

THE JEFFORDS RULES *NY REGION*

**Film Production Guild & Union
Rules by Subject**
1st Edition 2021



Includes the following contracts (expiration dates)

DGA BASIC (6/2023)

SAG-AFTRA CODIFIED BASIC & TELEVISION (6/2023)

IATSE NY LOCALS (Various)

TEAMSTERS L817 (11/2022)

**COMMUNICATION WORKERS OF AMERICA L1101 –
PARKING PAs (11/2021)**



BOB JEFFORDS

(1939-2002)

The original 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.

We are pleased to now offer this new edition, compiled and edited by some new "friends" from the Eastern UPM Committee for the benefit of our members in the New York Region.

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

THE JEFFORDS RULES - NY REGION 2020

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This is an extract (in our shorthand) with all of its attendant omissions and interpretive problems. It is intended as a quick reference guide only. It is not intended for use when a contract is available.

Send corrections or additions to Mary Hatch via e-mail at mhatch@dga.org

IATSE Locals rules are defined as IATSE with
Union Local exceptions noted.

NY IATSE Locals	Departments
L52	<i>Studio Mechanics</i>
L161	<i>Script Supervisors, PCs, Accountants (if applicable)</i>
L600	<i>Camera</i>
L764	<i>Wardrobe</i>
L798	<i>Make-Up & Hair</i>
L829	<i>Art Department, Scenics, Costume Designers</i>

NY Locals – Other	Departments
<i>Teamsters L817</i>	<i>Transportation and Asst. Location Mgrs & Loc. Assts.</i>
<i>CWA L1101 (Communications Workers of America)</i>	<i>Parking PAs</i>

NEW YORK STUDIO ZONE

MINIMUM CALLS & CONDITIONS

IATSE

Mechanics L52, Script Supervisors L161, Wardrobe L764, MU/Hair L798, Camera L600, Scenic Artists L829.

All time computed in tenths of an hour.

DAILY – 8 hours, 1.5x after 8 hours; 2x after 12 hours

WEEKLY – (Varies among Guilds/Locals)

Pilots, New 1-hr and ½ hr series – Rates based on previous year's rate for 1st and 2nd seasons; No Vacation & Holiday 1st season, 50% 2nd season.

ADDITIONAL TERMS PER LOCAL

L161 Script Supervisor – 2 or more cameras in use more than 50% of shooting day = \$40 fee for motion pictures made on film only. (*Check for production's policy and practice.)

L161 Script Supervisor – Min. Prep: Features (1) week; TV first episode ½ hr series (1) day; TV first episode 1 hr. series (2) days.

L600 – National Amendment Agreement applies to work in the "Corridor" states: CT, DE, DC, MD, MA, NJ, NY, PA

L764 – Wardrobe Supervisors min 5 day workweek.

L764 – Crowd scenes: If over 10 additional costumers are hired – Minimum call is 4 hours = 6 hours paid. Work beyond 4 hours = 8 hours paid.

L798 – Employees entitled to (18) minutes of prep time each day.

L829 – Prod Designer, Costume Des., Art Dir., Art. Dept. Coord. are "On Call" w/ no restrictions on hours or rest periods. All other considered "hourly."

L829 "On-Call" – For a prep day in which there is a production meeting only, work day can be 4 hours.

EQUIPMENT ALLOWANCE

L764 – Negotiated fee to be paid if employer requires employee to furnish their own equipment. Fee shall be stated on deal memo.

L798 – (\$30.00) per day (features), (\$25.00) (TV) if employee required by employer to furnish own equipment.

SAG-AFTRA

Sch A = 8 hrs.

Sch A = Days as contracted.

Sch A = Consecutive days until two weeks off (10 days, Theatrical, TV Movie).

Sch B = 8 hours, but if not working, 0 hours toward cumulative week. 2 Days per week, No OT to 10 hours. Weekly guarantee: Weekly overtime begins after 44 hours.

Sch C = OT begins after 10 hours, double time on max \$4,400 per week (TV)/\$5,500 (Theatrical).

Drop and Pickup:

Episodic TV & Pilots: 14 intervening days for TV (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 to Christmas hiatuses.

Fittings and Rehearsals

Fittings and Rehearsals do not trigger consecutive employment. May have 1 rehearsal & 1 show Drop/Pick-up (Only daily hires may 'Drop/Pick-up', Pick-up may be as daily or weekly).

Sch A, B, C: If paid for wardrobe fitting or HMU test, but not work, Performer gets one day's pay.

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

Day performer with a pay rate of \$1,400 or more per day is not entitled to pay for fitting on a day prior to work.

Sch B: 4 hours free (other provisions), 2x per week.

