



**DIRECTORS GUILD OF CANADA**

British Columbia District Council

1152 Mainland Street, Suite 430

Vancouver, British Columbia V6B 4X2

T: 604-688-2976 F: 604-688-2610

## **The DGC BC Production Assistant Helper Manual**

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## **Introduction**

The Directors Guild of Canada, British Columbia (DGC BC) is a labour organization that represents key creative and logistical personnel in the film industry. The DGC BC Collective Agreement covers the Director, Production/Unit Manager, Assistant Directors, Location Department and Production Assistants (PAs). As the DGC BC is a membership based organization, preference of engagement is always given to Members first.

The Locations Department relies on a number of PA Helpers to assist with duties when a production shoots "on location." PA Helpers can also be called to help out on studio or set shooting days.

For those who have not worked in the industry, this document provides an important overview of the Locations Department expectations.

**Completion of the DGC BC Permittee Program is a requirement for DGC Membership consideration.** To qualify for entry in the Program, individuals are required to complete a number of courses, work days on DGC BC signatory productions and write an exam. An outline of the Program requirements can be located on website [www.dgcbc.com](http://www.dgcbc.com), or the DGC BC office.

## **DGC BC Categories**

### ***Director***

|                                  |  |
|----------------------------------|--|
| <b><i>PM:</i></b>                | Production Manager ***                 |
| <b><i>UM:</i></b>                | Unit Manager                           |
| <b><i>1<sup>st</sup> AD:</i></b> | 1 <sup>st</sup> Assistant Director *** |
| <b><i>2<sup>nd</sup> AD:</i></b> | 2 <sup>nd</sup> Assistant Director     |
| <b><i>3<sup>rd</sup> AD:</i></b> | 3 <sup>rd</sup> Assistant Director     |
| <b><i>TAD:</i></b>               | Trainee Assistant Director             |
| <b><i>LM:</i></b>                | Location Manager ***                   |
| <b><i>ALM:</i></b>               | Assistant Location Manager             |
| <b><i>LS:</i></b>                | Location Scout                         |
| <b><i>TAL:</i></b>               | Trainee Assistant Location Manager     |
| <b><i>PA:</i></b>                | Production Assistant                   |

\*\*\* denotes the head of the department

## **Your Supervisor Will Expect You To:**

- Have an incredibly good attitude
- Dress conservatively and appropriately for various weather conditions
- Be reliable – on time and properly equipped
- Have endurance
- Be tolerant and adaptable to other personality types

- Be professional at all times
- Be able to work well under pressure
- Demonstrate strong public relation skills
- Have a good sense of humour
- Be organized
- Be responsible
- Be attentive/alert – foresee problems
- Be good at multi-tasking
- Show a keen interest in being a part of the production team
- Not be bothersome, but ask questions when unclear
- Undertake menial tasks with enthusiasm
- Work safely

### **Advice:**

#### **When you get a call for work:**

Write down the details (time, place, parking arrangements, approximate length of call, name of contact, ALM's cell number, etc.) Look up the address on a map. Cancel any previous engagements for that day. Arrive 10 minutes early. You can ask how long they anticipate your day will be but don't seem keen to leave, and don't insist on having to leave at a certain time.

#### **DRESS CODE: Dress for the Public**

You may be assigned duties involving "first line" contact with the public. It is extremely important that you dress conservatively. There's nothing worse than feeling awkward about yourself because of the way you are dressed. Shirts with collars and casual pants go a long way. Remember, you are the "face" of the industry.

You should always bring clothing with you for any type of weather. Even if it looks sunny and warm in the morning, it may be snowing by the thirteenth hour of work. Even if it's raining, it could be unbearably hot later on. You may be required to work outside in an unsheltered area for fifteen hours or more. You should have accessible at all times:

- Waterproof coat, pants, hat
- Low-heeled, waterproof, comfortable boots
- Second pair of boots (preferably with steel-toes)
- Second pair of socks
- Extra sweaters
- Shorts or light pants
- Thermal underwear
- Heavy leather work gloves
- Extra warm gloves

You should invest in good quality raingear and footgear. Do not wear bright clothing as it reflects in windows and on metallic surfaces and can interfere with the shot.

