

**ACTRA**  
MONTREAL

# **VOICE DIRECTOR COLLECTIVE AGREEMENT**

**OCTOBER 2025 - SEPTEMBER 2028**



## CONTENTS

PREAMBLE .....	4
Article 1 – Recognition and Application .....	4
101    Bargaining Unit.....	4
102    Collective Agreement .....	4
104    Rule of Prevalence .....	4
108    Rights of Producer .....	5
General Provisions .....	5
Article 2 – Definition of Terms .....	6
201    Above Minimum .....	6
202    ADR .....	6
203    Audition (Voice Test) .....	6
204    Availability Inquiry .....	6
205    Booking.....	6
206    Voice Director .....	6
207    Dubbing .....	6
208    Episode.....	6
209    Gross Fee .....	6
210    Lip Synchronization .....	7
211    Multilingual Dubbed Program .....	7
212    Performer .....	7
213    Post-synchronization .....	7
214    Producer .....	7
215    Program .....	7
216    Reporting Time.....	7
217    Role .....	7
218    Cast List .....	7
Article 3 – Obligations of Producers.....	7
301    Preference of Engagement .....	7
307    Assignment of Fees .....	8
308    Access to Recording Studio.....	8
309    Dubbed Production Records .....	8
313    Security for Payment.....	8

Article 4 – Obligations of ACTRA and Voice Directors .....	9
Article 5 – Qualification of Voice Directors .....	10
Article 6 – No Strike and Unfair Declaration .....	11
602    Producer’s Refusal to Abide by or Follow Grievance or Arbitration Procedure or Decision 11	
603    Producer’s Failure to Meet Payroll Obligations.....	11
Article 7 – Grievance and Arbitration Procedures .....	12
701    Grievance Procedure .....	12
702    Arbitration .....	13
703    Arbitration Process .....	13
Article 8 – Conditions of work for Voice Directors.....	14
802    Workday .....	14
803    Night Recording .....	14
Article 9 – Overtime .....	14
Article 10 – Rest Periods.....	15
1002    Rest Periods .....	15
Article 11 – Meal Periods.....	15
Article 12 – Cancellations and Postponements .....	15
1201    Force Majeure .....	15
Article 13 – Working Environment.....	16
Article 14 – Role and Responsibilities .....	16
Article 15 – Songs.....	17
Article 16 – Talent Auditions .....	17
Article 17 – Credits .....	17
Article 18 – Rates and Fees .....	17
1805    Use .....	18
Article 19 – Payment.....	18
1901    Payment.....	18
1902    Late-Payment Penalty .....	19
Article 20 – Administrative Fees .....	19
Article 21 Director’s Insurance and Retirement Plan and Voice Director Deductions .....	19
2101    Insurance .....	19
2102    Retirement Plan .....	19

2103	Deduction from Voice Director's Fees: Retirement Plan .....	20
2104	Deduction from Voice Director's Fees: ACTRA Dues .....	20
2105	Non-members' Equalization Payments and Deductions .....	20
2107	Late-Payment Penalties .....	20
Article 22 – Duration .....		21
APPENDIX 1 .....		23
APPENDIX 2.....		24
APPENDIX 3.....		25

## PREAMBLE

This Collective Agreement is made and entered into in the Province of Quebec by and between the Alliance of Canadian Cinema, television and Radio Artists, hereinafter referred to as “ACTRA”, which is a professional union and a recognized association of artists under the Act Respecting the Professional Status of Artists in the Visual Arts, Film, the Recording Arts, Literature, Arts and Crafts and the Performing Arts s-32.1 as well as under the Status of the Artist Act S.C. 1992, c 33, and the National Association of Professional Dubbers (ANDP).

### Article 1 – Recognition and Application

- 101     **Bargaining Unit** The ANDP recognizes ACTRA as the exclusive bargaining agent for Voice Directors as defined in this Agreement with respect to all minimum terms and conditions provided for by this Agreement. It is further recognized that ACTRA has exclusive jurisdiction over all dubbed Productions in Quebec, save and except Productions dubbed into French or other languages.
- 102     **Collective Agreement** Parties agree that this Collective Agreement may also be referred to as the “Agreement”.
- 103     This Agreement sets forth the minimum rates and working conditions under which a Voice Director is engaged in Voice Direction for Dubbing programs produced by any method in the English language. In cases where this Agreement is silent, the provisions of the current Independent Production Agreement (IPA) shall apply (it is understood that where it says “Performer” it will apply to “Voice Director”).
- 104     **Rule of Prevalence** In case of any conflict or inconsistency between (a) any provision of this Agreement and (b) any provision of the IPA, the provisions of this Agreement shall prevail.
- 105     The ANDP represents and warrants to ACTRA that it is the sole representative of each and every one of its members and permittees. The latter are deemed to have agreed to comply with this Agreement as if they had approved and signed it themselves. While the terms and conditions of the Agreement are in effect, any Producer who is not a Party to this Agreement pursuant to the above paragraph but who agrees to become Party to this Agreement, shall sign a Voluntary Recognition Agreement acknowledging that ACTRA is the exclusive bargaining agent of Voice Directors and agreeing to be bound by ACTRA’s bargaining rights and signifying its acceptance of the terms and conditions contained herein (See Appendix 1). The Voluntary Recognition Agreement shall be executed in any number of counterpart originals, each counterpart signed by a Producer having the same effect as an original.
- 106     This Agreement shall be administered jointly by ACTRA and the ANDP in all its facets on a principle of equality between ACTRA and the ANDP in all matters pertaining to the administration of the Agreement’s provisions. Questions regarding interpretation of the meaning of clauses in this Agreement may be directed to the ANDP or to ACTRA. None of the Parties shall give interpretations binding upon the other without the written agreement of the other.
- 107     This Agreement constitutes the entire agreement between the Parties hereto pertaining to the subject matter hereof and supersedes all prior and contemporaneous agreements,

understanding, negotiations, and discussions, whether oral or written, of the Parties with respect to Dubbed Productions produced pursuant hereto, and there are no warranties, representations, or other agreements between the Parties in connection with the subject matter hereof except as specifically set forth herein. No supplement, modification, waiver, or termination of this Agreement shall be binding unless executed in writing by the Parties to be bound thereby.