Sch C: No payment for fitting but considered work time for overtime purposes.

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

Guarantees and Hold Days

TV Series - "Major Roles" (AKA "Top of Show") – 1-hour series = 8 days; ½ hour series = 5 days except for 1 day + 2 days travel as Day Performer (Only applicable to Network and some Pay TV series, not Basic Cable or SVOD).

Performers on hold 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

The following applies to area within radius of three hundred (300) air miles from the center of Columbus Circle in Manhattan:

TV – Minimum of 25 SAG-AFTRA (excluding stand-ins) required before non-union hires permitted.

Theatrical – 85 SAG-AFTRA required before non-union hires permitted.

"No shows" are part of the overall day count.

8 hour minimum call, OT after 8 hrs. Hours 9-10 paid @1.5x hourly rate, Hours 11-16 paid @2x.

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

Weather permitting: ½ check, may hold Performers for up to 4 hours.

American Sign Language person to be Principal Performer.

Non-Union Background Performers – see "Non-Union" Section below.

Fittings/Interviews

Fittings: ¼ day's pay for 2 hours; additional time at hrly rate in units of 30 min.

Fitting same day as work, part of work time. If 4 hours intervene, paid as if fitting occurred day prior.

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

Interviews: ¼ check for 2 hours, additional time paid in units of 2 hours at specified hourly rate.

DGA

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

For Basic Cable dramatic programs: Season 1 - 85% of BA rates, Season 2 & 3 90% of BA rates, for budgets on ½ hour btw \$550,000 & \$937,660; 1 hour program btw \$1,200,000 & 1,493,500; 2 hour btw \$2,750,000 & \$4,635,000. All Season 4 - 100%.

Wrap Supervision Allowance

An allowance of \$57 (\$59 as of 7.1.21) will be paid each shoot day to the 2nd AD responsible for supervising wrap unless wrapping from a stage and commencing the following day on a stage.

TEAMSTERS L817

Transportation

Time computed in ½ hour increments.

Daily: Day Call: 7 hour work-day, 1 hour off for lunch; 2x rate after 7 hours.

Weekly Flat: 64 hour work week (Captain is 70 hour work week); 2x rate for hours 64-70; 2.5x rate after 70 hours.

Employees engaged 4+ days in a week shall be paid full weekly flat (plus any applicable OT).

Employees engaged for 1, 2, or 3 days shall be paid 2x rate for any hour worked in excess of 13 hours on a given day.

Locations

Daily Employee: 8-hour minimum guarantee.

Weekly Employee: 5 consecutive days; 60-hour work week.

Equipment Allowance: If use of personal car required, \$50/day allowance, Employer reimburses for fuel; \$70/day employee pays for fuel.

CWA – PARKING PAs

8 hrs; except if employee leaves work before 8 hrs, paid for hours worked only.

7 consecutive day period, starting on first day of work.

Equipment Allowance: if use of personal equipment or vehicle required, \$10/day.

Access to restrooms required.

NON-UNION

Includes PAs, Script/Clearance Coord., Prod. Secretary, Parking Coord., Background Perf. when SAG-AFTRA hiring minimums met.

- All terms negotiable in excess of minimum wage law. NY - \$15/hr.
- All State Labor laws apply.
- Paid overtime is 1.5x hourly rate after 40 hour work week.

MEAL PERIODS

IATSE

Meal period not less than 1/2 hour nor more than one (1) hour. (Often customary to allow additional "walking time" to/from meal location.)

6 hours to first meal, 6 hours to second meal.

Not permitted – a deductible meal less than two (2) hours after call time.

½ hour non-deductible breakfast (NDB) = sit down meal appropriate to time of day can be provided to avoid penalty.

After ND Breakfast, 6 hours to first meal.

Only one meal deductible in minimum call, unless min. call exceeded. 2nd deductible meal permitted with ½ hour sit-down meal. Min. guarantee of 1-1/2 hours work after 2nd meal, if production does not supply.

"Grace" – a 12 minute unplanned extension at first meal break of the day allowed for production efficiency. Shall not be scheduled nor automatic nor is it intended for everyday use.

"Wrap Grace" – the 2nd meal interval may be extended one-half (1/2) hour (1hr for TV) without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.

As an alternative to the foregoing provisions of this section as they relate to "on production" employees, the Employer, at its option, may institute "French hours" on a daily basis for "on production" employees, with the approval of a majority of the IATSE-represented crew.

Studio Zone – A meal need not be provided to employees working at a studio or within the 30-mile Studio Zone.

