

**A COLLECTIVE AGREEMENT
BETWEEN
THE FRIENDS OF THE ALBERTA JUBILEE AUDITORIA SOCIETY
AND
THE INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYEES, MOVING
PICTURE TECHNICIANS, ARTISTS AND ALLIED CRAFTS OF THE UNITED
STATES ITS TERRITORIES AND CANADA, LOCAL 210
FOR
CASUAL STAGE TECHNICIANS
CONDITIONS OF EMPLOYMENT AT THE NORTHERN ALBERTA JUBILEE
AUDITORIUM**

April 1, 2026 to March 31, 2029

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ARTICLE I

SCOPE:

This Agreement covers the members of the Union hired to provide technical services as Stage Technicians on a casual basis for the Employer. Where another IATSE collective agreement exists, Clause 2.4 regarding Union provision of qualified personnel and Clauses 4.4 and 4.5 outlining Crew Qualifications in this Agreement shall prevail.

DEFINITIONS:

In this Agreement:

Stage Technician	means Local 210 members who perform work in the following categories/departments: spot operators, truss spot operators, lighting and sound technicians, stagehands, stage carpenter, journeyman electrician, wardrobe, hair/wigs, makeup, fly, properties, riggers, forklift operators, truck loaders and all other applicable departments under the jurisdiction of IATSE.
Employer	means the promoter/presenter/lessee.
Union	means The International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts of the United States its Territories and Canada, Local 210.
Technical Coordinator	means the permanent employee(s) of the Facility, who are employed at NAJA by the Government of Alberta and who are responsible for coordination of the lighting, audio and stage departments.
AJAS Technical Coordinator	means the permanent employee(s) of the Facility, who are employed by AJAS and who are responsible for coordination of the lighting, audio and stage departments for AJAS.
House Technicians	means Stage, Audio and Lighting technicians employed by AJAS and included in the Lease Agreement to operate Facility equipment. They advise the Employer or their designate on Facility policies and co-ordinate the use of non-Facility owned Lighting, Staging and Sound equipment, but at no time do they physically handle said equipment.

Union Steward	means a person appointed by the BA in conjunction with the Union President or designate to liaise between the Employer, Facility and Union members.
Facility	means the Northern Alberta Jubilee Auditorium.
AJAS	means the Friends of the Alberta Jubilee Auditoria Society.
GOA	means Government of Alberta.
Rehearsal	shall include but not be limited to, such related activities as notes, blocking, music, and dance rehearsals, staging, and read-throughs.

ARTICLE II

RECOGNITION AND UNION SECURITY

- 2.1 In this Agreement, AJAS recognises the Union as the sole and exclusive bargaining agent for all persons employed in the unit defined under this Collective Agreement. The jurisdiction of the Union covered by this Collective Agreement shall include all stage work of a kind and nature normally performed in the Facility by Stage Technicians as defined in Article I in relation to the handling, erecting and operating of lighting, sound, projection, all craft shop-related (i.e., wardrobe, paint, loading dock) and stage technical equipment and machinery and shall also include any additional labour of a kind and nature normally performed by Stage Technicians as defined in Article I that is requested by the Employer in its discretion. This does not include any such work, which would be a violation of, or an infringement on, existing exclusive jurisdiction of another union or private organisation conducting work or providing services for the Facility of a nature not covered by this Collective Agreement. The Union recognises that, specifically on Alberta Infrastructure projects, adherence to this clause may not always be possible.

AJAS will advise all Employers who rent or lease the Facility: (a) of the obligation to abide by the terms of this Agreement; and (b) that any and all additional Stage Technicians required for a performance (including load-in, set-up, rehearsals, load-out, restore and actual performance) is to be supplied exclusively by the Union.

- 2.2 As the Union is a member of the International Alliance of Theatrical Stage Employees and Moving Picture Technicians, Artists and Allied Crafts of the United States its Territories and Canada, nothing in this Collective Agreement shall be construed to interfere with any obligation the Union owes to such International Alliance by reason of prior obligation, but this shall in no event be construed so as to conflict with any applicable provincial or federal laws.
- 2.3 During the term of this Agreement the Union agrees that it will not initiate or authorize a strike by members against the Employer or AJAS and the Employer and/or AJAS agrees that it will not lock out members of the Union.
- 2.4 The Union agrees to supply only qualified stage personnel for the areas of responsibility covered in this agreement as per position descriptions in Schedule B and in accordance with orientation requirements as per Clause 4.5. All Stage Technicians shall remain in good standing with the Union as a condition of employment with the Facility.
- 2.5 The Union agrees that AJAS, on behalf of the Employer, requires Stage Technicians who are qualified, to perform duties for the areas of responsibility as covered under this Agreement. Qualification shall be determined in consultation between AJAS, and the Union.
- a) AJAS agrees that the selection shall be made first from the membership of the Union and subsequently then from sister Locals of the Union. AJAS, or its designate, will give the Union sufficient notice of its requirements, where possible seventy two (72) hours being the minimum notice.
 - b) AJAS reserves the right to insist on acquiring individuals who have the specialized knowledge for the areas of responsibility covered in this agreement according to the position descriptions outlined in Schedule B and in accordance with orientation requirements as per Clause 4.5. For a position requiring specific skills AJAS, or its designate, will endeavour to give the Union sufficient notice of its requirements, seventy-two (72) hours being the minimum notice. If in consultation it is determined that the Union is unable to supply qualified Stage Technician(s) for such specialized positions, then AJAS may request from the Union, a work permit for a qualified individual from outside the Union. Such permit may be granted for a period not exceeding the duration of the production for which the individual is to be hired. The Union shall not unreasonably withhold such permit. The Union, given an appropriate minimum requirement request, will endeavour to give AJAS, or its designate, a minimum of sixty-four (64) hours notice that it is unable to supply qualified Stage Technicians for such specialized positions.

- c) With respect to the specialized technician positions, the Union will only dispatch qualified personnel who the Union and the Technical Coordinator agree have the requisite of skills and expertise.
 - d) When High Riggers are called, the Union will endeavor to supply at least one Entertainment Technician Certification Program (ETCP) certified High Rigger. ETCP High Riggers will receive the ETCP High Rigger rate as per Schedule A.
- 2.6 The Employer and AJAS shall permit the Business Agent for the Union, or their designate, to enter the production or the performance areas at any time during operation, as long as it does not interfere with the work at hand. The Employer and/or AJAS shall supply the Union Business Agent, or his / her authorized representative, with visitor parking in the staff parking lot for this purpose during the term of this Agreement.

