

# Scale Agreement

between



*The National Film Board of Canada*

and



*The Canadian Federation of Musicians*

**October 1, 2015 to September 30, 2020**

**Extended to April 30, 2022**

**Extended to September 1, 2023**

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**NOTE:**

AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA (AFM) was a trade union originally granted a charter in 1896 by the American Federation of Labor. Canadian Locals affiliated at the turn of the century, which then made the AFM an international trade union. Subsequently, in November 1998, AFM incorporated as an international trade union under the laws of the state of California, USA.

CANADIAN FEDERATION OF MUSICIANS (CFM) is an organization of Canadian Locals of the AFM, which is recognized / certified by the Canadian Artists and Producers Professional Relations Tribunal (CAPPRT), pursuant to the Status of the Artist Act (R.S.C. 1992, c. S-19.6), which was replaced by the Canada Industrial Relations Board.

## **RECOGNITION**

Bargaining Unit: The **NATIONAL FILM BOARD OF CANADA** (hereinafter called “**NFB**”) recognizes the **CANADIAN FEDERATION OF MUSICIANS** (hereinafter called the “**CFM**”) as the exclusive bargaining agent for the Musicians engaged by the NFB subject to the Status of the Artist Act (S.C. 1992, ch. 33) to perform the functions described in the certification by the Canadian Artists and Producers Professional Relations Tribunal on January 16, 1997, as amended on December 10<sup>th</sup>, 2007 and September 22, 2010, and as confirmed by the Canada Industrial Relation Board on April 29, 2013. The parties further agree that, with the exception of provisions related to copyists included in Article 10 and Schedule C of this Scale Agreement, the Status of the Artist Act (the “Act”) will take precedence over any of the articles of this Scale Agreement.

**IT IS AGREED** by and between the parties hereto that the following terms and conditions shall apply with respect to the engagement of members of the CFM by the NFB.

### **1. SCOPE**

- (a) This Scale Agreement shall come into force as of October 1<sup>st</sup>, 2015 with respect to the engagement of members of the CFM by the NFB. This Scale Agreement also applies:
  - (i) to co-productions where the NFB is the majority partner, and
  - (ii) to musicians engaged by a producer other than the NFB, who appear on an audiovisual work while being recorded playing an instrument.
- (b) It is agreed that CFM certification does not extend to music composers (except for pension calculation as provided in the CAPPRT decision as confirmed by the Canada Industrial Relation Board on April 29, 2013) or to copyright concerns of CFM members.

### **2. DEFINITIONS**

**MUSICIAN** – means a person other than the Leader performing as an instrumentalist in a group or orchestra.

**LEADER** – means the individual member-instrumentalist who is designated by the NFB as the group’s musical director and/or who selects the musicians on behalf of the NFB and signs the contract with the NFB on behalf of the band/orchestra members engaged hereunder.

**SINGLE MUSICIAN** – means an instrumentalist who performs alone.

**CONTRACTOR** – means a playing or non-playing musician appointed by the Leader whenever ten (10) or more musicians are engaged including the Leader.

The Contractor shall:

- be present for the entire engagement;
- be responsible on behalf of the Leader, for engaging the Musicians;
- be responsible for the orchestral conduct;
- adhere in all matters, to the laws and regulations of the Local, to any regulations of the CFM pertaining to this Scale Agreement and, to all provisions of this Scale Agreement.

BASIC SESSION – means a minimum call of three (3) hours during which a maximum of thirty (30) minutes of music may be recorded.

### **3. APPLICABLE FEES**

- (a) The NFB agrees to pay to members of the CFM engaged by it at the rates or scales of pay and upon the conditions of employment set forth in Schedule A attached hereto and forming part of this Scale Agreement, for all music sound tracks and music recordings.
- (b) This condition does not apply to members of the CFM who are full-time salaried employees of the NFB and whose duties include composing, music editing, arranging, etc., except when their services are required as conductors, Contractors, copyists, and instrumentalists, in which case they will be paid in accordance with the terms of this Scale Agreement.

### **4. PENSION FUND**

In addition to the musician's minimum basic fee as provided for in this Scale Agreement, the NFB shall pay twelve percent (12%) of such fee for each Musician to the Musicians' Pension Fund of Canada. This amount is to be paid by direct bank transfer with a copy of the contract in PDF format (or other similar format) sent by electronic means (such as emails) to the Musicians' Pension Fund of Canada designated electronic address.

Under income tax laws, a person cannot contribute to the Musicians' Pension Fund of Canada ('MPFC') after the end of the calendar year that person reaches 71 years of age. If, for this reason, a Musician cannot receive contributions to the MPFC as of the date of the engagement (as it appears on the contract), the NFB shall then pay the twelve percent (12%) contribution mentioned above directly to the Musician, on top of their fees. For clarity, this 12% is not subject to work dues; it is paid by the NFB to allow the Musician to invest the contribution in an alternate monetary vehicle of their choice.

## 5. MEMBERSHIP

Only the services of members in good standing of the AFM shall be engaged for the performance of any service within the classifications covered by this Scale Agreement unless specified elsewhere in this Scale Agreement.

## 6. TEMPORARY MEMBER PERMITS (Canadian residents only)

Musicians who have never been members of the CFM may be engaged under the provisions of this Scale Agreement under the following conditions:

- This provision will apply to Canadian citizens or permanent residents in Canada. A maximum of three (3) temporary member permits may be issued to any single applicant who must then become a full member of the AFM, in order to be eligible to be engaged pursuant to this Scale Agreement (or for payment of any "new use(s)" under this Scale Agreement or any previous NFB-AFM agreement(s)).
- Copyists engaged under Schedule C of this Scale Agreement and Arrangers engaged under Schedule D of this Scale Agreement cannot be engaged under the Temporary Member Permit provisions.
- A permittee cannot act as either a Leader or a Contractor unless the entire group is comprised of permittees.
- The Temporary Member Permit of one hundred dollars (\$100.00) per non-member musician payable to the AFM, is to be deducted from the fees being paid to the permittee, and **paid directly to the CFM National Office by the NFB**. In the event that the permittee joins a Local within one year of the Temporary Member Permit issuance date, and upon presentation of a copy of this Temporary Member Permit to the CFM Local, the cost of joining the CFM Local will be reduced by \$65.00.
- Temporary Member Permit deductions and corresponding work dues will be remitted on a monthly basis, by direct bank transfers to the CFM, accompanied by a written report sent by email.
- At least forty-eight (48) hours prior to the engagement taking place, the NFB must secure a Temporary Member Permit on behalf of the non-member musician(s) by contacting the CFM National Office and obtaining a Temporary Member Permit, or by directing the musician(s) to directly obtain a -Temporary Member Permit from the CFM National Office. The CFM will inform the NFB if a musician is ineligible for a temporary work permit at the time the request for permit is made.

- Upon special request to the CFM National Office for the use of non-members where special circumstances warrant it, such permission will not be unreasonably withheld.
- The Temporary Member Permit form can be found under Schedule H.

**7. TELEVISION CLIPS OR FILLERS**

In the production of music sound track for television clips or fillers (excluding all commercial advertising content), not exceeding three (3) minutes in length, the rates and conditions are as set out in Schedule B attached hereto. There shall be a minimum call session of one-hour during which recording not exceeding three (3) minutes may be recorded.

**8. LICENCE FEES**

The NFB agrees to obtain and pay, prior to each engagement of members of the AFM, all and any licences and fees required to be obtained from or to be paid to the Society of Composers, Authors and Music Publishers of Canada (SOCAN) or any other person, firm or corporation legally entitled to require licensing and/or payment of fees for the use of music with respect thereto and indemnify and save harmless the members of the AFM and their representatives of and from any and all claims now or hereafter made against them or any one or more of them with respect to each engagement.

**9. SCORING IN CANADA**

The NFB agrees not to score any music sound track or music recording outside of Canada. In cases where the NFB is shooting a production in and about a country outside Canada, the NFB may record music relative to the audiovisual work in such country or countries, only with the written consent of the CFM, which consent shall not be unreasonably withheld. This provision shall not apply to music recorded during production, which forms part of the story of production, such as foreign, ethnic or local music, which is not part of the underscore.

**10. CONDITIONS AND FEES**

- (a) Conditions and fees for Musicians, Leaders, Single Musicians and Contractors shall be as provided in Schedule A.
- (b) Copying – conditions and fees for copying shall be as provided in Schedule C.



