

November 24, 2000

National Office
One Eglinton Avenue East, Suite 604
Toronto, Ontario Canada M4P 3A1
Tel (416) 482 6640
Fax (416) 482 6639
Toll Free 1 888 972 0098
www.dgc.ca

RE: NEW UPGRADE QUALIFICATIONS

Alberta District Council
Atlantic Regional Council
British Columbia District Council
Manitoba District Council
Ontario District Council
Quebec District Council
Saskatchewan District Council

Dear DGC Member:

The National Executive Board (NEB) and the National Membership & Admissions Committee (NMAC) implemented its national standardized Days System for obtaining a category upgrade and/or addition in November 1998. This system ensures that members are experienced in their category and maintain our high level of professionalism in the industry.

The enclosed pamphlet outlines the criteria for each category. If you are considering applying for a category upgrade or addition, please be certain that all criteria are met, and that the application is complete. For an application form, please contact your local District Council.

If you have any questions regarding your membership status, please call Kerry Lamond, National Membership Administrator at (416) 482-6640 (toll-free at 1-888-972-0098), ext. 222, or e-mail kerry@dgc.ca.

DISTRICT COUNCILS

Alberta District Council, 133, 2526 Battleford Avenue, S.W., Calgary, Alberta, T3E 7J4, Tel: 403-217-8672, Fax: 403-217-8678, E-mail: dgc@lexicom.ab.ca, Web Page: www.lexicom.ab.ca/~dgc/

Atlantic Regional Council, 1657 Barrington Street, Suite 333, Halifax, Nova Scotia, B3J 2A1, Tel: 902-492-3424, Fax: 902-492-2678, E-mail: mail@dgc-ns.com, Web Page: www.dgc-ns.com

B.C. District Council, 1152 Mainland Street, Suite 430, Vancouver, B.C., V6B 4X2, Tel: 604-688-2976, Fax: 604-688-2610, E-mail: executive@dgc-bc.com, Web Page: www.dgc-bc.com

Manitoba District Council, 138 Portage Avenue East, Suite 405, Winnipeg, Manitoba, R3C 0A1, Tel: 204-946-0913, Fax: 204-942-2610, E-mail: mbdgc@escape.ca

Ontario District Council, 890 Yonge Street, 9th Floor, Toronto, Ontario, M4W 3P4, Tel: 416-925-8200, Fax: 416-925-8400, E-mail: odc@dgc.ca, Web Page: www.dgc.ca/ont

Quebec District Council, 4067 boulevard St-Laurent, Suite 200, Montreal, Quebec, H2W 1Y7, Tel: 514-844-4084, Fax: 514-844-1067, E-mail: cqgcr@cam.org

Saskatchewan District Council, 1808 Smith Street, Suite 213, Regina, Saskatchewan, S4P 2N4, Tel: 306-757-8000, Fax: 306-757-8001, E-mail: sk.dgc@sk.sympatico.ca, Web Page: www.dgc.ca/sk

UPGRADE QUALIFICATIONS

Once you have gained work experience in a different category, you may initiate an upgrade. (Please refer to Qualifications for Membership and Job Classifications for additional information). Upgrades are reviewed in the same manner as applications. You are not restricted to work only within your job category. If you work in a higher category, and have exceeded the requirements to upgrade to that category the District Council may initiate an upgrade for you. Work credits are appraised by other members. Membership staff may assist in determining your eligibility.

To qualify for an upgrade, a candidate must have worked the required number of days in the specified category on DGC signed or sanctioned productions. A body of work must include 3 separate productions. Applications for upgrade must be obtained through your relevant District Council. All DGC signatory productions, CBC productions, NFB productions, foreign credits, and non-signatory productions granted dispensation by the Guild, including 20 days in Commercials or 20 days in Music Videos, will be credited towards an upgrade.

Members who upgrade from Associate to Full must pay the difference in dues for the year the upgrade is granted, then pay the full member dues annually thereafter.

Proof of days worked must be supplied by ONE of the following:

- (a) submitting copies of all pay stubs from each production or call sheets or production reports, or;
- (b) ensuring that the Credit Form is signed by the appropriate department head or production manager for each production listed on the form, or;
- (c) providing a letter verifying employment from the appropriate department head or production manager for each production listed on the Credit Form.

Application Procedure

National membership reviews are held quarterly on or about January 15th, April 15th, July 15th and October 15th of each calendar year. Your application will be reviewed at the District Council level by a committee of members, so applications must be submitted two months in advance of the national review dates. Contact your local District Council for exact submission deadlines. Please ensure your application for membership is complete when submitted to your District Council. An incomplete application will not be processed locally, delaying its review nationally.

