

**UBCP**  
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Canadian Media  
Producers Association  
BC Producers Branch

# BC MASTER ANIMATION AGREEMENT 2026-2029

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## **PREAMBLE**

This Agreement is made and entered into in the Province of British Columbia by and between the Union of B.C. Performers (hereinafter referred to as the "Union"), which is the British Columbia Branch of ACTRA with principal offices at 300 – 380 West 2nd Avenue, Vancouver, B.C., V5Y 1C8 and the Canadian Media Producers Association – BC Producers Branch (hereinafter referred to as the "CMPA-BC") on behalf of its individual member companies listed in Appendix "A", and those other Individuals, Persons, Partnerships, Firms or Corporations added from time to time to this Agreement by virtue of executing a Recognition Agreement as per Appendix "B" (hereinafter referred to collectively as the "Producers" or separately as "Producer"). The Producers and the Union (hereinafter referred to as the "Parties") agree to the following:

## **SECTION A - GENERAL CLAUSES**

### **ARTICLE A1 - UNION RECOGNITION AND APPLICATION**

#### **A101 Union Recognition**

The Producer recognizes the Union as the exclusive bargaining agent for Performers with respect to all terms and conditions contemplated by this Agreement. It is further recognized that the Union has exclusive jurisdiction in all recorded Animation and Dubbing production in British Columbia and the Yukon. It is acknowledged and agreed that the Union represents a majority of the Performers in the bargaining unit, and that the Union shall be the sole and exclusive bargaining agent for all Performers in the bargaining unit.

#### **A102 Scope of Agreement**

This Agreement applies to Performers engaged in animation production for Theatrical Motion Pictures, or other Motion Pictures, such as episodic television Series (including Pilots), Mini Series and Made-for-Television Movies (MOWs), made for Network Television, Syndicated Television, Cable Television, Pay-Television, Compact Devices and/or New Media.

#### **A103 Minimum Terms**

This Agreement sets forth the minimum rates and working conditions under which Performers may be engaged in recorded production produced within the Scope of Agreement, which are produced in British Columbia and the Yukon, except as provided in Article A110 below. This Agreement represents minimum rates and working conditions. No person engaged in any category of performance within the scope of this Agreement shall be compensated at rates or fees less than those provided herein or subject to working conditions that are less favourable than the provisions of this Agreement.

#### **A104 Agreement in Whole**

This Agreement constitutes the entire agreement between the parties hereto pertaining to the subject matter hereof and supersedes all prior and contemporaneous agreements, understandings, negotiations and discussions, whether oral or written, of the parties with respect to the Production produced pursuant hereto, and there are no warranties, representations or other agreements between the parties in connection with the subject matter hereof, except as specifically set forth herein. No supplement, modification, waiver or termination of this Agreement shall be binding unless executed in writing by the parties to be bound thereby.

**A105 Rights of Producer**

Except to the extent modified in this Agreement, all rights and prerogatives of management, administration and direction are retained by the Producer and may be exercised by the Producer as it, in its discretion, sees fit. Without limiting the generality of the foregoing, the Producer's rights shall include:

- (a) the right to maintain efficiency, discipline and order, and to discipline and discharge Performers in accordance with this Agreement; and,
- (b) the right to select and hire Performers and other personnel; the right to establish the methods and means of production, including determining the qualification of personnel, the hours and dates personnel are required, and the location and standards of performance; methods used to ensure security of the Producer's property; and generally the right to conduct its business the most effective way it sees fit, without interference.

All of these rights are exercised subject to the terms of this Agreement.

**A106 Laws of British Columbia Apply**

This Agreement is made and entered into in the Province of British Columbia and in all respects the laws of British Columbia will apply.

**A107 The Union**

For the purposes of this Agreement, its appendices, forms, or other related material, the term "the Union" refers to the Union of B.C. Performers, which is the British Columbia Branch of ACTRA, 300 – 380 West 2<sup>nd</sup> Avenue, Vancouver, B.C., V5Y 1C8.

**A108 Enabling Provision**

The CMPA-BC and the Union will continually monitor the effectiveness of this Agreement during its term in order to assure the work opportunities for the Performers and the competitive position of the Producers. The Union will review a request from the Producer(s) for any modifications in the terms and conditions of this Agreement intended to preserve work opportunities for Performers. The Union shall make reasonable efforts to respond to a request for modification within three (3) business days of receipt of the request or any extension thereof by mutual agreement. The Executive Board of the Union is authorized to approve and implement such modifications as it deems necessary and in the best interests of the Parties. Any such modifications to this Agreement shall be by Letter of Understanding and may be for one (1) Production, for a type of Production, for a specific area, or for a specific period of time. A copy of any Letter of Understanding will be provided to the Producer and the CMPA-BC.

**A109 Conflict With Laws**

- (a) If any federal or provincial law invalidates or supersedes any clause in this Agreement, the law shall prevail over the clause. However, the other provisions of this Agreement shall remain in full force and effect. If any clause is declared invalid, it is further agreed that the parties shall meet to negotiate in good faith a replacement clause which shall be valid and which shall replace the clause declared invalid.
- (b) If the parties do not agree on a mutually satisfactory replacement clause within thirty (30) calendar days, then either party may immediately submit the dispute to regular arbitration.

**A110 Territorial Jurisdiction and Application of this Agreement**

The territorial jurisdiction of the Union includes and the provisions of this Agreement shall apply to the Province of British Columbia and the Yukon.

- (a) The Union continues to be the Performer(s) exclusive bargaining agent and representative, notwithstanding that the Performer(s) is required to perform duties outside of the British Columbia and the Yukon. This Agreement applies to any Performer assigned by a Producer to perform services outside British Columbia and the Yukon, unless the Performer is covered by another collective agreement with another labour organization specific to that Production at that location.
- (b) Before assigning a Performer to perform duties at a location outside of Canada, the Producer will sign a written individual contract with that person. The individual contract must specify the duration of assignment, rate of pay, working conditions, payment of expenses, accommodation arrangement, and it may include any other pertinent information or other terms and conditions of engagement no less favorable than those provided under this Agreement.

**A111 Money Defined**

All references to “dollars” or money rates of any kind in this Agreement, including its Appendices, are in Canadian Dollars except as expressly provided otherwise hereunder.

**A112 Consultation Committee to be Established Upon Request**

- (a) The Union and the CMPA-BC agree to establish a Consultation Committee which shall meet regularly during the term of this Agreement to discuss work-related issues that affect the Parties or any Performer covered by this Agreement.
- (b) The Consultation Committee shall be comprised of an equal number of representatives from the CMPA-BC and the Union.

**A113 Titles**

The insertion of titles at the beginning of an article or clause are for convenience only and will not be used to interpret, define, or limit, the scope, extent, or intent of this Collective Agreement.

**A114 Favoured Nations**

UBCP/ACTRA shall not enter into any agreement (other than variances granted under Article A108 Enabling Provision) with any producer of an animation Production at rates or terms more favourable to such producer than those set forth in this Agreement and in ancillary collective agreement documents, and shall not permit Performers to be engaged at rates less than those provided for herein or at terms more favourable to such producer than those set for herein.

The CMPA-BC shall be notified of the ratification of any collective agreement between the Union and a non-signatory producer of an animation Production, and provided a copy of any such ratified collective agreement for the purpose of ensuring compliance with this provision.

**ARTICLE A2 – EXCLUSIONS**

**A201** A Performer means a Member or permittee of the Union who is engaged under the terms of this Agreement, but specifically does not include:

- (a) A member of the armed forces of Canada when appearing in any Program primarily for the purpose of displaying military ceremony or for the purpose of recruitment, education or information relating to the armed forces.
- (b) Minors under the age of sixteen (16) without professional status, appearing as themselves in a Program.

- (c) A person performing as an instrumentalist, musician or conductor of a band, chorus or choir, who is within the jurisdiction of the American Federation of Musicians.
- (d) A member of the public appearing incidentally as part of a public event or as a member of a studio audience, providing such person does not receive individual coaching or direction.
- (e) A person or persons performing their regular employment duties or professional duties (other than Performers) at their regular place or places for performing such duties; or persons pursuing their normal activities in or about their place of abode, except where such person or persons are rehearsed or directed so as to provide individual characterization.
- (f) A contestant participating in a quiz Program or program game, except where such contestant is rehearsed to develop an individual characterization.

**A202** When a member of the Union is engaged in the above excluded categories, the rates and conditions of this Agreement shall apply.

### **ARTICLE A3 - PERFORMER DEFINITIONS**

**A301 Actor** means a Performer engaged to speak nine (9) lines or less of dialogue.

**A302 Animation Performer** means a Performer engaged to voice a role or roles off-camera in an animated Production or Productions.

**A303 Announcer** means a Performer engaged to deliver continuity or a message other than a commercial.

**A304 Chorus Performer** means a Performer engaged to appear in a Program in any combination of two (2) or more of the categories of Group Singer or Actor.

**A305 Narrator or Commentator** means a Performer engaged to perform narrative material or commentary on- or off-camera.

**A306 Off-Camera Performer** means a Performer other than an off-camera Narrator or Commentator or an Animation Performer engaged to execute or interpret a role in a dramatic form of presentation off-camera.

**A307 Principal Actor** means a Performer engaged to speak ten (10) or more Line(s) of Dialogue.

**A308 (a) Singer** means a Performer engaged to sing either alone or with others.

**(b) Group Singer** means one of two (2) or more singers except duos.

**A309 Specialty Act** means any act, either individual or a group, which is available, except for camera rehearsals, as a rehearsed entity ready for performance prior to an engagement.

**A310 Variety Principal** means a Performer engaged to appear in both of the categories Actor and Singer.

**A311 Vocal or Dialogue Coach** means someone engaged to coach Performers either in vocal or script delivery techniques.

#### **ARTICLE A4 - DEFINITION OF TERMS**

**A401 Above Minimum Fee** is the fee or fees which a Performer has contracted at rates in excess of the minimum fees and terms provided in this Agreement. The negotiation of a performance fee or fees at above minimum fees may or may not apply to overtime fees, other work fees, residual and prepaid use fees, penalty provisions, and any other additional or supplementary fees, depending on what is stipulated in the individual contract between the Performer and the Producer.

**A402 ADR** means Additional Dialogue Recording. (See Post Synchronization.)

**A403 Agreement** means this Agreement, all the Appendices attached to this Agreement, any signed Letter(s) of Modification and all individual contracts of engagement.

**A404 Audition** means the visual and/or oral assessment with or without cameras, live or recorded, of a Performer or a group of Performers for the purpose of determining their ability, talent and/or suitability for inclusion in a Production.

**A405 Availability Inquiry** means an approach to a Performer regarding their interest and/or availability for an engagement (see Bulletin regarding Availability Inquiries).

**A406 Billboard** means an off-camera qualifying message on behalf of an advertiser that contains descriptive selling words or phrases qualifying the actual mention of the advertiser's name, product, services or outlets and occurs either at the opening or closing of a Program.

**A407 Booking** means notification to a Performer and acceptance by the Performer of an engagement on a definite or approximate date or dates. This booking creates the obligation upon the Producer to engage the Performer, and the obligation upon the Performer to carry out the engagement.

**A408 Bumper** means a short non-commercial announcement, no longer than thirty (30) seconds, in the nature of "we'll be right back."

**A409 Cable Television** means the exhibition of a Production on television by means of cable, satellite, master antenna, or any combination thereof, where the signal embodying the Production is packaged with other signals or programming services for which a single fee is charged for all or some of such signals or services. Cable Television use includes "basic cable" channels and "specialty" channels but does not include Network Television, Syndicated Television, or Pay-Television, even where the Pay-Television option is only available to cable subscribers. Pay-Television and pay-per-view television are uses in addition to Cable Television or Basic Cable.

**A410 Call or Call Time** means the place and hour of commencement of work for a Performer.

**A411 Compact Device** use means the distribution of a Production by manufacturing and selling or renting copies of a Production on tape, disc, cassette, laser disc, CD-ROM or any other similar format intended primarily for private, in-home exhibition.

- A412 Contracted Fee** means the fee for services contracted and the guaranteed work time specified in the contract of the individual Performer.
- A413 Copyright Holder** means the individual company, corporation or organization in whom all original rights to exhibit, sell, lease, rent, reproduce, or otherwise dispose of a Program or Series of programs are vested, including ownership of the original tapes or films and sound tracks.
- A414 Distant Location** means a location on which the Performer is required to remain away and be lodged overnight.
- A415 Documentary Program** means an information Program that is not designed to be purely entertainment and which may include drama or variety techniques in achieving its information goal.
- A416 Domestic Run** means the release of a Program, either simultaneously or not, once in any or all cities or areas in Canada served by television stations. (N.B. A release on an English and French station in the same city or area does not constitute a re-run.)
- A417 Dubbing** means the voice performance by a Performer off-camera to replace the on-camera performance of another Performer in an existing Program originally produced and/or exhibited in a language other than North American English, or from English or a foreign language to another foreign language.
- Originally produced shall be understood to mean a Production produced principally in a language other than North American English, fully edited, with post production elements completed such that the Production is ready for exhibition with a release-quality foreign language sound track and verification that there is an existing licence or distribution agreement for broadcast in the foreign territory.
- A418 Educational Television** means curriculum-based Production not subject to resale or barter by a public, private, or educational broadcaster. In the event of such sale or barter, the use shall be considered Syndicated Television.
- A419 Engagement** and employment are used interchangeably for the purposes of this Agreement.
- A420 Episode** means one (1) Program, complete in itself but forming part of a Series.
- A421 Free Television** means exhibition defined as Network and/or Syndicated Television.
- A422 Gross Fee** means total compensation paid to a Performer during production exclusive of monies paid by a Producer for expenses, such as per diem allowances or travel costs as agreed.
- A423 Industrial Program** means a Program which is not less than three (3) minutes in length and which is produced to promote directly or indirectly the image of an organization or to promote the use of its products or services, or to offer training in the use of its products or services, or to provide education or instruction, but is not intended for broadcast on television.

- A424 Interstitial** means filler material which in itself does not constitute a Program and which is produced (excluding commercials, Billboards and Public Service Announcements) for the purpose of filling short periods of time between main items of programming on Pay or Cable Television.
- A425 Line of Dialogue** means a line of script of ten (10) words or less including directed but unscripted dialogue. Part of a line is considered a line (e.g., a block of 11 - 19 words is two (2) lines, not 1.1 - 1.9 lines). A character's line count is the line count in the script, not the total number of words divided by ten (10). A scripted or directed vocalization (e.g., a grunt or scream) constitutes a word under this definition.
- A426 Lip Synchronization** means the voice synchronization by a Performer off-camera to match the on-camera performance of another Performer or the voice synchronization by a Performer off-camera to match recorded animation.
- A427 Mini Series** means a single Program (i.e., a Single Unit) of predetermined length intended for broadcast in segments which Program has a single essential storyline beginning in the first segment and concluding in the last.
- A428 Nearby Location** means a location outside of the studio zone on which Performers are not lodged overnight but return to the studio at the end of the work day.
- A429 Net Fee** means the total compensation paid to a Performer during the production of a Program, excluding: 1) reading sessions; 2) cancellations; 3) postponements; 4) talent audition fees; 5) late payment penalties; 6) monies paid by a Producer for expenses such as per diem allowances or travel costs as agreed; 7) compensation paid to a Performer for time spent solely in travel on such day(s) when the Performer is not required to participate in any other activity in connection with the Production on such travel day(s); 8) holdover calls on an overnight location on normal production down days (see A1701).
- Preproduction Rehearsal fees shall be considered as part of the Net Fee to the following extent: for each day of recorded performance, two (2) full days of Preproduction Rehearsal worked shall be included in the Net Fee.
- A430 Network Television** means exhibition of a Production on television, broadcast by UHF or VHF. In Canada, "Network" shall mean CBC, CTV, Global, and any other entity so designated by the CRTC. In the United States it shall mean ABC, CBS, NBC, and Fox, and any other entity so designated by the FCC. In other countries, "Network" shall be defined as a station, telecast channel, or group of stations which are connected so as to provide nation-wide market penetration by a single entity or through simultaneous transmission of a Program or Programs.
- A431 New Media** is defined as all media currently or hereafter known in the marketplace, other than those listed in A451(a) (i) - (vii).
- A432 Non-Theatrical** means the distribution in all formats in all media save for Theatrical, Network Television, Syndicated Television, Pay-Television, Cable Television, New Media and Compact Devices, except uses contemplated in Article C511 of this Agreement.
- A433 Pay-Television** means the exhibition of Programs on a television receiver by a Pay-Television network operator or single station distributed by means of broadcast, cable, closed circuit, Direct

Broadcast Satellite (DBS) or any other form of distribution whether in conventional, scrambled, encoded or otherwise altered form where there is a requirement that the audience shall make a payment to receive such Program. Such payment may be in the form of (i) a separate amount for each Program or portion thereof, or (ii) a payment to receive a dedicated Pay-Television channel which payment is made either in addition to the regular or basic Cable TV subscription fee, or to the proprietor of a free standing microwave distribution system, or a satellite master antenna television distribution system (SMATV) which distributes the said channel. Exhibition in theatres or comparable places is Theatrical exhibition and shall not be considered Pay-Television.

- A434 Pick-Up Lines** are existing, revised, or new Line(s) of Dialogue for previously recorded Programs.
- A435 Pilot Program** means a Program which is produced as one of a projected Series to enable the Producer to determine whether the Producer will produce the Series at a later date.
- A436 Post-Synchronization** or ADR means the voice synchronization by a Performer of their voice to their own character's on-camera performance.
- A437 Preproduction Rehearsal and Reading Session**
- (a) **Preproduction Rehearsal**  
Prior to commencement of production, Performers may be called for Rehearsal. Subject to the agreement of the Performers concerned, there may be temporary preservation of Rehearsal performance. Use of such preserved performance is prohibited. Further, the recording shall be discarded when it has served its assessment function. Performers shall be compensated for time spent in Rehearsal at the Performers' contracted hourly rate with a minimum four (4) hour call.
  - (b) **Reading Session**  
When Performers are required to attend with other cast members a script reading session for the benefit of the writer and/or director, the Performers shall be compensated for time spent in a reading session at the Performers' contracted hourly rate with a minimum call of four (4) hours.
- A438 Producer** means the individual, company, corporation or organization which controls, administers, directs and is responsible for the production of any Program, whether or not they or it is or will be the Copyright Holder of the finished Program. This Agreement will be binding upon and enure to the benefit of the parties and their respective heirs, executors, administrators, receivers, successors, and assigns.
- A439 Production/Program** means any audio/visual work embodying the services and results of Performers whether this work is fixed on film, tape, or otherwise and includes, but is not limited to, each Episode of a Series, a Pilot, etc., regardless of the method of delivery.
- A440 Promos or Promotions** are announcements made for the purpose of promoting a Program and/or Broadcaster within the Scope of this Agreement. An example of such a Promo is "Don't forget to watch *"Production title"* Saturday at 8:00 pm."
- A441 Public Service Announcement** means a short, recorded announcement for which the showing or broadcast time is donated by the exhibitor or broadcaster.
- A442 Role** means the part to be portrayed by a Performer as an individual characterization.

**A443 Scratch Tracks** mean the voice tracks recorded during a Session to be used solely as a temporary placeholder during the production of a Production.

**A444 Series** means Episodes produced as a group to be presented in a regular pattern over an entire broadcast season.

- (a) **Episodic Series** means a sequence of Programs each complete in itself but held together by the same title or identifying device common to all the Programs in the sequence, plus a character or characters common to many or all of the Programs in the Series.
- (b) **Serial** means a series of Programs in which the same characters carry on a continuing narrative.
- (c) **Anthology Series** means a Series or sequence of Programs each of which contains a separate complete story or other complete program entity, without a character or characters common to each of the Episodes but held together by the same title, trade name or mark or identifying device or personality common to all the Programs in the series. A continuing Host shall not be considered a character common to each of the Programs in the series.

**A445 Session/ Recording Session**

A Session in this Agreement means a work day with a minimum call.

**A446 Single Unit** means a Program intended for broadcast as a single show, broadcast or Program, and not as a part of an Anthology Series, Episodic Series, or Serial.

**A447 Substantial Snack** means a selection of food items to make sandwiches, as well as a selection of hot and cold beverages. During the winter, at least one (1) food item shall be hot or warm.

**A448 Syndicated Television** means exhibition on television, broadcast by UHF or VHF, other than Network Television.

**A449 Theatrical** means the exhibition of a program in theatres or comparable public places where a fee for admission is charged for the viewing of the program. The limited exhibition of a program at a (i) film festival; (ii) charitable exhibition, or; (iii) promotional exhibition when no direct admission is charged for the exclusive viewing of the film, shall not be considered a Theatrical Use.

**A450 Use Fees** includes residuals, prepayment of residuals, royalty payments, and other payments made as a result of sale, trade, rental, distribution, or other exploitation of a Program, an audio or visual segment of a Program, or its characters, and includes all payments or fees contemplated by Section C of this Agreement.

**A451 Uses**

- (a) A Use shall mean the exhibition or broadcast of a Production on:
  - (i) Free Television
    - A. Network Television
    - B. Syndicated Television
  - (ii) Cable Television
  - (iii) Pay-Television
  - (iv) Educational Television
  - (v) Theatrical

- (vi) Non-Theatrical
- (vii) Compact Devices
- (viii) New Media
- (b) The following uses that occur pursuant to and during the term of any Television (Cable, Pay, Network, Syndicated and Educational) license shall be considered part of the Television Use:
  - (i) Availability of the Production for linear streaming simultaneous with the Television exhibition (including on a virtual multichannel video programming distributor (“vMVPD”));
  - (ii) Availability of the Production on any free-to-consumer platform (e.g., non-simultaneous viewing when the viewer does not pay a specific fee to view the Production, such as on Globaltv.com);
  - (iii) Availability of the Production on any CRTC-licensed video-on-demand (“VOD”) service, or VOD service of a multichannel video programming distributor (“MVPD”)(including a vMVPD), or any similar service that currently exists or may hereafter be developed for which the viewer is not required to pay a separate charge for access to that service.

For clarity, any use by a licensee of a Production on any of the platforms set out above (linear streaming platform, free-to-consumer platform, MVPD, vMVPD or AVOD service or CRTC – licensed VOD service) when the licensee does not also have the right to exhibit the Production on Television (Cable, Pay, Network, Syndicated and Educational) is considered an exercise of New Media Use rights.
- (c) When a Pay-Television service (such as HBO or Showtime) also provides to its subscribers, without an additional subscription fee, the ability to access such service via an over-the-top (“OTT”) method of delivery (such as HBO Go or Showtime Anytime), the availability of a Production so delivered shall be considered part of the Pay-Television Use. Likewise, when a Pay-Television service can only be accessed on OTT, (such as via HBO Now or the OTT subscription service of Showtime) the availability of a Production so delivered shall be considered part of the Pay-Television Use.

**A452 Voice** A voice constitutes a distinct performance of dialogue or vocal effect, and is distinguished from Walla.

**A453 Walla** is defined as crowd, background, or ambient noise/sounds provided by two (2) or more Performers.

## **ARTICLE A5 - OBLIGATIONS OF PRODUCER**

### **A501 Anti-Union Discrimination Prohibited**

The Producer shall not discriminate against or intimidate any Performer for reasons of membership in the Union or for Union activity outside working hours or for the exercise of rights in this Agreement or in legislation.

### **A502 Production Staff**

The Producer shall not utilize persons (except Union Members) employed as one (1) of the Producer’s casting or production staff as Performers in any Productions on which they also render other services without express consent of the Union. However, the Union will not unreasonably

withhold a waiver to accommodate the unforeseeable or legitimate production necessities of the Producer.

**A503 Preference of Engagement**

The Producer shall give preference of engagement to members of the Union.

**A504 Policy of Equal Opportunities**

- (a) The Producer will not discriminate against any Performer because of age, race, sex, creed, colour, or national origin. In accordance with this policy the Producer will make every effort to cast Performers belonging to all groups in all types of roles, so that the composition of Canadian society may be portrayed realistically. The Performer agrees that they will not discriminate against any Producer or fellow Performer or refuse to work for any Producer or with any Performer because of age, race, sex, creed, colour or national origin.
- (b) All roles in a Production shall be open to all Performers regardless of age, sex, race, creed or national origin, except those roles which may be restricted because of specific requirements. In initiating casting sessions, the Producer shall indicate, as known, those roles which are so restricted.

**A505 All Performers to be Members or Permittees**

The Producer shall not require a Performer to work in any Production with anyone who is not either a member or the holder of a work permit issued by the Union. However, a Performer may participate in any Production with persons covered by the exclusions of this Agreement (See Article A201).

**A506 Risk of Artistic Competence**

The Producer assumes the risk of artistic competence of a Performer.

**A507 Production Information**

The Producer shall make best efforts to submit to the Union office at least one (1) week prior to the first (1st) day of recording, but in any event no later than the first (1st) day of recording, the following information when known, on the form reproduced in Appendix "C":

- (a) Name of Producer
- (b) Title of Production
- (c) Production dates and location
- (d) Cast list of Performers
- (e) Persons or groups for whom work permits are required
- (f) Name of production liaison [see A515(b)]
- (g) Names of all Minors engaged

The Producer shall also provide a copy of the Animation Production Information Sheet (Appendix "C") to the CMPA-BC.

**A508 No Casting Fee Permitted**

No person, firm, or corporation engaged or subcontracted by the Producer to cast, hire, employ, or otherwise engage Performers may be engaged by a Producer if the effect is to avoid the requirements of this Agreement. In particular, an agency, person, firm, or corporation hired or otherwise engaged by the Producer, whether for compensation or gratuitously, to contract a Performer or a group of Performers may not charge a fee to the Performer(s) if the effect of this

fee would be to compensate the Performer(s) at rates or conditions below the minimums of this Agreement.

**A509 Right to Negotiate Above Minimum Terms**

The Producer shall not restrict the right of the Performer to negotiate terms (including rates or fees) and conditions in excess of the minimum provisions of this Agreement. Oral and/or written notices, advising that the Producer is offering minimum fees only, may not be issued.

**A510 Protection of the Collective Agreement**

Performers engaged at terms or conditions in excess of the minimum provisions of this Agreement shall be entitled to exercise all the benefits and protection of the provisions of this Agreement.

**A511 Assignment of Fees**

All payments shall be made directly to the Performer unless written authorization has been received by the Producer from such Performer authorizing payment to another party. Payment will also be made to another party in the event of a court order.

**A512 Access to Studio or Location**

The Producer shall allow a Union representative access to recording studio locations to verify compliance with the terms of this Agreement.

**A513 Administration Fee**

The Producer shall assist in defraying the cost of administering the terms of this Agreement by paying an administration fee to the Union.

- (a) If the Producer is a member in good standing of the Canadian Media Producers Association (CMPA) (which membership in good standing the Association shall confirm by written notice):
  - (i) the administration fee payable to the Union shall be one and one-half percent (1.5%) of the Gross Fees paid to all Performers engaged for the production of a Program; and
  - (ii) an additional one-half percent (0.5%) of the Gross Fees paid to all Performers engaged for the production of a Program shall be remitted directly to the CMPA-BC.
- (b) If the Producer is not a member in good standing of the CMPA:
  - (i) the administration fee payable to the Union shall be three percent (3%) of the Gross Fees paid to all Performers engaged for the production of a Program; and
  - (ii) an additional one percent (1%) of the Gross Fees paid to all Performers engaged for the production of a Program shall be remitted directly to the CMPA-BC.

**A514 Subcontractor**

The Producer shall require any "subcontractor" which it engages to carry out any of the functions required to make or exploit a Production in British Columbia and Yukon to apply rates which are not less than the rates set forth in this Agreement and to adhere to all the other terms and conditions of this Agreement. This requirement shall be a condition of engagement of such a subcontractor, and the Producer shall be liable in the event of a breach by this person, firm, or corporation.

**A515 Production Records**

- (a) The Producer shall maintain adequate records with respect to Performers. Such records shall include the following:
  - (i) Name of Performer or Performers engaged and categories of performance.
  - (ii) Date or dates of services rendered by a Performer or Performers.
  - (iii) Amount paid for such services.
  - (iv) The hours worked.
  - (v) The name and number of the Program or Episode in a Series of Programs (where applicable).
  - (vi) The date of the first (1st) use in each medium when known.
  - (vii) Any re-use of a Program, by providing dates and nature of re-use and payments made to the Performers concerned.
  - (viii) Daily call sheets (if such call sheets are not available, such information as normally included in the call sheet(s) will be supplied to the Union or its designated representative).
  - (ix) A copy of the script and all script changes.
  - (x) Updates of the recording schedule.
  - (xi) Casting notices.
- (b) The Producer shall advise the Union of the name of the person having responsibility for production liaison with Performers engaged for a Program. The production liaison shall attempt to redress Performer complaints and shall work with the Union Steward to resolve disputes.
- (c) Where requested by the Union the Producer shall furnish the Union with a copy of such information relating to any designated Performer in a Production concerning any or all of the aforementioned matters. To facilitate the maintenance of such information, the Producer shall be supplied with "Performer Time Report" forms by the Union as reproduced in Appendix "D", and shall ensure that such forms shall be available to the Performers at the location of work.