ARTICLE III

FACILITY MANAGEMENT RIGHTS

- 3.1 AJAS, the facility and the Employer reserve the right to make such rules and regulations as may be deemed necessary for the conduct and management of the performances and working conditions, including qualification criteria as outlined in position descriptions in Schedule B. The Union agrees that Stage Technicians shall obey all rules and the directions of any authorized representatives of AJAS, the facility, or the Employer, insofar as they do not conflict with the terms of this Agreement.
- 3.2 The Union acknowledges that it is the right and responsibility of AJAS (in consultation with the facility) and/or the Employer, except where modified by this agreement to:
- (a) direct the control of its property and the maintenance of its premises;
 - (b) maintain a positive, supportive and service oriented culture in its premises;
 - (c) schedule and assign work, including the number of employees needed for any task at any time, change the number of employees assigned to any task, organize the work, assign the work, schedule shifts and maintain order and discipline;
 - (d) assign proper supervision and managerial support at AJAS discretion;
 - (e) take such other measures as management may determine to be necessary for the orderly and efficient operation of the Facility;

- (f) establish or change policies, practices, rules, procedures and regulations for the conduct of the business and for the conduct of Stage Technicians, including occupational health & safety rules, hours of work, rest, work rules, standards and attendance regulations, a copy of which shall be supplied to the Union prior to implementation;
- (g) establish, maintain and change standards of quality and efficiency;
- (h) introduce new or different methods, equipment, materials or facilities, including automation and other technology to be used, and if so, to assist in providing training to the affected Stage Technicians;
- (i) in consultation with the Union, require additional training and orientation as a condition of working at the Facility in accordance with article 4.5 of the agreement;
- (j) provide all Employers with the most efficient and effective working environment possible;
- (k) ensure that all Stage Technicians are properly qualified for the job and oriented to the Facility;
- (l) exercise all other prerogatives and responsibilities normally inherent in management except those that are clearly relinquished by the specific terms of this agreement; and
- (m) in close collaboration with the Union, hire, discharge, layoff, recall, suspend or otherwise discipline Stage Technicians subject to the provisions of this Agreement.

- 3.3 AJAS Management personnel may perform any managerial and supervisory duties which are necessary in the conduct of their business.

ARTICLE IV CONDITIONS OF EMPLOYMENT

4.1 REST AND MEAL BREAKS

- (a) There will be one (1) twenty (20) minute rest break during each shift of three (3) Hours or greater.
- (b) Any Stage Technicians working the show and the load-out shall be entitled to a ten (10) minute break before commencing the load-out.

- (c) A meal break shall be one (1) hour unpaid, or one-half (0.5) hour paid at the applicable hourly rate of pay. When it is not possible to take the one (1) hour break, the Stage Technician shall also be provided a reasonable meal by the employer, at no cost to the Stage Technicians who are on duty. When a meal is being provided, the meal break will not be deemed to begin until the supplied meal is in the building. Employees working in elevated or remote positions shall be permitted five (5) minutes of travel time immediately prior to the commencement of the meal break to transit to the stage level or designated break area.
- (d) Stage Technicians will work no more than five (5) hours without a meal break. In the event a meal break is not taken, the Employer shall pay a meal break penalty rate of one and one half (1.5) times the applicable hourly rate until the start of the meal break.
- (e) A second meal break must be allowed not later than four (4) hours after the completion of the first meal break. If the production needs dictate, up to one (1) hour of leeway in scheduling the second meal break shall be allowed in consultation with the Union Steward. If allowed, and after that leeway hour extension, a meal break is not provided, then a meal break penalty rate of one and one-half (1.5) times the applicable hourly rate of pay shall be paid until the start of the meal break.
- (f) In lieu of the supplied meal (as per Article 4.1 (c), a twenty-eight dollar (\$28) meal-buyout will occur. This must be discussed and arranged in advance of the meal break. Time must still be provided for the one-half (0.5) hour meal break to occur.
- (g) At no time shall the overtime rate exceed three (3) times the basic rate.
- (h) A workday shall not be scheduled for more than sixteen (16) hours before the required turnaround period.

4.2 COMPUTATION OF TIME

The Union Business Agent or their designated Steward shall be responsible for reporting all hours worked on a daily basis of all Stage Technicians. All invoices submitted by the Union on behalf of the Stage Technicians shall be subject to corroboration and approval by the Employer or its designate. Approved invoices shall either; have Union pre-approved payment arrangements made (pre-approval available through the Union office (780-423-1863), OR shall be paid by cheque, payable to IATSE 210, delivered to the Union Steward prior to the completion of the Employers final work shift at the Facility.

The base pay scale for categories of Stage Technicians or Positions covered by this Agreement shall be as per attached Schedule of Wages, Schedule "A".

- a) The Stage Technician shall be paid at the rate of one and one half (1.5) times the base hourly rate for all hours worked in excess of eight (8) hours per day and two (2) times the base hourly rate for all hours worked in excess of twelve (12) hours per day.
- b) Work on a Sunday shall be paid at one and one half (1.5) times the base hourly rate for up to eight (8) hours. For all hours worked in excess of eight (8) on Sunday, the rate of pay shall be two (2) times the base hourly rate.
- c) For hours worked between 2400 and 0800, the Stage Technician rate of pay shall be the applicable hourly rate or two (2) times the base hourly rate, whichever is greater.
- d) MINIMUM CALL: With the exception of show calls, for each type of call, the minimum compensation shall be four (4) consecutive hours at the applicable rate of pay.
- e) When there is a break during a single day's schedule, which exceeds one and one half (1.5) hours, the second call shall also be a minimum four (4) hour call. After a meal break of one and one half (1.5) or less, the minimum call-back shall be two (2) hours.
- f) (1) REHEARSAL CALL: All rehearsal calls are a min 4. All show crew are required to report one half (0.5) hour before the commencement of the rehearsal as required by the production and this shall be included as part of the rehearsal. All rehearsal calls may be extended in the following manner:
 - (i) Pre-rehearsal in one (1) hour increments to a maximum of two (2) hours. Any time up to one (1) hour before the "1/2 hour" constitutes five (5) hour rehearsal call. Any time between one (1) hour and two (2) hours before the "1/2 hour" constitutes a six (6) hour rehearsal call. Note: meal penalties as per Articles 4.1 (c) and (d) shall apply.
 - (ii) Work done post rehearsal is to be considered a work call to be paid in one (1) hour increments to a maximum of two (2) hours. Note: meal penalties as per Articles 4.1 (c) and (d) shall apply.
- (2) PERFORMANCE SHOW CALL: A show call shall be a minimum of three and one half (3.5) hours. All show crew are required to report one half (0.5) hour before the commencement of the performance as required by the production and this shall be included as part of the performance call. All performance (show) calls may be extended in the following manner:

