

2024
DECEMBER

JEFFORDS RULES

Hollywood Based Film & TV Production
Guild & Union Rules by Subject



Includes the following contracts

DGA	(7/1/23 - 6/30/26)
SAG-AFTRA	(11/9/23 - 6/30/26)
IATSE	(8/1/24 - 7/31/27)
TEAMSTERS L399	(8/1/24 - 7/31/27)



BOB JEFFORDS

(1939-2002)

The Jeffords Rules were created by Bob Jeffords (DGA Unit Production Manager), and are currently updated by some “friends of Bob” from the AD/UPM Council West as a service to DGA members in Bob’s honor.

In addition to his busy film and television career that included credits on *Blazing Saddles*, *Spenser for Hire* and *Murphy Brown*, Bob Jeffords served on the DGA National Board many times. He was quite active on Guild committees and the AD/UPM Council, including serving as its Chairman.

In 1998, he was awarded the Guild’s highest honor for an AD/UPM, the Frank Capra Achievement Award that recognized both his distinguished career and his service to the Guild.

“The challenge is to be strong, but not rude; be kind, but not weak; be bold, but not a bully; be thoughtful, but not lazy; be humble, but not timid; be proud, but not arrogant; have humor, but without folly.”

“To get crews to perform, help them see themselves as they are. To help them perform better, help the crews to see themselves better than they are.”

– Bob Jeffords on being an effective First AD

2024 JEFFORDS RULES
HOLLYWOOD BASED FILM & TV PRODUCTION
GUILD & UNION RULES BY SUBJECT

Revised 12/1/24

Includes the following contracts:

DGA BA (7/1/23 - 6/30/26), SAG-AFTRA (11/9/23 - 6/30/26),
IATSE (8/1/24 - 7/31/27) and TEAMSTERS L399 (8/1/24 - 7/31/27)

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This is an extract with all of its attendant omissions and interpretive problems. It is intended as a guide only, for quick reference under fire. It is not intended for use when a contract is available.

Send corrections or additions to Faith Santilla
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HOLLYWOOD STUDIO / NEARBY LOCATIONS MINIMUM CALLS & CONDITIONS

IATSE

All time computed in tenths of an hour.

DAILY - 8 hours, 1.5x after 8 hours. 1.5x after cumulative 40 hours. (Sound L695 = 9 hours)
(Script Supervisors L871 = 10.5 hours, 1.5x after 6 hours).

WEEKLY (Five Consecutive Days) - (varies between Locals)

Props/Set Dec/SFX/Construction L44, Grips/Craft Service L80, Costumers L705, Make-Up & Hair L706, Lighting L728, Script Supervisors L871 - 9 hours/day, 54 hours per week guarantee.

Camera L600 (except D.I.T.) - 8.6 hours/day, Sch. B 43.2 hours/week guarantee.
Sch. C 48.6 hours per week guarantee. (See contract for specifics)

Sound L695 - 9 hours/day, 48.6 hours per week guarantee.

First Aid/Medics L80 - 8.6 hours/day, 43.2 hours per week guarantee.

Under Videotape Agreement or Supplemental Digital Agreement - Refer to contracts for specific locals.

NEW ONE-HOUR PILOTS & SERIES, & HALF-HOUR SINGLE CAMERA PILOTS IN LOS ANGELES

New shows that commence "on or after" Aug. 4, 2024, have new terms. The new agreement applies to Network Prime Time, Pay TV, HB-SVOD, HB-AVOD and HB-FAST.

Wages for 1/2-hour Pilots, 1-hour Pilots and 1-hour Episodic Series equal scale rates reduced by 3% for 1st & 2nd seasons. No Vacation & Holiday pay in 1st Season, 50% in 2nd Season.

No mileage in Production-designated 10 mile radius zone.

'On Production' employees interchange per Videotape Agreement based on technical or stagecraft divisions.

For the above shows that commenced "prior to" Aug. 4, 2024, Lag 1 rates still apply to 1st & 2nd Season (wage rates are 1-year rollback).

NOTE. For Multi-Camera Half-Hour Pilots and Series, scale rates and full terms/conditions apply (no sideletter).

LONGFORM TV MOVIES, LIMITED-SERIES & 2 HOUR PILOTS IN LA.

See Exhibit C of Contract for details.

New: Scale less 3%, no Vacation & Holiday Pay, no mileage in 30 mile zone.

Staffing fully interchangeable with employment of minimum crew.

NEW MEDIA: HIGH BUDGET SVOD / HB AVOD / HB FAST

New shows that commence "on or after" August 4, 2024, have the same provisions that apply to Network Prime Time (except one-time, 96+ min. >\$37mil).

Shows that commenced "prior to" Aug. 4, 2024 still fall under the 2021 Agreement and Sideletters. Varying terms and conditions apply to shows of different lengths, budget levels, and service's number of subscribers.

IATSE has complex charts for these. Please refer to your labor relations executive for correct application of terms and conditions. Post production terms are often different.

See Appendices (Page 61) for additional info on remaining Sideletters

ADDITIONAL WORKING CONDITIONS

There will be full interchange between classifications for minor or incidental work.

Local 40 person not required for Ritter Fan unless person readily available from studio department.

L871 Script Supervisors \$50 per day when two or more cameras shooting. Guaranteed wrap for Script Supervisors: 1/2-hour for 30 min. show; 1-hour for 60 min. show.

L871 POC, APOC, Art Coordinator, Script Coordinator, Writers Assistant have a 4-hour minimum call for work on a 6th or 7th day.

TEAMSTERS L399

All time computed in tenths of an hour.

DAILY - 8 hours, 1.5x after 8 hours, 2x (Studio), 2.5x (Local location) after 14 hours elapsed, 3x after 15 hours elapsed.

Chef Assistant/Driver and Chef Assistant: 8 hours, 1.5x after 8 hours, 2x after 14 hours elapsed (no 3x).

SAG-AFTRA

Sch. A = 8 hours minimum call; 1.5x after 8 hours, 2x after 10 hours.

Days as contracted whether worked or not.

Consecutive days until ten (10) days off for Theatrical & TV.

Sch. B = 8 hours, but if not worked, no hours toward cumulative week.

On 2 Days per week, no OT until 10 hours. Weekly OT begins at 44 hours.

Sch. C = OT begins at 10 hours, TV double time on maximum \$4,400 per week. Features \$5,500

Sch. A,B,C = Consecutive Employment does not apply for Thanksgiving and Christmas hiatuses.

Sch. F = TV - less than \$40,000, OT 2x after 10 hours; over \$40,000, OT negotiable.
Theatrical - OT Negotiable.

Sch. H (Stunt Players) - Part 1 (Daily terms); Part 2 & 3 (Weekly terms).

Sch. K (Stunt Coordinators) - Flat Rate - No OT. Premium Pay or Penalty Pay. Includes payment for on-camera work.

Non-Flat Rate - Paid in accordance with Sch K Part 1 or 2 (See SAG Contract).

Workweek:

Producer shall determine which 5 of 7 consecutive days are to be workdays. 6th day = 1.5x; 7th day = 2x.

A workweek may be changed ONCE by adding a day off or eliminating a day off without incurring a penalty to sync with Saturday or Sunday.

May also shift workweek multiple times provided performers receive no fewer than two consecutive days off. If shift results in more than four consecutive days off, must pay consecutive employment starting on the fifth day.

Guarantees and Hold Days:

TV Series- 'MAJOR ROLES'- 1 hour Series = 8 days; 1/2 hour Series = 5 days except for 1 day + 2 travel as Day Performer (Only applicable to Network and HB-SVOD - Not Basic Cable or SVOD).

Performers employed simultaneously on more than one episode per day only paid one day's pay (i.e.: if "W" on ep 1, but "H" on ep 2, will NOT get paid for work on ep 1 AND hold pay for ep 2.; only gets paid for the day. (Only applies to Hold days on episodes where Guarantee has been satisfied and performer is being compensated for another episode).

Drop and Pickup:

Episodic TV & Pilots, Limited Series:

Daily Player "Soft" Pickup of 10 intervening days with no continuous employment; can be done up to 3 times; may be picked up at daily, 3-day or weekly rate. (see 2023 MOA for specific conditions).

Weekly Player "Soft" Pickup of 10 intervening days with no continuous employment; can be done only 2 times; may be picked up at a daily rate or 3-day rate; (see 2023 MOA for specific conditions).

For a “Major Role Performer” employed on a High Budget SVOD Program who is released prior to completion of the guaranteed period of employment, the ten (10) day lapse shall be measured from the date of release. Soft pick-up date(s) as provided shall apply, except only two (2) soft pick-up dates may be used per performer per episode.

Features:

Daily Player may be dropped and picked up with 10 intervening days at either a daily rate or a weekly rate.

Additional rules for performers in ‘Franchise Projects’ - See SAG AFTRA 2023 MOA for details.

Fittings and Rehearsals:

Fittings and Rehearsals do not trigger consecutive employment.

Sch. A, B, C - Performer gets one day’s pay for WD fitting or HMU test, if on a day not worked.

Sch. A - Fitting on a day prior to work = 1 hour minimum pay; additional time in 15 minute units.
Day performer with a pay rate of \$1,500 or more per day is not entitled to pay for fitting on a day prior to work.

Sch. B - 4 hours free twice per week (other provisions).

Sch. C - No payment for fitting, but considered work time for OT purposes.

Rehearsal time is counted as work time, except for series regulars (TV).

Sch. F - Fittings and Rehearsals are negotiable.

Dressing Rooms

Principals — At Studio: No more than one actor per dressing room.

On Location: 2 actors per room when more than 10 actors.

Stunt Players — 2 maximum in trailers/campers/honeywagons; 4 maximum in motor homes.

Generative Artificial Intelligence, Digital Replication And Alteration, Performance Capture, Motion Capture

CONSULT WITH STUDIO FOR CORRECT APPLICATION

“EMPLOYMENT-BASED” DIGITAL REPLICA: Created during a performer’s employment with their physical participation, and used to portray the performer in scenes they didn’t actually shoot.

“INDEPENDENTLY CREATED” DIGITAL REPLICA: Digital replicas created often using existing materials, and used to portray the performer in scenes they didn’t actually shoot.

GENERATIVE ARTIFICIAL INTELLIGENCE: A subset of artificial intelligence that learns patterns from data and produces content based on those patterns, able to simulate a performer’s voice, facial expressions, and movements to create entirely new content.

PERFORMANCE CAPTURE ACTOR: A performer who is employed to provide facial emotional expressions and body movements as part of a dramatic performance that is directed by a director (including 2nd Unit directors) and is intended to be incorporated into digitally created character(s) appearing in the motion picture.

MOTION CAPTURE AND/OR REFERENCE CAPTURE: Not covered by BA.

CONSENT: Mandatory consent from Performers for creating and using their digital replicas.

- Clear contracts required with a reasonably specific description of the use.

- Additional consent requirements for use in additional projects.

DIGITAL REPLICATION OF BACKGROUND ACTORS: A digital version of a background actor’s voice or likeness, made with the actor physically present, for scenes they didn’t actually film.

- Notification must be sent to background actor 48 hours in advance to create a digital replica, or at booking if less than 48 hours ahead.

- Time spent creating a digital replica counts as work time and is paid accordingly.

- If a background actor is called in just for replication, they get paid for a full day.

SAG-AFTRA BACKGROUND PERFORMERS

Following provisions cover Los Angeles, San Francisco, San Diego, Sacramento, Las Vegas & Hawaii (Zone X-1).

Background Counts.

TV - Up to 25 SAG-AFTRA (excludes Stand-Ins, Dancers, Swimmers & Skaters).

Theatrical - Up to 85 SAG-AFTRA (excludes Stand-Ins, Dancers, Swimmers & Skaters).

"No shows" are part of the overall count.

Working Conditions.

8 hour minimum call, OT after 8. 9-10 hours (1.5x), 11-16 hours (2x). 16+ hours, additional day's pay per hour or fraction of hour.

Weather permitting: 1/2 check, may hold Background for 4 hours.

May work on more than 1 production for same producer in a day, same series, at no extra pay.

American Sign Language person to be Principal Performer.

Performers required to photo double and memorize and deliver scripted dialogue on camera - Adjustment of \$150 for that day.

1/2 Hour Multi-Cam: Stand-ins required to perform with Principals for rehearsal or run-through (not table reads) - Adjustment of \$150 for that day.

See Page 5 for Generative Artificial Intelligence (GAI) working conditions for background performers.

Fittings & Interviews

Fitting - 1/4 check for 2 hours; additional time at hourly rate in units of 30 minutes.

Fitting same day as call is part of work time. If 4 hours intervene between end of fitting and call time pay as if fitting occurred on day prior.

If fitted, guaranteed a work call or day's pay.

Interview - 1/4 check for 2 hours, additional time paid in units of 2 hours at specified hourly rate.

NON-UNION BACKGROUND PERFORMERS

Negotiable in excess of minimum wage law. City of LA Minimum wage from 7/1/24 is \$17.28 per hour. City of West Hollywood Minimum wage is \$15.38 per hour.

Industry 'norm': \$140/8 hours per Non-Union Background. \$160/8 hours per non-union stand-in. OT after 8 hours. 9-10 hours (1.5x), 11-16 hours (2x) - Non-union cannot work beyond 16 hours per CA Labor Law.

1/4 check interviews & fittings, additional pay for cars, wardrobe change & dress wardrobe (check with Background Casting for rates).

DGA

Daily or weekly with appropriate completion of assignment pay and guaranteed prep.

Basic cable dramatic program: Season 1 - 85% of BA rates, Season 2 & 3 90% of BA rates, for budgets on 1/2 hour between \$550,000 & \$937,660; 1 hour between \$1,200,000 & \$1,493,500; 2 hour between \$2,750,000 & \$4,635,000. All Season 4 - 100%.

Pilots, New One Hour & New Single Camera Half-Hour Series for Network & Basic Cable in LA

Wages based on previous year's rate for first and second seasons.

Pilots and 1st year (excluding multi-camera) = 50% of Vacation & Unworked Holiday fringes.

Sideletter 21 rollback terms and conditions no longer apply to programs made for High Budget SVOD or Pay TV.

Wrap Supervision Allowance

An allowance of \$62 per day will be paid to the 2nd AD 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.

MEAL PERIODS

IATSE

- Meal period not less than 1/2 hour nor more than one hour.
- Maximum six hours to first meal, six hours to second meal.
- “Grace” – “A twelve (12) minute grace period may be called for production efficiency prior to imposition of any meal penalty. Such grace period shall not be scheduled nor automatic nor is it intended for everyday use. The twelve (12) minute grace period may not be utilized when the meal period has been extended as permitted by subparagraph (c) below.”
- “Extension” – “(c) The meal interval may be extended one-half (1/2) hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved. Such extension shall not be scheduled nor automatic.”
- 1/2 hr non-deductible breakfast (NDB) = sit down meal appropriate to time of day.
- ND meal within one hour (before or after) of general crew call syncs employee with crew meal times.
- A deductible meal within two hours of crew call is not permitted.
- After ND breakfast, six hours from crew call to 1st meal.
- Only one meal deductible in minimum call, unless minimum call exceeded.
- Minimum guarantee of 1.5 hours work after 2nd meal, if production does not supply.
- Location - Producer must provide meals. Walkaway meals not permitted on location.
- Box lunch not as 2nd or wrap meal unless for whole crew.
- “French Hours” – Current agreements no longer provide a mechanism for “French Hours” to facilitate continuous shooting. Meal penalty provisions will apply when continuous shooting is employed.
- When an Employee is working without direct employer supervision and is given the prerogative to arrange his/her meal periods, the Employee shall be charged with the responsibility of taking proper meal period(s).

IATSE MEAL PENALTIES

TV (WHEN SHOOTING IN STUDIO):	FEATURES & TV (WHEN NOT IN STUDIO):
\$8.50 for first half hour	\$7.50 for first half hour
\$11.00 for second half hour	\$10.00 for second half hour
\$13.50 each succeeding half hour (Except: L40 = \$10, \$12.50 & \$15)	\$12.50 each succeeding half hour

Penalty reverts to employee's hourly rate after 20 cumulative penalties per week.

SAG-AFTRA

Six hours to first meal; six hours to second meal.

NDB MEAL = Any meal within 2 hours of performer's call, of 15 minutes duration free of all activity. Meal to be appropriate to time of day.

Cannot break performers for more than one deductible meal during the first 8 hours they are on the clock, if first meal declared to be deductible, then not permitted to retroactively change it.

'Roll Camera' into meal period is not a violation.

If crew given meal, cast to be given meal.

PENALTIES - \$25.00 for first half hour.
\$35.00 for second half hour.
\$50.00 for each succeeding half hour.

SAG-AFTRA BACKGROUND PERFORMERS

General meal rules are the same as principal actors inc NDB meal to synch with crew.

If crew meal period shorter than extras - crew may eat first.

PENALTIES - \$ 7.50 for first half hour.
\$10.00 for second half hour.
\$12.50 for each succeeding half hour.

NON-UNION BACKGROUND PERFORMERS

Penalties negotiable but must receive half hour meal every 6 hours
(NOTE: CA State law: penalty is one hour pay).

MINORS

First meal within six hours of call. Minor cannot take meal penalty, "Grace", or "Extension."

DGA

None stated, but start 9 AM or before and work after 7:30 PM shall be paid \$33.00 unless sit-down second meal furnished by Production by 9 PM. (Does not apply to Distant Location).

TEAMSTERS L399

Non-Deductible Meal - When necessary to phase any employee into the meal schedule of the remainder of the crew, such employee may be given a reasonable meal without deducting the time spent in eating (30 minutes) from work time (ND Meal). Employee shall be reimbursed \$12.50 for the ND Meal when no meal is provided.

Meal Penalties - First one-half (1/2) hour or fraction - \$10.00.
Second one-half (1/2) hour or fraction - \$12.50
Third and each succeeding one-half (1/2) hour or fraction - \$15.00

L399 Driver Meal Money - Fifty Dollar (\$50.00) meal allowance per day will be paid on shooting days to: a) On Production Drivers, b) Off Production Drivers tied to Production and Chef/Drivers who work more than 12 hours per day, not counting meal periods.

The \$50.00 meal allowance will buy out any meal penalties incurred for failure to furnish or delay in furnishing an ND Meal.

Teamster Location Managers and Assistants, when working away from production, are entitled to \$28.50 per day meal allowance with submitted receipts.