108 **Rights of Producer** Except to the extent specifically modified in this Agreement, all rights and prerogatives of management, administration, and direction are retained by the Producer and may be exercised by the Producer as it, in its discretion, sees fit. Without limiting the generality of the foregoing, the Producer's rights shall include;

- (a) the right to maintain efficiency, discipline, and order, and to discipline and discharge the Voice Director in accordance with this Agreement; and
- (b) the right to select and hire a Voice Director; the right to establish the methods and means of production, including determining the qualification of the Voice Director, the hours and dates the Voice Director is required to work, and the location and standards of performance; methods used to ensure security of the Producer's property; and generally the right to conduct its business the most effective way it sees fit, without interference.

#### **General Provisions**

- (a) Notices or documents required to be given or sent pursuant to this Voice Director Agreement shall be delivered personally by courier or by email, addressed as follows:

To ACTRA Montreal:  
1450 Rue City Councillors Suite 530  
Montréal, QC H3A 2E6  
Montreal@actra.ca

With a copy to  
ACTRA National  
[bargaining@actra.ca](mailto:bargaining@actra.ca)  
625 Church Street, 3rd Floor  
Toronto, ON, M4Y 2G1  
Attention: National Executive Director

To ANDP:  
[Joey.galimi@videotron.ca](mailto:Joey.galimi@videotron.ca)  
Association Nationale des Doubleurs Professionnels  
3590 Place Cabral, Brossard, J4Z 3W4  
Attention: Joey Galimi

To the Producer and to the Voice Director:  
At the address or email address noted on the Booking, or other such address as the Producer or Voice Director advises the other parties hereto from time to time.

- (b) **Deemed Receipt** In this Agreement, notices or other documents shall be deemed to be received by the party to whom it is addressed ("the addressee"), unless otherwise specifically provided for in this Agreement or in the individual Voice Director Booking,
- (i) on the same day, if transmitted by email prior to 15h00 local time of the addressee, or if delivered personally to the addressee;
  - (ii) the next business day, if transmitted by email after 15h00 local time of the addressee.

## **Article 2 – Definition of Terms**

- 201 **Above Minimum Fee** means the fee or fees that a Voice Director has contracted at rates in excess of the minimum fees and terms provided for in this Agreement.
- 202 **ADR** See Post-synchronization.
- 203 **Audition (Voice Test)** means the vocal Auditioning of a Performer or a group of Performers for the purpose of determining the Performer's or Performers' value or suitability for a specified performance.
- 204 **Availability Inquiry** means an approach to a Voice Director regarding their interest in and/or availability for an engagement.
- 205 **Booking** means notification to a Voice Director and acceptance by the Voice Director of an engagement on a definite date or dates.
- 206 **Voice Director** means an artist whose services are retained by a Producer for the Voice Direction of the Dubbing of a Program.
- 207 **Dubbing** means the voice synchronization by a Performer off-camera to match a performance of a Performer in an existing Program, which Program was originally produced in a language other than English. For the purposes of clarification, an animated Program will be considered an existing Program only if the Program has been substantially completed, it will have a full bona fide cast in its original language, and is intended to be broadcast in that original language.
- 208 **Episode** means one Program, complete in itself but forming part of a Series.
- 209 **Gross Fee** means total compensation paid to the Voice Director, exclusive of monies paid by the Producer for expenses, such as per diem allowances or travel costs, as agreed.

- 210 **Lip Synchronization** means the voice synchronization by a Performer off-camera to match the on-camera performance of another Performer in the original version.
- 211 **Multilingual Dubbed Program** means a Program produced predominately in a language, or languages, other than English, but which may contain original performances delivered in the English language.
- 212 **Performer** means a person whose voice is recorded off-camera in any manner whatsoever.
- 213 **Post-synchronization** means, for the purposes of this Agreement, the voice synchronization by a Performer of the Performer's voice to their own on-camera performance in the original version.
- 214 **Producer** means the individual, company, corporation, or organization that controls, administers, directs, and is responsible for the dubbing of any Program, whether or not the Producer is or will be the copyright holder of the finished Program.
- 215 **Program** means a film, each Episode of a Series, or a single unit.
- 216 **Reporting Time** means the booked hour of commencement of work for a Voice Director.
- 217 **Role** means the part to be re-voiced by a Performer.
- 218 **Cast List** represents the casting choices of the Voice Director on a per episode or per feature basis which is based on project materials (viewing copy of original program, grid, adaptation, etc.) provided by the Producer.

### **Article 3 – Obligations of Producers**

- 301 **Preference of Engagement** The Producer agrees to give preference of engagement to members of ACTRA.
- 302 The Producer shall not require a Voice Director to work in any Production with anyone who is neither a member nor an Apprentice member of ACTRA, nor the holder of a work permit issued by ACTRA.
- 303 The Producer assumes the risk of artistic competence of a Voice Director.
- 304 This Agreement provides minimum rates and working conditions. No Voice Director shall be compensated at rates or fees less than those provided for herein or subject to working conditions that are less favourable than the provisions of this Agreement.
- 305 The Voice Director and the Producer may negotiate terms (including rates or fees) and conditions in excess of the minimum provisions of this Agreement.



