



Directors Guild of Canada

Membership Application



DIRECTORS GUILD OF CANADA
LA GUILDE CANADIENNE DES RÉALISATEURS

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DGC VISION STATEMENT

The DGC exists as the collective voice of the industry.

The DGC takes action at three levels:

The DGC supports and facilitates member employment opportunities and represents member interests with regard to both the immediate work environments and future concerns as a labour force.

The DGC substantially expands the creative opportunities and potential of its current and growing membership. The DGC's logistical infrastructure provides comprehensive training and development mechanisms within the context of emerging technologies. These cultivate a high level of professionalism and promote a spirit of collaboration in an extended creative community.

The DGC is a visionary leader and partner in the development of the international Canadian film and television industry at a policy and professional level. This evolving and multifaceted Canadian film industry will be vibrant, confident and world-recognized for excellence in storytelling from a unique perspective.

**** Please refer to the Directors Membership Application if you are applying for or upgrading to the Director category ****



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Definitions

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

JOINING THE DIRECTORS GUILD OF CANADA

OVERVIEW

The DIRECTORS GUILD OF CANADA (DGC) is a national labour organization representing key creative and logistical personnel in the film and television industry. In 1962, the Guild began as an association of creative film directors and expanded into all areas of Canadian film and television production, design and editing.

A primary mandate of the Guild is to promote and advance the quality and vitality of Canadian feature film and television production. The Guild promotes its members nationally and internationally, lobbies on issues critical to its membership, negotiates improved working conditions, provides professional development opportunities for members to upgrade skills, and provides members with a comprehensive health and dental plan and a group RSP plan.

You may join the DGC in any job category for which you qualify and that is represented through your district council. The DGC is a national organization and you may work anywhere in Canada. What may differ, to some extent, is which Guild job categories are covered by the specific collective agreement in effect in each district. The chart entitled "Job Category Representation in Each District Council" will help you determine whether or not the category for which you are applying is covered by the collective agreement in your district. For additional clarification, please contact your local District Council.

Application Process

There is a process that membership applications go through before an applicant is officially considered a member of the Directors Guild of Canada. First, your application will be reviewed at the District Council level to ensure that it is complete, the appropriate requirements are satisfied and qualifications are met. If the District Council formally endorses the application, then the application is sent to the National Office for processing. Your membership application must be complete when you submit it to your District Council (see checklist on pg 23). An incomplete application will be returned to you to be satisfactorily completed.

Following the District Council review, your application will be forwarded to the National Office where, if everything is complete and satisfies the criteria you will be given a membership ID number and formally recognized by the Membership and Training Committee.

Please note that some of the benefits of membership (e.g. health plan) will not start until you officially become a member of the DGC.

Please contact your District Council if you have any questions about the application process, or if you believe that you have special circumstances that would affect your application.

Job Category Representation in Each District Council

Review to ensure the job category you wish to apply for is covered in your District Council.

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

Membership Classes

There are two membership classes in the DGC: full members and associate members.

A **Full Member (F)** has all the duties and obligations, and the rights and privileges of membership. These include the right to hold office, to receive notice of and attend any membership meeting and vote at any membership meeting or on any amendment to the DGC Constitution.

An **Associate Member (A)** has all duties and obligations, and rights and privileges of membership, except s/he shall not have the right to hold National office or to vote at any National membership meeting. Each Council may determine whether an Associate Member may hold Council office or vote at any Council membership meeting.

Directors Guild of Canada Job Category Index

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

Job Classifications, Descriptions and Qualifications for Membership

Qualification for membership to the DGC is determined by a combination of the number of days and the number of productions the applicant has worked in the category of application. Review the following categories, listed by department, to determine if your credits meet the required number of days for your category. The job descriptions in this application are taken directly from the current DGC/CFTPA Standard Agreement. Job descriptions may vary slightly from one council to another, so please verify with your local District Council should you have any questions.

You must provide proof of days worked by submitting ONE of the following:

- copies of all pay stubs from each production, call sheets or production reports, or;
- a Credit Form signed by the appropriate department head, production manager or production executive for each production listed on the form, or;
- a letter verifying employment from the appropriate department head, production manager or production executive for each production listed on the Credit Form.

All credits will be considered including:

- All DGC signatory productions
- CBC productions
- NFB productions
- Foreign credits
- Any non-signatory production generally recognized for professional quality.

Non-signatory productions granted dispensation by the Guild may be credited towards membership, including 20 days in commercials or 20 days in music videos. The District Council or National Membership and Training Committee (M&T) may in its discretion grant credit for a production from the USA or overseas, or any non-signatory production generally recognized for professional quality. Applicants are required to identify all productions on the application form with appropriate references.

DIRECTOR DEPARTMENT

* If you are applying for or upgrading to this category, please refer to the Director's Application.

To be considered for membership, candidates must have accumulated a minimum of 180 minutes of screen time in this category in at least two separate productions and/or have successfully completed the mandatory training program through the relevant District Council (where applicable).

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

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

The duties which the Producer may assign to the DIR include but are not limited to the coordination of, or participation in, the following:

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

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

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

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

ASSISTANT DIRECTOR DEPARTMENT

To be considered for membership or to upgrade job categories in the Assistant Director Department, candidates must have worked for a minimum of 150 days, with at least 115 shoot days, and/or have successfully completed the mandatory training program through the relevant District Council (where applicable). Days worked must include a minimum of three separate productions.