Following District Council review, your application will be reviewed by the National Membership and Admissions Committee (NMAC) which is comprised of members from each District Council and Department. **You will not be considered a member of the DGC until your application is approved by the NMAC, and/or ratified by the National Executive Board (NEB).**

Please contact your District Council if you have any questions about the application procedures.

Upgrade Qualifications

DIRECTOR DEPARTMENT

All applications are subject to review by departmental caucus and/or local district council.

DIRECTOR

To be considered for an upgrade a candidate must have accumulated a minimum of 180 minutes of screen time in this category in at least two separate productions.

SECOND UNIT DIRECTOR

To be considered an upgrade a candidate must have worked in this category for a minimum of 75 days in second unit production period.

At the discretion of NMAC, the above qualifications for upgrade in the Director Department may be waived or reduced if the applicant is of exceptional merit, or if exceptional circumstances exist. In these cases, the application will also be subject to final approval by the National Executive Board.

ASSISTANT DIRECTOR DEPARTMENT

All applications are subject to review by departmental caucus and/or local district council.

FIRST ASSISTANT DIRECTOR

SECOND ASSISTANT DIRECTOR

THIRD ASSISTANT DIRECTOR

TRAINEE ASSISTANT DIRECTOR

To be considered for an upgrade in any of these categories, a candidate must have worked for a minimum of 150 days, with at least 115 shoot days. Days worked must include a minimum of 3 separate productions.

TECHNICAL COORDINATOR

To be considered for an upgrade, a candidate must have worked for a minimum of 150 days, with at least 115 shoot days. Days worked must include a minimum of 3 separate productions.

TRAINEE ASSISTANT DIRECTOR

In applicable District Councils, to be considered for an upgrade, a candidate must have worked in the Trainee Assistant Director category for a minimum of 150 days, with at least 115 shoot days.

PRODUCTION OFFICE

All applications are subject to review by departmental caucus and/or local district council.

PRODUCTION MANAGER

ASSISTANT PRODUCTION MANAGER

UNIT MANAGER

To be considered for an upgrade in any of these categories, a candidate must have worked for a minimum of 150 days, with at least 75 shoot days. Days worked must include a minimum of 3 separate productions.

**PRODUCTION COORDINATOR
ASSISTANT PRODUCTION COORDINATOR
TRAINEE PRODUCTION COORDINATOR
PRODUCTION SECRETARY**

To be considered for an upgrade in any of these categories, a candidate must have worked for a minimum of 150 days, with at least 75 shoot days. Days worked must include a minimum of 3 separate productions.

**PRODUCTION ACCOUNTANT
POST PRODUCTION ACCOUNTANT
FIRST ASSISTANT ACCOUNTANT
SECOND ASSISTANT ACCOUNTANT
THIRD ASSISTANT ACCOUNTANT/ACCOUNTING CLERK
TRAINEE ASSISTANT ACCOUNTANT**

To be considered for an upgrade in any of these categories, a candidate must have worked 150 days, with at least 75 shoot days, and/or have successfully completed the Trainee Assistant Accountant Permittee Program through the relevant District Council (where applicable). Days worked must include a minimum of 3 separate productions.

LOCATIONS DEPARTMENT

All applications are subject to review by departmental caucus and/or local district council.

**LOCATION MANAGER
ASSISTANT LOCATION MANAGER
TRAINEE LOCATION MANAGER**

To be considered for an upgrade in any of these categories, a candidate must have worked for a minimum of 150 days, with at least 115 shoot days, and/or have successfully completed the mandatory training program through the relevant District Council (where applicable). Days worked must include a minimum of 3 separate productions.

ART DEPARTMENT

All applications are subject to review by departmental caucus and/or local district council.

**PRODUCTION DESIGNER
ART DIRECTOR
SET DESIGNER
FIRST ASSISTANT ART DIRECTOR
SECOND ASSISTANT ART DIRECTOR
ART DEPARTMENT COORDINATOR**

To be considered for an upgrade in any of these categories, a candidate must have worked for a minimum of 150 days, with at least 75 shoot days. Days worked must include a minimum of 3 separate productions.

In addition to the above qualifications, part of the qualifying process for upgrade in the Art Department may include a portfolio review, as determined by the District Council Membership Committee.

Should an Art Department candidate be required to undergo a portfolio review, the candidate shall be required to demonstrate skills and achievements, and the review shall include an examination of supporting material such as conceptual sketches, working drawings, details, photographs or graphics.