**A516 Performance Bond**

- (a) The Union is entitled to require a Producer to post with the Union, no sooner than thirty (30) days prior to the commencement of work by Performers, a performance bond in the amount of ten thousand dollars (\$10,000) or such amount sufficient to cover:
  - (i) two (2) weeks' Performer payroll (to be based upon the production schedule provided by the Producer); and
  - (ii) the insurance and retirement payments.
- (b) The performance bond shall take the form of a cash deposit to be held in trust by the Union in an interest-bearing account, and all accrued interest shall be the property of the Producer. At the Producer's election, the performance bond may take the form of one or more irrevocable letters of credit in the favour of the Union, drawn on a Canadian chartered bank. The face of the letter of credit shall specify that:
  - (i) The Union shall be entitled, upon written notice to the Producer, to draw down on the letter of credit. The notice shall stipulate the amount claimed and that such amount is due to the Union as a result of default by the Producer of its payment obligations as specified in the Agreement. Partial drawings by the Union shall be permitted.
  - (ii) The said letter of credit shall have a term commencing not sooner than thirty (30) days prior to the commencement of work by the Performers and terminating at a mutually-agreed date after the completion of principal photography.

- (iii) In the event of a dispute involving outstanding payments due under the Agreement, the Producer agrees to re-issue a letter of credit or to post a cash bond in an amount equal to those amounts in dispute for as long as those amounts remain in dispute.
- (iv) When a bona fide dispute arises, all remedies and recourse provided by this Agreement shall be exhausted, or an Arbitrator shall rule in favour of the performer or writer prior to any disbursement from the letter of credit.
- (c) The provisions of A516(b)(i),(iii),and (iv) above shall apply equally to a cash bond.
- (d) Notwithstanding any provisions in this Agreement or any individual contract signed by a Performer, the Producer agrees that no Performer shall be required to start work prior to the signing of this Agreement and receipt by the Union of the agreed upon performance bond to guarantee wages and other monies due and payable.
- (e) The performance bond shall be released and/or returned to the Producer upon completion of its obligations hereunder, and the settlement of any outstanding complaints, disagreements or differences of opinion.

#### **A517 Production Guarantee**

Notwithstanding Article A516 (Performance Bond), the Producer shall not be required to post as security a cash bond or letter of credit, but shall instead be entitled to provide UBCP/ACTRA with a Production Guarantee from an Approved Production Guarantor in the form set out in Appendix "J" (Production Guarantee). The Production Guarantee must be accompanied by a Security Agreement (Appendix "H") or an Assumption Agreement (Appendix "G"), unless the Producer acquires Use Rights pursuant to Article C401(f), and/or acquires the Use Rights pursuant to Article D1 Dubbing Section. The Producer shall give UBCP/ACTRA notice no later than thirty (30) days prior to the start of recording of its intention to provide a Production Guarantee.

If an Approved Production Guarantor produces a Program under this Agreement and produces ancillary content to the Program under this Agreement or another UBCP/ACTRA agreement, then the Producer may request to execute a Production Guarantee under the terms of this Agreement or the other UBCP/ACTRA agreement, as applicable, for the production of the ancillary content. Such request will not be unreasonably denied.

The following is the process for Approved Production Guarantors.

- (a) An Approved Production Guarantor shall mean an entity
  - (i) that the CMPA confirms by written notice to be a Member in Good Standing;
  - (ii) that has maintained a permanent active entity with established offices and staff for the previous four (4) years, and has produced or financed the production of at least four (4) theatrical motion pictures or twenty-six (26) hours of television under this agreement or its predecessors;
  - (iii) that has had a good track record for payment of UBCP/ACTRA members, excluding minor infractions; and
  - (iv) with respect to an application for Approved Production Guarantor status, UBCP/ACTRA shall take into consideration the Producer's production record with ACTRA and the Union des Artistes.
- (b) UBCP/ACTRA shall within thirty (30) days communicate in writing as to whether status has been denied. Failure to communicate denial in writing shall result in the Producer's being granted Approved Guarantor status. The thirty (30) day time limit may be extended by mutual agreement, which agreement shall not be unreasonably denied. When

Approved Guarantor status is denied, the Producer shall have recourse to the following appeal procedure:

- (i) UBCP/ACTRA shall meet with the Producer within five (5) business days of denial of a request;
- (ii) an appeal committee shall be formed that will consist of a representative of the Union and a representative of the CMPA-BC;
- (iii) should there be no consensus at this meeting, in the case of a Production Guarantor, the Producer shall post the cash bond or letter of credit required by UBCP/ACTRA as a gesture of good faith pending the outcome of presenting its case in front of the Umpire as set out below:
  - A. The Umpire shall be chosen according to the procedure and list of Arbitrators in Article A1107 (Arbitration Procedure) of this Agreement;
  - B. The Umpire shall listen to a presentation of the dispute by a representative of each party and will render a decision within two (2) business days of the completion of the presentation by the parties;
    - 1. The presentation of the dispute may be done by conference call or in person at the option of the Umpire.
    - 2. During the presentation the Parties shall present and support their respective positions, including but not limited to providing oral or written information. The Umpire has the option to request written presentations.
  - C. The decision of the Umpire may be provided in writing or orally, at the discretion of the Umpire.
  - D. The Parties shall share equally the cost of the Umpire.
- (iv) should the Umpire rule in the Producer's favour, UBCP/ACTRA will immediately return the cash bond or letter of credit, with interest if applicable, and accept the alternative security payment agreed to by the Umpire.
- (c) A list of Approved Production Guarantors shall be updated on a regular basis and shall be available from UBCP/ACTRA and CMPA-BC offices.

**A518 Producer to Sign Performer Time Report**

The Performer and a Producer's representative shall sign the Performer's Time Report (see Appendix "D"). One (1) copy shall be sent to the Union, one (1) copy shall be given to the Performer, and one (1) copy shall be retained by the Producer.

**A519 Notification of Injury**

The Producer shall advise the Union at the earliest opportunity of any injury to a Performer that occurs while the Performer is at work, which injury requires medical attention at a clinic or hospital. The Producer will provide the Union with all WorkSafe BC Form 7's and Accident/Near Miss Investigation Reports that relate to injuries/near misses involving Performers engaged under this Agreement within five (5) days of being provided to WorkSafeBC. The Union shall maintain the confidentiality of such forms and reports.

**A520 Producer to Provide Scripts**

The Producer will endeavour to provide the Performer, or the Performer's representative with a script at least forty-eight (48) hours prior to the commencement of work.

**A521 Freedom from Harassment**

The Parties agree that everyone should be able to work without fear of harassment or violence, in a safe and healthy environment. The Parties further agree to work cooperatively with each other so that the principles of this section are honoured.

- (a) The Producer will develop a statement on anti-harassment and violence prevention which will be communicated to the cast and crew prior to or on the first day of production. The Producer shall be deemed to have developed such statement where the statement replicates the language of paragraphs (b) to (i) of this Article.
- (b) The Producer shall use its best efforts to maintain a working environment that is free from sexual, racial, or personal harassment, violence and discrimination on grounds prohibited by the *Human Rights Code* as it may be amended from time to time. Currently, the prohibitive grounds include Indigenous identity, race, colour, ancestry, place of origin, political belief, religion, marital status, family status, physical or mental disability, sex (which incorporates pregnancy and breast feeding), sexual orientation, gender identity or expression, and age. To that end, the Producer shall comply with all applicable obligations pursuant to human rights and health and safety legislation.
- (c) For the purposes of this Article, sexual harassment includes without limitation, behaviour such as:
  - (i) unwanted attention of a sexual nature made by a person who knows or ought reasonably to have known that such attention is unwanted;
  - (ii) implied or expressed promise of reward for complying with a sexually oriented request;
  - (iii) implied or expressed threat of reprisal, in the form of either actual reprisal or denial of opportunity, for refusal to comply with a sexually oriented request; and
  - (iv) sexually oriented remarks and/or behaviour that may reasonably be perceived to create a negative psychological and/or emotional environment for work.
- (d) For the purposes of this Article, racial harassment includes engaging in a course of comment or conduct that is known or ought reasonably to be known to be unwelcome, where such comment or conduct shows disrespect or causes humiliation to a Performer because of the Performer's race, colour, ancestry, place of origin, or ethnic origin and may include:
  - (i) actions or comments that are known or ought reasonably to be known to create an intimidating, demeaning or offensive work environment;
  - (ii) actions or comments that may be reasonably perceived to demean, belittle, compromise or cause personal humiliation or embarrassment; and
  - (iii) any act of intimidation or threat
- (e) For the purposes of this Article, personal harassment includes any comment or conduct that is known or ought reasonably to be known to be unwelcome or offensive, which creates an unduly intimidating working environment, which denies individual dignity and respect or which threatens the economic livelihood of that individual.
- (f) When a Performer believes that this Article has been breached in any way, the Performer shall immediately inform the Producer or its designated representative, either directly or with the assistance of a Union representative, of the unwelcome or offensive comment or conduct. When authorized by the complainant, the Union representative shall immediately make the complaint known to a representative of the Producer. The Union will refer the complainant to the Producer's harassment policies and encourage the complainant to notify the Producer. In any event, the Union will request permission to notify the Producer of the complaint. The Performer may at their discretion make their disapproval known to the individual whose conduct is in question. The Producer shall take

immediate steps to investigate the complaint in as discreet and confidential a manner as possible, and to take appropriate action, up to and including dismissal, against any person found to have violated this Article. When deemed appropriate by the Producer, the Producer will limit or eliminate points of contact between the complainant and the individual whose conduct is in question while the investigation is in process.

- (g) Because of the sensitive nature of these types of complaints, all Parties shall address and resolve these complaints promptly and in as confidential a manner as possible.
- (h) The Parties agree that a Producer shall have just and reasonable cause to cancel a Performer's engagement for purposes of Article A1805 of the BCMAA if the Performer violates this Article of the BCMAA or violates the Producer's statement on anti-harassment and violence prevention by engaging in harassing and/or violent behaviour towards any other individual engaged on the Production, or by not respecting the statement.
- (i) Retaliation or reprisals against any Performer who raises a bona fide complaint pursuant to this Article will not be tolerated.

#### **A522 Protection of Personal Information**

- (a) The Producer is committed to protecting the privacy of Performers. In so doing, the Producer's practices regarding Performers' personal information will be in strict compliance with the *Personal Information Protection Act* SBC 2003, c 63 ("PIPA").
- (b) The Producer will only collect Performers' personal information to the extent that is permissible under PIPA, and will at minimum protect all Performers' personal information as required by PIPA. Any breach of security safeguards involving a Performer's personal information under the Producer's control that results in the improper access or disclosure of a Performer's personal information will be reported to both the Performer and the Union without delay if it is reasonable in the circumstances to believe that the breach creates a real risk of significant harm to the Performer.

### **ARTICLE A6 - OBLIGATIONS OF THE UNION AND PERFORMERS**

#### **A601 Professional Conduct**

The Union undertakes to require and maintain professional conduct from Performers engaged to perform under the provisions of this Agreement. In the event that unprofessional conduct of one or more Union members engaged under the provisions of this Agreement jeopardizes the day's production, the member or members, subject to the Grievance Procedure, may be found to be in breach of this Agreement and may be directed by a duly-appointed Arbitrator to provide compensation.

#### **A602 Performers to Report**

Performers shall report to the Producer or the Producer's designate before leaving the studio or location following the completion of scheduled work. The Performer's workday ends after the completion of the Session, unless asked to remain beyond that time by the Producer or the Producer's designate. The Performer shall sign a Performer Time Report as provided in A515 and shall ensure that a representative of the Producer also signs the same record. In the event of a dispute, the Performer shall report such dispute to a Union steward or the Union office. Should the Producer require the services of the Performer for a further period of time, the Performer shall accept such further engagement, provided it does not conflict with some previously arranged engagement.

**A603 The Union to Appoint Steward**

The Union may, as the occasion demands, appoint an in-cast steward or designate an employee or other Union representative to undertake stewarding functions. Such steward(s) shall carry out duties as required by the Union, including:

- (a) Verify that all Performers are qualified to work by membership in the Union or a work permit issued by the Union.
- (b) Receive and, where possible, adjust complaints and grievances of Performers.
- (c) Generally enforce and administer the provisions of this Agreement at the studio or on-location.
- (d) Ensure that the Performer Time Report (referred to in A515 and A602) is maintained for Performers.
- (e) Familiarize themselves with the terms of this Agreement.

**A604 Performer Responsibilities**

A Performer shall at all times report to the recording studio ready to work at the time of their call. The Performer is required to be familiar with their lines when scripts are available at least twenty-four (24) hours prior to the production date. Performers shall not be required to translate any script material into English or from one language into another. Performers will at all times comply with the reasonable requests and instructions of the Producer or the Producer's representative. The Performer will be reasonably familiar with the terms of this Agreement. It is the responsibility of the Performer to identify to the Union Steward any perceived breach of this Agreement whenever such breach is considered to occur in order that the Union Steward may give the Producer the opportunity to remedy such perceived breach at the earliest opportunity in the spirit of this Agreement.

**A605 Picket Lines**

The Producer and the Union agree that no Performer shall be disciplined in any manner nor have their contract terminated for refusing to cross a picket line at the Producer's place of business and/or shooting location.

**A606 Performer to Advise Producer of Inability to Work**

The Performer must advise the Producer at the earliest opportunity of any injury and/or any inability to fulfill contracted obligations.

**A607 Union Dues**

- (a) For the purpose of paying a Performer's union dues, the Producer shall deduct from each Performer who is a member in good standing of the Union the amount of regular dues then in force and effect by the Union and subject to change pursuant to the Union's constitution or by-laws. In the absence of notice to the contrary by the Union, the Producer shall deduct an amount equal to two and one-quarter percent (2.25%) of the Gross Fees (inclusive of Use fees) paid to such Performer.
- (b) This money shall be payable by cheque to the Union at the same time and for the same period covered by the production payroll.
- (c) The Producer shall state the name and membership number of each Performer from whom the dues deduction has been made, and shall remit this to the Union with the payment.

**A608 Prohibition of Recordings and Still Photographs**

The Performer may not take, or cause to be taken, recordings or still pictures in the recording studio without the full knowledge and prior consent of the Producer. The Performer shall not publish, share, distribute or exploit, or cause to be exploited, to the public, by any means or media whatsoever (including via social media) such recordings or still pictures without the express written consent of the Producer.

**A609 Performer Residency**

- (a) At the time of negotiation of a Performer's contract of engagement the Producer has a right to require and the Performer shall supply to the Producer reasonable residency information as set out in the Canada Revenue Agency Guidelines for Film and Media Tax Credits "Residency determination for tax purposes". The Performer shall be given no less than two (2) business days to provide such information. Such information shall be kept confidential and held in compliance with all applicable privacy legislation except to the extent necessary to obtain the production tax credits.
- (b) The Union and the CMPA-BC shall issue a mutually approved bulletin to their members on a semi-annual basis. It is understood that the documents required for establishing residency under the CRA guidelines may change from time to time and as such, the Parties agree to modify the bulletin accordingly.

**ARTICLE A7 - QUALIFICATION OF PERFORMERS****A701 Work Permits**

In accordance with A503, Preference of Engagement shall be given to Union Members. However, after making reasonable efforts to comply and having established that a person who is not a Member in good standing of the Union is required in a Production, then application shall be made for a work permit at the Union office, on an appropriate work permit application form supplied by the Union, at least forty-eight (48) hours prior to the commencement of work. The following procedure will apply for the issuance of work permits:

- (a) Subject to the other provisions of this Article when a work permit is issued to a Performer who is a Canadian citizen or Permanent Resident of Canada and is not a Member or Member in good standing of the Union, the fee for such work permit shall be the amount authorized by the Performer on the work permit form for each week of recorded performance for which the Performer is engaged.
- (b) Subject to the other provisions of this Article, when a work permit is issued to a Performer who is not a Canadian citizen or Permanent Resident of Canada and not a member of the Union, the fee for such work permit shall be two hundred twenty-five dollars (\$225.00) for the first week and one hundred and seventy-five dollars (\$175.00) for each subsequent week of production for which the non-Canadian Performer is engaged.
- (c) For Performers who are Canadian citizens or Permanent Residents of Canada engaged under the terms of Section D – Dubbing, the Producer shall deduct and remit to the Union a work permit fee as authorized by the Performer on the work permit form for each week of production on any Program for which the Performer is engaged. Performers who are not Canadian citizens or Permanent Residents of Canada and are not a member of the Union are subject to the same work permit fees as in Article A701(b).

Note: For the purposes of clarification, a "week" as used in A701(a) (b) and (c) is understood to be seven (7) consecutive days, commencing from the Performer's first contracted day.

**A702 Reciprocal Agreements**

The contracting of members of other performers unions shall be governed by any Reciprocal Agreements between the Union and the other organization.

**A703 Engagement of Non-Canadians**

- (a) In order to maintain a permanent Canadian film and television production industry capable of producing high quality Canadian Productions for the use of audiences in Canada and elsewhere, the Producer agrees that the progressive development of a pool of Canadian talent of all kinds should be encouraged.
- (b) The Producer agrees that Canadian Performers should be given the opportunity to play leading and challenging roles in all areas of film and television production.
- (c) Notwithstanding the provisions of A704 and A705, this Article may not apply, at the absolute discretion of the Union, in the instance of an "on-location production" which is being undertaken in Canada by a non-resident production company. However, the Producer agrees that all other terms and conditions of this Agreement shall apply in all respects to such "on-location production".

**A704 Feature Production**

- (a) The following procedures shall govern the issuance of work permits for non-Canadian Performers in Feature Production:
  - (i) One (1) non-Canadian may be engaged for a Feature Production, and
  - (ii) a second (2nd) non-Canadian may be engaged only if a Canadian Performer receives billing that is not less than the second (2nd) most prominent cast billing, and such Canadian Performer is one (1) of the two (2) highest paid Performers in the cast.
- (b) For the purposes of A704: "Feature Production" means an animation Production the length of which is seventy-five (75) minutes or more; and
- (c) "Canadian Performer" means a Performer who is either a citizen of Canada or a permanent resident of Canada.
- (d) Notwithstanding the provisions of A704, the Union recognizes that it may be necessary in certain Feature Productions for the Producer to allocate billing to one (1) Performer and compensation to a different Performer. In such circumstances, the Producer may make application to the Union for consideration of such requirements. The application shall include the script, proposed roles, billing and compensation for the Canadian Performers named in the application and such other documentation as may reasonably be required by the Union. All required documentation and oral submissions, if any, from the applicant shall be considered confidential communications. The decision of the Union or their designate shall be made and communicated to the applicant as promptly as possible in the circumstances.
- (e) Additional work permits may be issued for Performers in a work category other than Principal Actor where the Performer's engagement is entirely outside Canada. The Union agrees that such work permits shall not be unreasonably withheld.
- (f) In the event the production of a Program requires one (1) or more roles for which an unusual physical skill or physical attribute is necessary and such requirement cannot be filled by the application of the above provisions, application may be made to the Union for additional work permit(s). It is understood that such an application shall not be considered if the Producer has not made reasonable efforts to comply with A704.

**A705 Television Programs**

With respect to a television Program or Series, the Production shall be governed by the following provisions with respect to the engagement of non-Canadian Performers:

- (a) **Single Drama Program** (other than a Feature Production). The total number of work permits shall not exceed fifty percent (50%) of the Principal Performers to a maximum of two (2) per Program. Non-Canadian Performers shall not be engaged in any other Performance category in the Program.
- (b) **Drama Series.** For continuing roles in a drama Series, the number of permits issued to non-Canadian talent shall not exceed one (1) in four (4) of the total number of Principal Performers contracted for the Series. With regard to "special guest stars", the Series total of non-Canadian talent engaged shall not exceed fifty percent (50%) of the total number of "special guest stars" contracted.
- (c) The foregoing limitations on the engagement of non-Canadian Performers in television Programs and Series may be modified by the Union in the case of a Program or Series which is a co-production with a non-Canadian Producer(s) (who or which is contributing at least one-third (1/3) of the gross production budget), and in which co-production it is established that non-Canadian Performers are a condition of such co-production, but work permits must still be purchased for non-Canadian or non-member Performers appearing in this co-production.
- (d) Additional work permits may be issued to Performers in television Programs or Series in a work category other than Principal Actor where the Performer's engagement is entirely outside Canada. The Union agrees that such work permits shall not be unreasonably withheld.

**A706 Private Financing**

In the event that an entirely privately financed Production is to be produced in Canada, the foregoing provisions of A704 and A705 may be modified by the Union, at its absolute discretion. In such instances, the Producer shall be required to provide the Union prior to commencement of Production with information and supporting documentary evidence which establish that:

- (a) the Producer has not and will not apply for certification of such Production for Canadian Capital Cost Allowance under the Income Tax Act;
- (b) neither Telefilm Canada nor Creative BC, nor their successor organizations, has any financial participation in the Production;
- (c) no Crown agency or corporation and no public institution has participated in the Production either in the form of a financial participation or by the provision of production facilities or personnel.

In addition, the Producer will be specifically required to provide the Union with a written undertaking that the Producer or any agent or representative of the Producer shall not at any time apply for certification under the Capital Cost Allowance provisions of the Income Tax Act or any such Tax relief which may be applicable at the time. A copy of such written undertaking shall be filed with the Certification Office of the appropriate department of the Federal or Provincial government.

**A707 Preference to Canadian Performers**

Finally, the Producer agrees to undertake best efforts to engage Canadian Performers in all roles in the Production. "Best efforts" shall be interpreted to mean that Union members and Canadian Performers shall be auditioned in good faith prior to the engagement of non-resident Performers. If a distributor demands the engagement of a particular foreign "star" Performer or lead or ethnic

requirements make it extremely difficult to cast a Canadian in the role, the provisions of this Article may be modified by the Union.

**A708 Non-Canadian Contracts**

All contracts for non-Canadian Performers shall be filed with the Union office prior to the start of production. For the purposes of determining the Gross Fees upon which administration fees for non-resident Performers as per Article A513(a) and (b) are payable, the minimum fees [inclusive of overtime and Use Fees] in this Agreement shall apply if the non-Canadian Performer is contracted under the provisions of another collective agreement. Otherwise the Performer's actual Gross Fees will be used as the basis of payment.

**ARTICLE A8 - CONDITIONS OF ENGAGEMENT**

**A801 Booking**

Upon Booking, Performers shall be given specific notice of the acting role, date(s), time and place of production and a work schedule. The Booking shall be confirmed in writing by means of a completed contract which shall specify all terms of the agreement including, but not limited to definite date(s) and fee(s). Such confirmation shall be made within five (5) days of the booking whenever possible.

**A802 Requirement to Execute Contract**

The Producer shall not require Performers to commence work on a Program prior to such Performers having executed a contract with the Producer. The Producer shall not submit a contract to a Performer without having first applied the Producer's signature.

**A803 Requirement to Provide Contract**

The Producer will endeavour to provide the Performer, or the Performer's representative with a contract at least forty-eight (48) hours prior to the commencement of work, but in any event no later than the commencement of work. The signature of the Producer or the Producer's designate shall be affixed to the contract form provided to the Performer. Where exceptional circumstances dictate, the Producer may apply to the Union office for relief from the provisions of this Article, such relief not to be unreasonably withheld. The Performer shall return a fully executed copy of the contract to the Producer the earlier of forty-eight (48) hours of receipt or commencement of rendering of services. The Producer shall file a copy of each contract with the Union office. The Union undertakes to maintain such information confidential and shall not allow anyone who is not a full-time employee of the Union or a party to the contract access to same without prior written consent of the Producer.

**A804 Standard Contract Forms**

Performer's written contracts are provided in Appendix "E" of this Agreement, and shall be executed in full with no alterations, or deletions. The Performer and the Producer shall each retain an original of such contract. The Producer shall file a copy of each such contract with the Union office. This standard contract shall be deemed to be part of this Agreement and form part of it. Any provision of a rider or other agreement between a Producer and a Performer which violates an express term of this Agreement shall be null and void.

**A805 Series Options**

A Performer may grant an option for their services for not more than six (6) additional years' engagement, provided that the following criteria are met:

- (a) where the number of seasons optioned is three (3) or less, the Performer, at the time of granting the option, is entitled to receive a fee of not less than one hundred and fifty per cent (150%) of the applicable minimum fees; or,
- (b) where the number of seasons optioned exceeds three (3), the Performer, at the time of granting the option is entitled to receive a fee of not less than two hundred percent (200%) of the applicable minimum fees; and,
- (c) the contracted fee payable for each successive seasons optioned is at least one hundred and fifteen per cent (115%) of the previous season's contracted fee; and
- (d) the option for each successive season specifies that the Performer is guaranteed to appear in at least two-thirds (2/3) of the Episodes produced in each season of the option period; and
- (e) the option specifies the particulars of the guarantee and the period of production of the Series; and
- (f) the option provides the time limits within which the Producer may exercise each option, and the degree of exclusivity of the option i.e., whether the Performer must be available at certain times or whether the Producer has a first priority call on the Performer's services; and,
- (g) the option provides that either party may require a mediation meeting at the time the option is exercised. The meeting shall be convened between the Performer and the individual identified by the production entity as the Producer. The Performer and the Producer may mutually agree on a third party to act as mediator. Any cost of such third party mediation shall be borne by the party requesting mediation. The parties shall not be entitled to be represented or accompanied, except where the Performer is a Minor, the Minor may be accompanied by a parent or guardian. The parties shall be entitled to air any difficulties or problems they experience with regard to the Performer's contract or the Performer's role in the Production, so they may cooperate in resolving or clearing such difficulties or problems. Mediation meetings may not be requested more than once a year. Contracts may only be amended upon written consent of both parties.

For purpose of this Article, a season is defined as maximum of twenty-six (26) Episodes recorded over no more than a six (6) month period.

**ARTICLE A9 - INDEMNITY****A901 Producer to Indemnify**

The Producer shall indemnify the Performer against all legal costs and any judgment arising out of a performance based upon a script supplied to the Performer by the Producer and performed by the Performer as directed by the Producer, provided the Performer cooperates with the Producer in both notifying the Producer of any threatened action and of the commencement of any proceedings, and in the defence of any action; and further provided that the Performer makes no admission of liability without the prior authority of the Producer.

## **ARTICLE A10 - NO STRIKE AND UNFAIR DECLARATION**

### **A1001 No Strike Except When Producer Declared Unfair**

During the life of this Agreement, the Union undertakes to not call or direct a work stoppage against the Producer, except where the Producer has been declared unfair. The Producer will not effect, engage in, or permit a lockout of Performers during the term of this Agreement.

### **A1002 Unfair Producer Defined**

In the event of a fundamental breach of this Agreement such as, but not limited to, the Producer's inability to meet its payroll, the Producer may be declared unfair by the Union upon ten (10) days' notice to the Producer. The notice shall briefly state the facts upon which the declaration is based and shall be distributed to the CMPA-BC, the B.C. and Yukon Council of Film Unions and to any public funding bodies involved in the Production. Should the Producer give notice, prior to the expiry of the ten (10) days' notice period, of its intention to cure immediately the circumstances giving rise to the declaration, the declaration will be stayed.

### **A1003 No Requirement to Work for Unfair Producer**

Performers shall not be required to work for a Producer declared unfair by the Union.

## **ARTICLE A11 - GRIEVANCE PROCEDURES AND RESOLUTION**

### **A1101 Statement of Policy**

The Union and the Producer recognize the desirability of exerting an earnest effort to settle grievances at the earliest possible time consistent with the provisions of this Article. The Union shall make a careful and thorough investigation of a Performer's complaint before submitting it under the grievance procedure in order to ascertain whether, in its opinion, the complaint is reasonably justified under the terms of this Agreement and that there is reasonable ground to believe that the claim is true in fact. No Performer shall be discriminated against for reasonably making a complaint or filing a grievance asserting a violation of this Agreement. There shall be no slowdown, disruption or stoppage of work including strikes or lock-outs.

### **A1102 Grievance Defined**

All complaints, discipline, disputes, or questions of the Producer or the Union, as to the interpretation, application, or performance of this Agreement (excluding jurisdictional disputes) or any deal memo, including any question about whether a matter is arbitrable, shall be settled between the Producer and the duly authorized representative of the Union. Any party to the grievance may participate in grievance meetings.

### **A1103 Scope of a Grievance**

- (a) The parties agree that grievances may arise concerning differences between them respecting the application, administration, interpretation or an alleged violation of this Agreement, or any deal memorandum or other form of contract of engagement within the scope of the Agreement, including a question about whether or not a matter is subject to arbitration.
- (b) The procedure for resolving a grievance shall be the Grievance Procedure in this Article. All discussions between the parties during the grievance procedure are without prejudice and inadmissible in any subsequent arbitration hearing.

