



DGC ARC Job Classifications

Job Classifications and Descriptions

Job classifications and descriptions and their respective departments are set out below. They shall not be materially altered, amended, changed, or deleted, nor shall new classifications, descriptions or departments be established without the mutual agreement of the parties hereto.

General

The classifications and descriptions below of Guild Member's established duties are not intended, nor shall they be construed, either to enlarge or diminish the duties, rights and functions of any recognized crafts or trades within the film and television industry or the participation of the Producers.

DIRECTORS

Directors (DIR)

(a) The Director is engaged by the Producer and assigned by the Producer to direct a Motion Picture. The Director directs whatever is seen and heard in a Motion Picture. The Director has the right to be present on the set whenever shooting is in progress. The fact that the Director may also render services as Producer or Writer or in any other capacity shall not change the Director's job classification, with reference to work performed as a Director, and during the period of such work.

(b) The terms "Director" and "directing" as used herein shall include directing all related functions and activities required for translating and transferring the premise, idea, and/or concept to the audio-visual images.

(c) A Director's duties include the following: survey and approve all locations and their use as they pertain to the directorial idea and need; directorial planning and breakdown of the shooting script; plot the camera angle and compositions within the frame; participate in determining the requirements of the set, costumes, make-up, props, etc., for their proper directorial perspective and mechanical functioning; participate in the final casting of all performers; rehearse actors, extras, and any of the visual and audio devices necessary for the completion of the Production; direct the action of all performers, extras, etc.; direct the dialogue as well as pre-recording and post-recording of dialogue; directorial supervision of the duties of the entire crew during the rehearsal and shooting periods; make such script changes as necessary, within the Director's jurisdiction, for the proper audiovisual presentation of the Production; the right to the "first cut."

(d) The Director's total function is to contribute creatively to all the above elements and to guide, mould, and integrate them into one cohesive, dramatic, and aesthetic whole.

Second Unit Director (2UD)

The Second Unit Director is engaged by the Producer in consultation with the Director under Article DR2.01 (a) to direct Second Unit photography. A Second Unit Director works under the supervision of the Director and the Producer.

PRODUCTION DEPARTMENT

Production Manager (PM)

(a) The Production Manager is engaged by the Producer to perform duties as a Production Manager on a motion picture. The fact that the Production Manager may also render services in any other capacity shall not take him out of the classification as a Production Manager, with reference to any work he performs as a Production Manager, and during the period of such work. The Producer agrees that a Production Manager providing these additional services shall still be subject to Guild representation as a Production Manager and that the terms and conditions of this Agreement shall be applicable to such Guild Member.

(b) The Production Manager, under the supervision of the Producer, is required to coordinate, facilitate and oversee the preparation of the Production unit or units (to the extent herein provided) assigned to him, all off-set logistics, day-to-Day Production decisions, locations, budget schedules and personnel.

(c) Among the duties which the Producer must assign to the Production Manager is the coordination of or participation in the following, which include:

- i. Prepare script breakdown and preliminary shooting schedule;
- ii. Prepare or coordinate the preparation of the Budget;
- iii. Coordinate preliminary search and survey of all locations and the completion of arrangements for same;
- iv. Assist in the preparation of the Production to ensure continuing efficiency;
- v. Coordinate completion of the Production report for each day's work, showing work covered and the status of the Production, and arrange for the distribution of that report in line with the Producer's requirements;
- vi. Coordinate arrangements for the transportation and housing of cast, crew and staff;
- vii. Coordinate the securing of releases and negotiations for locations;
- viii. Coordinate the engaging of all Production unit personnel;
- ix. Maintain a liaison with local authorities regarding locations and the operation of the Motion Picture;
- x. Obtain authorization of overtime for cast and crew; and
- xi. Coordinate and prepare, in conjunction with the Production Accountant, the weekly cost report.

(d) The Production Manager may be referred to and credited as the Unit Production Manager (UPM).