- (c) Arranging, Orchestrating and Voicing – Conditions and fees for arranging, orchestrating and voicing shall be as provided in Schedule D.
- (d) Sideline Musicians – Conditions and fees for Sideline Musicians shall be as provided in Schedule E.
- (e) Electronic Music Devices (EMD's) – Conditions and fees for EMD's shall be as provided in Schedule F.

The fees payable herein are minimum fees for services rendered and shall not preclude a member(s) from negotiating fees at rates higher than those payable hereunder.

## **11. WORK DUES DEDUCTIONS**

The NFB agrees to deduct Local work dues on a percentage rate basis as provided in Schedule G. The said deductions will be remitted by direct bank transfers in separate payment to the Locals on a monthly basis. Amendments to the percentage rate of deductions may be made by the CFM National Office and/or the Local(s) by advising the Director, Business Affairs and Legal Services of the NFB or its delegate in writing at least two (2) calendar months prior to the effective date of such amendments. Amounts of less than \$2 shall be accumulated.

## **12. CONTRACTS**

Whenever members are engaged by the NFB or perform any service covered by this Scale Agreement, including copyists and arrangers, a contract in writing for the engagement in accordance with the form appended hereto as Appendix A shall be entered into by both parties before the engagement begins or immediately thereafter. It shall be negotiated between the NFB and the Leader (or other members as outlined in this Scale Agreement) and executed by them. In the case of arrangers and copyists, the contracts shall indicate the fee on which the Musicians' Pension Fund of Canada contributions will be calculated.

Each contract may be executed in one or more counterparts, each of which shall constitute an original, and all of which taken together shall be deemed to constitute one and the same instrument. The contract may be executed and delivered by facsimile transmission or in PDF format by e-mail transmission with the same force and effect as if it was executed and delivered by the parties simultaneously in the presence of one another, and signatures on a facsimile or PDF print copy hereof shall be deemed authorized original signature. In all cases, the contract must be submitted by the NFB by electronic means within fifteen (15) working days following completion of work and payment for such will be by direct bank transfer within fifteen (15) working days after receipt.

In the case of a co-production where the NFB is the majority partner and that the other Canadian independent producer is responsible for engaging the Musicians, the NFB will make best reasonable efforts to incite the independent producer to adhere to this Scale Agreement and the Musicians shall perform their services under the terms of this Scale Agreement. The Canadian independent producer may elect to adhere to another agreement with CFM and engage the Musicians under the terms and conditions of such agreement. In either case, the logo of the CFM shall be included in the end credits of the co-production in accordance with article 13.

### **13. CFM RECOGNITION**

The NFB shall include the CFM logo in the end credits of the cinematographic production or in the credit page of an interactive production, as well as the names of the Musicians. CFM shall provide its logo to the NFB in a format compatible for cinematographic and interactive productions.

### **14. DISTRIBUTION RIGHTS**

Upon payment of the fees set forth herein, the NFB may distribute the audiovisual work worldwide, in perpetuity, in all markets, by all means and on all media presently known and that may later be devised.

Notwithstanding the conditions set forth by preceding agreements between the CFM and the NFB, when the NFB wishes to distribute an audiovisual work produced prior to this Scale Agreement, the fees which were paid at the time of production entitle the NFB to the distribution rights stated above.

It is understood that the distribution rights contained in this paragraph refer to the distribution of a complete audiovisual work only. Any use of an excerpt from a complete audiovisual work shall be in accordance with the terms and conditions within Section 7 (Television Clips or Fillers) or with prior written agreement with the Vice-President from Canada.

However, the NFB shall have the right to extract a portion(s) of the music or audio material from an audiovisual production originally produced or co-produced by the NFB whether the music is synchronized or not with the images of the production (Excerpt(s)), which result in the original new NFB production to be considered produced pursuant to this Scale Agreement, provided the Excerpt(s) is or are used as follows:

- for distribution/use as a promotional trailer(s) or promotional clip(s),
- for non-commercial review purposes,
- for use in any award productions,

- for use in a new NFB production such as, a production that captures/describes “the making of” and/or “behind the scenes” production activities,
- for use in a new NFB production related to the original, for the purpose of supporting interviews or comments about specific audiovisual works, filmmakers, artists and/or performers.

The use of such Excerpt(s) is permitted without any additional payment of fees to the Musicians who performed on the original NFB production, provided that the Excerpt(s) used in the new NFB production do not exceed a total length of two (2) minutes.

Any other use of music Excerpts shall be governed by the terms of Section 7 or Appendix B regarding New Use.

## **15. TERM OF AGREEMENT**

This Scale Agreement shall remain in full force and effect for five (5) years from October 1<sup>st</sup>, 2015 and shall continue in force from year to year thereafter unless terminated by either party by notice in writing directed to the other party and delivered or mailed by prepaid registered post prior to the 30<sup>th</sup> day of September in any such year.

## **16. NOTIFICATION**

The addresses of the parties hereto for the purpose of giving notice or reporting hereunder, until further notice, are as follows:

National Film Board of Canada  
1501 De Bleury St.  
Montreal, Quebec  
H3A 0H3

Canadian Federation of Musicians  
150 Ferrand Drive, Ste. 202,  
Toronto, Ontario  
M3C 3E5

IN WITNESS WHEREOF THE PARTIES hereto have executed and signed these presents on September \_\_\_\_, 2015 under the hands of their proper officers duly authorized in the behalf.

**NATIONAL FILM BOARD OF CANADA**

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Claude Joli-Coeur  
Government Film Commissioner and Chairperson

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François Tremblay  
Director General,  
Institutional, Legal and Human Resources Services

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Dominique Aubry  
Director, Business Affairs and Legal Services

**CANADIAN FEDERATION OF MUSICIANS**

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Alan Willaert  
Vice-President from Canada (AFM)

## SCHEDULE A

### RATES AND CONDITIONS

**Basic Session** – The first session on any day shall be a “Basic Session” and shall be a minimum call of three (3) hours during which a maximum of thirty (30) minutes of music may be recorded. The fee for a Basic Session shall be:

\$317.80 per Musician as of October 1, 2016 (2%)

\$324.15 per Musician as of October 1, 2018 (2%)

**\$330.60 per Musician as of June 1, 2021 (2%)**

**\$337.20 per Musician as of January 1, 2022 (2%)**

**\$347.30 per Musicians as of August 1, 2022 (3%)**

**Leader or Single Musician** – Double the Musician’s fee;

**Contractor** – One hundred and fifty percent (150%) of the Musician’s fee;

**Contract service fees** – When three (3) or more musicians are engaged (including Leader) to perform as a group; a contract service fee, being the equivalent of ten percent (10%) of an individual Musician’s scale fees shall be paid by the NFB to the Local in whose jurisdiction the engagement takes place (i.e. the sound recording and/or the filmed performance of the engaged Musicians). This amount is to accompany the contract being filed for the engagement, and is in addition to the amounts representing the Musicians’ Pension Fund of Canada contribution payable hereunder.

Engagements of two (2) sessions (completed within a twelve [12] hour period) may be divided into two (2) periods at the convenience of the producer, with no less than one (1) hour between sessions.

All work performed between the hours of midnight and 9:00 a.m. shall be paid at 150%.

### **ADDITIONAL WORK TIME**

The NFB may initially contract musicians for a session of more than three (3) hours. In such cases, the time in excess of the Basic Session (three [3] hours) shall be known as additional work time and shall be paid for in minimum half-hour (½) segments at 1/6 of the Basic Session fee. An additional five (5) minutes of recorded product is allowed for each half-hour (½) of additional work time.

### **OVERTIME**

All work performed in addition to the originally contracted hours shall be considered overtime, and must immediately follow the session for which the musician(s) have

been engaged. The total time of final recorded product shall not be increased during overtime periods.

Overtime not later than midnight, per fifteen (15) minutes or fraction thereof, per person at the rate of:

\$26.50	as of October 1, 2016 (2%)
\$27.05	as of October 1, 2018 (2%)
<b>\$27.60</b>	<b>as of June 1, 2021 (2%)</b>
<b>\$28.15</b>	<b>as of January 1, 2022 (2%)</b>
<b>\$29.00</b>	<b>as of August 1, 2022 (3%)</b>

Overtime after midnight, until 9:00 a.m., per fifteen (15) minutes or fraction thereof, per person at the rate of:

\$39.70	as of October 1, 2016 (2%)
\$40.50	as of October 1, 2018 (2%)
<b>\$41.30</b>	<b>as of June 1, 2021 (2%)</b>
<b>\$42.10</b>	<b>as of January 1, 2022 (2%)</b>
<b>\$43.35</b>	<b>as of August 1, 2022 (3%)</b>

Overtime must immediately follow a Basic Session. All hours not continuous will be charged as additional sessions.