**A1104 Settlement "at the scene"**

- (a) A complaint of a minor nature may be settled at the time of its occurrence by the Union Steward and the authorized representative of the Producer. No dispute settlements at this level shall have the weight of precedent unless the parties have reviewed and ratified it, in writing.
- (b) In the event that the complaint is not resolved in the manner described, above, either party to the complaint may initiate a grievance.

**A1105 Step 1 of the Grievance Procedure**

In the first step of the Grievance Procedure, every effort to settle the dispute shall be made by the grieving Performer and their supervisor within ten (10) calendar days of the occurrence of the event(s) upon which the grievance is based; or within ten (10) calendar days after the facts underlying the grievance became known or should have reasonably become known by the grieving party. The grieving Performer has the right to be accompanied by a steward or any other authorized Union representative. Any dispute settlement reached at this meeting shall be binding upon the Performer and/or the Producer, so long as a steward or union representative participated in reaching the settlement. No dispute settlements at this level shall have the weight of precedent unless the parties have reviewed and ratified it, in writing.

**A1106 Step 2 of the Grievance Procedure**

To be valid, grievances must be filed within thirty (30) calendar days of the occurrence of the event(s) upon which the grievance is based; or within thirty (30) calendar days after the facts underlying the grievance became known or should have reasonably become known by the aggrieved party. A grievance is filed by delivering to the other party a written statement of grievance which shall set forth in detail the basis of the dispute, the contractual provisions alleged to be violated, the material facts, the position of the grievor, and the relief sought. If either the Producer or the Union fail to agree to meet within fourteen (14) calendar days after the receipt of the statement of grievance, or they do meet and fail to resolve the grievance, then either Party may proceed to final and binding arbitration pursuant to Article 1107. The Producer shall have the right to have a representative from the CMPA-BC involved in the grievance procedure. In the event that the Union attempts to deliver a grievance to a Producer at the address last provided by such Producer to the Union and the Producer is no longer at that address, the grievance will be considered filed for purposes of this provision. However, no default shall be entered against such Producer and the aforementioned fourteen (14) calendar day period will not commence until the grievance is in fact received by the Producer.

**A1107 Arbitration Procedure**

If the grievance procedure fails to resolve the grievance, either party to this Agreement may proceed to final and binding arbitration by delivering to the other party a written demand for arbitration which shall set forth in detail the basis of the dispute, the contractual provisions alleged to be violated, the material facts, the position of the claimant, and the relief sought. Such demand must be served not later than thirty (30) days after the filing of the grievance or the grievance will be waived, unless the parties mutually agree to extend the time limits. Within fourteen (14) calendar days following service of the demand for arbitration, or within such additional time as the parties mutually agree upon in writing, the parties will attempt to mutually agree upon an Arbitrator selected from the following list of Arbitrators:

David C. McPhillips  
 Vincent Ready  
 Michael Fleming

Randy Noonan  
Koml Kandola

If the parties cannot agree upon one of the foregoing arbitrators, the arbitrator shall be selected on a rotation commencing with the first arbitration being assigned to the first listed arbitrator, the second arbitration being assigned to the second listed arbitrator and so on. The rotation shall be applied to each individual Producer. An Arbitrator named on the list of Arbitrators of the BC Arbitrator's Association may at any time, by mutual agreement, be substituted for an Arbitrator on the foregoing list. If possible, the date of the arbitration hearing will be within fourteen (14) calendar days from the date the Arbitrator is selected. At the conclusion of the arbitration the Arbitrator shall render a decision on the evidence and arguments presented which shall be final and binding on the parties, including the grievor and fully enforceable in a Court of competent jurisdiction. The Arbitrator shall present a written decision unless the parties to the arbitration mutually agree that a written decision is not necessary. The Arbitrator's written decision shall be issued within thirty (30) calendar days from the date final arbitration briefs, if any, are submitted, or the last day of the arbitration hearing, whichever is later.

**A1108 Expedited Arbitration**

In lieu of A1107 the parties to this agreement may pursue expedited arbitration pursuant to British Columbia Labour Relations Code §104 in lieu of the Arbitration Procedure set forth above, and utilizing the Arbitrators listed in A1107 above, to the extent possible.

**A1109 Arbitrator's Authority**

The Arbitrator shall have all necessary powers to determine the real issue in dispute according to the merits and, if appropriate, award monetary payments, adjustments, or damages consistent herewith. The Arbitrator shall not have the power to amend, modify or effect a change in any of the provisions of this Agreement, or to determine jurisdictional disputes.

**A1110 Costs**

The Arbitrator's fees and a court reporter's fees shall be borne equally by both Parties. Expenses of witnesses, however, shall be borne by the Party who calls them.

**A1111 Copy to the CMPA-BC**

A party filing a grievance under A11 or a written demand for arbitration under Article A1107 shall also provide a copy of such grievance or demand for arbitration to the CMPA-BC by delivering a copy to the CMPA-BC. The party that filed the demand for arbitration shall also deliver a copy of any decision issued by an Arbitrator to the CMPA-BC.

**ARTICLE A12 - WORK DAY FOR PERFORMERS**

**A1201 Work Day**

The regular work day shall consist of eight (8) consecutive hours not including the meal period. The work day shall commence at the Performer's Call time and the work day does not end until the Performer is released.

**A1202 Calendar Day**

A work day starting on one (1) calendar day and continuing into the next shall be deemed to be one (1) work day, namely that on which work started.

**A1203 Night Sessions**

The Performer must receive prior notice of scheduled night work (i.e., Call between 1900h and 0600h).

**ARTICLE A13 – OVERTIME****A1301 Overtime**

Any time worked by a Performer in excess of eight (8) hours in any one (1) day shall be paid at the rate of one hundred and fifty percent (150%) of the Performer's contracted hourly rate. Any time worked by a Performer in excess of twelve (12) hours in any one (1) day shall be paid at the rate of two hundred percent (200%) of the Performer's contracted hourly rate. Time worked shall be paid in one-tenth (1/10) hour units.

**A1302 Sixth Day**

When a Performer is required to work on a Production for six (6) consecutive days, the Performer shall be paid for the sixth (6th) day at one hundred and fifty percent (150%) of the Performer's contracted daily, hourly or overtime rate.

**A1303 Seventh Day**

When a Performer is required to work seven (7) consecutive days, the Performer shall be paid for the seventh (7th) day at two hundred percent (200%) of the Performer's contracted daily, hourly, or overtime rate.

**ARTICLE A14 - REST PERIODS****A1401 Rest Between Days**

There shall be a rest period of not less than twelve (12) hours between the end of one (1) work day and the beginning of work on the next day. If a Performer is required by the Producer to report for work within such a twelve (12) hour period, the Performer shall be paid for such hours at the rate of two hundred percent (200%) of such Performer's contracted hourly rate.

**A1402 Rest Periods**

There shall be at least a five (5) minute rest period provided for each hour of work. During actual recording at a studio, the rest period may be waived, the accumulated time to be taken at a more convenient period of the day.

**ARTICLE A15 - MEAL PERIODS****A1501 Meal Period**

- (a) For the first (1st) meal period of the work day, each Performer shall be provided a meal period of one-half (1/2) hour commencing when the last Performer has been served, or sixty (60) minutes starting when the first (1st) member of the cast and crew has been served. The first (1st) meal period shall commence not later than the completion of the sixth (6th) hour of work, calculated from the first (1st) call for the Performer.
- (b) **Substantial Snack.** In the event that the first (1st) meal break of the day is called at the completion of five (5) hours' work, there will be no requirement for a Substantial Snack

to be served. If the meal break is called after six (6) hours, a Substantial Snack shall be served.

- (c) The first (1st) meal period shall not be considered as time worked and shall not be paid. Subsequent meal periods shall be paid through as time worked. Subsequent meal breaks will be called no less than six (6) hours after the resumption of work, except as modified in A1504.

**A1502 Extended Meal Break**

Where the exigencies of Production require, the unpaid meal break may be extended by one-half (1/2) hour, which in turn shall extend the work day. Where this provision is used, all Performers working on the Production must have their meal break extended by the same one-half (1/2) hour.

**A1503 Meal Not Provided**

When the meal is not provided at the recording studio, actual time spent in travelling to and from the restaurant or other eating establishment shall be considered work time.

**A1504 Second Meal Break**

Following the completion of the second (2nd) meal, there shall be a meal period of one (1) hour after each four (4) hours of work.

**A1505 Meal Period Violation**

- (a) Where the exigencies of Production make it necessary and the Performers agree to work during the meal period, each Performer, shall be compensated at twenty-five dollars (\$25.00) per one-half (1/2) hour, or fraction thereof, in addition to the applicable payment for the period being worked, until the meal period is provided.
- (b) The meal period shall be provided at the earliest time possible thereafter.
- (c) Completion of the scene being recorded shall not be considered a breach of this Article.

**A1506 Meal Facilities Not Available**

It is understood that under certain circumstances, particularly on location, normal meal facilities may not be readily available. Should reasonable restaurant facilities not be available either by virtue of location or of scheduling, it shall be the Producer's responsibility to provide the meals at the Producer's expense on the set. It is understood that "snacks" (i.e., soft drinks, pizza, and hot dogs, etc.) do not constitute a proper meal.

**A1507 Beverages / Environmental Awareness**

The Producer shall provide coffee, tea, bottled water, and other soft beverages and use best efforts to make them accessible to all Performers. Further, the Producer shall use best efforts to supply environmentally-compatible containers for all such beverages.

**ARTICLE A16 - TRAVEL AND EXPENSES**

**A1601 Travel**

Where the Performer's engagement requires travel to a Distant Location or to a Nearby Location beyond forty (40) kilometres on the Lower Mainland from the Vancouver City Hall, 12th Avenue and Cambie St., the Performer shall be entitled to not less than:

- (a) **Expenses:**

- (i) Actual transportation expenses which a Performer is required to incur by the Producer on scheduled carriers covering economy air, first class rail fare or such other transportation as bus, taxi or limousine.
- (ii) A kilometrage allowance of thirty-two cents (\$0.32) per kilometre if the Performer is required to use their own automobile.
- (iii) All rental or leasing costs where the Performer is required by the Producer to lease or rent a vehicle.
- (iv) All costs for taxi, limousine or other transportation used by the Performer in order to get to and from the destination required by the engagement.
- (v) A per diem allowance of one hundred and sixty dollars (\$160.00) for each day the Performer is required to be away from home to cover all personal expenses. However, if meals or living accommodation are provided at the expense of the Producer, the per diem allowance may be reduced in the following manner:
 

|               |         |
|---------------|---------|
| Breakfast     | \$12.00 |
| Lunch         | \$18.00 |
| Dinner        | \$35.00 |
| Accommodation | \$95.00 |
- (b) **Travel Time Payment** Time spent in travel by the quickest available means of regularly scheduled carrier by a Performer (or such other arrangements which may be authorized) shall be considered as work time when travel time plus work time exceeds the work day. Where travel time is to be paid, it shall be calculated from door-to-door or from central point to central point as agreed between the Union and the Producer and shall be paid at the Performer's contracted hourly rate in one-half (1/2) hour units to a maximum of eight (8) hours in any twenty-four (24) hour period.

**A1602 Advance Payment to Performers**

Subject to A1601(v), the Producer shall advance to a Performer against expenses, the sum of one hundred and sixty dollars (\$160.00) for each day the Performer is required to be away from home to cover the Performer's expenses up to a period of one (1) week. The Performer shall submit an accounting of the advance against expenses (with attendant receipts where possible) within ten (10) working days.

**A1603 Transportation Provided Under Certain Conditions**

When the Producer requires a Performer to travel within a forty (40) kilometre radius in the Lower Mainland, the Producer will be obliged to ensure that public or private transportation is available. If such public or private transportation is not available and subject to prior approval by the Producer, cost of taxi transportation from location to residence within that forty (40) kilometre radius shall be paid by the Producer. Transportation shall be provided by the Producer if travel by the quickest means of surface public transportation exceeds one (1) hour each way.

**A1604 Travel Outside Canada**

The Producer shall pay all authorized actual expenses incurred by the Performer in travel outside Canada. The Performer shall support actual expenses by receipts where receipts are obtainable.

**A1605 Travel Insurance**

When the Performer is to fly by regularly-scheduled carrier, and where flight insurance is available to the Performer, the Producer shall reimburse the Performer, upon presentation of a receipt, the cost of securing flight insurance with a death benefit of two hundred and fifty thousand dollars (\$250,000.00).

**ARTICLE A17 - HOLDING CALLS****A1701 Hold Over on Location**

In the event the Producer requires a Performer to be on location on a day or days either prior to or following a contracted day of work in any one (1) engagement, the Performer shall be paid fifty percent (50%) of the Performer's contracted daily fee for the first two (2) such days and one hundred percent (100%) of the Performer's contracted daily fee for each such subsequent day; provided, if the Performer arrives on location on the evening prior to the morning call of a contracted day or if the Performer leaves the location on the morning following a contracted day when scheduled carriers are available, the Performer shall be entitled to payment in accordance with A18 for the day of arrival and departure only. Performers held on overnight location during the normal one (1) day or two (2) day weekly rest period (also known as "production down days"), shall be compensated at the rate of twenty-five percent (25%) of the Performer's daily contracted fee.

**A1702 Holding Call**

In the event that the Producer directs a Performer to hold a day or days in readiness to be called to work, the Performer shall be paid not less than one hundred percent (100%) of the minimum daily fee for the appropriate category of performance for an eight (8) hour call in respect of each day the Performer is on a "holding call". The period of the "holding call" shall commence at the hour specified by the Producer and shall end when the Performer is released from the "holding call".

**ARTICLE A18 - CANCELLATIONS AND POSTPONEMENTS****A1801 Force Majeure**

If a Production is frustrated or interrupted by reason of any cause beyond the reasonable control of the Producer, such as, but not limited to, war, fire, hurricane or flood, or governmental regulation or order in a national emergency, then the Producer may either cancel the Production (in which event the Producer shall pay to the Performer monies accrued to the date of such cancellation) or make such other arrangements with the Performer by way of postponement and the like as may be practicable to fulfill the engagement.

**A1802 Cancellation of a Single Production**

If a single Production is cancelled for any reason other than that provided in A1801, the Producer shall not be required to pay the Performers, provided notice of such cancellation is received by the Performers two (2) weeks in advance of the first (1st) call and confirmed in writing. Should the Producer be unable to give a full two (2) weeks' notice, the Producer shall be liable for all time contracted in the two (2) week notice period.

**A1803 Preference of Engagement Upon Remounting**

Where a cancelled Production is subsequently remounted within a period of twelve (12) months from the original cancellation, Performers originally contracted shall have first (1st) opportunity to accept their previous assignments on such Production. After the expiry of the twelve (12) month period, the Producer has no obligation to the original Performers.

**A1804 Cancellation of a Series Production**

Conditions for cancellation of a Series shall be the same as a single Production except that notice of cancellation for a Performer engaged for more than a single Episode but less than twenty-six (26) Episodes shall be not less than three (3) weeks and notice of cancellation to a Performer engaged for twenty-six (26) or more Episodes in a Series shall be not less than four (4) weeks. Failure by the Producer to provide notice as stated above shall make the Producer liable for all time contracted in the three (3) and four (4) week notice period referred to in the preceding sentence. Except as provided elsewhere in this Agreement (see A805), a Performer may cancel out of a drama Series or drama Serial Production provided written notice of the Performer's intent to cancel is given to the Producer at least six (6) months prior to the effective date of the cancellation. Notice shall be deemed to have been given if sent by registered mail to the last known address of the Producer.

**A1805 Cancellation of a Performer's Engagement**

If the Producer cancels a Performer's booking or engagement on a Production which is subsequently produced, such Performer shall be paid in full the Performer's contracted fee(s), except where the cancellation occurred by reason of insubordination or misconduct of a serious nature.

**A1806 Change in Scheduled Days**

If for any reason other than weather, the Producer changes a Performer's booking or engagement to another day, the following conditions apply:

- (a) If the notice of change is given to the Performer less than twenty-four (24) hours before the hour scheduled for work to commence, the Performer shall be paid in full the contracted fee for the original day.
- (b) The Performer shall be paid fifty percent (50%) of the contracted fee for the original day if the notice of change is given to the Performer at least twenty-four (24) hours before the hour scheduled for work to commence.
- (c) If forty-eight (48) or more hours notice has been given, no payment to the Performer shall be required for the original day.

If such change in scheduled day conflicts with any other confirmed engagement, then the Performer shall be compensated in full for the engagement which the Performer is unable to fulfill. For the purpose of this clause, where the Call time of the Performer has not been specified, it shall be considered 1000h.

**A1807 Cancellation of Scheduled Days**

If the Producer cancels a Performer's scheduled day or days, the Performer shall be paid in full the contracted fee for such cancelled day or days, except as modified by other provisions of A18.

**A1808 No Weather-Permitting Calls in Studio**

No weather-permitting calls shall be allowed for work in studio.

**A1809 Illness**

Should illness or other physical or similar cause prevent the Performer from carrying on the Performer's individual contract, the Performer shall provide a medical certificate. If the Performer is absent by reason of illness for more than one (1) day, the Producer may:

- (a) terminate the engagement forthwith upon payment to the Performer of monies accrued to the date of the Performer's absence; or,

- (b) suspend the engagement for the period of absence and subject to the Performer's other engagements entered into before the beginning of such period, extend the period of first call by the period of absence.

#### **A1810 Weather Cancellation**

When the Performer's scheduled day is cancelled because of weather at any time up to and including the scheduled Call, the following shall apply:

- (a) if the cancelled day is not rescheduled, the Performer shall be paid one hundred percent (100%) of the Performer's contracted fee; or,
- (b) if the cancelled day is rescheduled for a day when the Performer is available, the Performer shall be paid an additional fifty percent (50%) of the contracted fee for such rescheduled day; or,
- (c) if the cancelled day is rescheduled for a day on which the Performer has a prior booking, the Producer shall:
  - (i) excuse the Performer so that the Performer may fulfill the previous commitment; or,
  - (ii) compensate the Performer to the extent of loss should the Performer be able to withdraw from the conflicting engagement.

#### **A1811 Performance Default**

When a Performer does not fulfill a contracted engagement which causes a cancellation, postponement or a delay of production and subject to the Grievance Procedure, the Performer may be required to forfeit their fee, except where the Performer's failure to fulfill such an engagement is caused by illness (subject to A1809) or other reason beyond the control of the Performer. Certification of illness must be supplied if requested by the Producer. The Producer shall not withhold any of the Performer's fee pursuant to this Article, but may pay the disputed amount to the Union, in trust, pending the determination of an Arbitrator of whether there has been a breach of the contract by the Performer. The Arbitrator will convene a hearing within seven (7) days of a dispute arising under this Article.

### **ARTICLE A19 - WORKING ENVIRONMENT**

#### **A1901 Dressing Room and Sanitary Provisions**

Performers may refuse to commence work at any recording studio or location, where the Producer fails to provide the following facilities:

- (a) a supply of pure drinking water;
- (b) a suitable seat for each Performer during rest periods;
- (c) clean and accessible toilets and washrooms.

#### **A1902 Easing of Work Rules**

Upon written request by the Producer to the Union, the working provisions of this Agreement may be waived where it is established that it is physically impossible to comply or that the burden involved in compliance is unreasonable. The rates and fees paid to a Performer shall not be waived or changed by any waiver.

#### **A1903 Provision of Transport / Escort For a Call During Non-Daylight Hours**

The Producer shall endeavour to provide either transportation or an escort to the nearest public transportation when the Performer completes a Call during non-daylight hours.

## ARTICLE A20 – UPGRADING

### A2001 Upgrading of Performers

When a Performer is upgraded in category during the course of production, the Performer shall receive payment in accordance with fees and rates for the higher category of performance for the entire period of the engagement in the same Program or, if the Program is a Series, the Episode.

## ARTICLE A21 - OTHER DUTIES

### A2101 Additional Services

When any Performer is required to provide additional services, such as contacting other Performers, arranging for auditions, arranging for rehearsal, etc., such Performer shall report to the Producer and to the steward the amount of time involved. Such time shall be paid for at a rate not less than the Performer's minimum hourly rate for their category.

### A2102 Vocal or Dialogue Coach

When a person is engaged as a Vocal or Dialogue Coach, the person so engaged will be paid at the Principal Actor rate set out in Article B104 of this Agreement. This rate shall include four (4) hours of work time. A Vocal or Dialogue Coach may be engaged on a weekly basis for a fee equal to four (4) times the daily rate. All other terms and conditions of this Agreement shall apply to persons engaged as Vocal and Dialogue coaches except that such work does not attract Use Fees.

### A2103 Billboards

Minimum Guarantee for each thirteen (13) weeks of use – (Four (4) Hours Included Work Time)

| Effective March 20, 2026 | Effective, March 21, 2027 | Effective March 19, 2028 |
|--------------------------|---------------------------|--------------------------|
| \$452.43                 | \$470.53                  | \$487.00                 |

### A2104 Public Service Announcements

| Category                     | Included Work Time | Effective March 20, 2026 | Effective March 21, 2027 | Effective March 19, 2028 |
|------------------------------|--------------------|--------------------------|--------------------------|--------------------------|
| Performers and Group Singers | 1                  | \$677.13                 | \$704.22                 | \$728.87                 |

The hourly rate for work in excess of the included work time noted above, up to and including the eighth (8th) hour on any one (1) day shall be paid in one-tenth (1/10) hour units at the following pro-rated hourly rates: \$126.37/\$131.42/\$136.02

Upon payment of the above fees to Performers, such Public Service Announcements may be used up to a maximum period of three (3) years from first (1st) use of the announcement. If additional use is desired, such additional use may be contracted for further periods each not more than three (3) years upon:

- (a) renegotiation with the Performer(s) concerned;
- (b) the Performer(s) being re-contracted; and
- (c) the Performer(s) being paid not less than one hundred percent (100%) of the fee paid at the time of original Production.

**A2105 Interstitial Rates** \$456.44/\$474.69/\$491.31 per ten (10) minutes of finished recording; one (1) hour of included work time; \$126.37/\$131.42/\$136.02 per hour additional work time paid in one-tenth (1/10) hour units, plus Use Fees.

**A2106 Preproduction Rehearsal**

Prior to the commencement of production, Performers may be called for Rehearsal. Subject to the agreement of the Performers concerned, there may be temporary preservation of performance. Use of such preserved performance is prohibited and the recording shall be discarded when it has served its assessment purpose. Performers shall be compensated for time spent in Rehearsal at the Performer's contracted hourly rate with a minimum four (4) hour call.

**A2107 Reading Session**

The Performer shall be compensated for time spent in a Reading Session at the Performer's hourly contracted rate with a minimum call of four (4) hours.

**ARTICLE A22 – MINORS****A2201 Application**

- (a) For the purposes of this Agreement, the term "Minor" shall refer to Performers under the age of seventeen (17).
- (b) Per Section 9 of the Employment Standards Act, parental consent must be obtained for the employment of all children under the age of fifteen (15). See Appendix F-1 UBCP/ACTRA Minor's Employment Form.

**A2202 Safety and Welfare of the Minor****(a) Right to Refuse**

The utmost emphasis must be placed on the need to provide a safe and healthy working environment for Minors employed in the Film and Television Industry. No Minor shall be required to work in a situation which places the Minor in danger to life or limb, is unsafe or unhealthy, or if the Minor or parent/guardian has an honestly held belief that the Minor is in such a situation.

Circumstances which may place the Minor in an actual or perceived situation which is dangerous, unsafe or unhealthy may include:

**(i) Dangerous Situations**

If the Minor or parent/guardian believes the Minor would be in danger, the parent/guardian shall request an immediate consultation with the Producer's representative and/or stunt coordinator. The situation will be reviewed and discussed with the parent/guardian and Minor.

**(b) Safety Equipment**

The Producer will comply with any reasonable request from the Minor or parent/guardian for equipment that may be needed for the safety of the Minor.

**(c) Minors Employed in Scenes Depicting Minor Abuse or Carnal Acts**

If a Minor is employed to perform in a scene that depicts Minor abuse, nudity or carnal acts, the Producer shall consult with the parent/guardian and make available to the Minor and their parent/guardian a qualified mental health professional (psychiatrist, psychologist, social worker) to assist the Minor in preparing for participating in any such depiction. A Minor shall not be present during such scenes unless it is essential for the Minor to be on-camera.

**A2203 Roles of Parent/Guardian****(a) Parent/Guardian Responsibilities**

The parent/guardian must be familiar with the conditions set forth in Article A22 Minors.

(b) **Parent/Guardian/Chaperone Must Be Present**

The parent/guardian/chaperone must be on the recording location and has the right to be within sight and sound of the Minor and is responsible for the Minor at all times while the Minor is at work. It is recommended a monitor that provides both audio and video feeds be made available for the parent/guardian/chaperone to view recording when circumstances restrict the number of people in the recording studio. The parent/guardian/chaperone to Minor ratio shall be no greater than:

| AGE OF MINOR    | NUMBER OF MINORS PER PARENT/GUARDIAN/CHAPERONE |
|-----------------|------------------------------------------------|
| 15 days - 5 yrs | One (1)                                        |
| 6 to 11 yrs     | Three (3)                                      |
| 12 to 16 yrs    | Five (5)                                       |

One parent/guardian may be designated for up to a maximum of three (3) of their own Minors provided that the parent/guardian is working as a performer directly in the scene with their Minors.

The parent/guardian and Producer may apply in writing to vary the ratios as set out above pursuant to Article A2208.

(c) **Parent/Guardian Must Accompany Minor When Traveling**

Notwithstanding A2203(b), the parent/guardian must accompany the Minor when traveling to a location in which the Minor will be housed overnight. The Producer shall be responsible for all travel, food and accommodation expenses.

(d) **Emergency Medical Authorization**

The parent/guardian shall execute an Emergency Medical Authorization form which will enable the Producer to obtain necessary emergency medical treatment for the Minor.

(e) **Parent/Guardian Disclosure**

The parent/guardian shall disclose to the Producer, in writing, any medical history or condition or any attitudinal or psychological condition of their Minor of which the parent/guardian is aware which might foreseeably interfere with, or have an impact on, the Minor's ability to carry out the role for which he or she is being considered.

(f) **Parent/Guardian Must Be Familiar with Minor's Role**

Before the Minor commences employment, the parent/guardian must review the Minor's script or discuss with the Producer any role for which the Minor is employed to portray. The Assistant Director, Casting Director, and Talent Agent will make best efforts to convey the role to the parent/guardian. If necessary, to ensure the parent's/guardian's understanding, an interpreter will be provided, at the Producer's expense, to describe the nature of the role.

(g) **Rest and Recreation**

The parent/guardian/chaperone will work closely with the Producer to ensure adequate rest and recreation is provided for the health and safety of the Minor.

(h) **Chaperone Proxy**

The parent/guardian may designate another adult, over nineteen years of age, who is not the Producer or the tutor, or employee of the Producer or tutor, to act as the parent/guardian's proxy and such chaperone will assume, in writing to the Producer, all responsibilities and liabilities of the parent/guardian imposed by these provisions. A chaperone or proxy, not being the legal guardian of the Minor, has no legal authority to provide any consent on behalf of a Minor. Accordingly, the chaperone or proxy's assumption of responsibilities and liabilities does not apply to paragraphs A2202(a)(ii), A2203(d), (e), and (f) and the parent/guardian declaration.

(i) **Additional Adults for Multiple Minors/Infants**

When more than one Minor/Infant of a parent/guardian is employed on the same production at the same time but at separate locations, it is the responsibility of the

parent/guardian to ensure that there is one (1) adult to care for each Minor/Infant. Each parent/guardian may be counted as one (1) adult.

(j) **Statutory Remittances**

The parent/guardian has a fiduciary duty to manage their Minor's income from the employment, which includes making certain that the appropriate statutory remittances are paid.

(k) **Five (5) Out of Seven (7) Day Work week**

The parent/guardian shall not permit the Minor to work more than five (5) days out of each seven (7) consecutive day period unless prior permission is granted in advance for a sixth (6th) day of work pursuant to A2208.

A seventh (7th) consecutive day of work is prohibited.

#### **A2204 Infants**

(a) **Infant Defined**

An Infant is a Minor less than two (2) years old and more than fifteen (15) days old. A Minor less than fifteen (15) days old shall not be permitted to be employed.

(b) **Physician's Statement**

It is recommended that the parent/guardian should secure a written statement from a physician confirming that they have examined the Infant, that the Infant is in good health if there is no reason why the Infant should not be employed.

(c) **Adequate Facilities for Infant**

The Producer will provide adequate sanitary facilities for the care and rest of Infants when employed. This will include a crib, changing table and a private, quiet and warm area where the Infant may be fed and may rest without being held.