Assistant Production Manager (APM)

The Assistant Production Manager assists the Production Manager in the performance of the duties and functions outlined above. The Assistant Production Manager is selected by the Producer in consultation with the Production Manager. Under no circumstances may an Assistant Production Manager work without the supervision of a Production Manager.

Unit Manager (UM)

The Unit Manager is engaged by the Producer in consultation with the Production Manager. Under no circumstances may a Unit Manager work without the supervision of a Production Manager. A Unit Manager is the PM's representative on the shooting set. The Unit Manager assists in the coordination of the shooting set. The Unit Manager supervises the daily logistics of the shooting set in consultation with the Production Manager, Production Coordinator, Assistant Directors, Location Department, Transportation Department and the Art Department.

First Assistant Director (1AD)

(a) The First Assistant Director is engaged by the Producer in consultation with the Director. The First Assistant Director operates in cooperation with the Director applying artistic, technical and professional expertise as the on-set expeditor and is responsible for maintaining optimum coordination among crew categories and performers in order to maintain the pace required by the shooting schedule as set by the Director. The First Assistant Director, alone or in conjunction with the Production Manager, organizes pre-Production, including organizing the crew, securing equipment, breaking down the script, preparing the stripboard and a shooting schedule. During Production, the First Assistant Director assists the Director with respect to on-set Production details, coordinates and supervises crew and cast activities and facilitates an organized flow of Production activity.

(b) Among the duties which the Producer must assign to the First Assistant Director is the coordination of or participation in the following:

- i. Prepare script breakdown and stripboard, listing probable requirements of performers and extras in each scene;
- ii. Prepare shooting schedule keeping the same within time limitations imposed by the Budget, cast availability and the requirement of complete coverage of the script;
- iii. May ascertain the specific requirements of locations as they affect the production in consultation with the Director, PM and Location Manager. The First Assistant Director must be sent to each location site sufficiently prior to the commencement of photography to adequately perform the First AD's duties;
- iv. Check weather reports;
- v. Prepare "Day out of days" schedules for performers and determine cast and crew calls;
- vi. Coordinate the preparation of the call sheet for the cast and crew;
- vii. Direct background action and supervise crowd control;
- viii. Supervise the functioning of the shooting set and crew;
- ix. May process minor contracts, extra releases, and on occasion obtain execution of contracts by performers (this may also be delegated to the Production Manager and Second Assistant Director); and
- x. Coordinate the work of any additional Assistant Directors or Production Assistants.

Second Assistant Director (2AD)

(a) The Second Assistant Director is engaged by the Producer in consultation with the First Assistant Director as an assistant responsible to the First Assistant Director, and functions as the administrative Head of the AD Department.

(b) Among the duties which the Producer may assign the Second Assistant Director are the coordination of or participation in the following:

- i. Prepare the Call sheets, handling extras' requisitions, and other required documents for approval by the First Assistant Director, the Production Manager, and the production office;
- ii. Prepare the daily production report and end of day paperwork;
- iii. Distribute scripts and script changes (after shooting has started), and call sheets to cast and crew;
- iv. Distribute, collect, and approve extra vouchers, and placing adjustments as directed by the First Assistant Director on the vouchers;
- v. Communicate advance scheduling to cast and crew;
- vi. Aid in the scouting, surveying and coordinating of locations;
- vii. Facilitate transportation of equipment and personnel;
- viii. May process minor cast contracts, extra releases, and on occasion secure execution of contracts by performers;
- ix. Coordinate with production staff so that all elements, including cast, crew and extras, are ready at the beginning of the day, and supervise the wrap in the studio and on location (local, nearby and distant);
- x. Sign cast members in and out;
- xi. Maintain liaison between Production Manager and/or the production office and the First Assistant Director on the set; and
- xii. Assist the First Assistant Director in the direction and placement of background action and the supervision of crowd control.

Third Assistant Director (3AD)

The Third Assistant Director is engaged by the Producer in consultation with the First Assistant Director as an assistant responsible to the First Assistant Director who may be referred to and credited as the Second Second Assistant Director.