THIRD ASSISTANT ART DIRECTOR

To be considered for an upgrade in this category, a candidate must have worked for a minimum of 150 days, with at least 75 shoot days. Days worked must include a minimum of 3 separate productions.

In addition to the above qualifications, the candidate must take part in a portfolio review with the District Council Membership Committee as part of the qualifying process for upgrade for this category.

At the discretion of NMAC, the above qualifications for upgrade in the Art Department may be waived or reduced if the applicant is of exceptional merit, or if exceptional circumstances exist. In these cases, the application will also be subject to final approval by the National Executive Board.

EDITING DEPARTMENT

All applications are subject to review by departmental caucus and/or local district council.

PICTURE EDITOR

SOUND EDITOR

To qualify for an upgrade to either of these categories, a member must have worked a minimum of 150 days of the post production period in the Picture Editor or Sound Editor category and must have experience in both Film and Video finishes. Sound Editors must know about Masters ("Stems").

SUPERVISING PICTURE EDITOR

FIRST ASSISTANT PICTURE EDITOR

To be considered for an upgrade in either of these categories, a candidate must have worked for a minimum of 150 days of the picture post production period. Days worked must include a minimum of 3 separate productions.

SUPERVISING SOUND EDITOR

MUSIC EDITOR

FIRST ASSISTANT SOUND EDITOR

To be considered for an upgrade in any of these categories, a candidate must have worked for a minimum of 150 days of the sound post production period. Days worked must include a minimum of 3 separate productions.

SECOND ASSISTANT PICTURE EDITOR

SECOND ASSISTANT SOUND EDITOR

To qualify for an upgrade to either of these categories, a member must have worked a minimum of 30 days of the post production period in the Trainee Assistant Editor category (in applicable Councils) or in the specified category.

DOCUMENTARY EDITOR

DOCUMENTARY ASSISTANT EDITOR

To be considered for an upgrade in either of these categories, a candidate must have worked for a minimum of 150 days of the post production period. Days worked must include a minimum of 3 separate productions.

COMMERCIAL EDITOR

To be considered for an upgrade in this category, a candidate must have worked a minimum of 150 days of the post production period.

POST PRODUCTION SUPERVISOR

To be considered for an upgrade in this category, a candidate must have worked in the Post Production Coordinator category for a minimum of 150 days of the post production period.

POST PRODUCTION COORDINATOR

To be considered for an upgrade a candidate must have worked in the Trainee Assistant Editor category for a minimum of 150 days, for at least 115 days in the post production period.

At the discretion of NMAC, the above qualifications for upgrade in the Post Production Department may be waived or reduced if the applicant is of exceptional merit, or if exceptional circumstances exist. In these cases, the application will also be subject to final approval by the National Executive Board.

TRAINEE ASSISTANT EDITOR

In applicable District Councils, to be considered for an upgrade, a candidate must have worked in the Trainee Assistant Editor category for a minimum of 150 days, for at least 115 days in the post production period.

Job Classifications and Descriptions

DIRECTOR (DIR): Directs the production of a motion picture as the term "direct" is commonly used and understood in the motion picture industry and whatever is seen and heard in the finished product. The terms "Director" and "directing" include all related functions and activities required for translating and transferring the script, premise, and idea to the audio-visual images.

The DIR's total function is unique and requires his/her participation in all creative phases of the motion picture-making process, including but not limited to all creative aspects of sound and picture. The DIR works directly with all the creative elements of the motion picture and participates in moulding and integrating them into one cohesive dramatic and aesthetic whole.

Without limitation, among the duties which the Producer may assign to the DIR are:

- (a) Participation in the surveying and approving of all locations and their use as they pertain to the directorial concept and need to the extent not already approved at the time of the Director's engagement.
- (b) Directorial planning and breakdown of the shooting script.
- (c) Plotting the camera angle and composition within the frame.
- (d) Participation in determining the requirements of the set, costumes, make-up, props, etc., for their proper directorial perspective and mechanical functioning.
- (e) Participation in the final casting of all performers.
- (f) Participation in rehearsing actors and any of the visual and audio devices necessary for the completion of the production.
- (g) Directing the action of all performers.
- (h) Directing the dialogue as well as pre-recording and post-recording of dialogue.
- (i) Directorial supervision of the duties of the entire crew during the rehearsal and shooting periods.
- (j) Making such script changes as necessary, within his/her jurisdiction, for the proper audio-visual presentation of the production.
- (k) The right to the "first cut" or "Director's Cut" as this terminology is commonly used and understood in the motion picture industry. The Director shall participate in considerations about the utilization of trick shots, process plates, inserts, montages, miniatures, transparencies, background, stock material, optical devices, and glass and matte shots.

