

2019 JEFFORDS RULES

Hollywood Based Film
Production Guild & Union
Rules by Subject

REVISED 6/17/2019

Includes the
following contracts
(expiration dates)

DGA BASIC (6/2020);
SAG-AFTRA (6/2020);
IATSE (7/2021);
and
TEAMSTERS L399 (7/2021)



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HOLLYWOOD BASED FILM PRODUCTION
GUILD & UNION RULES BY SUBJECT

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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/TC 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

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HOLLYWOOD STUDIO / NEARBY LOCATIONS**MINIMUM CALLS & CONDITIONS****IATSE**

All time computed in tenths of an hour.

DAILY - 8 hrs, 1.5x after 8 hrs. or 40 hr. wk. (Sound L695 = 9 hrs) (Script Supervisors L871 = 10.5 hrs, 1.5x after 6 hrs.)

WEEKLY - (varies between Locals)

Grips L80, Make-Up/Hair L706, Lighting L728, Script Supervisors L871 - 9 hrs/day, 54 hr guarantee.

Props/Set Dec/SPFX L44 - 8 hrs/day, 50 hr guarantee

Camera L600 - 8.6 hrs/day, Sch.B 43.2 guarantee., Sch.C 48.6 guarantee.

Sound L695 - 8 hrs/day, 48.6 hrs guarantee.

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

Pilots, New One Hour and Half Hour Series in Los Angeles.

Wages based on previous year's rate for 1st & 2nd seasons. No Vacation & Holiday 1st Season, 50% 2nd Season

Gold after 12 WORK hrs (Studio) 14 Hours Worked (Bus-to & Report-to). No mileage in selected 10 mi radius

'On Production' employees interchange per Videotape Agreement

Television Movies, Mini-Series & 2 Hour Pilots in LA.

Reduced Wages, no Vacation, no mileage in 30 mi. zone.

Staffing fully interchangeable.

IATSE - ADDITIONAL WORKING CONDITIONS

There will be full interchange between classifications for minor or incidental work. Videotape, Pilots & NEW 1 Hour and 1/2 Hour Series - 'On-Prod employees interchangeable based on technical or stagecraft divisions.

Movies of the Week & Two Hour Pilots- Staffing is fully inter-changeable with employment of minimum crew.

L40: Local 40 man not required for Ritter unless man readily available from department.

SAG-AFTRA

Sch A= 8 hrs.

Sch B= 8 hrs., but if not work, 0 hrs. toward cumulative week. 2 Days per week No OT to 10 hrs

Sch C= OT begins after 10hrs., double time on max \$4,400 per week.

Sch A= Days as contracted;

Sch A= Consecutive days until two weeks off (10 days, Theatrical & TV Movie) Rehearsals and Fittings do not trigger consecutive employment. May have 1 rehearsal & 1 show drop/pickup (Only daily hires may 'Drop / pick up', Pick up may be as daily or weekly).

This is an extract (in our shorthand) 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 Steven Knauss
via e-mail at sknauss@dga.org

Drop and Pickup:

Episodic TV & Pilots = 14 intervening days for TV only (only daily hires may drop & pickup);

if paid double scale daily then D/PU can be less than 14 days;

Features - 10 intervening days

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

Sch A: If paid for wardrobe fitting, but not work, gets one day's pay.

Fitting on a day prior to work = 1 hr min pay; add'l time in 15 min units

Day perf \$1200 or more a day not entitled to pay for fitting on a day prior to work.

Sch B: 4 Hours free (other provisions)

Sch C: No payment for fitting

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

Performers employed simultaneously on more than 1 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)

BACKGROUND PERFORMERS**SAG-AFTRA**

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

TV- Up to 21 SAG-AFTRA (3 Stand-ins not incl in count for 1/2 hr & 1 hr TV)

Theatrical - Up to 57 SAG-AFTRA (1 stand-in not included in count),

"No shows" are part of the overall count (including stand-ins)

8 hour minimum call, OT after 8. 9-10 Hours (1.5x), 11-16 Hours (2x).

Fittings: ¼ check for 2 hrs; add'l time at hourly rate in units of 30 min.

Fitting same day as call part of work time. 4 hrs intervene, pay as if fitting occurred day prior.

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

Interviews: ¼ check for 2 hours, add'l time paid in units of 2 hrs at specified hourly rate.

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

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

American Sign Language person to be Principal Performer.

NON-UNION

Entirely negotiable in excess of minimum wage law. CA minimum wage is \$12/Hr thru 2019, \$13/Hr thru 2020. City of LA, County of LA Minimum wage thru June 2019 - \$13.25/Hr. From 7/1/19 = \$14.25/hr. From 7/1/20 = \$15/hr

\$117/8 hrs per non-union stand-in. OT after 8 hrs. 9-10 Hours (1.5x), 11-16 Hours (2x).

¼ check interviews & fittings, add'l pay for cars, wardrobe change & dress wardrobe.

DGA

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

BTL pay increases 2.5% on 7/1/19

Basic cable dramatic prog: Season 1 - 85% of BA rates, Season 2 & 3 90% of BA rates, for budgets on ½ hr btw \$550,000 & \$849,750; 1 hr btw \$1,200,000 & 1,493,500; 2 hr btw \$2,750,000 & \$4,635,000. All Season 4 - 100%.

Pilots, New One Hour Series and New Single Camera Half-Hour Series in Los Angeles

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

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

Wrap Supervision Allowance

An allowance of \$57 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 hr nor more than one hr.
- 6 hrs to first meal, 6 hrs to second meal.
- Not permitted a deductible meal less than two hrs after call time.
- ½ hr non-deductible breakfast (NDB) = sit down meal appropriate to time of day. N.D. meal within one hr (before or after) of general crew call syncs employee with crew meal times.
- After ND breakfast, 6 hrs from Crew Call to 1st meal.
- Only one meal deductible in minimum call, unless min. call exceeded.
- Min. guar. of 1-1/2 hrs. work after 2nd meal, if prod. does not supply.
- 12 min. unplanned 'grace' period* allowed for production efficiency, if 6 hrs not otherwise extended.
- 1/2 hour extension* can be used for wrapping-up or to complete take(s) in progress until print quality achieved.
- French Hours*: Check w/ labor relations rep for each company's policy.
- Location - producer will provide meals.
- Box lunch not as 2nd or wrap meal unless for whole crew.

*** Check w/ respective employers re: administering these contract provisions.**

IATSE PENALTIES

TV (When shooting in Studio):	Features:
\$8.50 for first 1/2 hour	\$7.50 for first 1/2 hour
\$11.00 For second half hour	\$10.00 For second half hour
\$13.50 ea. succeeding half hour. (Except: L40 = \$10, \$12.50 & \$15)	\$12.50 ea. succeeding half hour

SAG-AFTRA

Sch A,B,C - 6 hours to first meal; 6 hours to second meal.

