plan rules of the Directors Guild of Canada Health and Welfare Plan Trust (the "H&W Plan") as they now exist or may hereafter be amended, and decisions of the District Council's executive board, committees, its membership and/or the Trustees (the "Trustees") of the H&W Plan.

I declare and affirm that I am either a Canadian Citizen or a person granted permanent resident status by the Government of Canada. I base my application of the following facts, which I declare and affirm to be true:

I, _____, wish to be engaged by _____ as a
(Print Name Of Production Company)

_____, on the Motion Picture currently known as and entitled:

" _____ " on episode number(s) _____ (if applicable)

(A COPY OF THE APPLICANT'S RESUME MUST BE ATTACHED TO THIS APPLICATION.) Start Date: _____

I declare and affirm that I am a member in good standing of the following union(s): _____. I understand that I may be required to present documented proof of my membership in that union.

I am a resident of Canada, and a member in good standing of the DGA and the DGC. I request that my engagement be subject to the terms and conditions of the DGA's Basic Agreement. I agree to the DGC ARC administration charge of 2% and Guild assessments, if any, being deducted from my Gross Remuneration and remitted by the Producer to the DGC ARC, in accordance with Core articles 7.08 and 7.10 of the 2016 – 2018 DGC/CPMA Standard Agreement.

OR

I request that my engagement be subject to the terms and conditions of the 2016-2018 DGC/CPMA Standard Agreement and I agree to the DGC ARC administration charge of 2% being deducted from my Gross Remuneration and remitted by the Producer to DGC ARC on a weekly basis in accordance with article AT5.04 of the 2016-2018 DGC/CPMA Standard Agreement

IN CONSIDERATION OF RECEIVING A PERMIT TO WORK, I AUTHORIZE THE FOLLOWING ACTIONS AND AGREE THAT:

- (a) The Producer will deduct from my Gross Remuneration the District Council administration charge of 2% and a permit fee subject to article AT18.01 (b) of the DGC ARC Schedule, plus GST, and will remit the same to the District Council weekly.
- (b) An equalization payment of a percentage based on the Tier of the Production, as set out in article AT505, of my Gross Remuneration will be remitted by the Producer, except as provided for in article AT5.01(b)(ii), to the District Council.
- (c) Any required Producer contributions to the District Council's group retirement savings plan (the "RRSP") will be paid to me directly, not to the RRSP, as part of my Gross Remuneration.
- (d) I am not entitled to, waive all rights to, and will not receive any benefits from the RRSP nor any health, life, dental or related benefits from the H&W Plan, and the delivery of those benefits is strictly governed by the applicable plan documents and trust agreement.
- (e) I hereby waive, release, and forever discharge any claims in respect of the H&W Plan and the RRSP ("Claims") which I may have against the Trustees of the H&W Plan, the Directors Guild of Canada or any of its District Councils, the District Council and its members, the Producer and the CPMA or any of the officers, directors, employees or agents of any of them.
- (f) I will not commence any legal proceedings before any court, labour board, arbitrator, administrative tribunal or other body whatsoever, in respect of Claims, monies remitted as equalization payments by the Producer, or deducted from my Gross Remuneration, which have been applied to District Council administration and permit fees or otherwise used in the District Council's discretion, and any benefits from or contributions to the H&W Plan or the RRSP.
- (g) Should any declaration above prove to be false, the District Council may unilaterally refuse to grant me a permit or may revoke such permit without notice once granted.

DATED AT _____, THIS _____ DAY OF _____, 20 _____

PRINT NAME _____ PHONE # (INCLUDE CELL) _____

ADDRESS _____

SIGNATURE OF APPLICANT _____ DATE OF BIRTH _____

SIGNATURE OF PRODUCER _____

The District Council confirms that the above named person is permitted to work, at the sole discretion of the District Council on all or part of the motion picture currently known as and entitled: " _____ "

AUTHORIZED BY _____

Signature On Behalf Of District Council (Print Name & Title)

Work Permit Application for Non-Canadians **Atlantic**

I hereby apply for a work permit from the DGC Atlantic Regional Council (the "District Council") subject to the terms below and of the 2016 -2018 DGC/CMPA Standard Agreement to which the District Council is a party (the "Collective Agreement"). I hereby of my own free will authorize, designate, and choose the District Council to negotiate, bargain collectively for minimum terms and conditions of engagement, and present and discuss grievances with the Producer as my exclusive collective bargaining agent and representative.