FIRST ASSISTANT DIRECTOR (1AD): Is the First Assistant to the DIR. S/he operates in cooperation with the DIR and the PM as the Producer's administrative consultant applying his/her artistic, technical and professional expertise as the on set expeditor and is responsible for maintaining optimum coordination among crew categories and performers in order to maintain the pace required by the shooting schedule as set by the DIR.

The 1AD's duties include but are not limited to the coordination of or participation in the following:

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

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

The 2AD's duties include but are not limited to the coordination of or participation in the following:

- (a) Preparing the call sheets, handling extras' requisitions and other required documents for approval by the 1AD, the PM and the production office
- (b) Preparing the daily production report and end of day paper work
- (c) Distributing scripts and script changes (after shooting has started) and call sheets to cast and crew
- (d) Distributing, collecting, and approving extra vouchers, and placing adjustments as directed by the 1AD on the vouchers
- (e) Communicating advance scheduling to cast and crew
- (f) Helping to scout, survey and coordinate locations
- (g) Facilitating the transportation of equipment and personnel
- (h) Processing minor cast contracts, extra releases and, on occasion, securing execution of contracts by performers (this may also be delegated to the PM and 1AD)
- (i) Coordinating with production staff so that all elements, including cast, crew and extras, are ready at the beginning of the day, and supervising the wrap in the studio and on location (local, nearby and distant)
- (j) Signing cast members in and out
- (k) Maintaining liaison between PM and/or the production office and the 1AD Director on the set
- (l) Assisting the 1AD to direct and place background action and supervise crowd control

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

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

TECHNICAL COORDINATOR (TC): Assists the DIR on a multi-camera television motion picture photographed continuously before a live audience or as though a live audience were present, in planning the placement and movement of each camera, with the responsibility of coordinating the execution of placement and movement of each camera.

PRODUCTION MANAGERS DEPARTMENT

To be considered for membership or to upgrade job categories in the Production Managers Department, candidates must have worked for a minimum of 150 days, with at least 75 shoot days, and/or have successfully completed the mandatory training program through the relevant District Council (where applicable). Days worked must include a minimum of three separate productions.

PRODUCTION MANAGER (PM): The PM, under the supervision of the Producer, is required to coordinate, facilitate and oversee the preparation of the production unit or units (to the extent herein provided) assigned to him/her, all off-set logistics, day-today production decisions, locations, budget schedules and personnel. The PM may also be referred to and credited as the Unit Production Manager (UPM).

The PM's duties include but are not limited to the coordination of or participation in the following:

- (a) Preparing script breakdown and preliminary shooting schedule
- (b) Preparing or coordinating the preparation of the budget
- (c) Doing a preliminary search and survey of all locations and the completion of arrangements for same
- (d) Preparing the production to ensure continuing efficiency
- (e) Completing the production report for each day's work, showing work covered and the status of the production, and arranging the distribution of that report in line with the Producer's requirements
- (f) Arranging the transportation and housing of cast, crew and staff
- (g) Securing releases and negotiating locations
- (h) Engaging all production unit personnel
- (i) Maintaining a liaison with local authorities regarding locations and the operation of the motion picture
- (j) Obtaining authorization of overtime for cast and crew
- (k) Coordinating and preparing, in conjunction with the AUD, the weekly cost report

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

PRODUCTION COORDINATORS DEPARTMENT

To be considered for membership or to upgrade job categories in the Production Coordinators Department, candidates must have worked for a minimum of 150 days, with at least 75 shoot days, and/or have successfully completed the mandatory training program through the relevant District Council (where applicable). Days worked must include a minimum of three separate productions.

PRODUCTION COORDINATOR (PC): The PC's duties include but are not limited to the coordination of or participation in the following:

- (a) Setting up and closing down the production office including ordering furniture, equipment and supplies
- (b) Preparing and distributing shooting schedules, crew and cast lists, call sheets, production reports, movement orders and distribute scripts and script revisions
- (c) Coordinating all travel, accommodation, work permits, visas, medical examinations and immunizations for principal crew and cast to conform with Company insurance and foreign travel requirements
- (d) Ordering, importing and exporting equipment and booking personnel as directed by the PM
- (e) Coordinating equipment and personnel pick-up and delivery in conjunction with the driver captain
- (f) Coordinating film and sound tape shipping to and from the laboratory and/or distant locations

ASSISTANT PRODUCTION COORDINATOR (APC): The APC acts as a general assistant to the PC. The APC duties include but are not limited to the supervision of or participation in:

- (a) Typing and filing
- (b) Answering the telephone
- (c) Maintaining an organized Production Office

Under no circumstances may an APC work without the supervision of a PC.

TRAINEE PRODUCTION COORDINATOR (TPC)/Production Secretary (PS): Engaged by the Producer, in consultation with the PM and the PC, as an assistant responsible to the PC and the APC. Under no circumstances may a Trainee work without the supervision of a PC. The trainee's duties may include, but not limited to:

- (a) Typing, filing and distributing paperwork
- (b) Answering telephones
- (c) Shipping and receiving

Note: PS and TPC positions are used interchangeably in ARC. A PS/TPC is the training position under the APC or PC. Please contact the Atlantic Regional Council for further details.