**Never 'take on' a crew member or member of the public** who absolutely refuses to do what's asked. Talk to or radio your ALM or LM (or AD if necessary) to assist you – take the crew member's name if possible.

If you encounter someone who is possible dangerous (drunk, aggressive or upset) don't try to handle it alone. Contact the ALM, LM or even the police, if present, to deal with the situation.

**Don't Socialize on Set-** some PA Helpers see set as chance to socialize with others or ask actors for autographs. Don't do it! If you're not busy maybe you shouldn't be there.

**Never leave the post you are assigned-**even for good reason, without informing the ALM

**Stay alert** – watch for possible problems, inform the right people and listen to your radio and watch your area of responsibility.

**Watch your language** – radios are monitored and the public is listening. Importantly, do not swear but use calm and non-alarmist language, especially in an emergency.

**Wear or use the safety gear you are issued** - (vest/paddle/hard hat etc. – ear plugs may not be appropriate). Listen and abide by safety meetings.

**Never manhandle anyone** – speak professionally, politely request people's cooperation.

**Don't touch, move, or help carry equipment, set dec, props etc. without asking** (or being asked to.)

### **PA Helper Duties:**

ALMs need the assistance of a varying number of PAs for each 'on location' shooting day and a smaller number of PAs to help out on 'studio' or 'set' shooting days. Some of your duties are outlined below:

#### **Crowd Control:**

While on location, you may be asked to stop, re-route or otherwise control pedestrian traffic. While dealing directly with the public, use extreme caution and be very polite at all times.

Rather than using words such as "you can't", offer alternatives and information about why there is a delay or detour. For instance, if filming is being done in a store on Robson Street and you have been told not to let pedestrian traffic down the sidewalk, you would stop pedestrian traffic as soon as the 1st AD calls "Stand by" or "Lock it up". You should continue to stop all traffic as per your instructions. If, during that time, somebody wants

to get by, ask them if they could wait for a few minutes or, if they are unable to wait, ask if it is possible for them to cross the street and walk up the opposite sidewalk.

If someone becomes extremely insistent, politely ask what the person's reasons are and call your department head for advice on how to accommodate them. Never forget that you are representing the production company and any rudeness or short-tempered answers will reflect badly on the company and potentially cause enormous expense to them. The film industry is dependent on the cooperation and goodwill of the public.

### **Firewatch:**

At any time that the camera or lights are unattended, you may be asked to watch over the equipment to prevent theft or fire. As well, you may be asked to maintain a "hot set", which means that the set must be maintained *exactly as it was during the last shot*. It is your responsibility to inform any crew or cast attempting to enter the set area that they are entering a hot set. Be polite and if someone insists on entering, get their name and, if possible, notify the superior who provided the hot set instructions. It is better to calmly let someone in and report it to your superior rather than to get into an argument. Make sure that anyone entering is well informed that they are entering a *hot set*; it is not your fault if they choose to enter against direction. However, it is your fault if you participate in a loud argument.

### **Crew Parking:**

When the crew first begins to arrive at the location, you may be asked to supervise the crew parking lot. Make sure you wear a reflective vest so that you are easily recognized as a crewmember. You may be asked to hand out dash cards to the crew that will identify the car as belonging to the crew or cast of that particular film unit. If the company has rented the entire lot for the day, then it is your responsibility to inform other drivers that the lot is not available. Again, rather than simply telling people that they cannot park, *try to offer alternative suggestions*.

### **"Papering" A Neighbourhood:**

Prior to a film unit going into a neighbourhood for filming, you may be asked to drop letters off to offices, businesses and homes in the area. It is important that you dress for the public; be sure to wear a shirt with a collar and casual pants.

These letters, which are generally written by the Location Manager, inform people of the production company name, and provide the dates and times of interruptions; they also indicate who to contact if questions or problems arise. The letter may also warn of anything that may particularly alarm locals, this includes events such as explosions, stunts and other actions that could be misinterpreted as a bona fide emergency.

