

## ADDITIONAL INFORMATION FOR ADs and UPMs

All single camera production is covered under the Basic Agreement. Programs that were in production prior to February 11, 2002, remain under the terms and conditions of the BA or FLTTA agreement in effect on that date. Article 24 covers new Prime Time multi-camera Dramatic Programs, principal photography of which began on or after February 11, 2002. Live multi-camera dramatic productions are covered under the FLTTA.

### SINGLE CAMERA

#### STAFFING

The first two 2nd ADs employed are the Key 2nd AD and 2nd 2nd AD. The term "Additional 2nd AD" applies to the subsequent 2nd ADs assigned to a shooting unit. An Additional 2nd AD may only be employed if the Key 2nd AD and 2nd 2nd AD are employed and may perform all duties of a 2nd AD. The Additional 2nd AD does not receive preparation time, production fees or completion of assignment pay

### MULTI-CAMERA

For shows that are done "film style" (without a line cut), the Company will minimally employ a MC-UPM, MC-First Assistant Director and MC-Key Second Assistant Director. The Company may employ a MC-Second Second Assistant Director and a MC-Additional Second Assistant Director. In addition, if the program is "film style" (no line-cut), the Company may employ an Associate Director. If the program is "tape style" (a program on which a line cut is recorded for purposes of editing and/or delayed broadcast), the Company will employ an Associate Director and may employ a Key Second Assistant Director.

#### PREPARATION TIME

	1st AD	Key 2AD
15 Min. or less	2 Days	
16-30 Min	3 Days	1 Day (2 Days if pilot or 1st episode)
31-60 Min	6 Days	2 Days (3 Days if pilot or 1st episode)
61-90 Min	10 Days	5 Days
91-180 Min	15 Days	7 Days
Features	15 Days	7 Days
Shorts	2 Days	1 Day

<b>UPM</b>	15 days prior to 1st day of camera blocking on 1st episode of the 1st season of a series.
	13 days prior to 1st day of camera blocking on 1st episode of a returning series.
	8 day prior to the 1st day camera blocking on a pilot.
	5 days prior to 1st day of camera blocking on a presentation 16-30 min. in length.
<b>1st AD</b>	3 days; 2 days if there is a line cut.
<b>Key 2A AD</b>	1 day if there is no line cut.
<b>AD</b>	1 day if there is a line cut.

2nd Unit: The 1st AD will receive prep time where 20 or more members of the cast and crew are employed or stunts are to be performed. The prep time is 1 day for 1 or 2 days shooting and 2 days for 3 or more days shooting.

If a Key 2nd AD and 2nd 2nd AD or two Key 2nd ADs are employed on episodic TV programs, neither one is entitled to payment for unworked prep time.

## ADDITIONAL INFORMATION FOR ADs and UPMs (continued)

	SINGLE CAMERA	MULTI-CAMERA
<b>COMPLETION OF ASSIGNMENT</b>	<p>Completion of Assignment Pay is capped at a maximum of six events per production, per season.</p> <p>Unit Production Managers, 1st ADs, Key 2nd ADs and 2nd 2ADs (other than those employed on a daily basis for less than 5 days) are entitled to an additional week's salary upon completion of assignment if employed 2 or more weeks or 2 1/2 days salary if employed less than two weeks.</p> <p>For feature films, long-form television and series on distant location, no Completion of Assignment is paid for a hiatus of at least one week over Christmas/New Years so long as the Employee receives unworked holiday pay for Christmas Day and New Years Day; the hiatus is a maximum of 2 consecutive weeks; if on location the Employer will provide travel to/from location or will provide <u>per diem</u> and housing if the Employer agrees that Employee remains on location.</p>	<p>There is no cap on the number of Completion of Assignment events.</p> <p>Except as defined below, Unit Production Managers, 1st ADs, Key 2nd ADs, 2nd 2ADs, and Associate Directors employed on a "tape style" show (where there is a line cut) are entitled to 50% of Completion of Assignment pay for all hiatus periods or periods of layoffs. The final Completion of Assignment payment for the series or of the employment shall be the full 100%. (Completion of Assignment pay is one week's salary if employed two or more weeks or 2 1/2 days if employed for fewer than two 5-day workweeks.)</p> <p>In lieu of Completion of Assignment pay during hiatus periods, the 1st ADs and Key 2ADs receive 50% hiatus salary including pension &amp; health, vacation and unworked holiday pay and may work during the hiatus so long as they are not required to report to a production office or location on more than 2 days during the hiatus.</p> <p>Associate Directors employed on a "film style" show (no line cut) (other than those employed on a daily basis for less than 5 days) are entitled to 50% of Completion of Assignment pay for all hiatus periods or periods of layoff. The final Completion of Assignment payment for the series or of employment shall be the full 100% (completion of Assignment pay is one week's salary if employed on a weekly basis for two or more weeks, or 2 1/2 days; salary if employed on a weekly basis for fewer than two 5-day workweeks, but employed for 5 or more days in the aggregate between the commencement or resumption of employment and hiatus or layoff. Those employed on the 3-day basis receive 2 1/2 days' salary if employed for two or more 3-day workweeks).</p> <p>On distant location, no Completion of Assignment is paid for a hiatus of at least one week over Christmas/New Years so long as the Employee receives unworked holiday pay for Christmas Day and New Years Day; the hiatus is a maximum of 2 consecutive weeks; if on location the Employer will provide travel to/from location or will provide per diem and housing if the Employer agrees that Employee remains on location.</p>