ACCOUNTING DEPARTMENT

To be considered for membership or to upgrade job categories in the Accounting Department, candidates must have worked 150 days, with at least 75 shoot days, and/or have successfully completed the mandatory training program through the relevant District Council (where applicable). Days worked must include a minimum of three separate productions.

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

The Production Accountant's duties include but are not limited to:

- (a) Possessing a thorough working knowledge of industry specific production requirements
- (b) Managing accounts payable, petty cash, journals, account books to trial balance, cost reporting, hot costs and budgeting
- (c) Managing cash flows, production schedules and reports, tax considerations and financial structures
- (d) Reporting requirements for all available tax incentive regimes, and studio and government audit requirements

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

FIRST ASSISTANT ACCOUNTANT (1AA): The duties of the 1AA's (General) duties, as delegated by the AUD, shall include but are not limited to:

- (a) Possessing a thorough working knowledge of production accounting software and Guild, Union and Government regulations required in the preparation of crew and cast payroll
- (b) Reporting requirements for all available tax incentive regimes and studio and government audit requirements
- (c) Posting all journals into the ledger, preparation of accounts to trial balance
- (d) Preparing accounts payable, payroll, petty cash, bank reconciliations
- (e) Keeping records and other related duties associated with day to day operations of production accounting

The duties of the 1AA (Payroll) include but are not limited to the processing of the cast and crew payroll, and shall not preclude the necessity of fulfilling the requirements and qualifications of a 1AA (General).

SECOND ASSISTANT ACCOUNTANT (2AA): This position may be filled in a large accounting department subject to the minimum crew requirements of any agreement. The 2AA's duties, as delegated by the AUD or 1AA and in consultation with the AUD, include but are not limited to:

- (a) Preparing accounts payable, invoices and purchase orders, petty cash, payroll calculation and journals
- (b) Data entry

THIRD ASSISTANT ACCOUNTANT (3AA)/ ACCOUNTING CLERK (AC): The duties of the 3AA include but are not limited to:

- (a) Processing cheques, filing, auditing petty cash envelopes and other duties assigned by the Production Accountant
- (b) Data entry

This position requires a working knowledge of production accounting software and general computer literacy. A working knowledge of basic accounting procedures is a prerequisite.

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

LOCATIONS DEPARTMENT

To be considered for membership or to upgrade job categories in the Locations Department, with the exception of Location Scout, candidates must have worked for a minimum of 150 days, with at least 115 shoot days, and/or have successfully completed the mandatory training program through the relevant District Council (where applicable). Days worked must include a minimum of three separate productions. For requirements specific to Location Scout refer to the LS description below.

LOCATION MANAGER (LM): Secures locations for the approval of the Producer in consultation with the DIR, PD and ART makes all arrangements for same. Under no circumstances may an LM work without the supervision of a PM, except in the instance of initial location scouting.

The LM's duties include, but are not limited to, the coordination of or participation in the following:

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

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

LOCATION SCOUT (LS): Scout duties include, but are not limited to:

- (a) seek out appropriate locations
- (b) make contact with potential location owners and assess the feasibility of filming at each site
- (c) competently photograph potential locations
- (d) compile the potential location's contact information and relevant details
- (e) ensure that call-backs for each of the locations is conducted and that no location scouted is left wondering whether or not they will be used
- (f) present completed location photo files to the Location Manager, Production Designer, Director and Producers
- (g) liaise with various government agencies: city/municipal, film commissions, highway, residential, interest groups to determine if a neighbourhood is suitable for filming

To be considered for membership or to upgrade job categories as a Location Scout, candidates must have worked for a minimum of 150 days, with at least 115 scout days, and/or have successfully completed the mandatory training program through the relevant District Council (where applicable). Days worked must include a minimum of three separate productions.

TRAINEE LOCATION MANAGER (TLM): The TLM works under the supervision of the LM and the ALM. The TLM trains in the basics of locations and location management including, but not limited to:

- (a) Scouting locations
- (b) Supervising location PAs
- (c) Writing neighbourhood letters
- (d) Assisting the LM and ALM to run sets
- (e) Learning inventory control and the development of interaction skills with other departments and the general public

ART DEPARTMENT

As part of the qualifying process for membership in the Art Department, a portfolio review may be required in the decision of the District Council Membership Committee.

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

To be considered for membership or to upgrade job categories in the Art Department, candidates must have worked for a minimum of 150 days, with at least 75 shoot days, and/or have successfully completed the mandatory training program through the relevant District Council (where applicable). Days worked must include a minimum of three separate productions.

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

The PD's duties include but are not limited to:

- (a) Generating set design sketches and renderings; location selections and treatments; and design concepts relating to set decoration, properties, special effects, lighting, costuming, make-up and hair
- (b) Collaborating with the Producer, DIR and the Director of Photography to realize these elements on film
- (c) Working with the DIR and the Director of Photography to determine key shots
- (d) Establishing production budgets and schedules in conjunction with the Producer and the DIR
- (e) Working through the ART and the applicable department heads to achieve the style of a motion picture production

ART DIRECTOR (ART): Coordinates the preparation and execution of all the visual elements of the production. The ART's duties include but are not limited to:

- (a) Designing and preparing drawings and sketches for all sets and shooting locations, construction and set decoration
- (b) Preparing the design approach on all set decoration, properties, special effects, lighting, costuming, make-up and hair
- (c) Administering the budget for the Art Department and for the preparation of the script breakdown in liaison with the ADC.