Thoroughly papering a neighbourhood is crucial because a film unit can be quite disruptive and people are far more likely to be impatient and angry if they have not been warned of the filming.

### **Parking the Unit:**

When the trucks and mobile units begin to arrive on a set, you may be asked to coordinate the parking of these vehicles. You should park these vehicles as per your ALM's instructions, but generally the vehicles that should be parked the closest to set are the Camera Truck, Grip and Electric Truck, Props and Craft Service. The unit vehicles, which are parked slightly farther away, are the Makeup, Hair and Wardrobe units, Honey wagons, Mobile Dressing Rooms and Catering.

Your Department head will let you know about any special unit parking requirements on each production. Parking the unit can often be a surprisingly sensitive issue. Use your discretion and report to a superior any problems rather than getting into an argument. Wear a reflective vest, have a stop/slow paddle nearby and watch out for low-hanging wires, trees and other hazards.

### **Clean-Up:**

When the unit leaves a location, you will be asked to do the clean-up. This may involve sweeping the entire area, picking up traffic cones, barricades and things left behind, or removing thins such as signage, masking tape, barrier tape, and floor/or wall coverings.

The General rule is to leave the location in a better condition than when was found it. General clean-up should be done throughout the day; this involves sweeping the area of garbage and debris, and emptying butt cans (metal cans for cigarette butts). Any area that is unsanitary when the crew arrives should be hosed down to protect the health of the cast and crew.

### **Traffic Control:**

**Unless you hold a valid provincial Traffic Control Certificate, you will not be eligible for traffic control duties.** Let the ALM know if you hold a valid ticket.

If you hold a valid ticket and the unit is filming an action sequence in the street or the unit needs to lock it up, you may be asked to divert or stop pedestrian traffic. There will be police officers to stop vehicular traffic if any city streets are being shut down. The same rules of conduct for crowd control apply here.

Be polite at all times and never say, "you can't"; instead offer information and alternatives. "Sir" and "Madame", "Excuse me", "Thank you" and "I'm sorry" are essential terms to remember, and as ***always use common sense.***

## The Do's And Don'ts For Radio And Set Etiquette

|              |   |
|--------------|---|
| <b>DO</b>    | Listen to your radio, observe your surroundings, and be aware of the camera and what it sees. |
| <b>DO</b>    | Follow reasonable orders, and ask questions if you don't understand.                          |
| <b>DO</b>    | Speak clearly and calmly on the radio and be brief with your messages.                        |
| <b>DO</b>    | Remember the whole crew can hear what you say on a radio.                                     |
| <b>DO</b>    | Open doors for people whose hands are full.   |
| <b>DO</b>    | Be polite, friendly, helpful, and use common sense.   |
| <b>DO</b>    | Explain things to the public and they will be more cooperative.                               |
| <b>DO</b>    | Warn people of potential dangers.   |
| <b>DO</b>    | Clean up a mess before you are even asked.  |
| <b>DO</b>    | Keep a good attitude and smile; it will take you far in this business!                        |
| <b>DON'T</b> | Swear on the radio. This is a Federal (DOC) violation.  |
| <b>DON'T</b> | Use the radio if the person is near enough to talk to directly.                               |
| <b>DON'T</b> | Keep calling someone repeatedly on the radio, (they are probably busy).                       |
| <b>DON'T</b> | Borrow or move equipment without permission.  |
| <b>DON'T</b> | Stand in front of the camera or lights.   |
| <b>DON'T</b> | Talk, smoke, or allow pager/cell/watch alarm/camera flash to go off on set.                   |
| <b>DON'T</b> | Take it personally if you are yelled at – people may be under a lot of stress.                |
| <b>DON'T</b> | Tolerate discrimination/harassment – approach a superior in a non-public place.               |
| <b>DON'T</b> | Complain about long hours, bad weather or boredom.  |
| <b>DON'T</b> | Leave your position without informing your supervisor.  |
| <b>DON'T</b> | Ask when you will be wrapped.   |