(d) **Appropriate Food**

The Producer shall ensure that craft services provide appropriate food items specific to the age groups of Minors engaged. The Producer will provide appropriate storage facilities for Infants' or Minors' food items.

(e) **Exposure to Light**

An Infant will not be exposed to light of greater than one hundred (100) foot candle intensity for more than thirty (30) seconds at a time.

(f) **Multiple Infants**

When more than one (1) Infant is employed, it is the parent/guardian's responsibility to ensure that there shall be one (1) adult to care for each Infant.

(g) **Handling Infants**

Hands should be washed before and after handling Infants and before and after changing diapers.

(h) **Sanitizing Infant Accessories**

Infant accessories provided by the production, such as bassinets, cribs and changing tables, must be sanitized at the time of delivery to the set, and on a regular basis. Infant accessories shall not be exchanged from one Infant to another without first having been sanitized.

#### **A2205 Hours of Work for Minors**

(a) **General Information:**

(i) Minors are not to work more than five (5) days per each seven (7) consecutive day period (week).

(ii) No Minor may work seven (7) days per week.

(b) **Work Window**

- (i) The total work time, including meal break, must take place within the following hours:
  - no earlier than 5:00 a.m.
  - no later than 10:00 p.m. on evenings preceding a school day.
  - no later than 12:30 a.m. on evenings preceding a non-school day.
- (ii) For June, July, & August for Minors not attending school:
  - no later than 2:00 a.m.

(c) **Work Window Per Day Extensions**

- (i) The Producer must request permission in accordance with Article A2208, to work a Minor over six (6) years old earlier or later than the hours prescribed by these provisions, under special circumstances. Special circumstances include but are not limited to location availability, early morning or night exteriors shot as exteriors, or live television productions presented after the prescribed hours. Such permission will not be unreasonably withheld.
- (ii) Minors under six (6) years old shall not have their "work window" hours extended without prior express written consent subject to the procedure in A2208.
- (iii) Requests for extensions of "work window" hours:
  - A. must be submitted in writing.
  - B. must be delivered forty-eight (48) hours prior to the time needed.
  - C. The following will be considered under Article A2208:
    - all reasonable alternatives to completing the work before 10:00 p.m. (or 2:00 a.m.) have been explored.
    - the parent/guardian agrees extension of hours is necessary or is the only reasonable alternative.
    - the health and welfare of the Minor will not be thereby impaired and will be protected.
    - a determination of the Union may be appealed to the Umpire.
    - a decision of the Umpire will be final.

(d) **Meal Break**

A Producer must ensure that no Minor works more than five (5) consecutive hours without a minimum one-half (1/2) hour meal break except as provided in this Agreement. The maximum meal break shall be one (1) hour.

(e) **Rest Period Between Work Days (Turnaround)**

For all Minors, there shall be a rest period of twelve (12) hours between the Minor's time of dismissal and the Minor's time of call on the next work day or school start time if attending school the next day.

However when a tutor has been provided, a minimum of three (3) hours' "banked" tutoring time may be applied to the next day in lieu of the Minor attending school.

Where no tutoring time has been banked, the Producer is responsible to ensure that a minimum of three (3) hours of tutoring takes place at a location convenient to the tutor and Minor after turnaround on the next day.

(f) **Payment of Wages for Time On Set (On Set Means From "Call Time to Wrap Time")**

- (i) There shall be no split shifts.
- (ii) Tutoring sessions during the work day are considered work for purposes of payment of wages. Meal periods are not considered work for purposes of payment of wages.

### WORKING HOURS OF MINORS

| AGE                                                                                                                                | HOURS OF WORK                                | TIME BEFORE CAMERA                                | SCHOOL                                               |
|------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------|---------------------------------------------------|------------------------------------------------------|
| 15 Days to 2 Years                                                                                                                 | Max. Day = 8 hours<br>OT Forbidden           | 15 consecutive minutes.<br>Minimum break 20 mins. |                                                      |
| 3-5* Years                                                                                                                         | Max. Day = 8 hours<br>OT Forbidden           | 30 consecutive minutes.<br>Minimum break 15 mins. |                                                      |
| 6-11 Years                                                                                                                         | Max. Day = 8 hours<br>OT Forbidden           | 45 consecutive minutes.<br>Minimum break 10 mins. | 3 hours per working day<br>when a tutor is required. |
| 12-16 Years                                                                                                                        | Max. Day = 10 hours<br>2 hr. OT/day included | 60 consecutive minutes.<br>Minimum break 10 mins. | 3 hours per working day<br>when a tutor is required. |
| * 5 year old Minors attending school will follow 6-11 year old hourly requirement.<br><b>Kindergarten is not considered school</b> |                                              |                                                   |                                                      |

(g) **Call Times for Auditions on School Days**

Call Times for Auditions, interviews, and individual voice tests for Minors shall be after school hours. On evenings preceding a school day, the same shall not be held later than 7:00 p.m. for Minors under the age of twelve (12) years of age and not later than 9:00 p.m. for Minors aged twelve (12) to sixteen (16).

#### A2206 Education Conditions

(a) **Tutor Not Required**

No tutoring is required if a Minor works for less than three (3) school days in a production week.

(b) **Tutor Required**

- (i) The Producer shall provide a tutor for any Performer under the age of majority who normally attends school (i.e., Grade 1 through Grade 12) and who works three (3) or more school days in a production week. The Producer must have a tutor from the first (1st) day of employment unless the Minor can complete a regular school day at their regular school on each day of work, as per A2206(f).
- (ii) If work is scheduled for two (2) days, but goes beyond two (2) days unexpectedly, the Producer will make best efforts to have a tutor on the third (3rd) day and will have a tutor on the fourth (4th) day.

(c) **Qualification Standards for Tutors**

The tutor will hold a British Columbia Certificate of Qualification from the Teacher Regulation Branch of the British Columbia Ministry of Education and Child Care. However, if a Minor is from another country, that Minor's tutor may be a teacher qualified from that country's jurisdiction provided that the tutor has submitted to a *Criminal Records Review Act* (CRRA) search and no relevant criminal record exists.

(d) **Adequate Area to Teach - Classroom Facility**

- (i) The Producer will be responsible for providing an adequate teaching area that is quiet, clean, heated, and adequately lit.
- (ii) The Producer will also be responsible for providing basic school supplies and appropriate furniture.

(e) **Adequate Time Per Day**

- (i) Except as provided by the banking of hours provisions (A2206(g)), daily tutoring shall occur during the work day and shall not be less than three (3) hours per work day.
- (ii) It is recommended that the Minor be tutored in a minimum of twenty (20) minute blocks.

- (iii) When a Minor cannot normally attend regular school because they are away from home on location and is required to work during school time, they shall receive at least five (5) days of tutoring in every seven (7) consecutive days except for weeks in which a statutory holiday occurs, then only four (4) days of tutoring is required.
  - (iv) When a Minor between the ages of 6 and 11 years attends school and works on the same day, the Minor's total hours of school and work shall not exceed the hours allowed in A2205(f) for their age group.
  - (v) When a Minor between the ages of 12 and 14 years attends school and works on the same day, the Minor's total hours of school and work may exceed the hours allowed in A2205(f) for the Minor's age group provided the Minor's work day ends no later than 10:00 p.m. (2200 hours).
  - (vi) Under special circumstances, a Producer, and a parent/guardian as the case may be, may apply for permission pursuant to Article A2208 to have the Minor work and attend school when the specific circumstances would require a variance to A2206(e). Such permission must be sought in advance and will not be unreasonably withheld.
- (f) **Number of Students Per Tutor**
- (i) The Producer shall provide a ratio of not more than ten (10) Minors per tutor, except that up to twenty (20) Minors may be taught per tutor if the Minors are in not more than two (2) grade levels.
  - (ii) If the tutor is not qualified in both elementary and high school and the Minors concerned are of both age groups, there shall be two (2) tutors, one (1) tutor qualified at the elementary school level and one (1) tutor qualified at the high school level.
- (g) **Banking Tutoring Time**
- Banking of tutoring time is to be done only when the combined work/school schedule is unusually heavy.
- (i) Banking is a privilege and shall be monitored. The tutor may decide that it is in the best interest of the Minor to cease banking of hours.
  - (ii) Banked time is not to exceed twelve (12) hours per month and must be used within thirty (30) days of the last banked time worked. During summer holidays, to prepare for the commencement of regular school, the bank may exceed twelve (12) hours but may not exceed more than one (1) week of the allowable hours available in a normal work period, depending on the age of the Minor. All banked time must be completed by the end of the Production Shooting schedule.
  - (iii) Usage of banked time shall be paid. Banked hours may not extend the workday beyond that set out in A2205(f).
  - (iv) To qualify as banked time, the Minor must always be under the immediate supervision of the tutor.
  - (v) When regular school is not in session, the maximum hours that may be banked on a non-working day is five (5) hours for any Minor. Non-working days are school holidays, school vacation, summer holidays and weekends.
  - (vi) When a Minor attends their regular school on a day when they have not worked, the Minor may be tutored separately after school for purposes of banking an additional maximum two (2) hours per day.
  - (vii) A maximum of three (3) hours of banked time for elementary grades and four (4) hours for high school grades may be used in any one (1) work day in lieu of on-set tutoring, provided they do not exceed the maximum hours of work for that Minor's age group.

- (viii) It is the Producer's responsibility to ensure an accurate record is kept of when tutoring time is banked and when it is used. The Producer must keep records of tutoring hours for each Minor for a period of two (2) years.
  - (ix) "Homework" is not to be counted as banked tutoring time.
  - (x) The Producer may request to vary the provisions of A2206(g) through the process in A2208 providing the Parent and tutor have consented to the modification.
- (h) **General Provisions**
- (i) If the Minor's regular instruction is primarily in a language other than English, the Producer will use best efforts to provide instruction in that language.
  - (ii) The tutor, in consultation with the Producer, shall determine the required number of hours to be devoted to instruction during a work day, but a Minor must be taught at least three (3) hours per day. The maximum number of hours that may be set aside for tutoring on a work day follows:
    - A. for grades one (1) through six (6): six (6) hours,
    - B. for grades seven (7) through ten (10): seven (7) hours.

#### **A2207 Minor's Coordinator**

When six (6) or more Minors are engaged on a Production, one (1) individual on each set or location will be designated by the Producer to coordinate all matters relating to the welfare and comfort of such Minors. The Producer shall notify the Minor's parents of the name of the Minor's Coordinator. On any set on which six (6) or more Minors are engaged, the individual designated as Coordinator shall have as their sole responsibility, the welfare and comfort of the Minors.

It is highly recommended that the Producer ensure that the designated Minor's Coordinator has undergone the *Criminal Records Review Act* search and no relevant criminal record exists.

#### **A2208 Requests for Variance - Adjudication and Umpire**

This Article shall apply to requests for permission relating to or variance from the following provisions of Article A22: A2203(b) "Parent/Guardian/Chaperone Must be Present" (ratio of parents/guardians to Minors); A2203(k) "Five (5) Out of Seven (7) Day Workweek"; A2205(c) "Work Window Per Day Extensions"; A2206(e) "Adequate Time Per Day" (school attendance and work hours per day); and A2206(g) "Banking Tutoring Time".

The Producer and the Union will each use best efforts to achieve consensus in a timely manner on any exceptions outlined above. The Producer will transmit such requests via email or telephone call to the dedicated UBCP/ACTRA Representative ("the Union Representative"). In the event of the Union Representative's absence, the Union Representative shall designate an individual to address such requests.

The Producer shall identify any such request as "Urgent -- Minor Variance Request" in the email subject line or when calling UBCP/ACTRA reception. The request must come in the form of Appendix F-2 - Request for Variance Form and will contain the name of the Minor, the age of the Minor, the name of the Production, type of Production (e.g., feature film or television series), the name of the contact person for the Production and their contact information, the nature of the variance sought, the relevant provision(s) of the Agreement and any supporting documentation or information.

The Union hereby pledges to devote its urgent attention to such requests. The Union will respond to requests containing all relevant information, within 24 hours, with the exception of those requests that are received on a day preceding a weekend, in which case the Union will have one

(1) business day to respond. If the Union does not respond in the stipulated timeframes, the variance request will be deemed granted.

In the event the Producer and Union Representative are unable to reach agreement, on the request, the Producer may appeal the matter to the Director of Contracts. If the parties are still unable to reach an agreement, they agree that such matters may be referred to adjudicator/umpires Brian Foley (604) 488-0067, Irene Holden (604) 691-2555 ireneholden@shaw.ca or Joy Bischoff (604) 676- 1574 joybischoff@telus.net (in that order based on availability) for determination.

All parties agree that these matters are urgent and the goal of this procedure is to ensure that the Producer obtains a determination of its request in sufficient time to allow for planning the Production schedule. To that end, the adjudicator/umpire shall have the flexibility to determine the procedure best suited to ensuring the rendition of a timely decision, including whether to convene a hearing or whether to act solely upon written submissions. The adjudicator/umpire may hear the matter via telephone (or Internet-based technology), rather than in person, and they may require that the parties submit documentation electronically.

The adjudicator/umpire shall render an expedited decision. It is expected that the adjudicator/umpire shall render a decision immediately after the hearing and/or reading the submissions, but in no event shall the adjudicator/umpire render a decision more than 24 hours after the close of the hearing or submission of the matter. The adjudicator/umpire may render a decision orally and without the necessity of written submissions or briefs. The adjudicator/umpire's decision is binding.

The Union and the Producer shall each bear its own fees, costs and expenses of this process and the parties shall share equally the costs of the adjudicator/umpire.

#### **A2209 Monies in Trust**

If the income or total earnings of a Minor under the age of fifteen (15) years exceeds two-thousand dollars (\$2,000) (including re-use residual payments) on a Production, the Producer is required to deduct twenty-five percent (25%) of all subsequent gross payments of income and any re-use or residual payments and remit those amounts, to be held in trust for the Minor, to one of the following in accordance with the choice made by the Minor or a person acting on behalf of the Minor:

- (a) ACTRA Performers' Rights Society (ACTRA PRS); or
- (b) the Public Guardian and Trustee, if required by the Employment Standards Regulation, BC Reg 396/95 (as may be amended or renumbered from time to time); or
- (c) a trust established for the benefit of the Minor, if permitted by employment standards legislation as may be enacted from time to time; or
- (d) an account for the benefit of the Minor if approved by a court of competent jurisdiction.

The Minor's choice of remittance shall be recorded on the performer contract provided at Appendix "E". Where no choice is made by or on behalf of the Minor, the Producer shall remit to the Public Guardian and Trustee unless otherwise approved by a court of competent jurisdiction.

The term "Production" for the purpose of this Article includes multiple Episodes of a Series.

## ARTICLE A23 - TALENT AUDITIONS, INTERVIEWS AND INDIVIDUAL TESTS

### A2301 Audition

When the Producer auditions Performers for a Role, the following conditions apply:

- (a) **For a virtual or in-person Audition**, the Producer shall make best efforts to provide character breakdowns, sides and/or scripts to Performers or Performers' representative no later than forty-eight (48) hours prior to an Audition.
- (b) **For a self-tape Audition**, the Producer shall make best efforts to provide character breakdowns, sides and/or scripts available to Performers at least forty-eight (48) hours prior to the deadline for submission of the self-tape, excluding Saturdays, Sundays and statutory holidays. The foregoing deadline does not apply when casting deadlines do not permit (e.g., casting a replacement or casting a Role that was newly added to the script).
- (c) The first Audition for any Role shall be limited to a maximum of eight (8) script pages or two (2) scenes, at the Producer's election.
- (d) Performers shall not be required to learn special material or spoken lines or special business.
- (e) Performers shall sign-in on a sign-in sheet provided at the place of audition, a copy of the sign-in sheet will be given to the Union after the completion of the audition.
- (f) **Accent/Dialect.** If the script calls for the Role for which Auditions are being conducted to be performed with a specific accent or dialect, the same shall be noted on the casting notice.
- (g) **Translation.** Performers shall not be required to translate any Audition material into English or from any one language into another language.
- (h) **For virtual Auditions**, no Performer shall be required to assume primary responsibility for recording, monitoring and adjusting sound levels, or editing the Audition.

### A2302 Audition Delay Fees

No fees are required for the auditioning of a Performer. However, a Performer who is detained by the Producer for more than one (1) hour before the commencement of an Audition/interview shall be compensated for all excess time over the hour at the rate of twenty-five dollars (\$25.00) per hour or part thereof.

### A2303 Audition Recall

- (a) Should the Producer request from the Performer a second (2<sup>nd</sup>) or subsequent Audition for a specific Role, the Producer shall make reasonable efforts to give the Performer the opportunity to choose either in-person or virtual for that Audition. However, a Performer may request to Audition via self-tape.
- (b) Where a Performer is required to provide a third (3<sup>rd</sup>) or subsequent Audition for a specific Role, the Producer shall compensate the Performer for expenses incurred by paying the following:
  - (i) Not less than forty dollars (\$40.00) for each hour or part thereof where the Audition is attended in person; or
  - (ii) A flat fee of forty dollars (\$40.00) where the Audition is provided electronically.

### A2304 Audition Reader Fees

Notwithstanding A2302, a Performer engaged to take part in another Performer's test shall be paid at the rate of twenty dollars (\$20.00) per hour or a minimum payment of eighty dollars (\$80.00) whichever is greater.

**A2305 Open Audition Call**

Where open Performer Auditions, tests or interviews are to be held for any category, notice of such Audition with necessary details shall be given to the Union not less than four (4) days prior to such Audition when feasible.

**A2306 Preference of Audition**

The Producer agrees to give Union members preference in the auditioning of Performers. In the case of "open calls", Union members shall be auditioned in advance of and separate from non-Union members. However, Union members may be auditioned during non-member auditions if they are unavailable during member audition time.

**A2307 Provision of Transport / Escort During Non-Daylight Hours**

The Producer shall endeavour to provide either transportation or an escort to the nearest public transportation when the Performer completes an Audition during non-daylight hours.

**A2308 Audition Environment**

No auditions or meetings shall be conducted in private hotel rooms or residences where the Performer is alone with a representative of production.

**A2309 Audition Storage and Use**

- (a) Recordings of Auditions shall be stored in a secure facility or on a secure system which can only be accessed by individuals with a legitimate business purpose.
- (b) The Producer shall not make recorded Auditions available publicly without the written consent of the Performer, which must be obtained prior to the time of use.

**ARTICLE A24 - RETAKES, ADDED SCENES AND AUDIO RECALL****A2401 Retakes Following Completion of Regular Schedule**

In the event that Performers are required by the Producer to return for retakes following the completion of the regular schedule of work, the Performer shall be obligated to work on such retakes providing such recall to work does not conflict with a prior commitment made by the Performer. Should there be a conflict of engagements, the Producer shall reschedule work to permit the Performer to keep the Performer's prior commitments; or compensate the Performer to the extent of the loss incurred by the Performer in the event the Performer is able to withdraw or postpone the conflicting prior commitment.

**A2402 Security For Payment**

The Union must be notified of any proposed work under this Article. If the Security for Payment has been returned to the Producer, a new Security for Payment may be required upon recall. The Union shall receive work reports concerning such work.

**ARTICLE A25 - PICK-UP PERFORMANCE****A2501 Consent**

There shall be no pick-up of Performers in any theatre, nightclub, circus, hotel, studio or other places where Performers are appearing, without the consent of the Union. When such consent is given, the Performers concerned shall be entitled to additional amounts for such performances

as are required under the terms of this Agreement or, where applicable, the Reciprocal Agreement between the Union and any other performer's association having jurisdiction, whichever amount is greater. Upon request, a copy of the applicable reciprocal agreement will be furnished to the Producer. It is agreed that the Union may waive the provisions of B109 in the case of the pick-up of a live dramatic presentation in which actors are required to play multiple roles.

**A2502 Insert Fees**

Where the pick-up of a performance or rehearsal is for the purpose of producing an insert in a Program of longer length (such as a promotional or publicity Program) and no extra rehearsal or additional work is required by the Performer, the Producer may apply to the Union for fees and rates, including Use Fees, for such inserts. Such fees shall be based upon the fees provided in this Agreement.

**A2503 News Short**

Upon the consent of Performers involved, and conditional upon the pick-up of the performance being accomplished during normally scheduled performance or rehearsal, up to two (2) minutes of recorded performance may be used in information Programs only, without additional payment.

**A2504 Promotional Recordings**

In-studio visual recordings of Performers is strictly prohibited except when the Performer has given express written consent, no less than twenty-four (24) hours prior to the recording Session, and use of such video recording is strictly limited to promotional uses. Excerpts of not more than four (4) minutes may be used without additional compensation to the Performer(s) in circumstances such as the following:

- (a) For the purpose of advertising or promoting a Program or Programs within a Series from which the excerpt is taken;
- (b) In any awards program;
- (c) In news/news magazine programs for the promotion of the Performer(s) and/or Production or Series, or because of the newsworthy nature of the performance or Performer(s) and/or the original Production.

**ARTICLE A26 - PUBLICITY STILLs, TRAILERS AND PROMOS**

**A2601 Publicity Stills**

Publicity stills or trailers may be used to publicize a Program in which the Performer has appeared. Still photographs or trailers shall not be used for any other purpose except where the Producer has contracted with the Performer for use of such still photographs and trailers.

**A2602 Program Excerpt**

An excerpt of not more than two (2) minutes in length, may be used as a trailer or promo, including use in an awards program for the promotion of a Program or Programs within a Series from which the excerpt has been taken, without additional payment to the Performer. Such excerpts or clips may be used within a Series from which the footage was taken for recaps, previews or teasers without additional payment.

**A2603 Short Term Promos**

If the Producer desires the services of a Performer in making publicity stills, promos or trailers, the Performer shall be paid a fee not less than \$485.03/\$504.43/\$522.08 with four (4) hours included work time, such fee to include thirteen (13) weeks of use. Any additional use beyond the initial thirteen (13) weeks requires an additional Session fee pursuant to this article for each thirteen (13) weeks of use, or the Producer may option a fifty-two (52) week Prepayment Period from first broadcast upon payment of one hundred and five percent (105%) of Net Fees at the time of Production.

**A2604 Ability of Performer to Promote**

Any rider or other agreement between the Producer and the Performer should not restrict the Performer from promoting themselves by making reference to their work once the Production has been released in Canada or the United States, provided the Performer does not portray the Producer or the Production in an unfavourable manner.

**A2605 Access to Material**

Upon request, the Producer shall endeavour to assist Performers in obtaining clips of their work for use in a Performer's demo reel or awards submission, when such material becomes available.

**ARTICLE A27 – EXCERPTS****A2701 Excerpts**

The following provisions apply to the use of excerpts:

- (a) Any Performer appearing in an excerpt not within the exceptions in subparagraph (b) below will be paid a fee not less than the contracted daily fee such Performer received in the original Program from which the excerpt is taken. All other terms and conditions of this Agreement (including Use Fees) shall apply to the new Program as if the Performer had actually participated. A Performer who appears in multiple excerpts not within the exceptions in subparagraph (b) below, which are used in a single Program, will receive a fee equal to the highest contracted daily fee such Performer received in one of the original Programs from which the excerpts are taken.
- (b) Excerpts (except for Flashbacks – See Article A2702 below) may be used in the following circumstances without additional compensation to the Performer(s) appearing in such excerpts:
  - (i) When such excerpt is used in a Program in which the Performer(s) participates in new work for such Program;
  - (ii) As a recap, preview or teaser within a Series from which the footage was taken;
  - (iii) Excerpts of not more than four (4) minutes may be used in the following circumstances without additional compensation to the Performer(s) appearing in such excerpts:
    - A. For the purpose of advertising or promoting a Program or Programs within a Series from which the excerpt is taken;
    - B. In any awards program;
    - C. In news/news magazine programs for the promotion of the Performer(s) and/or Production or Series, or because of the newsworthy nature of the performance or Performer(s) and/or the original Production.
- (c) Use of Excerpts in opening montages is addressed in A2703 below.

**A2702 Flashbacks**

If a flashback or multiple flashbacks (other than recaps, previews and teasers) are used in an Episode in which a Performer does not otherwise appear, the Performer will receive a fee equal to the highest contracted daily fee for one (1) of the Episodes from which the flashback footage was taken. All other terms and conditions of this Agreement shall apply as if the Performer had actually participated. In the case of a Performer required to participate in new work for the Program no additional compensation is necessary to the Performer performing in such flashbacks.

**A2703 Opening Montages**

When a Performer appears in an opening montage and in fifty per cent (50%) or more of the Episodes in the Series cycle, they shall receive no additional payment for such use. If a Performer appears in an opening montage and in less than fifty per cent (50%) of the Episodes in the Series cycle, they shall be paid a use fee equal to five per cent (5%) of their contracted daily fee for each Episode in which the opening montage is used in which they do not otherwise appear.

**ARTICLE A28 - DUBBING AND DOUBLING**

**A2801** The Producer agrees that it will not, without the Performer's consent, "dub" or use a double in lieu of the Performer, except under the following circumstances:

- (a) when necessary to meet expeditiously the requirements of the exhibition;
- (b) when necessary to meet expeditiously censorship requirements, domestic or foreign;
- (c) when the Performer is not available, or when the exigencies of the Production render such impracticable;
- (d) and/or when the Performer fails or is unable to meet certain requirements of the role, such as singing or the rendition of instrumental music, or other similar services requiring special talent or ability other than that possessed by the Performer.

Pursuant to any of the provisions (a) through (d) above, the Producer shall have the right to double or to dub the voice of the Performer, and all instrumental, musical and other sound effects to be produced by the Performer to such an extent as may be required by the Producer.

**ARTICLE A29 - CREDITS****A2901 Exhibitor to Honour Performer Credits**

In its distribution or licensing agreements with exhibitors, distributors, broadcasters, or similar licensees, the Producer shall include a provision prohibiting the licensee from deviating from the contracted Performer credits. In the case of an inadvertent breach, the breach shall be cured prospectively.

**A2902 Documentaries and Industrials**

In Documentary or Industrial Programs, if any craft credits are given, then credits to Performers as provided in this Article shall apply.

**A2903 Performer Credits**

The Producer will place at the end of each theatrical film and television movie, a cast of characters naming the Performers and the roles played.

For all other Productions, the Producer shall use its best efforts to provide cast credits to Animation Performers in a form and placement at the Producer's discretion subject to reasonable limitations.

**A2904 Credit to be Legible**

All credits will be in a readily-readable colour, size and speed, subject only to the requirements of the broadcaster.

**A2905 Failure to Provide Credit**

Should the Producer fail to provide the credits on the Program as required above, the Producer agrees to the following remedy:

- (a) to correct the omission prior to public showing where possible; or
- (b) if correction as in (a) above is not possible, to fulfill the intent of the provisions for credit by inserting in appropriate daily and/or trade papers announcements for the sole purpose of identifying the Performer whose credit has been omitted. The specific Periodicals and the size and content of the announcements will be the subject of negotiation between the Producer and the Performer. Should the parties fail to agree on the nature of these announcements, the matter may be submitted to the Grievance Procedure for resolution. Cost of these advertisements will be borne by the Producer.

**A2906 Union Logo & CMPA Logo**

The Producer shall include the Union logo on the credit or cast roll if the logo of any other union or guild is included in the credit or cast roll as a result of a provision first negotiated in a collective agreement in British Columbia after the effective date of this Agreement, and if the Union provides the logo on a timely basis. Where possible, the CMPA logo will also be included as per the above on Productions done by CMPA member companies.

**ARTICLE A30 – PAYMENT**

**A3001 Payment**

All fees and payments must be paid within fifteen (15) calendar days from the day on which the performance occurred. This includes payments to Performers and to the Union. The Producer shall be responsible for any delays in payment caused by its payroll service.

**A3002 Late Payment Penalty**

- (a) In the event that payment of fees is not forthcoming as prescribed in A3001, the Producer shall pay to the Performer or the Union, as the case may be, a late payment charge of twenty-four percent (24%) per annum, payable monthly, of the total outstanding Gross Fees, for each thirty (30) day period or part thereof, beginning with the first day following the day payment was due.
- (b) In the event a Producer is late in payment of fees three (3) or more times in the preceding 12-month period, the Late Payment Penalty shall increase to four dollar (\$4.00) per day, per Performer, beginning with the first day following the day payment was due.
- (c) These provisions shall not apply where the Producer has filed with the Union a bona fide dispute relating to the fees payable.