- (i) Pre-show in one (1) hour increments to a maximum of two (2) hours. Any time up to one (1) hour before the "1/2 hour" constitutes a four and one half (4.5) hour show call. Any time between one (1) hour and two (2) hours before the "1/2 hour" constitutes a five and one half (5.5) hour show call. Note: meal penalties as per Articles 4.1 (c) and (d) shall apply.
 - (ii) Work done post-show and which is not a Load Out is to be considered a work call to be paid in one (1) hour increments to a maximum of two (2) hours. Note: meal penalties as per Articles 4.1 (c) and (d) shall apply.
- g) For load outs of five (5) hours or less in duration, the meal penalty shall not apply, however all other overtime provisions shall be applicable.
- h) The normal rest period shall be not less than ten (10) hours between the wrap of one day and the beginning of the next call with the same Employer. Any period of encroachment on this rest period shall be paid at two (2) times the Stage Technician's applicable rate at the commencement of the next call until the ten (10) hour turnaround period expires.
- i) Stage Technicians must have a minimum of eight (8) hours away from the Facility between two different day's shifts, regardless of Employer. Stage Technicians demonstrating fatigue or an inability to function because of fatigue will be sent home and shall be paid for only the hours worked.
- j) The load-out call time may be up to one half (0.5) hour before the scheduled final curtain. Should the load-out call time be more than one-half (0.5) hour before the scheduled final curtain, this time will be paid in one (1) hour increments in addition to the minimum call.
- k) In the event that a load out immediately follows a performance and is completed within one and one quarter (1.25) hours by the Stage Technicians working the performance, with no additional Stage technicians added for the load out, the minimum for the load out shall be reduced to two (2) hours.
- l) Technicians paid under the Collective Agreement shall be paid to the next half (0.5) hour of work.

4.3 IATSE 210

All payments made under this Agreement will be processed and administered by IATSE 210. The Employer will make payments to IATSE 210 in the amount of invoices issued in accord with the provisions of this agreement and the attached Schedule C – IATSE 210 Payroll Reference Sheet.

4.4 CREW

The number of Stage Technicians required for performance, load-ins, set-ups, rehearsals and load-outs shall be as determined by the Technical Coordinator or designate in consultation with the Union. All Stage Technicians, regardless of department or position, must meet the minimum orientation and qualification requirements as outlined in Clause 4.5. Specifically:

- a) Departments: All Stage Technicians required to work in specific departments will have attended and successfully completed the appropriate orientation and assessment as per Clause 4.5. Stage Technicians will then be placed on the appropriate list(s) and only those will be eligible for calls for that department or departments. In all cases, should the Union be unable to fill the call from the approved department lists, the Technical Coordinator, or designate will be consulted.
- b) The first Stage Technician in each department shall be compensated at the Head of Department rate. The remainder of the Stage Technicians working in a department shall be compensated as per Schedule "A".
- c) Unless specifically assigned by the BA in conjunction with the Union President or designate, one Stage Technician on a call where crew are required shall act as the Union Steward. On calls of more than seven (7) Stage Technicians, the Union Steward will begin their shift one half (.5) hour prior to the first call of the day to accommodate the signing in of crews and assigning their duties. At no time will this extra half (.5) hour contribute to a meal penalty or overtime.
- d) Crew: When an Employer requests crew / stagehands / deckhands, or any other non-department specific crew position, the Stage Technicians need only have the Jubilee orientation as criteria for being called to work in that position.
- e) No Stage Technician may leave a call without prior approval of the Union Steward. It is the Union Steward's responsibility to ensure Stage Technicians on a call are utilized to maximum efficiency to meet the needs of the client.
- f) Show crew must commit for the run of the show and work the move-in and take out as required. The Union Steward will consult with the specific departments regarding changes in personnel. Where practical, and subject to the terms of this agreement, the Union reserves the right to maintain the same stage technicians for the entire production.
- g) Truck Loaders, Certified Electricians, and Riggers may not change departments during a given call.

- h) Notwithstanding 4.4 g), in extenuating circumstances, Certified Electricians from other departments may change departments to complete their call provided that they are paid at the Certified Electrician rate for the entire call.
- i) On commercial shows, when two (2) or more Stage Technicians are called, a minimum of two (2) Stage Technicians must be retained until the stage goes dark for the final time prior to the performance.
- j) All Stage Technicians will have completed the Jubilee orientation to be eligible for calls.

4.5 QUALIFICATIONS

- a) It is the expectation that all Stage Technicians provided by the Union will be adequately qualified for the areas/departments in which they will be working. The minimum requirements are outlined in the position descriptions attached in Schedule B. To ensure this minimum proficiency, AJAS will offer the Facility to the Union for orientation purposes at no cost. Additional orientation costs will be borne by the Union and when required AJAS shall pay the costs of the House Technicians. All orientation sessions are to be arranged through the Technical Coordinator or designate and are to be separate and distinct from all other calls.
- b) Should orientation be required on Facility sound, lighting or stage equipment, the appropriate House Technician must be involved in the orientation call. Orientation costs will be borne by the Union and when required AJAS shall pay the costs of the House Technicians.

4.6 HOUSE MAINTENANCE

Excluding other Facility contractual arrangements, for conducting work or providing services for the Facility of a nature not covered by this Collective Agreement, except as per Article 2.1 of this Collective Agreement, the Facility Representative agrees to hire only, as appropriate, Stage Technicians who are Union members, for the purposes of assisting the Facility with the maintenance of Facility stages and equipment. The Stage Technician(s) will be hired as per the provisions in this agreement. Crew and Head of Department requirements are as determined by the Technical Coordinator, or designate, in consultation with the Union. All time sheets are to be provided to the Technical Coordinator, or designate, and, subject to approval, will be submitted to the Union for processing.

4.7 SCHEDULING

In the event of a cancellation or change of a call, rehearsal or performance, where possible, thirty-six (36) hours notice will be given. If less than twenty-four (24) hours notice is given of a cancellation of a call, rehearsal or performance, the Stage Technician will be paid a minimum of four (4) hours pay at the applicable rate. The Employer shall be responsible for payment of this cancellation penalty.

