

COLLECTIVE AGREEMENT 2026



BETWEEN:

AQTIS LOCAL 514 IATSE* – QUEBEC (CAMERA) NETFLIX 2026-2030 Collective Agreement

The Quebec Association of Image and Sound Technicians, Local 514 of the International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts of the United States, its Territories and Canada

*Hereinafter referred to collectively as “LOCAL 514”

AND

Production Company **
For the production “TITLE”

**Hereinafter referred to as “THE COMPANY”

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NETFLIX COLLECTIVE AGREEMENT

This Agreement, entered into this **DATE** by **PRODUCTION COMPANY**, (hereinafter referred to as the Company) and the AQTIS Local 514 of the International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts of the United States, its Territories and Canada, AFL-CIO-CLC-QFL (hereinafter referred to as Local 514)

WITNESSETH

Whereas the Company and Local 514 are desirous of entering into a collective bargaining contract governing the employment of Camerapersons, Publicists, On Set Visual Effects and Specialized Equipment Technicians used in producing motion and still pictures.

Now therefore, in consideration of the mutual covenants herein contained and for other good and valuable considerations, the parties hereto do hereby mutually agree as follows:

1 APPLICATION AND SCOPE OF AGREEMENT

The scope of this Agreement is understood to cover all phases of motion picture production. This Agreement shall also cover, but is not limited to the following:

- a) All publicity, and all photography, (stills or motion picture, filmed, electronic or digital), for the promotion and publicity of the production for which this Agreement is intended, including all phases of recording visual images for the internet, all behind-the-scenes photography, Electronic Press Kit photography (EPK's), and all behind-the-scenes electronically or digitally recorded sound.
 - b) All auxiliary equipment necessary to the operation of the camera, regardless of the purposes for which such motion pictures and visual images are used and of the means by which or the substance upon which the same is recorded.
 - c) The co-ordination with all personnel concerned regarding the production requirements, media coverage and publicity materials required on the production, on and off the production set, by the Publicist in conjunction with the producing Company.
- 1.01** This Agreement shall be applicable to all Camerapersons and Publicists in the classifications covered hereby and (i) employed by the Company to perform services within the territorial jurisdiction of Local 514 (as specified in Article 3 hereof) or (ii) who may be employed by the Company within such territorial jurisdiction to perform services outside of such territorial jurisdiction.
- 1.02** On Set Visual Effects workers, in the categories of Supervisors, Coordinators and Technicians are covered by this Agreement, subject to all terms and conditions as prescribed herein. Special Equipment Operators and Technicians are covered by this Agreement, subject to all terms and conditions as prescribed herein.
- 1.03** The Company will not subcontract bargaining unit work which customarily and historically has been performed by Employees covered by this Agreement unless the Union consents thereto; or the Company lacks the requisite equipment, technology, facilities, or personnel to perform the work; or the work of the type being subcontracted has heretofore been subcontracted by a producer engaged in the motion picture and episodic media industry in the province of Quebec. When practicable, the Employer shall deliver a minimum of one (1) week's advance notice to the Union of its intention to subcontract.

- 1.04** Subject to the terms of this Agreement, the Union recognizes the Company's right to manage and direct its operations and to exercise all the management functions necessary to running its business. The Union recognizes that these management rights and administrative prerogatives belong exclusively to the Company and its representatives.
- 1.05** On each production, on a case-by-case basis, the Company may request certain modifications to the terms and provisions contained in this Agreement which are production-specific. The Union shall give consideration to said modifications and make reasonable efforts to respond to the other party within five (5) business days of the receipt of the request.
- 1.06** Except in the case of failure to comply with an arbitration award or non-payment of wages, the Company agrees that it will not lock out any Employees hereunder and the Union agrees that it will not engage in any strike, boycott, work stoppage or picketing of the Company by reason of any dispute, grievance, or difference of opinion between the parties subject to arbitration under this paragraph.
- 1.07** Netflix agrees to advise the Union when a "family company" is producing a motion picture under the Agreement. The Company agrees that "family companies" which utilize the Agreement will be bound thereto for the duration of the production.

2 UNION SECURITY

- 2.01** The Company agrees to and does hereby recognize Local 514 as the sole and exclusive bargaining representative for all Camerapersons and Publicists in the classifications described in paragraph 4 hereof, now and herein, after employed by the Company within the jurisdiction of Local 514 as hereinafter defined, all such employed by the Company within the jurisdiction of Local 514 as hereinafter defined, all such Camerapersons and Publicists being referred to hereinafter by the designation "Camerapersons".
- 2.02** **Credits:** In accordance with the prevailing practice, all photography of productions, regardless of the size or type of recording medium used, must have the label of I.A.T.S.E. on each production and all crew members covered under this Agreement shall receive a screen credit. Directors of Photography shall receive a single card head credit, and such credit shall appear in the main titles on screen and in all advertisements, subject to the usual exclusions, wherever the credit block appears.
- 2.03** Local 514 agrees to supply Camerapersons for the job requirements of the Company in the classifications covered by this Agreement, and if Local 514 fails to do so, the Company may secure such Camerapersons from any source, subject to the requirement that any such eligible Camerapersons so secured shall become and remain a member in good standing of Local 514 within thirty (30) days under such conditions as may be permitted by law.
- 2.04** Before filling any vacancy for any positions covered by this Agreement, the Company shall give Local 514 reasonable notice of the existence of such vacancy, and agrees to consider in good faith all applicants referred by Local 514, which may include granting an interview.

- 2.05** The Company shall be allowed one (1) permit for each motion picture. When practicable, the Company shall notify the Union of its intent to utilize this provision a minimum of five (5) business days prior to the commencement of work for the individual and provide the Union with necessary documentation prior to commencement of work for the individual. It is further understood that nothing in the foregoing language is intended to limit the Company's ability to employ additional Permit Workers upon consent of the Union as contemplated in Article 2.03 of this Agreement.
- 2.06** Nothing herein shall be interpreted as requiring either party take any action or refrain from taking any action that is in violation or contravention of any applicable Federal or Provincial law in Canada.
- 2.07** Prior to the start of principal photography, the Union shall be furnished with the names of all Camerapersons engaged by the Company.
- 2.08 Cameraperson Indemnification**
- i. The Company will defend, indemnify, and save harmless any Cameraperson for liability incurred during the effective dates of this Agreement and in the course of performance of the Cameraperson's assigned duties and performed within the scope of their employment for the Company that resulted in bodily injury, property damage suffered by any person(s) subject to the following conditions:
 - a) This shall not apply in any instance in which injury, loss or damage is the result of or caused, in whole or in part, by the gross negligence or misconduct of the Cameraperson. For the purpose of this Article, gross negligence is defined as circumstances when it must be plain in magnitude of the risks involved are such that, if more than ordinary care is not taken, a mishap is likely to occur in which loss of life, serious injury or grave damage is almost inevitable.
 - b) The Cameraperson shall cooperate fully in the defense of the claim or action, including, but not limited to, providing notice to the Company immediately upon becoming aware of any claim or litigation and attending of hearings and trials. Absent such full cooperation, the Cameraperson is subject to losing the benefits of this Article 2.08.
 - ii. The protection provided to the Cameraperson in Section (a) above, is also personal to the Cameraperson and may be enforced by any Cameraperson in any appropriate court or statutory forum. The protection provided to the Cameraperson in Section (a) does not expire with the expiration of this Agreement, but will continue with regard to any claim made against a Cameraperson after the expiration of the Agreement for liability that was incurred in the course of performance of the Cameraperson's assigned duties performed within the scope of their employment for the Company.

3 JURISDICTION

The jurisdiction of Local 514 shall apply to the Province of Québec and to any Cameraperson hired in Local 514 jurisdiction that the Company elects to transport outside the jurisdiction.

4 WAGE SCALE

The current wage scales are found in the attached Appendix A.

- 4.01** The standard minimum wage scale for those employed under this Agreement shall be as follows for a forty (40) hour week, eight (8) hour day (note for Directors of Photography or Publicists hired on a weekly basis, please refer to Articles 14.02 & 15.03 respectively):
- 4.02** “Budget” means the total budget of a project and shall include offsets for tax and credit and production incentives but does not include a contingency up to ten percent (10%) of the Budget, costs of financing and bonds.
- 4.03** In addition to the Cameraperson’s hourly wage, a Tech Rate Bump of no less than \$8.00 per hour (\$10.00 per hour effective the first Sunday that is one year following notice of ratification) shall apply to a Cameraperson required to tech a lightweight prosumer gimbal for all work hours on a workday when the gimbal is in use. The aforementioned is limited to one (1) Cameraperson per workday.
- 4.04** A four (4) hour call may be scheduled within an Employee’s standard work week and is to be paid at one and one half times (1.5x) the basic hourly rate. Any additional hours assigned shall be paid at two times (2x) the basic hourly rate calculated to the end of the last hour in which work was performed in the following limited situations for work within the applicable Studio Zone:
- (i) Production meetings and screening rushes;
 - (ii) Screen tests;
 - (iii) Location scouting;
 - (iv) Company provided training.

5 HOURS OF WORK

- 5.01** The minimum workday shall consist of eight (8) hours of work and there shall be no split shifts. The minimum workweek shall consist of any five (5) consecutive days. The five (5) days are to be designated prior to commencement of principal photography. For payroll purposes, the workweek shall commence and end at midnight of the seventh (7th) day in the workweek.
- 5.02** For the purposes of computing pay for normal and overtime, including penalties and meal periods, time shall be calculated in ten (10) minute increments so that a Cameraperson shall be paid for a full ten (10) minute period if they work any portion of a ten (10) minute period.

6 WORKWEEK & OVERTIME

- 6.01** All work in excess of the minimum workday or workweek shall be paid as overtime.
- 6.02** Overtime pay for work performed after eight (8) working hours shall be paid for at the rate of one and one-half (1 ½) times the basic hourly rate.
- 6.03** Overtime pay for work performed after twelve (12) working hours shall be paid for at the rate of two (2) times the basic hourly rate.

- 6.04** Overtime for work performed after fourteen (14) working hours, and subsequent working hours shall be paid at the rate of three (3) times the basic hourly rate.
- 6.05** Work performed on the Cameraperson's sixth (6th) day worked in the Cameraperson's workweek shall be paid for at the rate of one and one-half (1 ½) times the basic hourly rate. Work performed after eight (8) working hours shall be paid for at the rate of two (2) times the basic hourly rate. All work performed after the eleventh (11th) working hour shall be paid for at the rate of three (3) times the basic hourly rate.
- 6.06** Work performed on the Cameraperson's seventh (7th) day worked in the Cameraperson's workweek shall be paid for at the rate of two (2) times the basic hourly rate for the first eight (8) working hours. Work performed after eight (8) hours shall be paid for at the rate of three (3) times the basic hourly rate.
- 6.07** Should a Cameraperson work fourteen (14) consecutive days, the Cameraperson shall remain at seventh (7th) day premium rates until such time as a full forty-eight (48) hour plus applicable turnaround free from work is provided.
- 6.08** At no time will any overtime, sixth (6th) or seventh (7th) day, including penalties, turnaround, meal period etc. exceed three (3) times the basic hourly rate.
- 6.09** Fractional Work Week: The Company shall pay an Employee engaged on a weekly basis, whose assignment starts on other than the first day of the work week established for that Employee or ends on other than the last day of the work week established for that Employee one-fifth (1/5) of their guaranteed weekly wages for each day worked during the fractional work week, provided that during the preceding or following work week of their assignment the Employee is provided a full work week. The foregoing is intended to apply to both the start and finish of production, any production hiatus, and the individual crew member coming on or off a production.
- 6.10** Once every five (5) shooting weeks during the life of the production, the Company may shift the workweek without incurring extra costs, by doing the following:
- (i) shift the workweek forward by one (1) or two (2) days by adding one (1) or two (2) days off consecutive with the seventh (7th) day off of the regular workweek, provided that each additional day off shall include an additional twenty-four (24) hour rest period. If work is performed on any of the additional days off, the rate of pay shall be that of a seventh (7th) day of work; and
 - (ii) shift the work week schedule back by one (1) day, by changing the shifted work week, provided that the sixth (6th) day of the work week is a day off unpaid and provided that a thirty-four (34) hour rest period applies. Or pull the work week back by one (1) day, by changing the shifted work week, provided that the fifth (5) day and the sixth (6th) day of the work week is two (2) days off unpaid and provided that a fifty-two (52) hour rest period applies. Or pull the work week back by two (2) days, by changing the shifted work week, provided that the fifth (5th) day of the work week is a day off unpaid and provided that a thirty-four (34) hour rest period applies.
 - (iii) Employees and the Union shall be given seven (7) calendar days' notice of the shift. In no event may the Company shift the workweek to avoid paying for an unworked holiday.
 - (iv) The workweek during pre-production may be different than the workweek of production. The change in workweek from pre-production to production shall not be considered a shift. However, it is agreed and understood that there shall be a minimum of one (1) day off with a minimum thirty-four (34) hour rest period, between pre-production and production. If work is performed on that day, the rate of pay shall be that of a seventh (7th) day of work.