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

FIRST ASSISTANT ART DIRECTOR (1AR)/SET DESIGNER (SD)/GRAPHIC DESIGNER:

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

SECOND ASSISTANT ART DIRECTOR (2AR): Performs those duties delegated to him/her by the ART and/or by the 1AR/SD. The 2AR's duties include but are not limited to:

- (a) Drafting and drawing floor-plans
- (b) Measuring, surveying and/or photographing locations
- (c) Assembling visual research materials and graphic design

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

The candidate **MUST** take part in a portfolio review with the District Council Membership Committee as part of the qualifying process for membership in this category.

ART DEPARTMENT COORDINATOR (ADC): The ADC's duties include but are not limited to the coordination of or participation in the following:

- (a) Setting up and closing down the Art Department office
- (b) Assisting the ART/PD/SD with research
- (c) Coordination of supplies for the department

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

ART DEPARTMENT APPRENTICE / ART DEPARTMENT TRAINEE (ADA): Is a general assistant to the Art Department while being provided with training.

To qualify for membership, a candidate must have either (i) successfully completed the Art Department Apprentice Program through the relevant District Council (where applicable) OR (ii) worked in the category in which they are seeking membership for a minimum of 150 days, with at least 75 shoot days. Days worked must include a minimum of three separate productions.

The candidate must be able to demonstrate skills and experience in film or a related field, and show some understanding of the visual arts. Related skills may include but not be limited to: theatre design, architecture, interior and display design, still photography, graphics, painting, scenic painting, drafting and sculpture. The candidate must also take part in a portfolio review with the District Council Membership Committee and an interview in person.

EDITING DEPARTMENT

To be considered for membership or to upgrade job categories in the Editing Department, candidates must have worked for a minimum of 150 days of the post production period, and/or have successfully completed the mandatory training program through the relevant District Council (where applicable). Days worked must include a minimum of three separate productions.

SUPERVISING PICTURE EDITOR (SPE): Responsible for the preparation and organization of all post production visual elements of the motion picture. The SPE's duties include but are not limited to the coordination of or participation in the following:

- (a) Consulting and collaborating with the head of the Sound Editing Department through to the delivery of the final product
- (b) Consulting and collaborating with the Producer to achieve an efficient, effective and economical Picture editing of the motion picture

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

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

The 1PE duties include, but are not limited to, the coordination of or participation in the following:

- (a) Supervising cutting room
- (b) Coordinating picture assembly
- (c) Contacting labs and optical houses
- (d) Coordinating, directing and/or supervising APEs and Post PAs

In connection with video or electronic media, a 1PE may also perform any or all work functions of a APE. A 1PE shall not edit and/or cut the visual elements of the motion picture into proper sequence and story form except under the immediate direction and/or supervision of the Editor s/he is engaged to assist.

ASSISTANT PICTURE EDITOR (APE) Is a full category that combines the former categories of Second Assistant Picture Editor and Trainee Assistant Editor. The Assistant Picture Editor is engaged by the Producer in consultation with the head of the Picture Editing Department. The duties of the Assistant Picture Editor include, but are not limited to:

- (i) Assists in the day-to-day running of the editing room;
- (ii) Assists in preparing (by digitizing, re-digitizing, synching in linear and non-linear and/or print format, checking synch in any format, logging, marking, checking numbers, popping and coding) picture and sound elements for editing, screening, or transfers to various formats (tape, etc.) and making dubs as required;
- (iii) Assists in ordering of materials (retransfers, reprints, editing supplies, stationary, tape stock etc.);
- (iv) Maintains the system of organization (e.g. continuity, marked script, camera and sound reports, Dailies tapes, updating scripts, and any other editorial paperwork), established by the head of the Picture Editing Department.
- (v) Where required, assists in additional non-linear duties: helping prepare database layout for Dailies screening notes; making screen notes using data from continuity and computer files provided with telecine material;
- (vi) Assists in communicating with other departments, service providers and transfer houses and, where required, may issue and deliver editorial memos etc.;
- (vii) Assists in the packing and shipping of elements; and the shipping of dailies/cuts to Producers in any format;
- (viii) Issues purchase orders to various facilities (for transfer, stock footage, FX, etc.) under the supervision of the head of the Picture Editing Department;
- (ix) Assists in maintaining petty cash;
- (x) Creates a one-liner of scenes in cut order for screenings in any format; and,
- (xi) In preparation for screenings, assists in pulling selects and reference clips, in whatever format the show is utilizing.

For every shooting Day for which film is sent to a lab and where the duties of an Assistant Picture Editor include assisting in the prepping and projection of print Dailies and may also include organizing edge coding, filing of trims and other such duties, the Assistant Picture Editor will be upgraded to no less than the applicable rate as set out in the applicable District Council Schedule.

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

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

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

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

The 1SE's duties include but are not limited to the coordination of or participation in:

- (a) Assembling soundtracks for re-recording
- (b) Contacting labs and re-recording studios
- (c) Coordinating, directing and/or supervising 2SEs and TAEs

In connection with video or electronic media, a 1SE may also perform any or all work functions of a 2SE. A 1SE shall not synchronize sound, dialogue or post-synchronized dialogue, sound effects, Foley tracks or music tracks, of any nature, for the purpose of re-recording except under the immediate coordination, direction and/or supervision of the Editor s/he is engaged to assist.