## **REST PERIOD**

On all sessions there shall be a rest period of not less than then (10) minutes per hour or five (5) minutes per half-hour. Such rest period may be combined at the discretion of the producer (i.e. two [2] fifteen [15] minute rest periods or one thirty [30] minute rest period for a Basic Session). It is understood that the rest period commences at the time the musicians leave the stand, and the musicians must be in their seats, ready to play at the end of the designated period. Such rest period shall not be taken in the first half-hour ( $\frac{1}{2}$ ) of the scheduled session and no session shall continue for more than one and one half-hour ( $1 \frac{1}{2}$ ) without a rest period.

## **NON-RECORDED NOTE REHEARSAL**

A minimum one (1) hour session is permitted, if/when required by the NFB, in circumstances wherein this rehearsal is deemed contiguous to a recording session and wherein the note rehearsal ends within thirty (30) minutes of the start of the recording session. The fee for non-recorded note rehearsal for each Musician and the Leader shall be as follows:

For each Musician:

\$52.00	as of October 1, 2016 (2%)
\$53.05	as of October 1, 2018 (2%)
\$54.10	as of June 1, 2021 (2%)
\$55.20	as of January 1, 2022 (2%)
\$56.85	as of August 1, 2022 (3%)

For the Leader:

\$104.05	as of October 1, 2016 (2%)
\$106.15	as of October 1, 2018 (2%)
\$108.25	as of June 1, 2021 (2%)
\$110.40	as of January 1, 2022 (2%)
\$113.70	as of August 1, 2022 (3%)

A minimum two (2) hour session is permitted, if/when required by the NFB, in circumstances wherein this rehearsal is not contiguous to any other recording session(s). It being understood this session is called a note rehearsal session, which is distinct from any recording session call, wherein no recording or videotaping of any kind is contemplated/permitted. The fee for non-recorded note rehearsal for each Musician and for the Leader shall be as follows:

For each Musician:

\$104.05	as of October 1, 2016 (2%)
\$106.15	as of October 1, 2018 (2%)
\$108.25	as of June 1, 2021 (2%)
\$110.40	as of January 1, 2022 (2%)
\$113.70	as of August 1, 2022 (3%)

For the Leader:

\$208.10	as of October 1, 2016 (2%)
\$212.25	as of October 1, 2018 (2%)
\$216.50	as of June 1, 2021 (2%)
\$220.80	as of January 1, 2022 (2%)
\$227.40	as of August 1, 2022 (3%)

Additional time may be prorated in half-hour segments at the following rates;

For each Musician:

\$26.00	as of October 1, 2016 (2%)
\$26.50	as of October 1, 2018 (2%)
\$27.00	as of June 1, 2021 (2%)
\$27.55	as of January 1, 2022 (2%)
\$28.40	as of August 1, 2022 (3%)

For the Leader:

\$52.00	as of October 1, 2016 (2%)
\$53.05	as of October 1, 2018 (2%)
\$54.10	as of June 1, 2021 (2%)
\$55.20	as of January 1, 2022 (2%)
\$56.85	as of August 1, 2022 (3%)

All performing conditions and/or percentage step-ups as herein provided apply.

**DOUBLING**

1. The following doubling by an instrumentalist is permitted without the payment of any additional fee:
  - a) piano and celeste when furnished by the NFB;
  - b) any two of the clarinet family other than bass clarinet or Eb clarinet;
  - c) any two of the saxophone family other than bass saxophone;
  - d) any two of the flute family (except piccolo);
  - e) It is agreed that doubling shall not apply when self-contained groups have been engaged in a featured capacity (i.e. not accompanying or acting as a studio orchestra).
  
2. With the exception of the authorized doubles set out in Article 1, an instrumentalist playing any additional instruments, whether during sessions, additional work time, or recording thereof or therefore, shall be paid in addition to his minimum basic fee, an amount equal to fifty percent (50%) of the minimum basic musician's fee for the engagement for the first double, and twenty-five percent (25%) for the second and each subsequent double.
  
3. Instruments which a percussionist may be required to play are divided into three (3) sections as follows:

<b>Section 1</b> (Drums)	<b>Section 2</b>	<b>Section 3</b> (Mallet and Keyboard)
a) Snare Drum	a) Tympani	a) Orchestral Bells
b) Bass Drum		b) Chimes
c) Cymbals		c) Xylophone
d) Toms-Toms		d) Vibraphone
e) Accessories of a non-chromatic or non-keyboard nature		e) Accessories of a keyboard and chromatic nature



A percussionist must be contracted for only one of the three sections and must be informed by the Contractor or Leader prior to the engagement. A percussionist may double on an instrument or instruments in one other section only other than the one in which s/he was engaged.

A percussionist may play any or all of the instruments covered by the section in which s/he was engaged without charging a double. When s/he plays any instrument or instruments in another section, doubling fees shall apply for each additional instrument.

### **SUNDAYS AND HOLIDAYS**

All work taking place in whole or in part on Sunday or on any of the following holidays:

- New Year's Day
- Good Friday
- Easter Monday
- Victoria Day
- Canada Day
- Labour Day
- Thanksgiving Day
- Christmas Day
- Family Day
- St. Jean de Baptiste

shall be paid for at double the rates in these Schedules.

**SCHEDULE B**

For article 7 of this Scale Agreement, the following rates and conditions shall apply:

**MINIMUM FEES**

The minimum fee per Musician shall be:

**Musician:**

\$174.15	as of October 1, 2016 (2%)
\$177.65	as of October 1, 2018 (2%)
\$181.20	as of June 1, 2021 (2%)
\$184.80	as of January 1, 2022 (2%)
\$190.35	as of August 1, 2022 (3%)

**Leader** – Double the Musician's fee;

**Contractor** – One hundred and fifty percent (150%) of the Musician's fee;

**Contract service fees** – When three (3) or more Musicians are engaged (including Leader) to perform as a group; a contract service fee, being the equivalent of ten percent (10%) of an individual Musician's scale fees shall be paid by the NFB to the Local in whose jurisdiction the engagement takes place (i.e. the sound recording and/or the filmed performance of the engaged Musicians). This amount is to accompany the contract being filed for the engagement, and is in addition to the amounts representing the Musicians' Pension Fund of Canada contribution payable hereunder.

Overtime continuously following the one (1) hour session shall be based on units of twenty (20) minutes and shall be paid at the rate of one third (1/3) of the minimum call session.

**NON-RECORDED NOTE REHEARSAL**

A minimum one (1) hour session is permitted, if/when required by the NFB, in circumstances wherein this rehearsal is deemed contiguous to a recording session and wherein the note rehearsal ends within thirty (30) minutes of the start of the recording session. The fee for non-recorded note rehearsal for each Musician and for the Leader shall be as follows:

**For each Musician:**

\$52.00	as of October 1, 2016 (2%)
\$53.05	as of October 1, 2018 (2%)
\$54.10	as of June 1, 2021 (2%)
\$55.20	as of January 1, 2022 (2%)
\$56.85	as of August 1, 2022 (3%)

For the Leader:

\$104.05	as of October 1, 2016 (2%)
\$106.15	as of October 1, 2018 (2%)
\$108.25	as of June 1, 2021 (2%)
\$110.40	as of January 1, 2022 (2%)
\$113.70	as of August 1, 2022 (3%)

A minimum two (2) hour session is permitted, if/when required by the NFB, in circumstances wherein this rehearsal is not contiguous to any other recording session(s). It being understood this session is called a note rehearsal session, which is distinct from any recording session call, wherein no recording or videotaping of any kind is contemplated/permitted. The fee for non-recorded note rehearsal for each Musician and for the Leader shall be as follows:

For each Musician:

\$104.05	as of October 1, 2016 (2%)
\$106.15	as of October 1, 2018 (2%)
\$108.25	as of June 1, 2021 (2%)
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\$216.50	as of June 1, 2021 (2%)
\$220.80	as of January 1, 2022 (2%)
\$227.40	as of August 1, 2022 (3%)

Additional time may be prorated in half-hour segments at the following rates;

For each Musician:

\$26.00	as of October 1, 2016 (2%)
\$26.50	as of October 1, 2018 (2%)
\$27.00	as of June 1, 2021 (2%)
\$27.55	as of January 1, 2022 (2%)
\$28.40	as of August 1, 2022 (3%)

For the Leader:

\$52.00	as of October 1, 2016 (2%)
\$53.05	as of October 1, 2018 (2%)
\$54.10	as of June 1, 2021 (2%)
\$55.20	as of January 1, 2022 (2%)
\$56.85	as of August 1, 2022 (3%)

All performing conditions and/or percentage step-ups as herein provided apply.