- 306 A Voice Director engaged at terms or conditions in excess of the minimum provisions of this Agreement shall be entitled to exercise all the benefits and protection of the provisions of this Agreement.
- 307 **Assignment of Fees** All payments shall be made directly to the Voice Director unless written authorization has been received by the Producer from such Voice Director authorizing payment to another party. Payment will also be made to another party in the event of a court order.
- 308 **Access to Recording Studio** The Producer shall allow an ACTRA representative access to the recording studio, upon reasonable notice, to verify compliance with the terms of this Agreement. Any such access shall not interfere with the recording schedule.
- 309 **Dubbed Production Records** The Producer shall maintain adequate records with respect to the Voice Director. Such records shall include the following:
- a. name of Voice Director engaged
  - b. date or dates of services rendered by Voice Director
  - c. amount paid for such services
  - d. hours booked
  - e. hours worked
  - f. name and number of the Program or Episode calculation sheets
- 310 Where requested by ACTRA, the Producer shall provide ACTRA with a copy of Dubbed Production Records relating to any Voice Director upon payment to the Voice Directors.
- 311 During the recording session, a final version of the working script, properly paginated and with loops marked, shall be prepared and made available to the Voice Director, and a copy of the Voice Director's Time Sheet shall be duly prepared for signing by Voice Director. Such Time Sheets shall include the hour of call for each Voice Director, and a record of the length of time worked by each Voice Director.
- The Voice Director will have the Performer sign the Dubbing Time Sheet.
- 312 With payment, the Producer shall forward to ACTRA's office a copy of the Voice Director Time Sheet duly completed and initialed by the Voice Director and a designated representative of the Producer (see Appendix 2 of this Agreement).
- 313 **Security for Payment**
- (a) ACTRA is entitled to require a Producer to post, no sooner than ten (10) days prior to the commencement of work by the Voice Directors, a security for payment sufficient to cover the payroll per Program (to be based upon the production schedule provided by the Producer) and the insurance and retirement payments. The security for payment may take the form of a cash deposit to be held in trust by ACTRA in an interest-bearing account, and all accrued interest shall be the property of the Producer or, at the Producer's election, the security for payment may take the form of one or more

irrevocable letters of credit in favour of ACTRA, drawn on a Canadian chartered bank.  
The face of the letter of credit shall specify that

- (i) ACTRA shall be entitled, upon written notice to the Producer, to draw down on the letter of credit. The notice shall stipulate the amount claimed and that such amount is due to ACTRA as a result of default by the Producer of its payment obligations as specified in the Agreement;
  - (ii) the said letter of credit shall have a term commencing not sooner than ten (10) days prior to the commencement of work by the Voice Directors and terminating at a mutually agreed date after the completion of recording;
  - (iii) in the event of a dispute involving outstanding payments due under the Agreement, the Producer agrees to reissue a letter of credit or to post a cash bond in an amount equal to those amounts in dispute for as long as those amounts remain in dispute;
  - (iv) when a bona fide dispute arises, all remedies and recourses provided by this Agreement shall be exhausted, or an Arbitrator shall rule in favour of the Voice Directors prior to any disbursement from the letter of credit.
- (b) The provisions of (iii) and (iv) above shall apply equally to a cash bond.
- (c) Notwithstanding Article 312 (a), an Established Producer as defined herein shall not be required to post as security a cash deposit, letter of credit, or bond, but shall instead be entitled to provide to ACTRA with a corporate Production Guarantee, in the form set out in Appendix 6 of the IPA. An Established Producer shall mean a Producer
- (i) whom the ANDP recognizes as a Member in Good Standing of the Association Nationale des Doubleurs Professionnels (ANDP);
  - (ii) who has maintained a permanent active dubbing Production entity with established offices and staff for the previous four (4) years, and has engaged ACTRA members for a minimum of eight (8) hours of completed programming; and
  - (iii) who has had a good track record for payment of ACTRA members, excluding minor infractions.
- (d) The Producer shall give ACTRA notice no later than thirty (30) days prior to the start of recording of its intention to provide a corporate guarantee, and shall contact ACTRA within five (5) days of giving such notice to discuss the form of such guarantee.

#### **Article 4 – Obligations of ACTRA and Voice Directors**

- 401 Except by prior agreement with ANDP, ACTRA shall not enter into any agreement with any Producer in dubbing Production at rates or terms more favourable to such Producer than those set forth in this Agreement and shall not permit Voice Directors to be engaged at rates less than those provided for herein or at terms more favourable to such Producer than those set forth herein.
- 402 ACTRA undertakes to require and maintain professional conduct from Voice Directors. Voice Directors commit to conducting themselves in a professional manner and to uphold the privacy of the Producer's business practices and trade secrets. A Voice Director shall at all times report to the recording studio ready to work at the time of their Booking. Voice Directors will at all times comply with the reasonable requests and

instructions of the Producer or its representative. The Voice Director will be reasonably familiar with the terms of this Agreement and the Performer's Agreement.

- 403 A Voice Director shall at all times report to the recording studio ready to work at the time of their Booking. Voice Directors will at all times comply with the reasonable requests and instructions of the Producer or its representative. The Voice Director will be reasonably familiar with the terms of this Agreement and the Performer's Agreement.
- 404 A Voice Director shall identify to ACTRA any perceived breach of this Agreement whenever such breach is considered to occur, in order that ACTRA may give the Producer the opportunity to remedy such perceived breach at the earliest opportunity, in the spirit of this Agreement.
- 405 The Voice Director must advise the Producer at the earliest opportunity of any injury and/or any inability to fulfill contracted obligations.