If the District Council accepts this application, I agree to be bound by and observe the Collective Agreement, the District Council's Constitution, by-laws, working conditions, rules, regulations, orders, the trust agreement and plan rules of the Directors Guild of Canada Health and Welfare Plan Trust (the "H&W Plan") as they now exist or may hereafter be amended, and decisions of the District Council's executive board, committees, its membership and/or the Trustees (the "Trustees") of the H&W Plan. I base my application for a work permit on the following facts which I affirm to be true:

I, _____, wish to be engaged by _____ as a

(Print Name Of Production Company)
_____ on the Motion Picture currently known as and entitled:
" _____ " on episode number(s) _____ (if applicable)

(A COPY OF THE APPLICANT'S RESUME MUST BE ATTACHED TO THIS APPLICATION.) Start Date: _____

I DECLARE AND AFFIRM THAT:

- I am a member in good standing of the Directors Guild of America, Inc. (the "DGA") and request that my engagement be subject to the current DGA collective bargaining agreement; OR
- I am a member in good standing of any local in the United States of America of the labour organization named the International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts of the United States, its Territories and Canada ("U.S. I.A.T.S.E.") and request that my engagement be subject to the current collective bargaining agreement of Local _____ (please complete) of U.S. IATSE; OR
- I am not a member in good standing of either the DGA or U.S. I.A.T.S.E. and request that my engagement be subject to the terms and conditions of the 2016 - 2018 DGC/CMPA Standard Agreement.

I understand that the Guild may require me to present documented proof of coverage and of my membership in the DGA or U.S. I.A.T.S.E. if I so elect to be engaged subject to the terms and conditions of the collective bargaining agreement of such organization. In that regard, I also understand and agree that I shall neither be subject to the grievance and arbitration procedures provided in the collective agreement of the District Council nor have recourse to the bond held by the District Council.

IN CONSIDERATION OF RECEIVING A PERMIT TO WORK, I AUTHORIZE THE FOLLOWING ACTIONS AND AGREE THAT:

- (a) The Producer will deduct from my Gross Remuneration the District Council administration charge of 2% and a permit fee of \$50.00 per day to a cap of \$200.00 per week of my engagement, plus GST, and will remit the same to the District Council weekly.
- (b) An equalization payment of a percentage based on the Tier of the Production, as set out in article AT505, of my Gross Remuneration will be remitted by the Producer, except as provided for in article AT5.01(b)(ii), to the District Council.
- (c) Any required Producer contributions to the District Council's group retirement savings plan (the "RRSP") will be paid to me directly, not to the RRSP, as part of my Gross Remuneration.
- (d) I am not entitled to, waive all rights to, and will not receive any benefits from the RRSP nor any health, life, dental or related benefits from the H&W Plan, and the delivery of those benefits is strictly governed by the applicable plan documents and trust agreement.
- (e) I hereby waive, release, and forever discharge any claims in respect of the H&W Plan and the RRSP ("Claims") which I may have against the Trustees of the H&W Plan, the Directors Guild of Canada or any of its District Councils, the District Council and its members, the Producer and the CMPA or any of the officers, directors, employees or agents of any of them.
- (f) I will not commence any legal proceedings before any court, labour board, arbitrator, administrative tribunal or other body whatsoever, in respect of Claims, monies remitted as equalization payments by the Producer, or deducted from my Gross Remuneration, which have been applied to District Council administration and permit fees or otherwise used in the District Council's discretion, and any benefits from or contributions to the H&W Plan or the RRSP.
- (g) Should any declaration above prove to be false, the District Council may unilaterally refuse to grant me a permit or may revoke such permit without notice once granted.