## ADDITIONAL INFORMATION FOR ADs and UPMs *(continued)*

### EXTENDED WORKDAY

#### SINGLE CAMERA

UPM: Any UPM who works more than 16 hours before being dismissed shall receive an additional day's salary for each 4 hour period or portion thereof worked beyond 16 hours. Such salary in all cases shall be 1/5 of the studio work week rate and shall be excluded from all other computations.

#### MULTI-CAMERA

Any UPM, First & 2nd Assistant Director and Associate Director who works more than 16 hours before being dismissed shall receive an additional day's salary for each 4-hour period or portion thereof worked behind 16 hours. Such salary in all cases shall be 1/5 of the studio work week rate and shall be excluded for all other computations.

	Workday Begins	Workday Ends
<b>1AD</b>	General Crew Call	Camera Wrap (plus travel time on distant location or "bus-to" location location).
Hours Worked: - 14+ to 16 Hours - add'l 1/2 day's salary (does not apply to multi-camera stage shows) - 16+ to 20 Hours - another additional 1/2 day's salary. - 20+ Hours - another additional full day's salary for each 4 hour period or fraction thereof worked.		
	Workday Begins	Workday Ends
<b>Key 2nd AD &amp; 2nd 2nd AD</b>	At earlier of General Crew Call, Make-up Personnel Call or Hair Dressing Personnel Call	1/2 hour after camera wrap in studio; 1 hour after camera wrap at "report to" and/or "bus-to" local locations and distant locations (plus travel time to distant location or "bus-to" local location).
Hours Worked:  One 2nd AD assigned to shooting unit: - In the studio or on a "report to" location: 13+ to 16 hours - additional 1/2 day's salary (does not apply to multi-camera stage shows). - On distant location or "bus-to" location 14+ to 16 hours - additional 1/2 day's salary (does not apply to multi-camera stage shows). - After 16 hours - another additional day's salary for each 4 hour period or portion thereof work.  Two or more 2nd ADs assigned to shooting unit: - Two or more 2nd ADs who work more than 16 hours before being dismissed shall receive an additional day's salary for each four hour period or portion thereof worked beyond 16 hours.		

## ADDITIONAL INFORMATION FOR ADs and UPMs (continued)

### WORKWEEK

The studio workweek consists of 7 days with the 6th and 7th days off; the location workweek has the 7th day off only. The start day of the initial workweek must be designated in the deal memo and Employees must be advised of any changes in advance.

For work on the 6th day in the studio workweek, Employees must be paid 150% of their pro-rata daily salary including production fee; on the 7th day, Employees must be paid 200% of their pro rata daily salary (studio) including production fee or an additional 1/5th of weekly studio salary (distant location). With certain limited exceptions, Employer must pay the 6th or 7th day premium if the workweek is shifted so that Employees work on a 6th or 7th day.

A studio weekly or daily Employee who works 14 hours & past 1:00 a.m. into a 6th or 7th day will be paid for the 6th or 7th day unless the Employee receives a rest period of 33 hours for 1 day off or a 50 hour rest period for 2 days off.

### RESIDENCY

The Guild will provide Employer with documentation of the home address of each member to be hired on location. The Employee may change his/her home address by notifying the Guild in writing; the change will be effective 60 days after the request is received by the Guild; the Employee may not change his/her address more than once in any 12 month period.

The Guild will consider a member's request to change his/her address outside of the above time period if member can document s/he has been a resident of the area in which employed at least 60 days prior first day of employment and the area is not Los Angeles, New York, Toronto or Vancouver.

### CAPRICIOUS DISCHARGE

Assistant Directors and Unit Production Managers employed on a weekly basis for at least 3 consecutive workweeks should be made aware of problems with their performance at least two days prior to being replaced. If such Employee is replaced other than for cause, without the 2 days notice, s/he shall be entitled to one week plus 2 days salary in addition to any other payments due.

### DISCHARGE WITHOUT CAUSE

If the UPM, 1st Assistant Director or Key 2nd Assistant Director is replaced without good cause, the Company must pay 3 weeks completion of assignment pay:

1. If the UPM or Assistant Director has completed 50% of the episodes in a single television series order, excluding options, of 13 or more episodes or
2. If the UPM or Assistant Director completed 50 % of the days of principal photography on a theatrical film or a long form television film 90 minutes or longer.