Trainee Assistant Director (TAD)

(a) The Trainee Assistant Director is engaged by the Producer in consultation with the First Assistant Director.

(b) The duties of the TAD shall be performed under the coordination, direction or supervision of the First Assistant Director or his or her designate.

(c) The TAD may also be referred to, and credited as the Fourth Assistant Director (4th AD).

Technical Coordinator (TC)

The Technical Coordinator is engaged by the Producer to assist the Director on a multi-camera television Motion Picture photographed continuously, before a live audience or as though a live audience were present, in planning placement and movement of each camera, with the responsibility for coordinating the execution of each placement and movement of each camera. The Producer shall consult the Director on the engagement of any Technical Coordinator with whom he shall have to work. This consultation is a

courtesy to the Director and the final decision in the selection of any Technical Coordinator shall remain with the Producer.

Location Manager (LM)

(a) The Location Manager is engaged by the Producer and searches, surveys, secures and arranges for locations for the approval of the Producer in consultation with the Director and Production Designer.

(b) A Location Manager's duties include the following: locate sites, whether through file search or scouting; contact property owners as an authorized functionary of the Producer; negotiate property rental and use rates between owners and the Production company; obtain necessary permission or permits for location sites and location parking from appropriate government authorities; maintain the negotiated condition and use of the location site under the rental contract or government permit; meet with the appropriate area film office or council and maintain a liaison with same during location use; meet with local business or residents' associations, if necessary. In the performance of their duties, they may drive others provided such driving does not interfere with the Location Manager's regular duties.

(c) Prepare detailed location budgets and in so doing, consult with the Producer and the Production Manager. Identify extraordinary costs and required adjustments and keep the Producer and the Production Manager informed of same.

(d) Coordinate the work of the location department staff, as well as any relevant outside contractors.

Assistant Location Manager (ALM)

(a) The Assistant Location Manager is engaged by the Producer in consultation with the Location Manager to act as an assistant responsible to the Location Manager. Under no circumstances may an Assistant Location Manager work without the supervision of a Location Manager.

(b) An Assistant Location Manager must use due diligence to ensure that the Production is working within the limits of the location permit and contractual obligations as outlined by the Location Manager and that a professional and positive relationship is maintained with residents, business owners, and government officials.

(c) An ALM may also be engaged and/or credited as a Location Scout.

Trainee Location Manager (TLM)

(a) The Trainee Location Manager (TLM) is engaged by the Producer in consultation with the Location Manager.

(b) The duties of the TLM shall be performed under the coordination, direction or supervision of the Location Manager or his or her designate.

Location Production Assistant (Location PA)

(a) The Location PA is engaged by the Producer in consultation with the Location Manager to assist the location department. A Location PA may not work without the supervision of either the Location Manager or Assistant Location Manager except as provided for in this Agreement. Before being engaged as a

Location PA, the Guild Member must have completed professional training courses including but not limited to propane certification and first aid. A Location PA must have a valid driver's licence.

(b) The Location PA's duty is to assist the Assistant Location Manager in the performance of the functions and duties as outlined in Article 11.17. In addition and without limitation such duties include: prepare the locations department vehicle; prepare the film locations with signage and protective coverings; ensure the equipment base areas, additional make-up & hair stations, background holding areas, washrooms, greenrooms and lunch areas are prepared; maintain a clean working environment; perform crowd and traffic control except where this work is customarily performed by police officers or by security personnel of a facility at which the photography takes place and which requires security personnel under its location agreement; and, distribute film notification letters and collect signatures if required by the location permit.

Location Support Personnel (LSP)

(a) The LSP is engaged by Producer in consultation with the Location Manager to assist the location department.

(b) The LSP's duties are primarily coning, lettering, and assisting in the monitoring of Production equipment. For clarity, the primary function of an LSP is not to guard or patrol for the purpose of protecting persons or property.

Production Coordinator (PC)

(a) The Production Coordinator is engaged by the Producer in consultation with the Production Manager.