SECOND UNIT DIRECTOR (2UD): Directs second unit photography as this term is used and commonly understood in the motion picture industry. A 2UD works under the supervision of the DIR and the Producer.

TECHNICAL COORDINATOR (TC): Assists 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 the placement and movement of each camera, with the responsibility of coordinating the execution of placement and movement of each camera.

FIRST ASSISTANT DIRECTOR (1AD): Acts as the First Assistant to the DIR. S/he operates in cooperation with the DIR and the PM as the Producer's administrative consultant applying his/her artistic, technical and professional expertise as the on set expediter 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 DIR.

The 1AD, alone or in conjunction with the PM, organizes pre-production, including organizing the crew, securing equipment, breaking down the script, preparing the stripboard and a shooting schedule. During production, s/he assists the DIR with respect to on-set production details, coordinates and supervises crew and cast activities and facilitates an organized flow of production activity.

Without limitation, among the duties which the Producer must assign to the 1AD are the coordination of or participation in the following:

- (a) Prepare script breakdown and stripboard, listing probable requirements of performers and extras in each scene.
- (b) Prepare shooting schedule keeping the same within time limitations imposed by the budget, cast availability and the requirement of complete coverage of the script.
- (c) If delegated by the PM or in his/her absence, oversee the search, survey and management of locations and ascertain the specific requirements of those locations as they might affect the production. The 1AD must be sent to each location site sufficiently prior to the commencement of photography to adequately perform his/her duties.
- (d) Check weather reports.
- (e) Prepare "day out of day" schedules for performers and determine cast and crew calls.
- (f) Coordinate the preparation of the call sheet for the cast and crew.
- (g) Direct background action and supervise crowd control.
- (h) Supervise the functioning of the shooting set and crew.
- (i) May secure minor contracts, extra releases, and on occasion obtain execution of contracts by performers (this may also be delegated to the PM and 2AD).
- (j) Coordinate the work of any additional Assistant Directors and/or PAs.

SECOND ASSISTANT DIRECTOR (2AD): Acts as assistant to the 1AD and is responsible to him/her.

Without limitation, among the duties which the Producer must assign the 2AD are the coordination of or participation in the following:

- (a) Prepare the call sheets, handling extras' requisitions, and other required documents for approval by the 1AD, the PM, and the production office.
- (b) Prepare the daily production report and end of day paper work.

- (c) Distribute scripts and script changes (after shooting has started), and call sheets to cast and crew.
- (d) Distribute, collect, and approve extra vouchers, and placing adjustments as directed by the 1AD on the vouchers.
- (e) Communicate advance scheduling to cast and crew.
- (f) Aid in the scouting, surveying and coordinating of locations.
- (g) Facilitate transportation of equipment and personnel.
- (h) May secure execution of minor cast contracts, extra releases, and on occasion to secure execution of contracts by performers (this may also be delegated to the PM and 1AD).
- (i) 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).
- (j) Schedule food, lodging and other facilities.
- (k) Sign cast members in and out.
- (l) Maintain liaison between PM and/or the production office and the 1AD Director on the set.
- (m) Assist the 1AD in the direction and placement of background action and in the supervision of crowd control.

THIRD ASSISTANT DIRECTOR (3AD): Acts as an assistant responsible to the 1AD with special emphasis on floor and set duties.

TRAINEE ASSISTANT DIRECTOR (TAD): A candidate who has entered the Assistant Director Department to be trained as an Assistant Director. The work functions of a TAD shall be such as assigned to him/her and performed under the immediate coordination, direction, and supervision of the 1AD.

PRODUCTION MANAGER (PM): The PM, 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/her, all off-set logistics, day-to-day production decisions, locations, budget schedules and personnel.

Without limitation, among the duties which the Producer must assign to the PM are the coordination of or participation in the following:

- (a) Prepare script breakdown and preliminary shooting schedule.
- (b) Prepare or coordinate the preparation of the budget.
- (c) Coordinate preliminary search and survey of all locations and the completion of arrangements for same.
- (d) Assist in the preparation of the production to ensure continuing efficiency.
- (e) 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.
- (f) Coordinate arrangements for the transportation and housing of cast, crew and staff.
- (g) Coordinate the securing of releases and negotiations for locations.
- (h) Coordinate the engaging of all production unit personnel.
- (i) Maintain a liaison with local authorities regarding locations and the operation of the motion picture.
- (j) Obtain authorization of overtime for cast and crew.
- (k) Coordinate and prepare, in conjunction with the Production Accountant, the weekly cost report.