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

To be considered for membership in this category, the candidate must have worked in the category for which they are seeking membership for a minimum of 30 days, on at least two Guild productions, and successfully completed the Trainee Assistant Editor Program through the relevant District Council (where applicable).

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

In applicable District Councils, to be considered for membership a candidate must have:

- (i) a diploma, or accreditation of a film course, or Guild editing experience,
- (ii) five days of observation in the editing room on a signed production, and
- (iii) successfully completed the Trainee Assistant Editor Program through the relevant District Council.

After the trainee has completed one job or 30 days of work on signed DGC productions, which ever is greater, he/she must be upgraded to a 2SE.

DIALOGUE EDITOR: The Dialogue Editor's duties include but are not limited to:

- (a) Splitting and assembling edited original soundtrack for the purposes of rerecording
- (b) Augmenting original recorded soundtracks with appropriate extensions and inserts to ensure that background sound is continuous and even
- (c) Selecting and fitting alternate sections from original recorded soundtracks to enhance the performance and effectiveness of the final dialogue soundtrack
- (d) Fitting location "wild" track sound to minimize addition of post-synchronized dialogue

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

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

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

MUSIC EDITOR (ME): Responsible for the preparation of the materials for the purpose of music recording and the synchronization and assembly of music tracks for the purpose of re-recording.

To be considered for membership in all the above noted categories, a candidate must have worked for a minimum of 150 days of the sound post production period. Days worked must include a minimum of three separate productions.

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

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

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

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

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

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

To be considered for membership in all the above noted categories, a candidate must have worked for a minimum of 150 days of the post production period. Days worked must include a minimum of three separate productions.

POST PRODUCTION PA (Post PA) is engaged by the Producer in consultation with the head of the Picture Editing Department. The Post PA's duties include, but are not limited to:

- (i) running errands to the lab, screening room, transfer house, neg cutter, special effects house, telecine facilities, etc.;
- (ii) helping prepare paperwork, packing and shipping, making deliveries and pickups; and,
- (iii) typing, filing, handling the phones.

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

The Post-PA's duties shall be such as assigned to him/her and performed under the immediate coordination, direction, supervision of the 1PE.

In applicable District Councils, to be considered for membership a candidate must have:

- (i) a diploma, or accreditation of a film course, or Guild editing experience,
- (ii) five days of observation in the editing room on a signed production, and
- (iii) successfully completed the Trainee Assistant Editor Program through the relevant District Council.

After the Post-PA has completed one job or 30 days of work on signed DGC productions, which ever is greater, he/she must be upgraded to an APE.

PRODUCTION ASSISTANT (PA) – ALL DEPARTMENTS: An Office/On Set/Location PA acts as a general assistant responsible to the PM, 1AD, 1PE, or LM. The PA's duties include but are not limited to:

- (a) Acting as set "runners"
- (b) Performing crowd and traffic control except where this work is customarily performed by police officers or by security personnel of a facility at which the photography takes place and which requires security personnel under its location agreement
- (c) Maintaining locations
- (d) Performing preliminary scouting and check the availability and cost of locations, if minimal

Office PA duties include:

- (a) Arranging meetings, lunches, dinners, hotel, travel and transportation reservations
- (b) Assisting in standard office functions, including filing, telephone answering, photocopying and distribution of production paperwork

Art Department PA duties are the same as an Art Department Apprentice/Trainee (ADA) for those Districts which do not have an ADA program in place. Please contact your District Council for details.

To be considered for membership in this category, a candidate must have successfully completed the applicable mandatory production assistant permittee training program, OR worked the correct number of days stipulated by each District Council (no less than 150) as a Production Assistant with at least 75 shoot days. Days worked must include a minimum of three separate productions.

DGC APPLICATION FORMS – NEW MEMBERS

Complete and sign ALL the following forms.

Include all required documentation (see checklist on page 23) and your certified cheque or money order.

Submit completed application forms to your local District Council. International applicants submit to the National Office (addresses on back cover).



REVIEW FOR ADMISSION

NOTE: To be used for all new applicants to the Guild

Applicant Name:

(please print)

Last

First

Middle

Category:

SPACES BELOW FOR OFFICE USE ONLY

DEPARTMENT AUTHORIZATION

Name:

Date:

Signature:

Approved

DENIED

Comments:

DISTRICT COUNCIL MEMBERSHIP AUTHORIZATION

Name:

Date:

Signature:

Approved

DENIED

Comments:

M&T APPROVAL

APPLICANT HAS SUPPLIED:

Complete Credit Form with correct number of credits: Yes No

District Council approval: Yes No

If no, explain

Application approved:

Yes No

Date:

If no, explain:

Approved by:

SIGNATURE

Application Checklist

Use this checklist to ensure you have included the following in your application. It is your responsibility to supply pay stubs, call-sheets, etc.

New Member Dues¹

Applicants must pay New Member Dues when they apply to the DGC. Full payment, by certified cheque or money order, must accompany each application. Pro-rated annual dues must then be paid in full within thirty (30) days after the date of admission to membership. The amount charged for membership dues is determined by and voted on by members at the National Annual General Meeting.