**SCHEDULE C****COPYING**

The NFB voluntarily agrees that copyists engaged as independent contractors will be covered by this Scale Agreement. In the event that the Canada Industrial Relations Board certifies the CFM with respect to copyists before termination of this Scale Agreement, such certification shall extend to this Schedule.

**DEFINITION**

COPYING – Copying is the function of making individual musical part(s), for each instrument and/or voice contained in the musical arrangement/score, which is to be performed by the ensemble and recorded for purposes prescribed hereunder.

**RATES AND CONDITIONS**

1. All copying, whether for instrumental or vocal music, done at the request of the NFB, its employees or agents, shall be done by members.
2. All work covered by Article 1 shall be covered by a standard CFM contract and shall be paid no less than the basic minimum fee as set out in the following Schedule for the first use only by the NFB of any such copying.
3. Copyists shall stamp their work with their name and Local number and the date the work was done. Name, Local number and date must be written on all transparencies (Deschon) made for reproduction.
4. Minimum payment for any job assignment shall be no less than the equivalent of a three-hour (3) call at the applicable hourly time rate.
5. Copyists shall receive the following premium rates:
  - a) For work required to be done at the NFB's request from midnight to 9:00 a.m., the listed rate plus one hundred percent (100%);
  - b) For work required to be done at the NFB's request on all holidays listed in Schedule A, the listed rate plus one hundred percent (100%).

6. **Time Work** – Additions, cuts, alterations, corrections, marking, bowing, printing or running off copies, cutting and pasting or other time work where calculation on a page basis is impractical shall be paid for at the rate of:

\$25.20	as of October 1, 2016 (2%)
\$25.70	as of October 1, 2018 (2%)
\$26.20	as of June 1, 2021 (2%)
\$26.70	as of January 1, 2022 (2%)
\$27.50	as of August 1, 2022 (3%)

7. All Musicians' Pension Fund of Canada payments applicable to this Scale Agreement shall be applied on behalf of the copyist(s).
8. Contracts must be submitted by electronic means within fifteen (15) working days following completion of work, and payment of such will be made by direct bank transfer within fifteen (15) working days after receipt.

## SCHEDULE OF MINIMUM BASIC FEES FOR COPYING (PER PAGE)

	OCT 1, 2018	June 1, 2021	January 1, 2022	August 1, 2022
1. Single stave parts, single notation	\$4.30	\$4.40	\$4.50	\$4.65
Single stave parts, chorded, more than two voices	\$9.06	\$9.25	\$9.45	\$9.75
2. Double stave parts: chorded (piano, harp, organ, celeste, etc.)	\$9.06	\$9.25	\$9.45	\$9.75
Plus vocal cue	\$11.37	\$11.60	\$11.80	\$12.15
3. Rhythm piano parts (chord symbols plus bass line)	\$7.56	\$7.70	\$7.85	\$8.10
Plus vocal cue	\$9.78	\$10.00	\$10.20	\$10.50
4. Piano – vocal – three (3) stave with single set of lyrics	\$11.45	\$11.70	\$11.95	\$12.30
5. Lead sheet (melody plus chord symbols plus one [1] set of lyrics)	\$11.45	\$11.70	\$11.95	\$12.30
6. Vocal Parts				
a) Single voice line plus one (1) set lyrics	\$9.06	\$9.25	\$9.45	\$9.75
b) Group or choir parts with one (1) set lyrics	\$14.39	\$14.70	\$15.00	\$15.45
c) Foreign language lyrics (other than French or English) – extra page	\$2.16	\$2.20	\$2.25	\$2.30
7. Conductor Parts				
a) Conductor's lead sheet single stave with worded cues only	\$12.16	\$12.40	\$12.65	\$13.05
b) Conductor, piano-conductor, production – control two (2) or three (3) stave with leadline, bass line chord symbols and notated instrumental cues or word cues	\$16.42	\$16.75	\$17.10	\$17.60
c) Piano - conductor part - fully chorded with instrument cues and constructed from the score	\$26.85	\$27.40	\$27.95	\$28.80
8. Adding lyrics or words (per set, per page)				
a) Single stave	\$2.39	\$2.45	\$2.50	\$2.60
b) Multiple stave parts	\$2.39	\$2.45	\$2.50	\$2.60
c) Foreign language (other than French or English)	\$3.60	\$3.65	\$3.70	\$3.80
9. Numbering bars (per page)	\$1.15	\$1.20	\$1.20	\$1.25
10. Adding chord symbols :				
a) Single stave	\$2.39	\$2.45	\$2.50	\$2.60
b) Multiple stave parts	\$1.44	\$1.45	\$1.50	\$1.55
11. Master copy, or any part for reproduction				
12. Time rates for copyists				
a) from 9:00 a.m. to midnight (per hour)	\$25.63	\$26.15	\$26.65	\$27.45
b) from midnight to 9:00 a.m. (per hour)	\$51.53	\$52.55	\$53.60	\$55.20
c) on all holidays listed in Schedule A (per hour)	\$51.53	\$52.55	\$53.60	\$55.20
13. Adding symbols (other than chord symbols) for electronic instruments or devices				
a) Single stave parts	\$2.39	\$2.45	\$2.50	\$2.60
b) Multiple stave parts	\$1.44	\$1.45	\$1.50	\$1.55

14. The following shall also apply:

- a) Rates shall be computed on the basis of ten (10) stave paper.
- b) Rates shall be computed by half pages and full pages, except that the first page shall be paid for in full, rather than prorated. A half page shall consist of up to and including five (5) staves. A full page shall consist of more than five (5) staves but not more than ten (10) staves.
- c) There shall be an average of four (4) measures per stave, if possible, and two (2) staves of the first page shall be used for titles or other written items.
- d) All paper and necessary working material shall be supplied or paid for by the NFB, or supplied by the copyist(s) at reasonable cost.
- e) Divisi parts (two [2] voices only) shall be paid for at one and one-half times the listed rate.
- f) Transposition of parts from concert for B flat, E flat, and F instruments shall be deemed normal and paid for at the listed rate. Any other transposition shall be paid for at the listed rate, plus fifty percent (50%).
- g) Use of rehearsal letters or numbers every two (2), three (3) or four (4) parts or to circumvent payments for numbering of bars shall not be allowed and shall not be deemed normal practice.
- h) Copying services involving the complexities of unconventional score notation shall be paid at the basic minimum rate of scale, plus twenty-five percent (25%).
- i) Special routine (including editing) when required by the NFB, where two (2) or more scores or orchestral parts must be used or referred to in extracting the parts, shall be paid for a fifty percent (50%) more than the listed rate. Special routine work shall also apply to copying from a sketch score.
- j) The copyist who prepared the original part shall be paid the listed rate for any reproductions thereof by any mechanical or electrical means whatsoever, except where a master copy was previously paid for at the listed rate.
- k) Proofreading, if required by the NFB, shall be paid for at the hourly rate of:
  - \$25.15 as of October 1, 2016 (2%)
  - \$25.65 as of October 1, 2018 (2%)
  - \$26.15 as of June 1, 2021 (2%)

\$26.65	as of January 1, 2022 (2%)
\$27.45	as of August 1, 2022 (3%)

15. Classical music-copying which is not covered by the above rules must be separately negotiated.



## SCHEDULE D

### ARRANGING AND ORCHESTRATING

#### DEFINITIONS

ARRANGING – Arranging is the function of creating a *musical arrangement*, of an existing written composition, which is to be performed by an ensemble of musical instrument(s), and/or voice(s). An arrangement may include the re-harmonization, paraphrasing or redevelopment of the existing composition, which portrays its melodic, harmonic and/or rhythmic structure in a written musical “score” for all instrument(s) and/or voice(s) in the ensemble.