**A3003 General Payroll Failure**

In the event of a general payroll failure:

- (a) The Union shall discuss any general payroll failure situation with the Producer prior to invoking any action under this Article. If such discussions do not result in a resolution of the situations, and upon prior notice thereof to the Producer, the Union may proceed in accordance herewith. However, economic action pursuant to this Article shall not be taken by the Union in the event of a Force Majeure.
- (b) The Union is entitled to take the following economic action:
  - (i) demand payment of all outstanding payroll amounts and a delinquent charge of twenty-four percent (24%) per annum, calculated at two percent (2%) per month and prorated on a daily basis of the total amount of such unpaid monies, for each thirty (30) day period or part thereof, beginning with the first day following the fifteenth (15<sup>th</sup>) day;
  - (ii) demand immediate posting of a cash bond in accordance with Article A516; and
  - (iii) notwithstanding any other provision in this Agreement, if the Producer does not comply with (i) and (ii) above, or fails to supply sufficient evidence of the Producer's intention to comply, the Producer agrees the Union may direct the Performers not to work on the Production, and it shall take any other economic action the Union thinks necessary, until all sums due and owing have been paid in full by the Producer and the bond has been posted, and the Union may immediately institute action at law or equity, or before an administrative tribunal, to obtain payment of sums. In any action brought either in arbitration or in a Court or tribunal or competent jurisdiction, the claims arising out of non-payment shall include all costs and expenses of the proceedings, including all reasonable legal and accounting fees. These rights shall be in addition to all other remedies available to the Union.
- (c) The Producer agrees:
  - (i) to pay the delinquency charges referred to in (b)(i) of this Article if demanded as above provided;
  - (ii) to post the bond referred to in (b)(ii) of this Article if demanded as above provided; and
  - (iii) that the Union in its own name shall be a proper party in interest to enforce compliance by the Producer with this Agreement on the Union's own behalf and for any affected Performers without further assignments or authorization from them.

## **ARTICLE A31 - PERFORMER BENEFITS**

### **A3101 Insurance**

- (a) In consideration of the free-lance employment nature of most Performers, the Union shall maintain Insurance programs which provide such benefits to members as life insurance, dental care, accidental death and disability coverage, weekly indemnity benefits, and extended health care.
- (b) The design and extent of coverage and entitlement of the Insurance programs shall be at the sole and absolute discretion of the Union.
- (c) The Producer shall contribute to the Union an amount equal to six percent (6%) of the Gross Fees (inclusive of Use fees) paid to all Performers.

### **A3102 Retirement**

The Union shall maintain Retirement Programs for Performers who are members of the Union. This shall be funded through the following contributions and deductions:

- (a) The Producer shall contribute to the Union an amount equal to seven percent (7%) of the Gross Fees (inclusive of Use Fees) payable to all Performers who are members of the Union; and
- (b) The Producer shall deduct and pay to the Union an amount equal to three percent (3%) of the Gross Fees (inclusive of Use Fees) payable to each Performer who is a member of the Union.

**A3103 Equalization Payments**

In order to equalize the payments in respect of Union members and non-members, the Producer shall contribute to the Union an amount equal to seven percent (7%) of the Gross Fees (inclusive of Use Fees) payable to all Performers who are not members of the Union.

**A3104 Non-Residents**

The Producer contributions and Performer deductions contemplated by this Article apply equally to residents and non-residents.

**A3105 The Plans**

The terms and provisions of the Insurance and Retirement programs designed and maintained by the Union - including the design, extent of coverage, entitlement and qualification for the benefits provided under those programs - shall be at the sole discretion of the Union, and funds payable to the Union pursuant to this Article including, without limitation, the equalization payments, may be used and applied by the Union in such manner and for such purposes as may be determined in the sole and absolute discretion of the Union. For greater certainty, the equalization payments belong exclusively to the Union.

**A3106 Maximum Contributions**

With respect to Performers whose Gross Fees (inclusive of Use Fees) from a contract of engagement exceed \$125,000.00 (Canadian), the maximum contributions pursuant to Article A31 shall be:

- (a) \$6,250.00 (Canadian) pursuant to clause A3101;
- (b) \$11,250.00 (Canadian) pursuant to clause A3102 (a) or A3103;
- (c) \$3,750.00 (Canadian) pursuant to clause A3102 (b).

For the purposes of this provision, a contract of engagement for a Performer in a Series shall mean a Series cycle, but each additional optioned year shall be considered a separate contract of engagement.

**A3107 Remittance**

The contributions and deductions pursuant to this Article A31 shall be payable by cheque to the Union at the same time and for the same period covered by the production payroll.

**A3108 Remittance Statement**

The Producer shall provide the Union with an itemized statement of the amount of each Performer's earnings and the contributions and deductions made in respect of each Performer when remitting the contributions and deductions under Article A31.

## **ARTICLE A32 – APPENDICES**

**A3201** The following appendices shall form part of this Agreement. Any references in the appendices to the Union refers to the Union of B.C. Performers, the British Columbia Branch of the Alliance of Cinema, Television and Radio Artists. The cover page, signing pages, and individual contracts of engagement also form part of this Agreement.

|                |                                                                          |
|----------------|--------------------------------------------------------------------------|
| Appendix "A"   | List of Individuals, Persons, Partnerships, Firms, or Corporations Bound |
| Appendix "B"   | Recognition Agreement                                                    |
| Appendix "C"   | Production Information Sheet                                             |
| Appendix "D"   | Performer Time Report                                                    |
| Appendix "E"   | Performer Contract for Animation Production                              |
| Appendix "F-1" | UBCP/ACTRA Minor's Employment                                            |
| Appendix "F-2" | Minors Request for Variance Form                                         |
| Appendix "G"   | Assumption Agreement on Sale or Other Disposition                        |
| Appendix "H"   | Security Agreement                                                       |
| Appendix "I"   | Audition Sign-in Sheet                                                   |
| Appendix "J"   | Production Guarantee                                                     |
| Appendix "K"   | Availability Inquiries                                                   |

## **ARTICLE A33 – DURATION**

**A3301** The term of this Agreement is effective from March 20, 2026 until March 19, 2029. Pending negotiation of a new agreement to take effect March 20, 2029, all the provisions hereof shall continue in force until such time as a new agreement is concluded.

**A3302** The parties agree to commence negotiations concerning a new agreement at least ninety (90) days prior to March 19, 2029 and to continue such negotiations diligently and in good faith until such time as a new agreement is reached.

**A3303** Pursuant to Labour Relations Code Section 50(4), the operation of Labour Relations Code Section 50(2) and Section 50(3) shall be excluded from this Agreement and shall not apply to this Agreement.

## SECTION B - MINIMUM FEES

### ARTICLE B1 - MINIMUM FEES & CONDITIONS OF ENGAGEMENT FOR ANIMATION PERFORMERS

#### **B101 Session**

A Session in this Section B means a work day with a minimum call as provided in this Section.

#### **B102 Minimum Fees for Performers in Series**

In a Series, the performance fees may be calculated on the basis of the minimum daily fees either "per Episode" or "per day of production", whichever is the greater.

#### **B103 General Provisions Apply**

Unless Animation Performers are excepted from the general provisions of Section A of this Agreement, or unless more specific provisions are set out in this Section, the general provisions of Section A shall apply to Animation Performers.

#### **B104 Minimum Fees for Animation Performers**

(a) Per Production of more than ten (10) minutes running time

Effective March 20, 2026:

| Category                   | Minimum Call | Daily Fee | Hourly Rate | Overtime Rate @ 1.5x | Overtime Rate @ 2x |
|----------------------------|--------------|-----------|-------------|----------------------|--------------------|
| Principal Actor – one role | 4            | \$676.20  | \$126.37    | \$189.56             | \$252.74           |
| Actor – one role           | 4            | \$456.45  | \$84.24     | \$126.37             | \$168.49           |

Effective March 21, 2027:

| Category                   | Minimum Call | Daily Fee | Hourly Rate | Overtime Rate @ 1.5x | Overtime Rate @ 2x |
|----------------------------|--------------|-----------|-------------|----------------------|--------------------|
| Principal Actor – one role | 4            | \$703.25  | \$131.42    | \$197.14             | \$262.84           |
| Actor – one role           | 4            | \$474.70  | \$87.61     | \$131.42             | \$175.23           |

Effective March 19, 2028:

| Category                   | Minimum Call | Daily Fee | Hourly Rate | Overtime Rate @ 1.5x | Overtime Rate @ 2x |
|----------------------------|--------------|-----------|-------------|----------------------|--------------------|
| Principal Actor – one role | 4            | \$727.86  | \$136.02    | \$204.04             | \$272.04           |
| Actor – one role           | 4            | \$491.32  | \$90.68     | \$136.02             | \$181.36           |

(b) Per Production of ten (10) minutes or less and more than five (5) minutes running time

Effective March 20, 2026:

| Category                   | Minimum Call | Daily Fee | Hourly Rate | Overtime Rate @ 1.5x | Overtime Rate @ 2x |
|----------------------------|--------------|-----------|-------------|----------------------|--------------------|
| Principal Actor – one role | 1            | \$452.43  | \$126.37    | \$189.56             | \$252.74           |

Effective March 21, 2027:

| Category                   | Minimum Call | Daily Fee | Hourly Rate | Overtime Rate @ 1.5x | Overtime Rate @ 2x |
|----------------------------|--------------|-----------|-------------|----------------------|--------------------|
| Principal Actor – one role | 1            | \$470.53  | \$131.42    | \$197.14             | \$262.84           |

Effective March 19, 2028:

| Category                   | Minimum Call | Daily Fee | Hourly Rate | Overtime Rate @ 1.5x | Overtime Rate @ 2x |
|----------------------------|--------------|-----------|-------------|----------------------|--------------------|
| Principal Actor – one role | 1            | \$487.00  | \$136.02    | \$204.04             | \$272.04           |

- (c) Per Production of five (5) minutes or less running time

Effective March 20, 2026:

| Category                   | Minimum Call | Daily Fee | Hourly Rate | Overtime Rate @ 1.5x | Overtime Rate @ 2x |
|----------------------------|--------------|-----------|-------------|----------------------|--------------------|
| Principal Actor – one role | 1            | \$361.94  | \$126.37    | \$189.56             | \$252.74           |

Effective March 21, 2027:

| Category                   | Minimum Call | Daily Fee | Hourly Rate | Overtime Rate @ 1.5x | Overtime Rate @ 2x |
|----------------------------|--------------|-----------|-------------|----------------------|--------------------|
| Principal Actor – one role | 1            | \$376.41  | \$131.42    | \$197.14             | \$262.84           |

Effective March 19, 2028:

| Category                   | Minimum Call | Daily Fee | Hourly Rate | Overtime Rate @ 1.5x | Overtime Rate @ 2x |
|----------------------------|--------------|-----------|-------------|----------------------|--------------------|
| Principal Actor – one role | 1            | \$389.59  | \$136.02    | \$204.04             | \$272.04           |

- (d) Where a Performer is contracted pursuant to B104(a), and records two (2) stories comprising one (1) Episode in a single day of production, each story may be broadcast as a stand-alone Episode upon payment of an additional fifty percent (50%) of the Performer's total Net Fee contracted at the time of performance.
- (e) Where a Minor under twelve (12) years of age is contracted under B104(b) or (c), the minimum break periods as outlined in A2205(f) shall not be considered as time worked and not form part of the one hour Minimum Call.

**Notes:** For the purpose of this Article,

- (a) Principal Actor includes Announcer, Narrator, Commentator, Singer (solo or duo), Specialty Act, or Singers in groups of up to four (4) people.
- (b) Actor includes Singers in groups in excess of four (4) people.

#### **B105 Recall Session for Pick-Up Lines**

- (a) A Performer may be requested to attend a Session for the sole purpose of recording Pick-Up Lines from a previously recorded Production provided the Pick-Up Lines are for the character(s) for which the Performer has been previously contracted. The rate for a Recall Session for Pick-Up Lines is:

Effective March 20, 2026:

| Categories              | Daily Fee based on a 1 hour day | Hourly Rate for hours 2-8 |
|-------------------------|---------------------------------|---------------------------|
| Principal Actor - Actor | \$676.20                        | \$168.79                  |

Effective March 21, 2027:

| Categories              | Daily Fee based on a 1 hour day | Hourly Rate for hours 2-8 |
|-------------------------|---------------------------------|---------------------------|
| Principal Actor - Actor | \$703.25                        | \$175.54                  |

Effective March 19, 2028:

| Categories              | Daily Fee based on a 1 hour day | Hourly Rate for hours 2-8 |
|-------------------------|---------------------------------|---------------------------|
| Principal Actor - Actor | \$727.86                        | \$181.68                  |

- (b) The purpose of a Recall Session is to re-record existing Line(s) of Dialogue, or record new or revised Line(s) of Dialogue for a previously recorded production, and not for recording Line(s) of Dialogue for new productions, or Line(s) of Dialogue not arising from previously recorded production. The preferred method of recording Pick-Up Lines is to record them pursuant to Article B115. The term "production" for the purpose of this Article includes multiple Episodes of a Series, a Pilot Program, a Mini Series, a feature film, a made-for-television-movie, and another similar Program.
- (c) Use Fee payments are not applicable to Recall Sessions.

**B106 Vacation Pay**

All of the rates include a four percent (4%) vacation payment required pursuant to the B.C. Employment Standards Act which shall be noted separately on the Performer's remittance statement.

**B107 Work Beyond Minimum Call**

When work continues beyond the designated Minimum Call on a single Program on a given day, the additional hours up to and including eight (8) hours of work shall be paid at the hourly rate specified above. Work beyond eight (8) hours shall be paid at the overtime rates in accordance with Article A1301. Time worked shall be paid in one-tenth (1/10) hour units at the Performer's pro-rated hourly rate. [Note: Dubbing of animated Programs is covered by Section D].

**B108 Initial Session**

The initial Session for an animated Series shall comprise eight (8) hours for the same basic fee currently provided for in a four (4) hour Session fee.

**B109 Additional Voices (Doubling)**

- (a) For each additional role (except as provided in B109(b) and (c), below), the Performer shall be paid a fifty percent (50%) doubling fee according to the line count for that role. In other words, the Performer shall be compensated at fifty percent (50%) of the Principal rate or fifty percent (50%) of the Actor rate, whichever is applicable.
- (b) **Incidental Doubling.** Each Principal Performer may perform one (1) additional role without additional payment beyond the Principal Session fee set out in B104 per Production, provided the additional Role shall not exceed ten (10) uninterrupted words of scripted or unscripted dialogue.
- (c) **Walla.** Participation in Walla shall not be considered a performance and therefore requires no additional fee when performed in a regular Recording Session (B104). Where

Performers attend a separate Session to perform Walla, the rates for a Principal Actor in a recall Session (see Article B105, above) shall apply.

**B110 Singing**

- (a) Performers required to sing at least sixteen (16) bars of a composed song from prepared music in addition to providing voicing for the same Role in the same Session shall be paid an additional fifteen percent (15%) of the Principal Actor Rate.
- (b) A Performer engaged to perform the series theme music outside of a regular Session shall be paid the applicable Principal Actor rate plus Use Fees.
- (c) Where a song is used as series theme music, the Performer shall be paid an additional use fee equal to five percent (5%) of the contracted daily fee, per Episode in which the series theme music is used subsequent to the first use.

**B111 Bumpers**

An Animation Performer may perform Bumpers in the nature of "We'll be right back" during a regularly scheduled Session, for no additional compensation, provided that such Bumpers are performed in a character voice for which the Performer is engaged. When a Performer is requested to perform Bumper(s) in a non-character voice during a Session then such Bumpers will be compensated at the Principal Actor rate, plus Use Fees for a minimum four (4) hour call. If a Performer provides the above services outside a regularly scheduled Session, the rates for a Principal Actor, plus Use Fees shall apply.

**B112 Promos**

A Performer engaged for the making of Promos, either during a regular Session, or separately, shall be paid the Principal Actor rate for a four (4) hour minimum call, plus Use Fees, except as provided for in Article A2603.

**B113 Promotional Announcers**

A Performer engaged as a promotional announcer shall be entitled to a Session fee of \$964.57/\$1,003.15/\$1,038.27 (with four (4) hours included work time). Additional time up to eight (8) hours of work shall be paid in one-tenth (1/10) hour units at a pro-rated hourly rate. Work done pursuant to this Article is subject to the same Use Fees as the Program which is being promoted.

**B114 Series Guarantees and Discounts**

- (a) Contracts for Series guarantees shall be fully executed by all parties prior to the first (1st) episode of a Series in which the Performer provides services to which the Producer wishes to apply a discount. The contract must stipulate the specific role(s) guaranteed, the category(s) of performance guaranteed, and the number of Episodes guaranteed. The discount may only apply to the guaranteed per Session amount specified in the contract. Any services provided by the Performer over and above what is guaranteed shall not be discounted.
- (b) Where an Animation Performer is guaranteed and contracted for:
  - (i) Twenty-four (24) Episodes or more in one (1) season, the Producer may negotiate a discount of up to five percent (5%) of the per Session guarantee.
  - (ii) Sixty (60) Episodes or more in one season, the Producer may negotiate a discount of up to ten percent (10%) of the per Session guarantee.

**B115 Pick-Up Lines**

A Performer may be requested to record an unlimited number of Pick-Up Lines from previously recorded Episodes for no additional compensation provided the Pick-Up Lines are for characters(s) for which the Performer has been previously contracted and the Pick-Up Lines are recorded within a regular recording Session in which the Performer is booked in accordance with Article B104. Pick-Up Lines for Scratch Tracks or Pick-Up lines recorded outside a regular recording Session shall be paid pursuant to Article B105. In the event that Pick-Up Lines add dialogue for a Performer such that an upgrade to a higher category of performance is required, the Performer shall be re-contracted at the higher rate pursuant to Article A2001.

**B116 Multiple Program Production**

Where an Animation Performer is guaranteed a minimum of thirteen (13) or more Episodes in an Animated Series to be produced within a six (6) month period (for each thirteen (13) Episodes) and where the Performer's contracted obligations are met within no more than one (1) four (4) hour Session, the minimum fees payable may be discounted by thirty-five percent (35%).

**B117 Notification of Discounts**

The Performer shall be notified at the time of booking whether or not the Producer intends to apply any discounts flowing from this Section of the Agreement.

**B118 Presentation Program**

The minimum performance and daily fee provided in this Agreement may be discounted by fifty percent (50%) for the production of a Presentation Program. In order to qualify as a Presentation Program for the purpose of this Article, the Program must be produced for evaluation purposes only, and must not be intended for broadcast at the time of production. Hourly overtime or any other rates and fees shall not be discounted. The use of a Presentation Program shall be limited to evaluation purposes, and shall not include broadcast. Any other Use of the Presentation Program, including broadcast, shall require a step-up of fees to Performers to the minimum fees in this agreement or the Contracted Fee, whichever is the higher, and the payment of the applicable Use fee(s) prior to any such Use.

**B119 No Pyramiding**

Whenever one of the above discounts are applied, there shall not be a pyramiding of such rates. Only one (1) of the above rates may be applied to any engagement of a Performer.

**B120 Production Information Sheet**

In addition to the requirements pursuant to A507, the Producer shall make best efforts to file with the Union office at least one (1) week in advance of recording, but in any event no later than the first (1st) day of recording, a completed Production Information Sheet (Appendix "C").

**B121 Scratch Tracks**

When a Performer is engaged to record a Scratch Track, the Performer will be compensated at not less than the applicable rates in B104, or B105 as applicable. Scratch Tracks shall not be used in the final version of the Production without notice to the Performer and payment of applicable Use Fees as provided in Section C prior to the Use.

## SECTION C - DISTRIBUTION RIGHTS, RESIDUAL FEES, PREPAID USE RIGHTS AND ROYALTIES

### ARTICLE C1 - DECLARED USE

#### **C101 Distribution Rights**

Upon payment of the minimum fees, the Producer is entitled to unlimited use of Educational Programs in Canada or **one** (1) of the following "Declared Uses" of the Program:

- (a) **Theatrical:** Worldwide theatrical use for period of copyright of the Program.
- (b) **Free Television:** One (1) domestic run in Canada.
- (c) **Pay-Television:** One (1) year use in Canada.
- (d) **Cable TV:** Two (2) years use in Canada.
- (e) **Compact Devices:** Two (2) years use in Canada.
- (f) **New Media:** Six (6) months worldwide use.

At the time of contracting of Performers, the Producer must declare the intended Use of the Program.

#### **C102 Additional Use**

At the time of production, a Producer must select one of the following two (2) options with respect to additional Use of the Production beyond the declared use pursuant to C101 above:

- (a) Payment for Individual Use Option pursuant to Article C3 below; or
- (b) Prepayment Options pursuant to article C4 below.

### ARTICLE C2 - ADDITIONAL USE

#### **C201 Assumption Agreement**

If the Producer or its heirs, successors or assigns sells, assigns, or otherwise disposes of any property produced under this Agreement, or any rights thereto, the Producer shall not be relieved of any of its obligations for payments due under this Agreement, unless the Third Party to whom the said property or rights have been sold, assigned or otherwise disposed of (the Purchaser), assumes, in writing, the obligations for such payments. The written approval of the Union to such assumption shall be obtained first. Such approval shall not be unreasonably withheld. This Assumption Agreement shall be in the form contained in Appendix "G" to this Agreement. Upon seeking the approval of the Union to an assumption as provided for herein, the Producer shall provide to the Union such information and material pertaining to the Purchaser as the Union may reasonably require, including, but not limited to, the financial status of the Purchaser, the individual principals and/or directors of the Purchaser, and the terms and conditions of the Purchase Agreement.

#### **C202 Successors**

This collective agreement (herein referred to collectively as the "Agreement") shall be binding on the parties hereto, their successors, administrators, executors and assigns. In the event the Producer's business is in whole or part sold, leased, transferred, or taken over by sale, transfer, lease, assignment, receivership, or bankruptcy proceeding, such business or operation shall continue to be subject to the terms and conditions of this Agreement for the life thereof.

It is understood by this provision that the parties hereto shall not use any leasing or other device to a third party to evade this Agreement. The Producer shall give notice of the existence of this agreement and this provision to any purchaser, transferee, lessee, assignee, etc., of the business operation covered by this Agreement or any part thereof. Such notice shall be in writing with a copy to the Union at the time the seller, transferor, or lessor executes a contract or transaction as herein described. The Union shall also be advised of the exact nature of the transaction, not including financial details.

In the event the Producer fails to require the purchaser, transferee, or lessee to assume the obligations of this Agreement, the Producer (including partners thereof), shall be liable to the Company and the employees covered, for all damages sustained as a result of such failure to require assumption of the terms of this Agreement, but shall not be liable after the purchaser, transferee, or lessee has agreed to assume the obligations of this Agreement.

## **ARTICLE C3 - INDIVIDUAL USE OPTION**

### **C301 Individual Payments**

When a Program is used beyond the basic use entitlement provided (and no prepayment options have been exercised), Performers shall be paid the following minimum use fees based upon the following percentages of Net Fees earned during the production of the Program. Use Fees to Performers shall be paid within thirty (30) days of the date of such use.

### **C302 Theatrical Use**

When a Program produced with a Declared Use of Free Television, Pay-Television, Cable Television, or Video is distributed for Theatrical Use, the Producer shall pay to Performers the following percentages of the Performer's Net Fees for unlimited Theatrical Use:

- Programs sixty (60) minutes or less in length -- 15%
- Programs exceeding sixty (60) minutes in length -- 35%

### **C303 Free Television**

#### **(a) Use in Canada:**

- (i) Each Domestic Run -- 30%
- (ii) Each use on a single television station:
  - Toronto/Hamilton, Montreal, Vancouver -- 20%
  - Each other station -- 10%

When payment to the Performer for use under (ii) above has reached thirty percent (30%) of the Performer's Net Fees provided in (i) above, the Producer shall be entitled to authorize broadcast of the Program one (1) time on one (1) television station in each market in Canada in which the program has not been so used.

#### **(b) Use in the United States.**

|                        | Network | Syndicated | Non-commercial network |
|------------------------|---------|------------|------------------------|
| 1st use                | 35%     | 25%        | 25%                    |
| 2nd use                | 30%     | 20%        | 20%                    |
| 3rd use                | 25%     | 15%        | 15%                    |
| 4th use                | 25%     | 15%        | 15%                    |
| 5th and any subsequent | 10%     | 10%        | 10%                    |

#### **(c) World Market.**

Each use in any single country except Canada or the U.S. -- 5%

**C304 Pay-Television**

- (a) **Use in Canada:**  
Each three (3) months of use -- 10%; or  
Each twelve (12) months of use -- 25%
- (b) **Use in the U.S. or Foreign Market:**  
Each three (3) months of use -- 15%; or  
Each twelve (12) months of use -- 30%

**C305 Cable TV**

- (a) **Use in Canada:**  
Each five (5) years of use -- 20%
- (b) **Use in U.S. or Foreign Market:**  
Each five (5) years of use -- 30%

**C306 Compact Devices**

- (a) **Use in Canada**  
Each five (5) years of use -- 20%
- (b) **Use in U.S. or Foreign Market**  
Each five (5) years of use -- 25%

**C307 Educational Television**

- (a) **Use in Canada**  
Each one (1) year of use -- 10%
- (b) **Use in U.S.**  
Each one (1) year of use -- 15%
- (c) **Use in the Foreign Markets**  
Each one (1) year of use -- 15%

**ARTICLE C4 - PREPAYMENT OPTIONS****C401 Preamble**

The Producer may acquire unrestricted Use rights as specified below. The Producer shall declare and specify the media Uses of the Program for which Prepayment is being made on the individual contract of the Performer. Prepaid Use payments must be paid to Performers at the time of Production.

The Producer shall notify the Union, in writing, regarding the date of first (1st) use in a residual market. Unless the Union is otherwise notified by the Producer, the date of first (1st) use in a residual market for a Theatrical motion picture shall be deemed to be six (6) months after Theatrical release. With respect to television Series produced primarily for distribution outside of Canada, the date of first (1st) use in a residual market shall be deemed to be six (6) months after the completion of recording each Episode unless the Union is notified otherwise by the Producer. Where it is established that the actual date of first (1st) use in a residual market is earlier than the deemed date, the actual date shall apply.

**(a) Theatrical Motion Pictures**

When the Program's Declared Use is Theatrical, the Producer may pay one hundred thirty percent (130%) of the Performers' Net Fees for unrestricted worldwide use in all media enumerated in C101 above for a period of four (4) years from the date of first (1st) use in

a residual market. After the expiration of such four (4) year period, the Producer will pay 3.6% of "Distributors' Gross Revenue," as that term is defined in C5 below, with respect to all media other than Theatrical, for which the Producer retains unrestricted worldwide Theatrical use for the period of the copyright of the Program.

- (b)
  - (i) **All Free Television – Five (5) Years Use**  
 When a Program's Declared Use is Free Television, the Producer may pay one hundred and five percent (105%) of the Performers' Net Fees for unrestricted worldwide use in all media enumerated in C101 above, excluding Theatrical, for a period of five (5) years from the date of first (1st) exhibition in a residual market. Before the expiration of any five (5) year period, the Use Fees may be renewed for an additional five (5) year period upon payment of an additional one hundred and five percent (105%) of the Performers' Net Fees. In lieu of renewing a five (5) year period, the Producer will pay 3.6% of "Distributors' Gross Revenue," as that term is defined in C5 below, with respect to all subsequent exploitation of the Program.
  - (ii) **All Free Television – Seven (7) Years Use**  
 When a Program's Declared Use is Free Television, the Producer may pay one hundred and twenty percent (120%) of the Performers' Net Fees for unrestricted worldwide use in all media enumerated in C101 above, excluding Theatrical, for a period of seven (7) years from the date of first (1st) exhibition in a residual market. Before the expiration of any seven (7) year period, the Use Fees may be renewed for an additional seven (7) year period upon payment of an additional one hundred and twenty percent (120%) of the Performers' Net Fees. In lieu of renewing a seven (7) year period, the Producer will pay 3.6% of "Distributors' Gross Revenue," as that term is defined in C5 below, with respect to all subsequent exploitation of the Program.
- (c) **Cable TV**  
 When a Program is made primarily for Cable Television, the Producer may pay one hundred and five percent (105%) of the Performers' Net Fees for unrestricted worldwide Use in all media enumerated in C101 above, excluding Theatrical and New Media, for a period of five (5) years from the date of first (1st) exhibition in a residual market. Before the expiration of any five (5) year period, the Use Fees may be renewed for an additional five (5) year period upon payment of an additional one hundred and five percent (105%) of the Performers' Net Fees. In lieu of extending a five (5) year period, the Producer shall pay 3.6% of "Distributors' Gross Revenue" as that term is defined in C4 below, with respect to all subsequent exploitation of the Program.
- (d) **All Other Media Enumerated in C101**  
 When the Declared Use is other than Theatrical, Free Television or Cable TV the Producer shall pay one hundred five percent (105%) of the Performers' Net Fees for unrestricted worldwide use in all enumerated media in C101 above, excluding Theatrical, for a period of five (5) years from the date of first (1st) exhibition in a residual market. After the expiration of such five (5) year period, the Producer will pay 3.6% of "Distributors' Gross Revenue," as that term is defined in C5 below, with respect to all subsequent exploitation of the Program.
- (e) **All Media (excluding Theatrical) – Ten (10) Years Use**  
 When a Program's Declared Use is other than Theatrical, the Producer may pay one hundred and seventy-five percent (175%) of the Performer's Net Fees for unrestricted worldwide use in all media enumerated in C101 above, excluding Theatrical, for a period of ten (10) years from the date of first (1<sup>st</sup>) exhibition in a residual market. Before the expiration of any ten (10) year period, the Use Fees may be renewed for an additional ten

(10) year period upon payment of an additional one hundred and seventy-five percent (175%) of the Performer's Net Fees. In lieu of renewing a ten (10) year period, the Producer will pay 3.6% of "Distributors' Gross Revenue", as that term is defined in C5 below, with respect to all subsequent exploitation of the Program.