7 VACATION, PENSION, WELFARE AND ASSESSMENT

- 7.01 Vacation Pay:** Six (6) percent of gross wage will be paid directly to the Cameraperson as vacation pay.
- 7.02 Producer Retirement Contribution:** Seven (7) percent of the gross pay (gross wage plus vacation pay) of each Cameraperson shall be remitted weekly to the **IATSE Canadian Entertainment Industry Retirement Plan, c/o AQTIS Local 514 IATSE, 1001, BD de Maisonneuve E. bureau 900 Montréal QC H2L 4P9** or as may otherwise be directed by Local 514 for the purpose of administering and providing retirement benefits in accordance with the retirement plan or other rules maintained or adopted by Local 514 from time to time (the "Plan"). In the event a Cameraperson is not enrolled in the Plan, the Producer's remittance shall still be made to the Plan in respect of that Cameraperson and the Plan administrator shall dispose of such funds in accordance with the Plan and Local 514's rules.
- i. Effective a date to be mutually agreed by the parties, Employees in the bargaining unit shall participate in either the CEIRP Group RRSP and/or the CEIRP Pension Plan, as may be determined by the Union in its sole discretion.
 - ii. Subject to the Union's directions, the Employer shall deduct an amount equal to five percent (7%) of each Employee's gross earnings on each paycheque for retirement savings purposes together with any optional amounts which the Employee may designate to be deducted from their gross earnings subject to any applicable limit imposed by law.
 - iii. The Employer shall remit the contributions and deductions contemplated herein by cheque or electronic transfer as directed by the Union, payable to the Union. The contributions must be received by the Union by no later than the 15th of the month following the month in which the contributions ought to have accrued and/or deductions ought to have been made.
 - iv. The Union shall allocate the remittances contemplated herein in accordance with the Employee's elections and CEIRP Group RRSP and/or CEIRP Pension Plan rules in effect from time to time.
 - v. Any failure on the part of the Employer to pay the remittances contemplated herein by the 15th of the month in which they became due and owing to the Union shall entitle the Union to demand and receive liquidated damages from the Employer calculated at the rate of two percent (2%) of the remittances for each month or part month that they remain unpaid and owing.
- 7.03 Producer Health & Welfare Contribution:** Five and one-half (5 ½) percent of the gross pay (gross wage plus vacation pay) of each Cameraperson shall be remitted weekly to the **c/o AQTIS Local 514 IATSE, 1001, BD de Maisonneuve E. bureau 900 Montréal QC H2L 4P9** or as may otherwise be directed by Local 514 for the purpose of administering and providing health & welfare benefits.
- 7.04 Additional Producer Health & Welfare Contribution:** In addition to the above amounts in subsection 7.03, the Company shall pay an additional amount of fifteen (15) dollars per day as Health and Welfare Benefits for each Cameraperson to be remitted weekly to the **c/o AQTIS Local 514 IATSE, 1001, BD de Maisonneuve E. bureau 900 Montréal QC H2L 4P9**. Please note government taxes may apply.

- 7.05 Industry Promotion & Development:** One (1) percent of the gross pay (gross wage plus vacation pay) of each Cameraperson shall be remitted weekly to the **AQTIS Local 514 IATSE, for Industry Promotion & Development c/o AQTIS Local 514 IATSE, 1001, BD de Maisonneuve E. bureau 900 Montréal QC H2L 4P9.**
- 7.06 Working Dues:** A deduction of two and one-half (2 ½) percent of gross pay (gross wage plus vacation pay) from each Cameraperson shall be remitted weekly as working dues to **c/o AQTIS Local 514 IATSE, 1001, BD de Maisonneuve E. bureau 900 Montréal QC H2L 4P9.**
- 7.07 Seminar and Development:** One-half (1/2) of a percent of the gross pay (gross wage plus vacation pay) of each Cameraperson shall be remitted weekly to the **AQTIS Local 514 IATSE for Seminar (training) and Development c/o AQTIS Local 514 IATSE, 1001, BD de Maisonneuve E. bureau 900 Montréal QC H2L 4P9.**
- 7.08 Non-Member Administration Fee:** For all authorized IATSE US Members, the Company shall pay a permit fee of three and one-half percent (3.5%) In order to equalize the payments and deductions in respect to Camerapersons of Local 514, 667 or 669, the Company shall contribute a percentage of the gross pay (gross wage plus vacation pay) for any non-Members engaged who are also non-Members of Local 600, an amount equal to five and one-half percent (5.5%) of gross pay, equivalent to the contribution to the collective insurance plan, and an amount equal to seven percent (7%) of gross pay, equivalent to the RRSP contribution amount; and an amount equal to two and one-half percent (2.5%) of the gross pay, equivalent to the Union dues of Local 514 Members. The Union will use these amounts at its sole discretion. These amounts shall be remitted weekly to the **AQTIS Local 514 IATSE, 1001, BD de Maisonneuve E. bureau 900 Montréal QC H2L 4P9.**
- 7.09 Reciprocal Agreements:** For Members of Local 514 resident in Québec who have chosen alternative benefit coverage, an additional percentage from each Member will be deducted from gross wages and shall be remitted weekly to the **c/o AQTIS Local 514 IATSE, 1001, BD de Maisonneuve E. bureau 900 Montréal QC H2L 4P9.** Local 514 will provide payroll with a listing of applicable qualifying Members.
- 7.10 First and Second Season Series Reduction:**
In the case of Series, the Union will apply a reduction in fringes as follows:
- (i) First season (2% reduction)
 - a. Producer Retirement Contribution: 6.5%
 - b. Industry Promotion & Development: 0%
 - c. Seminar Development: 0%
 - (ii) Second season (1% reduction)
 - a. Industry Promotion & Development: 0%

The Union may reallocate the reductions to different fringe amounts on January 1 of each year of the Agreement by providing the Company with 30 days' notice. Allocation of fringe reductions may not be modified on productions that have commenced payroll.

8 STATUTORY HOLIDAYS

8.01 The following days are recognized as paid holidays:

New Year's Day	(January 1 st)
Good Friday or Easter Monday	(at the option of the Company)*
National Patriot's Day	(Monday preceding May 25 th)
Québec National Holiday	(June 24 th)
Canada Day	(July 1 st) If this date falls on a Sunday: July 2 nd)
Labour Day	(the 1 st Monday in September)
National Day for Truth and Reconciliation	(September 30 th)
Canadian Thanksgiving Day	(2 nd Monday in October)
Christmas	(December 25 th)
Day After Christmas	(December 26 th)

As well as any other Federal or Provincial holidays so declared.

*The Company must provide seven (7) days' notice to the crew and Local 514 which of the two (2) holidays have been selected.

- 8.02** The minimum hourly rate for work performed on a statutory holiday shall be paid for on the same scale as a seventh (7th) day, as defined in subsection 6.05. Payment for statutory holidays not worked shall be paid at the rate of a minimum eight (8) hour day.
- 8.03** When the National Day for Truth & Reconciliation falls on the Employee's normal day off, this day shall not be considered a paid day off.
- 8.04** When a holiday is not worked, all Employees under the following contract of AQTIS 514 Aiest that work a scheduled workday and more, as part of the work week before and after the a scheduled workday as part of the week after the holiday shall get paid the minimum daily call for the holiday. The foregoing shall not apply to a holiday(s) that occurs within a total hiatus period.
- 8.05** Any statutory holiday not worked shall be considered part of the workweek.
- 8.06** When a holiday other than Quebec National Holiday, Christmas Day, Day After Christmas, Good Friday, or New Year's Day falls on the second, third, or fourth workday of the work week, the Company may request a waiver from the Union to allow the first or fifth workday of the work week to be designated and observed as the holiday, so that the actual holiday shall be worked and paid for at straight time. The Union shall automatically grant the waiver when requested by the Company: (i) to accommodate the needs of the production, or (ii) to accommodate the scheduling wishes of the crew, as reflected by the majority of the crew. The Company shall request the waiver from the Union no later than seven (7) calendar days prior to the actual holiday.

9 TURNAROUND

- 9.01** In the event that less than a ten (10) hour (elapsed hours) rest period is allowed between the termination of work on one call and the beginning of work on the next call, three (3) times the wage rate will be paid for all work performed in such ten (10) hour rest period, and will be considered part of a minimum eight (8) hour day.
- 9.02** On a five (5) day workweek, weekend turnaround will be fifty-four (54) hours. Once in every four (4) weeks of principal photography, the weekend rest period may be shortened to fifty-two (52) hours, provided that notice is given to Camerapersons prior to wrap on the fifth (5th) day of the workweek. Weekend turnaround may not be shortened on two (2) consecutive weekends. In the event that less than the applicable rest period is allowed between the termination of work on day five (5) and the beginning of work on the next day one (1), triple time will be paid for all work performed in such rest period, and will be considered part of a minimum eight (8) hour day.
- 9.03** On a six (6) day workweek, weekend turnaround will be thirty-four (34) hours. In the event that less than such rest period is allowed between the termination of work on day six (6) and the beginning of work on the next day one (1), triple time will be paid for all work performed in such rest period, and will be considered part of a minimum eight (8) hour day.
- 9.04** In the event that a Cameraperson works more than sixteen (16) worked hours from call, the minimum amount of time off shall be twelve (12) consecutive hours free from work. When more than sixteen (16) worked hours occur at the end of the workweek, the applicable weekend turnaround increases by two (2) hours.
- 9.05** There shall be a twenty-four (24) hour rest period for each Employee for a Statutory Holiday, plus applicable daily or weekend turnaround. In the event that less than the applicable rest period is allowed between termination of the of the previous workday and the beginning of work on the next day, triple time will be paid for all work performed in such rest period and will be considered part of the eight (8) hour day.

10 MEALS

- 10.01** All Camerapersons will receive a meal period of one (1) hour. Such meal period will commence not earlier than the end of the third (3rd) hour and not later than the end of the sixth (6th) hour from the Employee's call time. Time spent travelling to and from the meal area shall be allowed and shall not be considered part of the meal break. Subsequent meal periods shall be given to commence not earlier than the end of the fourth (4th) hour and not later than the sixth (6th) hour of work after the conclusion of a prior meal period. In the event of a meal period less than one (1) hour, but no shorter than thirty (30) minutes, such period will be considered time worked and as such will be paid at the prevailing rate.
- 10.02** If a Cameraperson is unable to commence a meal period by the end of the sixth (6th) hour of work as specified in subsection 10.01 above, they shall be paid at two (2) times the rate in effect at that time for the first (1st) hour of infringement, and the second (2nd) and subsequent hours of a meal penalty shall be paid at three (3) times the rate, calculated in ten (10) minute increments, until such time as the meal period is forthcoming. Once a meal period is completed, the Cameraperson shall be paid the applicable hourly rate. It is agreed that the maximum penalty payable under this clause shall be three (3) times the basic hourly rate.

10.03 When on location or at a studio, all Camerapersons shall be provided with coffee, tea, ice water and/or other beverages to be supplied by the Company.

10.04 French Hours: The Company may, in its sole discretion, institute "French Hours." In such circumstances, the Company shall provide the Union and the affected Camerapersons with no less than twelve (12) hours' notice of "French Hours" scheduling being instituted. The Company shall make reasonable efforts to provide such notice by no later than one (1) hour after camera wrap.

Inadvertent failure to provide the Union with such notice shall not prevent the Company from instituting "French Hours" scheduling.

For clarity, "French Hours" scheduling consists of:

- (i) An eleven (11) hour period of elapsed time commencing with the general crew call and ending after camera wrap, which includes one (1) hour of paid meal period before work begins, or includes one-half (½) hour paid meal period before the shift begins and two (2) fifteen (15) minute paid breaks during the rest of such eleven (11) hour period. This eleven (11) hour period shall not be considered a guarantee of eleven (11) hours of work or pay.
- (ii) Should work continue past the eleventh hour, such work shall be paid for by the additional payment of the applicable rates of overtime pay.
- (iii) Any Company that institutes French Hours will provide a continuing hot buffet accessible to the Employees.
- (iv) Meal penalties shall apply if camera wrap occurs past eleven (11) hours of elapsed time commencing with the general crew call, in which case meal penalties shall be paid commencing at the end of the sixth hour from the beginning of the general crew call. The grace period set forth in Article 10.06(i) may not be applied.
- (vi) All employees not on scheduled French Hours pursuant to this Article shall be accorded the meal standards otherwise set forth in Article 10.

10.05 Meal Period Extensions:

- (i) If necessary, a ten (10) minute grace period may be allowed at the first meal break to enable the completion of a shot in progress. Grace periods shall not be scheduled nor automatic, nor are they intended for everyday use. Should the ten (10) minute grace period be exceeded, meal penalty payments shall be paid as per Article 10.02.

11 TRAVEL AND ACCOMMODATION

11.01 For the purposes of this Agreement, the boundaries of the Montreal Studio Zone are established in **Appendix C**, and the reference point of the Studio Zone is located at the Berri UQAM subway station, at the intersection of **Berri** Street and **De Maisonneuve E.** boulevard in the city of Montreal.

11.02 Travel time outside the boundaries of the Montreal studio zone (**Appendix C**) is established by consulting the Google Maps application and using the normal travel time of the shortest proposed route between the reference point (Berri UQAM subway station at the intersection of Berri / De Maisonneuve E.) and the destination, reduced by the number of **thirty (30) kilometers**.

- 11.03** When a Cameraperson is required to work at a location outside the boundaries of the Montreal studio zone (**Appendix C**), the Company agrees to establish that travel time to and from locations outside the studio zone is considered part of the workday and subject to the provisions for overtime and meal penalties as described herein.
- 11.04** On travel days when no other work is to be performed by the Cameraperson, travel shall be paid for four (4) hours at the Cameraperson's straight time contracted hourly rate plus applicable fringes under Article 7. If travel time exceeds four (4) hours, the Cameraperson will be paid for eight (8) hours at the Employee's straight time contracted hourly rate plus applicable fringes under Article 7. The second consecutive day of travel shall be paid as a day worked at no less than the rate for such travelling Cameraperson's minimum call for that day of the Cameraperson's workweek.
- 11.05** A "Distant Location" is defined as a location outside the studio zone where Camera Technicians are required to travel by automobile for eighty (80) minutes or more, as established by the calculation method set out in article 11.02.
- 11.06** When any Camerapersons are travelling to and from a location outside the boundaries of **Appendix C**, the Company shall provide first class or business class transportation. Economy class jet air travel shall be considered adequate for the purposes of this Agreement only for flights under three (3) hours in-flight time. When transporting Camerapersons by car to locations within a two (2) hour driving distance from the Company base, the maximum number of passengers per standard sedan and standard nine (9) passenger vehicle shall be five (5) and eight (8) respectively, including the driver.
- If the driving distance exceeds two (2) hours from the base to location, the maximum number of occupants in the vehicles shall be reduced by one (1) to four (4) and seven (7) respectively, including the driver. The driver shall adhere strictly to the traffic regulations and speed limits as posted.
- When a Cameraperson is required to move from one place of work to another, the Company shall supply proper legal passenger transport and time so spent shall count as time worked. For the purposes of travel, a Cameraperson shall not ride in the backs of trucks or in the freight areas of vehicles.
- 11.07** A Cameraperson refusing in good faith to travel by plane or helicopter will not jeopardize their future working opportunities on assignments which do not require travel by plane or helicopter.
- 11.08** When Camerapersons on location are required to remain overnight or longer, first class single accommodation equal to the Canadian Automobile Association or the American Automobile Association diamond standards shall be made available.