ORCHESTRATING – Orchestrating is the function of “scoring” the various instrument(s) and/or voice(s) of a *musical arrangement*, without altering or adding to the melodies, counter-melodies, harmonies and/or rhythms contained therein. This musical score may also be referred to as an “*orchestration*” and the “*orchestrator*” in this circumstance, is the “*arranger*”.

#### RATES AND CONDITIONS

1. All arranging, orchestrating of music, whether instrumental or vocal, done within the territorial jurisdiction of the CFM at the request of the NFB, its employees or agents shall be done by members and shall be paid for at not less than the applicable fees set out in the following schedule, for the first use only by the NFB of any such arrangements.
2. No office space charge or commission is to be deducted from any of the basic minimum fees applicable under this Scale Agreement.
3. Arrangers shall stamp the score with their official union stamp. The date of the work shall be marked clearly on the score.
4. Arrangers shall receive the following premium rates:
  - a) For work required to be done at the NFB's request from midnight to 9:00 a.m., the listed rate, plus one hundred percent (100%);
  - b) For work required to be done at the NFB's request on all holidays listed in Schedule A, the listed rate, plus one hundred percent (100%).
5. Time rates for arranging and orchestrating done at the request of the NFB shall be used only where page rates are impractical, e.g. adjustments, work at rehearsals, alterations, additions; not applicable when the Leader is the arranger-orchestrator.

6. All Musicians' Pension Fund of Canada payments applicable to this Scale Agreement shall be applied on behalf of the arranger(s).
7. The following conditions shall also apply for arranging and orchestrating :
  - a) The fee payable for arranging and orchestrating under Schedule D shall not include any copying or composing;
  - b) An instrumental score page consists of four (4) measures and shall be computed on the basis of a minimum of ten (10) parts.
  - c) Double stave and divisi parts shall count as two (2) parts.
  - d) A pick-up to the first measure shall be computed as a full measure.
  - e) Come sopras (meaning only "as above") shall be paid for as in full notation.
  - f) The last page may be paid for on a half-page basis.
  - g) Voice and vocal conductor parts written into an instrumental score shall be treated as instrumental parts. Where lyrics are required, they shall be paid at the rate of an additional instrumental part with each vocal line being equal to one (1) instrumental part.
  - h) The word "PIANO" shall be deemed to include organ, harp, celeste, harpsichord, accordion, cymbalom, etc., when written on two (2) staves.
  - i) When vocal scoring is not part of an instrumental score, then the vocal rates shall apply and shall include a piano accompaniment – chord symbols and bass line or full notated piano part.

A vocal score page shall be the same as an instrumental score page, i.e. it shall consist of four (4) measures per page and contain not more than four (4) voice lines per page. Each additional voice line shall be paid for as set out in the following Schedule.
  - j) The NFB shall be entitled to one-half hour consultation time for each arrangement assigned without additional payment.

**SCHEDULE OF MINIMUM BASIC FEES FOR ARRANGING AND ORCHESTRATING**

	OCT 2018	1, June 2021	1, January 1, 2022	August 1, 2022
<b>1. For not more than ten (10) parts (per score page):</b>				
a) Making an arrangement and orchestrating it	\$22.82	\$23.30	\$23.75	\$24.45
b) Orchestrating an arrangement	\$12.82	\$13.05	\$13.30	\$13.70
(No changes or additions required. See definition for Orchestration).				
<b>2. For each additional line part or voice in excess of ten (10) parts (per score page).</b>	\$1.15	\$1.20	\$1.20	\$1.25
<b>3. For adding parts to a score already orchestrated (per score page, per part)</b>	\$1.58	\$1.60	\$1.65	\$1.70
<b>4. For adding piano part (per score page)</b>	\$2.65	\$2.70	\$2.75	\$2.85
a) Chord symbols and bassline	\$2.65	\$2.70	\$2.75	\$2.85
b) Fully notated	\$11.74	\$11.95	\$12.20	\$12.55
<b>In addition, the following shall apply:</b>				
c) Taking down a lead and harmonization (chord symbols) produced vocally, instrumentally or by mechanical device, including symbols (single line) (per four [4] bars)	\$6.48	\$6.60	\$6.75	\$6.95
d) For scoring a two (2) line piano-conductor part from an orchestral score (per four [4] bars)	\$11.79	\$12.00	\$12.25	\$12.60
Same, but a three (3) line piano-conductor part (per four [4] bars)	\$15.75	\$16.05	\$16.35	\$16.85
e) For scoring for solo, piano, harp, accordion, etc.	\$11.79	\$12.00	\$12.25	\$12.60
f) For scoring for choral voices (where they are not part of an instrumental score, (four [4] bar per page, to consist of not more than four (4) voices) and to include piano accompaniment.				
i. Chord symbols and bassline (per four [4] bars)	\$11.30	\$11.50	\$11.70	\$12.05
ii. For fully notated piano part (per four [4] bars)	\$22.95	\$23.40	\$23.85	\$24.55
iii. Each additional voice (per four [4] bars)	\$1.15	\$1.20	\$1.20	\$1.25
g) Time rates for arrangers and/or orchestrators to be used only on adjustments, work at rehearsals, alterations, additions and in other situations where page rates are impractical (minimum call for four [4] hours) (per hour)	\$40.88	\$41.70	\$42.55	\$43.85
Consultation time over and above the free time provided for in Article 8 j) shall be paid for at the hourly rate of (per hour):	\$63.49	\$64.75	\$66.05	\$68.05

**SCHEDULE E****SIDELINE MUSICIANS****DEFINITION**

**SIDELINE MUSICIAN** – A member who is filmed miming a musical instrument, but not recording.

Musician(s) may record at the prevailing session rates and also act as Sideline Musician(s) if engaged by the NFB to perform in both categories.

**FEES FOR SIDELINE MUSICIANS**

\$257.00	as of October 1, 2016 (2%)
\$262.15	as of October 1, 2018 (2%)
\$267.40	as of June 1, 2021 (2%)
\$272.75	as of January 1, 2022 (2%)
\$280.95	as of August 1, 2022 (3%)

**Leader and Contractor** – As in the Scale Agreement.

**Contract service fees** – When three (3) or more musicians are engaged (including Leader) to perform as a group; a contract service fee, being the equivalent of ten percent (10%) of an individual Musician's scale fees shall be paid by the NFB to the Local in whose jurisdiction the engagement takes place (i.e. the sound recording and/or the filmed performance of the engaged Musicians). This amount is to accompany the contract being filed for the engagement, and is in addition to the amounts representing the Musicians' Pension Fund of Canada contribution payable hereunder.

This fee covers an eight (8) hour call or less in any one day including a one (1) hour meal break.

## SCHEDULE F

### **ELECTRONIC MUSIC DEVICES (EMD), DIGITAL AUDIO WORKSTATIONS (DAW) AND SYNCHRONIZED DEVICES**

Members may be engaged by the NFB to perform on or programme EMD's and/or DAW's on a real-time and/or EMD tracking basis.

A person who, in exercising musical skills, utilizes a synthesizer or other electronic device to produce music is a Musician within the meaning of this Scale Agreement. It is recognized that the complex sequencing, which may be required by the NFB, prior to the scoring session in order to prepare for the performance, constitutes musical services rendered by the Musician who performs such services.

#### **1. DEFINITIONS**

ELECTRONIC MUSIC DEVICES (EMD) – A digital, analog or hybrid electronic device that produces or reproduces musical and non-musical sounds (this includes all computer based software virtual instruments (VI's) and hardware synthesizers, digital sampling devices, mobile devices, etc., whose sound is generated solely by electronic means).

This Schedule shall deal with the musical application of said devices.

DIGITAL AUDIO WORKSTATIONS (DAW) – a programmable computer based software audio recording/production system used to control, capture, edit or manipulate and output the performance of the musical information of EMD's.

#### **2. PRE-PRODUCTION PROGRAMMING**

The NFB may engage a pre-production programmer at either the rate of:

\$91.59	as of October 1, 2016 (2%)
\$93.42	as of October 1, 2018 (2%)
<b>\$95.30</b>	<b>as of June 1, 2021 (2%)</b>
<b>\$97.20</b>	<b>as of January 1, 2022 (2%)</b>
<b>\$100.10</b>	<b>as of August 1, 2022 (3%)</b>

per minute of running time or per hour of programming work time as previously agreed to by the NFB and the programmer. Such programming will be done in advance of a real time or EMD-tracking session and will include such duties as sampling or editing sounds, mapping or entering DAW programming data, synthesizer patch information, etc.