ARTICLE V GENERAL HOLIDAYS

5.1 The following days shall be considered as General Holidays:

After 1800 hr. on New Years Eve	August Civic Holiday
New Years Day	Labour Day
Alberta Family Day	Thanksgiving Day
Good Friday	Remembrance Day
Easter Sunday	After 1800 hr. on Christmas Eve
Victoria Day	Christmas Day
Canada Day	Boxing Day
National Day For Truth And Reconciliation	
And any other federally or provincially declared General Holiday.	

5.2 All work performed on a General Holiday shall be paid at two (2) times the base hourly rate.

ARTICLE VI STAGE TECHNICIAN PERFORMANCE

6.1 The Employer or its designate shall have the right to discipline, refuse to hire, or dismiss any Stage Technician for which the Employer or its designate has just cause.

6.2 In any grievance arising from the discipline, refusal to hire, or dismissal of any Stage Technician, the Employer or its designate shall show just cause.

6.3 "Just Cause" in this Collective Agreement shall include but not be limited to:

- a) Breach of any rules established by the Employer or the Facility governing the duties and functions of the Stage Technician which are reasonably necessary for the conduct and management of the business insofar as such rules and regulations do not conflict with the terms of this Collective Agreement. The Stage Technician and the Union will be provided with a notification of such rules.

- b) Deliberate insubordination or behaviour by a Stage Technician that negatively impacts on the work of the Employer or the Facility.
- c) Any Stage Technicians use of drugs and/or alcohol, or working while under the influence of drugs and/or alcohol, or working with impaired function because of the use of drugs and/or alcohol while in the employ of the Employer or its designate.
- d) Criminal dishonesty by a Stage Technician while in the employ of the Employer.
- e) Any other matter determined to constitute "Just Cause" by a Court in Alberta.

ARTICLE VII HARASSMENT / ABUSE

7.1 HARASSMENT AND WORKPLACE VIOLENCE

Every individual employed at the Facility must be treated fairly in the workplace in an environment free of harassment and workplace violence. Harassment or violence in the workplace will not be tolerated and may constitute grounds for discipline up to and including dismissal for cause. Harassment occurs when an individual is subjected to unwelcome verbal or physical conduct because of a protected ground under Alberta's *Human Rights Act*. Examples of harassment are:

- verbal abuse or physical abuse or threats;
- unwelcome remarks, jokes, innuendoes about a person's body, attire, age, marital status, ethnic or national origin, religion or sexual orientation;
- displaying of pornographic, racist or other offensive materials;
- practical jokes which cause awkwardness or embarrassment;
- unwelcome invitations or requests, whether indirect or explicit;
- leering, whistling or other similar gestures;
- comments, suggestions, innuendoes, requests or demands of a sexual nature;
- unnecessary physical contact such as touching, patting, pinching, punching;
- indecent exposure
- deliberate misgendering;
- unwelcome conduct, comments, gestures or contact that cause offence or humiliation (e.g. name-calling, harassing phone calls, spreading rumours);
- and

- Psychological bullying that creates fear or mistrust or that ridicules or devalues the individual (e.g. fist shaking, yelling). Some examples are:
 - Cyberbullying (e.g. posting or sending offensive or intimidating messages through social media or email).
 - Deliberately setting the individual up to fail (e.g. making unreasonable demands, setting impossible deadlines, interfering with work).
 - Intentionally withholding information or giving the wrong information.
 - Taking away work or responsibility without cause.

Workplace violence means the threatened, attempted or actual conduct of a person that causes or is likely to cause physical injury.

In the event that anyone employed at the Facility becomes aware of harassment or workplace violence or the possibility of harassment or workplace violence, the following steps will be taken:

- a. The incident or suspicion will be reported to: (i) AJAS; (ii) if involving a Stage Technician, to the Business Agent of the Union; and (iii) if involving an employee of the Employer, to the Employer.
- b. All complaints involving a Stage Technician will be investigated in a discreet and confidential manner. While under investigation, the Stage Technician may, if warranted, be suspended from employment.
- c. Based on the findings of the investigation and severity of the harassment or workplace violence, progressive discipline will be applied as follows:
 - (i) verbal warning;
 - (ii) written warning;
 - (iii) suspension; and
 - (iv) termination

ARTICLE VIII GRIEVANCE PROCEDURE

- 8.1 Where a grievance or difference arises between the Union and the Employer or its designate relating to the dismissal or discipline of a Stage Technician or the interpretation, application, operation or alleged violation of this Collective Agreement, including any questions as to whether a matter is arbitrable, there shall be no stoppage of work and an earnest effort shall be made to settle the matter promptly in the manner prescribed in this Article.

- 8.2 All differences or grievances shall be presented in writing to the Stage Technician and the authorized representative of the Union and the Employer immediately, but not later than five (5) business days (Monday to Friday) after the alleged violation or knowledge of the alleged violation occurs.
- 8.3 Step 1:
- Immediately upon presentation, the grievance or difference shall be discussed between the Union's authorized representative and the Employer's designated representative in an attempt to resolve the difference.
- If the difference is not settled at Step 1 it shall proceed to Step 2.
- 8.4 Step 2:
- The Parties shall request the Director of Mediation Services to make the appointment of a single Arbitrator.
- 8.5 The cost of the arbitration shall be shared equally by both parties.
- 8.6 The time limits fixed by this procedure may be extended by mutual consent and the steps to be followed by this procedure may be waived by mutual consent.
- 8.7 The Arbitrator shall not have the power to alter, amend or change the provisions of this Collective Agreement.