11.09 PER DIEM

- i. When Camerapersons are working outside of the Studio Zone, the Company shall pay a per diem of seventy-five dollars (75,00\$) in Canadian funds to the Cameraperson for each twenty-four (24) hour period. This per diem consists of fifteen dollars (15,00\$) for breakfast, twenty-five dollars (25,00\$) for lunch and thirty-five dollars (35,00\$) for supper.

When outside Canada, per diem shall be paid in the above-mentioned amounts in Canadian funds equivalent to the value in American or Euro funds to be agreed upon by Local 514 in advance.

- ii. On shooting days when the Company provides a hot meal of equal value to per diem as per subsection 11.09 (i), the Company may elect to deduct that meal per diem. This will not apply on weekends or any Company days off.

If a hotel breakfast is provided, it must be available no later than one (1) hour before call in order to deduct breakfast from per diem.

- 11.10** On distant locations, each Cameraperson shall be notified prior to departure as to what accommodations will be made available at the location. All travel between the Cameraperson's accommodation and the shooting site while on distant location shall be considered time worked.
- 11.11** All Camerapersons will be informed at least twenty-four (24) hours prior to departure as to what kind, class or mode of transportation will be furnished. Return fare will be paid by the Company.
- 11.12** A Cameraperson required to ride a truck and assigned to, and responsible for, the care of the cargo shall be deemed working for the purposes of overtime and penalty calculations.
- 11.13** An Employee on distant location shall receive two times (2x) the per diem amount on an unworked sixth (6th) or seventh (7th) day in lieu of any other payment.
- 11.14** When a Cameraperson is required to travel and/or work outside of Canada, the Company must provide full travel health insurance for each Cameraperson.
- 11.15** In the event that the Company engages an Employee to perform work outside the limits of Canada and the United States and its territories, in any of the Job Classifications covered by this Agreement, then the Company at its discretion, may engage a person under a "flat deal" contract, in the place and stead of the provisions of this Agreement except that the Company shall pay the applicable fringe contributions under this Agreement.

12 HAZARDOUS WORK & SAFETY

- 12.01** A Cameraperson may refuse to perform a task that they reasonably believe poses a danger to their safety or that of others.
- 12.02** The Company agrees to bring all Camerapersons under the terms of the applicable Workers' Compensation Board/Workplace Safety & Insurance Board/Workplace Health, Safety and Compensation Commission in the Province of **Québec** and in any other jurisdiction where the work on the production by the Cameraperson is to take place. Certificates of valid enrollment, or other such forms of proof thereof as is satisfactory to Local 514, shall be provided to it before employment commences. An appropriate first aid kit shall accompany all production crews wherever they may be working. When Local 514 determines the working conditions to be dangerous or hazardous, an individual holding a valid Workers' Compensation Board Industrial First Aid Certificate will be employed.

The Producer will notify Local 514 in writing (accidenttravail@aqtis514iatse.com) within four (4) business days of any occupational injury or incident which requires the Producer to issue the appropriate provincial Workers Compensation Board form and will provide the date and the general circumstances of the occurrence.

- 12.03** Each Cameraperson shall be informed prior to departure as to what can be expected in respect to weather conditions at or near the shooting site so that they may reasonably provide themselves with suitable clothing and/or equipment. In extreme heat, cold or inclement weather or hostile environments, the Company shall allow for appropriate breaks.
- 12.04** Any Cameraperson unable to complete a shift because of an injury sustained on the job shall be paid a full eight (8) hour shift and any overtime, penalties, and premiums incurred before the injury.

- 12.05** The Company agrees it shall not allow for discrimination against or engage in any harassment of any applicant for employment or employee for reasons based on race, colour, creed, political belief, religion, family status, marital status, ancestry, place of origin, sex, age, disability either physical or mental, union membership or activity, gender expression or identity, or sexual orientation.

The Company maintains a strict anti-harassment policy which includes the prohibition of psychological harassment as defined under provincial law. As with all individuals employed by the Company, employees working under this Agreement are protected by this policy and required to comply with its terms.

13 TERMINATION OF EMPLOYMENT

- 13.01** Termination of employment for Camerapersons hired on a weekly basis shall be one (1) weeks' notice in writing, or in lieu of such notice shall be one (1) week's salary. Other than scheduled termination, severance shall only be for gross incompetence in the performance of the Cameraperson's duty or duties and the onus of proof shall rest on the Company.
- 13.02** In the event of the death of a Cameraperson, the Company shall pay to whomever said Cameraperson may have designated in writing to the Company or if no such designation has been made, to the Cameraperson's estate, an amount equal to the amount of severance pay such Cameraperson would have received had they been discharged on the date of their death.

14 DIRECTOR OF PHOTOGRAPHY

- 14.01** The Director of Photography shall be paid either on a weekly rate or an hourly rate basis according to the minimum scale rates and conditions of this Agreement. Over scale pay may be negotiated by the Cameraperson. All benefits and fringes shall be paid in addition to the rate.
- i. Weekly rates are based on sixty (60) hours guaranteed per week which is equivalent to seventy (70) pay hours.
 - ii. If a weekly work assignment is less than one (1) week, as in the first (1st) or last week of a production schedule, then the rate shall be one-fifth (1/5th) of the Director of Photography weekly rate for each day worked during the fractional work week.
 - iii. If on a weekly work assignment, the sixth (6th) and seventh (7th) day pay shall apply as per the Agreement by multiplying one-fifth (1/5th) of the weekly rate by one and one-half (1 ½) and two (2) times the weekly rate respectfully.

15 PUBLICISTS

- 15.01** Publicists shall be engaged on an 'On Call' basis. Rates shall be paid on a weekly rate pay basis.
- i. If a work assignment is less than one (1) week on a feature film, then the rate shall be one-fifth (1/5th) of the Publicists weekly rate for each day worked during the fractional workweek.
 - ii. If a work assignment is less than one (1) week on a television production, then the rate shall be as per Section 4 – WAGE SCALE, for Publicist (daily – T.V. only).

15.02 The workday shall be twelve (12) hours for feature and theatrical release productions and ten (10) hours for all other phases of motion picture production, but not limited to, television, filmed, electronically and digitally recorded, for DVD and tape release and all internet productions including new media productions. Overtime shall apply as previously stated in this Agreement as per Section 6.

15.03 Overtime:

- i. A Publicist who works a sixth (6th) workday in a period of seven (7) consecutive calendar days shall be paid a sixth (6th) day rate calculated accordingly: Weekly contracted rate divided by five (5) times one and one half (1 ½).
- ii. A Publicist who works a seventh (7th) workday in a period of seven (7) consecutive calendar days or a statutory holiday shall be paid a seventh (7th) day rate calculated accordingly: Weekly contracted rate divided by five (5) times two (2).

16 STILL PHOTOGRAPHY

16.01 Operation of all still cameras, on or off the production set, used for the purpose of performing work covered by this Agreement shall be performed exclusively by Still Photographers covered by this Agreement. Any still photography by any person who is not a member in good standing with Local 514 in the Still Photographer category is strictly prohibited, and is a violation of this Agreement, except as elsewhere provided.

- i. A Local 514 photographer will photograph any photography made for the Art and Prop Departments, whereby the photograph will be used for any part of the production that may appear on camera.
- ii. However, for the purpose of securing pre-production location identification, still pictures which are made solely for the purpose of choosing location sites, such pictures may be made by an Art Director, or a person designated by the Company from the Location Department or if none, then from the Production Department, or a Unit Manager if there is no Production Department, to make such pictures, and such person shall not be subject to the terms of this Agreement.
- iii. Pre-production still pictures made away from the Company premises for identification purposes only, for set design or decoration, but not for publicity purposes, may be made by a person designated by the Company, and such person shall not be subject to the terms of this Agreement.

16.02 Continuity photographs may be taken by the Script Supervisor, Hair, Make-up or Wardrobe departments or any other department whereby the photos are used strictly for continuity purposes.

- i. The Company agrees and acknowledges that all photographs on or off the production set for any purpose whatsoever, including continuity photography, shall be only photographed by the crew member using these photographs as a condition of, and for use in the fulfillment of his job and responsibilities or by the Local 514 Still Photographer covered by this agreement and not by any other crew member. These photographs may also not be used for any other purpose.
- ii. Photographs made by the Director of Photography may be made for the purpose of reference photos for post-production. These photographs may only be photographed by the Director of Photography or the local AQTIS 514 IATSE Still Photographer covered by this agreement, and not by any other crew member. These photographs may also not be used for any other purpose.

- 16.03** If with the consent of Local 514, a Still Photographer, not subject to this Agreement, takes still photographs which would otherwise be taken by persons subject to this Agreement, the Company shall provide that a collaborating Local 514 Still Photographer is employed at the basic rate, subject to the following:
- i. The Still Photographer subject to this Agreement will:
 - Perform similar duties to the Photographer not subject to this Agreement.
 - Submit for consideration still picture photographs.
 - Work the same number of hours each day as the Photographer not subject to this Agreement.
 - ii. No more than one (1) Photographer not subject to this Agreement shall be utilized at one time.
- 16.04** In addition to the foregoing provision, upon appropriate notification, (which may include written verification of the assignment if requested by the Local Union), the Local Union shall grant a waiver in the following limited circumstances:
- i. Where such still photographer is on a specific bona fide assignment for a local newspaper, nationally recognized magazine, or a national news service as distinguished from a photographic service.
 - ii. Where a still photographer subject to this Agreement is employed by the Company on television productions on a weekly basis and provided that no more than one still photographer not subject to this Agreement is present at any given time.
- 16.05** In addition to the Still Photographer's standard wage, each Still Photographer will receive a set amount per day plus fringe for labor incurred on digital processing when hired on a daily basis. The foregoing shall not apply to days scheduled solely for art department photographs, provided processing work can occur during the scheduled workday.

17 SPECIALIZED EQUIPMENT OPERATORS, TECHNICIANS

- 17.01** This category includes: Stabilized Remote Head Operators, Non-stabilized Remote Head Operators, Aerial Remote Head Operators, Motion Control Operators and Technicians rates and Unmanned Aerial Vehicles (UAVs) Pilots, Operators, and Safety Supervisors.
- 17.02** Prep days that are paid by the Production will follow the terms and conditions of the Agreement and any signed appendix.
- 17.03 Remote Head Techs and Related Technicians:**
- i. All Remote Head Technicians call and wrap times will be at the rental house when transporting equipment. Travel will be determined with consultation with the Local 514.
 - ii. In conjunction with the Company, all Remote Head Technicians will be scheduled and placed by the rental house.
- 17.04 Unmanned Aerial Vehicle (UAV) Crews:**
- i. Minimum crew and accreditation conditions will be determined by the Company and any government legislation.
 - ii. In conjunction with the Company, all UAV pilots, UAV camera operators, and UAV Safety Supervisors will be scheduled and placed by the supply company.

18 GENERAL

- 18.01** On a daily basis, the Company shall provide Local 514 with call sheets for all units.
- 18.02** The Company can postpone or cancel a call before its commencement by giving notice not later than 6:00 PM the day before the call starts unless the call is for the first (1st) day of the workweek, in which case the notice must be given no later than 6:00 PM of the last day of the preceding workweek. When such notice is not given, the call shall be considered in effect and binding on the Company to pay for same. Once a Cameraperson begins a call, there can be no cancellation of any part thereof.
- 18.03** When Camerapersons are engaged on a weekly basis, the Company must advise by 6:00 PM of the last day of the workweek how such Camerapersons are engaged for the following week, whether it is by the day or by the week. If the workweek ends on a fifth (5th) day, and such Camerapersons are hired on a daily basis from that day, work performed on a sixth (6th) and seventh (7th) day will be at overtime at the daily rate.
- 18.04** The Company must provide a call time and location to all Employees with a minimum notification time of daily turnaround.
- 18.05** The Company may issue a “weather-permitting” call for wildfire smoke, extreme heat, extreme cold, snow storm, sleet or ice storms to an Employee prior to the Employee’s dismissal for the day and to persons not on payroll up to twelve (12) hours before their call time (even if a call had previously been given). The Company shall provide notice to the Union upon the issuance of a “weather-permitting” call. The Company may cancel a “weather-permitting call” up to four (4) hours prior to the Employee’s call time. In the event the Employee is notified not to report to work, the Employee shall be paid four (4) hours of pay at straight time, which shall be subject to fringe contributions. However, if the notification is untimely, the Employee shall be paid for the applicable daily minimum call, which shall be subject to fringe contributions.
- 18.06** The Company may declare a Force Majeure, cancelling work calls, laying off Employees during a work day, or otherwise suspending production without prospective obligations to Employees, as the result of an inability to provide work because of an unforeseen circumstance beyond its reasonable control. Force Majeure includes, but is not limited to: riot, war, fire, earthquake, hurricane, flood, injury, illness, labour dispute, strike, the failure or inability of a key cast member to perform or the director to undertake their duties, or governmental regulation or order in a national emergency. In such unforeseen circumstance, the Company shall furnish a statement in writing to the Union within twenty-four (24) hours, or as soon thereafter as practicable, as to the reason for the Force Majeure. Employees must be notified two (2) hours before the Employee’s call. Employees who have arrived for work without receiving notification two (2) hours prior to their call are entitled to payment for the minimum daily call.

18.07 Minimum Crew

The minimum crew on a production shall consist of:

- a) Director of Photography, Operator, 1st Assistant, 2nd Assistant, Still Photographer, Camera Utility (Loader) on feature films or Camera Trainee on all productions other than feature films.

- b) When additional cameras are used, staffing will be consistent with past practice. In the event of a dispute, the parties will meet in good faith to discuss the issue.
- c) If an additional production unit is required it must be staffed by a full photographic crew.

On production tests, *excluding* equipment tests, the minimum crew shall consist of:

- a) A Director of Photography, Operator, 1st Assistant, 2nd Assistant and Camera Utility (Loader) on feature films or Camera Trainee (all productions other than feature films).