ASSISTANT PRODUCTION MANAGER (APM)/UNIT MANAGER (UM): Acts as an Assistant to the PM. Under no circumstances may an APM or UM work without the supervision of a PM, except in instances of second unit work performed at another location.

PRODUCTION COORDINATOR (PC): Without limitation, among the duties which are assigned to the PC are the coordination of or participation in the following:

- (a) Set up and close down the Production Office including ordering furniture, equipment and supplies.
- (b) Prepare and distribute shooting schedules, crew and cast lists, call sheets, production reports, movement orders and distribute scripts and script revisions.
- (c) Coordinate all travel, accommodation, work permits, visas, medical examinations and immunizations for principal crew and cast to conform with Company insurance and foreign travel requirements.
- (d) Order importing and exporting of equipment and book personnel as directed by the PM.
- (e) Coordinate the pick-up and delivery of equipment and personnel in conjunction with the Driver Captain.
- (f) Coordinate the shipment of film and sound tape to and from the laboratory and/or distant locations.

ASSISTANT PRODUCTION COORDINATOR (APC)/PRODUCTION SECRETARY (PS): The APC/PS acts as a general assistant to the PC. Without limitation, among the duties which the PC may assign to the APC/PS are the supervision of or participation in typing, filing, answering the telephone and related duties in maintaining an organized Production Office. Under no circumstances may an APC/PS work without the supervision of a PC.

Note: APC candidates for the Atlantic Regional Council and Alberta District Council have separate job category duties from the PS, the main difference being that an APC has a supervisory role over the PS. Their responsibilities and rate structures vary as well. Please contact your relevant District Council for further details.

PRODUCTION ACCOUNTANT (AUD): Responsible for the Accounting Department and its costing of the production, the supervising of the Assistant Accountants, daily or weekly cost reporting, and all formal communication with the studio and/or producers. 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.

POST PRODUCTION ACCOUNTANT (PPA): The Post Production Accountant is responsible for the coordination, supervision, and operation of the accounting department after principal photography has been completed.

FIRST ASSISTANT ACCOUNTANT (1AA): The duties of the First Assistant Accountant (General), as delegated by the Production Accountant, shall include but are not limited to a thorough working knowledge of production accounting software, Guild, Union 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, petty cash, bank reconciliations and all record keeping and other related duties associated with day to day operations of Production Accounting. The duties of the First Assistant Accountant (Payroll) 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 Accountant (General).

SECOND ASSISTANT ACCOUNTANT (2AA): This position may be filled in a large accounting department subject to the minimum crew requirements of any agreement. 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.

THIRD ASSISTANT ACCOUNTANT (3AA)/ ACCOUNTING CLERK (AC): The duties of the Third 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. 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.

TRAINEE ASSISTANT ACCOUNTANT (AT): The Accounting Trainee should not take the place of an Assistant or Clerk. There shall be no more than one (1) trainee per Clerk in the department at any time. The validity of the trainee shall be determined by the Employer, the Guild, and the Production Accountant. The trainee may work the length of production. The trainee's responsibilities may never match or exceed that of the Clerk or the Assistant.

LOCATION MANAGER (LM): Secures locations for the approval of the Producer in consultation with the DIR, PD and ART and to make all arrangements for same. Under no circumstances may an LM work without the supervision of a PM, except in the instance of initial location scouting. Without limitation, among the duties which the Producer must assign to the LM are the coordination of or participation in the following:

- (a) Locate sites, whether through file search or scouting.
- (b) Contract property owners as an authorized functionary of the Producer.
- (c) Negotiate property rental and use rates between owners and the production company.
- (d) Obtain necessary permission or permits for location sites and location parking from appropriate government authorities.
- (e) Maintain the negotiated condition and use of the location site in accordance with the rental contract or government permit.
- (f) Contact appropriate area film office or council and maintaining a liaison with same during the course of location use.
- (g) LMs, in the performance of their duties, may drive other persons provided such driving does not interfere with their regular duties.
- (h) Supervise ALM(s) and PAs on set, arrange for and schedule police, location security, cleaners and facilitate all location requirements pertaining to prep, shoot and wrap of the location.
- (i) Consult on a daily basis with all department heads as required to facilitate the shooting schedule.
- (j) Ensure safety standards are met as required for any/all special effects and stunt related work.

ASSISTANT LOCATION MANAGER (ALM): Acts as an Assistant responsible to the LM. Under no circumstances may an ALM work without the supervision of a LM.