#### **Article 5 – Qualification of Voice Directors**

- 501 In accordance with Article 4 Obligations of Producers, preference of engagement shall be given to ACTRA members. However, after making reasonable efforts to comply and having established that a person who is not a member of ACTRA is required for the Voice Direction of a Program, then application shall be made for a work permit with ACTRA at least forty-eight (48) hours prior to the commencement of work, and the following procedure will apply for the issuing of a work permit:
- (a) A Voice Director who is a Canadian citizen or a permanent resident shall pay to ACTRA \$260 per week of work on a Dubbed Production for which the Voice Director is engaged.
  - (b) A Voice Director who is neither a Canadian citizen nor permanent resident and not a member of ACTRA, the fee for such work permit shall be \$260 per week of work on a Dubbed Production for which the Voice Director is engaged.
- Note:** For the purpose of clarification, a “week” as used in these subparagraphs 501(a) and (b) is understood to be seven (7) consecutive days, commencing from the Voice Director's first contracted day.
- 502 The Parties agree that all voice direction shall be performed by ACTRA Voice Directors. However, in circumstances where a Performer is required to record a pick-up session of 8 lines or less for a role for which they have previously received direction, or a Trailer (with a turnaround of less than 24 hours and the original Director is not available), a Performer may work under the supervision of the Dubbing Producer's permanent staff without the presence of a Voice Director.

Under no circumstances should this section be used to circumvent the Preference of Engagement reserved for ACTRA members.

## **Article 6 – No Strike and Unfair Declaration**

601 During the life of this Agreement, ACTRA undertakes not to call or direct a work stoppage against any Producer, except where the Producer has been declared unfair.

602 **Producer’s Refusal to Abide by or Follow Grievance or Arbitration Procedure or Decision** Where a Producer does not abide by, or declares their intent not to abide by, the Grievance or arbitration procedure, or refuses to comply with a decision rendered pursuant to Article 8 by an Arbitrator, ACTRA may declare such Producer an unfair Producer upon ten (10) days’ notice to the Producer concerned and to the Producer’s Association, and instruct the members of ACTRA or members of another ACTRA guild not to work for such Producer.

### **603 Producer’s Failure to Meet Payroll Obligations**

- (a) In the event that a Producer fails to meet its payroll obligations, in respect of which obligations there is no bona fide controversy, ACTRA has the right to declare the said Producer unfair, provided that the Producer receives written notice from ACTRA setting forth the facts upon which the declaration is based and the Producer is given ten (10) days from the date of receipt to cure such failure, which cure period must be specified in the notice. For greater certainty, ACTRA shall not be entitled to make such a declaration under this Paragraph in the case of a dispute between one or more Voice Directors or ACTRA, on the one hand, and the Producer, on the other hand, as to the amount of fees due, so long as the Producer continues to meet all of its payroll obligations, in respect of which there is no bona fide controversy, to the Voice Director’s engaged on the Production.
- (b) A Producer who receives a notice under subparagraph (a), and who does not cure the default on or prior to the expiry of the ten (10) days’ notice period, may be declared unfair.
- (c) The “unfair Producer” declaration shall be revoked by ACTRA once the Producer is in full compliance with all of its payroll obligations in respect of which there is no bona fide controversy.
- (d) A Producer that has been declared unfair, which declaration has been revoked under the terms of subparagraph (c), shall be required to post a security for payment sufficient to cover four (4) Productions produced by the said Producer under the terms of this Agreement, until the earlier of
  - (i) two (2) years from the date on which the Producer has cured its default, as a result of which a revocation is issued by ACTRA under subparagraph (c); or
  - (ii) such time as ACTRA may determine in its sole discretion to reduce such security from four (4) to two (2) weeks of Voice Director payroll.

604 Voice Directors shall not be required to work for a Producer declared unfair by ACTRA.

## Article 7 – Grievance and Arbitration Procedures

### 701 Grievance Procedure

- (a) Any Party exercising its rights under the provisions of this Agreement does so without prejudice to its relations with the other Parties.
- (b) A Grievance is defined as a difference between Parties arising out of or in connection with the administration, interpretation, application, operation, or alleged violation of any provision of this Agreement or any deal memorandum or booking between a Voice Director and a Producer, including a question as to whether a matter is arbitrable. All Grievances shall be resolved in accordance with the procedures set out in this Article.
- (c) The Parties acknowledge and agree that the timely and prompt settlement of all disputes between the Parties should be encouraged and that therefore any dispute may be settled at the time of its occurrence by the ACTRA Business Representative and the authorized representative of the Producer, without recourse to the formal Grievance procedure.
- (d) The Voice Director must advise ACTRA within thirty (30) days of the date on which the Voice Director becomes aware or ought to have become aware of the act or the omission giving rise to the Grievance. A Party may initiate a Grievance only within sixty (60) days of the date on which that Party becomes aware or ought to have become aware of the act or omission giving rise to the Grievance.
- (e) A Grievance shall be considered initiated when the initiating Party (“the Grievor”) sets forth in writing the facts giving rise to the dispute, the relevant articles of this Agreement or the individual contract, and the remedy sought, and delivers the Grievance to the other Party to the Grievance (“the Respondent”) and to the organization to which the Respondent belongs.
- (f) In all cases concerning a Voice Director, ACTRA, as the exclusive bargaining agent for Voice Directors covered by this Agreement, will be considered the Grievor or the Respondent, as the case may be. The ANDP shall be advised by the Grievor. When the Producer is not a member of the ANDP, the Grievor shall advise the ANDP.
- (g) ACTRA or the ANDP, as the case may be, shall notify forthwith the other Parties to this Agreement of the Grievance and provide each with a copy of the Grievance. A representative of ACTRA, a representative of the Associations designated by the ANDP, the Producer or its duly authorized representative, and the Voice Director or their representative shall meet within five (5) business days to attempt to settle the Grievance informally.
- (h) Those present at the Grievance meeting shall adduce all available and relevant facts, documents, and evidence in order that the Parties may have the clearest

understanding of the issues. At the meeting there shall be a full and frank discussion on a without- prejudice basis of those issues in order to achieve a fair and workable settlement.