On Equipment tests (prep), the minimum crew shall consist of:

- a) 1st Assistant, 2nd Assistant and Camera Utility (Loader) on feature films or Camera Trainee (all productions other than feature films).

Composite process photography, backgrounds including plates with or without doubles (doubles not to be part of the cast), the minimum crew shall consist of:

- a) A Director of Photography and a 1st Assistant (Operator optional).

- 18.08** The Director of Photography shall be permitted to operate the camera, provided that a Camera Operator is also engaged to operate the camera.
- 18.09** On feature productions, a Still Photographer shall be hired for each day of principal photography. On series productions, a Still Photographer shall be hired for one day per half-hour episode, or two days per one-hour episode.
- 18.10** On all productions other than feature films, the Camera Trainee will be designated by the Local 514 office on a rotational basis. The Camera Trainee will work the same number of hours as the 2nd Assistant during principal photography, test and wrap days.
- 18.11** The duly authorized Business Representative of Local 514 or their accredited representative shall be permitted to visit any portion of the studio necessary for the proper conduct of the business of Local 514 during business or working hours. The Business Representative shall comply with the reasonable and generally applied visitor and security rules established by the Company.
- 18.12** As Local 514 is a member of the International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artist and Allied Crafts of the United States, its Territories and Canada, nothing in this Agreement shall ever be construed to interfere with any obligation which Local 514 owes to such International Alliance by reason of a prior obligation provided that the Company shall have been given notice of such obligation.
- 18.13** Nothing in this Agreement shall prevent any individual from negotiating and obtaining from the Company better rates, conditions and/or terms of employment than those herein provided.

The Company, at its discretion, with or without consulting Local 514, may give an individual better rate, conditions and/or terms than those provided for in this Agreement. No deal memorandum may contain clauses that are contrary to the provisions of this Agreement. If a deal memorandum, verbal or otherwise, provides for lesser conditions and terms of employment than those this Agreement provides for, then those lesser conditions and terms are null and void and of no effect and the terms and conditions of this Agreement apply to replace the deal memorandum's expunged terms and conditions.

The Company shall notify Local 514 upon entering into any such deal memorandum with any individual Cameraperson or dependent contractor covered by a personal service or corporate contract or deal memorandum and shall forward a copy of such contract or deal memorandum to the Local 514 office prior to employment.

The granting to any individual of better rates, conditions and/or terms shall not in any manner as precedent for granting similar rates, conditions and/or terms to other individuals.

If an individual incurs a bona fide expense as a result of their employment that is not reimbursed by the Company, it is agreed production will provide a completed Canada Revenue Agency T2200 to each individual requiring one for said expense.

18.14 A copy of all production and employment documentation shall be forwarded to the Local 514 office prior to principal photography. This shall include, but is not limited to deal memoranda, Company policies, schedules.

18.15 On or before their first (1st) day of employment, Camerapersons will supply to the Company reasonable residency information sufficient to ensure that the Company receives all Federal and Provincial tax credits. 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.

The Company shall inform Local 514 should any Cameraperson fail to provide necessary documentation and Local 514 will contact the Cameraperson to provide the required paperwork in a timely manner. Failure to furnish appropriate residency documentation within five (5) working days of the Company providing notice to the Employee and the Union can be cause for severance of employment.

18.16 If, at the discretion of the Company, a Cameraperson works for two (2) hours in a higher classification than the classification under which the Cameraperson is called for work, the higher rate shall prevail for the entire day. The Camera Trainee cannot displace a 2nd Assistant, or upgrade to a higher classification.

18.17 Weekly remuneration shall be paid at (or before) 4:00 PM of the fifth (5th) day of the workweek for the previous week ending at midnight on the seventh (7th) day.

18.18 In the event the Company uses a payroll company or other outside person(s), or entity (herein referred to as the payroll service) to handle or facilitate the payment of wages or other benefits to or on behalf of an employee or employees covered under this agreement, the Company agrees and acknowledges that it is and remains the Company of such Employee(s) for the purposes of all provisions of this Agreement, and that the Company remains liable and responsible for compliance with such provisions.

18.19 In the event of late payment by the Company, a penalty of one (1) percent per day of the gross wages for that week shall be paid to the Cameraperson, and such penalty shall be added to the next week's wages or, if none, by a separate payment. The foregoing shall not apply in the case of a bone fide dispute as to whether payment is due, or the Cameraperson's failure to submit the appropriate documentation.

18.20 The Company shall not alter Camerapersons' deal memos or time sheets without notification and explanation in writing to the Cameraperson and Local 514. In the event of a discrepancy between the Cameraperson timesheet and the Daily Production Report, the parties will meet to discuss.

18.21 There will be no stand-by calls.

18.22 Paid sick leave

An Employee covered by this Agreement who has worked for the production for at least twenty (20) days is entitled to paid sick leave as follows:

# of days worked for the production	total # of paid sick days
20 to 40	1
41 to 60	2
61 and over	3

- i) Such banked sick days shall not be carried over to a subsequent production.
- ii) A day of paid sick leave shall be equal to eight (8) hours' pay at the Employee's straight time rate. Employees with a weekly rate will have a day of sick leave paid at one-fifth (1/5) of their weekly rate.
- iii) Sick leave payments will not be subject to any fringe benefit contributions.
- iv) Any day on which an Employee is paid sick leave shall not be considered a day worked for purposes of calculating overtime and/or weekend premium days (6th and 7th days).
- v) Sick leave may be taken for the diagnosis, care, or treatment of an existing health condition, or preventative care for the Employee.
- vi) Members must report any illness or application of sick leave to the Employer as soon as possible so adequate replacement may be made, if necessary.
- vii) Unused sick leave is not paid out upon termination, resignation or other separation from employment. If the Employee is rehired by the Company under this Collective Agreement, unused sick leave shall be reinstated as eligible.
- viii) There shall be no discrimination or retaliation against any employee for exercising the right to use paid sick leave.
- ix) The Company may require a medical note for paid sick leave to be used.

19 DISPUTES

Where a dispute arises between the Company and Local 514 relating to the dismissal of a Cameraperson, or to the interpretation, application, operation or alleged violation of this Agreement, including a question as to whether a matter is arbitrable, the dispute shall be settled conclusively as follows:

- 19.01** The grievance shall be presented in writing to the grieved party 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 either the Employee, Company, or the Union, otherwise the grievance will be deemed waived. Grievances involving benefit payments must be filed within sixty (60) days of an alleged underpayment or will be deemed waived. A meeting between a management Representative and a Local 514 Representative shall be held within five (5) business days of the presentation of the grievance.
- 19.02** The Company agrees that, after a complaint has been made by Local 514, the Company's representatives shall not discuss or negotiate with the aggrieved Local 514 members without the consent of Local 514.
- 19.03** The Company shall render a decision in writing with respect to the grievance within five (5) business days following the meeting.
- 19.04** Failure by the Company to have a representative attend a meeting within five (5) business days of the presentation of the grievance and/or failure by the Company to render a written decision within five (5) business days following the meeting shall constitute a granting of the grievance in favour of Local 514 and such decision shall be final and binding. These time limits can be extended by mutual agreement of the parties.
- 19.05** Should the grievance not be resolved to the satisfaction of the parties, the matter shall immediately be referred to a mutually selected single Arbitrator. Such referral must be made no later than thirty (30) days after the filing of the grievance or the grievance will be deemed waived.
- 19.06** If the parties cannot agree upon an Arbitrator to determine the grievance, either party may. Request upon the Minister of Culture and Communications, pursuant to the appropriate legislation to appoint an Arbitrator for such purpose.
- 19.07** The costs of the arbitration shall be shared by the parties equally, including the Arbitrator fees.
- 19.08** Except in the case of failure to comply with an arbitration award or non-payment of wages, the Company agrees that it will not lock out any Camerapersons hereunder and Local 514 agrees that it will not engage in any strike, boycott, work stoppage or picketing of the Company by reason of any dispute, grievance, or difference of opinion between the parties subject to arbitration under this paragraph.

20 PERFORMANCE BOND

- 20.01** The Company shall deposit a bond via wire transfer or certified cheque with the Union in an amount equal to two (2) weeks of estimated payroll and employer benefit contributions for all Employees covered by this Agreement. This deposit shall be returned to the Company when all wages and benefits have been paid and when all grievances, if any, have been settled.
- 20.02** At the conclusion of each of the last two weeks of production, the Company may request that the funds on deposit with the Union be reduced by amounts sufficient to pay the week ending payroll and employer benefit contributions for all Employees covered by this Agreement. The Union shall not unreasonably refuse to grant this request provided there remains on deposit an amount sufficient to cover the remaining period of production and

post production, and all wages and benefits have been paid to date for all Employees covered by this Agreement, and all grievances, if any, have been settled. The remaining balance shall be returned to the Company two weeks after the end of post production provided that all wages and benefits have been paid and all grievances, if any, have been settled.

- 20.03** In lieu of the payroll security required under Articles 20.01 and 20.02, the Company may elect to provide a Corporate Guarantee to guarantee payment of wages and other monies that may become due to its respective employees covered by this Agreement. Non-Netflix entities are subject to approval by the Union prior to providing a Corporate Guarantee.

21 COLLECTION AND STORAGE OF INFORMATION

- 21.01** The Company will ensure that any information collected of a personal nature for any individual will be stored in a secure environment and will only be used for the purpose for which it was collected and will not be distributed at any time after the production is completed. The Company further confirms that it will adhere to all Provincial, State and Federal privacy policies.

22 INSURANCE

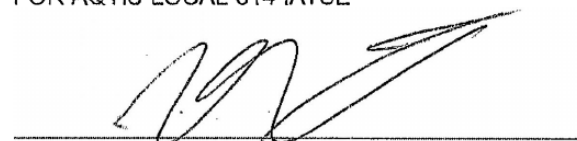
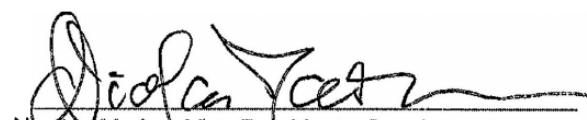
- 22.01** It is agreed that the Company shall provide the following while inspecting, rehearsing or shooting: The Company shall provide insurance in the amount of two hundred thousand dollars (\$200,000) against accidental death and/or dismemberment when required by the Company to travel by means of transportation furnished by the Company other than air during the Employee's assignment, two hundred and fifty thousand dollars (\$250,000) when the Employee is required to travel by plane at the request of the Company, or three hundred and fifty thousand dollars (\$350,000) when the Employee is required to travel by helicopter at the request of the Company against accidental death and/or dismemberment to be payable to the Cameraperson, their heirs, assigned, next of kin, or estate and all premiums shall be paid by the Company. The policy shall be kept in force and effect at all times until the completion of the shoot.

Signed this 23rd day of September, 2026.

FOR NETFLIX STUDIOS CANADA, ULC


Jennifer Buchanan, Senior Manager Labor Relations

FOR AQTIS LOCAL 514 IATSE


Pierre Daudeline, Vice-Président - Productions Américaines
Nicolas Marion, Vice-President - Caméra

APPENDIX A: MINIMUM SCALE 2026 – CANADIAN FUNDS

APPENDIX A -

FILMS NETFLIX +40M\$ TIER A

3% YEARLY RAISE



	Category	2026	Jan 1 - 2027	Jan 1 - 2028	Jan 1 - 2029	Jan 1 - 2030
	Director of Photography	126,24 \$	130,02 \$	133,92 \$	137,94 \$	142,08 \$
	Director of Photography (weekly)	8 817,28 \$	9 081,80 \$	9 354,25 \$	9 634,88 \$	9 923,93 \$
	Camera Operator	86,26 \$	88,85 \$	91,51 \$	94,26 \$	97,09 \$
	1st Assistant Camera	66,94 \$	68,95 \$	71,02 \$	73,15 \$	75,34 \$
	2nd Assistant Camera	50,94 \$	52,47 \$	54,04 \$	55,66 \$	57,33 \$
	Camera Utility	45,50 \$	46,87 \$	48,27 \$	49,72 \$	51,21 \$
	Publicist (weekly)	4 885,52 \$	5 032,09 \$	5 183,05 \$	5 338,54 \$	5 498,70 \$
	Publicist (daily on TV only)	-	-	-	-	-
	Still Photographer *	72,85 \$	75,03 \$	77,28 \$	79,60 \$	81,99 \$
	Digital Imaging Engineer	105,54 \$	108,71 \$	111,97 \$	115,33 \$	118,79 \$
	Digital Imaging Technician (DIT)	61,71 \$	63,56 \$	65,47 \$	67,43 \$	69,46 \$
	Data Wrangler	61,71 \$	63,56 \$	65,47 \$	67,43 \$	69,46 \$
	Motion Picture Video Coordinator	57,43 \$	59,15 \$	60,92 \$	62,75 \$	64,63 \$
	24 FPS Operator	57,43 \$	59,15 \$	60,92 \$	62,75 \$	64,63 \$
	Video-Assist Playback Operator	39,82 \$	41,02 \$	42,25 \$	43,51 \$	44,82 \$
	Video-Assist Playback Operator Assistant	23,73 \$	24,44 \$	25,17 \$	25,93 \$	26,70 \$
EPK/ BTS	Cameraperson EPK/BTS (daily) **	86,26 \$	88,85 \$	91,51 \$	94,26 \$	97,09 \$
	Cameraperson EPK/BTS (full time) ***	518,82 \$	534,39 \$	550,42 \$	566,93 \$	583,94 \$
	EPK/BTS Sound Recordist (daily) **	86,26 \$	88,85 \$	91,51 \$	94,26 \$	97,09 \$
VFX	VFX Supervisor	Nego	Nego	Nego	Nego	Nego
	VFX Coordinator	Nego	Nego	Nego	Nego	Nego
	VFX Artist Technician	38,54 \$	39,69 \$	40,88 \$	42,11 \$	43,37 \$
	VFX Technician	35,48 \$	36,54 \$	37,64 \$	38,77 \$	39,93 \$
	Camera Trainee	Qc Minimum wage + 10 %				
	* Still Photographers will receive a 213.65\$ digital processing fee when hired on a daily basis per Article 16.05.					