(f) **Use Rights in Perpetuity**

- (i) **Conventional Buyout:** The Producer may acquire unrestricted worldwide Use rights for the Program listed above (excluding Theatrical and New Media) in perpetuity upon prepayment of two hundred percent (200%) of the Performer's Net Fees.
- (ii) **Conventional + New Media Buyout:** The Producer may acquire unrestricted worldwide Use rights for the Program listed above (including New Media but excluding Theatrical and all other uses not currently defined in the Collective Agreement) in perpetuity upon prepayment of two hundred and five percent (205%) of the Performer's Net Fees.
- (iii) **All Media Buyout:** The Producer may acquire unrestricted worldwide Use rights for the Program (including New Media and Theatrical), in perpetuity upon payment of two-hundred and twenty percent (220%) of the Performer's Net Fees for Productions of sixty (60) minutes or less in length or two hundred and forty percent (240%) of Net Fees for Productions of greater than sixty (60) minutes in length.

## **ARTICLE C5 - RESIDUALS ADMINISTRATION**

### **C501 Payment of Use Fees**

Additional Use Fees shall be payable to the Union and shall be distributed to Performers pursuant to the provisions of Article C504. Article C5 is not applicable to a Producer that acquires either Use Rights in Perpetuity pursuant to Article C401(f) or Use rights pursuant to Section D except:

- (a) Article C505 applies when a Producer options Use Rights in Perpetuity under Article C401(f) and
- (b) Article C511 applies to all Producers and Programs.

**C502 Distributors' Gross Revenue** shall mean all monies derived in any manner whatsoever from the distribution of the Production, including through the sale, license or other like means of distribution of the Production and shall be calculated before or simultaneously with any other gross participants from first (1st) dollar, without deductions of expenses of any kind. In the case of animated Productions, Distributors' Gross Revenue shall include only revenues from licenses of the English Language version of the Productions. For greater certainty:

- (a) Monies derived through the exploitation of ancillary, allied and underlying rights and like rights, such as merchandising, novelization and sequel rights, shall not be included in Distributors' Gross Revenue.
- (b) Distributors' Gross Revenues shall also mean all monies received by those Distributors with which the Producer has entered into a Distribution Agreement (the "Head Distributor") in respect of the Production. The Distributors' Gross Revenues shall also include all monies received by sub-distributors which:
  - (i) are related to or which do not have an arm's length relationship with, the Producer or the Head Distributor; or
  - (ii) have an obligation to report and remit Revenue directly to the Producer or Head Distributor.

- (c) Pre-sale revenues shall be included in Distributors' Gross Revenue. A pre-sale means the grant of a license or rights to utilize a Production, prior to production, to an end user, for consideration. The amount of verified distribution Advances, i.e., payments received by a Producer from a Distributor, shall not be included in Distributors' Gross for the purpose of triggering the payment of Use Fees to Performers, however, a Distributor shall not be entitled to deduct the amount of the Advance from the amount of the Distributors' Gross Revenues, for the purpose of the calculation of Use Payments.
- (d) Notwithstanding the foregoing, Distributors' Gross Revenue derived from the sale or rental of Compact Devices shall be deemed to be equal to twenty percent (20%) of the wholesale selling price of such Compact Devices provided that in the event that the wholesale selling price is at or less than the typical sell-through price to wholesalers (currently thirty dollars (\$30.00) per unit), the deemed Distributors' Gross shall be ten percent (10%).
- (e) The Producer, at the time of the Production, will make a reasonable allocation of revenues for the purposes of determining which portion thereof is attributable to the Declared Use and/or prepayment and which portion thereof is attributable to the Gross Distributors' Revenue upon which Use Payments are based, subject to the right of the Union to refer any difference to Arbitration under Article 11. If, as a result of this allocation, Use Fees become payable from the Distributors' Gross Revenue, the said Fees shall be payable to the Union at the time of Production.
- (f) **Packaging** It is acknowledged by the parties that distributors may seek to diversify their risks by packaging more successful and less successful Productions. Where Productions are packaged together for the purposes of distribution, the parties shall allocate the revenue attributable to each individual Production, subject to the right of the Union to refer any difference to the Arbitration under Article 11.
- (g) **Official Treaty Co-productions**
  - (i) While Distributors' Gross Revenue includes revenue from all sources on a world wide basis, in respect of Official Treaty Co-productions certified by Telefilm or by any successor organization, the Distributors' Gross Revenue shall be:
    - A. all those revenues derived from the distribution of the Official Treaty Co-production in those territories to which the Canadian Co-producer is exclusively entitled to distribution revenues and has no obligation to report or remit revenues to the foreign co-producer;
    - B. a proportion of those revenues derived from the distribution of the Official Treaty Co-production in those territories in which the Canadian Co-producer is entitled to distribution revenues on some shared basis with its foreign co-producer, which proportion shall be equal to that proportion of revenues agreed by the co-producers to be paid to the Canadian Co-producer from such territories (the "Canadian Share"). The Canadian Share shall be no less than the percentage of the total amount of the Production budget financing derived, directly or indirectly, from any Canadian source(s).
  - (ii) Prior to production, the Producer shall disclose the Production's status as an Official Treaty Co-production to the Union, and will provide the following information to the Union:
    - A. the name and legal status of the Co-producers;
    - B. the details of the agreement between or among the Co-producers in respect of the manner in which the revenues from the Official Treaty Co-production will be divided between (or among) them, including details of territories to which either Co-producer is exclusively entitled to distribution revenues and

has no obligation to report or remit revenues to the other, and any material amendments to the agreement in such respect.

- (h) If the Producers who is a party to this Agreement negotiate a definition of Distributors' Gross Revenue (or the equivalent) which in some or all aspects is superior to the definition in this Article, with any other trade union or association that bargains collectively on behalf of its members, the definition hereunder shall be amended to reflect the improvement.

### **C503 Reporting and Payment Procedure**

- (a) The Producer shall deliver to the Union reports setting forth the amount of Distributors' Gross Revenues in respect of the Production, derived in the applicable accounting period. Each report shall be delivered to the Union in the same manner and frequency as the Producer reports to government agencies and/or other financiers, but it shall be no less than semi-annually for the first (1st) two (2) years following the first (1st) report filed hereunder and annually thereafter. The first (1st) report shall be due sixty (60) days following the last date of the first (1st) reporting period and the ensuing reports shall be due in the frequency provided above. The first (1st) reporting period is the period immediately following the delivery of the Production to the Distributor. The reports will be accompanied by the aggregate Use Payments payable to Performers and an outline of the method of calculation of the said payment.
- (b) At the request of the Union the Producer will consent to the release of true copies of the reports dealing with Distributors' Gross Revenue, filed with the government agencies and/or other financiers, subject to the right on the part of the Distributor to edit the reports on the grounds that they contain confidential information.
- (c) The Producer (or Distributor) shall be deemed to hold the aggregate Use Payments in trust for the Performers, from the time that Gross Revenues are recognized, until the disbursement of same to the Union on the due date, i.e., the date that each report is due. In the enforcement of this Article, the Union, subject to its rights as a creditor, shall agree to not hold any Performer of a Producer (or Distributor) liable in negligence, provided the said Performer acts in a bona fide fashion. The Distributors' Gross Revenues shall be recognized when a contract for the sale or conveyance of any rights in a Production is made, but Use payments shall only be payable when the reports are due under C503(a) above.
- (d) If the currency of the Distributors' Gross Revenues is other than the Canadian Dollar, the Use payment shall be calculated at the exchange rate for the said currency, on the basis of the established practice of the Producer or Distributor, which practice shall be disclosed in writing to the Union upon request. If the practice is amended at any time such amendment shall be disclosed to the Union.
- (e) Payments shall be made to the Union in trust for the Performers concerned. The Union shall be entitled to make a claim of interest on payments received after the due date as provided herein, i.e., the date the reports are due to be filed, at the Prime rate of interest, as of the due date, plus three percent (3%), calculated monthly, which claim shall be enforceable under the terms of this Agreement.

### **C504 Distribution of Payments**

Use payments shall be distributed to Performers by the Union on the following basis:

- (a) Units will be assigned to Performers as follows: One (1) unit shall be defined as the minimum fee payable to the lowest rated residual category for one (1) day of work.

Performers shall receive units according to the Gross fee paid to that Performer for the production of the Program to a maximum of twenty (20) units per Performer.

- (b) For each Program, the total revenue will be divided by the total units accumulated by all Performers with respect to the Program involved and therefore a dollar value will be assigned to each unit. The distribution made to each individual Performer will be based on the number of units he has accumulated and the dollar value calculated in the preceding sentence.

**C505 Selection of Use Payment Option**

The election made by the Producer to pay Use Fees under C3 or C4 shall be the same for each Performer engaged on the Production. For clarity, if a Producer elects to Prepay Performers as set out in Article C4, all Performers engaged in respect of the Production shall be entitled to receive the same percentage of fees as a Prepayment.

**C506 Fair Market Value**

The Producer and/or Distributor shall meet with the Union to determine the fair market value for distribution of a Program should such Program be distributed for Use by means of barter, or exchange, or other means for which no charge is made or a nominal fee is charged, or as part of a package of Programs. The Use fees payable to Performers shall be based on such agreed fair market value or as determined under the terms of Article 11.

**C507 Distributor's Assumption Agreement**

- (a) If the Producer, its successors and assigns, licenses, sells, disposes or otherwise conveys any distribution rights in a Production produced under this Agreement, the Producer shall use its best efforts to obtain a Distributor's Assumption Agreement. In respect of any outright valid sale or conveyance hereunder, (i.e., a disposition, the terms of which, do not include a requirement to report revenue to a Producer) a Distributor's Assumption Agreement is a condition precedent to said sale or conveyance. The said Agreement shall be in the form attached as Appendix "G".
- (b) Upon seeking the approval of the Union to an assignment, license, sale, disposition or conveyance of distribution rights the Producer shall also provide to the Union such information and material pertaining to the Distributor, as the Union may reasonably require, including but not limited to, the financial status, the individual principals and directors of the Distributor, and the conditions of the Agreement of Purchase and Sale.
- (c) The Producer shall not be relieved of any of its obligations for payments due under this Agreement, unless the distributor to whom the distribution rights have been sold, assigned, or otherwise disposed of (the Distributor) assumes the obligations for such payments by a Distributor's Assumption Agreement in the form contained in Appendix "G", and the Union approves the assumption in writing. The Union's approval shall not be unreasonably withheld.

**C508 Administration Charge**

The Producer shall assist in defraying the cost of administering this section of the Agreement which involves the distribution of Use payments. The administration fee payable shall be one percent (1%) of the total amount to be distributed. The minimum administration charge shall be one-hundred dollars (\$100.00) per Program payable as an advance with the first Use Fee payment to be distributed by the Union.

**C509 Re-Use Payments Forwarded to the Union**

All re-use payments, other than those made at the time of production, shall be forwarded directly to the Union for distribution to Performers.

**C510 Right of Audit**

The Producer agrees that, for the purposes of verifying the propriety of payments made under this Agreement, the Union shall have full access to and shall be entitled to examine and audit at annual intervals, or more frequently if warranted by the circumstances as determined by the Union, at normal place of business and normal business hours, all books, records, accounts, receipts, disbursements and any other relevant documents related to the Program.

**C511 Other Uses**

Should a Producer wish to exploit a form of use for which terms and conditions are not specified in this Agreement, such use shall not be made of the Program until the Union and the Producer have negotiated mutually acceptable terms and conditions to apply to such form of use.

**C512 Administration Charge - Royalties**

Where the Union receives and is required to distribute monies to Performers, the Producer shall pay an administration charge of one percent (1%) of the total amount to be distributed. The minimum administration charge shall be fifty dollars (\$50.00) per Program payable as an advance with the first (1st) royalty payment.

**C513 Security Agreement**

Except where a Producer acquires Use rights pursuant to Article C401(f) and/or acquires the Use rights pursuant to Article D1 Dubbing Section, a Security Agreement in the form of Appendix H shall be provided by the Producer to the Union prior to completion of the Production or Program. If a Security Agreement is required, the Performance Bond provided under Article A516 shall not be released by the Union until delivery of the said executed Security Agreement. Where a Producer is required to provide a Security Agreement and when it is contemplated that the Production or Program will be distributed outside of the jurisdiction in which it is produced, the Union may request, and the Producer will provide, additional Security Agreements in forms which are registerable in the jurisdictions where, in the opinion of the Union, the Production or Program may be distributed.

## SECTION D - MINIMUM FEES AND CONDITIONS OF WORK FOR PERFORMERS IN DUBBING

### ARTICLE D1 – DUBBING

#### **D101 Application of Section D**

Except where the provisions of Section D specifically provide otherwise, the general provisions of Section A shall apply to this Section.

#### **D102 Minimum Fees for Performers in Series**

The performance fees will be calculated on the basis of minimum daily fees on either a "per day" or "per production" basis, whichever is the greater. The term "production" for the purpose of this Section includes multiple Episodes of a Series, a Pilot Program, a Mini Series, a feature film, a made-for-television-movie, and another similar Program.

#### **D103 Dubbing Defined**

Dubbing means the voice performance by a Performer off-camera to replace the on-camera performance of another Performer in an existing Program originally produced and/or exhibited in a language other than North American English, or from English or a foreign language to another foreign language.

Originally produced shall be understood to mean a Production produced principally in a language other than North American English, fully edited, with post production elements completed such that the Production is ready for exhibition with a release quality foreign language sound track and verification that there is an existing licence or distribution agreement for broadcast in the foreign territory.

In the event of any dispute or confusion as to whether or not the Production qualifies under this Section, the representatives of the Union and the Producer agree to meet within two (2) business days (or such other time period to which the parties mutually agree) to screen the material and make a determination as to whether or not the material qualifies to be produced under Section D. In the event that the parties are unable to agree, either party may refer the matter to the grievance procedure outlined in Article A11.

**D104 Multilingual Dubbed Production** means a Program produced predominately in a language or languages other than English, but which may contain original performances delivered in the English language.

#### **D105 Work Day**

- (a) Where the Producer calls a Performer for more than one (1) separate reporting time during any one (1) day, each new reporting time will constitute a new first (1st) hour of work.
- (b) No work Session shall be more than five (5) hours without a meal break.
- (c) Such meal break shall not be less than one (1) hour or more than two (2) hours in any one (1) day. Such meal break shall not be paid.
- (d) Should the Producer call a meal break of longer than one hundred and twenty (120) minutes, the new reporting time after the meal break will constitute a new first (1st) hour of work.

- (e) Notwithstanding the foregoing, if the Producer grants an extended meal period beyond the two (2) hours at the request of the Performer, or if the Producer allows more than one (1) separate reporting time during any one (1) day at the request of the Performer, then the rate of pay for that Performer will be calculated on the actual number of hours worked by the Performer as an uninterrupted day.

**D106 Minimum Fees**

The fees paid to Performers with a minimum two (2) hour call on a per production basis, shall be based on the following:

- (a) the length of the booking
  - (b) the length of time actually spent in recording
  - (c) the line count
- whichever is the greatest.

| Hours | Effective March 20, 2026 | Effective March 21, 2027 | Effective March 19, 2028 |
|-------|--------------------------|--------------------------|--------------------------|
| 2     | \$353.05                 | \$367.17                 | \$380.03                 |
| 3     | \$464.91                 | \$483.50                 | \$500.43                 |
| 3.5   | \$546.91                 | \$568.79                 | \$588.70                 |
| 4     | \$576.82                 | \$599.89                 | \$620.89                 |
| 4.5   | \$633.24                 | \$658.57                 | \$681.62                 |
| 5     | \$689.21                 | \$716.78                 | \$741.87                 |
| 5.5   | \$745.13                 | \$774.94                 | \$802.06                 |
| 6     | \$801.10                 | \$833.14                 | \$862.30                 |
| 6.5   | \$857.04                 | \$891.32                 | \$922.52                 |
| 7     | \$912.99                 | \$949.50                 | \$982.74                 |
| 7.5   | \$969.40                 | \$1,008.18               | \$1,043.46               |
| 8     | \$1,025.35               | \$1,066.36               | \$1,103.68               |

\$166.91/\$173.58/\$179.66 for each additional hour, calculated in one-half (1/2) hour units.

Per Line Fee: \$6.68/\$6.95/\$7.19

**D107 Production Records**

In addition to all records and information required by this Agreement, the Producer shall forward to the Union office the script, line count, and calculation sheets used for the Production.

**D108 Use Fees**

The payment of the above rates shall entitle the Producer to Use of the dubbed Programs without additional payment of fees.

**D109 Additional Voices (Doubling)**

- (a) During one (1) Session, a Performer who is required to dub more than three (3) roles in the same Program (or in the same Episode of a Series), shall receive additional payment for doubling. Such additional payment shall be not less than \$92.30/\$95.99/\$99.35 for the first (1st) such double, and \$60.69/\$63.12/\$65.33 for the second (2nd) and each subsequent double.
- (b) **Participation in Crowd Noises/Walla**  
Participation in Walla shall not be considered as doubling, and is permissible without additional compensation.

**D110 Dubbing of Songs**

The following conditions govern the dubbing of songs. (Note: Incidental humming is not considered to be singing.)

When a song is part of a Dubbed Production, whenever possible, the Producer will supply to the Performer prior to the recording, a cassette or a music sheet of the song. The Performer dubbing such a song will be paid as follows:

- (a) the number of lines in the song added to the lines of script the Performer is called upon to voice multiplied by the appropriate per line fee; or
- (b) the hourly rate of the duration of the work Session or Sessions according to whichever method of payment is greater for the Performer.

When a song is included in the opening or closing sequence of a series, the Performer dubbing such a song will be paid as follows:

- (a) a minimum four (4) hours booking at the appropriate rate; or
- (b) the number of lines multiplied by the number of episodes multiplied by the appropriate per line fee according to whichever method of payment is greater for the Performer.

The above fees entitle the Producer to the use of the song in twenty six (26) episodes of a series. For the use of each subsequent group of thirteen (13) episodes or less, the Producer will pay to the Performer forty percent (40%) of the first (1st) hour dubbing fee.

**D111 Vacation Pay**

All of the rates include a four percent (4%) vacation payment required pursuant the B.C. Employment Standards Act which shall be noted separately on the Performer's remittance statement.

**D112 Line of Dialogue** means a line of script of ten (10) words or less including directed but unscripted dialogue. Part of a line is considered a line (e.g., a block of 11 - 19 words is two (2) lines, not 1.1 - 1.9 lines). A character's line count is the line count in the script, not the total number of words divided by ten (10). A scripted or directed vocalization (e.g., a grunt or scream) constitutes a word under this definition.

## SECTION E – DIGITAL REPLICATION AND ALTERATION OF ANIMATION PERFORMERS

### ARTICLE E1 – DIGITAL REPLICATION AND ALTERATION

The parties acknowledge that the Producers have historically used digital technologies to replicate or alter a Performer's voice (e.g., audio effects) during all stages of production (e.g., pre-visualization, pre-production, production, post-production, distribution, marketing) and may continue to do so, consistent with their historical practices.

#### **E101 Digital Replicas Definitions**

- (a) An "Engagement-Based Digital Replica" is a replica of the voice of a specific individual Performer that:
  - (i) is created in connection with engagement on a Production under this Agreement;
  - (ii) is created using digital technology;
  - (iii) is created exclusively from the voice of that Performer;
  - (iv) is created with that Performer's physical participation;
  - (v) is readily identifiable and attributable to that specific individual Performer through contracts or other regular business records; and
  - (vi) is for the purpose of utilizing the voice of that Performer to voice a Role in sound track for the Production which the Performer did not actually perform and is in lieu of that Performer.
- (b) An "Independently Created Digital Replica" is a replica of the voice of a specific individual Performer in a Role (and not as that particular individual Performer) that is:
  - (i) created using digital technology;
  - (ii) created exclusively from the voice of that individual Performer performing in that Role;
  - (iii) readily identifiable and attributable to that Role;
  - (iv) used to perform that Role; and
  - (v) no engagement arrangement for the Production in which the Independently Created Digital Replica will be used exists with that individual Performer in that Role.

Engagement-Based Digital Replica(s) and Independently Created Digital Replica(s) may be referred to collectively herein as Digital Replica(s).

#### **E102 Engagement-Based Digital Replica**

This Article applies when a Performer is engaged by the Producer under this Agreement to render services as a Performer in a Production and, in connection with that engagement, the Producer (directly or through a third party) requires the Performer to provide services for purposes of creating an Engagement-Based Digital Replica or uses an Engagement-Based Digital Replica as provided herein.

- (a) **Services for Creation of Engagement-Based Digital Replicas**
  - (i) A Producer must notify a Performer no less than forty-eight (48) hours in advance of the time the Performer's services are required to create an Engagement-Based Digital Replica, or at the time of engagement if the Performer is engaged less than forty-eight (48) hours in advance of the time the Performer's services are

required to create an Engagement-Based Digital Replica. The Producer must obtain the Performer's consent to provide services for purposes of creating an Engagement-Based Digital Replica of the Performer for use in connection with a Production. The consent must be clear and conspicuous and may be obtained through an endorsement or statement in the Performer's engagement contract that is separately signed or initialed by the Performer or in a separate writing that is signed by the Performer.

- (ii) When a Performer provides services for purposes of creating an Engagement-Based Digital Replica on the same day the Performer performs other work for the Producer under this Agreement, any time spent by the Performer in connection with creating the Engagement-Based Digital Replica shall be treated as work time.

In the event a Performer is required to provide services for purposes of creating an Engagement Based Digital Replica on a day when the Performer does not perform other work for the Producer under this Agreement, the Performer shall be paid one (1) Session fee at the Performer's negotiated rate, but not less than the applicable minimum fee under Section B of the Agreement.

(b) **Use of an Engagement-Based Digital Replica**

- (i) Use in the Production for Which the Performer Was Engaged<sup>1</sup>

- A. A Producer may use a Performer's Engagement-Based Digital Replica in connection with a Production for which the Performer was engaged, upon obtaining consent to the extent required herein. The Producer must obtain the Performer's consent to use the Engagement-Based Digital Replica in new sound track not previously recorded by the Performer; provided, however, that no consent is required when the sound track remains substantially as scripted, performed and/or recorded.

Any consent required must include a reasonably specific description of the intended use of the Engagement-Based Digital Replica in that Production. Consent must be clear and conspicuous and may be obtained through an endorsement or statement in the Performer's engagement contract that is separately signed or initialed by the Performer or in a separate writing that is signed by the Performer.

Any consent that the Performer granted during the Performer's lifetime shall continue to be valid after the Performer's death unless explicitly limited otherwise. In the event the Performer is deceased at the time the Producer seeks any required consent (and the Producer has not already obtained consent during the Performer's lifetime or the Performer's consent is no longer valid after death), the Producer shall obtain the consent of the authorized representative (or the Union, if the deceased Performer's authorized representative cannot be identified or located) who represents the deceased Performer's exclusive rights as

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<sup>1</sup> See Paragraph B. below for provisions regarding use of an Engagement-Based Digital Replica to digitally alter a Performer's performance in sound track previously recorded by the Performer.

determined by applicable law.

- B. If the Producer uses a Performer's Engagement-Based Digital Replica in scene(s) that the Performer would otherwise have recorded in person (e.g., using the Digital Replica of a Performer hired for one Session for a Role that historically would have been recorded over five (5) Sessions), the Performer shall be paid the Performer's *pro rata* daily rate or the applicable minimum Session fee under Section B of the Agreement, whichever is higher, for the number of Sessions that the Producer determines the Performer would have been required to work had the Performer instead recorded those scene(s) in person. The Producer will make a good faith effort to estimate the number of Sessions utilizing objective criteria. Such compensation shall be treated as Net Fees under Article A429 of the Agreement.

(ii) Use Other Than in the Production for Which the Performer Was Engaged

A Producer may not use a Performer's Engagement-Based Digital Replica in connection with a Production other than one for which the Performer was engaged or in any other field or medium without obtaining the Performer's consent and bargaining separately for the use.

Consent must be clear and conspicuous and include a reasonably specific description of the intended use. Consent must be obtained prior to use in a writing signed by the Performer, but not at the time of engagement, except as provided in the next sentence. When a Performer is engaged on a project specifically identified to be part of a multi-project use (such as a trilogy of related Productions), consent to use the Performer's Engagement-Based Digital Replica in another of the identified projects may be obtained at the time the Performer is first engaged, provided that a reasonably specific description of the intended use is provided for each identified project. Consent for use in other identified project(s) is valid only if the Performer is also engaged in the other identified project(s) or is deceased at the time the other identified project(s) commences production.

Any consent that the Performer granted during the Performer's lifetime shall continue to be valid after the Performer's death unless explicitly limited otherwise. In the event the Performer is deceased at the time the Producer seeks consent (and the Producer has not already obtained consent during the Performer's lifetime or the Performer's consent is no longer valid after death), the Producer shall obtain the consent of the authorized representative (or the Union, if the deceased Performer's authorized representative cannot be identified or located) who represents the deceased Performer's exclusive rights as determined by applicable law.

The applicable minimum Session fee under Section B of the Agreement (plus Use Fees as applicable) shall be the minimum for purposes of the bargaining referred to above with respect to use of a Performer's Engagement-Based Digital Replica in connection with a Production other than one for which the Performer was engaged or in any other field or medium.

**E103 Independently Created Digital Replica**

A Producer may use an Independently Created Digital Replica in connection with a Production for which the individual Performer was not engaged upon obtaining consent as required herein and bargaining for that use. Consent must be clear and conspicuous and obtained prior to exploitation in a writing signed by the individual Performer that includes a reasonably specific description of the intended use.

Any consent that the Performer granted during the Performer's lifetime shall continue to be valid after the Performer's death unless explicitly limited otherwise. In the event the individual Performer is deceased at the time the Producer seeks consent (and the Producer has not already obtained consent during the individual Performer's lifetime or the individual Performer's consent is no longer valid after death), the Producer shall obtain the consent of the authorized representative (or the Union, if the deceased individual Performer's authorized representative cannot be identified or located) who represents the deceased individual Performer's exclusive rights as determined by applicable law.

No consent is required when the use is of the type permitted without consent of the individual portrayed by Canadian court decisions and statutes, including the Canadian Charter of Rights and Freedoms, for purposes of comment, criticism, scholarship, satire or parody, or a use in a docudrama, or historical or biographical work.

For clarity, this Article does not apply to use of an Engagement-Based Digital Replica created pursuant to Article E102 above in connection with a Production other than the one for which the Performer was engaged; the provisions of E102(b)(ii) apply instead.

**E104 Digital Alteration**

This Article E104 applies when a Performer is engaged by the Producer under this Agreement to render services as a Performer in a Production and the Producer (directly or through a third party) digitally alters the Performer's voice in that Production.

The Producer must obtain the consent of the Performer to digitally alter the Performer's performance in sound track previously recorded by the Performer; provided, however, that no consent is required when the sound track of the Performer remains substantially as scripted, performed and/or recorded. Any consent required must be clear and conspicuous and include a reasonably specific description of the intended alteration(s). Consent may be obtained through an endorsement or statement in the Performer's engagement contract that is separately signed or initialed by the Performer or in a separate writing that is signed by the Performer.

Any consent that the Performer granted during the Performer's lifetime shall continue to be valid after the Performer's death unless explicitly limited otherwise. In the event the Performer is deceased at the time the Producer seeks consent (and the Producer has not already obtained any required consent during the Performer's lifetime or the Performer's consent is no longer valid after death), the Producer shall obtain the consent of the authorized representative (or the Union, if the deceased Performer's authorized representative cannot be identified or located) who represents the deceased Performer's exclusive rights as determined by applicable law.

**E105** For clarity, the Producer need not obtain the consent of the Performer under Article E102 or E104 above to perform post-production alterations, editing, arranging, rearranging, revising or manipulating of sound track for purposes of noise reduction, timing or speed, continuity, pitch or

tone, clarity, addition of sound effects or filters, standards and practices,<sup>2</sup> ratings,<sup>3</sup> an adjustment in dialogue or narration or other similar purposes, or under any circumstance when dubbing or replacement of a Performer is permitted under the Agreement. Without limiting the foregoing, no consent is required under Article E102 or E104 above for purposes of adjusting the voice of the Performer to a foreign language, or for purposes of changes to dialogue or photography necessary for license or sale to a particular market (e.g., substitution of dialogue about an airplane crash for in-flight sales or altering dialogue to adhere to cultural norms for sale to a particular country).