(b) Without limitation, among the duties which are assigned to the Production Coordinator are the coordination or participation in the following:

- i. The setting up and closing down of the Production Office, including the ordering of furniture, equipment, and supplies; Preparation and distribution of crew and cast lists, call sheets, production reports, movement orders, and the distribution of shooting schedules, scripts, and script revisions;
- ii. The coordination of all travel, accommodation, work permits, visas, medical examinations, and immunizations for principal crew and cast, to conform with Producer insurance, and foreign travel requirement;
- iii. The ordering, importing and exporting of equipment, and booking of personnel as directed by the Production Manager;
- iv. The pickup and delivery of equipment and personnel in conjunction with the transportation department; and
- v. The shipment of film and sound tape to and from the laboratory and/or distant locations.

Assistant Production Coordinator (APC)

(a) The Assistant Production Coordinator is engaged by the Producer in consultation with the PM and PC to act as an assistant to the Production Coordinator.

(b) The duties of an Assistant Production Coordinator may include, but are not limited to the supervision of or participation in typing, filing, answering the telephones, and related duties in maintaining an

organized and efficient production office.

(c) Under no circumstances may an Assistant Production Coordinator work without the supervision of a Production Coordinator.

Trainee Production Coordinator (TPC)

(a) The Trainee Production Coordinator is engaged by the Producer in consultation with the Production Coordinator.

(b) The duties of the TPC shall be performed under the coordination, direction or supervision of the Production Coordinator and the Assistant Production Coordinator.

(c) Under no circumstances may a Trainee work without the supervision of a Production Coordinator.

Production Assistants

(a) On-Set Production Assistant (On-Set PA)

The On-Set Production Assistant is engaged by the Producer to act as a general assistant responsible to the First Assistant Director. In addition to acting as a set runner, the Production Assistant will perform duties as assigned by the First Assistant Director.

(b) Office Production Assistant (Office PA)

The Office Production Assistant is engaged by the Producer and works directly with the Production Coordinator. The Office PA performs the duties requested by the Production Coordinator, Assistant Coordinator or Trainee Production Coordinator. Duties may include but are not limited to: photocopying, answering telephones, distribution of office paperwork, filing and running errands.

ART DEPARTMENT

Production Designer (PD)

(a) Requirement

The Production Designer is engaged by the Producer in consultation with the Director when the scale of or the approach to the Production requires special coordination between two (2) or more departments, which may include, but are not limited to the Art Department, set dressing, props, wardrobe, hair and make-up, camera, lighting, staging, Editing, special effects, Locations, Accounting and visual/digital effects executed in post-Production.

(b) Responsibilities

A Production Designer is responsible for the generation of set design sketches and renderings; location selections and treatments; and design concepts relating to set decoration, properties, special effects, lighting, costuming, make-up and hair. The Production Designer collaborates with the Producer, Director and the Director of Photography to realize these elements on film. The Production Designer may work with the Director and the Director of Photography in the determination of key shots and applicable visual/digital effects. In conjunction with the Producer and the Director, a Production Designer establishes

Production Budgets and schedules. Working through the Art Director and the applicable department heads, a Production Designer achieves the style of a Motion Picture Production.

Art Director (ART)

(a) The Art Director is engaged by the Producer in consultation with the Director and the Production Designer to coordinate the preparation and execution of all of the visual elements of the production including, without limitation: the design and preparation of drawings and sketches for all sets and shooting locations, construction, graphics and set decoration; and the design approach on all set decoration, properties, special effects, lighting, costuming, make-up and hair. An Art Director is responsible for the administration of the budget for the Art Department and for the preparation of the script breakdown, in liaison with the Art Department Coordinator.

(b) An Art Director working under a Production Designer functions as the Production Designer's representative on set, in the wardrobe, hair and make-up departments, and in the construction workshop. The Art Director makes decisions based on the Production Designer's information and works under the supervision of the Production Designer. In such circumstances, an Art Director may perform the work functions of a Set Designer.