- (i) The persons present at the Grievance meeting shall have the authority to settle the Grievance. The settlement, if any, shall be noted in writing and signed by those attending the Grievance meeting, each of whom shall receive a true copy of the terms of the settlement. A copy shall be sent to each the ANDP and to ACTRA. Such settlement shall be binding on all Parties, including, without limitation, the Voice Directors.
- (j) In the event that attempts to settle the Grievance matter have not resulted in a satisfactory settlement of the Grievance, any Party to the Grievance may, within five (5) business days following the Grievance meeting, give written notice to the other Parties attending the Grievance meeting and to the ANDP, referring the Grievance, in the discretion of the referring party, directly to arbitration.

#### **702 Arbitration**

- (a) A grievance that has been referred to arbitration by arbitration notice shall be heard by a sole Arbitrator, who shall be selected by ACTRA and the ANDP.
- (b) If the Arbitrator so selected is unable to convene a hearing within twenty-one (21) business days of being contacted, then, at the request of either Party, another arbitrator shall be mutually agreed to. If none of the Arbitrators contacted are able to convene a hearing within twenty-one (21) business days of being contacted, then the Arbitrator who can convene a hearing within the shortest period shall be the Arbitrator selected.
- (c) The ANDP representing the Producer, if any, shall be an interested Party and shall be entitled to participate in the hearing of the matter.

#### **703 Arbitration Process**

- (a) The Arbitrator shall have all necessary powers to determine the real issue in dispute according to the merits and, if appropriate, award monetary payments, adjustments, or damages consistent herewith.
- (b) The Arbitrator has the exclusive jurisdiction to exercise the powers conferred upon them by the provisions of this Agreement and to determine all questions of fact and law that arise in any matter before them. The finding of an Arbitrator as to the facts and as to the meaning or violation of the provisions of this Agreement shall be conclusive, final, and binding on all of the Parties, including, without limitation, the Voice Directors. The Arbitrator shall not have the power or authority to amend, modify, add to, or delete any provision of this Agreement or any part thereof.
- (c) In order to encourage settlement of the dispute and with the agreement of the Parties, the Arbitrator may use mediation, conciliation, or other procedures at any time during the arbitral proceedings.
- (d) The decision of the Arbitrator shall be issued in writing to the Parties to the dispute and to the ANDP, and shall be conclusive, final, and binding on the Parties, including, without limitation, the Voice Directors.

- (e) Upon the mutual agreement of the Parties, the Arbitrator shall be entitled to deliver an oral or “bottom-line” decision forthwith or as soon as practicable after the completion of the hearing, and postpone the issuance of the arbitration award.
- (f) Any time limits prescribed in this Article A7 may be extended by mutual agreement of the Parties to the Grievance and the ANDP. An Arbitrator may extend the time for the taking of any step in the Grievance and arbitration procedures, despite the expiration of the time, where the Arbitrator is satisfied that there are reasonable grounds for the extension and that the responding Party will not be substantially prejudiced by the extension.

#### **Article 8 – Conditions of work for Voice Directors**

- 801 A Voice Director is booked for a recording session when the date(s) and time(s) and any negotiated fees are mutually confirmed in writing at least seventy-two (72) hours in advance.
- 802 **Workday** The workday shall consist of nine (9) consecutive hours in any day, exclusive of meal periods. The workday shall commence at the Voice Director’s Booking time or when the Voice Director commences recording, whichever is earlier, and the workday does not end until the time indicated in the Booking or when the Voice Director finishes recording, whichever is the later.
- 803 **Night Recording** shall refer to work performed between the hours of 2200h on one day and 0800h on the following.

#### **Article 9 – Overtime**

- 901 Any time worked by a Voice Director in excess of nine (9) hours in any one (1) day shall be paid at the rate of one hundred and fifty percent (150%) of the Voice\_Director’s contracted hourly rate, and in excess of twelve (12) hours at the rate of two hundred percent (200%) of the Voice Director’s contracted hourly rate. Periods of a half (½) hour or less may be paid in half (½) hour units at the prorated rate.
- 902 Any time worked by a Voice Director during Night Recording shall be paid at the rate of one hundred and fifty percent (150%) of the Voice Director’s contracted hourly rate.
- 903 See the Letter of Understanding 6<sup>th</sup> Consecutive Day.
- 904 When the exigencies of the Production schedule demand extraordinary measures and require a Voice Director to work seven (7) consecutive days, the Voice Director shall be paid for the seventh (7th) day at two hundred percent (200%) of the Performer’s contracted hourly, or overtime rate.
- 905 When a Voice Director is required to work on a Production between 1800h on a Saturday and 800h on the following Monday, the Voice Director shall be paid at one hundred and fifty (150%) of the Voice Director’s, hourly or overtime rate.
- 906 The maximum compounding effect of the application of overtime and penalty payments

provided in this Agreement shall not exceed three hundred percent (300%) of the Voice Director's contracted hourly rate.

#### **Article 10 – Rest Periods**

- 1001 **Rest Between Days** There shall be a rest period of not less than ten (10) hours between the end of one workday and the beginning of work on the next day. If a Voice Director is required by the Producer to report for work within such a ten (10) hour period, the Voice Director Performer shall be paid for such hours at the rate of two hundred percent (200%) of such Voice Director's contracted hourly rate.
- 1002 **Rest Periods** There shall be a five (5) minute rest period provided for each two (2) hours of work. During recording, the rest period may be waived, the accumulated time to be taken at a more convenient period of the day.

#### **Article 11 – Meal Periods**

- 1101 No work session shall be more than five (5) hours without a meal break. Such meal break shall not be paid.
- 1102 No such meal break shall be less than one (1) hour or more than two (2) hours at a time.
- 1103 There shall be a meal period of one-half (½) hour after each four (4) hours of overtime worked.
- 1104 Where the exigencies of a Production make it necessary and the Voice Director agrees to work during the meal period, the Voice Director shall be compensated at two hundred percent (200%) of the Voice Director's contracted hourly rate (calculated in half-hour units), until the meal period is provided. The meal period shall be provided at the earliest time possible thereafter. Completion of a loop shall not be considered a breach of this Article.