CHANGE OR CANCELLATION OF CALLS

IATSE

Can't cancel new hires.

For Crew already employed:

Changing calls:

- May change calls before 8:00 PM of day preceding.
- May change within six hours notice on day of call if notified after 7 AM.
- Calls may be pushed to a later hour if nine hours notice received.
- Camera (L600) – calls may be pushed to a later hour provided the employee receives at least nine hours notice of the new call time.
- MU & Hair (L706): Calls may be changed if notified within six hours after dismissal.

Canceling calls:

- In the event of cancellation for previously called employees, if notification is not given by 6 PM of the previous day's work, then the employee shall be paid an eight hour minimum call. Off-Production: notify by 3 PM.
- 6th and 7th days – cancel before 8 PM day preceding for weekly employees.
- Camera (L600) – 12 hours notice by 6 PM or before employee has been dismissed for the day, whichever is later.
- MU & Hair (L706): Can be cancelled before 7 PM or with six hours notice.
- Studio Teachers (L884) - can be cancelled before 2 PM on the day preceding the call.

SAG-AFTRA

Sch A - re: callback - if player has offer of work, must let company know by 4 PM and company must commit to player by 5 PM.

SAG-AFTRA BACKGROUND PERFORMERS

Must notify of callback by 5 PM. When called back, cannot be cancelled after 4:30 PM.

Production may cancel for Acts of God and governmental decree, or illness in Principal Cast, but must pay 1/2 rate and may hold for 1/2 day but not photograph before releasing.

If notified by 6:00 PM of work day preceding - cancel free (but only for reasons listed above).

NON-UNION BACKGROUND PERFORMERS

Negotiable. Standard practice = 1/2 check (usually 4 hours pay).

DGA

By 4:00 pm of work day preceding the work call.

WEATHER PERMITTING CALLS

IATSE (IATSE 2021 MOA page 38 re "weather permitting")

"(e) Notwithstanding the above, the Producer may issue a 'weather-permitting' call for extreme heat, extreme cold, extreme wind, snow, sleet, ice storms, fire hazard as identified by the National Weather Service, smoke conditions or hurricanes to an employee prior to the employee's dismissal for the day and for persons not on payroll up to twelve (12) hours prior to their call time (even if a call had previously been given). The Producer shall provide notice to the IATSE upon the issuance of a 'weather-permitting' call. Inadvertent failure to provide notice to the IATSE is not subject to grievance and arbitration. The Producer may cancel a 'weather-permitting' call up to four (4) hours prior to the employee's call time. In

the event the employee is notified not to report to work, he or she shall be paid four (4) hours of pay at straight time if employed by the day or one-tenth (1/10th) of the weekly rate if employed by the week, which shall be subject to fringe contributions; however, if the notification to the employee is untimely, the employee shall be paid for an eight (8) hour minimum call (or the applicable minimum call if less than eight (8) hours), which shall be subject to fringe contributions.

“The IATSE agrees that it will give good faith consideration to a request by the Producer to issue a ‘weather-permitting’ call under this Paragraph 15(e) for other weather conditions.”

SAG-AFTRA

Weather Permitting Call – Additional time at 4 hour intervals, must be issued before commencement of photography and shall not start continuous employment provisions of contract.

Sch. A,H,K (Stunts, Stunt Coordinator) - Day player - cancel with no pay.

Day player receives 1/2 check for cancellation of weather permitting.

May be held, rehearsed or wardrobe up to 4 hours.

SAG-AFTRA BACKGROUND PERFORMERS

Producer may hold Performer up to 4 hours before releasing Performer at 1/2 day pay; > 4 hours = hired for the day. Producer may costume or rehearse, but no photography or recording allowed.

Full day's pay for any Performer who is photographed or recorded on a weather permitting day.

Background Actor may cancel a previously accepted weather permitting call up to 7 PM of previous day, unless he or she is established in the picture.

Production must specify conditions of weather permitting.

Weather permitting calls are not allowed for studios/stages.

NON-UNION BACKGROUND PERFORMERS

Negotiable. Standard practice = 1/2 check (e.g. 4 hours pay).

DGA

Employer may issue a “weather-permitting” call to *Daily Hire* 2nd 2nd ADs & Additional 2nd ADs. If the call is cancelled up to 4 hours before the call time, the employee will be owed a half day's pay. If the call is cancelled later than that, the employee will be owed their daily rate. - **See Rate Card for more details.**

TURNAROUNDS / REST PERIODS

IATSE & TEAMSTERS BASIC REST PERIOD / TURNAROUND			
	DAILY REST PERIOD		
IATSE West Coast Locals & Teamsters 399 Drivers:	Studio Report-To Bus-To	Distant	
44, 80 (grip, craft service & 1st aid), 695, 700 (Majors & Ind.), 705, 706, 728, 729, 800 (scenic), 871, 884, 892	10 hours	9 hours	
600 DP & Camera Operator	11 hours	10 hours	
600 Still Photographer	10 hours	9 hours	
600 Technician, Assistant, Loader, DIT, Utility	10 hours	9 hours	
871 PC, APC, Art Department Coordinator	10 hours	9 hours	
871 Script Coordinator, Writers Room Assistants	10 hours	10 hours	
399 Drivers (Teamsters)	8 hours	8 hours	
	WEEKEND REST PERIOD *		
	Work 5 days	Work 6 days	Work Day 6 on Day 7
44, 80 (grip, craft service & 1st aid), 600, 695, 700 (Majors & Ind.), 705, 706, 728, 729, 800, 871, 884, 892 & 399 Drivers	54 hours	32 hours	32 hours (Measured from wrap on Day 5 to call on Day 7)
Exceptions: Rest period may be shortened as follows:			
If Day 5 is less than 12 hours AND If Day 5 is Night Exterior per script OR If Day 5 location access limited OR If Day 5 delayed by health/safety due to weather or natural hazard	50 hours		
Can only use exceptions above as follows: One-time on a Movie >60 minutes but <85 minutes Episodic & Mini Series no more than once every 6 weeks Twice on a Theatrical Movie or one-time TV Movie of 85+ minutes			

* For weekends with DST clock changes, Turnaround must be *actual* hours.

COURTESY HOUSING. (For more details see “Long or Late Hours” - page 14)

Article XXIX. (a): “When an employee is required to work in excess of fourteen (14) hours in the studio zone, Producer shall offer the employee either courtesy housing or round trip transportation, at the Producer’s election. Round trip transportation shall be from the designated crew parking area to home and return at the Producer’s expense. Producer shall inform employees of the availability of courtesy housing or round trip transportation. Employees shall not be required to secure their own courtesy housing or round trip transportation. Producer must supply and arrange for sufficient courtesy housing or round trip transportation to accommodate all employees who may request the same. In this circumstance, an employee who chooses to obtain transportation through a ride share service such as Uber or Lyft shall be reimbursed upon submission of a receipt.”

SAG-AFTRA

PRINCIPALS	REST PERIOD	NOTES
Sch. A,B,C	12 hours	56 hour rest period every week where two days off; may be 54 hours. if 1st call of new workweek is not earlier than 6 AM. 36-hour rest period every week where company takes one day off.
Nearby Location*	10 hours	Exterior shooting day before and day after rest period, cannot be used again until 3 consecutive days have intervened and cannot be used on the first day performer appears in a TV project.
Overnight Location Exception (2 per week) Features Only	11 hours	May be used only on non-consecutive days.
Stunt Coordinator	9 hours	Stunt Coord on utility stunt contract = 12 hours from 1 hour after wrap.
Stunt Coordinator "flat deal"	10 hours	

* SAG-AFTRA contract defines 'nearby location' as a location outside of the "Studio Zone" on which performers are not lodged overnight, but return to the studio at the end of the workday.

BACKGROUND PERFORMERS

CATEGORY	REST PERIOD	NOTES
SAG-AFTRA	none	16+ hours, additional day's pay per hour or fraction of hour.
SAG-AFTRA Special Ability Dancers	10 hours	10 hours required; 12 hours where practicable.
Non-Union	10 hours	Industrial Welfare Commission Order 12-2001 - 3(F).

DGA

CATEGORY	REST PERIOD	NOTES
UPMs & 1st ADs	9 hours	from Company Wrap + 1 hour to shooting call minus one hour.
2nd AD	9 hours	from Company Wrap + 1 hour to 1st makeup/Hair call, if earlier than general crew call.
Trainee	9 hours	From dismissal to actual call time next day.
TV Director	11 hours	See next section - Violations.

VIOLATIONS (FORCED CALLS)

IATSE	<p>Daily & Weekend Rest Period: “When this penalty is applicable, if the rest period is invaded by one-half hour or less, the penalty shall be payment of one-half hour of additional double time; if the rest period is invaded by more than one-half hour, additional double time shall be computed in one-tenth hour increments.”</p>
TEAMSTERS	<p>Daily & Weekend Rest Period: “payment of additional double time for the invaded hours only. If the rest period is invaded by one-half hour or less, the penalty shall be payment of one-half hour of additional double time; if the rest period is invaded by more than one-half hour, additional double time shall be computed in one-tenth hour increments.”</p>
SAG-AFTRA	<ul style="list-style-type: none"> • Any violation = day’s pay or \$950, whichever is less (> 2 hours, must ask permission). • Sch F: \$950 • Background Performers (including Non Union) - No Forced Call Provisions.
DGA	<ul style="list-style-type: none"> • Penalty = 1/4 check per hour. • 4-1/2 hours or less = additional 1/4 check per hour until 9 hours off Additional note – see “6th & 7th Days”. • Trainee: additional straight time for invaded hours or portion of hours • TV Directors \$750 premium penalty if forced call on DP or Director. If elapsed time between company wrap on one day and the call time on the following day or the call of the Director of Photography on the following day, whichever is later, is less than eleven (11) hours, but no payment shall be due unless payment for forced call is in fact made to the Director of Photography. Note: This penalty is paid to the DGA Education and Benevolent Fund (not to the Director.) See Contract Synopsis (Page 45) for complex situations.

OVERTIME

IATSE

Include forced call and hazardous work, where applicable, in computing overtime.

Once in gold, all time, including meals, paid at gold until 8 hours off (except for TV 'On Production'). All work starting on one day is credited to that day, except for holiday or if start work after 8 pm on Friday.

Split Location/Studio Day = Location Conditions apply.

Premium Golden hours don't start until required hours worked on the 6th, 7th, or Holiday (ie: if you're in 2x Gold at midnight into a Holiday, it doesn't turn into 4x).

IATSE OVERTIME — 2024-27	First 8 Hrs	OT 8+ Hrs	GOLD 12+ Hrs Worked	GOLD 12+ Hrs Elapsed	GOLD 14+ Hrs Elapsed	GOLD 15+ Hrs. Elapsed
THEATRICAL - Studio, Zone, Nearby	1x	1.5x		2x		3x
- Distant Location	1x	1.5x			2x	3x
TELEVISION (other than Basic Cable)			TV "On Prod"	L706 Drive-To	TV "Bus-To"	
STUDIO ZONE OR NEARBY LOCATION	1x	1.5x	2x	2x	2x	3x
6TH DAY	1.5x	1.5x	3x	3x	3x	4.5x
7TH DAY	2x	2x	4x	4x	4x	6x
STUDIO ONLY — 11(a)(2)	1x	1.5x	2x			3x
6TH DAY	1.5x	1.5x	3x			4.5x
7TH DAY	2x	2x	4x			6x
STUDIO "OFF PRODUCTION"	1x	1.5x			2x	3x

FEATURES = Gold based on elapsed hours.

L600 (Camera) - any fraction of 1st hour of gold paid at full hour.

L706 (Make Up & Hair) - If Drive-To within studio zone (or secondary zone), Gold starts after 12 consecutive hours.

"On Call" employee required by Producer to work on 7th day or Holiday shall be paid 2x one-fifth of the "on call" weekly rate for each such day worked.

7th Day rate applies until 4 hours off, then weekday rate resumes.

TEAMSTERS L399

Local 399 OVERTIME — 2024-27	First 8 Hrs	OT 8+ Hrs	GOLD 12+ Hrs Worked	GOLD 12+ Hrs Elapsed	GOLD 14+ Hrs Elapsed	GOLD 15+ Hrs. Elapsed
THEATRICAL & TELEVISION - On Prod, Off Prod, Report-To, Bus-To						
STUDIO, ZONE OR NEARBY LOCATION	1x	1.5x			2.5x	3x
6TH DAY worked	1.5x	1.5x			3.75x	4.5x
7TH DAY worked	2x	2x			5x	6x
DISTANT LOCATION — 1st 6 days worked	1x	1.5x			2.5x	3x
7TH DAY worked	2x	2x			5x	6x
CHEF ASST-DRIVERS & CHEF ASSISTANTS	1x	1.5x			2.5x	---

SAG-AFTRA

Overtime computed in 1/10th hourly units (6 minutes).

Overtime caused by travel at 1.5x maximum.

Ordinary M/U removal = up to 15 minutes. (Does not count to rest periods, other premiums or penalties); Extraordinary makeup removal = work time.

Schedule	Overtime	
Sch A – Less than 2x Scale rate	1.5x for 9th & 10th hours with a maximum rate.	2x thereafter with a maximum rate.
Sch A – Over 2x Scale rate	1.5 for all hours worked after 8 hours with a maximum rate.	
Sch B – Weekly	Theatrical: 1.5x after 44 hours less any daily overtime paid. TV: 1.5x after 8 hours (except 2 days “free” per week). 2x after 10 hours on all days.	
Sch B, C	Past midnight of last day worked = pay for next day unless called after 4pm & night work all week.	

BACKGROUND PERFORMERS Overtime paid in tenths.

	8.1 - 10.0 hours	10.1 - 16.0 hours	Over 16 hours* 16.1 onwards (ends at actual time wardrobe or props returned)
SAG-AFTRA	1.5x	2x	additional day's pay per hour or fraction of hour.
Non-Union (California)	1.5x	2x	OT at 8 hours. – rate negotiable in excess of minimum wage law. * Cannot work beyond 16 hours.

DGA
DEFINED WORKDAY (Not including Multi-Camera Stage Shows)

	Start	End
1st AD	General crew call	Camera wrap (plus travel time on distant or at bus-to local location)
Key 2nd or 2nd 2nd AD (Studio, Location or Report To)	Earlier of Makeup/Hair or general crew call for first 2nd AD in.	1 hour after Camera Wrap (plus travel time on distant or on bus-to local location) for ADs working at wrap. Prior to company wrap = dismissal time (plus travel time on bus-to at local location).

OVERTIME / EXTENDED WORKDAY (Not including Multi-Camera Stage Shows)

(also see 6th & 7th days)	13.1 - 15.0 hours	15.1 - 19.0 hours	19.1+ hours
1st AD	1/2 day's pay	Additional 1/2 day's pay	1 day's pay for any part of 4-hour period
Key 2nd (No other 2nds employed on production)	1/2 day's pay	Additional 1 day's pay	1 day's pay for any part of 4-hour period
2nd ADs (when 2 or more employed on production)	none	1 day's pay	1 day's pay for any part of 4-hour period
	13.1 - 16.0 hours	16.1 - 20.0 hours	20.1+ hours
UPM	none	16 - 20 hours 1 day's pay	1 day's pay for any part of 4-hour period

LONG OR LATE HOURS, WORK PAST MIDNIGHT & COURTESY HOUSING

IATSE

Work starting on one day and running into the next day shall be credited to the first calendar day (except holidays).

STUDIO ZONE: COURTESY HOUSING. Article XXIX. (a): "When an employee is required to work in excess of fourteen (14) hours in the studio zone, Producer shall offer the employee either courtesy housing or round trip transportation, at the Producer's election.

Round trip transportation shall be from the designated crew parking area to home and return at the Producer's expense."

"Producer shall inform employees of the availability of courtesy housing or round trip transportation. Employees shall not be required to secure their own courtesy housing or round trip transportation. Producer must supply and arrange for sufficient courtesy housing/round trip transportation to accommodate all employees who may request the same. In this circumstance, an employee who chooses to obtain transportation through a ride share service such as Uber or Lyft shall be reimbursed upon submission of a receipt."

"Courtesy housing, when offered, must be available to the employee for at least the applicable daily rest period, or until the employee's call time, whichever is earlier."

"Producer shall provide secured parking for employees utilizing courtesy housing/round trip transportation when the employee's vehicle is left at the production location. If an employee has driven to the worksite when Producer offered the employee transportation, Producer shall have no responsibility for the personal vehicle of an the employee who elected to use his or her personal vehicle in lieu of Producer-provided transportation."

"Producer shall include information on the call sheet informing employees of these new provisions obligating the Producer to offer either courtesy housing or round trip transportation, which shall include the name and contact information of the individual responsible for coordinating the same on each production. Producer shall also include a joint message from the Producer and the Union in the start paperwork encouraging employees to utilize courtesy housing/round trip transportation and reminding employees of their right to request the same whenever they are too tired to drive."

"Provision of courtesy housing shall not trigger distant location terms and conditions."

SECONDARY STUDIO ZONE: COURTESY HOUSING. Article XXIX. (b): "(iii) When an employee is required to work in excess of twelve (12) hours in the secondary studio zone, Producer shall offer the employee either courtesy housing or round trip transportation..."

Aside from the length of day - all other paragraphs above apply equally when working in the Secondary Studio Zone as well.

SAG-AFTRA & DGA

Whilst not actually contractual, the IATSE conditions have usually been extended to SAG-AFTRA and DGA members.

SAG-AFTRA

Sch. A - No conditions.

Sch. B,C - Work after 12:01 am = pay for that day. (Does not apply where total engagement for week is night work and call was after 4 pm). No premium to be paid in addition.

BACKGROUND PERFORMERS - No provisions.

DGA - (Also see 6th and 7th Days).

After 16 hours the 1st AD may call a meeting to discuss safety issues re: continued shooting.

In Prep, a 1st AD or 2nd AD who works more than 15 hours gets a full extended day payment if request submitted. An additional full day is paid after 19 hours.

When an AD works "other than in conjunction with a shooting company," there is no defined workday, so the AD's workday should reflect actual hours worked.

NIGHT PREMIUMS

IATSE

No night premiums for 'On Production' employees. Night premium provisions apply to 'Off Production' employees.

SAG-AFTRA

No night premium except for looping and ADR work, if not set to accommodate performer.

BACKGROUND PERFORMERS - No provisions.

MINORS

Require written permission and consent from Labor Board to work past 10 PM on night preceding a school day.