## Terminology

|                             |   |
|-----------------------------|---|
| <b>10-4:</b>                | Short for "I understand" or "copy."   |
| <b>10-100:</b>              | Short for "Going to the honey wagon"; a trip to the bathroom.   |
| <b>What's your 20?</b>      | Short for "Where are you?"  |
| <b>Action:</b>              | Director's cue for the actors and/or action to begin.   |
| <b>Back to First Marks:</b> | Instruction for actors/extras to return to their first positions; also referred to as "Ones."   |
| <b>Background:</b>          | Cue for extras and any other background action elements to begin their action.  |
| <b>Butt Sweep:</b>          | Sweep the site, including around unit trucks and entrances.   |
| <b>Butt Cans:</b>           | Metal cans for cigarette butt disposal.   |
| <b>Call Time:</b>           | The time you must be on set or location, ready to work.   |
| <b>Circus:</b>              | Makeup, Hair and Wardrobe Trucks, Honey wagons, Mobile Dressing Rooms and Catering.   |
| <b>Company Move:</b>        | Short for "We're on the move!"; this means that the entire unit is finished at that location and is about to move to the next location. |
| <b>Cut:</b>                 | The call to stop the action. Before releasing any lock-up make sure you hear cut from the 1 <sup>st</sup> AD.                           |

## *Production Assistant Helper Manual*

|                              |  |
|------------------------------|--|
| <b><i>Day for Night:</i></b> | Using special camera lenses, lighting and film stock to create a night look during the day.  |
| <b><i>Exterior:</i></b>      | Outdoor shot   |
| <b><i>Extras:</i></b>        | Performers hired to provide background action; also known as the "background performers".  |
| <b><i>Genie Lift:</i></b>    | A raising platform/crane used mainly for high angle shots and lighting for exterior night shots.   |
| <b><i>Go Again:</i></b>      | Repeat the same shot. (Get used to hearing this one).  |
| <b><i>Honeywagon:</i></b>    | Washroom truck.  |
| <b><i>Hot Set:</i></b>       | The set is ready for shooting and must remain exactly as is for continuity (high priority).  |
| <b><i>Interior:</i></b>      | Indoor shot.   |
| <b><i>Lock It Up:</i></b>    | Short for "Be quiet and get ready for cameras to roll"; a cue for PAs to stop vehicle or pedestrian traffic and be alert for interfering noises. |
| <b><i>Martini Shot:</i></b>  | Last shot before wrap; also "Window Shot"  |
| <b><i>MOS:</i></b>           | Mute On Screen. Camera is rolling but not recording sound.   |
| <b><i>Pick-Up:</i></b>       | Re-filming part of a scene from a specific point in the action.  |
| <b><i>Picture's up:</i></b>  | Rehearsal is complete; cameras will roll on the next action.   |
| <b><i>Roll Camera:</i></b>   | Cue to the camera operator to begin rolling film.  |
| <b><i>Roll Sound:</i></b>    | Cue to the sound mixer to begin recording sound.   |
| <b><i>Rolling:</i></b>       | Film and sound are rolling, action is about to begin. <i>Be quiet and still!</i>   |
| <b><i>Room Tone:</i></b>     | Recording dead air (no dialogue) for matching sound ambience during post-production. <i>Be quiet!</i>  |
| <b><i>Speed:</i></b>         | Response heard from Sound Mixer after "Roll Sound", meaning that the machine is up to speed.   |
| <b><i>Stand By:</i></b>      | Hold your positions for a temporary delay, and be prepared for rolling.  |
| <b><i>Star Wagon:</i></b>    | Mobile dressing room for actors  |
| <b><i>Tow Shot:</i></b>      | A sequence where a picture car is towed by a camera truck for traveling car scenes.  |
| <b><i>Turn Around:</i></b>   | Reversing the camera angle 180 degrees. This is not to be confused with crew turnaround, which is the required rest period between workdays.     |
| <b><i>Wild Sound:</i></b>    | Recording specific dialogue or sounds without the camera rolling, for editing purposes; also "wild lines."                                       |
| <b><i>Wrap:</i></b>          | The end of the shooting day (finally!).  |

## **First Day Of Work**

No one expects you to be fully trained on your first day. However, it is very easy to make critical mistakes that could potentially cost the production company a great deal of time and money. Because of this, you will probably start with jobs that appear to be menial, tedious and lacking responsibility.