#### **Article 12 – Cancellations and Postponements**

- 1201 **Force Majeure** If a Production is frustrated or interrupted by reason of any cause beyond the reasonable control of the Producer, such as, but not limited to, war, fire, hurricane, or flood; governmental regulation or order in a national emergency; or power failure, the Producer may either cancel the Production (in which event the Producer shall pay to the Voice Director monies accrued to the date of such cancellation) or make such other arrangement with the Voice Director by way of postponement and the like, as may be practicable to fulfill the engagement.
- 1202 If a Production is cancelled for any reason other than Force Majeure, the Producer shall not be required to pay the Voice Director, provided notice of such cancellation is received by the Voice Director seventy-two (72) hours in advance of the first recording session. Should the Producer be unable to give seventy-two (72) hours' notice the Producer shall be liable for all time booked in the seventy-two (72) hour notice period.

Notwithstanding the above, if the Production is cancelled for any reason or if the Voice Director is not booked to direct the Production, the Voice Director will be paid the hourly rate for the following: two (2) hours per episode or per feature for each submitted Cast List, the time spent watching the original program and/or the agreed to fee for the work done.



The timelines set out by A1906 and A1907 of the IPA shall apply to any change in scheduled days and cancellations of recording sessions.

### **Article 13 – Working Environment**

1301 The Voice Director may refuse to commence work where the Producer fails to provide the following facilities:

- (a) a supply of pure drinking water;
- (b) a suitable seat for the Voice Director during work sessions;
- (c) a smoke-free working environment at the location where Voice Director is directing the dubbing of the Program; and
- (d) clean and accessible toilets and washrooms.

### **Article 14 – Role and Responsibilities**

1401 The engagement Booking between the Producer and the Voice Director must be agreed upon in writing by the Voice Director or their authorized representative. The Voice Director cannot transfer, in whole or in part, any of their services, obligations or responsibilities without the consent of the Producer.

1402 The Voice Director assumes, under the supervision and direction of the Producer, the following obligations and responsibilities:

- (a) Revision and screening of the original program;
- (b) Attending the pre-production meeting(s);
- (c) Distribution of the roles to Performers, except in cases where an Audition is required;
- (d) Preparation, when required by the Producer, of a Casting List and leading the Audition;
- (e) Artistic Direction of the performers with the objective of matching the intention and emotion of the performances of the original program being dubbed, and/or in accordance with the artistic and creative objectives outlined by the Producer to achieve the best possible synchronization with onscreen dialogue;
- (f) modifying the work plan if deemed appropriate. In such case, the Producer should be notified of the changes made and approve them prior to the recording sessions;
- (g) suggesting rewrites of the adaptation if needed;
- (h) recording the approved adaptation, including any rewrites;
- (i) providing written records of such rewrites to reflect the final adaptation, as recorded text;
- (j) selection of the best voice takes;
- (k) Attending the interlock when requested by the Producer\*.
- (l) Making best efforts to complete all scheduled recordings in the time provided;

*\*If the Producer requests the presence of the Voice Director at the interlock, the Voice Director must attend the interlock unless unavailable. If necessary and possible, the time for the interlock will be set according to the Voice Director's availability.*

- 1403 The Producer shall work in collaboration with the Voice Director and provide technical and administrative support in order to facilitate high quality direction by:
- (a) providing the Voice Director one (1) working copy of the original work of the best possible quality, allowing viewing at home, unless this is prohibited by the Client for security reasons;
  - (b) ensuring the presence and/or cooperation of the Producer's personnel it considers necessary to assure the smooth running of the project;
  - (c) informing the Voice Director of any changes made to the cast in a timely fashion.
- 1404 The Producer shall ensure that all necessary material is provided to the Voice Director at least two (2) business days in advance of the Cast List deadline. The Voice Director must submit the complete Cast List at least five (5) business days before the scheduled start date of the project's recording.
- 1405 The Voice Director who wishes to take on a role or take part in Off-camera crowd noises as a Performer must inform the Producer in writing before submitting the Cast List.
- 1406 If the Producer agrees that the Voice Director can perform a Role in a recording session, the Voice Director shall be paid as a Performer in accordance with Appendix 20 of the Independent Production Agreement. In such case, The Producer may require that another Voice Director be hired to direct the selected loops. For clarity, the Voice Director acting as a Performer will be paid strictly according to the Performers' Agreement. However, if the Producer agrees that the Voice Director can perform both functions, the Voice Director will be paid as both a Voice Director and as a Performer as per the respective collective agreements.

#### **Article 15 – Songs**

- 1501 When a song is part of a Production, whenever possible the Producer will supply to the Voice Director, prior to the recording, screening material, adaptation and/or a music sheet of the song.

#### **Article 16 – Talent Auditions**

- 1601 In the spirit of expanding the talent pool of Dubbing Performers, a Voice Director may request Auditions be held to fill a particular Role or Roles and the Producer will make best efforts to accommodate such requests.
- 1602 The Audition should take place with projection of the picture with the original soundtrack, adaptation and the Dubbing band (where available).

#### **Article 17 – Credits**

- 1701 When the Producer receives an on-screen credit, the Voice Director will be given credit whenever possible. If the Producer receives an on-screen credit and the Voice Director does not, the Producer will explain the reasons to ACTRA.

#### **Article 18 – Rates and Fees**

- 1801 For clarity, the terms *rates* and *fees* are interchangeable and have the same meaning.

- 1802 The rates paid to the Voice Director shall be based on the following:
- (a) the length of the Booking or Bookings,
  - (b) the length of time actually spent working, whichever is greatest.