NDB MEAL = Any meal within 2 hrs of call, of 15 min duration free of all activity. Meal to be appropriate to time of day.

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

If crew given meal, cast to be given meal

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

BACKGROUND PERFORMERS**SAG-AFTRA**

General meal rules are the same as actors inc ND 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

Penalties negotiable but must receive 1/2 hr meal every 6 hrs
(NOTE: CA State law: penalty is 1 hours pay).

DGA

None stated, but start 9 AM or before and work after 7:30 PM shall be paid \$30.00 unless second meal furnished by prod. by 9 PM.

LOCAL 399

Within 2 hrs. may take 1/2 hr. N.D. Meal; either Prod. supply or pay \$7.50 2AM to 10 AM; \$10.00 10 AM to 6PM; \$12.50 6PM to 2AM.

Penalties: \$10, \$12.50 & \$15

L399 driver meal money: \$40.00 after 12.6 hrs worked, with a half hour meal deduction at 12.1. One time only regardless of hrs worked but should be given an NDB to work up to 15.5 hours before MPV kick in.

MINORS

First meal within 6 hours of call. Minor cannot take meal penalty, Grace or Extension.

CHANGE OR CANCELLATION OF CALLS**IATSE**

Can't cancel new hires.

Crew already employed:

Changing calls:

- may change calls before 8:00 pm of day preceding.
- or may change within 6 hrs. notice on day of call if notified after 7am.
- Calls may be pushed to a later hour if 9 Hours notice received
- MU & Hair (L706): Calls may be changed if notified within 6 hrs after dismissal.

Canceling calls:

- After employee dismissed and left "studio", call can't be cancelled.
- 6th and 7th days – cancel before 8PM day preceding for weekly employees.
- Camera (L600) - Must notify of callback by 6PM if asked by employee at 5PM.
- MU & Hair (L706): Can be cancelled before 7PM or w/ 6 hrs notice.
- Studio Teachers (L884) - can be cancelled before 2PM 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.

BACKGROUND PERFORMERS**SAG-AFTRA**

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

Prod. may cancel for Acts of God and gov't, or illness in principal cast, but must pay 1/2 check and may use for 1/2 day but not photograph.

If notified by 6:00 pm - cancel free. (but only for reasons listed above).

NON-UNION

Negotiable (Standard Practice = 1/2 check)

DGA

By 4:00 pm of day preceding.

WEATHER PERMITTING CALLS**IATSE**

None allowed. (Except L871 script daily employees)

SAG-AFTRA

Weather Permitting Call – Add'l time at 4 hr. 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 hrs.

BACKGROUND PERFORMERS

Prod. may hold up to 4 hrs. for 1/2 day pay; > 4 hrs = hired for the day.

Prod. may costume or rehearse, but no photography allowed.

Photography triggers full day's pay for BG photographed only.

Extra may cancel weather permitting up to 7:30 pm of previous day.

Prod. must specify conditions of weather permitting.

NON-UNION

Negotiable (Standard Practice = 1/2 check)

DGA

None.

TURNAROUNDS / REST PERIODS

IATSE - REST PERIOD / CALL BACK - 7/29/18 to 8/3/19

Zcleva Chart

Following:	"ON PRODUCTION" ("OFF PRODUCTION")				
	Miniseries or Series - Free / Pay / Basic Cable / SVOD			Long-Form TV	Theatrical
	Mini Series	1-hr & 1/2-Hr Series			
		Season 1	Season 2 & After		
Studio / "BUS To"	10 hrs (9 hrs)	9 hrs (8 hrs)	10 hrs (9 hrs)	9 hrs (8 hrs)	9 hrs (8 hrs)
Zone Report*	10 hrs (10 hrs)	10 hrs (10 hrs)	10 hrs (10 hrs)	10 hrs (10 hrs)	10 hrs (10 hrs)
2nd Zone Report**	10 hrs (10 hrs)	10 hrs (10 hrs)	10 hrs (10 hrs)	10 hrs (10 hrs)	10 hrs (10 hrs)
Nearby Location Beyond 2nd Zone	10 hrs (10 hrs)	9 hrs (8 hrs)	10 hrs (10 hrs)	9 hrs (8 hrs)	9 hrs (8 hrs)
DP / Cam Op	11 hrs	11 hrs	11 hrs	11 hrs	11 hrs
Still Photographer	10 hrs	10 hrs	10 hrs	10 hrs	10 hrs
Cam Asst / Loader / DIT / Utility	10 hrs	9 hrs	10 hrs	9 hrs	9 hrs
After 2 Consecutive Days of 14+ Hrs	N/A	N/A	N/A	10 hrs (9 hrs)	10 hrs (9 hrs)
DP / Cam Op - Night Ext	10 hrs	10 hrs	10 hrs	10 hrs	10 hrs
Multicam Cam Op "Back to back" shows once per month		10 hrs	10 hrs	N/A	N/A
APOC & Art Dept Coord	10 hrs	10 hrs	10 hrs	10 hrs	10 hrs
Script Coord & Writer's Asst (in TV)	8 hrs	8 hrs	8 hrs	8 hrs	N/A

* Split Location/Studio Day = Location Conditions apply

** Starts/Ends at edge of 30-Mile Zone - Travel time by agreement with IATSE

COURTESY HOUSING. Article XXIX. (a): "Upon request of an employee who is required to work in excess of fourteen (14) hours in the Los Angeles studio zone and who advises the Producer that he/she is too tired to drive home safely, Producer shall provide the employee either courtesy housing or round trip transportation from the designated crew parking area to home and return at the Producer's expense. Producer shall have no responsibility for the personal vehicle of an employee who elected to use his or her personal vehicle in lieu of Producer-provided transportation."

SAG-AFTRA

Sch. A,B,C	12 hr.	56 hour rest period every week where two days off; may be 54 hrs. if 1st call of new workweek is not earlier than 6 AM
Location other than an overnight location*	10 hrs.	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)	11 hrs.	36 hour rest period every week where one day off
Stunt Coordinator	9 hrs.	St Coord on utility stunt contract =12 hrs
Stunt Coordinator "flat deal"	10 hrs.	