DGA - No provisions.

6th & 7th DAYS

IATSE

6th consecutive day = 1.5x; 7th day & Holiday = 2x.

Work starting on one calendar day and running into the next calendar day shall be credited to the first calendar day.

'On Call' employee required by Producer to work on 7th day or Holiday shall be paid 2x one-fifth of the 'on call' weekly rate for each such day worked.

Premium Golden hours don't start until required hours worked on the 6th, 7th, or Holiday (ie: if you're in 2x Gold at midnight into a Holiday, it doesn't turn into 4x).

Refer to chart on page 14

SAG-AFTRA

The producer shall determine which 5 of 7 consecutive days are to be work days.

6th Day = 1.5x; 7th Day = 2x unless Saturday & Sunday are designated days off, then Saturday = 1.5x, Sunday = 2x.

A workweek may be changed ONCE by adding a day off or eliminating a day off without incurring a penalty to synch with Saturday or Sunday.

May also shift workweek multiple times provided performers receive no fewer than two consecutive days off. If shift results in more than four consecutive days off, must pay consecutive employment starting on the fifth day.

Sch A,B, C - 6th or 7th day premium paid only if performer's 6th or 7th Day of work.

Sch 'A' or 'F' performer working less than a full week = straight time on designated 6th or 7th Day, except, if Saturday & Sunday were designated days off, then Saturday = 1.5x, Sunday = 2x. Holidays = 2x.

SAG-AFTRA BACKGROUND PERFORMERS

Saturday & Sunday at straight time unless 6th or 7th Day for that production.

Saturday = 1.5x, Sunday 2x (a 6th or 7th Day), or Holiday at 2x.

NON UNION BACKGROUND PERFORMERS

Saturday = Straight time for first 8 hours (unless employee has already worked 40 hours during week = 1.5x). Sunday = 1.5x for first 8 hours.

DGA

Workweek is any 5 consecutive days with following provisions:

Initial workday to be stated in deal memo re 6th & 7th Days.

Production can switch workweek by either only once in production or between 'hiatus periods' on a series, either by adding one or two days consecutive with the 6th and 7th days off of the prior workweek OR by shifting from a Tuesday thru Saturday to a Monday thru Friday workweek.

Also, unlimited number of times may shift workweek by giving (2) consecutive days off so long as, for weekly employees, a full week of employment either directly precedes or directly follows the pro-rated week.

Can't shift workweek to avoid paying unworked holiday pay.

Must be advised of shifts prior to start of new workweek.

Studio/Local location 6th day = 1.5x; 7th Day or Holiday = 2x.

If shooting started, Production Fee for any work on 7th Day.

14 hours work past 1 AM into 6th or 7th Day = pay for that day unless 33 hour rest for 1 day off or 50 hour rest for 2 days off.

UNION HOLIDAYS

HOLIDAYS — LOS ANGELES GUILDS AND UNIONS				
Saturday Holiday = Friday Observed; Sunday Holiday = Monday Observed				
HOLIDAYS / UNIONS	SAG-AFTRA	DGA	IATSE	TEAMSTERS & BASIC CRAFTS
NEW YEAR'S DAY	X	X	X	X
MARTIN LUTHER KING JR. DAY	X	X	X	X
PRESIDENTS' DAY	X	X	X	X
GOOD FRIDAY	X	X	X	X
MEMORIAL DAY	X	X	X	X
JUNETEENTH	X	X	X	X
INDEPENDENCE DAY	X	X	X	X
LABOR DAY	X	X	X	X
THANKSGIVING	X	X	X	X
DAY AFTER THANKSGIVING	X	X	X	X
CHRISTMAS DAY	X	X	X	X

IATSE & TEAMSTERS L399

Unworked Holidays: not paid for Pilots and Series 1st season; 2nd season paid at 50%.

Weekly employee paid 8 hour minimum call for unworked holiday.

Daily employee paid unworked holiday if worked 4 consecutive days prior in 5-day work week OR 5 days in 6-day workweek AND works at least 1 day in same work week as holiday.

SAG-AFTRA BACKGROUND PERFORMERS

SAG-AFTRA BACKGROUND: Allowance of one day's pay at straight time if the background performer is employed by Producer the day before and the day after any of SAG-AFTRA Holidays listed above.

DGA

For theatrical features, long-form TV and TV series on distant location; no Completion of Assignment pay is required for a hiatus of up to 2.4 weeks over Christmas and New Year provided that Christmas day and New Years day are paid as unworked holidays.

On distant location, Employer will provide the Employees with travel to and from the location and their residence. If Employer and Employee agree that the Employee will remain on location, Employer will provide per diem and housing.

The Guild shall not unreasonably deny a waiver request to extend the Christmas / New Year hiatus to three weeks.

TRAVEL TO WORK IN STUDIO ZONE

IATSE

Local Location – employees riding trucks receive additional 25 cents per hour with minimum of one hour each way (Does not apply to locals 600, 706, 871, 884, 892).

Local Location - 30 mile zone.

TEAMSTERS L399 LOCATION MANAGERS & ASSISTANTS

Location Managers and Assistants receive fuel allowance of up to \$100 per week, with submitted receipts.

SAG-AFTRA

Local Location - 30 mile zone.

SAG-AFTRA BACKGROUND PERFORMERS

Local Location - 30 mile zone applies.

30 to 75 miles zone - Preference to readily avail SAG-AFTRA members (Normally pay LA extras used).

If producer transports - travel time is work time.

MINORS

Travel time is work time except for travel between school & studio/location.

Must leave work site by/at end of work day.

DGA

Travel required by producer shall be compensated at \$.30 per mile.

30 MILE ZONE (TMZ)

Area within 30 mile radius from intersection of Beverly Blvd. & La Cienega Blvd.

Also includes: Agua Dulce, Castaic (including Lake Castaic), Leo Carrillo State Beach, Moorpark, Ontario International Airport, Piru, City of Pomona (inc LA County Fairground).

MILEAGE AND OTHER TERMS

- From studio or production office location to Report-to Location at 30 cents per mile.
- For IATSE when conducting business using personal vehicle, during the work day at company's request, mileage paid at the IRS then current rate (67 cents per mile as of 1/1/24).
- Production must transport if any company move from initial report-to location.
- Hours - report and dismiss at original first location.
- Parking - supplied with security.
- Rest Period - see IA and SAG-AFTRA.
- Facilities for checking personal belongings SAG-AFTRA.
- Lack of comfort stations and water is cause for work stoppage.
- Mileage allowance may be waived if location is regular place of employment.
- Long Beach Dome is considered a studio.
- Locations outside zone where crew not lodged overnight are "nearby locations."
- Locations where crew lodged overnight are known as "distant locations."
- Split Location/Studio Day = Location Conditions apply, except when crew begins and ends day at studio.
- IATSE, SAG-AFTRA TV Agreement - Work at another studio is not considered a "report-to"; does not require mileage payment.

HOLLYWOOD STUDIO ZONE - Secondary Zone, 10 Mile Production-designated Zone

- 'MOW' & SAG-AFTRA MOW- No mileage allowance within 30 mile zone.
- Local 706 (Makeup/Hair): Mileage to airport is paid from the studio.
Work time begins when required to report to the airport.

SECONDARY STUDIO ZONE

The Secondary Studio Zone shall be the area extending ten (10) miles from the perimeter of the 30 Mile Zone and including John Wayne Airport and the City of Huntington Beach in its entirety.

IATSE

When reporting for work between 30-40 miles from intersection of Beverly Blvd. and La Cienega Blvd, mileage paid at \$0.30/mile from studio location, employee paid additional \$4.50/day, rest period calculated from edge of the TMZ.

COURTESY HOUSING. Article XXIX. (a): "(iii) When an employee is required to work in excess of twelve (12) hours in the secondary studio zone, Producer shall offer the employee either courtesy housing or round trip transportation..."

See Page 16 (Long and Late Working Hours & Courtesy Housing) for more detail.

10 MILE ZONE - NO MILEAGE (Production-designated)

IATSE, SAG-AFTRA, SAG-AFTRA BACKGROUND, DGA

For Theatrical Motion Pictures, Television Movies and Television Series (1 hour & 1/2 hour) produced in the Los Angeles area, no mileage shall be paid for employees required to report to work, or to a pickup point, that is within a 10-mile radius of a point designated by Producer. The reporting site must be within the thirty (30) mile Studio Zone and Producer must give prior notice to all Unions of the point designated. For Television Series, such point may be changed at the beginning of each new season.

Designated point may not be located in the Secondary Studio Zone.

If a location is outside of the 10-Mile Zone, mileage will be calculated and paid from the studio or production office.

Thirty Mile Zone and Secondary Studio Zone map on next page.

30 MILE ZONE / SECONDARY ZONE MAP

Map available online from:
www.CSATF.org



Interactive map available from:
<http://film.ca.gov/locations/interactive-map/>
(You can check any address for Zone placement)

CALIFORNIA WORKING CONDITIONS OF MINORS

BETWEEN AGES OF:	TIME ON SET	WORK TIME	SCHOOL	R&R	TOTAL incl. MEAL
15 DAYS THRU 6 MOS	2 hours: 930A - 1130A or 2:30P - 430P	20 MIN	-	100 MIN	2 hours
6 MONTHS THRU 2 YR	4 hours	2 hours	-	2 hours	4 1/2 hours
2 YRS THRU 5 YRS	6 hours	3 hours	-	3 hours	6 1/2 hours
6 YRS THRU 8 YRS (In School)	8 hours	4 hours	3 hours	1 hour	8 1/2 hours
6 YRS THRU 8 YRS (Non-School Days)	8 hours	6 hours	0	2 hours	8 1/2 hours
9 YRS THRU 15 YRS (In School)	9 hours	5 hours	3 hours	1 hour	9 1/2 hours
9 YRS THRU 15 YRS (Non-School Days)	9 hours	7 hours	0	2 hours	9 1/2 hours
16 YRS THRU 17 YRS (In School)	10 hours	6 hours	3 hours OR GRADUATED	1 hour	10 1/2 hours
16 YRS THRU 17 YRS (Non-School Days)	10 hours	8 hours	0	2 hours	10 1/2 hours

If 6-8 yr old attends own school prior to work: may work 2 1/2 hours, incl. 1/2 hr meal.

If 9-15 yr old attends own school prior to work: may work 3 1/2 hours, incl. 1/2 hr meal.

If 16-17 yr old attends own school prior to work: may work 4 1/2 hours. incl 1/2 hr meal.

GENERAL

In production a Studio Teacher/Welfare Worker is required.

A parent or guardian must accompany a minor under 16 years of age.

Parent or guardian must be within sight or sound of minor at all times.

Work shall not be "hazardous or detrimental to the health, safety, morals or education of such minor."

Any 'may' item following is at the discretion of the Studio Teacher.

Employers must have a permit to employ.

Parent may not waive any portion California Labor Law.

HOURS

5 AM to 10 PM. Maximum 48 hours per week. With waiver, can be extended to midnight on school nights.

No later than 12:30 AM on nights preceding non-school day.

Pre-schooler may work until 12:30 AM without extension waiver, but must have permission of parent/guardian.

When on vacation, there must be an extra hour for rest & recreation.

Any ADR or fitting on work day counts as work time during any school in session.

SCHOOLING

1st thru 6th grade must school between the hours of 7 AM and 4 PM.

7th grade through 12th grade may school between the hours of 7 AM and 7 PM.

No period of less than 20 minutes will be accepted as school time.

Also see Emancipated Minor (page 24)

NUMBER OF STUDIO TEACHERS

1 for every 10 students when school in session.

1 for every 20 students when school is not in session.

1 teacher and 1 nurse for up to 3 babies from 15 days to 6 weeks old.

1 teacher and 1 nurse for up to 10 babies from 6 weeks to 6 months old.

BANKING HOURS

One hour instruction minimum every school day.
Banking is a privilege, not a right, & requires permission of teacher.
Banked hours must be under immediate supervision of studio teacher.
Hours may be banked during holiday, vacation or regular school days.
Number of hours which may be banked per day:
When school in session - 1 hour for grades 1-6; 2 hours for grades 7-12.
Summer vacation - No banking of hours.
Other vacation or holiday - 4 hours for grades 1-6; 5 hours for grades 7-12.
Banked hours may not exceed 10 hours per month and must be used in 30 days.

BABIES

A baby cannot be exposed to more than 100 footcandles for more than 30 seconds at a time.
All minors must have work permits - including infants.
Infants under one month old must have been examined and cleared as fit to work by a board certified pediatrician. This should have happened on form DLSE- 277 as a condition of the child's Entertainment Work Permit being issued.

16 AND 17 YEAR OLDS

Do not require a parent/guardian present.
Studio teacher required for schooling only, not for welfare.
Can get their own work permit.
If have diploma, G.E.D. or proficiency certificate, no teacher, schooling, or work permit required and may work same hours as an adult.

EMANCIPATED MINOR

May enter a binding agreement and consent to medical care, but is still subject to all compulsory education requirements unless Title 8 is specifically exempted in the emancipation OR he/she is a HS Graduate or has a proficiency certificate.
"Performers who are legally emancipated and are exempt from the definition of 'minors' for the purpose of this section shall nevertheless be subject to the provisions of Section 50.D. regarding education if the performer has not satisfied the compulsory education laws of the state governing the performer's employment."

MEAL PERIODS

Shall be not less than 1/2 hour. Exceeding 1/2 hour is R&R time.
Extends the day by 1/2 hour only.
If studio teacher determines child is hungry, a meal may be required earlier than 6 hours.

TURNAROUND

12 hours must elapse before next day's work call or start of school. This may not be waived. If minor's school starts less than 12 hours, must school with production company.

MISCELLANEOUS

Screen Test - If minor paid, must have studio teacher.
A minor of 14 to 18 years may work up to 8 hours on 2 consecutive days without schooling, if written permission given by his school.
A minor may work after going to school, in which case school counts as 6 hours. towards work time and a studio teacher required for welfare.
A minor may work 1 hour without a teacher for looping, wardrobe, publicity or personal appearance, only on a day that School is not in session. Minor must be accompanied by Parent or Guardian.
A minor under 16 with a diploma or other H.S. proficiency certificate does not automatically exempt the minor from child labor laws/regulations.

TRAVEL TIME & DISTANT LOCATION TRAVEL

Travel time is work time. The only exception is distant location where there may be an allowance of up to 45 minutes each way to/from hotel (See page 26).
When shooting outside California, if minor is California resident, then CA Child Labor Rules apply and CA certified Studio Teacher required.

STAND-INS & BACKGROUND ACTORS, SIDELINE MUSICIANS

SAG-AFTRA BACKGROUND PERFORMER UPGRADE TO PRINCIPAL

Performer receives day's pay as SAG-AFTRA actor, plus, as a background performer the prorated amount between start of work and SAG-AFTRA conversion.

When a Producer requires a background actor to do photographic doubling and to memorize and deliver scripted dialogue on camera, the background actor shall be paid an adjustment of an additional one hundred fifty dollars (\$150.00) for that day.

A stand-in engaged on a one-half hour multi-camera series who is required by the Producer to rehearse and/or perform (whether on or off-book) in the role of a cast member with other cast members during any run-through (e.g., a Producer run-through or network run-through but not a table read) shall receive an adjustment of an additional \$150.00 for that day.

A Photo-Double reading lines on camera receives \$150.00 Adjustment .

Adjustments added to the basic rate for overtime computation.

BACKGROUND PERFORMERS WHO MAY SPEAK (OMNIES)

Groups of 5+ BG performers in camera frame may utter in unison:

1. "exclamatory" phrases (i.e.: press conference scene, sporting event crowd).
2. traditional or commonplace dialogue which the ordinary person may be presumed to know (i.e.: Pledge of Allegiance, Boy Scout Motto, Lord's Prayer).

Groups of 16 or less, non-professional singing in unison, photographed 1st as a group wide shot or mouthing to playback, gets paid at special ability rate. (may push in later for CU or panning) NOTE: more than 16 gets paid at basic rate. No harmonizing, or rehearsal day.

BACKGROUND PERFORMERS WAGES

Wages will vary by type of production.

Contact your extra casting agent for show specific rates.

	7/1/24 - 6/30/25	7/1/25 - 6/30/26
STANDINS / PHOTO DOUBLES	\$253/8 hours	\$262/8 hours
SPECIAL ABILITY	\$226/8 hours	\$234/8 hours
GENERAL BACKGROUND PERFORMERS First 85 on Theatrical, First 25 on TV must be SAG-AFTRA (excludes stand-ins, swimmers, skaters and dancers)	\$216/8 hours	\$224/8 hours
NON-UNION BACKGROUND PERFORMERS NU STAND-IN	\$140/8*hours \$160/8 hours	\$ tbd \$ tbd
MINORS (1yr – 17 yrs) - Includes Non-Union Minors	\$216/8 hours (Industry 'Norm')	\$ tbd (Industry 'Norm')
INFANTS	Per BG Casting	Per BG Casting
TWINS (15 days -1year) Over 1 year TRIPLETS (15 days-1year)	Per BG Casting	Per BG Casting

* Productions shooting in City of West Hollywood Non-Union pays \$153/8 hours

HOLLYWOOD STUDIO ZONE - Stand-ins, Background Actors & Sideline Musicians

SAG AFTRA Adjustments and Allowances (as of 7/1/24) Negotiate for unlisted props

BG Wardrobe Change	9.00	Automobile	37.50
BG Each Additional Change	6.25	Motorcycle	37.50
Performer Wardrobe Damage & Loss	negotiable	Moped	15.00
Formal Wear	27.00	Police Motorcycle	50.00
Dancer Footwear (per pair)	11.50	Harley Chopper	negotiable
Own Uniform	18.00	Trailer	19.00
Police Uniform	36.00	Bicycle	12.00
BG Body Makeup*	19.00	Steno Machine	25.00
BG Skull Cap*	19.00	Golf Clubs & Bag	12.00
Hair Goods*	19.00	Skates / Skateboard	5.50
Haircuts* (average 1/4 basic rate)	19.00	Skis, Poles & Boots	12.00
Body Makeup (50% body)*	19.00	Scuba Tank	25.00
Wet Check* (unless wearing swim/surfing gear)	14.00	Surfboard	15.00
Smoke, Snow & Mud*	14.00	Tennis Racquet (unless paid for tennis outfit)	5.50
Prosthetics	negotiable	Camera / Binoculars / Opera glasses	5.50
Mileage	30¢ per mile	Large Radio	5.50
Interviews	1/4 check / 2 hours	Luggage (per piece)	5.50
Interview in dress additional	9.00	Pets (per pet per day)	23.00

* Adjustments added to the basic rate for overtime computation.