If the pre-production programmer is required to perform in a session, the applicable fee (real time or EMD-tracking time) shall be paid at Musician rates in addition to any pre-production programming time.

### 3. REAL-TIME ENGAGEMENTS

- a) Real-time applies to an engagement where the Musician is hired to perform on an EMD, and such performance is live, and the EMD is used in the same manner as traditional musical instruments for the purpose of creating musical effects.
- b) EMD's may be synchronized in real-time performances, but each such EMD used over two (2) individual separate DAW systems or devices in number shall be paid in accordance with doubling fees set forth herein to a maximum of seventy-five percent (75%) regardless of the number of EMD's which are synchronized.
- c) Any synchronized EMD, which is triggered by a DAW, to create separate and distinct musical parts shall be construed as a double to a maximum of seventy-five percent (75%).
- d) All applicable conditions and fees set forth elsewhere in this Scale Agreement shall apply to real-time performances except as herein provided.

### 4. EMD TRACKING SESSIONS

An EMD tracking session is one in which a Musician records a series of tracks using EMD's, or a combination of EMD's and traditional musical instruments, the end result of which is a complete recorded musical product. Such tracks may be recorded on multi-track tape machines or on sequencers and/or computers for playback. Tracking sessions may take place in any facility designated by the NFB.

The following rates apply to sessions performed by a **single** Musician engaged under the "EMD tracking" designation and include all EMD and traditional instruments doubles, overdubs, and Leader's fee:

- a)

\$368.50	as of October 1, 2016 (2%)
\$375.85	as of October 1, 2018 (2%)
\$383.35	as of June 1, 2021 (2%)
\$391.00	as of January 1, 2022 (2%)
\$402.75	as of August 1, 2022 (3%)

with a maximum of three (3) minutes of recorded product per hour;

- b) A minimum call session of three (3) hours;

- c) Work continuously following the three (3) hours session shall be based on units of twenty (20) minutes and shall be paid at the rate of one third (1/3) of the hourly rate specified in a) with a maximum of one (1) minute of recorded product per unit;
- d) Arranging fees as per Scale Agreement will apply in addition hereto;
- e) Upon payment of the rates specified in 4 a), the musical product recorded in an EMD tracking session may be used as provided in this Scale Agreement;
- f) Any additional musician engaged to supplement an EMD tracking session shall be paid the applicable fees set forth elsewhere in this Scale Agreement;
- g) Overtime continuously following the session, per fifteen (15) minutes or fraction thereof, applies when additional time is needed to complete the session contracted under 45a) at the rate of:

\$30.50 as of October 1, 2016 (2%)  
\$31.10 as of October 1, 2018 (2%)  
\$31.70 as of June 1, 2021 (2%)  
\$32.35 as of January 1, 2022 (2%)  
\$33.30 as of August 1, 2022 (3%)

It does not include additional minutes of recorded product.

5. A joint committee consisting of representatives of the NFB and the CFM shall be established for the purposes of addressing problems that may arise under these provisions.

**SCHEDULE G**

CFM Addresses and Deductions (Rev June 15, 2022)

**DEDUCTIONS**

For cities and Jurisdictions not included consult the Canadian Federation of Musicians at  
 Tel: (416) 391-5161 Fax: (416) 391-5165  
 Email: [whitfield@afm.org](mailto:whitfield@afm.org); or [afmcan@afm.org](mailto:afmcan@afm.org)

<p><b>VANCOUVER MUSICIANS' ASSOCIATION</b>                  Local 145, AFM                  Dusty Kelly, Secretary                  #100 - 925 West 8th Avenue Vancouver, BC                  V5Z 1E4 Tel (604) 737-1110                  Email: <a href="mailto:dusty@vma145.ca">dusty@vma145.ca</a> W.D. 4.0%</p>	<p><b>GUILDE DES MUSICIENS DU QUEBEC</b>                  Local 406, AFM                  Louis Leclerc, Directeur des relations de travail                  505, boul. René-Lévesque Ouest, bur. 900 Montréal                  Québec H2Z 1Y7                  Tel (514) 842-2866 poste 241                  Email: <a href="mailto:lleclerc@gmmq.com">lleclerc@gmmq.com</a> W.D. 4.5%</p>
<p><b>MUSICIANS ASSOCIATION OF OTTAWA-GATINEAU</b>                  Local 180, AFM                  Robin Moir, Secretary-Treasurer                  500 Claridge Street, Suite 104                  Ottawa, ON K2J 3G5                  Tel (613) 235-3253 / Fax (613) 235-3383                  Email: <a href="mailto:robinmoir@ma180.org">robinmoir@ma180.org</a> W.D. 5.0%</p>	<p><b>MUSIC PROFESSIONALS OF MANITOBA</b>                  Local 190, AFM                  Kelly Komadowski, Secretary-Treasurer                  #208-383 Provencher Blvd.                  Winnipeg, MB R2H 0G9                  Tel (204) 943-4803 / Fax (204) 943-5029                  Email: <a href="mailto:wma190@mymts.net">wma190@mymts.net</a> W.D. 3.0%</p>
<p><b>CENTRAL ONTARIO MUSICIANS' ASSOCIATION</b>                  Local 226, AFM                  Paul Mitchell, President                  68 Kent Ave.                  Kitchener, ON N2G 3R1                  Tel (519) 744-4891                  Email: <a href="mailto:local226@bellnet.ca">local226@bellnet.ca</a> W.D. 2.0%</p>	<p><b>ISLAND MUSICIANS ASSOCIATION</b>                  Local 247, AFM                  Mark Reed, Secretary-Treasurer                  550 – 2950 Douglas St.                  Victoria, BC V8T 4N4                  Tel (250) 385-3954                  Email: <a href="mailto:mark@cfm247.ca">mark@cfm247.ca</a> W.D. 4.0%</p>
<p><b>SAULT STE. MARIE MUSICIANS' ASSOCIATION</b>                  Local 276, AFM                  Paul Leclair, Secretary-Treasurer                  PO Box 641 Stn Main                  Sault Ste. Marie, ON P6A 5N2                  Tel (705) 254-2210                  Email: <a href="mailto:dragonslayer52ca@yahoo.ca">dragonslayer52ca@yahoo.ca</a> W.D. 2.5%</p>	<p><b>LONDON MUSICIANS' ASSOCIATION</b>                  Local 279, AFM                  Doug Eyre, Secretary-Treasurer                  107 Duchess Ave.                  London, ON, N6C 1N7                  Tel (519) 685-2540 / Fax (519) 685-2690                  Email : <a href="mailto:londonmusicians279@gmail.com">londonmusicians279@gmail.com</a> W.D. 2.5%</p>
<p><b>HAMILTON MUSICIANS' GUILD</b>                  Local 293, AFM                  Brent Malseed, Secretary                  20 Hughson St. South, #811                  Hamilton, ON L8N 2A1                  Tel (905) 525-4040 / Fax (905) 525-4047                  Email: <a href="mailto:local293hmg@bellnet.ca">local293hmg@bellnet.ca</a> W.D. 2.5%</p>	<p><b>NIAGARA REGION MUSICIANS ASSOCIATION</b>                  Local 298, AFM                  Rick Richardson, Secretary-Treasurer                  8234 Lamont Ave.                  Niagara Falls, ON L2G 6V8                  Tel (289) 273-2136                  Email: <a href="mailto:local298nrma@gmail.com">local298nrma@gmail.com</a> W.D. 2.5%</p>