**E106** Claims for violation of this Article are subject to resolution pursuant to Article A11 of the Agreement, as applicable, and must be brought under Article A11. Remedies shall be limited to monetary damages.

**E107** Except as explicitly set forth herein, it is understood that this Article does not expand or contract any existing rights and obligations under the Agreement. Nothing herein alters the scope of coverage under the Agreement.

## **ARTICLE E2 – GENERATIVE ARTIFICIAL INTELLIGENCE**

The parties acknowledge that definitions of Generative Artificial Intelligence (“GAI”) vary, but agree that the term generally refers to a subset of artificial intelligence that learns patterns from data and produces content based on those patterns (e.g., OpenAI, ElevenLabs, Murf.AI, Respeecher and Speechify). It does not include “traditional AI” technologies programmed to perform specific functions (e.g., sound effects), such as those already used during all stages of production (e.g., pre-visualization, pre-production, production, post-production, distribution, marketing). The term GAI is used for convenience and this Article shall also apply to any technology that is consistent with the foregoing definition, regardless of its name.

### **E201 Use of Synthetic Voices Created Through Generative Artificial Intelligence**

A “Synthetic Voice” is a digitally-created asset that: (1) is intended to create, and does create, the clear impression that the asset is an individual Performer who is not recognizable as any identifiable individual Performer; (2) is not the voice of an individual person; (3) is not a Digital Replica (as defined in Article E101 above); and (4) no engagement arrangement for the Production exists with an individual Performer in the Role being portrayed by the asset.

The parties acknowledge the importance of human performance, including voice acting, in Productions and the potential impact on engagement under this Agreement when a Synthetic Voice created through a GAI system is used in a Role that would otherwise be performed by a Performer under the Agreement. For those reasons, the Producer agrees to give the Union notice and an opportunity to bargain in good faith over appropriate consideration, if any, if a Synthetic Voice is used in place of a Performer who would have been engaged under this Agreement in the Role.

If a Producer intends to create, and does create, a Synthetic Voice through the use of an identified individual Performer’s name in the prompt to a GAI system, the Producer shall obtain such identified individual Performer’s consent and bargain with such individual Performer for the use

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<sup>2</sup> The parties agree that adjustments for standards and practices means adjustments to adhere to stricter standards.

<sup>3</sup> The parties agree that adjustments for ratings means adjustments to obtain a rating for a wider audience.

of the Synthetic Voice in connection with a Production and no additional discussion with the Union, consideration or remuneration, is required under this Article E2. For clarity, the foregoing provision shall apply to each such identified individual Performer if more than one specific individual Performer's name is used in the described manner. No consent is required when the use is of the type permitted without consent of the individual portrayed by Canadian court decisions and statutes, including the Canadian Charter of Rights and Freedoms, for purposes of comment, criticism, scholarship, satire or parody, or use in a docudrama, or historical or biographical work.

Nothing herein applies to sounds, including sound effects, not exclusively covered under the Agreement.

Claims for violation of this Article E2 are subject to resolution pursuant to Article A11 of the Agreement, as applicable, and must be brought under Article A11. Remedies shall be limited to monetary damages.

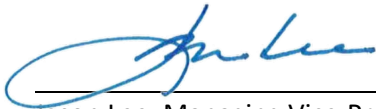
- E202** The CMPA-BC agrees to meet regularly with the Union during the term of this Agreement to discuss appropriate remuneration, if any, with respect to sound track recorded under this Agreement or any predecessor Agreement that is used to train a GAI system for the purpose of creating Synthetic Voices for use in new content.
- E203** The parties agree to meet six (6) months in advance of the expiration date of this Agreement to begin negotiations regarding this Article E2.

**SIGNING PAGE**

IN WITNESS WHEREOF, this Agreement has been negotiated to cover Performers working in animation production between the Canadian Media Producers Association – BC Producers Branch (“CMPA-BC”) on behalf of its individual member companies listed in Appendix “A” on the one hand, and the Union of British Columbia Performers (“UBCP/ACTRA”), on the other hand.

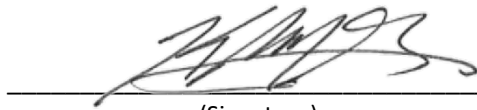
Signed by the Canadian Media Producers Association – BC Producers Branch

Dated this 20 day of March, 2026.  
(Month, Year)



\_\_\_\_\_  
Jason Lee, Managing Vice-President, BC Producers Branch & Industrial Relations  
CMPA-BC

Signed by the Union:



\_\_\_\_\_  
(Signature)

\_\_\_\_\_  
President of UBCP/ACTRA

(Title)



\_\_\_\_\_  
(Signature)

\_\_\_\_\_  
Chair of the Bargaining Committee

(Title)

For the purposes of this Agreement, the Union office is:

300 – 380 West 2<sup>nd</sup> Ave

Vancouver, B.C.

V5Y 1C8

Phone: (604) 689-0727

Fax: (604) 689-1145

Email: [animation@ubcpactra.ca](mailto:animation@ubcpactra.ca)

**APPENDIX "A"****List of Individuals, Persons, Partnerships, Firms or Corporations Bound By This Agreement**

Atomic Development Inc.

DHX Media (Vancouver) Ltd. (dba Wildbrain Studios)

Lindsay Productions Ltd.

Mainframe Studios Inc.

Spun Productions Inc.

Vida Spark Productions Inc.

## APPENDIX "B"

### RECOGNITION OF AGREEMENT

I, \_\_\_\_\_ [print name of individual], on behalf of the Producer, hereby acknowledge receipt of the British Columbia Master Animation Agreement ("BCMAA"), effective from March 20, 2026, to March 19, 2029, covering Performers in animation production, negotiated between the Canadian Media Producers Association – BC Producers' Branch ("CMPA-BC") on behalf of its individual member companies listed in Appendix "A" on the one hand, and the Union of British Columbia Performers ("UBCP/ACTRA"), on the other hand, and state that I am authorized to execute this Agreement on behalf of \_\_\_\_\_ ("the Producer").

The Producer hereby acknowledges that by executing this Recognition Agreement, it is signatory to said Agreement. The Producer agrees to abide by and conform to all the terms and conditions contained herein.

The Producer recognizes that UBCP/ACTRA is the exclusive bargaining agent of Performers as defined in the BCMAA.

**Check one of the following:**

For Canadian Media Producers Association ("CMPA") Members:

☐ The Producer hereby certifies that it is a Member in Good Standing of the CMPA:  
Membership No. \_\_\_\_\_

**OR**

For Non-member Producers:

☐ The Producer hereby certifies that it is neither a Member, nor a Member in Good Standing, of the CMPA.

Dated this \_\_\_\_\_ day of \_\_\_\_\_, 20\_\_\_\_\_.

**Producer:**

\_\_\_\_\_  
(Print Name)

\_\_\_\_\_  
(Signature)

\_\_\_\_\_  
(address)

\_\_\_\_\_  
(phone number )

**Signed on behalf of the Union:**

\_\_\_\_\_  
(Print Name)

\_\_\_\_\_  
(Signature)

## APPENDIX "C"

# ANIMATION PRODUCTION INFORMATION SHEET



UBCP/ACTRA  
300 – 380 WEST 2<sup>nd</sup> AVE  
VANCOUVER, B.C.  
CANADA, V5Y 1C8  
TEL #: (604) 689-0727  
FAX #: (604) 689-1145  
Info@ubcpactra.ca

|                                                                                                                                                            |            |                                |         |
|------------------------------------------------------------------------------------------------------------------------------------------------------------|------------|--------------------------------|---------|
| <b>PRODUCTION TITLE:</b>                                                                                                                                   |            |                                |         |
| <b>CONSENT TO PUBLISH ON UBCP/ACTRA ANIMATION PRODUCTION LIST?:</b> (PRODUCTION WILL NOT BE LISTED UNLESS YES IS ENTERED)                                  |            |                                |         |
| <b>PRODUCTION TITLE FOR PRODUCTION LIST, IF DIFFERENT FROM PRODUCTION TITLE:</b>                                                                           |            |                                |         |
| Where consent is granted by the Producer above, only <b>BOLDED</b> information listed below will be published on the UBCP/ACTRA Animation Production list. |            |                                |         |
| TYPE: TV Series Feature Promos Other:                                                                                                                      |            |                                |         |
| IF SERIES: Total # of Episodes in Season:                                                                                                                  |            | Season #:                      |         |
| START DATE:                                                                                                                                                | WRAP DATE: | LENGTH OF PROD.                | minutes |
| SIGNATORY COMPANY NAME:                                                                                                                                    |            |                                |         |
| CMPA MEMBER NO. (IF APPLICABLE):                                                                                                                           |            | CONTACT PERSON:                |         |
| ADDRESS:                                                                                                                                                   |            |                                |         |
| TEL #:                                                                                                                                                     |            | FAX #:                         |         |
| PRODUCED FOR (COMPANY NAME):                                                                                                                               |            |                                |         |
| CONTACT PERSON:                                                                                                                                            |            |                                |         |
| ADDRESS:                                                                                                                                                   |            |                                |         |
|                                                                                                                                                            |            |                                |         |
| TEL #:                                                                                                                                                     |            | FAX #:                         |         |
| DISTRIBUTION COMPANY NAME:                                                                                                                                 |            |                                |         |
| CONTACT PERSON:                                                                                                                                            |            |                                |         |
| ADDRESS:                                                                                                                                                   |            |                                |         |
|                                                                                                                                                            |            |                                |         |
| TEL #:                                                                                                                                                     |            | FAX #:                         |         |
| PAYROLL PROCESSED BY:                                                                                                                                      |            |                                |         |
| USE FEES:                                                                                                                                                  | %          | DECLARED USE:                  |         |
| FIRST RELEASE/AIR DATE:                                                                                                                                    |            |                                |         |
| <b>PERFORMERS :</b> # OF CDN PRINCIPALS:                                                                                                                   |            | # OF CND ACTORS:               |         |
| FOREIGN PERFORMERS? YES NO                                                                                                                                 |            | ON SAG OR UBCP/ACTRA CONTRACTS |         |
| NAME(S) OF MINORS & AGE :                                                                                                                                  |            |                                |         |

## APPENDIX "D"



UNION OF BC PERFORMERS/ACTRA  
PERFORMER TIME REPORT  
ANIMATED PRODUCTIONS

PRODUCTION TITLE:

PRODUCTION COMPANY:

EPISODE TITLE:

EPISODE NO.:

PERFORMER:

PERFORMER'S CO. NAME:

AGENT:

ADDRESS:

SIN:

GST#:

UBCP/ACTRA#:

CHARACTER(S):

CAT.

INCIDENTAL CHARACTER

| DATE | CALL TIME | WRAP TIME | MEAL<br>BREAK | TOTAL<br>HRS | ACTOR'S SIGNATURE |
|------|-----------|-----------|---------------|--------------|-------------------|
|      |           |           |               |              |                   |

|                             |  |
|-----------------------------|--|
| REGULAR                     |  |
| OVERTIME                    |  |
| PREPAYMENT                  |  |
| GROSS FEE                   |  |
| 3% RETIREMENT               |  |
| 2.25% DUES                  |  |
| WORK PERMIT FEE             |  |
| NET PAYABLE                 |  |
| PRODUCER'S<br>CONTRIBUTIONS |  |
| GST PAYABLE                 |  |
| SUBTOTAL                    |  |
| TOTAL PAYABLE               |  |

**PERFORMER CONTRACT**

FOR ANIMATION PRODUCTION  
2026-2029 B.C. MASTER ANIMATION AGREEMENT

#

**UBCP**  
**ACTRA**

UBCP/ACTRA  
300 – 380 WEST 2<sup>ND</sup> AVE  
VANCOUVER, B.C. V5Y 1C8  
TEL #: (604) 689-0727  
FAX #: (604) 689-1145

PRODUCTION COMPANY:

WITH OFFICES AT (ADDRESS):

TELEPHONE #:

FAX #:

PRODUCTION REPRESENTED BY (NAME):

TITLE:

CONTRACTS WITH (PERFORMER'S COMPANY NAME, IF APPLIES):

TO PROVIDE THE SERVICE OF:

PERFORMER'S NAME:

CITIZENSHIP:

TEL #:

UBCP/ACTRA MEMBER: ☐ NO ☐ YES:

MBR. #:

S.I.N. #:

G.S.T. #:

ADDRESS:

POSTAL CODE:

DATE OF BIRTH:

IF CHILD, LEGAL GUARDIAN:

MINOR'S TRUST: The Minor elects to have their monies in trust remitted to ☐ ACTRA Performers' Rights Society OR ☐ BC Public Guardian and Trustee

PERFORMER'S AGENT/REPRESENTATIVE:

ADDRESS:

TEL #:

IN THE PRODUCTION ENTITLED:

**NATURE OF PRODUCTION**TYPE: ☐ PRE-LAY ☐ DUBBING INDICATE DECLARED USE - CHECK ONE ONLY (SEE CLAUSE C101):☐ THEATRICAL ☐ FREE TELEVISION ☐ PAY-TELEVISION ☐ CABLE T.V. ☐ COMPACT DEVICES ☐ NEW MEDIA ☐ OTHER:

LENGTH OF PRODUCTION:

MINUTES

IF SERIES, TOTAL # OF EPISODES:

# OF EPISODES GUARANTEED TO PERFORMER:

EPISODE #'S:

**NATURE OF EMPLOYMENT**

MAIN PERFORMANCE CATEGORY:

MAIN ROLE:

TOTAL # OF ROLES:

OTHER ROLE NAME(S) &amp; PERFORMANCE CATEGORY(S):

GUARANTEED DATE(S) OF EMPLOYMENT (SPECIFY DAY, MONTH, YEAR):

FEES: DAILY:

HOURLY RATE:

OVERTIME: 1.5 RATE:

2.0 RATE:

SERIES ADJUSTMENT:

% BASED ON:

LIVING EXPENSES \$

PER DIEM

LOCATIONS:

TRANSPORTATION: TRAVEL TIME: \$

PER HOUR

MILEAGE ALLOWANCE:

PER KM

OTHER TRANSPORTATION EXPENSES:

CREDIT/ BILLING:

OTHER CONTRACTUAL OBLIGATIONS:

THERE IS ☐ IS NOT ☐ A RIDER ATTACHED.**ADDITIONAL RELEASE RIGHTS**

In addition to the rights included under "Declared Use" (as per clause C101) indicated above, the Producer hereby purchases, by a further pre-payment of the Performer's total net fees, the following additional release rights:

**PRE-PAYMENT OPTIONS**

- ☐ N/A for Dubbing
- ☐ 240% for all uses, including New Media & Theatrical, in perpetuity, for Productions of 60 mins or more
- ☐ 220% for all uses, including New Media & Theatrical, in perpetuity, for Productions of 60 mins or less
- ☐ 205% for all uses, including New Media, except Theatrical, in perpetuity;
- ☐ 200% for all uses, except Theatrical and New Media, in perpetuity
- ☐ 175% for all uses, except Theatrical, for ten (10) consecutive years
- ☐ 130% for Theatrical films, all uses, for four (4) consecutive years
- ☐ 120% for Television films, all uses except Theatrical, for seven (7) consecutive years
- ☐ 105% for Television films, all uses except Theatrical, for five (5) consecutive years
- ☐ 105% for Cable Television, all uses except Theatrical and New Media for five (5) consecutive years
- ☐ 105% for All Other Media Enumerated in C101, all uses except Theatrical for five (5) consecutive years
- ☐ \_\_\_% Other:

The Parties to this Contract warrant that they have familiarized themselves with the provisions of the Collective Agreement and are bound by its terms. The Performer authorizes the Producer to make such deductions from their fees as are stated in the Collective Agreement or the Constitution and By-laws of the Union and to direct such deductions to the Union of B.C. Performers/ACTRA. This Performer Contract is void if no Collective Agreement is in force between the UBCP/ACTRA and the Producer.

SIGNATURE OF PERFORMER

SIGNATURE OF PRODUCER

PLEASE PRINT NAME

DATE

PLEASE PRINT NAME

DATE:

☐ PERFORMER'S COPY☐ PRODUCER'S COPY☐ UNION'S COPY

## UBCP/ACTRA MINOR'S EMPLOYMENT

### A2201(b) Written Consent by Parent or Guardian – For employment as a Performer in the Recorded Media Industry

Date of Consent: \_\_\_\_\_

|                                                                                                                                                                               |                       |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------|
| Date(s) and Hours of Work:                                                                                                                                                    |                       |
|                                                                                                                                                                               |                       |
| <b>Minor's Information</b>                                                                                                                                                    |                       |
| Full Name:                                                                                                                                                                    | Date of Birth:        |
| Performance Category:                                                                                                                                                         | Role (if applicable): |
| Address:                                                                                                                                                                      |                       |
| City:                                                                                                                                                                         | Postal Code:          |
| Phone:                                                                                                                                                                        | Alternate Phone:      |
| Talent Agent:                                                                                                                                                                 | Agent Phone:          |
| <b>Production Information</b>                                                                                                                                                 |                       |
| Name:                                                                                                                                                                         |                       |
| Location and Hours:                                                                                                                                                           |                       |
| Contact Name and Phone:                                                                                                                                                       |                       |
| Parent/Guardian Declaration                                                                                                                                                   |                       |
| <input type="checkbox"/> I am the parent of this Minor. <input type="checkbox"/> I am the legal guardian of this Minor.                                                       |                       |
| <input type="checkbox"/> I have read and am familiar with the terms and conditions of the collective agreement.                                                               |                       |
| <input type="checkbox"/> I agree to supervise the Minor or have a chaperone, nineteen years (19) of age or older, supervise the Minor at all times while the Minor is on set. |                       |
| <input type="checkbox"/> I understand that I am responsible for the Minor's well-being and safety at all times the Minor is working.                                          |                       |
| <input type="checkbox"/> I understand it is my responsibility to ensure that the Minor maintains the requirements of their educational program.                               |                       |
| <input type="checkbox"/> I noted the specifics of location, hours of work and type of work.                                                                                   |                       |
| This is my written consent for my child to be employed as a Performer on the above referenced production.                                                                     |                       |
| Name:                                                                                                                                                                         | Signature:            |
| Address (if different than Minor):                                                                                                                                            |                       |
| City:                                                                                                                                                                         | Postal Code:          |
| Phone:                                                                                                                                                                        | Alternate Phone:      |

This written consent must be obtained by the production and retained as employment records.  
 Parent/Guardian should retain a copy for own records.

## APPENDIX "F-2"



UBCP/ACTRA  
 300-380 West 2<sup>nd</sup> Ave  
 Vancouver, B.C. V5Y 1C8  
 TEL #: (604) 689-0727  
 FAX #: (604) 689-1145  
 www.ubcpactra.ca

## MINORS – A2208 Request for Variance Form

**To be emailed/faxed to the Union Representative – URGENT – 24 hours prior or one (1) business day preceding a weekend**

Prior to applying for any variance requests pursuant to A2208 the Producer must ensure the following:

- All reasonable alternatives have been explored
- The parent/guardian agrees that the variance is necessary or is the only reasonable alternative
- The health and welfare of the Minor will not be thereby impaired and will be protected

|                                                                                                                                                                                             |  |                                                                          |  |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|--------------------------------------------------------------------------|--|
| Production:                                                                                                                                                                                 |  | Type:                                                                    |  |
| Name of Minor:                                                                                                                                                                              |  | DOB:                                                                     |  |
| Role:                                                                                                                                                                                       |  |                                                                          |  |
| SAG-AFTRA Memorandum of Agreement Production? Y/N                                                                                                                                           |  |                                                                          |  |
| If Yes, name of SAG-AFTRA Contact (if applicable and known):                                                                                                                                |  |                                                                          |  |
| Not applicable if a direct SAG-AFTRA signatory                                                                                                                                              |  |                                                                          |  |
| Type of Variance (please check one)                                                                                                                                                         |  |                                                                          |  |
| <input type="checkbox"/> A2203(b) Parent/Guardian/Chaperone ratio                                                                                                                           |  | <input type="checkbox"/> A2203(k) Five (5) Out of Seven (7) Day Workweek |  |
| <input type="checkbox"/> A2205(c) Work Window Per Day Extension                                                                                                                             |  | <input type="checkbox"/> A2206(e) Adequate Time Per Day                  |  |
| <input type="checkbox"/> A2206(g) Banking Tutoring Time                                                                                                                                     |  |                                                                          |  |
| Details of the Variance request:                                                                                                                                                            |  |                                                                          |  |
| Reason for the request:                                                                                                                                                                     |  |                                                                          |  |
| Please detail the Minor's schedule, preceding and after the requested day(s), including tutoring:                                                                                           |  |                                                                          |  |
| Name of Parent/Guardian:                                                                                                                                                                    |  | Phone:                                                                   |  |
| Email:                                                                                                                                                                                      |  |                                                                          |  |
| Parent Guardian/Authorization                                                                                                                                                               |  |                                                                          |  |
| I, _____, the parent/guardian of _____, understand the request being made by production, as outlined above, is necessary or the only reasonable alternative and hereby grant my permission. |  |                                                                          |  |
| I understand that I may discuss this matter with the Union Representative and/or my Minor's Agent prior to signing.                                                                         |  |                                                                          |  |
| Signature                                                                                                                                                                                   |  | Date                                                                     |  |
| Name of Production Contact:                                                                                                                                                                 |  |                                                                          |  |
| Phone:                                                                                                                                                                                      |  | Phone                                                                    |  |

Supporting Documentation **must** be attached - please provide the current One Liner schedule and any other supporting documentation.

## APPENDIX "G"



# Assumption Agreement on Sale or Other Disposition

The undersigned \_\_\_\_\_, the Purchaser of the film \_\_\_\_\_, hereby agrees to and with the Union of B.C. Performers/ACTRA (representing performers) to be bound by the Collective Agreement between the Union of B.C. Performers and \_\_\_\_\_ dated \_\_\_\_\_ as if it had been an original party thereto; and without limiting the generality of the foregoing, the undersigned agrees to pay when due all payment under the said Agreement, including residuals, royalties or other payments required by the said Agreement to be paid by the Producer to or for the said Performers.

Nothing herein contained, save the actual payment of the said monies, shall limit the liability of the Producer or any Purchaser to remain responsible for the payments aforesaid.

The undersigned agrees that upon any sale or other disposition of the film and/of copyright therein, it will obtain from the Purchaser an Assumption Agreement in the within form, and deliver same to the Union as provided for in the above referred to Collective Agreement.

Dated this \_\_\_\_\_ day of \_\_\_\_\_, \_\_\_\_\_.

On behalf of:  
PURCHASING COMPANY:

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Address

\_\_\_\_\_  
Name

\_\_\_\_\_  
City/Prov./State/Country

\_\_\_\_\_  
Title

\_\_\_\_\_  
Telephone Number

ACCEPTED BY THE UNION OF B.C. PERFORMERS/ACTRA

PER: \_\_\_\_\_

Signature

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Name

\_\_\_\_\_  
Name

\_\_\_\_\_  
Title

\_\_\_\_\_  
Title

## APPENDIX “H”

### SECURITY AGREEMENT

This Security Agreement, made pursuant to Article C513 of the 2026-2029 British Columbia Master Animation Agreement (the “Agreement”) dated the \_\_\_\_\_ day of \_\_\_\_\_, \_\_\_\_\_.

(month) (year)

Between: \_\_\_\_\_ (the “Debtor”)

and **The Union of B.C. Performers, the British Columbia Branch of the Alliance of Canadian Cinema, Television and Radio Artists (“UBCP/ACTRA”)**

Re: \_\_\_\_\_ (the “Production”)

**WHEREAS** the Debtor is authorized and entitled to provide this Security Agreement in respect of the Production;

1. This Security Agreement is entered into between the Debtor and UBCP/ACTRA to secure the performance by the Debtor of all its obligations under Section C of the Agreement. The said obligations include, but shall not be limited to, the obligation to pay performers in the Production any compensation due and payable under the terms of Section C of the Agreement, (i.e., Residual Payments, Use Fees or other payments provided for in Section C of the Agreement).
2. The parties acknowledge and agree to be bound by the terms, conditions and definitions contained in the **Standard Security Terms**, as attached.
3. UBCP/ACTRA specifically acknowledges and agrees that this security interest shall be subject and subordinate to, the security interests of the Parties listed below. If the security interest of any listed party is not registered at the time of the registration of this security interest, UBCP/ACTRA will agree to provide, at no cost to the Debtor, any subordination agreements required.
 

|          |          |
|----------|----------|
| a) _____ | d) _____ |
| b) _____ | e) _____ |
| c) _____ | f) _____ |

The failure of the Debtor to list all those parties with a prior security interest shall not be a violation of this Security Agreement, provided such security interest is registered.

4. **Subordination of UBCP/ACTRA Security Agreement.** Pursuant to paragraph 7 of the Standard Security Terms, UBCP agrees that its security interest will rank subordinate to the security interests of the parties listed in paragraph 3 of this Security Agreement. The intent of this provision is that generally, the security interests of the following parties will enjoy priority over UBCP/ACTRA’s security interest: chartered banks, trust companies or other recognized lending institutions, government-funded financiers, and subject to the prior written approval of UBCP/ACTRA, other lenders or financiers who specifically require priority and who are providing project financing in respect of the Production.

**APPENDIX "H"**

5. The Debtor represents and warrants as follows:
- a) Debtor's Legal Name, principal place of business and mailing address:  
\_\_\_\_\_
- b) The address at which the Debtor keeps its records concerning accounts and contracts with respect to which a security interest is herein granted (if different than above) is:  
\_\_\_\_\_
- c) The negatives in connection with the Production will be processed by:  
\_\_\_\_\_
- d) The positive copies of the Production for distribution will be made by:  
\_\_\_\_\_
- e) The Debtor is duly organized and exists under the laws of the Province/State/Country of \_\_\_\_\_, and is not restricted by its charter documents or otherwise from entering into this Security Agreement.
- f) The copyright in Production has been or upon its completion will be duly registered in the following countries: \_\_\_\_\_ free and clear of adverse claims and liens other than those created hereby or as disclosed in paragraph 3 hereof;
- g) If the Debtor is not the producer, that the producer is: \_\_\_\_\_ and its place of business is: \_\_\_\_\_; and  
\_\_\_\_\_.
- h) That it is in receipt of a copy of the Agreement, this Security Agreement and the Standard Security Terms.

**IN WITNESS WHEREOF** the Debtor has executed this Security Agreement at \_\_\_\_\_ this \_\_\_\_\_ day of \_\_\_\_\_, \_\_\_\_\_.

(month) (year)

(Debtor)

Per: \_\_\_\_\_ Per: \_\_\_\_\_

(signature) (signature)

\_\_\_\_\_ (please print names) \_\_\_\_\_ (Corporate Seal)

**Acknowledgement by The Union of B.C. Performers/ACTRA**

Per: \_\_\_\_\_ (signature) \_\_\_\_\_ (please print name and title)

Date: \_\_\_\_\_ day, of \_\_\_\_\_, \_\_\_\_\_.

(month) (year)

## APPENDIX "H"

### STANDARD SECURITY TERMS

#### 1 PARTIES AND NATURE OF THE RELATIONSHIP

- 1.1 This Security Agreement is entered into between the Debtor and UBCP/ACTRA to secure the performance by the Debtor of its Secured Obligations, (defined herein at paragraph 3), and to make the Collateral (defined herein at paragraph 4) security for such Secured Obligations, to the fullest extent allowed by applicable law.
- 1.2 The secured party (the "Secured Party") is UBCP/ACTRA, the exclusive bargaining agent for all of the Performers who worked on the Production and is an organization whose function includes the collection and distribution of Use Fees and Residuals.
- 1.3 The Debtor acknowledges that the Secured Party is thus entitled to represent the Performers in respect of any and all current and continuing claims for payment of Use Fees, Residuals, and other amounts payable under Section C of the Agreement.
- 1.4 Name and address of the Secured Party:
- Union of B.C. Performers/ACTRA  
300 – 380 West 2<sup>nd</sup> Ave  
Vancouver, B.C. V5Y 1C8  
Phone: (604) 689-0727  
Fax: (604) 689-1145
- 1.5 The Debtor warrants and represents that under the terms of this Agreement, it is primarily liable for all obligations to report and remit Residual Payments, Use Fees and other payments, arising from the terms and conditions contained in Section C of the Agreement, as if it were a signatory to the Agreement and the terms of the Agreement are hereby incorporated herein by reference.