First Assistant Art Director/Set Designer/Graphic Designer/Motion Graphic Designer (1AR)

(a) The First Assistant Art Director/Set Designer/Graphic Designer/Motion Graphic Designer is selected by the Producer in consultation with the Art Director and/or Production Designer, and is engaged by the Producer to perform those duties delegated by the Art Director and/or Production Designer.

(b) The First Assistant Art Director/Set Designer/Graphic Designer/Motion Graphic Designer may function as the Art Department's representative on set, in the wardrobe, hair and make-up departments, and in the construction shop, and makes decisions based on the Art Director's information. A First Assistant Art Director/Set Designer/Graphic Designer/Motion Graphic Designer is in charge of the "drawing" functions of the Art Department and is an experienced designer and/or technical artist who is familiar with Art Department budgeting and workflow. The 1AR is responsible for the conceptualization and creation of original on-screen featured elements during production.

(c) For greater clarity, a First Assistant Art Director/Set Designer/Graphic Designer/Motion Graphic Designer shall be able to: design and create drawings or files in any format for original sets and/or graphic elements; draw up modifications of existing locations to make a set; and, work unsupervised in consultation with the Art Director and/or Production Designer.

(d) The First Assistant Art Director/Set Designer/Graphic Designer/Motion Graphic Designer may be referred to and/or credited as the First Assistant Art Director, Set Designer, Graphic Designer, or Motion Graphic Designer.

Second Assistant Art Director (2AR)

(a) The Second Assistant Art Director is engaged by the Producer in consultation with the head of the Art Department to perform duties delegated by the head of the Art Department or by the 1AR.

(b) A Second Assistant Art Director may be assigned duties which include drafting, drawing floor-plans, measuring, surveying, photographing locations, assembling visual research materials, model making and

graphic design. The 2AR may create original artwork under the supervision of the 1AR.

(c) For greater clarity, a Second Assistant Art Director must be able to: measure and draw up floor plans of existing locations; alter, re-size or reconfigure an existing graphic; and, perform minor finishing work on a rendering from the First Assistant Art Director/Set Designer/Graphic Designer/Motion Graphic Designer.

Third Assistant Art Director (3AR)

The Third Assistant Art Director is engaged by the Producer in consultation with the head of the Art Department as a general assistant to the Art Department to perform duties delegated by the head of the Art Department or by the First Assistant Art Director/Set Designer/Graphic Designer or by the Second Assistant Art Director.

Art Department Coordinator (ADC)

(a) The Art Department Coordinator is engaged by the Producer in consultation with the head of the Art Department.

(b) Without limitation, among duties which are assigned to the Art Department Coordinator are the coordination and participation in setting up and closing down the Art Department office, assisting the Art Director, Production Designer and/or First Assistant Art Director/Set Designer/Graphic Designer/Motion Graphics Designer in administrative aspects of tracking and inputting budget information, obtaining clearances and product placement, and the coordination of supplies for the department.

Trainee Assistant Art Director (ADA)

(a) The Trainee Assistant Art Director is engaged by the Producer in consultation with the head of the Art Department as a general assistant to the Art Department while being provided with training.

(b) The Trainee Assistant Art Director assists in completing tasks without carrying the responsibility for a finished product.

(c) For greater clarity, the Trainee Assistant Art Director may be required to drive a Production vehicle for pick-ups and deliveries for the Art Department, assist in the distribution of drawings, assist with general research and assist more senior members of the Art Department in performing minor graphics or minor drafting duties while receiving supervised training.

PICTURE EDITING DEPARTMENT

Supervising Picture Editor (SPE)

(a) The Supervising Picture Editor is engaged by the Producer in consultation with the Director to be responsible for the preparation and organization of all post production visual elements of the Motion Picture. This position is available at the discretion of the Producer, and only when more than one Picture Editor is engaged.

(b) The SPE is the head of the picture post department and is responsible for structuring both the picture editorial schedule and budget in consultation with the Producer or its designate.