<p><b>CAPE BRETON PROFESSIONAL MUSICIANS' ASSOCIATION</b>                  Local 355, AFM                  PO Box 1812                  Sydney, NS B1P 6W4                  Tel (902) 567-2909 / Fax (902) 567-1042                  Email: cbpma2010@hotmail.com W.D. 5.0%</p>	<p><b>UPPER CANADA MUSICIANS' ASSOCIATION</b>                  Local 384, AFM                  Al Torrance, President-Secretary                  P.O. Box 398                  Brockville, ON K6V 5V6                  Tel (613) 342-5181/ Fax (613) 342-7377                  Email: uppercanadamusicians@gmail.com W.D. 3.0%</p>
<p><b>EDMONTON MUSICIANS' ASSOCIATION</b>                  Local 390, AFM                  Edith Stacey, Secretary                  PO Box 344; Station Main                  Edmonton, AB T5J 2J6                  Tel (780) 422-2449                  Email: info@afmedmonton.ca W.D. 3.0%</p>	<p><b>STRAFFORD MUSICIANS' ASSOCIATION</b>                  Local 418, AFM                  Stephanie Martin, Secretary                  P.O. Box 742,                  St. Mary's, ON N4X 1B4                  Tel (226) 661-1187                  Email: stratfordmusicians@gmail.com W.D. 3.5%</p>
<p><b>REGINA MUSICIANS' ASSOCIATION</b>                  Local 446, AFM                  Brian Sklar, President                  2835 - 13th Ave, Suite G                  Regina, SK S4T 1N6                  Tel (306) 352-1337                  Email: sklar@sasktel.net W.D. 3.0%</p>	<p><b>BRANTFORD MUSICIANS' ASSOCIATION</b>                  Local 467, AFM                  Kathleen Moore, Secretary-Treasurer                  101 Chatham Street                  Brantford, ON N3T 2P3                  Tel (519) 752-7973                  Email: musicians@bellnet.ca W.D. 4.0%</p>
<p><b>KINGSTON MUSICIANS' UNION</b>                  Local 518, AFM                  Sue Moore, Secretary-Treasurer                  1326 Channelview Rd.,                  Kingston, ON K7L 4V1                  Tel (613) 542-3732                  Email: kingstonmusicians@gmail.com W.D. 5.0%</p>	<p><b>CALGARY MUSICIANS' ASSOCIATION</b>                  Local 547, AFM                  Tricia Edwards, Secretary-Treasurer                  #5-606 Meredith Rd NE                  Calgary, AB T2E 5A8                  Tel &amp; Fax (403) 264-6610                  Email: info@calgarymusicians.org W.D. 3.0%</p>
<p><b>SASKATOON MUSICIANS' ASSOCIATION</b>                  Local 553, AFM                  Warren Rutherford, Secretary                  2710 Ferguson Ave.                  Saskatoon, SK S7J 1N9                  Tel (306) 477-2506                  Email: afm553@sasktel.net W.D. 3.5%</p>	<p><b>WINDSOR FEDERATION OF MUSICIANS</b>                  Local 566, AFM                  Christopher Borshuk, President                  2109 Ottawa St., Suite 214                  Windsor, ON N8Y 1R8                  Tel (519) 258-2288 Fax (519) 258-9041                  Email: borshuk@mdirect.net W.D. 2.0%</p>
<p><b>ATLANTIC FEDERATION OF MUSICIANS</b>                  Local 571, AFM                  Varun Vyas, Secretary-Treasurer                  16 Balcomes Dr.                  Halifax, NS B3N 1H9                  Tel (902) 479-3200 / Fax (902) 479-1312                  Email: varun@cfm571.ca W.D. 5.5%</p>	<p><b>THUNDER BAY MUSICIANS' ASSOCIATION</b>                  Local 591, AFM                  Norman Slongo, Secretary                  1111 E. Victoria Ave.                  Thunder Bay, ON P7C 1B7                  Tel (807) 622-1062 / Fax (807) 622-3961                  Email: nslongo@tbaytel.net W.D. 2.0%</p>

<p><b>NEW BRUNSWICK MUSICIANS' ASSOCIATION</b> Local 815, AFM Greg Marks, President 89 Canterbury Street, Ste 400 Saint John, NB E2L 2C7Tel: (506) 652-6620 Email: Local815@afm.org</p>	<p><b>NEWFOUNDLAND &amp; LABRADORMUSICIANS' ASSOCIATION</b> Local 820, AFM Rosalind MacPhail, Executive Director 23 Victoria Street, Apt 1 St. John's, NL A1C 3V4 Tel (709) 722-8005 Email: info@cfm820.ca</p>
<p>W.D. 4.0%</p>	<p>W.D. 5.0%</p>

**SCHEDULE H**



**TEMPORARY MEMBER'S PERMIT (TMP)**  
**Canadian Federation of Musicians (CFM)**  
An organization of the American Federation  
of Musicians of the United States and Canada (AFM)

TEMPORARY MEMBER'S PERMIT – (TMP)

Permit #: \_\_\_\_\_ AFM Jurisdiction Local \_\_\_\_\_

THIS PERMIT ENTITLES:

Name: \_\_\_\_\_

Phone: \_\_\_\_\_ Email: \_\_\_\_\_

Address: \_\_\_\_\_  
Street/Apt.

City \_\_\_\_\_ Prov. \_\_\_\_\_ Postal Code \_\_\_\_\_

Social Insurance Number \_\_\_\_\_ HST/GST #: \_\_\_\_\_  
(necessary to complete payroll records) (when applicable)

TO PERFORM AND BE RECORDED AS A PROFESSIONAL MEMBER MUSICIAN PURSUANT "THE SCALE" AGREEMENT NEGOTIATED BY THE CANADIAN FEDERATION OF MUSICIANS (CFM) AND THE NATIONAL FILM BOARD OF CANADA TO PRODUCE MUSICAL AUDIO-VIDEO RECORDINGS WHICH WILL BE FIXATED AS CONTENT IN ONE OR MORE OF THE FOLLOWING:

**Cinematographic Production**  **Interactive Production**   
\_\_\_\_\_

Production Name: \_\_\_\_\_ Date of Session(s) day(s)/month/year \_\_\_\_\_

IN ACCORDANCE WITH THE TERMS OF THE NFB-CFM SCALE AGREEMENT AND/OR CFM (AFM) BYLAWS, IT IS A SPECIFIC REQUIREMENT FOR PROFESSIONAL MUSICIAN MEMBERS TO ONLY PROVIDE SERVICES TO THE NFB WHO IS A SIGNATORY TO A SCALE AGREEMENT WITH CFM (AFM).

**Also:** It is intended that only the services of members in good standing of Locals of the AFM, be engaged for the recording and/or filming of a musical performance to create "content" within a classification covered by an agreement referenced above.

**Except that:** Should the services of non-AFM members be utilized for any such performance, the NFB acknowledges that it is responsible to deduct and remit the following amount to the CFM National Office on behalf of the non-member musician(s) for each day of session recording (maximum two [2] basic sessions per day), for Basic Recording, Sideline, and/or Recording/Sideline Sessions.



**APPENDIX A  
CONTRACT**



**SCALE AGREEMENT NFB-CFM 2015-2019**

**Personal Service Contract Form**



**For all Motion Picture Films, Television Films, Industrial, Documentary,  
and Miscellaneous**

Oracle P.O.# \_\_\_\_\_

Contract No \_\_\_\_\_

**PRODUCTION TYPE**     Cinematographic Production     Interactive Production

THIS CONTRACT for the personal services of musicians, made this \_\_\_\_\_ day of \_\_\_\_\_ between the undersigned National Film Board of Canada (hereinafter called the "NFB") and \_\_\_\_\_ (Number including leader) musicians (hereinafter called "Musicians"), represented by the undersigned representative (Leader, Composer or Orchestra manager).

WITNESSETH, That the NFB engages the personal services of the Musicians as musicians severally and the Musicians severally, through their representative, agree to render collectively to the NFB services as musicians in the orchestra under the leadership of :

Name and Address of Place of Engagement \_\_\_\_\_  
Title of audiovisual work \_\_\_\_\_

**TYPE OF ENGAGEMENT**     Audiovisual work     Sideline     Rehearsal

**DATES AND WORKING HOURS**

Conditions of Engagement shall be in accordance with the provisions contained in the wage scales, hours of engagement and working conditions in the scale agreement executed between the CFM and the NFB

WAGES AGREED UPON \_\_\_\_\_

To be paid \_\_\_\_\_ (Specify when payments are to be made)

PRODUCER \_\_\_\_\_ **Producer Code No.** \_\_\_\_\_

ADDRESSE \_\_\_\_\_ (Representative of NFB) \_\_\_\_\_ (Signature Representative of NFB)

CITY \_\_\_\_\_ PROV. \_\_\_\_\_ P.C. \_\_\_\_\_ (Representative of Musicians) \_\_\_\_\_ (Signature Representative of Musicians)

MUSICIAN'S NAME (AS IT APPEARS ON THE SOCIAL IDENTIFICATION NUMBER CARD) NAME / SURNAME / INITIALS	MUSICIAN'S STATUS	(STREET, CITY, PROVINCE, POSTAL CODE)	LOCAL UNION NO.	SIN	GST/HST#	OST#	HRS GUAR.	HRS WRD.	SCALE WAGES	PENSION CONTRI- BUTION
1										
2										
3										
4										
5										
6										
7										
8										
9										
10										
11										
12										
13										
14										