#### 2 CREATION OF SECURITY INTEREST

- 2.1 The Debtor hereby grants to UBCP/ACTRA, in addition to any other rights or benefits previously granted by contract, collective agreement or otherwise, for value received and to secure the performance of the Obligations under this Security Agreement and as a general and continuing collateral security for the payment of the full sum of Performers' Fees, including, but not limited to, Use and Residual Fees and for the due performance, observance and fulfillment of the Obligations of the Debtor, a security interest by way of a charge, ranking subordinate to those secured parties set out in section 7.1 hereof, but otherwise in first position in respect of the Collateral as defined herein, and whether now owned or hereafter acquired directly or indirectly by the Debtor and whether now existing or hereafter arising, pursuant to the Personal Property Security Act, R.S.B.C. 1996. c.359, as amended (the "PPSA").
- 2.2 All phrases which are defined in the Agreement and not otherwise defined in this Security Agreement shall have the meaning ascribed by the Agreement, and all phrases not otherwise defined in this Security Agreement or in the Agreement shall have the meaning ascribed by the PPSA.

#### 3 THE OBLIGATIONS

- 3.1 For certainty, the Obligations shall include, but shall not be limited to:
- 3.1.1 The obligation to pay to Performers any and all Fees due for their services performed or to be performed in the Production and any and all compensation due by reason of the Distribution of all or part of the Production, in accordance with and as defined by the terms of the Agreement.; and

## **APPENDIX "H"**

- 3.1.2 The obligation to pay Insurance and Retirement Savings contributions for the benefit of Performers, in accordance with the Agreement, subject to any of the above obligations being assumed in writing by another entity by means of an Assumption Agreement on Sale or Other Disposition, with approval of UBCP/ACTRA (such approval not to be unreasonably withheld) whereupon they shall be excluded from the Obligations secured hereunder; and
- 3.1.3 The full, timely and faithful performance by the Debtor of all terms, provisions, covenants, conditions, agreements and obligations contained in or contemplated by this Security Agreement and the Agreement.

### **4 COLLATERAL**

- 4.1 "Collateral" means all right, title and interest of the Debtor in and to the Production, each of the component elements thereof and all rights appurtenant thereto, together with any and all proceeds and avails thereof, but does not include any right or interest with respect to sequels, prequels, remakes, spin-offs or episodic series based on or derived from the Production or any of its underlying works, nor any right to monies derived through the exploitation of ancillary, allied, underlying and like rights such as merchandising, novelization, music publishing, soundtrack and sequel rights. Any reference to Collateral shall, unless the context requires otherwise, be deemed a reference to "Collateral or any part thereof." For certainty, the Collateral includes:
  - 4.1.1 All debts, accounts receivable, demands, and choses in action which are now due, owing or accruing due or which may hereafter become due, owing or accruing due to the Debtor and all claims of whatsoever nature or kind which the Debtor now has or may hereafter have, including claims against the Crown and claims under insurance policies;
  - 4.1.2 All contracts, securities, bills, notes, lien notes, judgments, chattel mortgages, mortgages, and all other rights and benefits which now are or may hereafter be vested in the Debtor in respect of or as security for any of the said debts, demands, choses in action and claims;
  - 4.1.3 All books, accounts, invoices, letters, papers and documents in any way evidencing or relating to any of the said debts, demands, choses in action and claims;
  - 4.1.4 All negatives, video tapes, lavenders, dupes, sound tracks and positive prints connected with the Production whether in completed form or in some stage of completion, or any other media upon which the Production is recorded, and all rights in the said media, and other assets related to the Production of any nature, and any proceeds therefrom, now owned or which may from time to time be owned and acquired by the Debtor;
  - 4.1.5 The single production right to the original idea and story upon which the Production is based, all scripts, screenplays and other written materials used or to be used in connection with the Production;
  - 4.1.6 The synchronization rights in and to the lyrics, music and musical compositions as may be owned or acquired by the Debtor for use in the Production to the extent of such single use only;
  - 4.1.7 All copyrights and licenses obtained or to be obtained by the Debtor for use in connection with the Production to the extent of such single use only;
  - 4.1.8 All sums obtained or to be obtained by the Debtor from distribution, exhibition and exploitation of the Production, including, without limitation, all moneys due or to become due to the Debtor under any distribution agreements entered into by the Debtor for the distribution of the Production; and
  - 4.1.9 All recoveries under insurance policies issued in connection with the Production.
- 4.2 The Debtor expressly warrants that to the best of its knowledge and belief it has good title to its interest in the Collateral now due and will have good title to its interest in the Collateral to become due, free and clear of all liens and encumbrances except for the security interest granted hereby, the security interests in section 7.1 hereof or as

## **APPENDIX "H"**

disclosed to UBCP/ACTRA and that no restrictions exist, or will exist by agreement or otherwise, with respect to any of the said Collateral which impair the right of the Debtor to make this charge.

### **5 ENFORCEMENT COSTS**

UBCP/ACTRA acknowledges that it shall be solely responsible for all costs and expenses, including legal fees and disbursements, in perfecting and enforcing any of its rights under this Security Agreement, save and except as herein provided.

### **6 RIGHTS AND OBLIGATIONS OF DEBTOR**

#### **6.1 The Debtor shall:**

6.1.1 at no cost, execute and deliver such further agreements, contracts, documents and instruments (each a "Security Document") as UBCP/ACTRA may reasonably prepare, require to perfect, protect or maintain the security interest provided for herein. If, within ten (10) business days of notice from UBCP/ACTRA requesting any such Security Document, the Debtor fails to execute and deliver it consistent with the rights of UBCP/ACTRA or to provide UBCP/ACTRA with notice specifying with particularity the Debtor's objection to so doing, then the Debtor hereby irrevocably appoints UBCP/ACTRA its true and lawful attorney-in-fact to execute, deliver, file and record, on its behalf and in its name, such Security Document. UBCP/ACTRA will promptly provide the Debtor with a true and complete copy of each Security Document executed by UBCP/ACTRA under this paragraph along with full information regarding each jurisdiction where it has been registered, filed or recorded.

6.1.2 use all reasonable good faith business efforts to defend, at its own cost and expense, the Debtor's right, title and interest in and to the Collateral, and the security interest and rights of UBCP/ACTRA, against all claims of infringement and against any and all claims by third parties arising out of or resulting from the use in the Production of any story, adaptation, idea, impersonation, character, photograph, music, musical composition or other material, provided that the Debtor may satisfy this requirement if the Debtor causes UBCP/ACTRA to be named as an additional insured, as its interest may appear, on any standard policy of errors and omissions insurance maintained by the Debtors or its successors in interest with respect to the Production.

6.2 UBCP/ACTRA acknowledges that the Debtor, its successors, licensees, and assigns, are the entities undertaking the release and exploitation of the Production and all rights within or arising from it. UBCP/ACTRA further acknowledges that prior to UBCP/ACTRA realizing on its security interest in accordance with this Security Agreement, nothing in this Security Agreement authorizes or permits UBCP/ACTRA to delay, enjoin, impede, impair or otherwise interfere with the development, production, distribution, advertising, marketing, turning to account or other exploitation of the Production or any of the Collateral which is undertaken, authorized, permitted or allowed by the Debtor or any of its successors, licensees, or assigns in the sole exercise of their good faith business judgment, and nothing in this Security Agreement requires or prevents the Debtor or any of its successors in interest from taking or refraining from taking any action for any infringement or piracy of any rights in the Production or Collateral. UBCP/ACTRA agrees that the Debtor has no obligation under this Security Agreement to release the Production or to exploit the Production in any manner or to realize any monies with respect thereto.

6.3 Until default or unless otherwise agreed with the Secured Party, the Debtor may deal with the Collateral in the ordinary course of the Debtor's business in any manner consistent with the provisions of this Security Agreement. If the Debtor desires to change its principal place of business or mailing address from that described in paragraph 5(a) of the Security Agreement or if the Debtor wishes to move its records and accounts from that described in paragraph 5(b) of the Security Agreement, or if the Debtor wishes to move the Production negatives or the positive copies of the Production from the locations described in paragraphs 5(c) and 5(d) of the Security Agreement, the Debtor shall notify the Secured Party of the relevant change and do all such acts and execute all such documents as are required by UBCP/ACTRA to effectively preserve and perfect the Secured Party's security therein in the jurisdiction to which such assets have been moved. For clarity, nothing herein shall require the Debtor to notify UBCP/ACTRA of the removal by any distributor of prints incorporating the Production.

## **APPENDIX "H"**

- 6.4 The Debtor shall defend its own rights in Collateral against the claims and demands of all persons. The Debtor shall use its best efforts to maintain the negative and positive copies of the Production in Debtor's possession in a condition and state of repair that preserves the value of such Collateral. The Debtor will not knowingly commit or permit damage to or destruction of the negative(s) of the Production.
- 6.5 The Debtor shall notify the Secured Party promptly of:
- a) any material change in the information contained in this agreement (including the schedules hereto) relating to the Debtor, the Debtor's business or the Collateral;
  - b) the details of any change in name or address of the Debtor or location of the Collateral;
  - c) the details of any disposition of the negative(s) of the Production;
  - d) the details of any claim, or litigation materially affecting the ownership of the Collateral;
  - e) any material loss of or damage to the Collateral; and
  - f) any material default known to Debtor by any distributor or broadcaster which materially affects the likelihood of further use fees to UBCP/ACTRA in respect of the Production.
- 6.6 The Debtor will conduct its business and affairs in a proper and efficient manner in accordance with applicable law and keep records relating to the Production in accordance with generally accepted accounting procedures. The Debtor shall pay all charges, taxes, assessments, claims, liens and encumbrances relating to Collateral or the Debtor's business and affairs when the same become due. The Debtor will deliver to the Secured Party promptly such information concerning Collateral, the Debtor and the Debtor's business and affairs as the Secured Party may reasonably request.

## **7 SUBORDINATION OF UBCP/ACTRA SECURITY AGREEMENT**

- 7.1 UBCP/ACTRA acknowledges and agrees that its security interest will rank subordinate to security interests of the following: chartered banks, trust companies or other recognized lending institutions, government-funded financiers, and (subject to the prior written approval of UBCP/ACTRA) other lenders or financiers who specifically require priority providing project financing in respect of the Production.

Specifically in respect of the Production, UBCP/ACTRA hereby acknowledges and agrees that its security interest hereunder ranks subordinate to the security interests, whether registered or otherwise, of the parties designated as prior secured parties in paragraph 3 of the Security Agreement with respect to the Debtor and the Collateral.

- 7.2 UBCP/ACTRA further acknowledges that the Debtor, or its assigns, affiliates or successors, has licensed and may from time to time license certain rights in the Production to one or more distributors or licensees, which rights either have been or may be secured by security interests with respect to rights granted to them. UBCP/ACTRA agrees that so long as all statements of receipts and payments have been timely paid or made by such distributor or licensee to the Debtor with respect to the rights and territories granted to such distributor or licensee, UBCP/ACTRA will not disturb the peaceful and quiet enjoyment of the rights granted to such distributor or licensee, nor attempt to enjoin, impair or interfere with the exercise of its rights.
- 7.3 In the event that the Debtor defaults (pursuant to Article 8) and fails to adequately assert or protect its contractual or other rights to receive payments from third parties, pursuant to licensing or distribution agreements or the like, the Debtor agrees that UBCP/ACTRA shall have the right of subrogation and it shall be entitled to take any steps it deems necessary for the protection of such rights, including, but not limited to, the right to commence any legal action in the place of the Debtor. However, any such step or action shall be in UBCP/ACTRA's name and at UBCP/ACTRA's sole expense. UBCP/ACTRA shall be reimbursed for any and all reasonable costs of the action, audit, or the like in first position from any funds recovered. All recovered funds shall be directed to be paid and held by a trustee, who will disburse such funds in accordance with entitlement.

## **APPENDIX "H"**

### **8 EVENTS OF DEFAULT**

- 8.1 The Debtor shall be in default under this Security Agreement upon occurrence of any of the following:
- 8.1.1 Non-payment when due, whether by acceleration or otherwise, of any amounts secured by this Security Agreement, or the failure to comply with any provisions of Section C of the Agreement in any material way, subject to paragraph 8.1.2.
  - 8.1.2 Failure to comply within thirty (30) days after written notice from the Secured Party demanding compliance with any provision contained in the Agreement or this Security Agreement and if compliance is not practically possible, failure to take steps that will produce compliance as soon as is reasonably practical.
  - 8.1.3 If any representation or statement made or furnished in this Security Agreement or under the Agreement to the Secured Party by or on behalf of the Debtor proves in any material respect to have been false when made or furnished.
  - 8.1.4 Bankruptcy of the Debtor, the filing against the Debtor of a petition in bankruptcy if such petition remains uncontested for thirty (30) days; the making of an authorized assignment for the benefit of creditors by the Debtor; the appointment of a receiver, trustee, or liquidator for the Debtor or for any asset of the Debtor if such appointment continues for thirty (30) days or more, or the institution by or against the Debtor or any type of insolvency proceeding or creditor re-arrangement.

### **9 SECURED PARTY RIGHTS AND OBLIGATIONS**

- 9.1 In addition to the rights granted herein, the Secured Party may enforce any other rights and remedies it may have at law or in equity, and specifically shall have all rights and remedies of a secured party under the PPSA. All rights and remedies of the Secured Party shall be cumulative.
- 9.2 The Secured Party shall have the right at any time, upon reasonable notice, to confirm the existence and state of Collateral in any manner the Secured Party may consider appropriate and the Debtor agrees to furnish all assistance as the Secured Party may reasonably request in connection therewith. Upon the occurrence of an event of default, the Debtor grants to the Secured Party or its agents access to all places where Collateral may be located and to all premises occupied by the Debtor for the purposes of inspection or obtaining possession.
- 9.3 The Secured Party may appoint by instrument a receiver or other person to act on its behalf before or after default or in any insolvency or like proceedings (receiver includes a receiver-manager). The appointee has all the powers of the Secured Party under this Security Agreement. In addition, on instructions from the Secured Party, the receiver shall be entitled in connection with any enforcement proceeding hereunder to carry on the business of the Debtor in respect of the Production with all the powers that the Debtor would have to operate its business for such time as the receiver determines advisable and in the best interest of the Secured Party.
- 9.4 The Secured Party may, subject to Debtor's rights under the PPSA, take possession of, collect, demand, sue on, enforce, recover and receive Collateral and give binding receipts and discharges therefor. The Secured Party in possession may, subject to Debtor's rights under the PPSA, use Collateral as it sees fit, providing that any income from Collateral is applied to the Debtor's account. Upon default, the Secured Party may also, subject to Debtor's rights under the PPSA, sell, lease or otherwise dispose of Collateral in any commercially reasonable manner.
- 9.5 At any time after the occurrence of an event of default, the Secured Party may direct account debtors of the Debtor in respect of the Production to make all payments owing to the Debtor directly to the Secured Party by notifying such account debtors of the Secured Party's interest, either before or after default; and upon notice from the Secured Party to the Debtor, any payments received by the Debtor in respect of the Production whether before or after notification to account debtors, shall be held by the Debtor in trust for the Secured Party in the same medium in which received, shall not be commingled with any assets of the Debtor, and shall be turned over to the Secured Party forthwith upon receipt.

## APPENDIX "H"

- 9.6 The Debtor agrees to pay, subject to limitations under the PPSA or the Agreement, all charges, including solicitors', auditors', receivers' or like persons' costs and remuneration or other expenses reasonably incurred by the Secured Party or other party appointed by the Secured Party in operating the Debtor's accounts, but the Secured Party shall pay the fees and expenses of preparing or otherwise enforcing the terms of this Security Agreement.
- 9.7 No variation, amendment (except for any schedule which may be added hereto pursuant to the provisions of this agreement) or waiver of any provision of this Security Agreement shall be effective unless made by written agreement executed by the parties to this Security Agreement. The Secured Party may remedy any default or perform any duty of the Debtor hereunder or with respect to any indebtedness in any reasonable manner without waiving the default remedied and without waiving any other prior or subsequent default by the Debtor. The Secured Party may grant extensions of time and other indulgences, take and give up securities, accept compositions, grant releases and discharges, release Collateral to third parties and otherwise deal with the Debtor's guarantors or sureties and others and with Collateral and other securities as the Secured Party may see fit without prejudice to the liability of the Debtor, or the Secured Party's right to hold and realize Collateral.

### 10 **SUCCESSOR INTERESTS**

- 10.1 This Security Agreement shall inure to the benefit of, and be binding on, the parties hereto and their respective heirs, executors, administrators, successors and assigns.

### 11 **APPLICABLE LAW**

- 11.1 This Security Agreement shall be governed by the laws of the Province of British Columbia, Canada unless otherwise agreed by the parties.

### 12 **TERMINATION**

- 12.1 Upon provision to UBCP/ACTRA of an Assumption Agreement on Sale or Other Disposition in accordance with the provisions of the Agreement, UBCP/ACTRA shall be deemed to have discharged its security interest and UBCP/ACTRA shall, at the written request and at no cost to Debtor, cancel and discharge all security interests under this Security Agreement and execute and deliver to the Debtor such deeds or other instruments (collectively, "Release Documents;" individually, a "Release Document") as shall be required to effect such discharge and to register notice of such discharge under the PPSA and such other jurisdictions as the Secured Party may have registered its security interest. If within ten (10) business days of notice from Debtor requesting any such Release Document, UBCP/ACTRA fails to execute and deliver it or to provide to Debtor notice specifying with particularity UBCP/ACTRA's objection to so doing, then UBCP/ACTRA hereby irrevocably appoints Debtor its true and lawful attorney in fact to execute, deliver, file and record on its behalf and in its name such Release Documents. The Debtor will promptly provide UBCP/ACTRA with a true and complete copy of each Release Document executed by Debtor under this paragraph along with full information regarding each jurisdiction where it has been registered, filed or recorded.

## APPENDIX “I”

# AUDITION SIGN-IN SHEET



Page \_\_\_\_ of \_\_\_\_

**Production Name:** \_\_\_\_\_ **Audition Date:** \_\_\_\_\_ **Episode #** \_\_\_\_ **of** \_\_\_\_

Casting Director: \_\_\_\_\_ Casting Assistant: \_\_\_\_\_

Call Time = Time audition is scheduled to start / Arrival Time = Time performer arrived at audition / Time at end of audition = time performer is released

[illegible]

## APPENDIX "J"

### PRODUCTION GUARANTEE [See Article A517]

#### MEMORANDUM OF AGREEMENT

dated this \_\_\_\_\_ day of \_\_\_\_\_, \_\_\_\_\_.

Between

The Union of BC Performers, the British Columbia Branch of the Alliance of Canadian Cinema, Television and Radio Artists  
("UBCP/ACTRA")

and

\_\_\_\_\_  
\_\_\_\_\_  
("the Guarantor")  
[insert name and address of established Producer]

**Whereas** \_\_\_\_\_ ("the Producer") intends to produce a Production entitled \_\_\_\_\_ ("the Production");

**And whereas** the Producer is a Party to the 2026-2029 BC Master Animation Agreement ("BCMAA") covering Performers in Independent Production between the Animation Producers and the Union of BC Performers/ACTRA.

**And whereas**, pursuant to Article A516 of the BCMAA, UBCP/ACTRA is entitled to require that a Producer place security in the form of a cash deposit or letter(s) of credit at the time, in an amount, and in the manner set out in the BCMAA, unless a Production Guarantee in this form signed by an Approved Production Guarantor is accepted by UBCP/ACTRA;

**And whereas** UBCP/ACTRA has accepted the Guarantor as an Approved Production Guarantor;

**Now therefore** the Parties hereby agree as follows:

1. In consideration of UBCP/ACTRA's foregoing the requirement that the Producer put up a cash bond or letter of credit, the Guarantor hereby guarantees payment of all monies that would otherwise be secured by a cash bond or letter of credit pursuant to Article A516(a) of the BCMAA, including the Advance on Use or residual fees, insurance, retirement, and administration payments related to the Production.
2. If, at any time, payment of any amount guaranteed herein is in default for more than fourteen (14) days, then UBCP/ACTRA shall be entitled to deliver to the Guarantor a formal demand in writing outlining the specific sum involved and particulars of the default. On receipt of such demand, the Guarantor will forthwith pay to UBCP/ACTRA the sum set out in such notice. If there is any dispute as to the amount owing by the Producer, or whether any amount is owing at all, the Guarantor will nevertheless pay the sum set out in such notice to UBCP/ACTRA in trust, and UBCP/ACTRA will hold such sum in trust in an interest-bearing account. Within five (5) days of such dispute being resolved, UBCP/ACTRA will refund to the Guarantor any sums determined to be in excess of what was owing by the Producer, along with accrued interest.

## APPENDIX "J"

3. UBCP/ACTRA shall have the unilateral right to terminate this Agreement and revert to the requirements of Article A516(a) of the BCMAA if the payment of any amount guaranteed herein is in default for more than fourteen (14) days after the Guarantor has been served with the demand provided for in Paragraph 2 herein.
4. The Guarantor shall be released from the guarantee given herein and all obligations resulting therefrom on the sooner of delivery to UBCP/ACTRA of a Security Agreement, (in the form of Appendix "H"), or an Assumption Agreement (in the form of Appendix "G").
5. The termination of this Agreement by UBCP/ACTRA pursuant to paragraph 3 herein shall in no way annul, terminate, or otherwise affect the obligations of the Guarantor with respect to any amounts accruing prior to the date of such termination by UBCP/ACTRA, subject to paragraph 4 herein.
6. If UBCP/ACTRA terminates this Agreement pursuant to paragraph 3 herein, the Producer shall, within forty-eight (48) hours of receipt of written notice of such termination, post security in the form of a cash deposit or letter(s) of credit in accordance with Article A516(a) of the BCMAA. If there is any dispute as to the amount owing by the Producer, or whether any amount is owing at all, the Producer will nevertheless pay the sum set out in such notice to UBCP/ACTRA in trust, and UBCP/ACTRA will hold such sum in trust in an interest bearing account. Within five (5) days of such dispute being resolved, UBCP/ACTRA will refund to the Producer any sums determined to be in excess of what was owing by the Producer, along with accrued interest.

**In witness whereof** the Parties hereto have executed this Agreement as of the date hereinabove firstly mentioned.

Producer

Approved Production Guarantor

Per \_\_\_\_\_

Per \_\_\_\_\_

\_\_\_\_\_  
(name of Signatory Producer)

\_\_\_\_\_  
(name of Guarantor)

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_  
(address)

\_\_\_\_\_  
(address)

\_\_\_\_\_  
(phone number)

\_\_\_\_\_  
(phone number)

\_\_\_\_\_  
(email)

\_\_\_\_\_  
(email)

UBCP/ACTRA

Per \_\_\_\_\_

\_\_\_\_\_  
(name)

## APPENDIX "K"

March 20, 2020

### Bulletin Regarding Availability Inquiries

During the negotiations of the 2020-2023 BC Master Animation Agreement ("BCMAA") between the Union and the CMPA-BC, the Parties agreed to the inclusion of this bulletin as an Appendix to the BCMAA.

An Availability Inquiry is not considered a Booking and a Performer has no obligation to the Producer to remain available nor is the Producer obligated to engage the Performer. If a Producer wishes a Performer to remain available for a certain day(s) in readiness for work, the Producer must place a Performer on Hold pursuant to Article A1702 or Book the Performer for that day or days.

This is a reminder that Articles A405, A407 and A1702 of the BCMAA state:

**A405 Availability Inquiry** means an approach to a Performer regarding their interest and/or availability for an engagement.

**A407 Booking** means notification to a Performer and acceptance by them of an engagement on a definite or approximate date or dates. This booking creates the obligation upon the Producer to engage the Performer, and the obligation upon the Performer to carry out the engagement.

**A1702 Holding Call**

In the event that the Producer directs a Performer to hold a day or days in readiness to be called to work, the Performer shall be paid not less than one hundred percent (100%) of the minimum daily fee for the appropriate category of performance for an eight (8) hour call in respect of each day the Performer is on a "holding call". The period of the "holding call" shall commence at the hour specified by the Producer and shall end when the Performer is released from the "holding call".

Please ensure that all of your appropriate personnel are made aware of and adhere to these requirements.

UBCP/ACTRA



---

Lesley Brady  
Director of Contracts

CMPA-BC



---

Jason Lee  
Vice-President, BC Industrial Relations

## **Sideletter No. 1**

### **Re: IMDb Credits**

During the 2026 negotiations, UBCP/ACTRA discussed the importance to the advancement of Performers' careers of accurate credits appearing on the IMDb website, which is commonly used by producers and casting directors for the purpose of verifying a Performer's previous work experience.

This will confirm that the Producer shall make reasonable efforts to assist a Performer engaged on Production who is unable to obtain from other sources the corroborating information needed to correct or add a credit to IMDb.

## **Limited New Media Pilot Project**

Letter of Understanding  
between  
the Union of British Columbia Performers  
(hereinafter “UBCP/ACTRA”)  
and  
the Canadian Media Producers Association – BC Producers Branch  
(hereinafter “CMPA-BC”)

During the 2026 negotiations, the Parties discussed the rapidly changing conditions affecting business models around brand development and patterns of usage of Animation Productions/Programs. The Parties expressed a mutual desire to increase work opportunities for UBCP/ACTRA Performers in short form Animation Productions/Programs intended to build audiences through exhibition on a brand’s website or app, and/or online video-sharing platforms such as YouTube and social media (Instagram, TikTok, etc.). From these discussions, the Parties agreed to implement a Limited New Media Pilot Project (the “Pilot Project”) which includes certain conditional modifications to the 2026-2029 BC Master Animation Agreement (the “BCMAA”) as outlined below. Where this Pilot Project is silent, the provisions of the BCMAA shall apply, including but without limitation to its enforcement mechanisms, grievance procedures, etc.

### **1. Term**

The Pilot Project shall commence upon the later of March 20, 2026 or the ratification of the 2026-2029 BCMAA and shall terminate on March 19, 2029. The Parties may mutually agree, in writing, to terminate this Pilot Project prior to the termination date or to renew or extend its term beyond the termination date. If no mutual agreement can be reached, the Limited New Media Pilot Project will be null and void and of no further force and effect effective on the date of termination. The terms of the Pilot Project shall survive the termination of the Pilot Project for those Productions/Programs that have a Declared Use of “Limited New Media,” have purchased Additional Use rights outlined in paragraph 5 below, and have commenced recording prior to the termination date.

### **2. Limited New Media**

For the sole purposes of the Pilot Project, Limited New Media use shall mean any or all of the following methods of exhibition or distribution:

- (a) A brand’s website or app;
- (b) Online video-sharing platforms such as YouTube;
- (c) Social media platforms such as Instagram and TikTok; and
- (d) Podcast distribution platforms

### **3. Qualification**

To qualify for the Pilot Project, a Production/Program must meet all of the following conditions:

- (a) Production/Program must be ten (10) minutes or less running time; and
- (b) Only new Productions/Programs are eligible. For clarity, Productions/Programs that are already in production under the BCMAA are not eligible; and
- (c) The Productions/Programs are intended exclusively for exhibition or distribution on Limited New Media platforms as defined above.

#### 4. Declared Use

Upon payment of the minimum fees, the Producer is entitled to the use, as defined in 2(a-d), of the Limited New Media Pilot Project qualifying Production/Program for a period of six (6) months.

#### 5. Additional Use

The Producer may acquire worldwide use rights, as defined in 2(a-d), of the Production/Program in perpetuity upon prepayment of one hundred and fifty percent (150%) of the Performer's Net Fees. Prepaid Use payments must be paid to Performers at the time of production.

#### 6. Conversion to Conventional + New Media Buyout

The Producer may acquire unrestricted worldwide rights to exhibit the Production/Program outside the Additional Use rights upon payment of the following additional percentage of the Performer's Net Fees:

- |     |                                                    |     |
|-----|----------------------------------------------------|-----|
| (a) | For Conventional + New Media Buyout (C401 (f)(ii)) | 55% |
| (b) | All Media Buyout (C401 (f)(iii))                   | 70% |

#### 7. Procedure

- (a) The Producer shall notify the Union of the intention to produce under the terms of this Pilot Project by completing Appendix "C" as follows:
  - (i) Indicating "Limited New Media" in the Declared Use field; and
  - (ii) Indicating "Limited New Media" in the Type field under Other; and
  - (iii) Indicating "150% for Use Rights in Perpetuity - Limited New Media Buyout" in the Use Fees field.
- (b) Performer contracts (Appendix "E") shall reflect the following:
  - (i) Indicating in Nature of Production, "Other: Limited New Media"; and
  - (ii) Indicating under Additional Release Rights, "Other: 150% for Use Rights in Perpetuity - Limited New Media Buyout".
- (c) The Producer must give notice to Performers at the time of casting (through Casting Notices) that the Producer is seeking qualification of the Production under the Limited New Media Pilot Project.

#### 8. Reporting

To discuss and review relevant data and assess the efficacy of the Pilot Project, the Parties agree to meet no later than six (6) months prior to the termination date of the Pilot Project.

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