(c) In consultation with the Producer and the Director, the SPE shall screen and give notes on all editing on the Motion Picture.

(d) In addition to supervisory duties, the SPE may perform work as one of the Picture Editors engaged.

(e) The SPE shall consult and collaborate with the head of the Sound Editing Department through to the delivery of the final product.

Picture Editor (PE)

(a) The Picture Editor is engaged by the Producer, to be responsible for all elements of picture post production (where there is no SPE engaged).

(b) The PE is the head of the picture post department in the absence of an SPE.

(c) The PE shall be consulted on the following aspects of post production: budget, post production schedule, staffing and editing infrastructure.

(d) With assistance from the 1PE, the PE shall liaise with the camera department, script supervisor, location sound recordist, visual effects department, labs and transfer houses and the post audio department.

(e) The PE shall be present at test screenings to ensure a proper technical presentation is achieved and to gauge the audience response.

(f) In the absence of an SPE, the PE, if available, shall participate and consult with the Director and the Sound Editing Department in the Sound Post Production process. This may include dialogue evaluation, ADR, music spotting and recording, and the final sound mix.

(g) The PE shall approve the final print master or video to ensure the Motion Picture has been correctly conformed, and/or digitally mastered.

First Assistant Picture Editor (1PE)

(a) The First Assistant Picture Editor is engaged by the Producer in consultation with the head of the Picture Editing Department.

(b) Duties include, but are not limited to:

- i. Liaise with production, transfer and visual fx houses;
- ii. Provide the PE with dailies in a technically correct and organized format. Motion Pictures requiring dailies to be transcoded by the Editing Department may engage either a 1PE or APE to perform that function along with their other duties;
- iii. Rough assembly of scenes as the schedule permits;
- iv. Source temp sound effects and temp music;
- v. Organize the production of outputs as required;
- vi. Provide EDLs for picture and sound post production and create final outputs as required; and
- vii. Coordinate all paperwork and supervise APEs and Trainees.

Assistant Picture Editor (APE)

- (a) The Assistant Picture Editor will assist the 1PE(s) while learning the craft of 1PE.
- (b) For every shooting day for which film is sent to a lab and where the duties of an Assistant Picture Editor include assisting in the prepping and projection of print Dailies and may also include organizing edge coding, filing of trims and other such duties, the Assistant Picture Editor will be upgraded to no less than the applicable rate as set out in the applicable District Council Schedule.

Trainee Assistant Picture Editor (TAPE)

- (a) A Trainee Assistant Picture Editor is engaged by the Producer in consultation with the head of the Picture Editing Department to be trained as an Assistant Picture Editor.
- (b) The duties of a Trainee Assistant Picture Editor shall be performed under the coordination, direction or supervision of the First Assistant Picture Editor.

Post Production Assistant (Post PA)

The Post PA assists with paperwork, shipping, filing, running errands and providing general help in the editing department.

Post Production Supervisor (PPS)

The Post Production Supervisor (PPS) budgets, schedules, and supervises the entire post production process on a Motion Picture, as required, in consultation with the Producer and department heads.

Post Production Coordinator (PPC)

The Post Production Coordinator assists in coordinating the day-to-day post production process on a Motion Picture.

SOUND EDITING DEPARTMENT

Supervising Sound Editor (SSE)

- (a) The Supervising Sound Editor is engaged by the Producer and shall act as the department head for Sound Editing, responsible for overseeing the post-production audio of the production from the commencement of the sound edit to the completion of the mix. This position is available at the discretion of the Producer, and only when more than one Sound Editor is engaged. This position may also be credited as Sound Designer.
- (b) A Supervising Sound Editor may perform any of the work functions of a Sound Editor including, without limitation, those of a Dialogue Editor, ADR Editor, Sound Effects Editor, Foley Editor or Music Editor, in which case the highest of the applicable minimum rates for the classification of Supervising Sound Editor, Sound Editor, or Editor will prevail.
- (c) The SSE may be responsible for creating both the sound editorial schedule and budget in consultation with the Producer or its designate.