	Specialized equipment operators and technicians	2026	Jan 1 - 2027	Jan 1 - 2028	Jan 1 - 2029	Jan 1 - 2030
HEADS & CRANES	Stabilised Remote Head Operator	87,16 \$	89,77 \$	92,47 \$	95,24 \$	98,10 \$
	Unstabilised Remote Head Operator	63,93 \$	65,85 \$	67,82 \$	69,86 \$	71,95 \$
	Air Remote Head Technician	108,99 \$	112,26 \$	115,63 \$	119,10 \$	122,67 \$
	Motion Control Operator (Techno Dolly)	108,99 \$	112,26 \$	115,63 \$	119,10 \$	122,67 \$
UAV	"Motion Control" Technician	72,74 \$	74,92 \$	77,17 \$	79,48 \$	81,87 \$
	Drone Operator / UAV Pilot	125,98 \$	129,76 \$	133,65 \$	137,66 \$	141,79 \$
	UAV camera Operator	86,33 \$	88,92 \$	91,59 \$	94,34 \$	97,17 \$
	Drone Operator Assistant / UAV Security Supervisor	66,94 \$	68,95 \$	71,02 \$	73,15 \$	75,34 \$
3D / HÉLICO	For 3D Stereography and Remote Helicopter categories	Contact AQTIS 514 IATSE (Camera)				

**including EPK/Behind-The-Scenes/B-roll and when hired on a daily basis.

***including EPK/Behind-The-Scenes/B-roll and when hired on a full time and based on a 10-hour day.

APPENDIX A -

SERIES NETFLIX +10M\$ TIER A

3% YEARLY RAISE



	Category	2026	Jan 1 - 2027	Jan 1 - 2028	Jan 1 - 2029	Jan 1 - 2030
	Director of Photography	121,19 \$	124,82 \$	128,57 \$	132,42 \$	136,40 \$
	Director of Photography (weekly)	8 480,67 \$	8 735,09 \$	8 997,14 \$	9 267,06 \$	9 545,07 \$
	Camera Operator	82,10 \$	84,56 \$	87,10 \$	89,71 \$	92,40 \$
	1st Assistant Camera	62,77 \$	64,65 \$	66,59 \$	68,59 \$	70,65 \$
	2nd Assistant Camera	44,50 \$	45,84 \$	47,21 \$	48,63 \$	50,09 \$
	Camera Utility	41,16 \$	42,39 \$	43,66 \$	44,97 \$	46,32 \$
	Publicist (weekly)	3 711,15 \$	3 822,48 \$	3 937,16 \$	4 055,27 \$	4 176,93 \$
	Publicist (daily on TV only)	860,28 \$	886,09 \$	912,67 \$	940,05 \$	968,25 \$
	Still Photographer *	79,92 \$	82,31 \$	84,78 \$	87,33 \$	89,95 \$
	Digital Imaging Engineer	101,31 \$	104,35 \$	107,48 \$	110,70 \$	114,02 \$
	Digital Imaging Technician (DIT)	60,04 \$	61,84 \$	63,69 \$	65,60 \$	67,57 \$
	Data Wrangler	60,04 \$	61,84 \$	63,69 \$	65,60 \$	67,57 \$
	Motion Picture Video Coordinator	57,43 \$	59,15 \$	60,92 \$	62,75 \$	64,63 \$
	24 FPS Operator	57,43 \$	59,15 \$	60,92 \$	62,75 \$	64,63 \$
	Video-Assist Playback Operator	36,21 \$	37,30 \$	38,42 \$	39,57 \$	40,75 \$
	Video-Assist Playback Operator Assistant	23,73 \$	24,44 \$	25,17 \$	25,93 \$	26,70 \$
EPK/ BTS	Cameraperson EPK/BTS (daily) **	82,10 \$	84,56 \$	87,10 \$	89,71 \$	92,40 \$
	Cameraperson EPK/BTS (full time) ***	518,82 \$	534,39 \$	550,42 \$	566,93 \$	583,94 \$
	EPK/BTS Sound Recordist (daily) **	82,10 \$	84,56 \$	87,10 \$	89,71 \$	92,40 \$
VFX	VFX Supervisor	Nego	Nego	Nego	Nego	Nego
	VFX Coordinator	Nego	Nego	Nego	Nego	Nego
	VFX Artist Technician	38,54 \$	39,69 \$	40,88 \$	42,11 \$	43,37 \$
	VFX Technician	35,48 \$	36,54 \$	37,64 \$	38,77 \$	39,93 \$
Camera Trainee		Qc Minimum wage + 10 %				
* Still Photographers will receive a 213.65\$ digital processing fee when hired on a daily basis per Article 16.05.						

	Specialized equipment operators and technicians	2026	Jan 1 - 2027	Jan 1 - 2028	Jan 1 - 2029	Jan 1 - 2030
HEADS & CRANES	Stabilised Remote Head Operator	87,16 \$	89,77 \$	92,47 \$	95,24 \$	98,10 \$
	Unstabilised Remote Head Operator	63,93 \$	65,85 \$	67,82 \$	69,86 \$	71,95 \$
	Air Remote Head Technician	108,99 \$	112,26 \$	115,63 \$	119,10 \$	122,67 \$
	Motion Control Operator (Techno Dolly)	108,99 \$	112,26 \$	115,63 \$	119,10 \$	122,67 \$
UAV	"Motion Control" Technician	72,74 \$	74,92 \$	77,17 \$	79,48 \$	81,87 \$
	Drone Operator / UAV Pilot	125,98 \$	129,76 \$	133,65 \$	137,66 \$	141,79 \$
	UAV camera Operator	86,33 \$	88,92 \$	91,59 \$	94,34 \$	97,17 \$
	Drone Operator Assistant / UAV Security Supervisor	66,94 \$	68,95 \$	71,02 \$	73,15 \$	75,34 \$
3D / HÉLICO	For 3D Stereography and Remote Helicopter categories	Contact AQTIS 514 IATSE (Camera)				

**including EPK/Behind-The-Scenes/B-roll and when hired on a daily basis.

***including EPK/Behind-The-Scenes/B-roll and when hired on a full time and based on a 10-hour day.

APPENDIX A -

FILMS NETFLIX 40M\$ AND BELOW TIER B

2% YEARLY RAISE



	Category	2026	Jan 1 - 2027	Jan 1 - 2028	Jan 1 - 2029	Jan 1 - 2030
	Director of Photography	126,24 \$	128,76 \$	131,34 \$	133,96 \$	136,64 \$
	Director of Photography (weekly)	8 817,28 \$	8 993,63 \$	9 173,50 \$	9 356,97 \$	9 544,11 \$
	Camera Operator	86,26 \$	87,99 \$	89,75 \$	91,54 \$	93,37 \$
	1st Assistant Camera	66,94 \$	68,28 \$	69,65 \$	71,04 \$	72,46 \$
	2nd Assistant Camera	50,94 \$	51,96 \$	53,00 \$	54,06 \$	55,14 \$
	Camera Utility	45,50 \$	46,41 \$	47,34 \$	48,29 \$	49,25 \$
	Publicist (weekly)	4 885,52 \$	4 983,23 \$	5 082,90 \$	5 184,55 \$	5 288,24 \$
	Publicist (daily on TV only)	-	-	-	-	-
	Still Photographer *	72,85 \$	74,31 \$	75,79 \$	77,31 \$	78,85 \$
	Digital Imaging Engineer	105,54 \$	107,65 \$	109,80 \$	112,00 \$	114,24 \$
	Digital Imaging Technician (DIT)	61,71 \$	62,94 \$	64,20 \$	65,49 \$	66,80 \$
	Data Wrangler	61,71 \$	62,94 \$	64,20 \$	65,49 \$	66,80 \$
	Motion Picture Video Coordinator	57,43 \$	58,57 \$	59,75 \$	60,94 \$	62,16 \$
	24 FPS Operator	57,43 \$	58,57 \$	59,75 \$	60,94 \$	62,16 \$
	Video-Assist Playback Operator	39,82 \$	40,62 \$	41,43 \$	42,26 \$	43,10 \$
	Video-Assist Playback Operator Assistant	23,73 \$	24,20 \$	24,68 \$	25,18 \$	25,68 \$
EPK/ BTS	Cameraperson EPK/BTS (daily) **	86,26 \$	87,99 \$	89,75 \$	91,54 \$	93,37 \$
	Cameraperson EPK/BTS (full time) ***	518,82 \$	529,20 \$	539,78 \$	550,58 \$	561,59 \$
	EPK/BTS Sound Recordist (daily) **	86,26 \$	87,99 \$	89,75 \$	91,54 \$	93,37 \$
VFX	VFX Supervisor	Nego	Nego	Nego	Nego	Nego
	VFX Coordinator	Nego	Nego	Nego	Nego	Nego
	VFX Artist Technician	38,54 \$	39,31 \$	40,09 \$	40,89 \$	41,71 \$
	VFX Technician	35,48 \$	36,19 \$	36,91 \$	37,65 \$	38,40 \$
Camera Trainee		Qc Minimum wage + 10 %				
*Still Photographers will receive a 213.65\$ digital processing fee when hired on a daily basis per Article 16.05.						

	Specialized equipment operators and technicians	2026	Jan 1 - 2027	Jan 1 - 2028	Jan 1 - 2029	Jan 1 - 2030
HEADS & CRANES	Stabilised Remote Head Operator	87,16 \$	88,90 \$	90,68 \$	92,49 \$	94,34 \$
	Unstabilised Remote Head Operator	63,93 \$	65,21 \$	66,51 \$	67,84 \$	69,20 \$
	Air Remote Head Technician	108,99 \$	111,17 \$	113,39 \$	115,66 \$	117,97 \$
	Motion Control Operator (Techno Dolly)	108,99 \$	111,17 \$	113,39 \$	115,66 \$	117,97 \$
UAV	"Motion Control" Technician	72,74 \$	74,19 \$	75,68 \$	77,19 \$	78,74 \$
	Drone Operator / UAV Pilot	125,98 \$	128,50 \$	131,07 \$	133,69 \$	136,36 \$
	UAV camera Operator	86,33 \$	88,06 \$	89,82 \$	91,61 \$	93,45 \$
	Drone Operator Assistant / UAV Security Supervisor	66,94 \$	68,28 \$	69,64 \$	71,04 \$	72,46 \$
3D / HÉLICO	For 3D Stereography and Remote Helicopter categories	Contact AQTIS 514 IATSE (Camera)				

**including EPK/Behind-The-Scenes/B-roll and when hired on a daily basis.

***including EPK/Behind-The-Scenes/B-roll and when hired on a full time and based on a 10-hour day.

	Category	2026	Jan 1 - 2027	Jan 1 - 2028	Jan 1 - 2029	Jan 1 - 2030
	Director of Photography	121,19 \$	123,61 \$	126,08 \$	128,60 \$	131,18 \$
	Director of Photography (weekly)	8 480,67 \$	8 650,28 \$	8 823,29 \$	8 999,75 \$	9 179,75 \$
	Camera Operator	82,10 \$	83,74 \$	85,42 \$	87,12 \$	88,87 \$
	1st Assistant Camera	62,77 \$	64,03 \$	65,31 \$	66,61 \$	67,95 \$
	2nd Assistant Camera	44,50 \$	45,39 \$	46,30 \$	47,23 \$	48,17 \$
	Camera Utility	41,16 \$	41,98 \$	42,82 \$	43,68 \$	44,55 \$
	Publicist (weekly)	3 711,15 \$	3 785,37 \$	3 861,08 \$	3 938,30 \$	4 017,07 \$
	Publicist (daily on TV only)	860,28 \$	877,48 \$	895,03 \$	912,93 \$	931,19 \$
	Still Photographer *	79,92 \$	81,52 \$	83,15 \$	84,81 \$	86,50 \$
	Digital Imaging Engineer	101,31 \$	103,33 \$	105,40 \$	107,51 \$	109,66 \$
	Digital Imaging Technician (DIT)	60,04 \$	61,24 \$	62,46 \$	63,71 \$	64,99 \$
	Data Wrangler	60,04 \$	61,24 \$	62,46 \$	63,71 \$	64,99 \$
	Motion Picture Video Coordinator	57,43 \$	58,57 \$	59,75 \$	60,94 \$	62,16 \$
	24 FPS Operator	57,43 \$	58,57 \$	59,75 \$	60,94 \$	62,16 \$
	Video-Assist Playback Operator	36,21 \$	36,93 \$	37,67 \$	38,43 \$	39,19 \$
	Video-Assist Playback Operator Assistant	23,73 \$	24,20 \$	24,68 \$	25,18 \$	25,68 \$
EPK/ BTS	Cameraperson EPK/BTS (daily) **	82,10 \$	83,74 \$	85,42 \$	87,12 \$	88,87 \$
	Cameraperson EPK/BTS (full time) ***	518,82 \$	529,20 \$	539,78 \$	550,58 \$	561,59 \$
	EPK/BTS Sound Recordist (daily) **	82,10 \$	83,74 \$	85,42 \$	87,12 \$	88,87 \$
VFX	VFX Supervisor	Nego	Nego	Nego	Nego	Nego
	VFX Coordinator	Nego	Nego	Nego	Nego	Nego
	VFX Artist Technician	38,54 \$	39,31 \$	40,09 \$	40,89 \$	41,71 \$
	VFX Technician	35,48 \$	36,19 \$	36,91 \$	37,65 \$	38,40 \$
Camera Trainee		Qc Minimum wage + 10 %				
*Still Photographers will receive a 213.65\$ digital processing fee when hired on a daily basis per Article 16.05.						