ARTICLE IX MISCELLANEOUS

- 9.1 It is agreed that refusal to cross a picket line deemed to be legal by provincial or federal authority shall not constitute a breach of this Collective Agreement.
- 9.2 DRESS CODE
- The Stage Technician will ensure that they are appropriately dressed for all calls, including any required safety equipment as referenced in Article 9.4. The Stage Technician must be neat, clean and dressed in blacks for all performance calls.
- 9.3 TOOLS AND EQUIPMENT
- The personnel supplied by the Union will be responsible for providing the normal hand tools, in good condition, required for their craft.
- 9.4 SAFETY AND WORKING CONDITIONS

- a) Safe working practices will be followed at all times. The requirements of the *Alberta Occupational Health and Safety Act*, Code and Regulations shall be followed at all times. Any specialized safety equipment shall be provided by the Facility. The Stage Technician will provide personal safety equipment such as hard hats, gloves and appropriate footwear, and will wear it as required. Should a Stage Technician be found not to be wearing appropriate safety equipment, or refuses to wear appropriate safety equipment, that Stage Technician will be removed from the call and replaced. The Stage Technician will be paid for time worked up to the time of removal.
 - b) In the event of an injury to a Stage Technician, at any time during a shift, it will be the responsibility of the Employer to pay the Stage Technician's wages for the balance of the designated shift in accordance with the *Worker's Compensation Act*.
 - c) It is agreed that a safe and healthy workplace environment is beneficial to all parties. It is understood and agreed that the parties to this Agreement shall at all times comply with Facility policies regarding smoking and health and safety in accordance with the *Alberta Occupational Health and Safety Act*. A Stage Technician who refuses to work in compliance with those Facility policies will be replaced.
 - d) AJAS and the Union shall meet a minimum of twice (2) a year to discuss health and safety. The goal will be to promote safe work practices, to assist in creating a safe and healthy workplace, to recommend actions which will improve the effectiveness of the working procedures, to promote compliance with regulations, to recommend applicable training and to discuss and resolve matters concerning the safety of equipment.
- 9.5 Other extraordinary requirements placed on Stage Technicians, such as the wearing of costumes, shall be subject to negotiation between the Employer and the Union.
- 9.6 Employer will provide Employees with menstrual products in all crew designated washroom facilities at no cost to the Employee.

ARTICLE X

TERM OF COLLECTIVE AGREEMENT / SIGNATURE PAGE

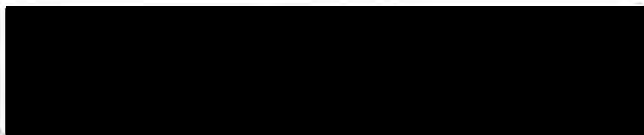
- 10.1 This Collective Agreement is to be in effect on the date on which all representatives of both AJAS and the Union have executed the Collective Agreement and shall be binding until March 31st, 2029 and shall continue from year to year unless either party serves notice to bargain in writing to the other party that they wish to negotiate to amend this agreement not less than sixty (60) days nor more than one hundred twenty (120) days prior to its expiration date or a subsequent anniversary.

Should either party give written notice to the other party pursuant to the above clause, this agreement shall thereafter continue in full force and effect until a new collective Agreement is concluded.

The undersigned hereby agree that this Collective Agreement sets forth all the terms and conditions agreed upon in negotiations.

The Parties therefore have authorized the officers so shown to execute this agreement by affixing their signatures.

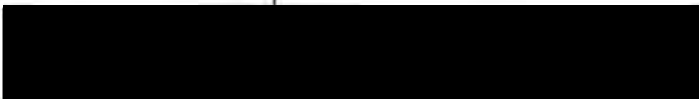
For Union:


Michael Sniatenchuk, President

Date:

JULY 14 / 2026

For AJAS:


Jonathan Love, Chief Executive Officer

Date:

JULY 14, 2026.

SCHEDULE OF WAGES – SCHEDULE “A”

	At Ratification	April 1, 2027	April 1, 2028	
Increase Rates	3.5%	3.5%	2.5%	
Department Heads¹	\$41.19	\$42.63	\$43.70	
Crew	\$37.69	\$39.01	\$39.98	
Truck Loader	\$37.69	\$39.01	\$39.98	
High Rigger	\$48.09	\$49.77	\$51.01	
ETCP Certified High Rigger	\$50.35	\$52.11	\$52.11	
Certified Electrician and Camera Operator	\$43.76	\$45.29	\$46.42	

¹Including Ground Riggers, Follow Spot Operators, Monitor Mixers, AV Operators, Pit-Flip, Fork Lift Operator, and Union Steward.

SCHEDULE “B” POSITION DESCRIPTIONS

JUBILEE AUDITORIUM CASUAL JOB DESCRIPTIONS

HEADS OF DEPARTMENTS

POSITION SUMMARY

This is a highly skilled technical position, reporting to the applicable House Technician, responsible for providing all pre-production, production, and post-production technical services as required at the Northern Jubilee Auditorium. The position requires a self-motivated individual to exercise considerable technical and creative judgement, taking into account the cultural diversity of both amateur and professional clients, to communicate and co-ordinate operations with other technical departments.

COMPLEXITY

Skills/Expertise Required:

The individual must meet all the requirements outlined in the applicable department position description with the following additional qualifications:

- The individual must have demonstrated knowledge and a combination of formal training and/or applied experience of not less than four (4) years in the specific department.
- The individual must be familiar operationally and procedurally with all relevant facility equipment.
- Must be familiar with and may be assessed on basic venue- and job-related knowledge and skills, as required, as part of JUBILEE ORIENTATION, per below.
- Must have successfully completed at least one (1) JUBILEE ORIENTATION (including assessment, as/if required) prior to the commencement of the call.
- Will be responsible for supervising and directing the work of at least one other individual within the department AND/OR will be responsible and accountable for the execution of a body of work and/or operation of equipment independently or autonomously.

ALL CREW ALL DEPARTMENTS

POSITION SUMMARY

These are to be highly skilled technical people, reporting to their appropriate Technical Coordinators and/or House Technicians. These positions require self-motivated

individuals with the technical and artistic skills required to carry out the tasks required of them for the departments they are in.

COMPLEXITY

Skills/Expertise Required:

- Knowledge of all aspects of the theatre, and in particular skills in Technical Theatre.
- With a general knowledge of stage carpentry, stage rigging, stage fly system, lighting, sound, costuming, props, stage management.
- Must be familiar with and may be assessed on basic venue- and job-related knowledge and skills, as required, as part of JUBILEE ORIENTATION, per below.
- Must have successfully completed at least one (1) JUBILEE ORIENTATION (including assessment, as/if required) prior to the commencement of the call.
- Sensitivity and acceptance of all types of, and a respect of cultural and ethnic differences and customs.
- Communications and interpersonal skills.
- Ability to function under and cope well with stress.
- Knowledge of Building Policies such as:
 - Smoking, safety, fire regulations and procedure time keeping guidelines, etc.
 - Recommended guidelines for stage rigging and stage machinery specifications and practises.
 - Occupational, health and safety regulations.
- It is the expectation that all departments must bring their own job-appropriate tools, be it needle and thread, or hammer and pliers

SUPERVISION RECEIVED

Immediate Supervisor: Technical Coordinator and/or House Technicians

Instruction or direction received: - The provision of client services is carried out by the general direction of the client in terms of results desired, but actual work is done independently, without close supervision, relying on the skill and judgement of the Stage Technician.