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 (a/o 6/20 - see Local contracts for expiration dates)

L52, L161, L764, L798, L829	Features
1st 1/2 hour	\$10
2nd 1/2 hour	\$15
3rd and each succeeding ½ hr	1 hr pay at the prevailing rate
L52, L764, L798, L829*	TV on a location (not on stage)
1st 1/2 hour	\$6.50
2nd 1/2 hour	\$7.50
3rd 1/2 hour	\$17.50
4th and each succeeding ½ hr	1 hr pay at the prevailing rate
L52, L161**, L764, L798	TV on a stage
1st 1/2 hour	\$7.50
2nd 1/2 hour	\$8.50
3rd 1/2 hour	\$18.50
4th and each succeeding ½ r. hr	1 hr pay at the prevailing rate

L600

1st 1/2 hour	\$7.50
2nd 1/2 hour	\$10
3rd and each succeeding 1/2 hr	\$12

Features and TV on a location**L600**

1st 1/2 hour	\$8.50
2nd 1/2 hour	\$11
3rd and each succeeding 1/2 hr	\$13.50

Features and TV on a stage

* L829 is the same as L52 except there is no difference in stage/location work - penalties are paid at the L52 Location rate.

**L161 is the same as L52 except that there's no difference in stage/location work, all TV is paid at the Stage rate.

SAG-AFTRA

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

NDB Meal = Any meal within 2 hours of performer's call, of 15 min duration free of all activity.

Meal to be appropriate to time of day.

"Roll Camera" into meal penalty is not a violation.

If crew given meal, cast to be given meal.

MEAL PENALTIES - SAG-AFTRA:

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

Background Performers

General meal rules are the same as Principal Actors including NDB meal.

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

Not more than 1 deductible meal period in first 8 hours.

MEAL PENALTIES – SAG-AFTRA BACKGROUND:

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

DGA

None stated, but start 9 AM or before and work after 7:30 PM, \$30.00 (\$31.00 as of 7.1.21) allowance unless second meal furnished by production by 9 PM.

TEAMSTERS L817**Transportation**

Meals to be provided by employer or meal expenses provided: Breakfast \$9.50 (employees ordered out prior to 7 AM); Lunch \$11; Dinner \$14.50 (for employees who work past 7 PM). Total \$35.

Locations

Reasonable time for meals shall be allowed. If meal is not provided, employees shall be entitled to reimbursement: Breakfast \$9.50; Lunch \$11; Dinner \$14.50, contingent on submitted receipts.

CWA - PARKING PAs

Reasonable time for meals must be allowed.

If Employer furnishes meal to shooting unit, employees at shooting site must be furnished meal.

If no meal provided:

- \$8.00 after first 6 hrs
- \$11.00 after 2nd 6 hrs
- \$14.50 after 3rd 6 hrs

NON-UNION

NYS Law: Meal periods 30 minutes, 20 min OK in certain circumstances. OK to eat on the job if employee is alone covering a position or task. However, Employer must offer an uninterrupted meal period to every employee who asks for one.

CHANGE OR CANCELLATION OF CALLS

IATSE

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 (8) hour minimum call. Off-Production: notify by 3 PM.

L600 – 12 hours notice; by 6 PM; or before employee has been dismissed for the day, whichever is later.

L600 – calls may be pushed to a later hour provided the employee receives at least nine (9) hours notice of the new call time.

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

Producer may cancel booking due to Acts of God, Governmental decree, or illness in Principal Cast, but must pay 1/2 day rate and may hold Performer for 1/2 day before releasing if not photographed.

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

DGA

By 4 PM of day preceding.

TEAMSTERS L817

Transportation

Cancellation at least 12 hours prior to the scheduled commencement of work call; if not cancelled, employee paid as if they worked the call.

Locations

Cancellation no later than 8 PM the evening before; if not cancelled, employee shall be paid as if they worked the call.

CWA - PARKING PAs

6 hours notice.

WEATHER PERMITTING CALLS

IATSE

Employee's call may be cancelled by 8 PM the night before due to inclement weather (snow, sleet, ice storms, hurricanes) so long as the Employer makes an effort to inform employees on the last day of the preceding workweek of the possibility.

L764/L829 – Employer may issue a "weather-permitting" call for snow, sleet, ice storms or hurricanes prior to dismissal of day or to person not on payroll up to 12 hours before call.

L764 – Weather-permitting call may be cancelled up to 4 hours prior to call. If cancelled prior to 4 hours before call, employee will be paid 4 hours of straight time. Notice given less than 4 hours prior employee will be paid 8 hour minimum call. TV & Features are subject to varying fringes due.

SAG-AFTRA

Weather Permitting Call – 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 ½ check for cancellation of a weather permitting call. May be held, rehearsed, or wardrobe for up to 4 hours.

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.

Photography or recording triggers full day's pay for the Performers who were photographed only.

BG 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.