Period	Hourly Rate (per hour or part thereof up to 3 consecutive hours after which shall be paid in one half (½) hour units at the pro-rated hourly rate)
<u>October 1, 2025 – December 31, 2025</u>	\$ 85.00
<u>January 1, 2026 – September 30, 2026</u>	\$ 90.00
<u>October 1, 2026 – September 30, 2027</u>	\$ 92.00
<u>October 1, 2027 – September 30, 2028</u>	\$ 94.00

- 1803 When the Voice Director must go to the Producer's offices to carry out preparatory work (including but not limited to viewing of materials, casting, review of onsite resources such as previous cast lists and adaptations), the Producer agrees to:
- (a) do their best to accommodate the Voice Director in terms of availability of access to the premises and equipment.
  - (b) pay the Voice Director one (1) hour, for each of the Voice Director's visits to the Producer's offices. The onsite visit will not exceed 3 hours. The Producer will ensure that the Voice Director signs a time sheet provided for in Appendix 2.
- 1804 (a) The Voice Director who directs a trailer will be paid at the hourly rate with a minimum of two (2) hours, or time spent directing, whichever is greater.
- (b) If the voice direction of the trailer is done during a dubbing session of the work itself, there is no extra fee.
- 1805 **Use** The payment of the rates shall entitle the Producer to unlimited use of the dubbed Programs without additional payment of fees.

#### **Article 19 – Payment**

- 1901 **Payment** For work done between the first (1st) and fifteenth (15th) of the month, payment will be due by the thirtieth (30th) of that same month. Work done between the sixteenth (16th) and the last day of the month will be payable not later than the fifteenth (15th) day of the subsequent month. If the fifteenth (15th) day or the thirtieth (30th) day of a month falls on a holiday or weekend, the payment will be due on the workday immediately preceding.

1902 **Late-Payment Penalty** If the payment of fees is not executed as prescribed in Paragraph 1901, the Producer shall pay to the Voice Director a late-payment charge of three dollars (\$3.00) per day per Voice Director, up to and including seven (7) days. Beyond that delay, the late-payment charge shall be five dollars (\$5.00) per day per Voice Director.

This provision shall not apply in the following circumstances:

- (a) where the Producer has filed with ACTRA a bona fide dispute relating to the fees payable;
- (b) where normal methods of payment are interrupted, e.g., by reasons of national mail strike.

## **Article 20 – Administrative Fees**

2001 The Producer shall assist in defraying the cost of administering the terms of this Agreement by paying an administration fee of one percent (1%) of the Gross Fees paid to the Voice Director engaged for the production of a Program:

- (a) **ACTRA Fees** If the Producer is a Member in Good Standing of ANDP as of the date of remittance of the fee, the Producer shall pay one percent (1%) to ACTRA.
- (b) A Producer who is a member of the ANDP shall pay any levies that may be due to the ANDP directly to the ANDP.
- (c) If the Producer is not a Member in Good Standing of ANDP as of the date of remittance of the fee, as evidenced by written notice from ANDP to such effect, the Producer shall pay five percent (5%) to be sent directly to ACTRA.
- (d) All amounts collected under subparagraphs (c) above shall be divided as follows: fifty percent (50) shall be retained by ACTRA and fifty percent (50%) shall be paid to the ANDP

## **Article 21 Director's Insurance and Retirement Plan and Voice Director Deductions**

### **2101 Insurance**

- (a) From October 1<sup>st</sup>, 2025 to December 31, 2025, for insurance benefits of each Voice Director who is a member of ACTRA, the Producer shall contribute an amount equal to five percent (5%) of the Voice Director's Gross Fees.
- (b) On or after January 1, 2026, for insurance benefits of each Voice Director who is a member of ACTRA, the Producer shall contribute an amount equal to five and one-half percent (5.5%) of the Voice Director's Gross Fees.

### **2102 Retirement Plan**

- (a) From October 1, 2025 to December 31, 2026, for the retirement plan of each Voice Director who is a member of ACTRA, the Producer shall contribute an amount equal to seven percent (7%) of the Voice Director's Gross Fees.

- (b) On or after January 1, 2027, for the retirement plan of each Voice Director who is a member of ACTRA, the Producer shall contribute an amount equal to seven and one-half percent (7.5%) of the Voice Director's Gross Fees.

2103 **Deduction from Voice Director's Fees: Retirement Plan** The Producer shall deduct for retirement purposes an amount equal to three percent (3%) of the Gross Fees paid to each Voice Director.

2104 **Deduction from Voice Director's Fees: ACTRA Dues** The Producer shall deduct union dues at a rate determined by ACTRA from the Gross Fees paid to each Voice Director who is an ACTRA member and remit such amount to ACTRA. During the life of this Agreement, ACTRA may amend the percentage of the deduction with ninety (90) days' notice to the ANDP.

2105 **Non-members' Equalization Payments and Deductions**

In order to equalize the payments and deductions in respect of ACTRA members and non-members, the Producer shall

- (i) From October 1, 2025 to December 31, 2025, contribute an amount equal to twelve percent (12%) of the Gross Fees paid to each Voice Director who is not a member of ACTRA, including those designated as Apprentice or temporary members and work permittees (non-members); and
- (ii) from January 1, 2026 to December 31, 2026 contribute an amount equal to twelve and one-half percent (12.5%) of the Gross Fees paid to each Voice Director who is not a member of ACTRA, including those designated as Apprentice or temporary members and work permittees (non-members); and
- (iii) on or after January 1, 2027 contribute an amount equal to thirteen percent (13%) of the Gross Fees paid to each Voice Director who is not a member of ACTRA, including those designated as Apprentice or temporary members and work permittees (non-members); and
- (iv) deduct from the remuneration payable to each non-member and Apprentice member an amount equal to three percent (3%) of the Voice Director's Gross Fees to a maximum of three thousand dollars (\$3,000.00) per Voice Director per Production (or per cycle, in the case of a Series).