Application Form

The application includes 4 forms:

1. Membership Application Form (signature required)
2. Credit Form
3. District Council Application/Authorization of Collective Bargaining Agent by provincial law (signature required)
4. Consent, Authorization and Release Form (signature required)

Be sure you and your sponsors, where necessary, sign and date all forms in your application.

Credit Form

List only the credits you have acquired in the category of application and attach verification. It is the responsibility of the applicant and their sponsors to accurately report and verify qualifications for application and upgrade. Your work category will be determined by your work experience.

Sponsorship Signatures

Applicants require sponsors' signatures on the application form from two active full members in good standing, with at least one sponsor from the category in which they are seeking membership or higher

Sponsorship Letters (if requested)

Applicants who do not meet the set criteria, but may be eligible under the special merit provision, will require two signed letters of reference from active full members in good standing, with at least one sponsor from the category in which they are seeking membership, or higher.

Resumé

Ensure your resumé includes your most recent credits.

Proof of Canadian citizenship or Canadian permanent residence

Include a photocopy of your proof from the following list: birth certificate/Quebec baptismal certificate, passport, citizenship documents, Certificate of Indian Status, Canadian Immigration Record of Landing or Permanent Residence Card.

Applicable Retirement Savings Plan Enrolment Form

All applicants must complete an enrolment form into the appropriate RSP plan. Contact the National Office at 1-888-972-0098 or RSP@dgc.ca to obtain the forms. NOTE: your application will not be processed without the completion of this step.

¹ Please verify with your District Council for the current new member and prorated dues amounts.

MEMBERSHIP APPLICATION FORM

Name:

(please print)

Last

First

Middle

Mailing Address:

City:

Province:

Postal Code:

Home Ph: ()

Work Ph: ()

Cell Ph: ()

Pager: ()

Home Fax: ()

Work Fax: ()

Company Name (if incorporated):

Email Address:

Social Insurance Number:

Preferred Language of Correspondence: English French

Agent Information:

Union Affiliations:

District Council:

Job Category:

Date completed DGC Training Program (if applicable):

You are a: Canadian Citizen OR Permanent Resident (provide documentation)

Have you ever been a member of the DGC?: No Yes If so, when?

SPONSORS: Signatures from two Full Members in Active Good Standing, one of whom is in the same department as the applicant, the other in a category equal to or higher than the applicant category. If requested, also include sponsorship letters:

1. Name:

Category:

Signature:

2. Name:

Category:

Signature:

THE UNDERSIGNED HEREBY AGREES:

- (a) to pay to the DGC or the appropriate District Council all required dues, new member dues, assessments, carrying charges, interest charges, administrative fees, fines (in the nature of civil debts) or other amounts assessed by any hearings committee, and any other payment authorized by the DGC or appropriate District Council; and
- (b) to be bound by the DGC Constitution, any applicable Council Constitution, all DGC or Council resolutions, the decision of any DGC or applicable Council Hearings Committee, any applicable collective agreement or Guild Basic Agreement, and any other agreement to which the DGC or the applicable Council is a party including but not limited to the reciprocal agreements or any other association, society, organization, union or labour organization, and any applicable agreement with a collecting society or an organization seeking to protect artists' rights.

Full payment of New Member Dues or indebtedness must accompany this application. Prorated Annual Dues must be paid in full within thirty (30) days after the date of admission to membership.

ENCLOSED IS MY CERTIFIED CHEQUE OR MONEY ORDER FOR \$ _____

DATE:

SIGNATURE:

Please detach and return to the DGC

CREDIT FORM

Must be completed by applicant. Staff will NOT transfer resumé contents to credit form

Job Category Applying For: _____ Applicant's Name: _____

Please list all credits you have acquired for the category in which you are applying, for which you have worked the minimum days required of the prep/shoot/production/post period, (refer to Qualifications for Membership & Upgrades for the appropriate days for your category). All DGC signatory productions, CBC productions, NFB productions and non-signatory productions granted dispensation by the Guild will be counted as credits. The district Council or National Membership and Training Committee (M&T) may in its discretion grant credit for a production from the U.S.A. or overseas, or any non-signatory production generally recognized for professional quality. Proof of days worked MUST be supplied by submitting copies of all pay stubs from each production or call sheets or production reports, OR by providing a letter verifying employment from the appropriate department head, production manager, or production executive for each production listed on the Credit Form.

PRODUCTION TITLE	YEAR	TYPE OF PRODUCTION	# OF DAYS WORKED		JOB TITLE ON PRODUCTION	VERIFICATION <small>(signatures required if pay-stubs not included)</small>
			PREP/WRAP	SHOOT/POST		
						_____ Verifier's Name Signature _____ Title Date _____ Verifier's Name Signature _____ Title Date _____ Verifier's Name Signature _____ Title Date _____ Verifier's Name Signature _____ Title Date
TOTAL PREP/WRAP & SHOOT/POST:					= TOTAL:	

**APPLICATION FOR
DISTRICT
COUNCIL
MEMBERSHIP
AND
AUTHORIZATION
OF COLLECTIVE
BARGAINING
AGENT BY
PROVINCIAL LAW**

Please indicate the District Council to which you are applying:

- British Columbia** (includes Yukon) **Alberta** (includes NWT) **Saskatchewan**
 Manitoba **Ontario** (includes Nunavut) **Quebec** (see page 27)
 Atlantic Region (includes NS, NB, PEI, & Newfoundland)

Of my own free will, I authorize the Directors Guild of Canada, _____
(print District Council name)

District Council, (the "Guild") to act as my collective bargaining agent in all matters of wages, hours and other conditions of employment with any present or future employer on all present and future productions.