For Non-Union adjustments - Check with casting company.

SIDELINE MUSICIANS – AFM LOCAL 47, LOS ANGELES

Sidelining is when a Musician is engaged to mime the playing of a musical instrument on camera. A musician may perform to a pre-recorded track that is played back on the set, but a track is not required.

TV & FILM RATES 4/28/24 - 4/30/27		
One (1) alone	\$327.14/8 hours	OT @ 1.5x in 15 minute increments
Leader / Orchestra Manager*	\$555.22 (Scale rate 2x)	OT @ 1.5x double scale
Two (2) or more - one designated Leader	\$277.61/8 hours	OT @ 1.5x in 15 minute increments
Silent Bit	\$445.36/8 hours	OT @ 1.5x in 15 minute increments
Doubling (play 2 or more instruments)	+25% for first additional instrument	+10% each additional instrument
Wardrobe Change	\$10	\$15 for 2 or more
Tux/White Tie/Tails	\$30	
Cartage Fees	\$40 – harp	\$16 – others**

* = Required if 10 or more sideline Musicians are employed (Includes the Leader).

** String Bass, Tuba, Cello, Drums, Amplifiers, Saxophone, Clarinet, Accordion, Bassoon, Horns, Trombone.

- See Contract for additional payments for use of AI likeness in additional sequences.
- Recording Live: if Sideline Musicians record, they shall be paid recording scale in addition to their full eight (8) hour sideline call.
- Sidelining and Recording within 3 hour period: Musician performing live recording on camera within a 3 hour session is paid recording scale for minimum 3 hour session in addition to any other payments due.
- AFM Session Report: must be completed.

DISTANT LOCATION EXPENSES AND ACCOMMODATIONS

IATSE

Travel, meals and single room lodging at producer's expense.

Day of departure - facilities for wash and change clothes.

'On Call' employees - \$6.00/day location allowance.

SAG-AFTRA

1st Meal deducted is lunch-regardless of call time.

Per Diem - \$14.00 breakfast - \$21.00 lunch - \$35.00 dinner. Total \$70 (Increase to \$75 total effective 11/9/25).

Travel, meals & single room lodging at producer's expense.

Dressing Rooms - 1 actor per room with 10 actors or less.

2 actors per room allowed with more than 10 actors.

Facilities for checking personal belongings.

SAG-AFTRA BACKGROUND PERFORMERS

Producer pays travel, meals and lodging.

DGA

Producer pays travel, meals, lodging and \$24.00 per day incidental allowance.

Transportation, other than air, and meals/accommodations must be First-Class or best obtainable.

Employer to reimburse baggage fees and in-flight meals.

If bundled housing allowance is offered, it must be enough to include DGA incidental allowance, appropriate Per Diem, and a sufficient amount to cover 1st class lodging. Recommend these amounts be separated and specified on Deal Memo and paycheck.

TRAVEL TO LOCATION

IATSE

Travel class = Coach for Domestic < 1,000 air non-stop miles or between LA and Vancouver or <1,000 non-stop miles between U.S. and Vancouver or U.S. and Toronto; elevated coach if available. Minimum of business class for all other international travel.

Travel only - 4 hours allowance or pay for travel time up to 8 hours.

SAG-AFTRA

Travel class = Coach for Domestic < 1,000 air non-stop miles or between LA and Vancouver or <1,000 non-stop miles between U.S. and Vancouver or U.S. and Toronto; elevated coach if available. All other flights = business if available or 1st class.

Sch. A, B, C - Not more than 8 hours pay in 24 hours for travel only.

Sch. A, B, C - Over 4 hours scheduled air travel requires a 10 hour rest period before working.

Sch. A,B - Travel to location constitutes a minimum call.

Sch. C - Employment begins with player on set, no later than 24 hours after arrival.

Sch. A, B, C - 7th Day or Holiday travel at 1.5x premium.

Sch. F, H, K - See Contract.

SAG-AFTRA BACKGROUND PERFORMERS

Same travel class provisions as above for SAG-AFTRA.

Pay not to exceed 8 hours in 24 hour period, going or coming, travel only.

Travel then work, or work then travel = travel is work time.

Saturday travel is straight time. Sunday (as 6th or 7th day) and Holiday travel at 1.5x.

DGA

Travel class = Coach for all flights of less than 1,000 miles (not limited to domestic), elevated coach if available. All other flights = business if available or 1st class.

Day of Departure & Day of Return = distant location day.

Upgrade class of service to class made available to another employee from same production if traveling at a higher class pursuant to the minimum terms of a collective bargaining agreement under which they're employed.

Departure and Return days are considered a distant location day. Departure or Return day if on 6th or 7th day and is travel only, pay 1/5 studio rate.

TRAVEL ON LOCATION

IATSE

Portal to portal – Travel time = work time. (Note: 9-hour rest period on Location.)

L600 – if employee required to drive personal vehicle outside 30-mi zone, paid at IRS rate.

SAG-AFTRA

Travel (portal-to-portal) is work time for distant hires. Note: see Rest Period (page 30). See Studio Conditions for Schedule F & K.

SAG-AFTRA BACKGROUND PERFORMERS

SAG-AFTRA - Travel time is work time.

MINORS (CCR 11759 - regarding Employment of Minors)

a) Except as provided below in (b), all time spent traveling from a studio to location or from location to a studio shall count as part of the working day of a minor.

b) When a minor is required to travel daily between living quarters and location, the time spent by the minor in such traveling will not count as work time, provided the company does not spend more than forty-five (45) minutes traveling each way and furnishes the necessary transportation. This is a general rule and subject to reasonable changes by the studio teacher. Factors such as working and transportation conditions, and ages of minors shall be considered by the studio teacher in making such decision.

DGA

Travel at end of day is work time for Assistant Directors. See above for travel at end of production on 6th/7th day.

1st AD – actual travel time is added to the end of a workday.

2nd AD – Work day ends one hour after camera wrap plus actual travel time.

If an Employee furnishes their own transportation at Employer's request, mileage is paid at \$.30/mile. If rental car and gas provided by company, no mileage allowance.

MINIMUM CALLS

IATSE

Daily - 9-1/2 hours pay 1.5x after 8 hours or 40 hours cumulative.

Weekly - 60 cumulative hours, 6 consecutive days, minimum call 8 hours.

Day of departure and day of return = distant location days.

SAG-AFTRA

Sch. A - 8 hours, Days as contracted.

Sch. B - 8 hours, but not toward cumulative week, if not worked.

Sch. C - 10 hours, but not toward cumulative week, if not worked.

Sch. C - Employment begins with arrival on set, not to exceed 24 hours from arrival on location.

Sch. F, H, K - See Studio section.

SAG-AFTRA BACKGROUND PERFORMERS

Weekly - 5 days commencing with first day.

If fitted, has one day's call.

MINORS See Studio Conditions. (page 23)

DGA

Daily or weekly with appropriate completion of assignment and guaranteed prep.

Day of departure and day of return = distant location days.

MEAL PERIODS

IATSE

- Minimum guarantee of 1.5 hours work after 2nd meal, if production does not supply.
- Meal period must not be less than 1/2 hour nor more than an hour.
- Maximum 6 hours to first meal, 6 hours to second meal.
- A deductible meal within two hours of crew call is not permitted.
- 1/2 hr non-deductible breakfast (NDB) = sit down meal appropriate to time of day. N.D. meal within one hour (before or after) of general crew call syncs employee with crew meal times.
- After ND breakfast, 6 hours from Crew Call to 1st meal.
- Only one meal deductible in minimum call, unless minimum call exceeded.
- “Grace” – “A twelve (12) minute grace period may be called for production efficiency prior to imposition of any meal penalty. Such grace period shall not be scheduled nor automatic nor is it intended for everyday use. The twelve (12) minute grace period may not be utilized when the meal period has been extended as permitted by subparagraph (c) below.”
- “Extension” – “(c) The meal interval may be extended one-half (1/2) hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved. Such extension shall not be scheduled nor automatic.”
- Location - producer will provide meals.
- Box lunch is not a 2nd meal or wrap meal unless provided for whole crew.

PENALTIES

TV:

\$8.50 for first half hour

\$11.00 for second half hour

\$13.50 each succeeding half hour

(Except: L40 = \$10, \$12.50 & \$15)

FEATURES:

\$7.50 for first half hour

\$10.00 for second half hour

\$12.50 each succeeding half hour

Penalty reverts to employee's hourly rate after 20 cumulative penalties per week.

TEAMSTERS L399

See Studio Conditions (Page 8)

SAG-AFTRA

First meal deducted is lunch - regardless of call time.

6 hours to first meal; 6 hours to second meal.

NDB MEAL = Any meal within 2 hours of call, of 15 minutes duration freed of all activity. Meal to be appropriate to time of day.

A 12 minute unplanned grace period available if 6 hours not extended.

Camera roll into a meal period is not a violation.

If crew given meal, cast to be given meal.

PENALTIES - \$25.00 for first half hour.

\$35.00 for second half hour.

\$50.00 for each succeeding half hour.

SAG-AFTRA BACKGROUND PERFORMERS

General meal rules same as actors, include ND meal to sync with crew.

For penalties, see Studio Conditions on page 8.

NON UNION BACKGROUND PERFORMERS - Per local regulations.

MINORS

6 hours to first meal. Meal penalties NOT allowed. Teachers may require earlier meal period.

Check local regulations - (Minors from CA abide by CA regulations).

DGA

None stated, but reasonable time for appropriate meals shall be allowed.

TURNAROUNDS / REST PERIODS (See page 13 for Violation Penalties)

IATSE & TEAMSTERS L399

Category	Rest Period	Notes
General	9 hours	See page 11 for weekend rest periods
L600 – D.P., Operator	10 hours	
L600 – Still Photographer, Camera Assistants	9 hours	
L399 - Drivers	8 hours	

Check local contracts for variations.

SAG-AFTRA

Sch. A, B, C	12 hours*	36 hours rest with one day off; 56 hours with 2 days off (54 if call 6 am or after).
Stunt Coordinator	9 hours	Stunt Coordinator under Utility Stunt contract = 12 hour turnaround.
Stunt Coordinator (flat)	10 hours	

*On overnight location may be reduced to 11 hours twice a week on non-consecutive days.

If 4 hours scheduled air travel - there must be a 10 hour rest period before working.

Location arrival after 9pm may have a 10 hour rest.

BACKGROUND PERFORMERS

SAG-AFTRA	12 hours	see 16 hour rule under OVERTIME (page 33).
SAG-AFTRA Special Ability Dancers	10 hours	10 hours required; 12 hours where practicable.

DGA

UPMs & ADs	9 hours	from Company Wrap + 1 hour + travel to next "company leaving" call minus 1 hour.
Trainee	9 hours	From dismissal to actual call time next day.
TV Director	11 hours	\$750 premium penalty if forced call on DP or Director. TV Directors – if elapsed time between company wrap on one day and the call time on the following day or the call of the Director of Photography on the following day, whichever is later, is less than eleven (11) hours, but no payment shall be due unless payment for forced call is in fact made to the Director of Photography.

2 days off = 50 hour rest period; 1 day off = 33 hour rest period.

PENALTY= 1/4 check per hour.

Trainees: additional straight time for each hour or portion of hour invaded.

Wrap Supervision Allowance - An allowance of \$62 per day will be paid to the 2nd AD 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. Allowance is excluded from all other computations and not subject to Pension & Health contributions.

OVERTIME

IATSE

Travel is work and computes towards gold but not paid at gold.

7th day rate applies until 4 hours off, then weekday rate resumes.

L706 Distant: 1.5x after 10 hours. 2x after 14+ hours.

Note: IATSE Area Standards employees receive 2x after 12 hours worked and 3x after 15 elapsed hours

IATSE OVERTIME — 2024-27	First 8 Hrs	OT 8+ Hrs	GOLD 12+ Hrs Worked	GOLD 12+ Hrs Elapsed	GOLD 14+ Hrs Elapsed	GOLD 15+ Hrs. Elapsed
THEATRICAL & TELEVISION						
DISTANT LOCATION	1x	1.5x			2x	---

TEAMSTERS

Local 399 OVERTIME — 2024-27	First 8 Hrs	OT 8+ Hrs	GOLD 12+ Hrs Worked	GOLD 12+ Hrs Elapsed	GOLD 14+ Hrs Elapsed	GOLD 15+ Hrs. Elapsed
THEATRICAL & TELEVISION						
DISTANT LOCATION — 1st 6 days worked	1x	1.5x			2.5x	3x
7TH DAY worked	2x	2x			5x	6x

See Local Teamster Agreements for Overtime Conditions.

SAG-AFTRA

Overtime computed in 1/10th hourly units (6 minutes).

Overtime caused by travel at 1.5x maximum.

Ordinary M/U removal = up to 15 minutes (not count to rest period, other premiums or penalties); Extraordinary makeup removal = work time.

Sch. A - Less than 2x Scale rate	1.5x for 9th & 10th hours with a maximum rate.	2x thereafter with a maximum rate.
Sch. A - Over 2x Scale rate	1.5x for all hours worked after 8 hours with a maximum rate.	
Sch. B - Weekly	Theatrical: 1.5x after 44 hours less any daily overtime paid. TV: 1.5x after 8 hours (except 2 days "free" per week).	
Sch. B - Daily	2x after 10 hours on all days.	
Sch. C - Weekly	2x after 10 hours per day with a maximum rate.	

Sch. B, C - Past midnight of last day worked = pay for next day unless called after 4 PM and night work all week.

BACKGROUND PERFORMERS

Overtime paid in tenths.

	8 to 10 hours	11 to 16 hours	Over 16 hours worked (ends at actual time ward or props turned in).
SAG-AFTRA	1.5x	2x	Additional day's pay per hour or fraction of hour, except 6th, 7th or holidays at premium.
NON-UNION	1.5x	2x	Per California Law (If CA residents) or Check Local regulations.

DISTANT LOCATION - Overtime / 6th & 7th Days & Holidays

DGA

Work past midnight on 6th day = work call for 7th day.

DEFINED WORKDAY

	START	END
1st AD	General crew call or leaving call.	Camera wrap (+ travel time).
Key 2nd, 2nd 2nd AD	Earlier of Makeup, Hair or general crew call for first 2nd AD in.	1 hour after Camera wrap (plus travel time) for ADs working at wrap. Prior to company wrap = dismissal time (plus travel time).

DGA OVERTIME / EXTENDED WORKDAY

	13.1 - 15.0 hours	15.1 - 19.0 hours	19.1+ hours
1st AD	1/2 day's pay	Additional 1/2 day's pay	1 day's pay for any part of 4-hour period
Key 2nd (No other 2nds employed on production)(Studio, Report/Bus to and Distant Location)	1/2 day's pay	Additional 1 day's pay	1 day's pay for any part of 4-hour period
2nd ADs (when 2 or more employed on production)	none	1 day's pay	1 day's pay for any part of 4-hour period
	13.1 - 16.0 hours	16.1 - 20.0 hours	20.1+ hours
UPM	none	16 - 20 hours 1 day's pay	Over 20 hours. 1 day's pay for any part of 4-hour period

After 16 hours the 1st AD may call a meeting to discuss safety issues re: continued filming.

6th & 7th DAYS

IATSE

6th & 7th Days not worked (idle) = 4 hours scale + pension contribution at 8 hours.

7th Day & Holiday worked = 2x.

Holidays - Not worked = 8 hour allowance.

Holidays (see Studio conditions for current holidays).

"On Call" employee required by Producer to work on 7th day or Holiday shall be paid 2x one-fifth of the "on call" weekly rate for each such day worked.

Holidays on Saturday shall be celebrated on Friday. Holiday on Sunday celebrated on Monday

SAG-AFTRA

Producer shall designate which 6 of 7 consecutive days shall be work days.

Sch. A, B, C - 7th Day not worked = nothing. Holidays worked at 2x.

Sch. A - Work week may be changed ONCE by adding a day off or eliminating a day without a penalty or premium to synch with Sunday off.

May also shift workweek multiple times provided performers receive no fewer than two consecutive days off. If shift results in more than four consecutive days off, must pay consecutive employment starting on the fifth day.

Sch. A, B, C - 7th Day premium paid only if performer's 7th Day.

Sch. A - 7th Day worked - maximum daily rate is 2x minimum rate.

Sch. B, C - 7th Day worked - premium pay determined by player's workweek, but Sch. C not to exceed \$950.

Sch. A, B, C - Travel 7th Day or Holiday at 1.5x.

SAG-AFTRA BACKGROUND PERFORMERS

7th Day and Holidays at 2x.

DGA

Workweek is any six consecutive work days + 7th Day unworked with following provisions:

- 1) Initial workweek stated in Deal Memo (or be Monday thru Friday).
- 2) Producer can add a day only once in production or between 'hiatus periods' on a series, by shifting from a Tuesday thru Sunday to a Monday thru Saturday workweek.
For other workweek shift scenarios please consult DGA.
- 3) Any infringement of the above = premium pay.
- 4) Must be advised of shift prior to start new workweek.

7th Day or holiday worked is paid an additional 1/5 of Studio rate

If Production started, Production Fee for any 'shooting' work on 7th Day.

Work past midnight on 6th Day = work call for 7th Day.

Also, unlimited number of times may shift workweek by giving two (2) consecutive days off so long as, for weekly employees, a full week of employment either directly precedes or directly follows the pro-rated week. Can't shift to avoid unworked holiday pay.

For other work scenarios - Contact DGA Contracts Dept.

HOLIDAYS

IATSE - Refer to Studio Section - see page 19

SAFETY AWARENESS CONSIDERATIONS

An awareness of accidents on the set in recent years reminds us that safety is a primary concern.

Employers, who are ultimately responsible for safety on a show, have often assigned safety responsibility to DGA members.

Safety starts in Prep, with awareness of safety bulletins and planning of stunts, special effects, and challenging scenes. This requires careful consideration of potentially dangerous or unsafe conditions, difficult or environmentally suspect locations, inclement or extreme weather, or anticipated long shooting hours.

Be aware of current conditions in your area, and plan for health and safety considerations. Check with your Studio, network, production company and Guilds and union locals for individual required procedures and guidelines.