How the work of this position is reviewed, how often, and by whom: While most activities are carried out without supervision, all performances are subject to critical review by the

artists, producers, the public, the media and other professionals working in the industry.

Review Process: Client services are evaluated on the basis of client and public feedback. Maintenance and technical work is evaluated for compliance with directives and department technical standards.

AUDIO

POSITION SUMMARY

This is a highly skilled technical position, reporting to the Technical Coordinator and/or House Audio Technician, responsible for providing audio preproduction, production, amplification, communication video and related services at the Northern Alberta Jubilee Auditorium. The position requires a self-motivated individual to exercise considerable artistic and creative judgement, taking into account the cultural diversity of both amateur and professional clients, to communicate and co-ordinate operations with other technical departments.

COMPLEXITY

Skills/Expertise Required:

- The individual must have demonstrated knowledge and a combination of formal training and/or applied experience of not less than two (2) years in the area of audio practices and sound system design.
- Must be familiar with and may be assessed on basic venue- and job-related knowledge and skills, as required, as part of JUBILEE ORIENTATION, per below.
- Must have successfully completed at least one (1) JUBILEE ORIENTATION (including assessment, as/if required) prior to the commencement of the call.
- A general knowledge of all aspects of the theatre, including lighting, staging and rigging in addition to detailed knowledge of sound system design and operation, electronic and mechanical components and knowledge of acoustics as applied to a theatre.
- Knowledge of all forms of music, including: classical, country, pop, rock and roll and all ethnic folk and traditional forms and apply this knowledge to engineer sound reinforcement to attain the desired result.
- Knowledge of cultural and ethnic differences and customs.
- Knowledge of electronic instrument testing procedures to analyse, evaluate and adjust to the performance of complex systems using a variety of sophisticated sound analysers and computerised test equipment.

- Knowledge of projection.
- Recommended guidelines for stage rigging and stage machinery, specifications and practises.

Originality:

Those duties that require creativity or originality, including any examples of independent research, development of new methods or techniques, etc.

Virtually all aspects of the work require a high degree of technical competence, creativity and artistic judgement of the employee. The position is one of technical support to the performing artist demanding considerable knowledge, experience and sensitivity, working and concert with the performer to bring to the audience the full impact of the performance. The process is one of continual self-evaluation of technique and results, striving to improve with each performance.

Some major examples include: 1) design selection and placement of microphones and speakers based on the specific needs of each production; 2) manipulate the multitude of controls available on the sound console and processing equipment to engineer the sound based on the needs of the individual music and cultural styles.

As the needs of the clients change to keep pace with industry needs.

CARPENTER

POSITION SUMMARY

This is a highly skilled technical position, reporting to the Technical Coordinator and/or House Stage Technician, responsible for providing overall supervision, co-ordination and safety of productions, and operations, at the Northern Alberta Jubilee Auditorium. The position requires a self motivated individual to exercise considerable professional and technical judgement, taking into account the cultural diversity of both amateur and professional clients, to communicate and co-ordinate operations with other technical departments.

COMPLEXITY

Skills/Expertise Required:

- Must be familiar with and may be assessed on basic venue- and job-related knowledge and skills, as required, as part of JUBILEE ORIENTATION, per below.
- Must have successfully completed at least one (1) JUBILEE ORIENTATION

(including assessment, as/if required) prior to the commencement of the call.

- current fall arrest certificate (as/if required).
- current Fork Lift certificate (as/if required).
- current Scissor Lift certificate (as/if required).
- Must be familiar with and may be assessed on the course material as covered in the Backstage Handbook's section on Tools and the section on Theatre.

Required tools:

- Hammer.
- Robertson, Slot and Phillips screw drivers, or multi-driver.
- Pliers.
- Crescent wrench.
- Tape measure.

Required Personal Protective Equipment:

- CSA approved hard hat.
- CSA approved steel toed boots.
- Gloves.
- Hearing protection (ear plugs).
- Safety glasses.

Originality:

Those duties that require creativity or originality, including any examples of independent research, development of new methods or techniques, etc.

Virtually all aspects of the work require a high degree of technical competence, creativity and artistic judgement of the employee. The position is one of technical support to the performing artist demanding considerable knowledge, experience and sensitivity, working and concert with the performer to bring to the audience the full impact of the performance. The process is one of continual self-evaluation of technique and results, striving to improve with each performance.

ELECTRICS

POSITION SUMMARY

This is a highly skilled technical position, reporting to the Technical Coordinator and/or the House Lighting Technician, responsible for providing all lighting pre-production, production, and post-production electrical services as required at the Northern Alberta Jubilee Auditorium. The position requires a self-motivated individual to exercise

considerable technical and creative judgement, taking into account the cultural diversity of both amateur and professional clients, to communicate and co-ordinate operations with other technical departments.

COMPLEXITY

Skills/Expertise Required:

- The individual must have demonstrated knowledge and a combination of formal training and/or applied experience of not less than two (2) years in the area of stage electrics.
- Must be familiar with and may be assessed on basic venue- and job-related knowledge and skills, as required, as part of JUBILEE ORIENTATION, per below.
- Must have successfully completed at least one (1) JUBILEE ORIENTATION (including assessment, as/if required) prior to the commencement of the call.
- current fall arrest certificate (as/if required).
- Knowledge of all aspects of the theatre, and in particular skills in technical theatre, stage lighting design and operation, stage rigging, with a general knowledge of stage management, stage carpentry, props, costuming, and sound.
- Knowledge and familiarity with all types of presentations including: opera, ballet, music, theatre, all kinds of classical, popular and specialty music acts, variety ethnic and community events and knowledge of cultural and ethnic differences and customs.
- Knowledge of projection.

Originality:

Those duties that require creativity or originality, including any examples of independent research, development of new methods or techniques, etc.

Virtually all aspects of the work require a high degree of technical competence, creativity and artistic judgement of the employee. The position is one of technical support to the performing artist demanding considerable knowledge, experience and sensitivity, working and concert with the performer to bring to the audience the full impact of the performance. The process is one of continual self-evaluation of technique and results, striving to improve with each performance.