DATED AT _____ THIS _____ DAY OF _____, 20 _____

PRINT NAME _____ PHONE # (INCLUDE CELL) _____

ADDRESS _____

SIGNATURE OF APPLICANT _____ DATE OF BIRTH _____

SIGNATURE OF PRODUCER _____

The District Council confirms that the above named person is permitted to work, at the sole discretion of the District Council on all or part of the motion picture currently known as and entitled: " _____ "

AUTHORIZED BY _____

Signature On Behalf Of District Council (Print Name & Title)

GUILD MEMBER: _____
 (Print Name – No Loanout Company)

SIN #: _____

LOANOUT COMPANY: _____
 (Print Name Of Loanout Company)

GST/HST: _____

TEL # (H): _____ CELL #: _____

E-MAIL: _____

ADDRESS: _____

CITY/POSTAL CODE: _____

MOTION PICTURE TITLE: _____

ENGAGED IN PROVINCE OF: _____

ENGAGED FOR: Main Unit OR Second Unit

TIER LEVEL: A B C D E F

START DATE: Day _____ Month _____ Year _____

RATE (SPECIFY DOLLAR AMOUNT): _____

TYPE OF ENGAGEMENT: WEEKLY DAILY

OTHER TERMS (e.g. Vehicle, Cell Phone Rental, Kit Rental, Per Diem, etc.)

OTHER WEEKLY OPTIONS:

FLAT DEAL per Core Article 1.25 & AT1.08
 MEMBER TO INITIAL AGREEMENT HERE:
Flat Deal Only

SPECIFIC TERM Finish Date Day _____ Month _____ Year _____
 (ie PAY OR PLAY)

- GUILD MEMBER PERMITTEE
- PRODUCTION DEPARTMENT**
- Second Unit Director Asst Production Coordinator
 Production Manager Trainee Production Coordinator
 Asst Production Manager/Unit Manager
 Production Coordinator
- ASSISTANT DIRECTORS**
- First Second Third TAD
- LOCATION DEPARTMENT**
- Location Manager
 Assistant Location Manager Location Scout
- ART DEPARTMENT**
- Production Designer
 Art Director (Head)
 Art Director
 First Assistant Art Director/Set Designer
 Second Assistant Art Director
 Art Department Coordinator
 Third Assistant Art Director
 Art Department Production Assistant
- PICTURE EDITING DEPARTMENT**
- Supervising Picture Editor
 Picture Editor
 First Assistant Picture Editor
 Assistant Picture Editor Upgrade 11.35b
 Assistant Picture Editor
 Trainee Assistant Picture Editor
- SOUND EDITING DEPARTMENT**
- Supervising Sound Editor
 Sound Editor
 First Assistant Sound Editor
 Second Assistant Sound Editor
- OTHER**
- Production Assistant

ACCOUNTING DEPT., PRODUCTION MANAGERS & ASSISTANT PRODUCTION MANAGERS
 You will be entrusted with detailed information respecting the Producer's business, the disclosure of which would be harmful to the Producer's interest and as such agree to keep all such information confidential. You acknowledge and agree that the right to maintain such detailed information constitutes a property right, which the Producer is entitled to protect. Accordingly, you will not without prior written consent of the Producer, during the term of this Agreement and subsequent to its termination, copy by any means, disclose, directly or indirectly, to any third party any confidential information relating to the Producer.

Undersigned hereby authorizes Signatory Producer to check off or deduct 2% of Gross Remuneration in accordance with Article 6.02 and permit fees in accordance with Article 7.08, and remit same to the District Council weekly. This engagement is subject to the provisions of and must provide no less than the terms and conditions of the 2016 - 2018 DGC/CMPA Standard Agreement. All of the provisions of the Standard Agreement and any individual contract between a Guild Member and the Producer shall be deemed to be incorporated into this Contract for Services as if set forth in full herein in writing.