	Specialized equipment operators and technicians	2026	Jan 1 - 2027	Jan 1 - 2028	Jan 1 - 2029	Jan 1 - 2030
HEADS & CRANES	Stabilised Remote Head Operator	87,16 \$	88,90 \$	90,68 \$	92,49 \$	94,34 \$
	Unstabilised Remote Head Operator	63,93 \$	65,21 \$	66,51 \$	67,84 \$	69,20 \$
	Air Remote Head Technician	108,99 \$	111,17 \$	113,39 \$	115,66 \$	117,97 \$
	Motion Control Operator (Techno Dolly)	108,99 \$	111,17 \$	113,39 \$	115,66 \$	117,97 \$
UAV	"Motion Control" Technician	72,74 \$	74,19 \$	75,68 \$	77,19 \$	78,74 \$
	Drone Operator / UAV Pilot	125,98 \$	128,50 \$	131,07 \$	133,69 \$	136,36 \$
	UAV camera Operator	86,33 \$	88,06 \$	89,82 \$	91,61 \$	93,45 \$
3D / HÉLICO	Drone Operator Assistant / UAV Security Supervisor	66,94 \$	68,28 \$	69,64 \$	71,04 \$	72,46 \$
	For 3D Stereography and Remote Helicopter categories	Contact AQTIS 514 IATSE (Camera)				

**including EPK/Behind-The-Scenes/B-roll and when hired on a daily basis.

***including EPK/Behind-The-Scenes/B-roll and when hired on a full time and based on a 10-hour day.

TEAM CANADA FILMS NETFLIX +15-25M\$ TIER C MINUS 2% FIRST YEAR, THEN 2% YEARLY RAISE

	Category	2026	Jan 1 - 2027	Jan 1 - 2028	Jan 1 - 2029	Jan 1 - 2030
	Director of Photography	123,71 \$	126,18 \$	128,71 \$	131,28 \$	133,91 \$
	Director of Photography (weekly)	8 640,93 \$	8 813,75 \$	8 990,03 \$	9 169,83 \$	9 353,23 \$
	Camera Operator	84,54 \$	86,23 \$	87,95 \$	89,71 \$	91,50 \$
	1st Assistant Camera	65,60 \$	66,92 \$	68,25 \$	69,62 \$	71,01 \$
	2nd Assistant Camera	49,92 \$	50,92 \$	51,94 \$	52,98 \$	54,04 \$
	Camera Utility	44,59 \$	45,48 \$	46,39 \$	47,32 \$	48,27 \$
	Publicist (weekly)	4 787,81 \$	4 883,57 \$	4 981,24 \$	5 080,86 \$	5 182,48 \$
	Publicist (daily on TV only)	-	-	-	-	-
	Still Photographer *	71,39 \$	72,82 \$	74,28 \$	75,76 \$	77,28 \$
	Digital Imaging Engineer	103,43 \$	105,50 \$	107,61 \$	109,76 \$	111,95 \$
	Digital Imaging Technician (DIT)	60,48 \$	61,69 \$	62,92 \$	64,18 \$	65,46 \$
	Data Wrangler	60,48 \$	61,69 \$	62,92 \$	64,18 \$	65,46 \$
	Motion Picture Video Coordinator	56,28 \$	57,40 \$	58,55 \$	59,72 \$	60,92 \$
	24 FPS Operator	56,28 \$	57,40 \$	58,55 \$	59,72 \$	60,92 \$
	Video-Assist Playback Operator	39,02 \$	39,80 \$	40,60 \$	41,41 \$	42,24 \$
	Video-Assist Playback Operator Assistant	23,25 \$	23,72 \$	24,19 \$	24,67 \$	25,17 \$
EPK/ BTS	Cameraperson EPK/BTS (daily) **	84,54 \$	86,23 \$	87,95 \$	89,71 \$	91,50 \$
	Cameraperson EPK/BTS (full time) ***	508,45 \$	518,62 \$	528,99 \$	539,57 \$	550,36 \$
	EPK/BTS Sound Recordist (daily) **	84,54 \$	86,23 \$	87,95 \$	89,71 \$	91,50 \$
VFX	VFX Supervisor	Nego	Nego	Nego	Nego	Nego
	VFX Coordinator	Nego	Nego	Nego	Nego	Nego
	VFX Artist Technician	37,76 \$	38,52 \$	39,29 \$	40,08 \$	40,88 \$
	VFX Technician	34,77 \$	35,46 \$	36,17 \$	36,89 \$	37,63 \$
	Camera Trainee	Qc Minimum wage + 10 %				
*Still Photographers will receive a 213.65\$ digital processing fee when hired on a daily basis per Article 16.05.						

	Specialized equipment operators and technicians	2026	Jan 1 - 2027	Jan 1 - 2028	Jan 1 - 2029	Jan 1 - 2030
HEADS & CRANES	Stabilised Remote Head Operator	85,42 \$	87,13 \$	88,87 \$	90,64 \$	92,46 \$
	Unstabilised Remote Head Operator	62,65 \$	63,90 \$	65,18 \$	66,49 \$	67,82 \$
	Air Remote Head Technician	106,81 \$	108,95 \$	111,13 \$	113,35 \$	115,61 \$
	Motion Control Operator (Techno Dolly)	106,81 \$	108,95 \$	111,13 \$	113,35 \$	115,61 \$
	"Motion Control" Technician	71,29 \$	72,71 \$	74,17 \$	75,65 \$	77,16 \$
UAV	Drone Operator / UAV Pilot	123,46 \$	125,93 \$	128,45 \$	131,02 \$	133,64 \$
	UAV camera Operator	84,60 \$	86,30 \$	88,02 \$	89,78 \$	91,58 \$
	Drone Operator Assistant / UAV Security Supervisor	65,60 \$	66,91 \$	68,25 \$	69,62 \$	71,01 \$
3D / HÉLICO	For 3D Stereography and Remote Helicopter categories					

**including EPK/Behind-The-Scenes/B-roll and when hired on a daily basis.

***including EPK/Behind-The-Scenes/B-roll and when hired on a full time and based on a 10-hour day.

TEAM CANADA SERIES NETFLIX +2,7-7M\$ TIER C MINUS 2% FIRST YEAR, THEN 2% YEARLY RAISE

	Category	2026	Jan 1 - 2027	Jan 1 - 2028	Jan 1 - 2029	Jan 1 - 2030
	Director of Photography	118,76 \$	121,14 \$	123,56 \$	126,03 \$	128,55 \$
	Director of Photography (weekly)	8 311,06 \$	8 477,28 \$	8 646,82 \$	8 819,76 \$	8 996,15 \$
	Camera Operator	80,46 \$	82,07 \$	83,71 \$	85,38 \$	87,09 \$
	1st Assistant Camera	61,52 \$	62,75 \$	64,00 \$	65,28 \$	66,59 \$
	2nd Assistant Camera	43,61 \$	44,48 \$	45,37 \$	46,28 \$	47,21 \$
	Camera Utility	40,33 \$	41,14 \$	41,96 \$	42,80 \$	43,66 \$
	Publicist (weekly)	3 636,93 \$	3 709,67 \$	3 783,86 \$	3 859,54 \$	3 936,73 \$
	Publicist (daily on TV only)	843,07 \$	859,93 \$	877,13 \$	894,68 \$	912,57 \$
	Still Photographer *	78,32 \$	79,89 \$	81,48 \$	83,11 \$	84,77 \$
	Digital Imaging Engineer	99,28 \$	101,27 \$	103,29 \$	105,36 \$	107,46 \$
	Digital Imaging Technician (DIT)	58,84 \$	60,01 \$	61,21 \$	62,44 \$	63,69 \$
	Data Wrangler	58,84 \$	60,01 \$	61,21 \$	62,44 \$	63,69 \$
	Motion Picture Video Coordinator	56,28 \$	57,40 \$	58,55 \$	59,72 \$	60,92 \$
	24 FPS Operator	56,28 \$	57,40 \$	58,55 \$	59,72 \$	60,92 \$
	Video-Assist Playback Operator	35,49 \$	36,20 \$	36,92 \$	37,66 \$	38,41 \$
	Video-Assist Playback Operator Assistant	23,25 \$	23,72 \$	24,19 \$	24,67 \$	25,17 \$
EPK/ BTS	Cameraperson EPK/BTS (daily) **	80,46 \$	82,07 \$	83,71 \$	85,38 \$	87,09 \$
	Cameraperson EPK/BTS (full time) ***	508,45 \$	518,62 \$	528,99 \$	539,57 \$	550,36 \$
	EPK/BTS Sound Recordist (daily) **	80,46 \$	82,07 \$	83,71 \$	85,38 \$	87,09 \$
VFX	VFX Supervisor	Nego	Nego	Nego	Nego	Nego
	VFX Coordinator	Nego	Nego	Nego	Nego	Nego
	VFX Artist Technician	37,76 \$	38,52 \$	39,29 \$	40,08 \$	40,88 \$
	VFX Technician	34,77 \$	35,46 \$	36,17 \$	36,89 \$	37,63 \$
Camera Trainee		Qc Minimum wage + 10 %				
*Still Photographers will receive a 213.65\$ digital processing fee when hired on a daily basis per Article 16.05.						

	Specialized equipment operators and technicians	2026	Jan 1 - 2027	Jan 1 - 2028	Jan 1 - 2029	Jan 1 - 2030
HEADS & CRANES	Stabilised Remote Head Operator	85,42 \$	87,13 \$	88,87 \$	90,64 \$	92,46 \$
	Unstabilised Remote Head Operator	62,65 \$	63,90 \$	65,18 \$	66,49 \$	67,82 \$
	Air Remote Head Technician	106,81 \$	108,95 \$	111,13 \$	113,35 \$	115,61 \$
	Motion Control Operator (Techno Dolly)	106,81 \$	108,95 \$	111,13 \$	113,35 \$	115,61 \$
	"Motion Control" Technician	71,29 \$	72,71 \$	74,17 \$	75,65 \$	77,16 \$
UAV	Drone Operator / UAV Pilot	123,46 \$	125,93 \$	128,45 \$	131,02 \$	133,64 \$
	UAV camera Operator	84,60 \$	86,30 \$	88,02 \$	89,78 \$	91,58 \$
	Drone Operator Assistant / UAV Security Supervisor	65,60 \$	66,91 \$	68,25 \$	69,62 \$	71,01 \$
3D / HÉLICO	For 3D Stereography and Remote Helicopter categories	Contact AQTIS 514 IATSE				

**including EPK/Behind-The-Scenes/B-roll and when hired on a daily basis.

***including EPK/Behind-The-Scenes/B-roll and when hired on a full time and based on a 10-hour day.

APPENDIX A - 1/2

TEAM CANADA SMALL BUDGET 2% Yearly raise

TEAM CANADA SMALL BUDGET 2% Yearly raise		B-1	B-2	B-3	B-4	B-1	B-2	B-3	B-4
		Film +10-15 M\$ TV +1.8-2.7 M\$	Film +6-10 M\$ TV +1.2-1,8 M\$	Film +2-6 M \$ TV +0,6 M\$-1.2 M\$	Film +0-2 M\$ TV +0-600 K\$	Film +10-15 M\$ TV +1.8-2.7 M\$	Film +6-10 M\$ TV +1.2-1,8 M\$	Film +2-6 M \$ TV +0,6 M\$-1.2 M\$	Film +0-2 M\$ TV +0-600 K\$
Category		2026				Jan 1 - 2027			
	Director of Photography	113,37 \$	100,78 \$	88,18 \$	75,58 \$	115,64 \$	102,79 \$	89,94 \$	77,09 \$
	Director of Photography (weekly)	7 935,54 \$	7 053,81 \$	6 172,09 \$	5 290,36 \$	8 094,25 \$	7 194,89 \$	6 295,53 \$	5 396,17 \$
	Camera Operator	77,64 \$	69,01 \$	60,38 \$	51,77 \$	79,20 \$	70,39 \$	61,59 \$	52,80 \$
	1st Assistant Camera	60,25 \$	53,55 \$	46,86 \$	40,17 \$	61,46 \$	54,62 \$	47,80 \$	40,97 \$
	2nd Assistant Camera	44,00 \$	39,12 \$	34,23 \$	30,14 \$	44,88 \$	39,90 \$	34,92 \$	30,74 \$
	Camera Utility	40,95 \$	36,40 \$	31,85 \$	27,30 \$	41,77 \$	37,13 \$	32,49 \$	27,84 \$
	Publicist (weekly)	4 396,98 \$	3 908,42 \$	3 419,87 \$	2 931,32 \$	4 484,92 \$	3 986,59 \$	3 488,27 \$	2 989,95 \$
	Publicist (daily on TV only)	774,25 \$	660,68 \$	602,20 \$	516,17 \$	789,74 \$	673,90 \$	614,24 \$	526,49 \$
	Still Photographer *	65,57 \$	58,27 \$	50,99 \$	43,71 \$	66,88 \$	59,44 \$	52,01 \$	44,58 \$
	Digital Imaging Engineer	94,98 \$	84,43 \$	73,88 \$	63,32 \$	96,88 \$	86,11 \$	75,36 \$	64,59 \$
	Digital Imaging Technician (DIT)	55,54 \$	49,37 \$	43,20 \$	37,03 \$	56,65 \$	50,36 \$	44,06 \$	37,77 \$
	Data Wrangler	55,54 \$	49,37 \$	43,20 \$	37,03 \$	56,65 \$	50,36 \$	44,06 \$	37,77 \$
	Motion Picture Video Coordinator	51,67 \$	45,93 \$	40,19 \$	34,46 \$	52,71 \$	46,85 \$	40,99 \$	35,14 \$
	24 FPS Operator	51,67 \$	45,93 \$	40,19 \$	34,46 \$	52,71 \$	46,85 \$	40,99 \$	35,14 \$
	Video-Assist Playback Operator	35,84 \$	31,85 \$	27,88 \$	23,89 \$	36,56 \$	32,49 \$	28,43 \$	24,37 \$
	Video-Assist Playback Operator Assistant	22,54 \$	21,35 \$	20,17 \$	20,08 \$	22,99 \$	21,78 \$	20,57 \$	20,49 \$
EPK/ BTS	Cameraperson EPK/BTS (daily) **	492,88 \$	466,95 \$	60,38 \$	415,06 \$	502,74 \$	476,28 \$	61,59 \$	423,36 \$
	Cameraperson EPK/BTS (full time) ***	77,64 \$	69,01 \$	441,01 \$	51,77 \$	79,20 \$	70,39 \$	449,83 \$	52,80 \$
	EPK/BTS Sound Recordist (daily) **	77,64 \$	69,01 \$	60,38 \$	51,77 \$	79,20 \$	70,39 \$	61,59 \$	52,80 \$
VFX	VFX Supervisor	Nego	Nego	Nego	Nego	Nego	Nego	Nego	Nego
	VFX Coordinator	Nego	Nego	Nego	Nego	Nego	Nego	Nego	Nego
	VFX Artist Technician	34,68 \$	30,83 \$	26,98 \$	23,12 \$	35,37 \$	31,45 \$	27,52 \$	23,59 \$
	VFX Technician	31,93 \$	28,38 \$	24,84 \$	21,29 \$	32,56 \$	28,94 \$	25,33 \$	21,71 \$
	Camera Trainee	Qc Minimum wage + 10 %				Qc Minimum wage + 10 %			
	*Still Photographers will receive a 213.65\$ digital processing fee when hired on a daily basis per Article 16.05.								