As you may be working with the public, you must be properly dressed. Your attire and public relation skills are essential as you will be seen as the film industry's representative. A PA Helper is often the first person to be approached with questions from a locations owner, neighbours or just someone passing by. Regardless of the situation, you must be courteous and polite at all times.

It is also important to understand that no matter which task you are assigned, you should always put a high priority on safety and communication; this cannot be overstated.

Never confuse "responsibility" with "authority." While doing clean up at a location, it may appear to you that what you are doing does not entail a great deal of responsibility, but you are performing a vital function. If, for instance, you are working on location at a unique mansion in Shaughnessy and the location is left with cigarette butts and other garbage in the area, the location owner may never allow filming there again. The film community could potentially lose a unique location indefinitely.

### **Attitude:**

Be as informed as possible; when given instructions that you do not understand, be sure to ask for clarification.

*Supervisors search for PA Helpers who are good-natured, intelligent, keen, observant and able to maintain a positive attitude* despite standing in the rain for hours, cleaning up litter in alleys, dealing with bar crowds or guarding a lonely parking lot for hours.

*Welcome to the business of making movies: it is all about making deadlines!* Be polite at all times, never use foul language even if you are yelled at; *do not take it personally.* It is very likely that the "yeller" is under enormous pressure to meet a deadline.

*Always use common sense* and be observant of possible safety hazards. For example, if the unit is filming a car chase scene through an alleyway and you notice an unguarded doorway onto the alleyway, you should inform your department head immediately. Someone could step out of that doorway at exactly the wrong time.

*Think before you speak.* You must be extremely careful of what you say and how you respond to the public. If someone is being difficult and you are rude, you may find out that it is the Executive Producer, the location owner or an otherwise influential person. If

you are dealing directly with the public and questions arise about the production and you proceed to tell them that Sean Penn is only twenty feet away/ this is the scene where the bad guys come and shoot everyone in the orphanage, you will quickly cause a riot.

*There is no privilege in this business.* If you want have a good reputation as a worker be sure to avoid laziness and a bad attitude—word spreads quickly! You may not be called back if a supervisor hears you complain about menial work assignments or other work things. Making negative comments about others you work with or interact with will definitely decrease your work opportunities.

*It is all about team work and deadlines.* Each day on set should increase your awareness of the importance of communication, cooperation, perspective, understanding of set protocol and an understanding of the bigger picture.

### **Job Search:**

The DGC BC will not assist with your search for work. However, an updated Production List is published every Friday. The list is a great reference tool as it provides the names of productions currently shooting. PA Helpers are encouraged to fax their resumes to the attention of the Assistant Location Managers listed.

The Production List can be referenced through website [www.dgcbc.com](http://www.dgcbc.com). Copies are also available at the office.

### **Payroll Information:**

#### **Pay Scale**

**Work Day:** The current workday is eight (8) or fifteen (15) hours, and all minimum pay rates are based on this number.

**Gross salary:** \$96.00 for an 8-hour call \$164.00 for a 15-hour call

Plus fringes calculated on your gross pay:

4% vacation pay

6% in lieu of retirement (unless otherwise confirmed by your supervisor)

**Overtime:** For each hour worked in excess of fifteen (15) hours, PAs are paid at two and a half times (2 1/2x) the employees hourly base. For each hour worked in excess of eighteen (18) hours, PAs are paid at three times (3x) the employee's hourly base rate. (Note: you must inform your supervisor and be given authorization prior to entering overtime hours).

**Per Diem:** This is the monetary allowance for work on Distant Location, when you are unable to return home after each workday. The Production Company must supply reasonable single occupancy accommodation and \$65 per day for meal expenses. The

Company may provide meals on Distant Location, thereby reducing the meal allowance by \$14.50 for breakfast, \$20.50 for lunch and \$30 for dinner.