ACCEPTED AND AGREED

Signature of Guild Member OR Loanout's Authorized Rep

Print Name of Guild Member OR Loanout's Authorized Rep

Date

Print Name of Producer (Company)

Signature of Producer's (Company's) Authorized Rep

*Print Name of Producer's (Company's) Authorized Rep**

Date

*PRODUCER'S AUTHORIZED REPRESENTATIVE INCLUDES EXECUTIVE PRODUCER, PRODUCER, SUPERVISING PRODUCER, ASSOCIATE PRODUCER OR LINE PRODUCER OR A PERSON PERFORMING ANY OF THOSE FUNCTIONS, BUT EXCLUDES A GUILD MEMBER WHO IS ENGAGED UNDER THE STANDARD AGREEMENT (CORE ARTICLE 12.09).

A		Letters Of Understanding	
Administration And Training Fund	8	No. 1 – DGC Atlantic Jurisdiction	29
Approved ARC Arbitrators	19	No. 2 – Training and Development	30
B		No. 3 – Fact Based/Lifestyle/Docu-Drama Production	31
Budget Tiers		M	
Mini-Series	21	Meal Breaks/Meal Penalty	7
Other Production	22	Members Check-off	9
Serial And Strip Programs – ½ Hour	22	Change In Members Check-Off	9
Serial And Strip Programs – 1 Hour	22	Check-Off Authorization	9
Television Motion Pictures	21	Check-Off Remittance	9
Television Series – ½ Hour Episode	21	Producers Liability	9
Television Series – 1 Hour Episode	21	Receipts For Income Tax Purposes	9
Theatrical Motion Pictures	21	Minimum Staffing	
C		Art Department	17
CMPA Levy	9	AT15.09	18
Credits		Days per week	17
Art Department	16	Determination Of Minimum Personnel Requirements	18
Better Conditions	15	Directors	17
Credit Grievance	15	Directors, Television Series	17
Credits	14	Picture And Sound Editing Departments	17
Editing Department	16	Picture And Sound Editing Departments, Editor Right To	
Guild Credit	15	First Assistant Editor	18
Other Credits	15	Picture And Sound Editing Departments, Picture Editing	17
Production Department	15	Picture And Sound Editing Departments, Sound Editing	18
Production Design Credit for Subsequent Use	16	Picture And Sound Editing Departments, Supervising Editor	18
Removal Or Alteration Of Credit	15	Production Department	17
Screen Credits	15	Production Department, Television Series	17
Submission Of Proposed Screen Credit Format To The Guild	15	Second Unit	18
D		Sufficient number of Guild Members	18
Daily Calls	4	Varying The Minimum Personnel	18
Distant Location	13	N	
Accommodation And Meals On Distant Location	13	New Series Incentive	
Air Travel	13	Frequent Filming Bonus	11
Notice	13	Off Season Incentive Program	11
Rail Travel	13	Television Series Incentives	11
Transportation	13	O	
Work Time, Travel Time	13	Off Season Incentive Program	11
F		Overtime	
Flat Deals	5	6th Day, Production, Art & Editing Departments	
Fractional Work Week	4	After 14 Hours of Work for Production Department	5
Frequent Filming Bonus	11	After 18 Hours of Work for Art, Editing & Production Departments	5
G		6th Day, Production, Art And Editing Departments	
Guild Remittances	10	After 12 Hours of Work for Art & Editing	5
H		7th Day, Production, Art, Editing and Accounting Departments	
Health And Safety	20	After 18 Hours Of Work For Art & Editing And Production Departments ...	6
Health And Welfare Plans	8	7th Day, Production, Art, Editing And Accounting Departments	
Hiatus Periods	4	After 12 Hours of Work for Art & Editing	6
Holidays and Vacations	8	After 14 Hours Of Work For Production Department	6
I		Exceptions	6
Insurance		First 5 Days, Production, Art, & Editing Departments	
Travel	13	After 12 Hours Of Work For Art And Editing	5
J		After 14 Hours Of Work For Production Department	5
Jurisdiction	29	After 18 Hours Of Work for Art, Editing, And Production Departments ...	5
L		Holiday, Production, Art & Editing Departments	
Lay-Off and Termination		After 12 Hours of Work for Art & Editing	6
Notice Of Lay-Off	14	After 14 Hours of Work for Production Department	6
Notice Of Lay-Off, Definition	14	After 18 Hours of Work for Art, Editing, & Production Departments	6
Notice Of Lay-Off, Record Of Employment	14	Overtime Calculation	6
Notice Of Lay-Off, Weekly	14	Statutory Overtime	6
Termination Of Engagement	14	P	
Termination Of Engagement, Replacement	14	Premium Remuneration	
Termination Of Engagement, Replacement Pay	14	6th Day Rate	5
Termination Of Engagement, Replacing Daily Guild Member	14	7th Day Rate	6
		Holiday Rate	6
		Overtime	5