Contract Administration Fees

Total Pension Contribution   
Make payment to "Musicians' Pension Fund of Canada"

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**ADDITIONAL TERMS AND CONDITIONS**

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1. The NFB shall at all times have complete control of the services which the Musicians will render under the specifications of this contract. The Leader will distribute the amount received from the NFB to the Musicians, including himself, as indicated on the opposite side of this contract. The amount paid to the Leader includes the cost of transportation. The NFB hereby authorizes the Leader on his behalf to replace any Musician who by illness, absence, or for any other reason does not perform any or all of the services provided for under this contract. The Musicians shall execute their obligations subject to any proven impediment, such as sickness, an accident, or an accident to means of transportation, a riot, a strike, an epidemic, an act of God, or any other legitimate condition beyond the control of the Musicians. The NFB agrees that the Business Representative of the Musicians' Local, in whose jurisdiction the Musicians are playing, shall have access to the premises in which the Musicians perform for the purpose of conferring with the Musicians. The Musicians performing services under this contract must be members of the American Federation of Musicians and nothing in this contract shall ever be so construed as to interfere with any obligations which they may owe to the American Federation of Musicians.
2. It is agreed that all the rules, laws and regulations of the American Federation of Musicians, and all the rules, laws and regulations of the Local in whose jurisdiction the Musicians perform, insofar as they are not in conflict with those of the AFM, are made part of this contract. In accordance with the Constitution, By-Laws, Rules and Regulations of the AFM, the parties will submit every claim, dispute, controversy or difference involving the musical services arising out of or connected with this contract and the engagement covered thereby for determination by the International Executive Board of AFM or a similar board of an appropriate local thereof and such determination shall be conclusive, final and binding upon the parties.
3. The NFB represents that there does not exist against him, in favor of any member of the AFM, any claim of any kind arising out of musical services rendered hereunder. It is agreed that no member of the AFM will be required to perform any provisions of this contract or to render any services for the NFB as long as any such claim is unsatisfied or unpaid in whole or in part. The NFB in signing this contract itself, or have same signed by a representative, acknowledges his (her or their) authority to do so and hereby, assumes liability for the amount stated herein.
4. If the Musician or the Leader is a former federal public servant (FPS) in receipt of a pension pursuant to the *Public Service Superannuation Act* (PSSA), he or she agrees that successful supplier's status (as Musician in a NFB production), with respect to being a former public servant in receipt of a pension, will be reported on the NFB website and departmental websites as part of the published proactive disclosure reports in accordance with Contracting Policy Notice: 2012-2 and the Guidelines on the Proactive Disclosure of Contracts. The Musician or the Lease must provide the following information to the NFB, as applicable: the name of former public servant and the date of termination of employment or retirement from the Public Service. A contract for the services of a FPS who has been retired for less than one year and who is in receipt of a pension is subject to a fee reduction (abatement formula) as required by Treasury Board Policy.
5. Notwithstanding any provision to the contrary in this contract, any Musicians who are parties to this contract, whose services thereunder or covered thereby, are prevented, suspended or stopped by reason or any strike, ban, whose names are put down on a unfair list, or by order of the CFM or any AFM local, such order being approved or sanctioned by the CFM, shall be free to accept and engage in other employment of the same or similar character, or otherwise, for other employers without any restraint, hindrance, penalty, obligation or

liability whatever.

6. The performances to be rendered pursuant to this contract are not to be recorded, reproduced, or transmitted from the place of performance in any manner or by any means whatsoever, except as specifically permitted by this contract. This contract may not be enforced by the NFB until approved by the CFM/AFM.

## **REUSE**

This contract is also to be used in reporting reuse and new use payments (when applicable) and shall be presented to CFM office, to the designated CFM representative, accompanied by payments for same made payable to the Leader on behalf of the Musicians entitled thereto.

**MUSICIANS' PENSION FUND OF CANADA  
200 Yorkland Blvd., Ste 605  
Toronto, Ontario  
M2J 5C1**

Contributions shall be made to the trustees of the Musicians' Pension Fund of Canada, formally American Federation of Musicians and Employers' Pension Welfare Fund (Canada) created pursuant to the trust indenture dated, April 9, 1962, in a sum equal to the percentage as shown in the applicable Scale Agreement. This percentage is to be computed at scale direct bank transfer made payable to the Musicians' Pension Fund of Canada.

A copy of the contract in PDF format (or other similar format) sent by electronic means (such as emails) to the Musicians' Pension Fund of Canada designated electronic address: nora@mpfcanda.ca (Nora Cid) with a copy to paul@mpfcanda.ca (Paul Versteeg-Lytwyn).

(a) You should retain a copy of the contract (in PDF format) for your files and send a copy of the contract in PDF format (or other similar format) by electronic means (such as emails) to the Local Union in whose jurisdiction the engagement was performed.

(b) Your direct bank transfer to the Leader for the total wages agreed upon shall be made conjointly with the electronic transmission of the contracts to the Local Union.

(c) Your direct bank transfer for the pension contribution shall also be made conjointly with the transmission of the contracts by electronic means (such as emails) to the Musicians' Pension Fund of Canada designated electronic address.

(d) The Local Union shall distribute the contracts as follows:

1. A copy of the contract in PDF format (or other similar format) sent by electronic means (such as emails) to the Musicians the contract in PDF forma designated email address
2. A copy of the contract in PDF format (or other similar format) sent by electronic means (such as emails) to to the NFB, to the attention of the NFB Producer or any other NFB designated representative, if required.
3. A copy of the contract in PDF format (or other similar format) to be retained by the Local Union.
4. A copy of the contract in PDF format (or other similar format) sent by electronic means (such as emails) to the Leader.

## **APPENDIX B**

### **NEW USE**

The purpose of this Appendix is to clarify the terms and conditions related to music or audio material (NFB Content) previously created under a AFM or CFM Scale Agreement for a NFB production or co-production, to be reused into a new NFB production or co-production, other than the productions set out in Sections 7 and 14 of the Scale Agreement (New Use) and when the New Use of NFB Content is for audio material produced by NFB for commercial exploitation.

It is a basic requirement for any release covered by this Appendix that the NFB Content in question first be contracted under the NFB/CFM Scale Agreement. Notwithstanding, individual situations shall be subject to prior discussions and agreement between the NFB and the CFM through the office of the AFM VPC.

The parties agree that all arrangements detailed below shall be subject to regular review.

The New Use of NFB Content in a new NFB production or co-production not falling under Sections 7 or 14 of this Scale Agreement shall be at the rates and conditions set out in Schedule B of this Scale Agreement.

#### **1. NFB's commercial exploitation:**

When NFB is producing audio only material for commercial exploitation, the terms and conditions of the AFM Sound Recording Labor Agreement (SRLA) shall apply.

#### **2. Licensing to a third party:**

When the NFB is licensing NFB Content to a third party (Licensee) for New Use in the Licensee's audio-visual production or any other work, the NFB shall inform the Licensee that such New Use is subject to the authorisations, consents and releases of its rights holders, and that he or she shall obtain required union or guild releases or consents, such as CFM and the consent of all the Musicians performing in said NFB Content. CFM and the Musicians, as the case may be, shall negotiate separately with the Licensee, the terms and conditions of the New Use of such NFB Content.

CFM agrees to designate a representative who will be the main contact for the Licensee in order to obtain the CFM/Musician prior authorisation for the NFB Content. The NFB will provide to the Licensee the coordinates of CFM designated representative for the pre-authorisation process. CFM agrees to respond to any enquiry and any authorisation demand from a Licensee within a reasonable delay (not more than 2 working days). Prior to the conclusion of its licence with the Licensee, the NFB shall obtain confirmation from CFM designated representative that the Licensee has communicated with CFM and obtained CFM / Musician prior authorisation for the



New Use of the NFB Content. CFM confirmation will be provided by email to the NFB Stock Shot Library representative (NFB Image). The NFB shall not have to keep record of the Licensee's CFM pre-authorisation confirmation. Upon receipt of CFM confirmation, the NFB may proceed with the licensing of the NFB Content to the Licensee without further formalities. No inadvertent failure from the NFB to enforce CFM requirement regarding the authorisation of the New Use of NFB Content by a Licensee shall constitute a breach of the present Scale Agreement, provided the NFB takes reasonable steps to prospectively cure such failure upon notification of such failure by CFM.