Many companies have successfully produced features and television under self-imposed limits of a 12-hour maximum shooting day. When a 12-hour shooting day is not practical and long or late hours are needed to complete work, Employers are required under most circumstances to offer transportation or overnight housing for the safety of cast and crew.

Copies of Safety Bulletins are available through CSATF.org, the DGA Website, DGA office, AMPTP, Production companies, or Guild and Union offices.

Revised California laws establish criminal liability for certain individuals responsible for safety on the set. Any person, who is responsible for a danger and does nothing to remove it or give warning, is subject to a charge of criminal negligence.

Any member of the 'Director's Team' should stop a shot for reasons of imminent danger.

Safety takes precedence over expediency.

No film is worth the loss of an arm, a leg or a life. Please keep safety a primary concern.

Basic Safety Standards in the Workplace

(L600 Majors Article 61)

"No Producer [Employer] shall require or permit any employee to go into or be in any employment or place of employment which is not safe and healthful... every Producer and every employee shall comply with occupational safety and health standards and all rules, regulations... no person (Producer or employee) shall remove, displace, damage, destroy or carry off any safety device, safeguard, notice or warning; [nor] interfere with the use of any method or process adopted for the protection of any employee..."

"Call sheets shall identify the name and phone number of the Producer's safety contact, which may be an individual or a department, as well as the phone number for the Producer's safety hotline."

SAFETY RULES AND RESPONSIBILITIES – UNIONS AND GUILDS

IATSE

COURTESY HOUSING OR TRANSPORTATION

STUDIO ZONE: COURTESY HOUSING. Article XXIX. (a): "When an employee is required to work in excess of fourteen (14) hours in the studio zone, Producer shall offer the employee either courtesy housing or round trip transportation, at the Producer's election.

Round trip transportation shall be from the designated crew parking area to home and return at the Producer's expense.

Producer shall inform employees of the availability of courtesy housing or round trip transportation. Employees shall not be required to secure their own courtesy housing or round trip transportation."

See page 16 (Long and Late Working Hours & Courtesy Housing) for more detail.

DGA

BASIC AGREEMENT SAFETY RESPONSIBILITIES (Exhibit 2, 2020 MOA with AMPTP)

The Employer is responsible for ensuring a safe working environment. To facilitate this, the Employer shall have a Safety Program that defines the safety responsibilities of, and authority granted to, Employees working under this Agreement. Employers operating in California may satisfy this requirement by developing and maintaining an effective Injury and Illness Prevention Program (“IIPP”) in compliance with state law, which shall include a statement of roles and responsibilities substantially similar to those set forth below. Employers operating outside California may satisfy this requirement by adhering to the division of roles and responsibilities set forth below and are encouraged to model their Safety Program on the requirements of an IIPP as provided under California law.

All Employees are required to understand and adhere to the Employer’s Safety Program and their duties under it and to report safety concerns in good faith. No Employee shall be discharged or otherwise disciplined for refusing in good faith to work on a job that exposes him or her to a clear and present danger to life or limb, or for making a good faith report to the Employer, his or her supervisor or the Employer’s Production Safety Department (if any) relating to the safety of another employee or bystander exposed to a clear and present danger to life or limb. It is the shared commitment of the AMPTP and DGA to vigorously protect all employees from retaliation for exercising this responsibility.

EMPLOYER

The Employer is responsible for ensuring that health and safety are taken fully into account when the production is budgeted and that proper resources for the management of health and safety and the fulfillment of the Safety Program are provided. Practical day-to-day responsibility for ensuring that the Safety Program is properly implemented may be delegated to the Unit Production Manager (or other designee); however, the Employer always has the ultimate responsibility for ensuring a safe working environment and shall support the Unit Production Manager (or other individual designated by the Employer) in the implementation and administration of the Safety Program. To that end, the Employer shall designate and identify to the Unit Production Manager an individual (e.g., a line producer or production executive) to serve as a point of contact in the event the Unit Production Manager requires additional support and/or resources on safety issues for a given production. If the Employer has a Production Safety Department, it shall also identify an employee of the Production Safety Department to serve as a resource on safety matters for a given production.

DIRECTOR

The Director shall promote the importance of a safe working environment for the production, including by supporting the Unit Production Manager in the implementation and administration of the Safety Program and supporting the First Assistant Director in maintaining a safe set. The Director is responsible for considering the health and safety implications of directorial decisions. In carrying out his or her directorial duties, the Director shall obtain guidance on safety matters from the Unit Production Manager, the First Assistant Director, department heads, supervisors, or other individuals with relevant safety expertise, as applicable, and may rely upon their advice. The Director is encouraged to ask questions about any safety-related matter.

UNIT PRODUCTION MANAGER

The Unit Production Manager has primary responsibility for the effective implementation and administration of the Safety Program for a given production with respect to all phases of production (i.e., beginning with pre-production and continuing through post-production) during his or her period of employment. The First Assistant Director and all department heads and supervisors shall report to the Unit Production Manager on safety issues, and the Unit Production Manager is responsible for ensuring that these individuals meet their responsibilities as set forth in the Safety Program.

The Unit Production Manager may also delegate specific safety responsibilities as appropriate. In carrying out his or her safety responsibilities, the Unit Production Manager shall obtain guidance on safety matters from the First Assistant Director, department heads, supervisors, or other individuals with relevant safety expertise, as applicable, and may rely upon their advice. The Unit Production Manager has the authority to halt any production activity that poses a risk to cast or crew members' health or safety and shall not be discharged or otherwise disciplined for exercising this authority in good faith.

FIRST ASSISTANT DIRECTOR

The First Assistant Director reports to the Unit Production Manager on safety issues and is responsible for implementing and administering the Safety Program with respect to the cast and crew on set (whether on stage or on location), which may include during tech scouts, prep, camera tests, screen tests, rehearsals and filming. By way of example, cast and crew members may always approach the Unit Production Manager with a safety concern, but they should ordinarily report safety concerns that arise on set to the First Assistant Director.

The First Assistant Director is responsible for coordinating on set safety, for conveying safety requirements to all cast and crew members and supporting department heads and supervisors in meeting their Safety Program responsibilities. In carrying out his or her safety responsibilities, the First Assistant Director shall obtain guidance on safety matters from department heads, supervisors, or other individuals with relevant safety expertise, as applicable, and may rely upon their advice.

The First Assistant Director shall communicate with the Director, the Unit Production Manager and the Production Safety Department (if any) regarding any health and safety concerns that are identified prior to and during any production day. In addition, the First Assistant Director shall ensure that proper control measures have been implemented and communicated to all involved, including by conducting safety meetings and including appropriate information on call sheets. The First Assistant Director has the authority to halt any production activity that poses a risk to cast or crew members' health or safety and shall not be discharged or otherwise disciplined for exercising this authority in good faith.

SECOND ASSISTANT DIRECTOR

The Second Assistant Director reports to the First Assistant Director on safety issues and shall assist the First Assistant Director in implementing and administering the Safety Program. For example, the Second Assistant Director shall assist the First Assistant Director in coordinating on set safety, conveying safety requirements to all cast and crew members and supporting department heads and supervisors in meeting their Safety Program responsibilities.

The Second Assistant Director shall also assist the First Assistant Director in communicating with the Unit Production Manager and the Production Safety Department (if any) regarding any health and safety concerns and ensuring that proper control measures have been implemented and communicated to all involved. Additional responsibilities include maintaining documentation of safety meetings, crew notices and accident reports; including appropriate information on call sheets; and preparing accurate production reports.

When assigned to perform location managing duties in areas where such work is performed by Employees employed under this Agreement, the Second Assistant Director is also responsible for identifying production locations and bringing to the attention of the Unit Production Manager, First Assistant Director, Construction Coordinator, Transportation Coordinator, or any other applicable Department Head, and the Production Safety Department (if any), any apparent safety hazards so they may be evaluated and mitigated as appropriate.

PRODUCTION SAFETY DEPARTMENT

Employers are encouraged to establish a Production Safety Department as a resource to assist productions in identifying and resolving environmental, health and safety issues and to support production personnel in complying with the Safety Program. The Production Safety Department (if any) shall inform the Unit Production Manager and First Assistant Director of any environmental, health or safety issues identified prior to and during any production day, if known to the Production Safety Department.

SAFETY TRAINING

All UPMs, ADs, Associate Directors and Stage Managers working in the United States shall have 90 days from their initial date of DGA-covered employment to successfully complete the following training courses:

- Safety Pass Training Course.
- Firearm Safety Training.
- Environmental Safety Training.
- Location Safety (mandatory as of 1/1/25).
- Insert Car Safety (mandatory as of 1/1/25 under the BA only, not FLTTA).

A DGA-Employer committee will meet to discuss the implementation of a Director-specific safety training program and the program will be launched no later than July 1, 2025.

SAFETY TRAINING STIPEND PAYMENTS

You must submit your request within 90 days of completion of the mandatory Safety Training course you are requesting a stipend for.

In order to receive your stipend payment for completing DGPTP Safety Training, click on the link below to obtain the form. Fill in all sections, sign and email the PDF to: mail@dgptp.com.

<https://www.trainingplan.org/stipend-passcard>

LIVE AMMUNITION (17-503)

The presence of live ammunition (excluding blanks) shall be prohibited on set or stage and other production premises, with the following exceptions:

- (a) When ammunition is essential to the subject matter of the work, such as a reality show or documentary (except during dramatic reenactments) or a firearms education and safety training production.
- (b) While filming at a state or federal facility where firearms are ordinarily present in the absence of production or while filming footage of trained military or police personnel firing weapons in controlled military or police facility.
- (c) Security personnel employed to provide security for the production who carry a firearm in compliance with the applicable laws and, at all times in the scope and course of that employment, are in possession and control of the firearm.
- (d) A peace officer (as defined under the applicable laws) or a law enforcement officer who is authorized to carry a firearm in the course and scope of the officer's duties and, at all times, in the scope and course of those duties, is in possession and control of the firearm.
- (e) Commercial locations where live ammunition is customarily found in the absence of production (e.g., a gun store or ammunition factory/warehouse), provided that the Employer notifies the Guild in advance."

HAZARDOUS WORK

IATSE

No employee shall be required to jeopardize their working opportunities by having to perform work considered dangerous.

Employee and producer are to negotiate rate in advance.

Aerial or submarine = \$60 per flight or dive with \$180 maximum day.

Exception: L600 = \$60 per flight with no maximum per day or dive with scuba in 72" tank.

Employees in close proximity and exposed to same hazard, must receive same adjustment.

Cold or wet - Producer supplies wearing apparel, hot drinks, 10 minutes rest per hour.

15% bonus if in water 3' deep or more, for 4 hours or more.

25% bonus for diving less than 15' for more than 1 hour aggregate.

SAG-AFTRA

- Smoke work must be approved at time of booking or prior to work; if not, performer may refuse to work for bona fide health reasons.
- MSDS - Material Safety Data Sheets available on set when smoke used.
- Helicopter - agreed it is not necessarily hazardous, but performer's consent required before flying.
- Six Conditions for driving to qualify as stunt - (Per SAG-AFTRA Contract)
Any of the following:
 - 1. When any or all wheels leave the driving surface.
 - 2. When tire traction is broken, i.e., skids, slides, etc.

3. Impaired Vision — when the driver's vision is substantially impaired by:
 - (a) Dust
 - (b) Spray (when driving through water, mud, etc.)
 - (c) Blinding lights
 - (d) Restrictive covering over the windshield
 - (e) Smoke
 - (f) Any other conditions which substantially restrict the driver's normal vision.
 4. The speed of the vehicle will be greater than normally safe for the conditions of the driving surface, or when other conditions such as obstacles or difficulty of terrain will exist or off-road driving, other than normal low-speed driving for which the vehicle was designed, will occur.
 5. When any aircraft, fixed-wing or helicopter is flown in close proximity to the vehicle creating a hazardous driving condition.
 6. Whenever high speed or close proximity of two (2) or more vehicles create conditions dangerous to the drivers, passengers, film crew or vehicles.
- Where driver performer doubled as stunt per above – vehicle passengers doubled as stunts also.
 - Requirements specified at Rehearsal and Performance for Medical Personnel, Communication with medical equipment and facilities as well as proximity and type of emergency transportation.
 - Person planning stunt entitled to inspect vehicle day prior. No pay due.
 - Performer or Background Actor rigged with explosive to have prior consultation with Stunt & SFX Coord; - Background Actor upgrades to Schedule A for day only if rigged with explosive.
 - Dancers – 'Knee Work' is hazardous activity and may wear knee pads.

SAG-AFTRA BACKGROUND PERFORMERS

- Must be notified in advance or may refuse work.
- Claim for loss or damage to wardrobe or personal property must be filed on form before leaving set.
- Protection from heat, cold, rain & snow- overall and between takes.
- In TV, Non-union Background performers may not be used to perform hazardous work, special ability work or any other work calling for additional compensation.

DGA

Flight pay = \$194 per flight with no maximum.

Helmet, mask or diving suit to more than 10' is \$194 per dive with no maximum.

The Guild will cooperate with Employer to avoid payments for unreasonable claims — e.g., claims for separate payments in the course of one assignment for each time an aircraft makes a landing.

HARASSMENT / WORK ENVIRONMENT

IATSE

“Satisfactory completion of the “A” safety training course and the harassment prevention training course through CSATF is required for placement on the Industry Experience Roster.”

SAG-AFTRA

Harassment Prevention Policy

Per the 2020 Memorandum of Agreement, “each producer is committed to maintaining a working environment that is free from unlawful harassment” and, once informed of a complaint of a violation, “the Producer shall investigate promptly [and] upon conclusion of the Producer’s investigation, the Producer will take action it deems appropriate and warranted.”

Nudity and Sex Scenes

The 2023 Memorandum of Agreement contains modifications to provisions regarding nudity and sex scenes.

Check the SAG-AFTRA “Quick Guide for Scenes Involving Nudity and Simulated Sex,” studio policies, and performer’s contract for necessary considerations. SAG-AFTRA Intimacy Coordinators may be employed and consulted to the extent that they do not interfere with Director’s rights.

DGA

Directors: “The DGA agrees... to work with the Employers to modify the existing CSATF Harassment Prevention 2 (HP 2) course to incorporate Director-related concerns, [and] agree that the Employers may require Directors to complete the existing CSATF online prevention course, which is in further discussion.

Right to Representation - Weingarten Rights

You have the right to have a DGA representative present with you if your employer is questioning you as part of an investigation where you reasonably believe that the investigation may result in your employer disciplining you. Therefore, if you are ever questioned by your employer under such circumstances, you should tell your employer the following:

“If my responses to your questions could lead to my being disciplined or terminated, or adversely affect my personal working conditions, I respectfully request that you postpone meeting with me or asking questions until my union representative can be present for that meeting or questioning.”

SAFETY CHECKLIST

SPECIAL EFFECTS

Explosives, mortars, gunfire, sharp weapons, rigs for accidents, smoke, communications

STUNTS

Falls, fights, chases & crashes, guns, knives, swords, explosions, mortars, squibs, air rams, horses, wild animals/insects/vipers, helicopters, airplanes, hazardous work, communications

TOO HIGH

Stunt falls, camera cars, cranes & scissor lifts, rooftops, ladders, mountains, rock climbing, bridges, helicopters, airplanes, parachuting, skydiving, railroads, hot air balloons, gliders, parasails, hang gliders

TOO LOW

Under anything which can fall, flash flood area, on anything which can collapse, caves, tunnels, subways

TOO DRY

Desert, over exertion, actors mis-clothed, no shade, no water, heat illness

TOO WET

On boats, in water, floods, dry washes, rising tides, river rapids, actors, crew mis-clothed, non-swimmers, swimming pools, diving

TOO BRIGHT

Set lights, deserts, snow, flashes of EFX, electric arcs, headlights, lightning

TOO DARK

Nightwork, caves, wrapping out, smoke, crime areas

TOO COLD

Winter, cold waters, ice houses, actors mis-clothed, snow, ice

TOO HOT

Deserts, boiler rooms, fire, flames, actors mis-clothed

TOO FAST

Stunts, cars, boats, jet skis, wave runners, motorcycles, planes, falls, skiing, camera cars, boats & planes, railroads, roller boards/skates/blades, bicycles, skis, toboggans

TOO SLOW

Deserts, snow, ice, isolation, darkness, sand or beach

TOO LONELY

Isolated locations, poor communications, foreign speakers, different culture

TOO CROWDED

Work in crowds, downtown cities, large extra calls, stadiums, discos, crime areas, animal/insect/snake attack, use of guns, special EFX, confined spaces, traffic jams, rubber necking