(d) The SSE coordinates and oversees the sound editorial staff on a Motion Picture.

Sound Editor (SE)

(a) The Sound Editor is engaged by the Producer in consultation with the head of the Sound Editing Department, to coordinate, create and make sound effects, to synchronize and assemble sound effects tracks and prepare dialogue tracks for the purpose of re-recording, including the synchronization of post-synchronized dialogue tracks to visual action. If no Supervising Sound Editor is engaged by the Producer, then the Sound Editor first engaged in writing by the Producer shall be the head of the Sound Editing Department.

(b) The work functions of a Sound Editor will include, without limitation, any and all of the work functions of a Dialogue Editor, ADR Editor, Sound Effects Editor, Foley Editor and/or Music Editor, in which case the applicable minimum rates for the classification of Sound Editor shall prevail, except as otherwise expressly provided by this Agreement. A Dialogue Editor, ADR Editor, Sound Effects Editor, Foley Editor and/or Music Editor shall be deemed to be a Sound Editor for the purposes of this Agreement and shall be subject to all of the provisions of this Agreement.

Dialogue Editor

(a) The Dialogue Editor edits and prepares all the dialogue in a Motion Picture for the mix, and is also responsible for evaluating the technical quality of original sound recordings.

(b) The Dialogue Editor will identify necessary ADR, as well as the Loop Group requirements, in consultation with the Supervising Sound Editor (if applicable), the Director and/or the Producers.

ADR Editor (or Looping or Dubbing Editor)

(a) The ADR Editor works in conjunction with the Dialogue Editor, but these positions may also be combined.

(b) The ADR Editor scripts, shoots, assembles and synchronizes the re-recorded dialogue and Loop Group for a Motion Picture.

Sound Effects Editor

A Sound Effects Editor is responsible for the selection, creation, sourcing and synchronization of sound effects for the purpose of re-recording for a Motion Picture.

Foley Editor

The Foley Editor is responsible for synchronizing and editing all recorded foley elements in a Motion Picture.

Music Editor (ME)

A Music Editor is engaged by the Producer as a person responsible for the preparation of the materials for the purpose of music recording and the synchronization and assembly of music tracks for the purpose

of re-recording.

First Assistant Sound Editor (1SE)

- (a) The 1SE re-links and conforms the dialogue, music, sound effects, and/or foley tracks, as well as synchronizing dialogue and ADR.
- (b) 1SE acts as an aid to the Sound Editor(s) in organizing and collecting the video and audio elements needed to edit.
- (c) Upon completion of the picture edit, the 1SE oversees the administration of the transition to the sound edit.
- (d) Throughout the process, the 1SE keeps the information flowing through the editing department organized and easily accessible.

Second Assistant Sound Editor (2SE)

- (a) A Second Assistant Sound Editor is engaged by the Producer in consultation with the head of the Sound Editing Department to assist a First Assistant Sound Editor.
- (b) The duties of a Second Assistant Sound Editor as assigned will be performed under the immediate coordination, direction and/or supervision of the First Assistant Sound Editor. A Second Assistant Sound Editor shall be responsible for:
 - i. loading sound effects into the specific editing platform;
 - ii. loading tapes or other source material into an auto conform situation;
 - iii. 'tagging' or labelling all synchronized elements; and
 - iv. printing dialogue, post sync dialogue and sound effects cue sheetss

(c) A Second Assistant Sound Editor shall not perform any of the duties of a First Assistant Sound Editor except under the immediate coordination, direction and/or supervision of the First Assistant Editor.

Trainee Assistant Sound Editor (TASE)

- (a) The TASE assists the Assistant Editors.
- (b) The TASE is a training role, as the name indicates, and is filled by a DGC Member or Apprentice Member.
- (c) The demands placed on a Trainee should be reasonable; a Trainee's purpose in the editing room is to be trained.
- (d) May also be referred to or credited as the Post Production Assistant.