Specialized equipment operators and technicians								
HEADS & CRANES								
Stabilised Remote Head Operator	78,44 \$	69,73 \$	61,01 \$	52,30 \$	80,01 \$	71,12 \$	62,23 \$	53,34 \$
Unstabilised Remote Head Operator	57,54 \$	51,14 \$	44,76 \$	38,36 \$	58,69 \$	52,17 \$	45,66 \$	39,13 \$
Air Remote Head Technician	98,09 \$	87,19 \$	76,30 \$	65,39 \$	100,06 \$	88,93 \$	77,82 \$	66,70 \$
Motion Control Operator (Techno Dolly)	98,09 \$	87,19 \$	76,30 \$	65,39 \$	100,06 \$	88,93 \$	77,83 \$	66,70 \$
"Motion Control" Technician	65,46 \$	58,19 \$	50,92 \$	43,65 \$	66,77 \$	59,35 \$	51,94 \$	44,52 \$
UAV								
Drone Operator / UAV Pilot	113,37 \$	100,78 \$	88,18 \$	75,58 \$	115,64 \$	102,79 \$	89,94 \$	77,09 \$
UAV camera Operator	77,69 \$	69,05 \$	60,42 \$	51,80 \$	79,25 \$	70,44 \$	61,63 \$	52,83 \$
Drone Operator Assistant / UAV Security Supervisor	60,25 \$	53,55 \$	46,86 \$	40,17 \$	61,46 \$	54,62 \$	47,80 \$	40,97 \$
3D / HÉLICO	For 3D Stereography and Remote Helicopter categories contact the Union							

**including EPK/Behind-The-Scenes/B-roll and when hired on a daily basis.

***including EPK/Behind-The-Scenes/B-roll and when hired on a full time and based on a 10-hour day.

APPENDIX A - 2/2

TEAM CANADA SMALL BUDGET 2% Yearly raise		B-1	B-2	B-3	B-4	B-1	B-2	B-3	B-4	B-1	B-2	B-3	B-4
		Film +10-15 M\$ TV +1.8-2.7 M\$	Film +6-10 M\$ TV +1.2-1.8 M\$	Film +2-6 M \$ TV +0,6 M\$-1.2 M\$	Film +0-2 M\$ TV +0-600 K\$	Film +10-15 M\$ TV +1.8-2.7 M\$	Film +6-10 M\$ TV +1.2-1.8 M\$	Film +2-6 M \$ TV +0,6 M\$-1.2 M\$	Film +0-2 M\$ TV +0-600 K\$	Film +10-15 M\$ TV +1.8-2.7 M\$	Film +6-10 M\$ TV +1.2-1.8 M\$	Film +2-6 M \$ TV +0,6 M\$-1.2 M\$	Film +0-2 M\$ TV +0-600 K\$
Category		Jan 1 - 2028				Jan 1 - 2029				Jan 1 - 2030			
	Director of Photography	117,95 \$	104,85 \$	91,74 \$	78,64 \$	120,31 \$	106,94 \$	93,58 \$	80,21 \$	122,72 \$	109,08 \$	95,45 \$	81,81 \$
	Director of Photography (weekly)	8 256,14 \$	7 338,78 \$	6 421,44 \$	5 504,09 \$	8 421,26 \$	7 485,56 \$	6 549,87 \$	5 614,17 \$	8 589,68 \$	7 635,27 \$	6 680,87 \$	5 726,46 \$
	Camera Operator	80,78 \$	71,80 \$	62,82 \$	53,86 \$	82,39 \$	73,24 \$	64,08 \$	54,93 \$	84,04 \$	74,70 \$	65,36 \$	56,03 \$
	1st Assistant Camera	62,69 \$	55,71 \$	48,75 \$	41,79 \$	63,94 \$	56,83 \$	49,73 \$	42,63 \$	65,22 \$	57,96 \$	50,72 \$	43,48 \$
	2nd Assistant Camera	45,78 \$	40,70 \$	35,61 \$	31,36 \$	46,70 \$	41,51 \$	36,33 \$	31,98 \$	47,63 \$	42,34 \$	37,05 \$	32,62 \$
	Camera Utility	42,61 \$	37,87 \$	33,14 \$	28,40 \$	43,46 \$	38,63 \$	33,80 \$	28,97 \$	44,33 \$	39,40 \$	34,48 \$	29,55 \$
	Publicist (weekly)	4 574,62 \$	4 066,32 \$	3 558,03 \$	3 049,75 \$	4 666,11 \$	4 147,65 \$	3 629,19 \$	3 110,74 \$	4 759,43 \$	4 230,60 \$	3 701,78 \$	3 172,96 \$
	Publicist (daily on TV only)	805,53 \$	687,38 \$	626,53 \$	537,02 \$	821,64 \$	701,12 \$	639,06 \$	547,76 \$	838,07 \$	715,15 \$	651,84 \$	558,72 \$
	Still Photographer *	68,21 \$	60,63 \$	53,05 \$	45,47 \$	69,58 \$	61,84 \$	54,11 \$	46,38 \$	70,97 \$	63,08 \$	55,19 \$	47,31 \$
	Digital Imaging Engineer	98,82 \$	87,84 \$	76,86 \$	65,88 \$	100,80 \$	89,59 \$	78,40 \$	67,20 \$	102,81 \$	91,38 \$	79,97 \$	68,54 \$
	Digital Imaging Technician (DIT)	57,78 \$	51,36 \$	44,94 \$	38,52 \$	58,94 \$	52,39 \$	45,84 \$	39,29 \$	60,12 \$	53,44 \$	46,76 \$	40,08 \$
	Data Wrangler	57,78 \$	51,36 \$	44,94 \$	38,52 \$	58,94 \$	52,39 \$	45,84 \$	39,29 \$	60,12 \$	53,44 \$	46,76 \$	40,08 \$
	Motion Picture Video Coordinator	53,76 \$	47,79 \$	41,81 \$	35,85 \$	54,84 \$	48,74 \$	42,65 \$	36,56 \$	55,93 \$	49,72 \$	43,50 \$	37,30 \$
	24 FPS Operator	53,76 \$	47,79 \$	41,81 \$	35,85 \$	54,84 \$	48,74 \$	42,65 \$	36,56 \$	55,93 \$	49,72 \$	43,50 \$	37,30 \$
	Video-Assist Playback Operator	37,29 \$	33,14 \$	29,00 \$	24,85 \$	38,04 \$	33,80 \$	29,58 \$	25,35 \$	38,80 \$	34,48 \$	30,17 \$	25,86 \$
	Video-Assist Playback Operator Assistant	23,45 \$	22,21 \$	20,98 \$	20,90 \$	23,92 \$	22,66 \$	21,40 \$	21,31 \$	24,40 \$	23,11 \$	21,83 \$	21,74 \$
EPK/ BTS	Cameraperson EPK/BTS (daily) **	512,80 \$	485,81 \$	62,82 \$	431,83 \$	523,05 \$	495,53 \$	64,08 \$	440,46 \$	533,51 \$	505,44 \$	65,36 \$	449,27 \$
	Cameraperson EPK/BTS (full time) ***	80,78 \$	71,80 \$	458,82 \$	53,86 \$	82,39 \$	73,24 \$	468,00 \$	54,93 \$	84,04 \$	74,70 \$	477,36 \$	56,03 \$
	EPK/BTS Sound Recordist (daily) **	80,78 \$	71,80 \$	62,82 \$	53,86 \$	82,39 \$	73,24 \$	64,08 \$	54,93 \$	84,04 \$	74,70 \$	65,36 \$	56,03 \$
VFX	VFX Supervisor	Nego	Nego	Nego	Nego	Nego	Nego	Nego	Nego	Nego	Nego	Nego	Nego
	VFX Coordinator	Nego	Nego	Nego	Nego	Nego	Nego	Nego	Nego	Nego	Nego	Nego	Nego
	VFX Artist Technician	36,08 \$	32,08 \$	28,07 \$	24,06 \$	36,80 \$	32,72 \$	28,63 \$	24,54 \$	37,54 \$	33,38 \$	29,20 \$	25,03 \$
	VFX Technician	33,22 \$	29,52 \$	25,84 \$	22,15 \$	33,88 \$	30,11 \$	26,36 \$	22,59 \$	34,56 \$	30,72 \$	26,88 \$	23,04 \$
Camera Trainee		Qc Minimum wage + 10 %				Qc Minimum wage + 10 %				Qc Minimum wage + 10 %			
*Still Photographers will receive a 213.65\$ digital processing fee when hired on a daily basis per Article 16.05.													
Specialized equipment operators and technicians													
HEADS & CRANES	Stabilised Remote Head Operator	81,61 \$	72,54 \$	63,47 \$	54,41 \$	83,24 \$	74,00 \$	64,74 \$	55,50 \$	84,90 \$	75,47 \$	66,04 \$	56,61 \$
	Unstabilised Remote Head Operator	59,86 \$	53,21 \$	46,57 \$	39,91 \$	61,06 \$	54,27 \$	47,50 \$	40,71 \$	62,28 \$	55,36 \$	48,45 \$	41,52 \$
	Air Remote Head Technician	102,06 \$	90,71 \$	79,38 \$	68,03 \$	104,10 \$	92,53 \$	80,97 \$	69,39 \$	106,18 \$	94,38 \$	82,59 \$	70,78 \$
	Motion Control Operator (Techno Dolly)	102,06 \$	90,71 \$	79,38 \$	68,03 \$	104,10 \$	92,53 \$	80,97 \$	69,39 \$	106,18 \$	94,38 \$	82,59 \$	70,78 \$
	"Motion Control" Technician	68,11 \$	60,54 \$	52,98 \$	45,41 \$	69,47 \$	61,75 \$	54,04 \$	46,32 \$	70,86 \$	62,99 \$	55,12 \$	47,24 \$
UAV	Drone Operator / UAV Pilot	117,95 \$	104,85 \$	91,74 \$	78,64 \$	120,31 \$	106,94 \$	93,58 \$	80,21 \$	122,72 \$	109,08 \$	95,45 \$	81,81 \$
	UAV camera Operator	80,83 \$	71,84 \$	62,87 \$	53,89 \$	82,45 \$	73,28 \$	64,12 \$	54,97 \$	84,10 \$	74,75 \$	65,41 \$	56,07 \$
	Drone Operator Assistant / UAV Security Supervisor	62,69 \$	55,71 \$	48,75 \$	41,79 \$	63,94 \$	56,83 \$	49,73 \$	42,63 \$	65,22 \$	57,96 \$	50,72 \$	43,48 \$
3D / HÉLICO	For 3D Stereography and Remote Helicopter categories	contact the Union				contact the Union				contact the Union			

**including EPK/Behind-The-Scenes/B-roll and when hired on a daily basis.
***including EPK/Behind-The-Scenes/B-roll and when hired on a full time and based on a 10-hour day.

APPENDIX B: MONTREAL STUDIO ZONE

STUDIO ZONE:

Travel time outside the boundaries of the Montreal studio zone is established by consulting the Google Maps application and using the normal travel time of the shortest proposed route between the reference point (Berri UQAM subway at the intersection of Berri / De Maisonneuve Est) and the destination, reduced by the number of thirty (30) kilometers.

[Click here to view the map on Google Maps](#)



APPENDIX C: NEARBY LOCATIONS, OUTSIDE THE STUDIO ZONE

- i. A “Nearby location” outside the studio zone is defined as a location for which the travel time, as established by the calculation method provided in section 11.02, is less than eighty (80) minutes of driving. Prior to photography for the Nearby location, the actual distance and time will be determined in ten (10) minute increments by and between the Local 514 Camera business representative and the Company.
- ii. When working at a Nearby location, transportation time so calculated to and from the location will be paid as part of the workday and subject to all premiums, penalties, turnaround and overtime payments.
- iii. When working at a Nearby location the Company shall provide a shuttle service between its base of operations or an agreed upon site as determined by the Local 514 Camera Business Representative and the Production Manager within the Studio Zone and the location.
- iv. When any workday at a Nearby location is fourteen (14) hours worked in duration or longer not including unpaid meal breaks, the Company will provide suitable transportation or make reservations for and pay the full cost of single occupancy, first class accommodation equivalent to CAA or AAA diamond standards.
- v. When a Cameraperson’s call time is between the hours of 4:30 PM and 7:30 PM, or wrap time is between the hours of 5:30 AM and 8:30 AM, the agreed upon travel time shall be doubled and paid at the prevailing rate if traveled, or the Company shall make reservations for and pay the full cost of single occupancy, first class accommodation equivalent to CAA or AAA diamond standards.
- vi. When the Company provides a hot meal of equal value to per diem as per Subsection 11.09 (i), the Company may elect to not pay that meal per diem.
- vii. When the Company provides overnight accommodations, call and wrap times shall be at set provided that the set location and accommodations are within twenty (20) minutes of each other. Check out times should not infringe upon turnaround (10 hours) unless approved by the local AQTIS 514 IATSE camera business representative.

DISTANT LOCATIONS

- i. A “Distant Location” is any work location located eighty (80) minutes or more drive, as established by the calculation method provided in section 11.02.
- ii. Camerapersons and Publicists on Distant location assignments shall receive single occupancy accommodation equivalent to CAA or AAA standards at the Company’s expense.
- iii. Camerapersons and Publicists on Distant location assignments shall receive a per diem allowance of seventy-five dollars (75,00\$) as per Subsection 11.09 (i) to cover the cost of meals and miscellaneous expenses for each twenty-four (24) hour period . It is understood that if an Employee requests an advance payment, the Company will attempt to grant their request in good faith.
- iv. When the Company provides a hot meal of equal value to per diem as per Subsection 11.09 (i), the Company may elect to not pay that meal per diem.
- v. Regular turnaround of ten (10) hours shall be provided in accordance with Section 9.02.