TRAINEE LOCATION MANAGER (TLM): The Trainee Assistant Location Manager works under the supervision of the LM and the ALM. The TLM trains in the basics of locations and location management including, but not limited to: map preparation, location scouting, location PA supervision, neighbourhood letters, and assisting the LM and ALM in the running of the set, learning inventory control and the development of interaction skills with other departments and the general public.

PRODUCTION DESIGNER (PD): The PD is engaged when the scale of or the approach to the production requires special coordination between several departments, which may include, but is not limited to the Art Dept., Set Dressings, Prop, Wardrobe, Hair and Make-up, Camera, Lighting, Staging and Editing, Special Effects, Locations and Accounting.

A PD 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 PD collaborates with the Producer, DIR and the Director of Photography to realize these elements on film. S/he works with the DIR and the Director of Photography in the determination of key shots and in conjunction with the Producer and the DIR, a PD establishes production budgets and schedules. Working through the ART and the applicable department heads, a PD achieves the style of a motion picture production.

ART DIRECTOR (ART): Coordinates the preparation and execution of all the visual elements of the production including, without limitation: the design and preparation of drawings and sketches for all sets and shooting locations, construction and set decoration; and the design approach on all set decoration, properties, special effects, lighting, costuming, make-up and hair. An ART is responsible for administration of the budget for the Art Department and for the preparation of the script breakdown.

An ART working under a PD functions as the PD's representative on set, in the wardrobe and make-up departments, and in the construction workshop and makes decisions based on the PD's information and works under the supervision of the PD. In such circumstances, an ART may perform the work functions of an SD.

If the ART is Head of the Art Dept., that is, no PD has been engaged by the Producer, the ART as Head of the Art Department also fulfills the work functions of a PD.

FIRST ASSISTANT ART DIRECTOR (1AR)/SET DESIGNER (SD)/GRAPHIC DESIGNER: The 1AR performs those duties delegated to him/her by the ART. The 1AR/SD may function as the ART's representative on set, in the wardrobe and make-up departments, and in the construction shop and makes decisions based on the ART's information. A 1AR/SD is in charge of the "drawing" functions of the Art Department S/he is an experienced draftsman and/or graphic artist who is familiar with Art Department budgeting and workflow.

SECOND ASSISTANT ART DIRECTOR (2AR): Performs those duties delegated to him/her by the ART and/or by the 1AR/SD. Without limitation, a 2AR may be assigned duties which include drafting, drawing floor-plans, or measuring, surveying and/or photographing locations, doing graphics and assembling visual research materials.

THIRD ASSISTANT ART DIRECTOR (3AR): Acts as a general assistant to the Art Department to perform those duties delegated to him/her by the ART and/or by the 1AR/SD and/or by the 2AR.

ART DEPARTMENT COORDINATOR (ADC): Without limitation, among the duties which are assigned to the ADC are the coordination of or participation in the following:

- (a) Set up and close down the Art Department Office;
- (b) Assisting the ART/PD/SD with research.
- (c) Coordination of supplies for the department.

SUPERVISING PICTURE EDITOR (SPE): Responsible for the preparation and organization of all post production visual elements of the motion picture. The SPE shall consult and collaborate with the Head of the Sound Editing

Department through to the delivery of the final product. The SPE shall consult with and collaborate with the Producer for the purpose of achieving an efficient, effective and economical Picture editing of the motion picture.

PICTURE EDITOR (PE): Arranges a series of visual and aural images into proper sequence and story form.

FIRST ASSISTANT PICTURE EDITOR (1PE): Acts as an assistant to the Supervising PE or PE, or a group thereof. The work functions of a 1PE shall be such as assigned to him/her and performed under the immediate coordination, direction and/or supervision of the Editor s/he is engaged to assist.

Without limiting the generality of the foregoing, a 1PE shall be responsible for cutting room supervision; picture assembly; contact with labs and optical houses; and for the coordination, direction and/or supervision of 2PEs and TAEs. In connection with video or electronic media, a 1PE may also perform any or all work functions of a 2PE.

A 1PE shall not edit and/or cut the visual elements of the motion picture into proper sequence and story form except under the immediate direction and/or supervision of the Editor s/he is engaged to assist.

SECOND ASSISTANT PICTURE EDITOR (2PE): Acts as an assistant to the 1PE. The work functions of a 2PE shall be such as assigned to him/her and performed under the immediate coordination, direction and/or supervision of the 1PE s/he is engaged to assist.

Without limiting the generality of the foregoing, a 2PE shall be responsible for synchronizing "dailies", organizing edge-coding, logging and breakdown of "dailies", and for filing of trims.