I hereby also apply for membership in the Guild. In applying for membership, I understand that the Guild intends to act as my exclusive bargaining agent and to represent me in collective bargaining with any present or future employer on all present and future productions. I also understand that this authorization may be used by the Guild to obtain recognition from my present or future employer on all present and future productions without certification.

In consideration of my admission to membership in the Guild, I hereby agree:

- (a) to pay to the District Council all required dues, assessments, carrying charges, interest charges, administrative fees, fines (in the nature of civil debts) assessed by any Hearings Committee and any other payment authorized by the Guild; and,
- (b) to be bound by the District Council Constitution and By-Laws, all District Council resolutions, the decision of any District Council Hearings Committee, any applicable District Council Collective Agreement and any other agreement to which the Guild is a party;
- (c) that I shall automatically be admitted to the District Council named above; and,
- (d) if I transfer to another District Council, the new District Council shall, from that time on, act as my collective bargaining agent.

This authorization is non-expiring, binding and valid until such time as I revoke it in writing.

Name: _____
(please print) Last First Middle

I am applying as a(n): **FULL** member **ASSOCIATE** member

Job Category: _____

Date: _____ Signature: _____
(in ink)

Witness: _____
(in ink)

Please detach and return to the DGC

**QUEBEC DISTRICT
COUNCIL
MEMBERSHIP
APPLICATION
FORM**

**MUST BE COMPLETED
BY QUEBEC
APPLICANTS**

**QUEBEC DISTRICT COUNCIL (QDC)
DIRECTORS GUILD OF CANADA**
4200 boulevard St-Laurent, Suite 708, Montreal, QC H2W 2R7
Tel: (514) 844-4084 / Fax: (514) 844-1067

Name: _____
(please print) Last First Middle

Address: _____

City: _____ Province: _____ Postal Code: _____

Social Insurance Number: _____

Home Ph: () Work Ph: () Cell Ph: ()

Pager: () Home Fax: () Work Fax: ()

Email Address/Web Site: _____

Agent: _____

Agent Phone: () Agent Fax: ()

Job Category: _____

In consideration of my admission to membership in the QDC, I hereby agree:

- (a) to pay to the QDC all required dues, assessments, carrying charges, interest charges, administrative fees, fines (in the nature of civil debts) assessed by any Hearings Committee and any other payment authorized by the QDC, and
- (b) to be bound by the QDC Constitution, all QDC resolutions, the decision of any QDC Hearings Committee, any applicable QDC Guild Basic Agreement and any other agreement to which the QDC is a party.

Date: _____ Signature: _____
(in ink)

Witness: _____
(in ink)

CONSENT, AUTHORIZATION AND RELEASE FORM WITH RESPECT TO THE GATHERING OF PERSONAL INFORMATION

DGC PURPOSES FOR COLLECTING AND USING PERSONAL INFORMATION:

- Posting availability lists for industry employers and website
- Publication of Member directory for industry employers and website
- Provision of information on membership status for employment and membership purposes
- Consider applications and upgrades for membership
- Advise you of training opportunities
- Consider and process complaints filed under the DGC Constitution
- Administration of the DGC Awards and jury process
- Conduct of voting by members for such purposes as Awards, Constitutional amendments, referendums and ratifications

I understand that it is a necessary feature of DGC membership that certain personal information be subject to limited use and disclosure as described above. In some circumstances, I may choose to limit the use and disclosure of my personal information, and I have indicated those exclusions below

EXCLUSIONS

[If you tick a box, that piece of personal information will not be used for the purpose indicated]:

Type of information collected	Availability Lists	Member Directory	Applications and Upgrades
Name	N/A	N/A	N/A
Home Address	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Home Telephone	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Fax	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Email	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Cell	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Agent Contact	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Guild Category	N/A	N/A	N/A
Credits	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

BENEFIT PLANS: PURPOSES FOR COLLECTING AND USING PERSONAL INFORMATION

Membership in the DGC includes participation in the DGC Health and Welfare Plan and DGC Group RSP (the "Plans"). By signing this Membership Application form you give your consent for us to obtain, verify, and share your personal information for the purposes of establishing and administering your participation in those Plans, now and in the future, with the employees and agents of the DGC who provide services in respect of the Plans, the administrators of the Plans including the Trustees of the Health and Welfare Plan, advisors to the Plans, and service providers to the Plans, including any of their employees and agents. You also authorize any person that we contact to provide such information. Further, you authorize us to use your social insurance number to uniquely identify you in the collection of information for, and in the administration of your participation in the Plans, including tax administration.

You may withdraw your consent for us to use your SIN for non-tax administration purposes only. You may not withdraw your consent for us to collect, use, retain or share personal information that we need to issue or administer your account unless federal or provincial laws give you this right.