2106 All contributions and deductions made pursuant to this Article, other than payments made pursuant to, Article 2104, shall be payable to ACTRA I&R. All contributions and deductions made pursuant to Article 2104, shall be payable to ACTRA. All deductions and contributions shall be indicated on the Performer Independent Production Remittance Statement and shall be payable at the same time as, and for the same period covered by, the Production payroll.

2107 **Late-Payment Penalties** In the event that payment of insurance and retirement contributions and deductions is left outstanding after the Voice Directors' fees have been paid as prescribed in Paragraph 1901, the Producer shall incur a late-payment

charge of twenty-four percent (24%) per annum, payable monthly, of the total of the outstanding contributions and deductions for each thirty (30) day period or part thereof, beginning with the first day following the fifteenth (15th) day. Remittance of the late-payment charge shall be made as prescribed in Paragraph 2107. This provision shall not apply in the following circumstances:

- (a) where the Producer has filed with ACTRA a bona fide dispute relating to the charges payable.
- (b) where the normal methods of payment are interrupted, e.g., by reasons of national mail strike.

## **Article 22 – Duration**

This Agreement will come into effect on October 1, 2025 and remain in effect up to and including September 30, 2028. Either Party desiring to renegotiate shall give notice to the other Party in writing within 120 days preceding the expiry of the collective agreement.

If notice of the intention to renegotiate the Agreement is given by either party pursuant to the provisions of the preceding paragraph, such negotiations shall commence not later than ninety (90) days prior to the expiration of the collective agreement or as soon thereafter as is mutually agreed.

If pursuant to such negotiations an agreement is not reached on the renewal or amendment of the Agreement prior to the current expiration date, the Agreement shall continue in effect in accordance with the terms of the *Act Respecting the Professional Status of Artists in the Visual Arts, Film, the Recording Arts, Literature, Arts and Crafts and the Performing Arts* and the *Labour Code*.

In witness whereof the parties have caused this Agreement to be executed as of September 9<sup>th</sup> 2025,

## **Association Nationale des Doubleurs Professionnels**

Per   
Joey Galimi  
President

Per   
François Deschamps  
Treasurer

## **ACTRA**

Per   
Eleanor Noble  
President, ACTRA National

Per   
Marie Kelly  
National Executive Director, ACTRA National

**ACTRA Montreal**

Per 

Anna Sikorski

Associate Director, ACTRA Montreal

Per 

Lucinda Davis

Bargaining Committee, ACTRA Montreal

Per 

Simon Peacock

Bargaining Committee, ACTRA Montreal

## APPENDIX 1

### VOLUNTARY RECOGNITION AGREEMENT

(see Article 105)

Prior to production, Producers who agree to become parties to the Voice Director Agreement shall sign the following Voluntary Recognition Agreement and forward it to the Associate Director of ACTRA Montreal. The executed Voluntary Recognition Agreement shall constitute a binding and irrevocable obligation by the Producer to the terms and conditions of the Voice Director Agreement.

I, \_\_\_\_\_ (print name of individual), on behalf of the Producer, hereby acknowledge receipt of the Voice Director Agreement, effective from October 1, 2025 to September 30, 2028 and covering Voice Directors in productions, between the Association nationale des doubleurs professionnels ("ANDP"), and the Alliance of Canadian Cinema Television and Radio Artists ("ACTRA") and state that I am authorized to execute this Voluntary Recognition Agreement on behalf of \_\_\_\_\_ ("the Producer")

The Producer hereby acknowledges that by executing this Voluntary Recognition Agreement, it is becoming signatory to the Voice Director Agreement, and agrees to abide by and conform to all the terms and conditions contained herein.

The Producer recognizes that ACTRA is the exclusive bargaining agent of Voice Directors as defined in the Voice Director Agreement, and recognizes ANDP as the Producer's sole and exclusive bargaining agent.

The Producer hereby certifies that it is not a member in Good Standing of the ANDP, however by signing this Voluntary Recognition Agreement it agrees to be bound by the current Voice Director Agreement and all future renewal collective agreements.

A copy of this Voluntary Recognition Agreement shall be forwarded to ANDP.

Dated this day \_\_\_\_\_ of \_\_\_\_\_

**Producer:**

\_\_\_\_\_  
(name) (phone number)

\_\_\_\_\_  
(address) (email)

\_\_\_\_\_  
(city)

\_\_\_\_\_  
(province) (postal code)

Per: \_\_\_\_\_  
(signature)

\_\_\_\_\_  
(title of production) (type of print name)

Receipt of the above Voluntary Recognition Agreement/Negotiation Protocol is hereby confirmed by

ACTRA \_\_\_\_\_  
(signature) (type or print name and title)

\_\_\_\_\_  
(day/month/year) (branch)



## DIRECTORS AND PERFORMERS DUBBING TIME SHEET

1 COPY - ACTIVA

**PRODUCTION TITLE:** \_\_\_\_\_

DATE OF RECORDING: \_\_\_\_\_

[illegible]

## Pre-Production/Meeting



Director: \_\_\_\_\_

[illegible]

Producer's Representative: \_\_\_\_\_

### **APPENDIX 3**

#### **Letter of Understanding Sixth (6<sup>th</sup>) Consecutive Day**

The Parties agree to put Article A1202 of the IPA (1003 of Appendix 20) on hold for the term of this Agreement:

A1202 When a Performer is required to work on a Production for six (6) consecutive days, the Performer shall be paid for the sixth (6th) day at one hundred and fifty percent (150%) of the Performer's contracted daily, hourly, or overtime rate.

The Parties agree to meet one (1) year prior to the expiry of this collective agreement to share all information regarding Voice Directors working six (6) consecutive days. The Engager shall share information about each request to work (whether agreed to or not), the notice period given to Voice Directors in advance of working a sixth (6th) day and data on when consent has been given or withheld by the Voice Director.

The Parties agree that a Voice Director must be informed and provide prior consent when an Engager wishes to schedule a sixth (6th) consecutive workday.