A 2PE shall not perform any of the work functions of a 1PE except under the immediate coordination, direction and/or supervision of the 1PE s/he is engaged to assist.

SUPERVISING SOUND EDITOR (SSE): Responsible for the preparation and organization of all sound elements of the motion picture. The SSE shall consult and collaborate with the Producer for the purpose of achieving an efficient, effective and economical Sound editing of the motion picture. A SSE may perform any of the work functions of an SE including, without limitation, those of a Dialogue Editor (Ed.), Post-Synch Dialogue Editor, Effects Editor, Music Editor and/or Foley Editor

SOUND EDITOR (SE): Responsible for the coordination, creation and making of sound effects, the synchronization and assembly of sound effects tracks and the preparation of dialogue tracks for the purpose of re-recording, including the synchronization of post-synchronized dialogue tracks to visual action.

The work functions of a SE shall be deemed to include, without limitation, any and all work functions of a Dialogue Editor, Post-Synch Dialogue Editor, Effects Editor, Music Editor and/or Foley Editor

DIALOGUE EDITOR: Responsible, without limitation, for any or all of the following work functions:

- (a) splitting and assembling of edited original soundtrack for the purposes of re-recording;
- (b) augmenting original recorded soundtracks with appropriate extensions and inserts to ensure that background sound is continuous and even;
- (c) selecting and fitting alternate sections from original recorded soundtracks for the purpose of enhancing the performance and effectiveness of the final dialogue soundtrack;
- (d) fitting location "wild" track sound in order to minimize addition of post-synchronized dialogue.

POST-SYNC DIALOGUE EDITOR: Also known as Loop Editor, Dubbing Editor or ADR Editor, is responsible for the preparation, recording and synchronization of post-synchronized dialogue replacement and/or additional dialogue for the purpose of re-recording.

EFFECTS EDITOR: Responsible for the selection, creation, assembly and/or synchronization of sound effects for the purpose of re-recording.

FOLEY EDITOR: Responsible for the preparation, creation, recording and synchronization of all post-synchronized sound effects for the purpose of re-recording.

FIRST ASSISTANT SOUND EDITOR (1SE): Acts as an assistant to the Supervising SE or SE, or a group thereof. The work functions of a 1SE shall be such as assigned to him/her and performed under the immediate coordination, direction and/or supervision of the Editor s/he is engaged to assist.

Without limiting the generality of the foregoing, a 1SE shall be responsible for assembly of sound tracks for re-recording; contact with labs and re-recording studios; and for the coordination, direction and/or supervision of 2SEs and TAEs. In connection with video or electronic media, a 1SE may also perform any or all work functions of a 2SE.

A 1SE shall not synchronize sound, dialogue or post-synchronized dialogue, sound effects, foley tracks or music tracks, of any nature, for the purpose of re-recording except under the immediate coordination, direction and/or supervision of the Editor s/he is engaged to assist.

SECOND ASSISTANT SOUND EDITOR (2SE): Acts as an assistant to the 1SE. The work functions of a 2SE shall be such as assigned to him/her and performed under the immediate coordination, direction and/or supervision of the 1SE s/he is engaged to assist. A 2SE shall not perform any of the work functions of a 1SE except under the immediate coordination, direction and/or supervision of the 1SE s/he is engaged to assist.

MUSIC EDITOR (ME): 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.

DOCUMENTARY EDITOR (DE): Arranges a series of visual and aural images into proper sequence and story form.

DOCUMENTARY ASSISTANT EDITOR (DAE): Acts as an assistant to the DE. The work functions of a DAE shall be such as assigned to him/her and performed under the immediate coordination, direction and/or supervision of the Editor s/he is engaged to assist.

COMMERCIAL EDITOR (CE): Arranges a series of visual and aural images into proper sequence and form.

TRAINEE ASSISTANT EDITOR (TAE): A candidate who has entered the Editing Department to be trained as an Assistant Editor. The work functions of a TAE shall be such as assigned to him/her and performed under the immediate coordination, direction, supervision of the 1PE.

POST PRODUCTION SUPERVISOR (PPS): Supervises the entire post production process on a motion picture.

POST PRODUCTION COORDINATOR (PPC): Coordinates the entire post production process on a motion picture.