***Turnaround:*** Currently, DGC BC members are required to have a minimum of nine (9) hours rest from the Member's wrap time and the Member's call time the next day. For each hour worked during turnaround, PAs are paid two times (2x) the rate the employee was receiving at the end of the preceding shift, but no more than a total of three times (3x) the employee's hourly base rate.

***Mileage:*** is only applicable if you incur extra expenses that are pre-authorized by your supervisor (could include travel outside the studio zone and/or while using your vehicle for business purposes.) Always keep accurate mileage records, receipts, etc.

Reimbursement is \$25.00 per day or ¢35 cents per kilometer as pre-authorized by your supervisor (LM).

### **PAYROLL DEDUCTIONS**

CPP, UI, Income Tax plus DGC BC Permit Fees and Working Dues

Based on your gross wages, CPP, Income Tax and Unemployment Insurance will be deducted from your pay.

As you are not a DGC Member, a \$5.00 permit fee, which is owed for each day worked on a DGC BC signatory production, will be deducted from your wages and remitted to the Guild. Working dues in the amount of 2% of your gross wages will also be also deducted for remittance to the Guild.

### **Mandatory Paperwork (Start Pack)**

This paperwork is required for every production and must be signed by you and your supervisor. Ask your supervisor for a start pack and be sure that it includes the following documents:

- ***Deal Memo*** – Also called "Schedule A-2", it is your contract with the production company.
- ***Permit Request Form*** – Also called "Schedule B-1", it is your work permit request with the union.
- ***Time Sheet*** – Be sure to fill in your correct start time, lunch break, and wrap time for payroll purposes.
- ***Start Slip*** – Payroll companies require this completed form in order to issue your pay cheque. Please ensure that all requested information is provided.

- ***Mileage/Expense Forms*** – To be completed whenever you incur extra expenses that are pre-authorized by your supervisor, including mileage driven outside the Studio Zone and/or while using your vehicle for business purposes. Always keep accurate mileage records, receipts, etc.
- ***CRA Notice of Assessment*** – As a condition of employment, you may be required to sign a Declaration of Personal Residency Form, and attach your Notice of Assessment with your personal tax information blacked out. This information is required because the employers have been unable to realize the full amount of the tax credits due them because of erroneous or false information provided by crew when they are hired by a production.

## **Best Practices – Motion Picture Locations Code of Conduct**

### ***General Courtesies***

- Producers, cast and crew will follow the provisions of their motion picture production permit at all times. A copy of the permit shall be on location at all times.
- Filming only takes place during the times listed on the permit unless extensions are granted.
- Pedestrians should always be treated with courtesy and not be obstructed at any time unless stipulated in the permit. All cables and similar items are to be channeled neatly and safely.
- Producers must notify the public in writing whenever production activities may directly affect or disrupt their daily lives. The notice must include the name of the company, working title of the project, production type (e.g. feature, MOW, TV series) and a brief description of the activity. It also must include a clear account of the date and time of disruption.
- All catering, construction, strike and personal trash must be removed from the location. Locations must be left in original condition.
- Removing or cutting signs or plants from any public or private location is not allowed.

### ***Vehicles***

- Production vehicles must not arrive before the time stipulated on the permit, should arrive one at a time, and should turn their engines off as soon as possible.
- Cast and crew vehicles are not covered by the location-filming permit and must use designated parking areas only.
- Production vehicles shall not block driveways or gated access without permission.
- Vehicles shall not display signs, posters or pictures that the public may find offensive or objectionable (i.e. material containing vulgar language or sexual content).
- Crew cannot move a private vehicle to accommodate filming or parking, without permission of the owner. If a vehicle is parked in a restricted area, the appropriate authority will remove it.