ACCOUNTING DEPARTMENT

Production Accountant (AUD)

(a) The Production Accountant is a Guild Member engaged by the Producer and is responsible for the coordination, supervision and operation of the Accounting Department in accordance with standard industry practice and standard business procedures.

(b) Duties include but are not limited to a thorough working knowledge of industry specific production requirements, accounts payable, petty cash, journals, account books to trial balance, cost reporting, hot costs, budgeting, cash flows, production schedules and reports, tax considerations, financial structures, reporting requirements for all available tax incentive regimes, and studio and government audit requirements.

(c) The position also requires organizational skills and administrative abilities commensurate with those normally associated with a head of department in any large business organization. This includes knowledge of other production departments and an ability to effectively communicate with other department heads. In addition, the duties of the Production Accountant may include formal communication with the Producer(s) and the parent company and/or distributor.

(d) The Production Accountant shall be bondable.

First Assistant Production Accountant (1AA General)

(a) The First Assistant Production Accountant (General) is a Guild Member engaged by the Producer in consultation with the Production Accountant.

(b) The position of First Assistant Accountant (General) shall require organizational and administrative abilities normally required in the organization, maintenance and supervision of a Production Accounting office.

(c) Duties include but are not limited to a thorough working knowledge of production accounting software, Guild, District Council and Government regulations required in the preparation of crew and cast payroll, reporting requirements for all available tax incentive regimes, and studio and government audit requirements, posting of all journals into the ledger, preparation of accounts to trial balance, accounts payable, payroll, petty cash, bank reconciliations and all record keeping and other related duties associated with day-to-day operations of Production Accounting.

(d) The First Assistant Production Accountant (General) shall be bondable.

(e) Nothing precludes accounting personnel from performing duties in other classifications provided it is for training purposes.

First Assistant Production Accountant (1AA Payroll)

(a) The First Assistant Production Accountant (Payroll) is a Guild Member engaged by the Producer in consultation with the Production Accountant.

(b) The duties of the Payroll First Assistant include but are not limited to the processing of the cast and

crew payroll, and shall not preclude the necessity of fulfilling the requirements and qualifications of a First Assistant Production Accountant (General).

(c) The First Assistant Production Accountant (Payroll) shall be bondable.

(d) Nothing precludes accounting personnel from performing duties in other classifications provided it is for training purposes.

Second Assistant Accountant (2AA)

(a) The Second Assistant Accountant is a Guild Member engaged by the Producer in consultation with the Production Accountant.

(b) The duties of the Second Assistant Accountant as delegated by the Production Accountant or First Assistant Accountant in consultation with the Production Accountant include but are not limited to data entry, preparation of accounts payable, invoices and purchase orders, petty cash, payroll calculation, and journals etc.

(c) The Second Assistant Accountant shall be bondable.

(d) Nothing precludes accounting personnel from performing duties in other classifications provided it is for training purposes.

Third Assistant Accountant

(a) The Third Assistant Accountant is a Guild Member engaged by the Producer in consultation with the Production Accountant.

(b) The duties of the Third Assistant Accountant include but are not limited to: data entry, processing of cheques, filing, auditing petty cash envelopes and other duties assigned by the Production Accountant.

(c) The position requires a working knowledge of production accounting software and general computer literacy. As well, a working knowledge of basic accounting procedures is a prerequisite.

(d) Nothing precludes accounting personnel from performing duties in other classifications provided it is for training purposes.

Trainee Assistant Accountant (AT)

(a) The Trainee Assistant Accountant is engaged by the Producer in consultation with the Production Accountant.

(b) The duties of the AT shall be performed under the coordination, direction or supervision of the Production Accountant or his or her designate. The position requires familiarity with bookkeeping practices, literacy, computer literacy and a willingness to learn.

(c) Nothing precludes accounting personnel from performing duties in other classifications provided it is for training purposes.

Post Production Accountant (PPA)

If engaged, a Post Production Accountant shall be engaged after the “wrap out cost report” has been completed and production accounting records have been turned over to the corporate entity or parent company.