TOO DIRTY

Pollution (air/water), asbestos, smoke, hazmats

TOO CLEAN

Wet surfaces, waxed surfaces, fresh chemicals

TOO OLD

Abandoned buildings, vehicles & machinery

TOO YOUNG

Infants, children

SAFETY BULLETINS - UPDATED

These SAFETY BULLETINS are available on the website www.CSATF.org

1. Recommendations for the Use of Firearms, Blanks, and Dummy Rounds (Revised 04/29/24)
2. Prohibitions and Special Restrictions on The Use of Live Ammunition (Revised 12/19/23)
3. Guidelines Regarding the Use of Helicopters in Motion Picture Prods. (Issued 08/15/01)
- 3A. Addendum "A" External Loads – Helicopter (Issued 08/15/01)
4. Stunts (Revised 01/26/05)
5. Safety Awareness (Issued 06/19/02)
6. Animal Handling Rules for the Motion Picture Industry (Revised 08/05/21)
7. Recommendations for Diving Operations (Revised 08/29/07)
8. Guidelines for Traditional Camera Cars (Revised 07/19/06)
- 8A. Addendum "A" - Process Trailer/Towed Vehicle (Revised 08/28/12)
- 8B. Addendum "B" - Camera Boom Vehicles (Revised 08/28/12)
- 8C. Addendum "C" - Power Line Distance Requirements (Revised 08/28/12)
9. Recommended Guidelines for Working in and Around Base Camps (Revised 07/01/22)
- 9A. Addendum "A" Base Camp Inspection Checklist (Issued 07/01/22)
10. Guidelines Regarding the Use of Artificially Created Atmospheric Fogs & Haze (Revised 06/28/19)
- 10A. Addendum "A" - Technical Awareness Sheet (Revised 06/28/19)
11. Guidelines Regarding the Use of Fixed-Wing Aircraft in Motion Pict. Prods (Issued 08/15/01)
- 11A. Addendum "A" - External Load Guidelines (Issued 08/15/01)
12. Guidelines for the Use of Venomous Reptiles (Revised 08/05/21)
13. Guidelines When Using Combustible & Flammable Fuels & Associated Equipment (Revised 07/01/22)
14. Parachuting and Skydiving (Revised 01/06/06)
15. Guidelines for Boating / Watercraft Safety for Film Crews (Revised 08/20/13)
16. Recommended Guidelines for Safety with Pyrotechnic Special Effects (Revised 05/22/09)
17. Water Hazards (Revised 08/20/13)
18. Guidelines for Safe Use of Stunt Air Bags, Boxes, or Other Free Fall Catch Systems (Revised 04/17/13)
19. Recommended Guidelines for the Use of Open Flame on Motion Pict. Sets (Revised 09/18/09)
20. Guidelines for Use of Motorcycles (Revised 08/14/24)
21. Guidelines for Appropriate Clothing and Personal Protective Equipment (Revised 06/05/09)
22. Guidelines for Use of Scissor Lifts (Elevating Work Platforms) and Aerial Boom Lifts (Extensible Boom Platforms) (Revised 09/05/17)
- 22A. Addendum "A" – Power Line Distance Requirements (Revised 07/15/11)
23. Working with Portable Power Distribution Systems & Other Electrical Equipment. (Revised 08/20/13)
- 23A. Addendum "A" – Power Line Distance Requirements (Revised 07/15/11)
- 23B. Addendum "B" – Basic Electrical Safety Precautions for Motion Picture and Television Off Studio Lot Location Productions (Issued 08/01/00)
- 23C. Addendum "C" – Working With 480 Volt Systems (Revised 08/20/13)
- 23D. Addendum "D" – Common Motion-Picture and Television Tasks and Associated Personal Protective Equipment (Revised 02/07/20)
- 23E. Addendum "E" – Meeting National Electrical Code (NEC) Grounding Requirements for Portable Generators Supplying Portable Equipment in the Motion Picture and Television Industry (Issued 04/04/13)

24. California OSHA Safety Requirements for Handling of Blood and Other Potentially Infectious Materials (Revised 03/23/00)
25. Camera Cranes (Issued 12/16/98)
- 25A. Addendum "A" - Power Line Distance Requirements (Revised 07/15/11)
26. Preparing Urban Exterior Locations for Filming (Issued 09/20/00)
27. Poisonous Plants (Issued 02/21/01)
28. Guidelines for Railroad Safety (Revised 04/16/19)
29. Guidelines for Safe Use of Hot Air Balloons (Issued 08/15/01)
- 29A. Addendum "A" - External Load Guidelines for Safe Use of Hot Air Balloons (Issued 08/15/01)
30. Guidelines for Safety Working with Edged, Piercing & Projectile Props (Revised 07/18/17)
31. Safety Awareness When Working Around Indigenous Wildlife / "Critters" (Revised 08/05/21)
32. Food Handling Guidelines for Production (See 32A) (Under Review)
- 32A. Addendum "A" - Los Angeles County Approved Film Production Food Services (Revised 09/01/13)
33. Special Safety Considerations when Employing Infant Actors (15 days to Six Months Old) (Revised 1/22/97)
34. Guidelines for Working in Extreme Cold Temperature Conditions (Revised 01/05/16)
- 34A. Addendum "A" – Wind Chill Chart (Revised 09/01/13)
35. Safety Considerations for the Prevention of Outdoor Heat Illness (Revised 08/03/23)
36. Guidelines for Safety Working Around Unmanned Aircraft Systems (UAS) (Revised 11/01/17)
37. Vehicle Restraint Systems – Seat Belts & Harnesses (Revised 12/19/02)
38. Guidelines for Inclement or Severe Weather (Revised 12/19/23)
- 38A. Addendum "A" – Lightning Safety (Issued 12/19/23)
39. Safety Guidelines for Using Foam(ed) Plastics in Set and Prop Construction (Issued 01/18/06)
40. Guidelines for Non-Camera Utility Vehicles (Issued 10/17/07)
41. Recommended Guidelines for Safely Working On and Around Gimbals (Issued 08/07/12)
42. Guidelines for Alternative Driving Systems (Issued 06/16/15)
43. Guidelines for Free Driving (Issued 05/01/18)
44. Guidelines for Working Safely with Radiofrequency (RF) Transmitters (Issued 07/31/19)
45. Guidelines for Long or Successive Takes (Issued 03/10/22)

PROCEDURAL GUIDELINES

1. Special Procedures for Minors Performing Physical Activities (Issued 05/17/06)

INFORMATIONAL FACT SHEETS

- General Code of Safe Practices for Production (GCSP) (Revised 10/17/02)
- Safety & Health Awareness Sheet – Extended or Successive Takes (Issued 05/21/10)
- Safety & Health Awareness Sheet – Guidelines for Handling Freshly Painted or Printed Backdrops and Other Graphic Arts (Issued 01/06/06)
- Safety & Health Awareness Sheet - Photographic Dust Effects (Issued 05/25/05)
- Safety & Health Awareness Sheet – Reducing the Spread of Influenza-Like Illness (Issued 09/18/09)
- Safety & Health Awareness Sheet - Protection from Wildfire Smoke (Issued 03/03/21)
- Safety & Health Awareness Sheet - Lithium-Ion Battery Safety (Issued 08/14/24)
- Studio Safety Hotlines (Revised 02/23/22)

SAFETY INFORMATION AND HOTLINES

STUDIO or ORGANIZATION	SAFETY DEPARTMENT	ANONYMOUS HOTLINE
A24		833-290-0001
Amazon Studios	657-256-1427	833-626-1542
Amblin Partners (Dreamworks)	818-733-9665	818-733-6500
Apple Studios	424-239-8723 - West 917-514-4715 - East	855-635-7378 - US 855-635-7708 - Can
CBS Studios	323-204-1585	818-655-6078
CSATF	818-565-0550 x1100	888-772-3359
DGA	310-289-5326	800-342-3457
HBO / HBO Max	213-361-8579	877-742-3044
IATSE		844-422-9273
ICG – Local 600 Camera		877-424-4685
Legendary Entertainment	818-861-1905	818-940-2220
Lionsgate		
MBS	Main (310) 727-2700	
MGM	310-449-3000	
NBC / Universal	818-707-8036	818-777-2153
Netflix	562-900-2784	844-222-1739
OSHA	800-321-6742	
Paramount	323-956-7233	323-956-8955
Radford Studio Center	-	-
SAG - AFTRA		844-723-3773
Sony	310-244-4544	888-883-7233
Turner		404-878-8774
Universal Pictures	800-364-0747 818-622-6221	818-777-2153
Walt Disney Studios, ABC, Fox 21, FX, Hulu, 20th Television	818-560-1726	818-560-7391
Warner Bros.	818-954-2890	877-566-8001

DGA AD/UPM SYNOPSIS / INDEX OF CONTRACTUAL WORKING CONDITIONS

Basic Agreement 2023 - 2026

MINIMUM CALLS & RATES

Employment Conditions (13-202)

5 day Studio Workweek (13-101a)

7 day Distant Location Workweek (13-101a)

1st AD - Start at crew call or leaving call. End at camera wrap (+ end of day travel time.)

Key 2nd or 2nd 2nd - Start at earlier of Makeup, Hair or general crew call. End 1 hour after STUDIO or LOCATION wrap (plus end of day travel time) or 'Report To' wrap.

Daily Rate = 1/4 of Weekly Studio or Location Rate & 1/4 of Production Fee (13-101c)

Production Fee - (13-101b)

Completion of Assignment Pay - 2 weeks + = 1 week COA; 5 days + = 2 1/2 days COA. (13-102,103,104)

Number of COA's in a single production season (other than multi-camera) capped at six. (13-103)

14.5% Health contribution on COA and Vacation Pay.

Guaranteed Preparation time. (13-301)

Guaranteed Wrap for UPM's. (13-401)

Rehearsal days - if no crew or 2 AD's employed = prep day. (13-305)

Upgrades: If on weekly, temporarily upgraded for a day: to be paid the daily rate (plus production fee) of the upgraded position NOT 1/5 of the weekly rate). (13-205)

Wrap Supervision Allowance - \$62/day to 2nd AD supervising wrap on location, local location, or in the studio when loading out to local or distant location following day.

CANCELLATION OF CALLS

By 4 PM of day preceding. (13-206a)

WEATHER PERMITTING (BA13-201)

In the event the Employer has issued a "weather permitting" call:

If such cancellation is due to extreme heat, cold, wind, snow, sleet, ice storms, fire hazards, smoke conditions, or hurricanes, an employer may cancel the call of a 2nd 2nd AD or Additional 2nd AD employed on a daily basis, subject to the following:

- Employee must be notified that the call is a "weather permitting" call prior to their dismissal on the day prior, or in the case of an employee not yet on payroll, up to 12 hours before their call time.
- Employee shall be entitled to 1/2 day's pay if such call is cancelled at least 4 hours prior to the individual's call.
- Employee shall be entitled to a full day's pay if not notified of such cancellation at least 4 hours prior to their call.

In the event the Employer has NOT issued a "weather permitting" call:

- Employee may be cancelled without pay if notified of cancellation no later than 8 PM the night before the call.
- Employee shall be entitled to a full day's pay if notified of such cancellation later than 8 PM the night before the call.

In the event an AD is notified not to report after a weather permitting call, the AD shall be paid 1/2 of any daily rate and the Employer shall pay pension and health; however if the notification to the AD is untimely, or the Employer authorizes the AD to work the AD shall be paid the applicable daily rate Compensation will count towards COA.

The Employer may cancel calls for ADs other than the 1AD and Key 2AD, employed on a daily basis for the above reasons, provided the Employer gives notice to the Guild as soon as practicable. The ADs must be notified no later than 8:00 p.m. the night before the call. The Employer may also cancel calls for the first day of a new workweek so long as Employer makes effort to inform the ADs on the last day of the preceding workweek of possibility that the call will be cancelled and the AD is notified of the cancellation before 8:00 p.m. the evening prior to the call. These days will NOT count for the purpose of calculating COA.

REST PERIODS (13-116)

Turnaround UPM's & AD's = Company Wrap + 1 hour to shooting call minus 1 hour = 9 hours. (or, for 2nd AD, 1st makeup call, if earlier.) . Penalty = 1/4 check per hour.

If 4 1/2 hours or less, additional payment 1/4 check per hour until 9 hours off.

(Additional note - see 6th & 7th days)

MINIMUM PREP (Not Including Multi-Cam) (13-301 to 13-304)

Running Time	First AD	Second AD
15 Minutes or less	2 days	
16 - 30 Minutes	3 days	1 day Pilot / Ep 1 = 2 days
31 - 60 Minutes	6 days	2 days Pilot / Ep 1 = 3 days
61 - 90 Minutes	10 days	5 days
91 - 180 Minutes / Features	15 days	7 days
Shorts	1 day	1 day
Second Unit	First AD: when 20 or more cast and crew employed or stunts to be performed – 1 day for 1-2 days shoot; 2 days for 3+ days shoot.	
Episodic 2nd ADs	If a Key 2nd and a 2nd 2nd AD, OR two (2) Key 2nd ADs employed – no pay for unworked prep time.	

TERMINATION & CAPRICIOUS DISCHARGE (13-206)

EXTENDED WORKDAY (13-110)

(Not including Multi-Camera Stage Shows) (also see 6th & 7th days)

1ST AD - Additional 1/2 day's pay between 13.1 & 15.0 hours.
 - Additional 1/2 day's pay between 15.1 & 19.0 hours.
 - Additional day's pay any part of a 4 hour period after 19 hours.

2ND AD - Additional day's pay between 15 & 19 hours.
 - Additional day's pay any part of a 4 hour period after 19 hours.

If one 2nd AD only – Additional 1/2 day's pay for 13+ hours (Studio, Report-to, Bus-to or Distant Location) up to 15 hours.

MULTI-CAMERA STAGE SHOWS: Any UPM who works more than 16 hours or any 1st & 2nd AD and Assoc Director who works more than 15 hours before being dismissed shall receive an additional day's salary for each 4-hour period thereafter.

MEAL PERIODS (Not Including Multi-Cam)

None stated, but start 9AM or before and work after 7:30 PM. shall be paid \$33 unless second meal furnished by production by 9 PM. (13-215, 13-216)

6th & 7th DAYS & HOLIDAYS (13-112)

11 Holidays: New Year's Day, Martin Luther King Jr. Day, President's Day, Good Friday, Memorial Day, Juneteenth, Independence Day, Labor Day, Thanksgiving, Day after Thanksgiving, and Christmas Day.

Saturday Holiday = Friday; Sunday Holiday = Monday. (13-113; 13-115)

Workweek is any 5 consecutive days with following provisions:

- 1) Initial workday to be stated in deal memo re 6th & 7th days. Employees must be advised of any changes in advance.
- 2) Producer can switch workweek alternatively by according two consecutive days off once in production or between 'hiatus periods' on a series, either by adding one or two days consecutive with the 6th and 7th days off of the prior workweek OR by shifting from a Tuesday thru Saturday to a Monday thru Friday workweek.
- 3) Alternatively may shift workweek unlimited number of times by giving (2) consecutive days off so long as, for weekly employees, a full week of employment either directly precedes or directly follows the pro-rated week. Can't shift to avoid unworked holiday pay.
- 4) Must be advised of shifts prior to start of new workweek.

Studio/Local location 6th Day = 1.5x; 7th Day or Holiday = 2x.

If production started, Production Fee for any Shooting work on 7th Day.

14 hours work past 1 AM into 6th or 7th Day = pay for that day unless 33 hour rest for 1 day off or 50 hour rest for 2 days off. (13-111)

TRANSPORTATION

Travel required by producer shall be compensated at \$.30 per mile. (13-214b)

No mileage payment in 10 mile radius from designated point within Los Angeles 30 mile zone, for pilots, 1 hour and 1/2 hour series, and theatrical. (13-214g)

Must designate point with DGA prior to start of production.

HAZARDOUS WORK

Flight pay = \$194 per flight with no maximum. (13-210)

Diving in helmet, mask, diving suit more than 10' is \$194 per dive with no maximum. (13-211)

Employer will provide suitable clothing to work in abnormal cold or wet. (13-213)

After 16 hours the 1st AD may call a meeting re: safety of continuing production.

DISTANT LOCATION.

WORKWEEK - DISTANT LOCATION

7 Consecutive location days. (13-112b, p.142,143)

1st AD - Start at general crew call or leaving call. End at camera wrap (+ travel time.)

Key 2nd or 2nd 2nd - Start at earlier of Makeup, Hair or general crew call.

End 1 hour after wrap (plus travel time).

EXPENSES AND ACCOMMODATIONS - DISTANT LOCATION

Producer pays travel, meals, lodging & \$24/day. (13-114)

If bundled housing allowance is offered, it must be enough to include DGA incidental allowance, appropriate Per Diem, and a sufficient amount to cover 1st class lodging. Recommend these amounts be separated and specified on Deal Memo and paycheck.

TRANSPORTATION - DISTANT LOCATION

Travel class = Coach for Domestic < 1,000 air miles or between LA and Vancouver or <1,000 miles between U.S. and Vancouver or U.S. and Toronto; elevated coach if available. All other flights = business If available or 1st class. (13-214)

Day of Departure & Day of Return = distant location days. (13-112d)

TRAVEL ON LOCATION

Travel time at end of day is work time for 1AD, 2AD & 2nd 2AD.

MEAL PERIODS - DISTANT LOCATION

None stated, but reasonable time for appropriate meals shall be allowed. (13-215)

EXTENDED WORKDAY - DISTANT LOCATION (13-110)

Work past midnight 6th Day = work call for 7th Day.

1ST AD - Additional 1/2 day's pay between 13.1 & 15.0 hours.

- Additional 1/2 day's pay between 15.1 & 19.0 hours.

- Additional days' pay any part of a 4 hour period after 19 hours.

2ND AD - Additional day's pay between 15.1 & 19.0 hours.

- Additional day's pay any part of a 4 hour period after 19 hours.

One 2nd AD only – Additional 1/2 days' pay for (Distant Location) 13 to 15 hours.

UPMs working in excess of 16 hours = Additional day's pay for any part of additional 4 hour periods.

6th & 7th DAYS, HOLIDAYS - DISTANT LOCATION (13-112)

(see 'Holidays' under studio conditions)

Workweek is any six consecutive work days +7th Day unworked with following provisions:

- 1) Initial workweek stated in Deal Memo (or be Monday thru Friday) Employees must be advised of any changes in advance.
- 2) Producer can add a day only once in production or between 'hiatus periods' on a series, by shifting from a Tuesday thru Sunday to a Monday thru Saturday workweek.
- 3) Alternatively may shift workweek unlimited number of times by giving (2) consecutive days off so long as, for weekly employees, a full week of employment either directly precedes or directly follows the pro-rated week. Can't shift to avoid unworked holiday pay.
- 4) Must be advised of shift prior to start new workweek.

7th Day worked at 2x. Holidays worked at 2x.

If Production started, Production Fee for any Shooting work on 7th Day.

Work past midnight 6th Day = work call for 7th Day.

If traveling home at end of production or end of assignment on 6th or 7th Day, AND no other work performed, travel day paid at 1/5 of studio week rate.

REST PERIODS - DISTANT LOCATION (13-116)

Turnaround UPM's & AD's – Company wrap + 1 hour + Travel, and ends 1 hour prior to next "company leaving" call = 9 hours.

PENALTY = 1/4 check per hour.

2 days off = 50 hour rest period; 1 day off = 33 hour rest period.

OTHER CONTRACT AND BY-LAW REQUIREMENTS:

Deal Memo - deal memo to guild before start work. (13-107)

Only DGA members can perform customary & usual duties of a DGA member. (13-208)

Duties Described: UPM (1-302); 1st AD (1-303); 2nd AD (1-304) (see below). No member is empowered to waive any provisions of the guild agreement.

No member may accept employment below contract minimums (check DGA re: low budget, etc).

No member may defer any of the minimum salary or working conditions (check re: low budget, etc).

No member may work for an employer who has not signed an agreement with the guild.

Members required to report to DGA any proposal to work below minimum conditions.

Any member negotiating to replace another member must notify the DGA and the member.

GENERATIVE ARTIFICIAL INTELLIGENCE REQUIREMENTS:

A. Secured agreement that the customary and contractual duties assigned to DGA-represented employees must continue to be assigned to DGA-represented employees covered by the agreement, and that GAI does not constitute a person.