FLY LOADER

POSITION SUMMARY

This is a highly skilled physical position, reporting to the Technical Coordinator and/or House Stage Technician, responsible for the safe and organised loading and unloading of stage flying and rigging equipment as required by the production and/or facility. This position must be familiar with the proper loading and lifting techniques and ensure safety techniques and procedures are followed. The position requires a physically fit self-motivated individual able to exercise considerable judgement and must be able to communicate and co-ordinate operations with other technical departments and performers.

COMPLEXITY

Skills/Expertise Required:

- The individual must be physically fit and a demonstrated knowledge of counter weight lifting and loading practices and safety procedures.
- Must be familiar with and may be assessed on basic venue- and job-related knowledge and skills, as required, as part of JUBILEE ORIENTATION, per below.
- Must have successfully completed at least one (1) JUBILEE ORIENTATION (including assessment, as/if required) prior to the commencement of the call.
- Recommended guidelines for stage rigging and stage machinery specifications and practises.
- current fall arrest certificate (as/if required).

FLYPERSON

POSITION SUMMARY

This is a highly skilled technical position, reporting to the Technical Coordinator and/or House Stage Technician, responsible for providing all set up and operation of all flying equipment required for pre-production, production, at the Northern Alberta Jubilee Auditorium. The position requires a self-motivated individual to exercise considerable operational and technical judgement, taking into account the cultural diversity of both amateur and professional clients, to communicate and co-ordinate operations with other technical departments.

COMPLEXITY

Skills/Expertise Required:

- The individual must have demonstrated knowledge and a combination of formal training and/or applied experience of not less than two (2) years in the area of stage rigging and counterweight rigging techniques.
- Must be familiar with and may be assessed on basic venue- and job-related knowledge and skills, as required, as part of JUBILEE ORIENTATION, per below.
- Must have successfully completed at least one (1) JUBILEE ORIENTATION (including assessment, as/if required) prior to the commencement of the call.
- Knowledge of all aspects of the theatre, and in particular skills in technical theatre staging, flying and rigging.
- Knowledge of all forms of presentations including: opera, ballet, music, theatre, etc.
- Knowledge of hemp and counterweight rigging techniques, terminology, and practices as they apply to the theatre industry and practices.
- Knowledge of counterweight rigging testing procedures and how to analyse, evaluate and adjust for the ultimate ease and use for the performance.

LIFT TRUCK OPERATOR

POSITION SUMMARY

This is a highly skilled technical position, reporting to the Technical Coordinator and/or House Stage Technician, responsible for the operation and usage of the forklift as required by the production and/or facility. This position must be familiar with the proper loading and operational techniques to ensure safety. The position requires a self-motivated individual to exercise considerable technical judgment and must be able to communicate and co-ordinate operations with other technical departments and performers.

COMPLEXITY

Skills/Expertise Required

- The individual must have the current applicable lift truck certificate.
- Must be familiar with and may be assessed on basic venue- and job-related knowledge and skills, as required, as part of JUBILEE ORIENTATION, per below.
- Must have successfully completed at least one (1) JUBILEE ORIENTATION

(including assessment, as/if required) prior to the commencement of the call.

MAKE-UP

POSITION SUMMARY

This is a highly skilled artistic and creative position, reporting to the Technical Coordinator and/or House Stage Technician, and aiding in the creating of applied make-up and aiding the principals and/or extras and bit players in the area of make-up application as required. The position requires a self motivated individual to exercise considerable artistic and creative judgement, taking into account the cultural diversity of both amateur and professional clients, to communicate and co-ordinate operations with other technical departments and performers.

COMPLEXITY

Skills/Expertise Required:

- Must be familiar with and may be assessed on basic venue- and job-related knowledge and skills, as required, as part of JUBILEE ORIENTATION, per below.
- Must have successfully completed at least one (1) JUBILEE ORIENTATION (including assessment, as/if required) prior to the commencement of the call.
- Knowledge of all forms of presentations including: opera, ballet, music, theatre, etc.
- Knowledge of make-up care and techniques, terminology, and practices as they apply to the theatre industry and practices.
- Must supply their own tools (i.e., make up kit).

PROPS

POSITION SUMMARY

This is a highly skilled technical position, reporting to the Technical Coordinator and/or House Stage Technician, responsible for constructing, maintaining setting and control of all stage furnishings and hand props used for a Performance at the Northern Alberta Jubilee Auditorium. It shall be the responsibility of this person to ensure all stage and set cleaning (sweeping and mopping) is done as required by the production and facility. The position requires a self motivated individual to exercise considerable artistic and creative judgement, taking into account the cultural diversity of both amateur and professional clients, to communicate and co-ordinate operations with other technical departments and

performers.

COMPLEXITY

Skills/Expertise Required

- The individual must have demonstrated knowledge and a combination of formal training and/or applied experience of not less than two (2) years in the area of Technical Theatre Props Management and construction.
- Must be familiar with and may be assessed on basic venue- and job-related knowledge and skills, as required, as part of JUBILEE ORIENTATION, per below.
- Must have successfully completed at least one (1) JUBILEE ORIENTATION (including assessment, as/if required) prior to the commencement of the call.
- Knowledge of all forms of presentations including: opera, ballet, music, theatre, etc.
- Knowledge of prop, weapon, and set care and techniques, terminology, and practices as they apply to the theatre industry and practices.

RIGGER

POSITION SUMMARY

This is a highly skilled technical position, reporting to the Technical Coordinator and/or House Stage Technician, responsible for the proper securing and rigging of drop points and equipment as required by the production and/or facility. This position must be familiar with the load structural limit of the facility and in conjunction with the production crew, shall decide on the proper hanging points in the structure and ensure all points are secure. The position requires a self motivated individual to exercise considerable technical and creative judgement, taking into account the cultural diversity of both amateur and professional clients, to communicate and co-ordinate operations with other technical departments and performers.

COMPLEXITY

Skills/Expertise Required:

- The individual must have demonstrated knowledge and a combination of formal training and/or applied experience of not less than two (2) years in the area of stage rigging.
- Must be familiar with and may be assessed on basic venue- and job-related knowledge and skills, as required, as part of JUBILEE ORIENTATION, per

below.

- Must have successfully completed at least one (1) JUBILEE ORIENTATION (including assessment, as/if required) prior to the commencement of the call.
- Knowledge of all aspects of the theatre, and in particular skills in Technical Theatre and certification in appropriate rigging standards and practices.
- Knowledge of all forms of presentations including: opera, ballet, music, theatre, etc.
- Knowledge of rigging equipment care and techniques, terminology, and practices as they apply to the theatre industry and practices.
- Current fall arrest certificate (as/if required).