Overtime Calculation	6	Training and Development	30
Payment Of All Premiums	7	Travel And Accommodation	
Prior Approval Of Producer	7	Distant Location	13
Statutory Overtime	6	Nearby Location	12
Turnaround Or Rest Period	7	Studio Zone	12
Turnaround Or Rest Period Encroachment	7	Studio Zone, Remote Location	12
Production Design Credit for Subsequent Use	16	Travel Insurance	13
R		Travel Insurance, Airplane And Helicopter, Underwater And/Or Watercraft Insurance	13
Rates		Travel To Studio Zone	13
2016 Daily	24	Use Of Personal Vehicles	13
2016 Weekly	23	V	
2017 Daily	26	Vacations And Holidays	
2017 Weekly	25	Annual Vacation	8
2018 Daily	28	Application To Period Remuneration	8
2018 Weekly	27	Holidays	8
Regular Work Day		Holidays Falling On Days Off	8
Dailies, Production Meetings And Surveys	5	Unworked Holidays During Regular Work Week	8
Daily Calls	4	W	
Flat Deals	5	Work Permit Applications	
Fractional Work Week	4	Canadian Citizens and Permanent Residents	34
Hiatus Periods	4	Non-Canadians	35
No Split Shifts And No Standby Engagement	4	Work Permits	
Shifting The Work Week	4	Permit Fees, Canadian Permittees	32
Work Day	4	Permit Fees, Non-Canadian Permittees	32
Work Week	4		
Retirement Health And Welfare Plans And Administration And Training Fund			
Administration And Training Fund	9		
DGC ARC Fringes	10		
Exceptions	10		
Health And Welfare Plan	8		
Members Check-Off	9		
Retirement Contributions	9		
S			
Screen Credit For Production Department			
3rd Assistant Directors, Assistant Location Managers, Production Coordinators, Assistant Production Coordinators, Trainee Production Coordinators/Production Secretaries And Production Assistants	15		
Art Department Coordinators, and 3rd Assistant Art Directors	15		
Location Managers, Unit Managers And Assistant Production Managers	15		
Production Managers, 1st And 2nd Assistant Directors	15		
Screen Credit On Other Types Of Motion Pictures	15		
Screen Credits For Art Department			
Art Directors Working Under a Production Designer and for 1st Assistant Art Directors/Set Designers	16		
Production Design Credit for Subsequent Use	16		
Production Designers Or For Art Directors As Head Of The Department	16		
Screen Credits on Other Types of Motion Pictures	16		
Screen Credits For Editing Department			
Editing Department Personnel On All Other Motion Pictures	17		
Editing Department Personnel On Theatrical And Television Motion Pictures	17		
Picture Editors On Theatrical And Television Motion Pictures	16		
Professional Designation	17		
Publicity	17		
Shifting The Work Week	4		
Standard Contract for Services	36		
T			
Tiers			
Mini-Series	21		
Other Production	22		
Serial And Strip Programs – ½ Hour	22		
Serial And Strip Programs – 1 Hour	22		
Television Motion Pictures	21		
Television Series – ½ Hour Episode	21		
Television Series – 1 Hour Episode	21		
Theatrical Motion Pictures	21		