B. The Employers may not utilize GAI in connection with creative elements without consultation with the Director or other DGA-covered employees consistent with the requirements of the DGA Basic Agreement.

DUTIES OF THE 2nd ASSISTANT DIRECTOR: (1-304)

Employer may not assign duties of a 2nd AD to background coordinator, PAs, or persons in positions in which assigned duty has not been customarily performed in the industry.

No alteration of job titles to evade or subvert the provisions of this paragraph.

Duties to include:

- Distribute, collect and approve extra vouchers, placing adjustments as directed by 1st AD on vouchers.
- Secure execution of minor cast contracts, extra releases, and on occasion to secure execution of contracts by talent.
- Supervise wrap in the studio and on location (local and distant).
- Sign cast members in and out.
- Maintain liaison between UPM and/or the production office and 1st AD on the set.
- Assist 1st AD in direction and placement of BG action and supervision of crowd control.
- Perform crowd control in NY and LA except where work is customarily performed by police or security personnel of a location. Persons not covered by BA may perform work if at least two additional 2nd ADs are employed in addition to a Key 2nd AD and 2nd 2nd AD or 2 Key 2nd ADs.
- Supervise and direct the work of any DGA Trainee.

DIRECTORS GUILD PHONE NUMBERS / CONTACTS

DGA National Headquarters - Los Angeles	310-289-2000	800-421-4173
DGA - New York Office	212-258-0800	800-356-3754
Associate National Executive Director / Western Executive Director - Rebecca Rhine	310-289-5325	
Western AD/UPM Council; Field Reps - Faith Santilla	310-752-5999	
Eastern AD/UPM Council; Field Reps - Mary Hatch	212-258-0801	
DGA Communications Dept	310-289-5333	
Work Report Line - West Coast	310-289-2040	
Work Report Line - East Coast	212-258-0890	
Safety Hotlines	310-289-5326	800-342-3457
Harassment Hotline (Racial, Sexual etc)	310-289-2006	
Contract Violation Anonymous Hot Line:	310-289-5300	press 3
Membership Screenings - LA	310-289-5300	press 1
Membership Screenings - NY	212-258-0890	
Committee Events and Special Events	310-289-5366	
Fax	310-289-2029	
Pension & Health Plans	323-866-2200	877-866-2200
DGACA (DGA Contract Administration) - West	818-461-0916	
DGACA (DGA Contract Administration) - East	914-747-2979	
DGA Commercial Contract Administration	212-397-0930	
DGA Training Plan - LA	818-386-2545	
DGA Training Plan - NY	212-397-0930	

DGA Los Angeles Field Reps	DGA New York Field Reps
Jon Drew, 310-279-7693	Abbie Brewer, 740-707-6284
Emily Pierceall, 213-321-9791	Bart Daudelin, 212-258-0809
Alexis Soto, 323-382-1058	Michael Mintz, 646-256-6264
Sydney Woods, 213-400-5054	Kittie Walsh, 323-327-3272
	Brett Wise, 570-447-4823

GENERAL CHECKLIST

LOCATIONS

Check: Permits, Power, Parking, Phones, Restrictions, Eating, Relax Extras, Dressing Rooms, Makeup, Schoolroom, Set Modifications, Preparation, Strike, Running Shots, Chases, Stunts, Gunshots, Fires, Wrecks, Explosives, Shooting, Time, Sunrise-Sunsets.

Use of: Extras, Picture Vehicles, Special Equipment, Special Effects, Animals, Stunts, Camera.

Know: Local Contact, Phone, Additional Contact, Location Release, Permits, Hospital.

SETS

Where, Size, Special Dressing, Light Changes, Special Effects, Working Parts, Crane.

STAGE

Telephones, Internet, Wireless, Security, Power, Remote & Bell, Ventilation, Heat, Air Conditioning, Makeup, Dressing Rooms, School Room, Tables, Chairs, Powerhouse, 4' Perimeter.

CAST

Special Requirements, Deal Memo, Phone Numbers, Where Contact, Time needed to get ready, Location or Dressing Room, Breakfast, Stunts, Pilots, Choreographer, Dancers, Singers, Intimacy Coordinator, Dialogue Coach, Studio Teacher, Map to Location.

SIDELINE MUSICIANS

Information as per extras, Instruments, Wardrobe.

Familiarize with playback.

Music Advisor, Rehearsal Pianist, Vocal Coach, Music Coordinator.

BACKGROUND PERFORMERS

Needs: Interviews, Fittings.

Who: Ages, Sizes, Races, Amputees, Little People, Minors, Twins, Babies, Doctors, Police, Lawyers, Pedestrians, Workers, Office Workers, etc.

What: Special Business, Photo Doubles, Inserts, Dancers, Singers, Swim, Ride, Night, Hazardous, Wet, Smoke, Hair Or Beard, Body Makeup, Weather Permitting, etc.

When: Time Of Call, Century, Year, Time Of Year, Night, etc.

Where: Studio, Location, Room etc. Country, State, Rural, Urban, etc.

How: Wardrobe, Beard, Car, Trailer, Pets, Luggage, etc.

Explain: - Scenes, Activities, Cast, Guidelines.

CAMERA

Film & Digital Cameras, Film Stock / Digital Media, High Speed, Video, Video Assist, Matte, Process, Special Equipment or Lenses, Drones, Multiple Cameras & Crews. DIT & Download Equipment.

GRIP

Pre-rigs, Cranes, Mounts, Gelling, Tarping, Condor/Flyswatter.

ELECTRICS

Lighting Changes, Pre-rigs, Additional or Special Lights, Batteries, Generator.

MAKEUP & HAIR

Space & Time, Where Set Up, Barber, Beards, Body M/U, Extra Help, Wigs.

PROPS & SPECIAL EFFECTS

Props, Special Effects, Armorer, Heaters, E-Fans, Atmosphere Haze Effects, Wet Down.

SOUND

Additional Equipment, Fisher Boom, Extra Radio Microphones, Earwigs, Comteks, Repeaters, Playback, Speakers, Headphones, Walkie-talkies, Bullhorns.

TRANSPORTATION

Picture Vehicles, Boats, Planes, Production Vehicles, Parking, Water Truck, Utility, Honeywagon, 4-wheel Drive, Gators, Insert Car, Process Trailer, Busses, Generator, Horsetrucks.

ADDITIONAL PERSONNEL

Additional Camera, Grips, Electricians, Craft Service, Painter, Special Effects, Security, Police, Fire, Wranglers, Wardrobe, M/U, Hair, VTR, Playback, Teachers, Divers, Mechanic, Veterinarian. DIT, Medics.

DOWNLOADABLE CHECKLISTS FOR SPECIALTY WORK

DGA Members-only Website has the following Checklists for Specialty Work (prepared by the AD/UPM West 2nd AD Committee) at the AD/UPM Council West microsite section:

1. CAR CHASES CHECKLIST
2. EXPLOSIONS & FIRE WORK CHECKLIST
3. HELICOPTER WORK CHECKLIST
4. HIGH FALLS CHECKLIST
5. SQUIBS & GUN SHOTS CHECKLIST
6. WATER WORK CHECKLIST

DGA Members should sign-in to Members only section of website.

Go to 'Guild', Select 'Councils', then 'Western AD/UPM Council', under 'Council Links select 'Other Useful Information' - then click on 'Checklists for Speciality Work'.

ASSISTANT DIRECTOR'S TRAINING PROGRAM (14-100)

Productions are encouraged to hire DGA AD Trainees to assist and support the AD team. Trainees can perform a range of DGA sanctioned duties that Production Assistants may not. The Trainee program also offers incentives to productions. (Multiple Trainees and Distant Location reimbursements)

For West Coast, visit www.trainingplan.org or call (818) 386-2545

For New York, visit www.dgatrainingprogram.org or call (212) 397-0930

IATSE STUDIO LOCALS

Affiliated Property Craftspersons (inc. Props, Set Dec, Special FX)	Local #44	(818) 769-2500
Motion Picture Studio Grips (Inc. Crafts Service, First Aid)	Local #80	(818) 526-0700
International Cinematographers Guild (inc. Publicists)	Local #600	(323) 876-0160
IATSE Production Sound Technicians, Television Engineers, Video Assist Technicians and Studio Projectionists	Local #695	(818) 985-9204
Motion Pictures Editors Guild	Local #700	(323) 876-4770
Motion Picture Costumers	Local #705	(818) 487-5655
Make-Up Artists and Hair Stylists	Local #706	(818) 295-3933
Studio Electrical Lighting Technicians	Local #728	(818) 954-0728
Motion Pictures Set Painters and Sign Writers	Local #729	(818) 842-7729
Art Directors Guild (Inc. Illustrators, Matte, Scenic, Title, & Graphic Artists)	Local #800	(818) 762-9995
Animation Guild (Not part of the basic bargaining unit)	Local #839	(818) 845-7500
Script Supervisors/Continuity, Coordinators, Accountants & Allied Production Specialist Guild (Inc. TV Script Coordinators & Writers' Room Assistants)	Local #871	(818) 509-7871
Motion Pictures Teachers and Welfare Workers	Local #884	(818) 559-9797
Costume Designers	Local #892	(818) 848-2800

TEAMSTER & BASIC CRAFT LOCALS

International Brotherhood of Electrical Workers	Local #40	(818) 762-4239
Plumbers and Pipe Fitters	Local #78	(213) 688-9090
Studio Transportation Drivers	Local #399	(818) 985-7374
Location Managers	Local #399	(818) 985-7374
Casting Directors & Casting Assistants	Local #399	(818) 985-7374
Studio Utility Employees	Local #724	(323) 938-6277
Studio Plasterers and Cement Finishers	Local #755	(818) 379-9711

ORGANIZATIONS

Directors Guild (LA)	(310) 289-2000
SAG-AFTRA - General	(323) 549-6835
SAG-AFTRA - Theatrical Contracts	(323) 549-6828
SAG-AFTRA - BG Actor Contracts	(323) 549-6811
SAG-AFTRA - Stunt & Safety Dept.	(323) 549-6855
SAG-AFTRA - Pension & Health	(818) 954-9400
California Department of Labor	(818) 901-5484
The Studio Teachers	(818) 559-9600
CSATF	(818) 565-0550
DGA Training Program - LA	(818) 386-2545
DGA Training Program - NY	(212) 397-0930

TV NETWORKS

ABC / Disney	(818) 560-1000
Amazon Studios	-
Apple	-
CBS	(323) 575-7800
FOX Broadcasting Company	(310) 369-1000
HBO	-
HULU	(310) 571-4700
Lifetime Entertainment Television	(310) 556-7500
NBC / Universal	(818) 777-1000
Netflix	-
Nickelodeon	(818) 736-3000
Paramount Plus / Showtime	(310) 234-5300

STUDIOS / LOTS

ABC Prospect Studios	(323) 671-5000
The Culver Studios	(310) 202-1234
DreamWorks Studios	(818) 733-7000
L.A. Center Studios	(213) 534-3000
Lionsgate	(310) 449-9200
MBS	(310) 727-2700
Paramount Pictures	(323) 956-5000
Radford Studio Center	(818) 655-5000
Raleigh Studios	(323) 466-3111
Santa Clarita Studios	(661) 294-2000
Sony Pictures Entertainment	(310) 244-3900
Sunset-Bronson Studios	(323) 460-5858
Sunset-Gower Studios	(323) 467-1001
Sunset-Las Palmas Studios	(323) 860-0000
The Lot	(323) 850-3180
Twentieth Century Fox Lot	(310) 369-1000
Universal Pictures	(818) 777-1000
Walt Disney Studios	(818) 560-1000
Warner Bros. Pictures	(818) 954-6000

DIGEST OF LOW BUDGET TERMS: IATSE, SAG-AFTRA

IATSE LOW BUDGET THEATRICAL AGREEMENT OF 2023-2025

Budget Tiers:

Ultra-Low – Production Costs budgeted less than \$3 million; at least 15 shoot days.

Tier One A – budgeted \$3 million up to \$6.25 million.

Tier One B – budgeted \$6.25 million up to \$9 million.

Tier Two – budgeted \$9 million up to \$12.5 million.

Tier Three – budgeted \$12.5 million up to \$15 million.

Workday / Workweek

Minimum call: 8 hours shoot; for travel - minimum 4 hours or maximum of 8 hours.

5 out of 7 days workweek, may shift workweek two times without incurring additional costs.

Shifting workweek: Reasonable advance notice shall be given and be subject to a minimum 32-hour rest period and there must be a full week between workweek shifts.

Meals

Meal Period same as Majors except as noted. First meal shall not be earlier than 3 hours after call.

“Grace” The first deductible meal period may be extended by 15 minutes to complete a setup and a second deductible meal period may be extended by 30 minutes to complete a set up and/or wrap.

“Off Production” Crew Meals

When an Employer furnishes meals to a shooting unit, and an “off production” crew is working on the same site at the same time for the same production, the Employer will either furnish meals to the “off production” crew or pay the “off production” crew a meal allowance.

Meal Penalty

1st half hour = \$8.50, 2nd half hour = \$11.00, 3rd and 4th one-half hour = \$13.50.

5th and each succeeding one-half hour or fraction thereof = \$18.00. After 20 meal penalties in a work week employees will be paid one hour of pay at the straight time rate for each one half hour delay, which shall in no event be less than \$20 per meal penalty.

Cancellation/Change of Calls

If notification is not given by 5 PM of the previous day's work, employee shall be paid an 8 hour minimum call unless the cancelled call was for travel only, in which case the employee shall be paid a 4 hour minimum call.

For Employees who are not yet on the Employer's payroll, such work call cannot be cancelled.

Calls may be changed for current employees by 8 PM the day preceding the call, or with 6 hours notice on the day of the call, provided such notice is given after 7 AM. In addition, calls may be pushed to a later hour as long as employees receive at least 9 hours notice.

Weather-Permitting Calls

The Employer may issue a “weather- permitting” call for extreme heat, cold, wind, lightning, snow, sleet, ice storms or fire hazard as identified by the National Weather Service, and smoke conditions, or hurricanes to employees prior to their dismissal for the day and to persons not on payroll up to 12 hours before their call time (even if a call had previously been given).

The Employer shall provide notice to the Union upon the issuance of a “weather-permitting” call.

The Employer may cancel a “weather-permitting” call up to 4 hours prior to the call time.

Notwithstanding the above, the Employer may cancel calls due to the inclement weather (as stated above) provided the Employer provides notice to the Union as soon as practicable, but no later than 8 PM the night before the call. The Union agrees it will not unreasonably deny a request by the Employer to cancel under these conditions.

Other Change of Calls

In the event a daily employee is notified not to report to work, they shall be paid 4 hours of pay at straight times; however, if the notification to the daily employee is untimely, the daily employee shall be paid for an 8-hour minimum call.

In the event an "on call" employee is notified not to report to work, they shall be paid one-half of one-fifth of his or her weekly rate; however, if the notification to the "on call" employee is untimely, or the Employer authorizes the "on call" employee to work that day, the "on call" employee shall be paid for the day.

Turnarounds / Rest Periods / Violations

Rest Periods

Rest periods are set-to-set.

10 hours minimum rest period for on and off-Production personnel.

12 hours rest period after 7 consecutive days work or after a 6-day work week when the 6th Day worked on the 7th Day in a workweek.

32 hours rest period preceding a 6th Day of work when workday occurs on the 7th Day of a workweek.

Weekends: 52 hours after 5 Day work week; 32 hours after a 6 Day work week.

Violations

Employees paid on return to work at prevailing rate (the applicable base rate or OT rate), plus an additional hour of straight time for all invaded hours; however, if less than 8 hours rest provided, the prevailing rate plus an additional hour of straight time will be paid until a 10-hour rest period is provided.

For employee work hours >14 on 2 consecutive days, violation on 2nd day = prevailing rate at dismissal plus additional hour straight pay for invaded hours.

Violation of weekend rest period paid at additional hour of straight time for all invaded hours or portions thereof.

Overtime

First 8 hours at straight time rate; >8 hours @ 1.5x.

Through December 31, 2024: hours >13 worked @ 2x for days 1-6 of work week; and for all hours worked on 7th Day and designated Holidays. (Effective January 1, 2025: hours >12 worked)

15+ hours @ 3x (to discourage long workdays).

All time computed in 1/10 units and OT premiums not to be compounded.

Holidays

Holidays: Same as Basic Agreement. (See page 19 for Holiday chart)

Location Expenses/Accommodations

When an employee is required to transport themselves between production locations, they shall be paid a mileage allowance for such travel at the applicable IRS or CRA rate.

Outside the 30 Mile Zone, Employer must provide transport (van driver or a personal car may be provided) with coach-class Air transport and single bedroom housing.

Work time shall be calculated on a portal-to-portal basis. Transportation to and from the daily production location shall be provided.

Any employee whose primary residence is more than sixty (60) miles from a production location shall be provided with a per diem allowance and either housing or a housing allowance.

Per Diem/Idle Days

Breakfast \$12/ Lunch \$16/ Dinner \$32. Total \$60.

Any meal provided by Employer may be deducted from the per diem.

Idle Days – For 6th and 7th Days not worked on distant location:

- a) On Tier One A productions, the employee shall receive the equivalent of an extra one (1) day's per diem (\$60) and the Employer shall make applicable pension and health contributions for 4 hours;
- b) For Tier One B productions = same as Tier One A but P&H for 8 hours.
- c) For Tiers Two and Three, employee paid 4 hours of straight time plus pension and health contributions for 8 hours or at the daily contribution rate, whichever is applicable. No more than 2 idle days permitted per work week, except as a result of a workweek shift.

Subcontracting

Work that can otherwise be performed by covered employees is not permitted.

Designated Production Cities

Chicago, IL, Cleveland, OH, Detroit, MI, Orlando, FL, San Francisco, CA, St. Louis, MO, New York, NY, Washington, DC. (See Low-Budget Agreement for appropriate wage scales).