* 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	see 16 hour rule under "OVERTIME"
SAG-AFTRA Special Ability Dancers	10 hrs.	10 hrs. required; 12 hrs. where practicable
Non-union	10 hrs.	Industrial Welfare Commission Order 12-2001 - 3(F)

DGA

CATEGORY	REST PERIOD	NOTES
UPM's & 1st AD's	9 hrs.	from Company Wrap + 1 hr. to general crew call minus hour
2nd AD	9hrs.	from Company Wrap + 1 hr to 1st makeup call, if earlier than above
Trainee	9 hrs.	From dismissal to actual call time next day
TV Director	11 hrs.	penalty payment if forced call on D.P. or Director

VIOLATIONS (FORCED CALLS)

IATSE	If rest period < 5 hrs. = cont employment from 1st shift call to 2nd shift dismissal If rest period btw 4 hrs. and applicable rest period = work time on 2nd shift is added to that of 1st shift for OT and golden hrs calculations.*
SAG-AFTRA	Any violation = day's pay or \$950, whichever is less (> 2 hrs, must ask permission) Sch F: day's salary
DGA	Penalty = 1/4 check per hour. 4-1/2 hrs. or less = additional 1/4 check per hr. until 9 hrs. off Additional note - see "6th & 7th Days" Trainee: add'l straight time for invaded hours or portion of hours

* New 10 Hour rest periods change 1 & 2 hr Forced call calculations - Check with Employer for interpretation and application.

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 hrs. 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.

	GOLDEN	6th DAY GOLD	7th DAY GOLD
Studio & "Report to" loc	2x after 12 hrs. Work (TV) 2x after 12 hours Elapsed (Features)	3X	4X
Bus-to Loc & Distant.	2x after 14 hrs. Work (TV) 2x after 14 hours Elapsed (Features)	3X	4X
L399	2.5x after 14 hrs.	3.75X	5X
PILOT – studio or local loc	2x after 12 WORK hrs.	3X	4X
MOW – studio, zone, or local	2x after 14 ELAPSED hrs.	3X	4X

FEATURES = Gold based on elapsed hours

TV = Gold based on worked hours for studio and report-to (distant loc = elapsed hrs).

'On Prod' employees only in studio zone or nearby location.

L600 - any fraction of 1st hour of gold paid at full hour

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

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 min. (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 hrs. with a maximum rate	2x thereafter with a maximum rate
Sch A - Over 2x Scale rate	1.5x for all hours worked after 8 hrs with a maximum rate	
Sch B - Weekly	Theatrical: 1.5x after 44 hrs less any daily overtime paid. TV: 1.5x after 8 hrs (except 2 days "free"/wk);	
Sch B - Daily	2x after 10 hrs. on all days	
Sch C - Weekly	2x after 10 hrs. per day with a maximum rate	

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

BACKGROUND PERFORMERS

Overtime paid in tenths.

	8 to 10 hrs	11 to 16 hrs	Over 16 hrs (ending at actual time wardrobe or props returned)
SAG-AFTRA	1.5x	2x	additional day's pay per hr or fraction of hr.
Non Union (California)	1.5x	2x	OT at 8 hrs. – rate negotiable in excess of minimum wage law. Cannot work beyond 16 hours

DGA

DEFINED WORKDAY

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

OVERTIME / EXTENDED WORKDAY

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

	14 to 16 hrs. (14.1 - 16.0)	16 to 20 hrs. (16.1 - 20.0)	Over 20 hrs. (20.1+)
1st AD	1/2 day's pay	Add'l 1/2 day's pay	1 day's pay for any part of 4-hr. period
Key 2nd (No other 2nds employed on production) (Studio or Report to)	1/2 day's pay (after 13 hrs)	Add'l 1 day's pay	1 day's pay for any part of 4-hr. period
Key 2nd (No other 2nds employed on production) (Distant Location or Bus-To)	1/2 day's pay	1 day's pay	1 day's pay for any part of 4-hr. period
UPM, 2nd ADs (when 2 or more employed on production)	none	1 day's pay	1 day's pay for any part of 4-hr period

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

WORK PAST MIDNIGHT

IATSE

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

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 - (See 6th and 7th days)

6th & 7th DAYS, SATURDAYS, SUNDAYS & HOLIDAYS

9 Holidays: New Year's Day, President's Day, Good Friday, Memorial Day, Independence Day, Labor Day, Thanksgiving, Day after Thanksgiving, and Christmas Day.

Saturday Holiday = Friday; Sunday Holiday = Monday.

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.

But premium Golden hours (3x & 4x) 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)

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 Sat. & Sun. are designated days off, then - Sat = 1.5x, Sun = 2x.

A workweek may be changed ONCE by adding a day off or eliminating a day off w/out incurring a penalty to synch w/Sat 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 Sat & Sun were designated days off, then Sat = 1.5x, Sun = 2x. Holidays = 2x.

BACKGROUND PERFORMERS - SAG-AFTRA

Sat & Sun at straight time unless 6th or 7th day for that Prod.

Sat.= 1.5x, Sun. 2x(as 6th or 7th day), or Holiday at 2x.

NON UNION

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

Sun. 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.

Prod. 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 Tues. thru Sat. to a Mon. thru Fri. 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 loc. 6th day = 1.5x; 7th Day or Holiday = 2x.

If prod. started, Prod. Fee for any work on 7th Day.

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

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

None

DGA

None

MINORS

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

TRANSPORTATION & TRAVEL TO SET**IATSE**

Local Location – employee riding trucks receive add'l 25 cents per hr with min of one hr each way (Does not apply to locals 399, 600, 683, 706, 871, 884, 892)

Local Location - 30 mile zone.

SAG-AFTRA

Local Location - 30 mile zone.

At Studio - No more than one actor per dressing room.

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

Stunt Player - 2 max. in trailers, campers, honeywagons.
- 4 max. in motor homes.

BACKGROUND PERFORMERS - SAG-AFTRA

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.

DGA

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

MINORS

Travel time is work time except for travel between school & studio/location.
Must leave work site by/at end of work day.

30 MILE ZONE (TMZ)

Area w/n 30 mi. radius of intersection of Beverly & La Cienega. Also includes Agua Dulce, Castaic inc. Lake Castaic, Leo Carrillo State Beach, Moorpark, Ontario International Airport, Piru, and Pomona inc LA County Fairground

MILEAGE

- From Studio Location at .30 cents per mile.
- Prod. must transport if any move from report site.
- Hours - report and dismiss at location.
- Golden Hours start after 12 hrs. (exc. Basic Crafts Locals L399, L40, L78, L724, L755 after 14 hrs)
- 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 loc. 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 as known as "distant locations."
- Split Location/Studio Day = Location Conditions apply, except when crew begins and ends day at studio.
- IATSE, 2017 SAG-AFTRA TV Agreement - Work at another studio is not considered a "report-to"; does not require mileage payment.
- 'MOW' & SAG-AFTRA MOW- No mileage allowance within 30 mi zone
- Local 706 (Makeup/Hair): Mileage to airport is paid from the studio.
- Work time begins when required to report to the airport.