(continued on page 29)

CONSENT, AUTHORIZATION AND RELEASE FORM WITH RESPECT TO THE GATHERING OF PERSONAL INFORMATION

(CONTINUED
FROM PAGE 28)

Consent and Release

1. Unless explicitly exempted above, I hereby consent to the collection of personal information I have provided on the Membership Application Forms and authorize the DGC (the National Office, the applicable District Councils, the members of the RSP Committee and the Trustees of the Health & Welfare Plan, herein collectively referred to as the "DGC") to publish, disclose, distribute, and circulate any or all of the information provided, as shown in the records of the DGC, to its employees and staff, and their professional advisors, including any Insurance Company or third party administrator, producers, employers, payroll companies, other DGC members and the public, solely for the purposes identified above and as required by law.
2. I acknowledge that, to the extent that I have opted not to consent to the use and disclosure of certain personal information, the DGC will be prohibited from using and disclosing this information as indicated, which could affect my interests. In particular, without limiting the generality of the foregoing, it could affect my ability to obtain work in the industry and, in the case of the Plans, could affect the DGC's ability to determine eligibility for benefits, could result in the denial of a claim, and/or my participation in the Plans.
3. I recognize and acknowledge that I am solely responsible for advising the DGC in writing of any changes to, or inaccuracies in that information.
4. In consideration of my admission to membership, I hereby release and forever discharge the DGC, its elected officers, employees, suppliers and agents from any claim whatsoever for damages or otherwise in any way relating to the collection, publication, distribution, circulation, amendment and updating of that information, or any errors or omissions relating thereto, provided that the DGC has acted in good faith with respect to that information.
5. I understand that I may modify, change or withdraw my consent to disclose any of my personal information as indicated if I do so in writing to the DGC.

You may obtain further information on the DGC's Privacy Policy which is posted on the DGC website at www.dgc.ca or if you wish to modify your consent as indicated in this form, you may contact us by phoning 1-888-972-0098 or by writing to the privacy officer at the DGC National Office.

Date: _____

Name: _____

Signature: _____
(in ink)

Witness: _____
(in ink)

Please detach and return to the DGC

DGC APPLICATION FORMS – UPGRADE/CATEGORY ADDITIONS

Complete and sign ALL the following forms.

Submit completed application forms to your local District Council. International applicants submit to the National Office (addresses on back cover).



Upgrades

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

To qualify for an upgrade, a candidate must have worked a minimum of 150 days in the specified category on DGC signed or sanctioned productions. A body of work must include three separate productions. Applications for upgrade must be obtained through your relevant District Council. A member may upgrade only one category within a department at a time by working 150 days per category level (NEB motion – passed October 2001). All DGC signatory productions, CBC productions, NFB productions, foreign credits, and non-signatory productions granted dispensation by the Guild, including 20 days in commercials or 20 days in music videos, will be credited towards an upgrade.

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

For all upgrade qualifications, please see Qualifications for Membership & Job Classifications.

The following categories have specific or additional requirements for upgrade.

ART DEPARTMENT UPGRADES

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

UPGRADE TO: 3AR

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

EDITING UPGRADES

UPGRADE TO: PE OR SE

To qualify for an upgrade to either of these categories, a member must have worked a minimum of 150 days of the post production period in the PE or SE category and must have experience in both film and video finishes. SEs must know about Masters ("Stems").

UPGRADE TO: 1PE OR 1SE

To qualify for an upgrade to either of these categories, a member must have worked a minimum of 150 days of the post production period in the 1PE or 1SE category.

UPGRADE TO: APE OR 2SE

To qualify for an upgrade to either of these two categories, a member must have worked a minimum of 30 days of the post production period in the PostPA (picture) or TASE (sound) category or in the specified category (in applicable councils).

UPGRADE TO: PPS

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

UPGRADE TO: PPC

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

For all other category upgrade requirements, please check listing under "Qualifications for Membership."

CREDIT FORM

Must be completed by applicant. Staff will NOT transfer resumé contents to credit form

Job Category Applying For: _____ Applicant's Name: _____

Please list all credits you have acquired for the category in which you are applying, for which you have worked the minimum days required of the prep/shoot/production/post period, (refer to Qualifications for Membership & Upgrades for the appropriate days for your category). All DGC signatory productions, CBC productions, NFB productions and non-signatory productions granted dispensation by the Guild will be counted as credits. The district Council or National Membership and Training Committee (M&T) may in its discretion grant credit for a production from the U.S.A. or overseas, or any non-signatory production generally recognized for professional quality. Proof of days worked **MUST** be supplied by submitting copies of all pay stubs from each production or call sheets or production reports, OR by providing a letter verifying employment from the appropriate department head, production manager, or production executive for each production listed on the Credit Form.

PRODUCTION TITLE	YEAR	TYPE OF PRODUCTION	# OF DAYS WORKED		JOB TITLE ON PRODUCTION	VERIFICATION <small>(signatures required if pay-stubs not included)</small>
			PREP/WRAP	SHOOT/POST		
						<div style="text-align: center;"> _____ Signature Verifier's Name _____ Title Date </div> <div style="text-align: center;"> _____ Signature Verifier's Name _____ Title Date </div> <div style="text-align: center;"> _____ Signature Verifier's Name _____ Title Date </div>
TOTAL PREP/WRAP & SHOOT/POST:					= TOTAL:	



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