APPENDIX D: EXTENDED WORKDAYS

Guidelines Regarding Extended Workdays

Motion picture productions are budgeted for specified hours of production. There are cost deterrents, which encourage the production to be on budget and on time.

When an extended workday is necessary, the need for same should be identified as far in advance as possible so that appropriate planning may occur.

The following guidelines set forth common sense measures, which should be considered when extended workdays are necessitated:

(1) Sleep deprivation, which may be caused by factors other than an extended workday, should be identified by the Employee. The Canadian Automobile Association (CAA) cautions drivers as to the following signs:

- Eyes closing by themselves
- Difficulty in paying attention
- Frequent yawning
- Swerving in lane

CAA warns that drivers experiencing any of these danger signs could fall asleep at any time. CAA recommends three basic solutions: sleep, exercise, and caffeine. CAA urges drivers who are too drowsy to drive safely to pull off the road to a safe area, lock the doors and take a nap – even twenty minutes will help. Upon waking, the driver should get some exercise and consume caffeine for an extra boost.

(2) Employees who believe that they are too tired to drive safely should notify an authorized representative of the Producer before leaving the set. In that event, the Producer will endeavor to:

- Provide alternative means of round trip transportation. An employee who chooses to obtain transportation through a ride share service such as Uber or Lyft shall be reimbursed upon submission of a receipt; or
- Provide a rest area or a single occupancy hotel room, where available. Courtesy housing, when offered, must be available to the Employee for at least the applicable daily rest period, or until the employee's call time, whichever is earlier. Provision of courtesy housing shall not trigger Distant Location terms and conditions.

Such request may be made without any fear of reprisal and will not affect any future employment opportunities. When the Production Company anticipates an extended workday, the Employees should be encouraged to carpool. When an extended workday is necessary, appropriate beverages and easily metabolized foods should be available.

APPENDIX E: ARTIFICIAL INTELLIGENCE

This Sideletter applies prospectively on or after the date of ratification of this Agreement.

1. Definitions

- (a) The parties acknowledge that 'Artificial Intelligence' and 'AI' have become catchall names that generally refer to the ability of a machine-based system to apply analysis and logic-based techniques to solve problems or perform tasks and improve as it analyzes more data. An 'AI System' is any machine-based system that uses AI as a core function.
- (i) Machine Learning. The parties acknowledge that machine learning ('ML') is a subset of AI that enables machines to develop algorithms, including via deep learning (as defined below), based on statistical inferences drawn from patterns in submitted training data, including, but not limited to, diffusion models and large language models, for the purpose of performing tasks. Such tasks include, but are not limited to, predicting human behaviors, disseminating information and generating content.
- (ii) Generative Artificial Intelligence. The parties acknowledge that generative artificial intelligence ('Gen AI') refers to a subset of ML that generates new content including, but not limited to, text, video, audio, three-dimensional (3D) models, code, and images. A 'Gen AI System' is any machine-based system that uses Gen AI as a core function.
- (iii) Deep Learning. The parties acknowledge that Deep Learning refers to a subset of ML based on artificial neural networks that have multiple layers of connected artificial neuron nodes processing data.
- (iv) The terms 'Gen AI' and 'Deep Learning' are used for convenience and this provision shall also apply to any technology that is consistent with the foregoing definitions, regardless of its name or designation.

2. Existing Technologies and Practices

- (a) The parties acknowledge that the Employer has historically used digital technologies, including without limitation so-called 'traditional AI' technologies programmed to perform specific functions (e.g., CGI, VFX, sound effects), and technologies such as those used during any stage of pre-visualization, pre-production, production, post-production, marketing and distribution and may continue to do so, consistent with its historical practices.

3. New Technologies and Practices

- (a) The parties acknowledge the importance of human contributions in motion pictures and the need to address the potential impact of the use of AI Systems on employment under this Agreement.

4. Use of New Technologies

- (a) An Employer continues to have the right to utilize new technologies in connection with motion picture production, including in connection with creative elements. An Employer may require Employees to use any AI System* or resulting output of such systems for use in connection with the performance of covered work. Employees who are assigned to utilize an AI System to perform services, including by inputting

prompts or otherwise overseeing the use of the AI System, shall continue to be covered under the terms of this Agreement while performing such work.

- (b) The Employer will not require an Employee to provide prompts furnished by the Employee in the performance of bargaining unit work in a manner that results in the displacement of any covered employee.
- (c) Should an Employee use an AI System in the performance of covered work, the Employee will be required to adhere to the Employer's policies (e.g., policies related to ethics, privacy, security, copyrightability or other protection of intellectual property rights), which shall be provided to the Employee. In any event, the Employer retains the right to require that an Employee obtain consent from the Employer before using AI Systems, and the Employer retains the right to reject the use of AI Systems or any output from such use, including when the use could adversely affect the copyrightability or exploitation of the work or create other risks or liabilities for the Employer. The Employer agrees to provide the Union with any written policies governing the use of AI Systems by employees covered under this Agreement.
- (d) An Employer's decision to require an Employee to use an AI System in connection with the Employee's performance of bargaining unit work, including for any creative elements or administrative tasks, will be subject to consultation with the Employee at the Employee's request, provided that the requirements of production allow time for the consultation.
- (e) The Employer shall indemnify the Employee from liability and necessary costs, including by providing the Employee a legal defense resulting from any claims arising from the use of AI Systems or the resulting output occurring in the performance of the Employee's duties and within the scope of the Employee's employment with Employer subject to the conditions that:
 - 1. This subparagraph (D) shall not apply in any instance in which the injury, loss or damage is the result of or caused by, in whole or in part, the gross negligence or willful misconduct of such Employee;
 - 2. The Employee is not in breach of the Employer's policies which have been disclosed to the Employee and the Employee has made appropriate disclosure of the use of AI Systems to the Employer;
 - 3. Immediately upon the Employee and/or the Union being informed of any claim or litigation, the Employee and/or the Union shall notify the Employer thereof and give the Employer full details of any claim or the institution of any action for which the Employee seeks indemnification under this subparagraph, including by delivering to the Employer every demand, notice, summons, complaint or other process received;
 - 4. The Employer shall name or cover the Employee as an additional insured on its errors and omissions policies, if any, respecting motion pictures; and
 - 5. The Employee shall cooperate fully in the defense of any claim for which indemnification is provided in this subparagraph (D), including the attending of hearings and trials, securing and giving evidence and obtaining the attendance of witnesses.
- (f) Implementation of Work Training Programs - the parties acknowledge that the preferred method of addressing impact resulting from new technologies is through provision of work training and other programs designed to foster new skills to improve

opportunities for employment and effective use of AI tools. The parties agree to cooperate in the establishment of work training and other programs with respect to covered work under this Agreement. A committee will be convened for the purpose of formulating and implementing such training and other programs. The training and other programs shall be designed in cooperation between the parties and shall be focused on training Employees in (A) skills required to operate AI Systems associated with the Employee's current work classification and/or (B) new skills required to transition to other classifications of work covered by this Agreement. The parties agree that the foregoing training obligations could be met by accessing training courses developed by other IATSE locals.

- (g) Ongoing Obligations - the parties agree to meet regularly during the term of this Agreement as follows: (1) on a semi-annual basis, at least one senior executive from the Employer to discuss the current and intended uses of AI in motion picture production; and (2) semi-annually, at the request of the Union and subject to each participating representatives executing mutually agreed upon confidentiality agreements, to discuss and review information related to the Employer's use and intended use of AI in motion picture production.
- (h) Claims for violation of this Article are arbitrable and must be brought under this Agreement. All remedies are available with the exception of injunctive relief. For clarity, the arbitrator shall have no authority to prohibit or restrict the use of any AI System or the resulting outputs.
- (i) Except as explicitly set forth herein, it is understood that this Article does not expand or contract any existing rights and obligations under this Agreement. Nothing herein alters the scope of coverage under this Agreement.
- (j) No Employee shall be subject to scanning of the Employee's visual or vocal likeness for use in a motion picture without the Employee's consent. The Employer shall provide the Employee with a reasonably specific description of the intended use. The consent must be clear and conspicuous and may be obtained through an endorsement or statement in the employment contract that is separately signed or initialed by the Employee or in a separate writing that is signed by the Employee. A copy of the consent shall be provided to the Union in advance of it being presented to Employees. The Employee's consent to such scanning may not be a condition of employment and the consent itself shall clearly state the same.

* Should the Employer agree to use an Employee's own AI System, the Employer and Employee shall negotiate for reasonable reimbursement for such use.

Entente CAMERA Agreement

PRODUCTION

Compagnie de production _____
Production company

Titre de la production _____
Production title

Adresse _____
Address

Téléphone _____ Courriel _____
Phone Email

TECHNICIEN-NE Technician

Nom du ou de la technicien-ne _____
Name of the technician Nom / Last Name Prénom / First Name

Adresse _____
Address

Téléphone _____ Courriel _____
Phone Email

N.A.S. _____ *TPS/TVQ # _____
S.I.N. *GST/QST#

Contact d'urgence _____ Téléphone _____
Emergency contact Phone

MODALITÉS Terms

☐ Membre AQ514IATSE # _____ ou ☐ Autorisé ☐ Membre IATSE Local # _____ ou ☐ Autre
AQ514IATSE member# or Authorized IATSE Member local or Other

Fonction _____ Désignation _____
Position Designation CSC/SOC/CCE/etc

☐ Contrat hebdomadaire ou ☐ Contrat quotidien Date de début _____ Jours garantis _____
Weekly contract or Daily contract Start Date Guaranteed days

Tarif horaire de base _____ ☐ Tarif à l'heure ou ☐ Forfait _____
Basic Hourly rate Hourly rate or Daily/Weekly

Équipement _____ Autres conditions _____
Equipment Other conditions

*En indiquant les numéros de taxes de ma compagnie, je certifie que je suis responsable de verser les taxes provinciales et fédérales ainsi que tout autre paiement similaire requis par les instances gouvernementales. De plus, je reconnais que je dois contracter une assurance en cas d'accident de travail. By indicating the tax numbers of my company, I certify that I am responsible for payment of all Provincial and Federal income taxes and any other similar payments required by government authorities. In addition, I acknowledge that I must take out insurance in the event of a work accident.

Les parties reconnaissent par les présentes que l'entente collective applicable est incorporée au présent contrat et en fait partie intégrante. The parties hereby acknowledge that the applicable collective agreement is an integral part of this contract.

EN FOI DE QUOI LES PARTIES ONT SIGNÉ EN DATE DU
IN WITNESS WHEREOF, THE PARTIES HAVE SIGNED ON

_____ Date

Représentant-e de la ou du producteur-trice / Producer's Representative

Technicien-ne / Technician

_____ Nom / Name

_____ Nom / Name

_____ Titre / Title

_____ Raison sociale / Company name (si applicable / if applicable)

Entente CAMERA Agreement

PRODUCTION

Compagnie de production _____
Production company

Titre de la production _____
Production title

Téléphone _____ Courriel _____
Phone _____ Email _____

TECHNICIEN-NE Technician

Nom du ou de la technicien-ne _____
Name of the technician Nom / Last Name Prénom / First Name

Adresse _____
Address

Téléphone _____ Courriel _____
Phone _____ Email _____

N.A.S. _____ Membre IATSE * ☐ O/Y ☐ N/N ☐
S.I.N.

Un curriculum vitae doit accompagner toute demande
A resume must be attached to this document

* Si vous êtes membre IATSE, complétez le formulaire suivant
If you are an IATSE member, complete the next form

DÉTAILS SUR L'EMBAUCHE Hiring Information

Fonction _____
Position

Département _____
Department

Date d'embauche _____
Hiring date Du / from Au / to

Raison de l'embauche _____
Reason for hiring

NUMÉRO DE L'OFFRE SET SET Posting Number

Chef de département / Head of Department

Signature

Date

Directeur-trice de production / Production Manager

Signature

Date



ANNEXE H: DEMANDE DE RENSEIGNEMENT

Membre d'une autre section locale canadienne IATSE

APPENDIX H : APPLICATION FORM CANADIAN IATSE SISTER LOCAL

CAMERA

INFORMATION IATSE

Section locale d'origine / Home local

Date d'adhésion IATSE / IATSE initiation date

Numéro de membre / Member number

Département / Department

Fonction / position

Inscrit-e au régime de retraite canadien de l'industrie du divertissement RRCID

Registered to the Canadian Entertainment Industry Retirement Plan CEIRP

O/Y ☐

N/N ☐

Souhaitez-vous le transfert de vos sommes d'assurance à votre local d'origine ?

Do you wish to transfer your H&W remittances to your home local?

O/Y ☐

N/N ☐

À cette demande, vous devez joindre :

Please attach the following information to your request:

- **Une copie de votre carte de membre IATSE (recto verso)**
A copy of your IATSE membership card (front and back)
- **Une preuve que vous êtes en règle avec la section locale d'origine**
A letter of good standing from your home local
- **Une version à jour de votre curriculum vitae**
A current copy of your resume

Signature du membre IATSE / IATSE Member Signature

Date

Je reconnais que si ma candidature est acceptée en tant que membre d'une autre section locale canadienne auprès de l'AQTIS 514 IATSE et que j'ai l'autorisation de travailler sur la production indiquée sur le formulaire précédent, je serai représenté-e syndicalement par l'AQTIS 514 IATSE. Je m'engage donc à respecter les statuts et règlements ainsi que l'entente collective de l'AQTIS 514 IATSE qui régissent cette production.

I understand that if I am accepted into AQTIS 514 IATSE as a Canadian sister local member and if I am authorized to work on the production listed in the previous form, I will be represented by AQTIS 514 IATSE. Therefore, I agree to be bound by the terms and conditions of the AQTIS 514 IATSE constitution and by-laws and collective agreement while working within the AQTIS 514 IATSE jurisdiction production.