10 MILE ZONE

(designation w/n 30 mi zone made no later than start of production or start of each season)

IATSE

- Pilots & New 1 Hour and 1/2 Hour Series - No mileage allowance in 10 mile radius set by producer.
- Theatrical – No mileage paid in 10 mile radius set by producer.

SAG-AFTRA

- Pilots & New 1 Hour and 1/2 Hour Series - No mileage allowance in 10 mile radius set by producer.
- Theatrical – No mileage paid in 10 mile radius set by prod with prior notice to SAG-AFTRA.

DGA

- Pilots & ALL 1 hour series and 1/2 hour - No mileage paid in 10 mile radius set by producer, with prior notice to DGA.
- Theatrical – No mileage paid in 10 mile radius set by producer, with prior notice to DGA.
- Mileage past 10 mile radius always paid to and from designated Studio Location.

SECONDARY STUDIO ZONE

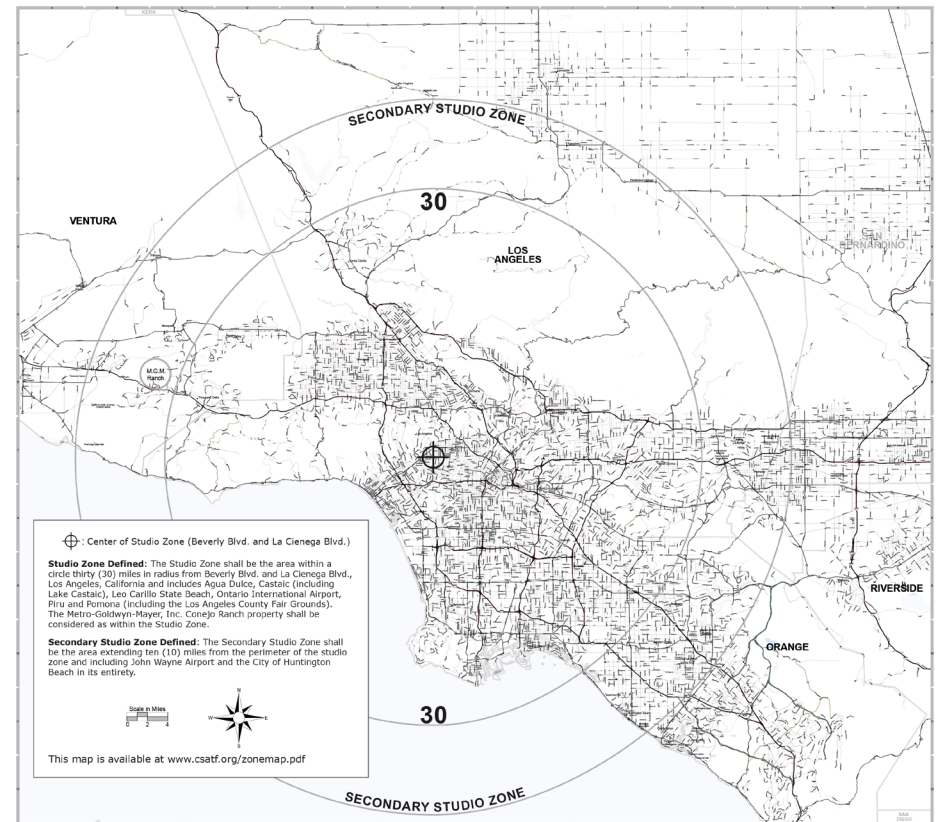
IATSE & Local 399

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

Article XXIX. (b)(2) (iii): "Courtesy housing shall be offered to those employees who work in excess of twelve (12) hours in the secondary studio zone. In the alternative, the Producer may provide round trip transportation to home and return at the Producer's expense."

30 MILE ZONE / SECONDARY ZONE MAP

Los Angeles Studio Zone and Secondary Studio Zone



Zoomable map available 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 HRS 930A - 1130A or 2:30P - 430P	20 MIN	-	100 MIN	2 HRS
6 MONTHS.THRU 2 YR	4 HRS	2 HRS	-	2 HRS	4 1/2 HRS
2 YRS THRU 5 YRS	6 HRS	3 HRS	-	3 HRS	6 1/2 HRS
6 YRS THRU 8 YRS (In School)	8 HRS	4 HRS	3 HRS	1 HOUR	8 1/2 HRS
6 YRS THRU 8 YRS (Non-School Days)	8 HRS	6 HRS	0	2 HRS	8 1/2 HRS
9 YRS THRU 15 YRS (In School)	9 HRS	5 HRS	3 HRS	1 HOUR	9 1/2 HRS
9 YRS THRU 15 YRS (Non-School Days)	9 HRS	7 HRS	0	2 HRS	9 1/2 HRS
16 YRS THRU 17 YRS (In School)	10 HRS	6 HRS	3HRS OR GRADUATED	1 HOUR	10 1/2 HRS
16 YRS THRU 17 YRS (Non-School Days)	10 HRS	8 HRS	0	2 HRS	10 1/2 HRS

If 6-8 yr old attends own school prior to work: may work 2 1/2 hrs, incl. 1/2 hr meal.
 If 9-15 yr old attends own school prior to work: may work 3 1/2 hrs, incl. 1/2 hr meal.
 If 16-17 yr old attends own school prior to work: may work 4 1/2 hrs. incl 1/2 hr meal.

GENERAL

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

5AM to 10PM. Maximum 48 hours per week. With waiver, can be extended to midnight.
 No later than 12:30AM 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 7AM and 4PM.
 7th grade through 12th grade may school between the hours of 7AM and 7PM.
 No period of less than 20 minutes will be accepted as school time.

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 hr. for grades 1-6; 2 hrs. for grades 7-12.
 Summer vacation - No banking of hours.
 Other vacation or holiday - 4 hrs. grades 1-6; 5 hrs. for grades 7-12.
 Banked hours may not exceed 10 hrs/month & 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 cert., 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 Prof. Cert.

MEAL PERIODS

Shall be not less than 1/2 hour. Exceeding 1/2 hr 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. (NOTE: If minor's school starts less than 12hrs, must school w/ prod co.)

TRAVEL TIME

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.

MISCELLANEOUS

Screen Test - If minor paid, must have studio teacher.
 A minor of 14 to 18 years may work up to 8 hours of 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 hrs. towards work time and a studio teacher required for welfare.
 A minor may work 1 hr. 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.

DISTANT LOCATION TRAVEL

If minor is California resident then CA Child Labor Rules apply and CA certified Studio Teacher required.