***Cast and Crew***

- Cannot trespass on private property.
- Must remain within the boundaries of the property that has been permitted for filming.
- Cannot drink alcohol on public property.
- Must be served their meals, and eat, in the designated areas.
- Must follow smoking restrictions and always leave cigarettes butts in the appropriate containers.
- Will keep as quiet as possible at all times and refrain from using lewd or improper comments.
- Will not wear inappropriate clothing – for example-shirts with offensive slogans- but rather, comply with appropriate employee safety regulations.
- Will wear a production pass, as required.
- Will not bring guests or pets to the location without advance permission.

Thank you for honouring this Code of Conduct. Failure to comply can result in disciplinary action by the government authority, Production Company, Union, Guild or association.



## **Entry Level Production Assistants (PA)**

### **Permittee Logbook Holder Program Information**

The Directors Guild of Canada, British Columbia (DGC BC) is a labour organization that represents key creative and logistical personnel in the film industry. The DGC BC Collective Agreement covers the Director, Production/Unit Manager, Assistant Directors, Location Department and Production Assistants (PA). As the DGC BC is a membership based organization, preference of engagement is always given to Members first.

The DGC BC has developed the Permittee Logbook Holder Program as a requirement for those interested in acquiring work experience as a PA with the goal of attaining Associate Membership in the Directors Guild of Canada.

### **Permittee Logbook Holder**

Permittee Logbook Holders are non-members who are provided a "permit" or permission to work under the DGC BC Collective Agreement.

The first 3 on set/locations Production Assistants must be DGC Members. If Members are not available for these positions, a work permit request, which outlines the Employer's search for an available Member, must be submitted to the DGC BC office in advance of hiring a Permittee Logbook Holder. The Weekly and Daily Membership Availability Lists shall constitute Members who are available.

The first office Production Assistant hired must be a DGC Member or a Permittee Logbook Holder in Good Standing. No exceptions will be granted. Additional PA positions must always be filled by available Members prior to considering Permittee Logbook Holders.

When hired by a production, Permittee Logbook Holders must complete a DGC BC Deal Memo and a work permit form (Schedule B1). Permit fees in the amount of five dollars per day for each day of work performed under the DGC BC Collective Agreement are automatically deducted from the Permittee Logbook Holders payroll for remittance to the DGC BC Office.

**Permittee Logbook Holder Requirements:**

A Logbook is a document issued to you to verify paid work experience. To qualify for a Logbook, individuals must complete and provide proof of the following:

- *Resume of educational background, and at least one year of work experience*
- *19 years of age*
- *Drivers License (or other photo ID)*
- *Canadian Citizenship or Permanent Resident Status (birth certificate, valid passport or Permanent Resident card)*
- *Grade 12 Certificate or Transcript, GED, or proof of successful completion of at least one year of accredited post secondary education*
- *Proof of 30 days of Helper PA work under the DGC BC Collective Agreement (pay stubs required). Current Post Secondary Film Production Students and graduates (within past 5 years) may submit proof of enrollment or graduation to waive the 30 PA Helper days.*
- *Valid Traffic Control Certificate*
- *Film Industry Orientation (WHMIS included)*
- *Safety Awareness (only through Actsafe, formerly Shape)*
- *Successful completion of the Permittee Logbook Holder exam*

*After the above requirements are met, the applicant is issued a logbook.*

### **DGC BC Administration**

***The following is administered by the DGC BC Office in order to assess a Permittee Logbook Holder's progress:***

- A Permittee Logbook Holder must acquire a minimum of 100 paid days of work under the DGC BC Collective Agreement over each one-year period, or request an extension in writing. Failure to attain 100 paid days of work per year without submitting a letter of explanation to the DGC BC Office will result in suspension and/or termination from the Program. *For approved Student guidelines please refer to the Film Student Information Guide.*
- Logbooks must be submitted to the DGC BC Office for review and photocopying on a quarterly basis, every three months, from the last submission. Failure to provide a logbook will result in automatic suspension from the Program. Logbook pages can be faxed into the office, with a cover page that confirms your identity.
- Permittee Logbook Holders must complete all information as outlined in the Logbook (including supervisor's signatures) in advance of submitting to the DGC BC Office.
- Production Coordinators, Trainees and Key PAs MAY NOT sign logbooks. You must have a DGC Member working in a Full Member category sign the logbook. (PM, 1st AD, LM, ALM, 2<sup>nd</sup> AD, 3<sup>rd</sup> AD)
- Incomplete Logbooks will not be accepted.
- Permittee Logbook holders who are suspended from the Program are ineligible to work under the Program until such time as she or he complies with all of the above listed requirements. Days worked while suspended will not count towards Membership.
- Permittees Logbook Holders are not eligible to work as Scouts, TADs and/or TALs. No exceptions will be granted. If a Permittee Logbook Holder accepts work in any of these positions, he or she will automatically be terminated from the Program.