Definitions

- CBC - Canadian Broadcasting Corporation.
- CFC - Canadian Film Centre Feature Film Project.
- Guild or DGC - the Directors Guild of Canada or La Guilde Canadienne Des Réalisateurs, a national corporate body.
- NFB - National Film Board of Canada.
- Shoot Day - the period of time during which photography of the motion picture takes place.
- Picture Post Production Period - the period of time commencing on the first day of post production of the motion picture and continuing until delivery of the fine cut of the motion picture.
- Post Production Period - the period of time commencing on the first day of post production of the motion picture and continuing until completion of the mix of the motion picture.
- Second Unit Production Period - the period of time and processes which include second unit pre-production and second unit photography of the motion picture.
- Sound Post Production Period - the period of time commencing with delivery of the fine cut of the motion picture and continuing until completion of the mix of the motion picture.

Job Category Representation in Each District Council

DISTRICT COUNCIL	JOB CATEGORIES REPRESENTED
BC District Council	DIR, 2UD, ASD, 1AD, 2AD, 3AD, PM, UM, LM, ALM, PA
Alberta District Council	DIR, 2UD, ASD, 1AD, 2AD, 3AD, TC, TAD, PM, APM, UM, PC, APC, TPC, AUD, PPA, 1AA, 2AA, AC, AT, LM, ALM, TLM, PD, ART, 1AR, 2AR, ADC, ADA, SPE, SSE, PE, SE, 1PE, 1SE, 2PE, 2SE, TAE, PA
Saskatchewan District Council	DIR, 2UD, ASD, 1AD, 2AD, 3AD, TAD, PM, APM, UM, PC, APC, PS, AUD, PPA, 1AA, 2AA, AC, LM, ALM, PD, ART, 1AR, 2AR, ADC, ADA, SPE, SSE, PE, SE, 1PE, 1SE, 2PE, 2SE, PA
Manitoba District Office	DIR, 2UD, ASD, 1AD, 2AD, 3AD, PM, APM, UM, PC, APC, AUD, PPA, 1AA, 2AA, AC, LM, ALM, PD, ART, 1AR, 2AR, 3AR, ADA, SPE, SSE, PE, SE, 1PE, 2PE, 1SE, 2SE, TAE, PA
Ontario District Council	DIR, 2UD, ASD, 1AD, 2AD, 3AD, PM, APM, UM, AUD, PPA, 1AA, 2AA, 3AA, AT, LM, ALM, PD, ART, SD, 1AR, 2AR, 3AR, ADA, SPE, SSE, PE, SE, 1PE, 1SE, 2PE, 2SE, ME, DE, DAE, CE, TAE, PA
Quebec District Council	DIR, 2UD, PM, ART, PD, SD
Atlantic Regional Council	DIR, 2UD, ASD, 1AD, 2AD, 3AD, TC, TAD, PM, APM, UM, PC, APC, PS, AUD, PPA, 1AA, 2AA, 3AA, AC, AT, LM, ALM, TLM, PD, ART, SD, 1AR, 2AR, 3AR, ADC, PPS, PPC, SPE, SSE, PE, SE, 1PE, 1SE, 2PE, 2SE, ME, DE, DAE, CE, TAE, PA

Directors Guild of Canada Job Category Index

DIR: Director	AUD: Production Accountant	3AR: Third Assistant Art Director
2UD: Second Unit Director	PPA: Post Production Accountant	ADC: Art Department Coordinator
ASD: Associate Director	1AA: First Assistant Accountant	ADA: Art Department Apprentice
1AD: First Assistant Director	2AA: Second Assistant Accountant	SPE, SSE: Supervising Picture, Sound Editor
2AD: Second Assistant Director	3AA/AC: Third Assistant Accountant/ Accounting Clerk	PE, SE: Picture Editor, Sound Editor
3AD: Third Assistant Director	AT: Trainee Assistant Accountant	1PE, 2PE: First & Second Assistant Picture Editor
TC: Technical Coordinator	LM: Location Manager	1SE, 2SE: First & Second Assistant Sound Editor
TAD: Trainee Assistant Director	ALM: Assistant Location Manager	ME: Music Editor
PM: Production Manager	TLM: Trainee Location Manager	DE: Documentary Editor
APM: Assistant Production Manager	PD: Production Designer	DAE: Documentary Assistant Editor
UM: Unit Manager	ART: Art Director	CE: Commercial Editor
PC: Production Coordinator	SD: Set Designer	PPS: Post Production Supervisor
APC: Assistant Production Coordinator	1AR: First Assistant Art Director	PPC: Post Production Coordinator
TPC: Trainee Production Coordinator	2AR: Second Assistant Art Director	TAE: Trainee Assistant Editor
PS: Production Secretary		PA: Production Assistant (all depts)

** For applicants residing in the Yukon, please contact the BC District Council. For applicants residing in the North West Territories and Nunavut, please contact the Alberta District Council.