STAND-INS & BACKGROUND ACTORS

SAG-AFTRA

Player receives day's pay as SAG-AFTRA actor, plus, as an extra the prorated amount between start of work and SAG-AFTRA conversion.

EXTRAS WHO MAY SPEAK (OMNIES)

Groups of 5+ BG 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

EXTRAS WAGES

Wages will vary by prod. Contact your extra casting agent for show specific rates.

	7/1/19 - 6/30/20	7/1/19 - 6/30/20
STANDINS / PHOTO DOUBLES	\$199/8 hrs	\$204/8 hrs
GENERAL EXTRA (First 57 on Film, First 21 on TV) (Feature: 1 Standin excluded from count, TV: First 3 stand-ins excluded)	\$170/8 hrs	\$174/8 hrs
NON-UNION NU STANDIN	\$106/8 hrs \$116/8 hrs	\$114/8 hrs \$124/8 hrs
SPECIAL ABILITY	\$180/8 hrs	\$184/8 hrs
MINORS (1yr – 17 yrs) - Includes Non-Union Minors	\$170/8 hrs	\$174/8 hrs
INFANTS	\$170/8 hrs	\$174/8 hrs
TWINS (15 days -1yr) Over 1 yr TRIPLETS (15 days-1yr)	Per BG Casting	Per BG Casting

Adjustments and Allowances (as of 6/19)

BG Wardrobe Change	9.00	Automobile	37.50
BG Each Add'l Change	6.25	Motorcycle	37.50
Perf Cleaning - Wardrobe	12.00	Moped	15.00
Perf Cleaning - Formal	18.00	Police Motorcycle	50.00
Dress Clothes, Formal Wear	18.00	Harley Chopper	negotiable
Dancer Footwear /pair	11.50	Trailer	19.00
Own Uniform	18.00	Bicycle	13.00
Police Uniform	36.00	Steno Machine	25.00
BG Body Makeup	19.00	Golf Clubs & Bag	12.00
BG Skull Cap	19.00	Skates/Skateboard	5.50
Hair Goods	19.00	Skis, Poles & Boots	12.00
Body Makeup (50% body)	18.00	Scuba Tank	25.00
Wet Check (Unless wearing swimming/surfing gear)	14.00	Tennis Racquet (Unless paid for tennis outfit)	5.50
Snow, Smoke & Mud	14.00	Surfboard	15.00
Prosthetics	negotiable	Binoculars/ Opera glasses	5.50
Haircuts (avg. ¼ basic rate)	negotiable	Camera	5.50
Mileage	.30 per mile	Large Radio	5.50
Interviews	¼ check / 2 hrs	Luggage (each piece)	5.50
Interview in dress additional	9.00	Pets (/pet/day)	23.00
Negotiate for unlisted props			

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 - \$12.00 breakfast - \$18.00 lunch - \$30.00 dinner.
 Per Diem must be paid in advance.
 Travel, meals & single room lodging at producer's expense.
 Prod. pays 1st class travel & \$75/day up to 3 days before on salary.
 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

BACKGROUND PERFORMERS – SAG-AFTRA

Producer pays travel, meals and lodging.

DGA

Producer pays travel, meals, lodging & \$22.00/day incidentals.

TRAVEL TO LOCATION**IATSE**

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 avail. All other flights = business if avail. or 1st class.

Travel only - Allow of 4 hrs. or pay for travel time(to 8 hrs).

SAG-AFTRA

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 avail. All other flights = business if avail. or 1st class.

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

Sch A,B,C - Over 4 hours scheduled air travel requires a 10 hr. 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 hrs. after arrival.

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

BACKGROUND PERFORMERS – SAG-AFTRA

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 avail. All other flights = business if avail. or 1st class.

Pay not to exceed 8 hrs. in 24, going or coming, travel only.

Travel and work or work and travel = travel is work time.

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

DGA

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 avail. All other flights = business if avail. or 1st class.

Day of Departure & Day of Return = distant location day

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

TRAVEL ON LOCATION**IATSE**

Travel time is work time.

SAG-AFTRA

Travel time is work time.

Note: See Rest Period.

BACKGROUND PERFORMERS – SAG-AFTRA

SAG-AFTRA - Travel time is work time.

DGA

Travel at end of day is work time for 1AD, 2AD & 2/2AD. See above for travel at end of prod on 6th/7th day.

MINORS

Travel time not count as work up to 45 min. each way.

MINIMUM CALLS**IATSE**

Daily - 9-1/2 hrs. pay 1-1/2 after 8 hrs. or 40 hrs.

Weekly - 60 cumulative hrs., 6 cons. days, min. call 8 hrs.

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

SAG-AFTRA

Sch A - 8 hrs. Days as contracted.

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

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

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

BACKGROUND PERFORMERS – SAG-AFTRA

Weekly - 5 days commencing with first day.

If fitted, has one day's call.

DGA

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

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

MINORS

See Studio Conditions

MEAL PERIODS**IATSE**

- Meal period must not be less than 1/2 hr. nor more than an hour.
- 6 hours to first meal, 6 hours to second meal.
- Not permitted a deductible meal before two hours after call time.
- ½ hr non-deductible breakfast (NDB) = meal appropriate to time of day. ND meal within one hr (before or after) of gen crew call syncs employee with crew meal periods.
- After ND breakfast, 6 hrs to first meal.

- Only one meal deductible in minimum call.
- A 12 min. unplanned 'grace' period* is allowed for production efficiency, if 6 hrs not otherwise extended.
- Meal periods may be extended to 6-1/2 hrs.* without penalty when used for wrapping up or to complete take(s) in progress.
- French Hours:* Check w/ labor relations rep for each company's policy.
- Location - producer will provide meals.
- (L399 - within 2 hrs. may take 1/2 hr. N.D. Meal - either Prod. supply or pay \$7.50 – 2am to 10 am; \$10.00 – 10am to 6pm; \$12.50 – 6pm to 2am.
- Box lunch not as 2nd or wrap meal unless for whole crew.

*** Check w/ respective employers re: administering these contract provisions.**

IATSE PENALTIES

<u>TV:</u>	<u>Features:</u>
\$8.50 for first 1/2 hour	\$7.50 for first 1/2 hour
\$11.00 For second half hour	\$10.00 For second half hour
\$13.50 ea. succeeding half hour. (Except: L40 = \$10, \$12.50 & \$15)	\$12.50 ea. succeeding half hour

SAG-AFTRA

First meal deducted is lunch - regardless of call time.

6 hrs. to first meal; 6 hrs. to second meal.

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

A 12 min. unplanned grace period avail, 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.

BACKGROUND PERFORMERS – SAG-AFTRA

General meal rules same as actors, include ND meal to synch with crew. See Studio Conditions.