### **Associate Membership Eligibility**

To be eligible to apply for DGC Associate Membership, individuals must have completed all Permittee Logbook Holder Program requirements. *Applicants must have worked a minimum of 150 paid days of work over three (3) separate productions under the DGC BC Collective Agreement.* The 30 Production Assistant Helper days required for the Permittee Logbook Holder Program will count towards the 150 required for Membership.

#### **Of the 150 workday Requirement:**

- a) No more than 45 off set days will counts towards the Associate Membership application (ie: office work or any assigned off set tasks)
  
- b) At least 105 days must be spent on the set (ie: Locations PA, ADPA)
  
- c) At least Forty-five (45) days must be worked on both of the production genres or types:
  - Features and TV Long-form (Mini-series, TV Movies, Home Videos)
  - Episodic television (TV Series, TV Pilots)
  
- d) At least 115 days must be during the shoot period (this can include office work, and on set work)

A valid Traffic Control ticket is required.

The DGC BC has developed formal training that is mandatory for Permittees to complete PRIOR to applying for Membership. Once you have achieved a minimum of 100 days towards Membership, you will automatically be put on a list for two mandatory weekend seminars; these seminars, the "DGC Info Session" and "Leadership Training," generally take place twice a year. In these sessions, you will be given a package that will include the DGC BC Collective Agreement, DGC BC Constitution and Bylaws, the National Constitution, as well as a Membership Application.

The number of individuals admitted to Associate Membership will be dependant upon the ratio of Full to Associate Members. Eligibility does not ensure Directors Guild of Canada Associate Membership admission.



**Checklist: Required ID For Issuance Of Logbook:**

- Resume of educational background, and at least one year of work experience*
- 19 years of age*
- Drivers License (or other photo ID)*
- Canadian Citizenship or Permanent Resident Status (birth certificate, valid passport or Permanent Resident card)*
- Grade 12 Certificate or Transcript, GED, or proof of successful completion of at least one year of accredited post secondary education*
- Proof of 30 days of Helper PA work under the DGC BC Collective Agreement (pay stubs required). Current Post Secondary Film Production Students and graduates (within past 5 years) may submit proof of enrollment or graduation to waive the 30 PA Helper days.*
- Valid Traffic Control Certificate*
- Film Industry Orientation (WHMIS included)*
- Safety Awareness (only through Actsafe, formerly Shape)*
- Successful completion of the Permittee Logbook Holder exam*

**The DGC BC only administers the Film Evaluation Exam on:**

Tuesday, Thursday and Friday between 9:30 am – 3:00 pm  
Wednesdays between 10:30 am – 3:00 pm.

***Please note: Tests are not administered on Mondays or any day following a holiday.***



***Student Information Guide:***

***DGC BC Permittee Logbook Holder Program***

Full-time Film students must be approved by the DGC BC to be eligible for the following adjusted Permittee Program regulations:

- Students are not obligated to work 100 days per year with proof of enrollment in a recognized film program.
- Students must submit the Registration form by September 1<sup>st</sup> each year to maintain their Good Standing.
- Students will be considered on Honourable Withdrawal during school semesters, and will be switched to Active Standing as of May 1<sup>st</sup> of the year, unless a Registration form for the summer semester is submitted.
- Students are expected to contact the DGC BC every 3 months via email and submit logbook pages for all days worked.

All other Permittee obligations remain in place. Please contact the office if you have further questions. If proof of registration is not received by the dates stated above then the standard Permittee Program requirements will apply.