TRUCK LOADER

POSITION SUMMARY

This is a highly skilled physical position, reporting to the Technical Coordinator and/or house stage technician, responsible for the safe and organised loading and unloading of trucks and lifting of equipment as required by the production and/or facility. This position must be familiar with the proper loading and lifting techniques to ensure safety. The position requires a physically fit self-motivated individual able to exercise considerable judgement and must be able to communicate and co-ordinate operations with other technical departments and performers.

COMPLEXITY

Skills/Expertise Required:

- The individual must be physically fit and a demonstrated knowledge of safe lifting and loading practices and procedures.
- Must be familiar with and may be assessed on basic venue- and job-related knowledge and skills, as required, as part of JUBILEE ORIENTATION, per below.
- Must have successfully completed at least one (1) JUBILEE ORIENTATION (including assessment, as/if required) prior to the commencement of the call.

WARDROBE

POSITION SUMMARY

This is a highly skilled technical position, reporting to the Technical Coordinator and/or house stage technician, responsible for the purchase, maintenance and repair of all

costumes used in the production, and aiding in the dressing of principals and/or extras and bit players as required. The position requires a self-motivated individual that may be required to exercise considerable artistic and creative judgement, taking into account the cultural diversity of both amateur and professional clients, to communicate and co-ordinate operations with other technical departments and performers.

COMPLEXITY

Skills/Expertise Required:

- The individual must have demonstrated knowledge and a combination of formal training and/or applied experience of not less than two (2) years in the area of technical theatre wardrobe management.
- Must be familiar with and may be assessed on basic venue- and job-related knowledge and skills, as required, as part of JUBILEE ORIENTATION, per below.
- Must have successfully completed at least one (1) JUBILEE ORIENTATION (including assessment, as/if required) prior to the commencement of the call.
- Knowledge of all forms of presentations including: opera, ballet, music, theatre, etc.
- Knowledge of wardrobe care and techniques, terminology, and practices as they apply to the theatre industry and practices.

WIGS/HAIR

POSITION SUMMARY

This is a highly skilled artistic and creative position, reporting to the house stage technician, and aiding in the creating of hairpieces and aiding the principals and/or extras and bit players in their use as required. The position requires a self-motivated individual to exercise considerable artistic and creative judgement, taking into account the cultural diversity of both amateur and professional clients, to communicate and co-ordinate operations with other technical departments and performers.

COMPLEXITY

Skills/Expertise Required:

- The individual must have demonstrated knowledge and a combination of formal training and/or applied experience of not less than two (2) years in the area of technical theatre and hair design.
- Must be familiar with and may be assessed on basic venue- and job-related

knowledge and skills, as required, as part of JUBILEE ORIENTATION, per below.

- Must have successfully completed at least one (1) JUBILEE ORIENTATION (including assessment, as/if required) prior to the commencement of the call.
- Knowledge of all forms of presentations including: opera, ballet, music, theatre, etc.
- Knowledge of wig care and techniques, terminology, and practices as they apply to the theatre industry and practices.
- Government certified hairstylist.

AV Technician

POSITION SUMMARY

This is a highly skilled technical position, reporting to the Technical Coordinator and/or House Audio Technician, responsible for setting up and operating audio-visual equipment at the Northern Alberta Jubilee Auditorium. The position requires a self motivated individual to exercise considerable professional and technical judgement, taking into account the cultural diversity of both amateur and professional clients, to communicate and co-ordinate operations with other technical departments.

COMPLEXITY

Skills/Expertise Required:

- Must be familiar with and may be assessed on basic venue- and job-related knowledge and skills, as required, as part of JUBILEE ORIENTATION, per below.
- Must have successfully completed at least one (1) JUBILEE ORIENTATION (including assessment, as/if required) prior to the commencement of the call.

AV Technician Duties and Responsibilities

Set Up Audiovisual Equipment

The primary job of AV technicians is to set up and operate media equipment such as video projectors, TVs, and video monitors.

Conduct Quality Control Analysis

Their responsibility is to provide their clients a high-quality experience. Technicians ensure all connected systems operate at peak performance. When issues arise, they troubleshoot and adjust the AV system as required. AV technicians use objective analysis to spot issues and eliminate them before an event.

Camera Operator

POSITION SUMMARY

This is a highly skilled technical position, reporting to the Technical Coordinator and/or House Audio Technician, responsible for setting up and operating video camera equipment at the Northern Alberta Jubilee Auditorium. The position requires a self motivated individual to exercise considerable professional and technical judgement, taking into account the cultural diversity of both amateur and professional clients, to communicate and co-ordinate operations with other technical departments.

COMPLEXITY

Skills/Expertise Required:

- Must be familiar with and may be assessed on basic venue- and job-related knowledge and skills, as required, as part of JUBILEE ORIENTATION, per below.
- Must have successfully completed at least one (1) JUBILEE ORIENTATION (including assessment, as/if required) prior to the commencement of the call.

Responsibilities include:

- assembling and setting up equipment
- planning, preparing and rehearsing scenes
- following camera scripts
- creatively framing and capturing action
- responding quickly to directions
- liaising with lighting and technical staff

Key skills for camera operators

Need plenty of stamina, should be physically fit, observant, capable of concentrating for long periods of time, and must have excellent hand-eye co-ordination, hearing, and colour vision.

Schedule C – IATSE 210

Payroll Reference Sheet

Sub Total / Gross Wages

Vacation pay (6%) is combined with wages to determine the subtotal. (Subtotal = Wages + 6%) This number constitutes "gross wages".

RRSP Benefit Calculation

Employer RRSP contribution will be six (6%) percent, with the exception of permittee members until such time as they become full members.

Employment Insurance Calculation**

Employment Insurance is calculated pursuant to the *Employment Insurance Act and Regulations*. This calculation is applied to gross wages plus RRSP amount.

Canada Pension Plan Calculation**

CPP contribution rates are pursuant to the *Canada Pension Plan and Regulations*. This calculation is applied to gross wages plus RRSP amount.

Administration Fee

The IATSE 210 administration fee of 13% is calculated on combined gross wages, RRSP, Employment Insurance and Canada Pension Plan totals. The administration fee includes amounts for contributions to WCB premiums and member Health and Welfare insurance premiums.

GST AMOUNT**

Applicable GST is applied only to the administration fee.

Training Fund**

A contribution of 1.5% of the gross wages will be paid to the IATSE Local 210 Training Fund.

** Subject to change by Provincial or Federal Government Authority