NON UNION

Per local regulations

DGA

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

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)

TURNAROUNDS / REST PERIODS

IATSE

Category	Rest Period	Notes
General	8 hrs	
L600 – D.P., Operator	10 hrs.	
L600 – Still Photographer, Camera Assistants	9 hrs.	

Violations as for studio.

SAG-AFTRA

Sch. A, B, C	12 hrs.*	36 hours rest period every week where one day off
Stunt Coordinator	9 hrs.	St Coord under Utility Stunt contract = 12 hr turnaround
Stunt Coordinator (flat)	10 hrs.	

*On overnight loc may be reduced to 11 hrs 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 hrs.	see 16 hour rule under "OVERTIME"
SAG-AFTRA Special Ability Dancers	10 hrs.	10 hrs. required; 12 hrs. where practicable

DGA

UPM's & AD's	9 hrs.	from Company Wrap + 1 hr. + travel to next "company leaving" call minus 1 hr.
Trainee	9 hrs.	From dismissal to actual call time next day
TV Director	11 hrs.	premium penalty if forced call on DP or Director

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

PENALTY= 1/4 check per hr.

Trainees: add! straight time for each hour or portion of hour invaded

Wrap Supervision Allowance - An allowance of \$57 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.

OVERTIME

IATSE

Travel is work and compute towards gold but not paid at gold.
7th day rate applies until 4 hours off, then weekday rate resumes

Gold	Golden	6th Day Gold	7th Day/Holiday
General	2x after 14 consecutive hrs	3X	4X
Basic Crafts	2.5x after 14 consecutive hrs.	2.5X	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 min. (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 hrs. with a maximum rate	2x thereafter with a maximum rate
Sch A - Over 2x Scale rate	1.5x for all hours worked after 8 hrs with a maximum rate	
Sch B - Weekly	Theatrical: 1.5x after 44 hrs less any daily overtime paid. TV: 1.5x after 8 hrs (except 2 days "free"/wk);	
Sch B - Daily	2x after 10 hrs. on all days	
Sch C - Weekly	2x after 10 hrs. per day with a maximum rate	

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

BACKGROUND PERFORMERS

Overtime paid in tenths.

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

DGA

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

DEFINED WORKDAY

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

DGA OVERTIME / EXTENDED WORKDAY

	14 to 16 hrs. (14.1 - 16.0)	16 to 20 hrs. (16.1 - 20.0)	over 20 hrs. (20.1+)
1st AD	1/2 day's pay	Add'l 1/2 day's pay	Add'l 1 day's pay for any part of 4-hr. period
Key 2nd (When no other 2nds employed on production)	1/2 day's pay	Add'l 1 day's pay	Add'l 1 day's pay for any part of 4-hr. period
UPM, 2nd ADs (when 2 or more employed on production)	none	Add'l 1 day's pay	Add'l 1 day's pay for any part of 4-hr. period

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

6th & 7th DAYS, SUNDAYS & HOLIDAYS

IATSE

6th & 7th days not worked = 4 hrs scale + pension contribution at 8 hrs.

7th Day & Holiday worked = 2x

Holidays - Not worked = 8 hr. allowance.

9 Holidays (see Studio conditions)

Holidays on Sat. shall be on Saturday.

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 - max daily rate is 2x min rate.

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

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

BACKGROUND PERFORMERS – SAG-AFTRA™

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 Mon. thru Fri.)
- 2) Producer can add a day only once in production or between 'hiatus periods' on a series, by shifting from a Tues. thru Sun. to a Mon. thru Sat workweek.
- 3) Any infringement of the above = Premium pay.
- 4) Must be advised of shift prior to start new workweek.

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

If Production started, Prod. 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 (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.

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 preparation with awareness of safety bulletins and planning of stunts, special effects, elements of danger, difficult locations, scenes, weather or anticipation of long hours.

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

Many companies have successfully produced films under self-imposed limits of a 12 hour shooting day.

When a 12 hour shooting day has not been deemed practical, some companies have offered local housing or transportation home in order to promote safety for their cast and crew.

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.

All Assistant Directors, Unit Production Managers, 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 Safety Pass Training Course.

PROCEDURAL GUIDELINES

- 1 – Special Procedures for Minors Performing Physical Activities (issued 5/17/06)

INFORMATIONAL FACT SHEETS

- 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 – Guidelines for Reducing the Spread of Influenza-Like Illness Issued 09/18/09
- Studio Safety Hotlines Revised 04/29/17

HAZARDOUS WORK

IATSE

Employee and producer are to negotiate rate in advance.

Aerial or submarine = \$60/flight or dive with \$180 max/day.

Exception: L600 = \$60./flight with no max/day or dive in scuba w/72" tank.

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

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

Cold or wet - Producer supplies wearing apparel, 10 min rest/hr, hot drinks
15% bonus in water 3' or more for 4 hours or more.

2017 SAG-AFTRA TV Agreement

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 avail on set when smoke used.

Helicopter - agreed it is not necessarily hazardous, but performer's consent required before flying.

Six Conditions re 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 will 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 extra rigged w/explosive to have prior consultation w/Stunt & Efx Coord;

Extra upgrades to Sch.A for day only if rigged w/explosive.

Dancers – 'Knee Work' is hazardous activity and may wear knee pads.

BACKGROUND PERFORMERS – SAG-AFTRA

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.

DGA

Flight pay = \$180/flight with no max.

Diving in helmet, mask or diving suit to more than 10' is \$180/dive with no max.

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

TOO LONELY

Isolated locs., poor communications, handicapped persons, 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 through **CSATF.org**, DGA members website (via the Documents Center), AMPTP and SAG-AFTRA. DGA members are urged to take several copies of the safety bulletins when working in foreign countries and to leave copies with local production personnel.