### AD/UPM GENERAL INFORMATION

When a UPM, Assistant Director, Technical Coordinator or Associate Director is employed on motion pictures produced in the Los Angeles area, no mileage is paid for reporting to any point within the 30-mile Los Angeles zone, including Agua Dulce, Castaic, Lake Castaic, Leo Carrillo State Beach, Moorpark, Ontario International Airport, Piru, Pomona, including L.A. County Fairgrounds, which is within a designated 10-mile radius, provided the Employer's designation of the 10-mile radius is made no later than the start of production in the case of a pilot or television motion picture more than 1 hour in length or theatrical motion picture. In the case of a half-hour or one hour television series, no later than the start of each season's production.

Other than the above exception, when a UPM, Assistant Director, Technical Coordinator or Associate Director furnishes his or her own transportation, he or she shall be entitled to a mileage expense of \$.30 per mile.

The distant location incidental allowance for all UPMs and Assistant Directors is \$20.00 per day and is payable at the same time and in the same manner per diem is paid.

**Dinner Allowance - Article 13:** Except on distant location, if a UPM, AD or TC starts work on or before 9:00 A.M. and works after 7:30 P.M., he or she shall be paid a dinner allowance of \$28.00 unless dinner is furnished by the Employer commencing no later than 9:00 P.M.

**Multi-Camera (Article 24):** No Dinner Allowance

With the exception of UPMs and Assistant Directors employed on single camera pilots or an episode of a new one hour or one-half hour series produced during the first production season, all UPMs, Assistant Directors, Associate Directors or Technical

## ADDITIONAL INFORMATION FOR ADs and UPMs (continued)

Coordinators are entitled to receive with their closing check earned vacation pay at the rate of 4% of salary paid during the period of employment. Such employees are entitled to another 3.719% of salary as Unworked Holiday pay (subject to an offset of amounts paid for holidays occurring during employment period), payable by check sent to the Employee by April 15 of the year subsequent to the calendar year in which such pay is earned.

When a UPM, Assistant Director, or Associate Director is employed on a pilot or during the first production year of a single camera 1-hour or 1/2-hour series, the vacation pay & unworked holiday pay are at 50%.

### TRAVEL

Coach air for domestic flights of less than 1,000 air miles when the flight is non-stop from departure to final destination. Employer must provide elevated coach class travel when available. Also included are flights between Los Angeles & Vancouver and flights that are less than 1,000 miles between the U.S. and Vancouver or the U.S. and Toronto. All other flights shall be business class when available. If not available then first class.

Baggage fees and in-flight meals for coach class air travel shall be reimbursed provided that a request for reimbursement with appropriate receipts is submitted within 30 days after the flight.

If an employee covered under this Agreement is traveling on the same flight as another employee employed on the same production by the same Employer and the other employee is entitled to travel in a higher class of transportation pursuant to the minimum terms of the collective bargaining agreement under which he/she is employed, then the DGA-covered employee shall be upgraded to the same class of transportation.

### 2AD WRAP SUPERVISION ALLOWANCE

An allowance of \$50 per day will be paid to the 2AD responsible for supervising wrap on a local location, a distant location, or in the studio when loading out to a local location or distant location the following day. The allowance is excluded from all other computations and not subject to Pension and Health contributions.

### PENSION & HEALTH PLANS

Employers will contribute 5.5% to the Pension Plan and 10.5% to the Health Plan. Employees contribute 2.5% to the Pension Plan.

Employers will contribute 14.5% to the Health Plan on Completion of Assignment Pay and Vacation Pay.

### UPM HYPHENATE CONTRIBUTIONS

Theatrical Films: Employers will make contributions on behalf of any UPM who is also employed as a producer based on the salary paid for UPM services, but in no event on an amount less than \$100,000 for the picture. The only exception is in those instances where the producer/UPM is employed solely for the purpose of preparing budgets and/or storyboards.

### PENSION & HEALTH PLAN CEILINGS

Theatrical: Pension = \$200,000

Theatrical: Health = UPMs: \$350,000; Assistant Directors and Associate Directors = \$250,000

Television: Health = \$200,000

### DGACA-ASSISTANT DIRECTOR TRAINING PROGRAM

Company will contribute 1/2% to Training Plan & DGACA for AD/UPMs employed in L.A. County or on location outside L.A. County when transported by Employer to location.

### NEW YORK & CHICAGO LOCATION MANAGERS

Location Managers employed to work in the New York Area or Chicago will be employed as 2ADs. The QL provisions of BA ¶14-405 will not be required for theatrical and television motion pictures in the New York Area provided the Employer first gives consideration to those on the 2nd AD QL who reside within the New York area as defined (location within a 75-mile radius of Columbus Circle), and have experience managing locations. Chicago area is defined as 75-mile radius from the intersection of State and Madison.