SAG-AFTRA LOW BUDGET TERMS

Contracts	ULTRA LOW BUDGET	MODERATE LOW BUDGET THEATRICAL	LOW BUDGET THEATRICAL
Budgets	<\$300,000	\$300,000-\$700,000	\$700,000-\$2,000,000
Pay	20% BA scale	35% BA scale	65% BA scale
Consecutive Employment and Availability	Waived unless on overnight location.	Waived unless on overnight location.	Waived unless on overnight location. Weekly performers paid on percentage of weekly rate.
Travel	On location applies only when compelled to stay overnight. Flights may be "Coach Class" unless other crew is flown at higher classification.	On location applies only when compelled to stay overnight. Travel Days must be paid. Flights may be "Coach Class" unless other crew is flown at higher classification.	Same as BA
6th & 7th days	Provided Performer gets at least thirty-six (36) consecutive hours off in each seven (7) days and subject to their prior written consent, Performer may work a sixth day without the payment of a premium.	6th, 7th days & Holidays - Premium rates as in BA are not required. Normal workday rates apply.	Waived if given 36 consecutive hours rest once per work week.
Background requirements			Same as BA but OT begins at 12 hours.

DGA - AD/UPM INFORMATION - LOW BUDGET SIDELETTER

Low Budget Terms	Level 1(a) (≤ \$500k)	Level 1(b) (> \$500k but ≤ \$1.1m)	Level 2 (> \$1.1m but ≤ \$2.6m)	Level 3 (> \$2.6m but ≤ \$3.75m)
Production Fee	Not Required	Not Required	UPM = \$25/wk; 1AD & Key 2AD = \$25/wk	UPM & 1AD = \$200/wk; Key 2AD = \$150/wk
Studio: Work on 6th or 7th day	Work week is 5 days. 6th & 7th days each paid at straight time (1/5 of weekly rate for weekly employees)	Work week is 5 days. 6th & 7th days each paid at straight time (1/5 of weekly rate for weekly employees)	Work week is 5 days. 6th & 7th days each paid at straight time (1/5 of weekly rate for weekly employees)	Work week is 5 days. 6th day paid at straight time. 7th day paid at 150% of straight time
Distant Location: Work on 6th or 7th day	Work week is 5 days. 6th & 7th days each paid at straight time (1/5 of weekly rate for weekly employees)	Work week is 5 days. 6th & 7th days each paid at straight time (1/5 of weekly rate for weekly employees)	Work week is 5 days. 6th & 7th days each paid at straight time (1/5 of weekly rate for weekly employees)	Work week is 5 days. 6th day paid at straight time. 7th day paid at 150% of straight time
Rest Period	Yes, per BA 13-116	Yes, per BA 13-116	Yes, per BA 13-116	Yes, per BA 13-116
Vacation Pay Fringe of 4%	Not Required	Not Required	Not Required	Not Required
Holiday Work	Paid at 200% of day rate if work on DGA Holiday; no pay for not working DGA Holiday w/in workweek	Paid at 200% of day rate if work on DGA Holiday; no pay for not working DGA Holiday w/in workweek	Paid at 200% of day rate if work on DGA Holiday; no pay for not working DGA Holiday w/in workweek	BA 13-113 applies (e.g., 200% of day rate or additional 1/5 of the studio rate when on distant location if work DGA Holiday; paid for not working DGA Holiday w/in workweek)
Unworked Holiday Pay Fringe of 4% (4.583% eff. 1/1/2024)	Not Required	Not Required	Not Required	Not Required
Completion of Assignment Pay (COA) (summary, next page)	Not Required	Not Required	Not Required	Yes. BA 13-103 & 13-104 apply
Dinner Allowance	\$31 payment unless Employer provides meals, including "walking meals"	\$31 payment unless Employer provides meals, including "walking meals"	\$31 payment unless Employer provides meals, including "walking meals"	\$31 payment unless Employer provides meals, including "walking meals"
Distant Location Housing	Accommodations shall be first class or best available	Accommodations shall be first class or best available	Accommodations shall be first class or best available	Accommodations shall be first class or best available
Per Diem on Distant Location	No less than the higher of SAG or IA (e.g., \$60/day)	No less than the higher of SAG or IA (e.g., \$60/day)	No less than the higher of SAG or IA (e.g., \$60/day)	No less than the higher of SAG or IA (e.g., \$60/day)
Incidental Allowance on Distant Location	Negotiable	Negotiable	Negotiable	Negotiable
Mileage	\$0.30 cents/mile; however, no mileage in Los Angeles 30-mile zone unless any other cast or crew receive it	\$0.30 cents/mile; however, no mileage in Los Angeles 30-mile zone unless any other cast or crew receive it	\$0.30 cents/mile; however, no mileage in Los Angeles 30-mile zone unless any other cast or crew receive it	\$0.30 cents/mile; however, no mileage in Los Angeles 30-mile zone unless any other cast or crew receive it
2AD Wrap Allowance	Not Required	Not Required	Not Required	Not Required
Minimum Prep Time	Negotiable, but no less than what is needed	Negotiable, but no less than what is needed	Not less than 7 days for 1AD and 3 days for Key 2AD unless additional days are needed or negotiated	Not less than 10 days for 1AD and 5 days for Key 2AD unless additional days are needed or negotiated
Aircraft Flight & Underwater Work Allowance for 1ADs & 2ADs	Not Required	Not Required	Not Required	Yes, per BA 13-210 & 13-211 (\$185/flight & \$185/dive or descent)

DGA - AD/UPM INFORMATION - LOW BUDGET SIDELETTER *(continued)*

Low Budget Terms	Level 4(a) (> \$3.75m but ≤ \$5.5m)	Level 4(b) (> \$5.5m but ≤ \$8.5m)	Level 4(c) (> \$8.5m but ≤ \$11m)
Production Fee	70% of BA minimums for UPM, 1AD & Key 2AD	80% of BA minimums for UPM, 1AD & Key 2AD	90% of BA minimums for UPMs, 1AD & Key 2AD
Studio: Work on 6th or 7th day	Work week is 5 days. BA 13-112(a) applies (e.g., 6th day paid add'l 150% of day rate or 1/5 of weekly rate, and 7th day add'l 200% of day rate or 1/5 of weekly rate)	Work week is 5 days. BA 13-112(a) applies (e.g., 6th day paid add'l 150% of day rate or 1/5 of weekly rate, and 7th day add'l 200% of day rate or 1/5 of weekly rate)	Work week is 5 days. BA 13-112(a) applies (e.g., 6th day paid add'l 150% of day rate or 1/5 of weekly rate, and 7th day add'l 200% of day rate or 1/5 of weekly rate)
Distant Location: Work on 6th or 7th day	Work week is 6 days. BA 13-112(b) & 13-101(b) apply (e.g., 7th day paid add'l 1/5 of studio weekly rate; prod fee add'l 1/6 location wkly prod fee)	Work week is 6 days. BA 13-112(b) & 13-101(b) apply (e.g., 7th day paid add'l 1/5 of studio weekly rate; prod fee add'l 1/6 location wkly prod fee)	Work week is 6 days. BA 13-112(b) & 13-101(b) apply (e.g., 7th day paid add'l 1/5 of studio weekly rate; prod fee add'l 1/6 location wkly prod fee)
Rest Period	Yes, per BA 13-116	Yes, per BA 13-116	Yes, per BA 13-116
Vacation Pay Fringe of 4%	Not Required	Not Required	Yes, at 4% per BA 13-601
Holiday Work	BA 13-113 applies (e.g., 200% of day rate or additional 1/5 of the studio rate when on distant location if work DGA Holiday; paid for not working DGA Holiday w/in workweek)	BA 13-113 applies (e.g., 200% of day rate or additional 1/5 of the studio rate when on distant location if work DGA Holiday; paid for not working DGA Holiday w/in workweek)	BA 13-113 applies (e.g., 200% of day rate or additional 1/5 of the studio rate when on distant location if work DGA Holiday; paid for not working DGA Holiday w/in workweek)
Unworked Holiday Pay Fringe of 4% (4.583% eff. 1/1/2024)	Not Required	Not Required	Yes, at 4% (4.583% eff. 1/1/2024) per BA 13-115
Completion of Assignment Pay (COA) (summary, next page)	Yes. BA 13-103 & 13-104 apply	Yes. BA 13-103 & 13-104 apply	Yes. BA 13-103 & 13-104 apply
Dinner Allowance	\$31 payment unless Employer provides meals, including "walking meals"	\$31 payment unless Employer provides meals, including "walking meals"	\$31 payment unless Employer provides meals, including "walking meals"
Distant Location Housing	Accommodations shall be first class or best available	Accommodations shall be first class or best available	Accommodations shall be first class or best available
Per Diem on Distant Location	No less than the higher of SAG or IA (e.g., \$60/day)	No less than the higher of SAG or IA (e.g., \$60/day)	No less than the higher of SAG or IA (e.g., \$60/day)
Incidental Allowance on Distant Location	Not Required	Not Required	\$23/day on distant location and travel days
Mileage	\$0.30 cents/mile; however, no mileage in Los Angeles 30-mile zone unless any other cast or crew receive it	\$0.30 cents/mile; however, no mileage in Los Angeles 30-mile zone unless any other cast or crew receive it	\$0.30 cents/mile; however, no mileage in Los Angeles 30-mile zone unless any other cast or crew receive it
2AD Wrap Allowance	Not Required	Not Required	\$59/day as per BA13-118
Minimum Prep Time	Not less than 15 days for 1AD and 7 days for Key 2AD unless additional days are needed or negotiated	Not less than 15 days for 1AD and 7 days for Key 2AD unless additional days are needed or negotiated	Not less than 15 days for 1AD and 7 days for Key 2AD unless additional days are needed or negotiated
Aircraft Flight & Underwater Work Allowance for 1ADs & 2ADs	Yes, per BA 13-210 & 13-211 (\$185/flight & \$185/dive or descent)	Yes, per BA 13-210 & 13-211 (\$185/flight & \$185/dive or descent)	Yes, per BA 13-210 & 13-211 (\$185/flight & \$185/dive or descent)

DGA - AD/UPM INFORMATION - LOW BUDGET SIDELETTER *(continued)*

TRAVEL:	Coach for (a) all non-stop flights of less than 1,000 air miles from departure point to final destination; (b) flights between Los Angeles and Vancouver; or (c) flights of less than 1,000 air miles between the United States and either Toronto or Vancouver. Except as noted above, travel will be business class for non-stop domestic or foreign flights of 1,000 or more miles from departure point to final destination. 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 they are employed, then the DGA-covered Employee shall be upgraded to the same class of transportation.
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EXTENDED WORKDAYS - Levels 1, 2, 3 and 4

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.
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	Workday Begins	Workday Ends	Hours Worked
1AD	General Crew Call	Camera Wrap (plus travel time on distant location or "bus-to" local location).	A 1AD who works more than 13 hours and up to 15 hours before being dismissed shall receive an additional 1/2 day's salary. If such 1AD works more than 15 hours and up to 19 hours before being dismissed, that 1AD shall receive another additional 1/2 day's salary. If such 1AD works beyond 19 hours, that 1AD shall receive another additional full day's salary for each 4 hour period or fraction thereof worked.

	Workday Begins	Workday Ends	Hours Worked - One 2AD Assigned to Shooting Unit	Hours Worked - Two or More 2ADs Assigned to Shooting Unit
Key 2nd AD & 2nd AD	At earlier of General Crew Call, Make-up Personnel Call, or Hair Dressing Personnel Call	1 hour after camera wrap (plus travel time to distant location or "bus-to" local location).	Any 2AD who works more than 13 hours and up to 15 hours shall receive an additional 1/2 day's salary. If such 2AD works more than 15 hours and up to 19 hours, that 2AD shall receive another full day's salary. If such 2AD works beyond 19 hours, that 2AD shall receive another day's salary for each 4 hours or portion thereof worked.	A 2nd AD who works more than 15 hours shall receive an additional day's salary for each 4 hour period or portion thereof worked beyond 15 hours.
Additional 2AD	Any Additional 2A who works more than 15 hours before being dismissed shall receive an additional day's salary for each 4 hour period or portion thereof worked beyond 15 hours. Such salary in all cases shall be 1/5 of the studio work week rate and shall be excluded from all other computations.			

COMPLETION OF ASSIGNMENT ("COA") - Levels 3 and 4

UPMs, 1ADs, Key 2nd ADs, and 2 2ADs	These Employees are entitled to an additional week's salary upon completion of assignment if employed two or more consecutive weeks or 2 1/2 days salary if employed at least five consecutive days but less than two consecutive weeks. COA pay shall be based on actual (including overscale) salary paid, excluding production fee, extended day, and rest period invasion payments, and shall be computed by totaling all compensation earned (including upgrade salaries) and dividing the total thereof by the number of weeks worked. No COA is paid for a hiatus of at least one week over Christmas/New Years so long as (1) the Employee receives unworked holiday pay for Christmas Day and New Years Day; (2) the hiatus is a maximum of two consecutive weeks plus 2 additional weekdays beyond 2 weeks. With a waiver from the Guild, a 3rd consecutive hiatus week may be permitted; and (3) 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.
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PENSION AND HEALTH CONTRIBUTIONS AND TRAINING PLAN / QUALIFICATIONS LIST CONTRIBUTIONS
Company will contribute 8.5% to the Pension Plan, 10.5% to the Health Plan. The Company will contribute an additional 3/8% to the DGA-Producer Training Plan (West) on behalf of all AD/UPMs employed. Company will also contribute 1/8% to DGACA on behalf of all ADs and UPMs employed in the Southern California area; and 1/4% to DGACA-East for all ADs and UPMs employed in the NY QL area. The Employee contributes 2.5% to the Pension Plan which shall be deducted by the Employer from the salary of such Employee. The Employer also contributes 14.5% to the Health Plan on Vacation Pay and Completion of Assignment.

NEW MEDIA & SIDELETTERS

Abbreviations:

“on or after” = shows commenced on or after 8/4/24

“prior to” = shows commenced prior to 8/4/24

-3% = Scale less 3% rates

-10% = Scale less 10% rates (no more than)

LAG 1 = 1-year rollback; rates from period immediately preceding

LAG 2 = 2-year rollback; rates from 2 periods immediately preceding

SL = Sideletter

TV: S1 = Season 1; **S2** = Season 2; etc.

LFTV = Long-form Television Sideletter

NEW MEDIA “HB-SVOD”, “HB-AVOD”, “HB-FAST”

High Budget: Subscription Video On Demand, Advertising Video On Demand, and Free Advertising-supported Streaming Television.

IATSE & TEAMSTERS 399:

All shows commencing “on or after” 8/4/24 are under similar provisions as Network TV. For shows that commenced “prior to” 8/4/24, various provisions apply to shows of different lengths, budget levels, and number of subscribers. Please refer to your labor relations executive for correct application of terms and conditions.

IATSE has complex charts attached to its 2021 MOA, which apply to shows commenced “prior to” 8/4/24. Wage rates may be LAG 1, LAG 2, or even LFTV, while working conditions will usually mirror the Sideletter applicable. Several variations exist. Post production terms are often different.

Teamsters Local 399 has different provisions than IATSE and applies existing sideletters to certain types of shows and budget thresholds. For example, one-hour episodic shows at \$10 million plus per episode require full feature rates and conditions

“One-Hour Sideletter” — Sideletter (SL) re Special Conditions for One-Half Hour and One-Hour Pilots and One-Hour Episodic Television Series (Other than Pilots or Series Made for Basic Cable).

IATSE New shows commenced “on or after” use “-3%” rates for S1 and S2. For shows “prior to”, apply LAG 1 rates for S1 and S2. No Vacation/ Holiday fringe in S1 and 50% V/H in S2. OT = 2x after 12 hours worked.

See SL for additional provisions.

TEAMSTERS 399 (SL 5 & 6): New shows “on or after” use “-3%” rates for Seasons 1 and 2. For shows “prior to” apply LAG 1 rates for S1 and S2. No Vacation/ Holiday fringes in S1 and 50% V/H in S2. OT = 2.5x after 14 elapsed hours. See SL for additional provisions.

DGA (SL 21) Network TV and Basic Cable only - For ADs & UPMs (not Multi-cam), LAG 1 rates for S1 & S2, plus 50% Vacation/Holiday in S1 only. These terms and conditions no longer apply to programs made for HB-SVOD or Pay TV.

“Long-form TV Sideletter” — the Sideletter re: Special Conditions for Long-Form Television Motion Pictures (Including Movies-of-the-Week, Limited-Series and Two (2) Hour Pilots for Which No Commitment for a Series Exists at the Time of the Pilot Order).

IATSE: Specific wage rates, plus No Vacation/Holiday fringe. OT = 2x after 14 elapsed hours. See SL for additional provisions.

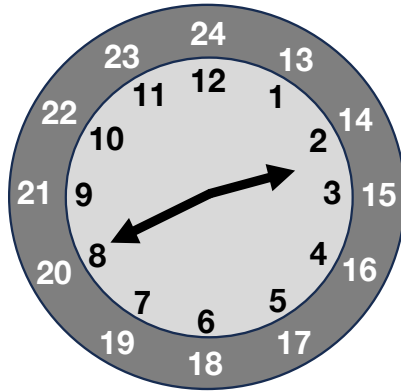
TEAMSTERS 399 (SL 7): Specific wage rates, plus No Vacation/ Holiday fringe. OT = 2x after 14 elapsed hours. Provisions also apply to Direct-to-Video and “Low Budget” Theatrical (\$8 million or less). See SL for additional provisions.

“Basic Cable Sideletter” the Sideletter re: Productions Made for Basic Cable and the Sideletter re: Programs Made for New Media.

IATSE: LFTV terms and conditions apply to Pilots and Season 1 of a series. One-Hour SL applies to Seasons 2 & 3 of a series (SL S1 & S2 become S2 & S3)

TIME INCREMENTS

24 Hour Clock



AM		PM
1	+ 12 =	13
2	+ 12 =	14
3	+ 12 =	15
4	+ 12 =	16
5	+ 12 =	17
6	+ 12 =	18
7	+ 12 =	19
8	+ 12 =	20
9	+ 12 =	21
10	+ 12 =	22
11	+ 12 =	23
12	+ 12 =	24

Example 2:40 pm = 14:40

TENTHS OF AN HOUR

Fractional Equivalents of Minutes

MINUTES						TENTHS
1	2	3	4	5	6	1
7	8	9	10	11	12	2
13	14	15	16	17	18	3
19	20	21	22	23	24	4
25	26	27	28	29	30	5
31	32	33	34	35	36	6
37	38	39	40	41	42	7
43	44	45	46	47	48	8
49	50	51	52	53	54	9
55	56	57	58	59	00	10

Examples: 7:40 am = 7.7
2:57 pm = 15.0



Lesli Linka Glatter, *President*
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