GCSP (General Code of Safe Practices for Production) (10/17/02)
1 - Recommendations for Safety with Firearms And Use of "Blank Ammunition"	(Revised 04/16/03)
2 - Special Use of "Live Ammunition"	(Issued 04/16/03)
3 - Guidelines Regarding the Use of Helicopters in Motion Picture Productions	(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 01/21/98)
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 - Safety Guidelines for Multiple Dressing Room Units	(Revised 10/03/95)
10 - Guidelines Regarding the Use of Artificially Created Smokes, Fogs and Lighting Effects	(Revised 10/20/99)
11 - Guidelines Regarding the Use of Fixed-Wing Aircraft in Motion Picture Productions	(Issued 08/15/01)
11A - Addendum "A" - External Load Guidelines	(Issued 08/15/01)
12 - Guidelines for the Use of Exotic Venomous Reptiles	(Revised 09/19/95)
13 - Gasoline Operated Equipment	(Revised 10/04/95)
14 - Parachuting and Skydiving	(Revised 01/06/06)
15 - Guidelines for Boating 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 - Guidelines for the Use of Open Flame on Motion Picture Sets	(Revised 09/18/09)
20 - Guidelines for Use of Motorcycles	(Revised 02/23/96)
21 - Guidelines for Appropriate Clothing and Personal Protective Equipment	(Revised 06/05/09)
22 - Guidelines for the 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 - Guidelines for Working with Portable Power Distribution Systems and 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 10/10/11)
23E - Addendum "E" – Guidelines for 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 04/17/13)
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 8/15/01)
30 - Recommendations for Safety with Edged and Piercing Props	(Revised 07/18/17)
31 - Safety Awareness When Working Around Indigenous "Critters"	(Issued 11/06/01)
32 - Food Handling Guidelines for Production (See 32A) (Under Review)	
32A - Addendum "A" - Los Angeles County Approved Film Production Food Services	(Issued 09/01/13)
33 - Special Safety Considerations when Employing Infant Actors (15 days to Six Months Old)	(Revised 01/22/97)
34 - Guidelines for Working in Extreme Cold Temperature Conditions	(Revised 01/05/16)
34A - Addendum "A" – Wind Chill Chart	
35 - Safety Considerations for the Prevention of Heat Illness	(Revised 10/17/07)
36 - Recommended Guidelines for Safety Working Around Unmanned Aircraft Systems (UAS)	(Revised 11/01/17)
36A - Addendum "A" - Unmanned Aircraft Systems (UAS) Exemption Summary - REMOVED (see #36)	(Removed 11/01/17)
37 - Vehicle Restraint Systems – Seat Belts & Harnesses	(Revised 12/19/02)
38 - Guidelines for Inclement or Severe Weather	(Revised 07/27/09)
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 06/14/15)
43 - Guidelines for Free Driving	(Issued 05/01/18)

SAFETY INFORMATION AND HOT LINES

STUDIO or ORGANIZATION	SAFETY DEPARTMENT	ANONYMOUS HOTLINE
ABC/The Prospect Studios	818-560-1726	800-699-4870
Amazon Studios	Per Production Co.	Per Production Co.
Amblin Partners (Dreamworks)	818-733-6500	
CBS Feature/ TV Production / Radford	818-655-5257	818-655-6078
CBS Television Center	323-575-4170	
CBS Studio Center	818-655-5253	
CSATF	818-565-0550 x1100	
DGA	310-289-5326	800-342-3457
IATSE		844-422-9273
Legendary Entertainment	818-861-1888	
MGM	310-449-3292	800-631-5975
NBC / Universal	818-777-1505	818-777-2153
Netflix		800-461-9330
Paramount	323-956-7233	323-956-8955
SAG - AFTRA		844-723-3773
Sony	310-244-4544	888-883-7233
Twentieth Century Fox	310-369-5115	310-369-3000
Turner	404-878-0154	404-878-0154
Walt Disney Studios	818-560-7391	800-699-4870
Warner Bros.	818-954-2890	877-566-8001

DGA AD/UPM SYNOPSIS/INDEX OF CONTRACTUAL WORKING CONDITIONS**Basic Agreement 2017 - 2020****MINIMUM CALLS & RATES**

Employment Conditions- (13-202)

5 day Studio Workweek- (13-101a)

7 day Distant Location Workweek (13-101a)

1st AD - Start at general crew call; End at camera wrap (plus end of day travel time)

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

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

Production Fee- (13-101b)

Completion of Assignment Pay- 2wks+=1wk; 5days+= 2 ½ days(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 the prod fee) of the upgraded position NOT 1/5th of the weekly rate). (13-205)

Wrap Supervision Allowance - \$57/day to 2nd AD supervising wrap on location, local location, or in the studio when loading out to local or distant location following day.

TERMINATION & CAPRICIOUS DISCHARGE (13-206)

CANCELLATION OF CALLS By 4 pm. of day preceding.- (13-206a)

WEATHER PERMITTING None (13-201)

REST PERIODS (13-116)

Turnaround UPM's & AD's = Company Wrap + 1 hr to general crew call minus 1 hr = 9 hrs.

(or, for 2nd AD, 1st makeup call, if earlier.) . Penalty = 1/4 check per hr.

If 4 ½ hrs or less, additional payment ¼ check per hour until 9 hrs off.

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

EXTENDED WORKDAY (13-110)

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

1ST AD - Add'l 1/2 day's pay btw 14 & 16 hrs

- Add'l 1/2 day's pay btw 16 & 20 hrs

- Add'l days' pay any part of a 4 hour period after 20 hrs

2ND AD - Add'l day's pay btw 16 & 20 hrs;

- Add'l day's pay any part of a 4 hr period after 20 hrs

If one 2nd AD only – Add'l 1/2 day's pay for 13+ hrs (Studio, Rpt to) or 14+ hrs ('bus to' or distant location) up to 16 hrs.

MULTI-CAMERA STAGE SHOWS, or UPMs, or any 2nd AD: An excess of 16 hours = additional days' pay for any part of additional 4 hour periods.

MEAL PERIODS

None stated, but start 9AM or before and work after 7:30 PM. shall be paid \$30.00 unless meal furnished by producer by 9PM. (13-215, 13-216)

6th & 7th DAYS, SATURDAYS, SUNDAYS & HOLIDAYS (13-112)

9 Holidays: New Year's Day, President's Day, Good Friday, Memorial Day, 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 Tues. thru Sat. to a Mon. thru Fri. 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 loc. 6th day = 1.5x; 7th Day or Holiday = 2x.

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

14 hrs work past 1 AM into 6th or 7th day=pay for that day unless 33 hour rest /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 mi radius within designated point within 30 mi zone, for pilots, 1 hr and 1/2 hr series, and theatrical (13-214g)

Must designate point w/DGA prior to start of production.

WORKWEEK - DISTANT LOCATION

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

1st AD - Start at general crew call; End at camera wrap (plus travel time)

Key 2nd or 2nd 2nd - Start at earlier of Makeup, Hair or general crew call; End 1 hour after LOCATION wrap (plus travel time)

EXPENSES AND ACCOMMODATIONS - DISTANT LOCATION

Producer pays travel, meals, lodging & \$22.00/day. (13-114)

TRANSPORTATION - DISTANT LOCATION

Travel class = Coach for Domestic < 1,000 air miles or bet. LA and Vancouver or <1,000 miles bet. U.S. and Vancouver or U.S. and Toronto; elevated coach if avail. All other flights = business if avail. 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 & 2/2AD.

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 - Add'l 1/2 day's pay b/w 14 & 16 hrs
 - Add'l 1/2 day's pay b/w 16 & 20 hrs
 - Add'l day's pay any part of a 4 hour period after 20 hrs

2ND AD - Add'l day's pay b/w 16 & 20 hrs (NOT multi-cam);
 - Add'l day's pay any part of a 4 hr period after 20 hrs

One 2nd AD only - Add'l 1/2 days' pay for (Dist Loc) 14 to 16 hrs.

MULTI-CAMERA STAGE SHOWS, or UPMs; An excess of 16 hrs = add'l day's pay for any part of add'l 4 hr periods.

6th & 7th DAYS, SUNDAYS & 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 Mon. thru Fri.) 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 Tues. thru Sun. to a Mon. thru Sat. 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, Prod. Fee for any Shooting work on 7th Day.

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

If traveling home at end of prod 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 hr. + Travel, and ends 1 hr. prior to next "company leaving" call = 9 hr.

PENALTY = 1/4 check per hour.

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

HAZARDOUS WORK

Flight pay = \$180/flight with no max. (13-210)

Diving in helmet, mask, diving suit more than 10' is \$180/dive with no max. (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.

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 - (1-300)
- 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.

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

- Employer may not assign duties of a 2nd AD to Extras Coord, 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 prod 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 2 Add'l 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

DGA National Headquarters - Los Angeles	310-289-2000	800-421-4173
DGA - New York Office	212-258-0800	800-356-3754
Work Report Line - West Coast	310-289-2040	
Work Report Line - East Coast	212-258-0890	
Safety Hot Lines	310-289-5326	800-342-3457
Sexual Harassment Hotline	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	Tara Borth, 646-701-4195
Gabe Kahsay, 310-562-8455	Bart Daudelin, 212-258-0809
Jill King, 323-637-5428	Michelle Kuchinsky, 347-803-0525
Ivy Quicho, 323-356-1430	Joseph Longo, 212-258-0813
	Jennifer Peat, 212-258-0808

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, Loc. Release, Permits, Hospital.

SETS

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

STAGE

Telephones, Security, Power, Remote & Bell, Air-conditioning, Heat, Makeup, Dressing Rooms, School Room, Tables, Chairs, Powerhouse, 4' Perimeter.

BACKGROUND PERFORMERS

Needs: Interviews, Fittings.

Who: Ages, sizes, races, amputees, Little people, minors, twins, babies, etc. Doctors, Police, Lawyers, pedestrians, workers, Office workers, apes, etc.

What: S/B, Weather Permitting, Spec. Business, Photo Doubles, Inserts, Dancers, Singers, Active, Inactive, Swim, Ride, Night, Hazardous, Wet, Smoke, Hair or Beard, Body Makeup, 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.

SIDELINE MUSICIANS

Information as per extras, Instruments, Wardrobe,
Familiarize with playback.

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

CAST

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

CAMERA

Film & Cameras, High Speed, Video, Video Assist, Matte, Process, Special Equipment or Lenses, Drones, Multiple Cameras & Crews.

GRIP

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

ELECTRICS

Lighting changes, Pre-rigs, Add. or Special Lights, Batteries, Gen.

MAKEUP & HAIR

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

SOUND

Additional Equip., Fisher Boom, Extra Radio Mics., Repeaters, Playback, Speakers, Remote for playback, Headphones, Handi-talkies, Bullhorns.

PERSONNEL

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

TRANSPORTATION

Pic.Vehicles, Boats, Planes, Prod. Vehicles, Parking, Add'l Water, Utility, Honeywagon, 4 Wheel Drive, Insert Car, Busses, Generator, Process trailer, Horsetrucks.

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

IATSE STUDIO LOCALS

Affiliated Property Craftspersons (incProps, Set Dec, Special FX)	Local #44
Motion Picture Studio Grips (Inc Crafts Service, First Aid)	Local #80
International Cinematographers Guild (inc Publicists)	Local #600
IATSE Production Sound Technicians, Television Engineers, Video Assist Technicians and Studio Projectionists	Local #695
Motion Pictures Editors Guild	Local #700
Motion Picture Costumers	Local #705
Make-Up Artists and Hair Stylists	Local #706
Studio Electrical Lighting Technicians	Local #728
Motion Pictures Set Painters and Sign Writers	Local #729
Art Directors Guild (Inc Illustrators, Matte, Scenic, Title, & Graphic Artists)	Local #800
The Animation Guild* (*Not part of the basic bargaining unit)	Local #839
Script Supervisors/Continuity, Coordinators, Accountants & Allied Production Specialist Guild (Inc TV Script Coordinators)	Local #871
Motion Pictures Teachers and Welfare Workers	Local #884
Costume Designers	Local #892

IATSE BASIC CRAFT LOCALS

International Brotherhood of Electrical Workers	Local #40
Plumbers and Pipe Fitters	Local #78
Studio Transportation Drivers	Local #399
Location Managers	Local #399
Casting Directors	Local #399
Studio Utility Employees	Local #724
Studio Plasterers and Cement Finishers	Local #755

ORGANIZATIONS

Directors Guild (LA)	(310) 289-2000
SAG-AFTRA - General	(323) 954-1600
SAG-AFTRA - TV Contracts	(323) 549-6835
SAG-AFTRA - Theatrical Contracts	(323) 549-6828
SAG-AFTRA - BG Actor Contracts	(323) 549-6811
SAG-AFTRA - Pension & Health	(818) 954-9400
Department of Labor	(818) 901-5484
The Studio Teachers	(818) 559-9600
DGA Training Program - LA	(818) 386-2545
DGA Training Program - NY	(212) 397-0930

TV NETWORKS

ABC	(818) 560-1000
Amazon Studios	(310) 573-2300
CBS	(323) 575-2345
FOX Broadcasting Company	(310) 369-1000
HBO	(310) 382-3000
HULU	(310) 571-4700
NBC / Universal	(818) 777-1000
Lifetime Entertainment Television	(310) 556-7500
Netflix	(310) 734-2956
Nickelodeon	(323) 468-5050
Showtime	(310) 234-5300

STUDIOS / LOTS

CBS/Radford	(818) 655-5000
The Culver Studios	(310) 202-1234
DreamWorks Studios	(818) 733-7000
Hollywood Center Studios	(323) 860-0000
L.A. Center Studios	(213) 534-3000
Lionsgate	(310) 449-9200
Paramount Pictures	(323) 956-5000
Raleigh Studios	(323) 466-3111
Raleigh Manhattan Beach	(310) 727-2700
Santa Clarita Studios	(661) 294-2000
Sony Pictures Entertainment	(310) 244-4000
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



Thomas Schlamme, *President* • Russell Hollander, *National Executive Director* • www.dga.org