Producer must specify conditions of weather permitting.

Weather permitting calls are not allowed for studios/stages.

DGA

No Weather Permitting Calls allowed.

TEAMSTERS L817

Transportation

No Weather Permitting terms noted. Cancellation at least 12 hours prior to the scheduled commencement of work call; if not cancelled, employee paid as if they worked the call.

Locations

No Weather Permitting Terms noted. Cancellation no later than 8 PM the evening before; if not cancelled, employee shall be paid as if they worked the call.

CWA - PARKING PAs

Weather Cancellation: 4 hours notice.

TURNAROUNDS / REST PERIODS - NYC STUDIO ZONE

IATSE L52, L161, L600*, L764*, L798** – REST PERIOD/CALL BACK TRAVEL COMPUTATION TABLE FOR LOCATIONS WITHIN THE 30-MILE ZONE

Wrap From	From Battery Park-125th St	From Outside Battery Park-125th but within Columbus circle 30-mile zone	From Outside Columbus Circle 30-mile zone	From Studio within 30-mile zone	From Outside 30-mile zone
Next Days Call					
To Manhattan Battery Park-125th St	9 hrs	9 hrs + travel to Manhattan	9 hrs + travel from wrap location to Manhattan	9 hrs	9 hrs + travel from wrap location to Manhattan
To Outside Battery Park-125th but within Columbus Circle 30-mile zone	9 hrs + travel to crew call	9 hrs + travel from location to Manhattan + from Manhattan to crew call	9 hrs + travel from wrap location to Manhattan + from Manhattan to crew call	9 hrs + travel from Manhattan to crew call	9 hrs + travel from Manhattan to crew call
To Outside Columbus Circle 30-mile zone	9 hrs + travel to crew call	9 hrs + travel from Manhattan + travel to next day's crew call	9 hrs + travel from wrap location to Manhattan + travel from Manhattan to location	9 hrs + travel from Manhattan to crew call	9 hrs + travel from loc to Manhattan + from Manhattan to crew call
To Studio	9 hrs	9 hrs + travel from location to Manhattan	9 hrs + travel from wrap to Manhattan	9 hrs	9 hrs + travel from location to Manhattan

NOTE: TRAVEL TIME ADDED TO REST PERIOD IS NOT PAID TIME IN THE ZONE

L52 - Previous day worked >14 elapsed hours then 10 hr rest period req.

*L600, L764 – For all above conditions: 10 hours rest period

**L798 – For all above conditions: 10 hours min rest (features); 9 hours (TV)

L600 – Dir. of Photography: calls may be later than that of the Director but may not be earlier unless warranted by special circumstances.

L600 – Rest period for Directors of Photography and Camera Operators may be reduced by one hour in cases where exterior night shooting constitutes a majority of the daily shooting schedule or if unusual circumstances require the services of the DP or Operator.

L829 "On-Call" – No minimum rest period required.

L829 Hourly Employees – 8 hours. If previous day worked >14 hours = 10 hour rest period. Travel time computation from above table does not apply.

SAG-AFTRA

CATEGORY	REST PERIOD	NOTES
Sch. A, B, C	12 hrs	56 hour rest period every week where two days off; may be 54 hrs if 1st call of new work-week is not earlier than 6 AM
Location other than a nearby 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	Stunt Coord on utility stunt contract =12 hrs from 1 hr after wrap
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"
Non-union	none	

DGA

CATEGORY	REST PERIOD	NOTES
UPMs & 1st ADs	9 hrs.	from Company Wrap + 1 hr. to general crew call minus 1 hour
2nd AD	9hrs.	From Company Wrap + 1 hr to 1st MU 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 DP or Director
*When more than one (1) 2nd AD is employed, each may be staggered and/or wrapped to avoid invasion.		

TEAMSTERS L817**Transportation**

No contractual minimum. Federal and local regulations may apply.

Locations

8 hours.

VIOLATIONS (FORCED CALLS)

IATSE

Straight time for all invaded hours except as noted below:

L52 – if prior day >14 hours then all hours @ prevailing rate until 10 hour rest provided (TV), @2.5x (features).

L161 – if prior day >14 hours (not including Script Supervisor "wrap time") then all hours @ 2.5x until 9-hour rest provided.

L600 – prevailing rate from previous day for hours invaded; if prior day >14hr then all hours @ prevailing rate until 10hr rest.

L764 – 2x for hours invaded; if prior day >14hr then invaded hours @ 2.5x.

L798 – if prior day >14 hours then all hours @ prevailing rate until 9 hours rest provided (TV), 10 hours rest (features).

L829 (hourly only) – 2x hourly rate for invaded hours; if prior day >14 hours then 2.5x for invaded hours.

SAG-AFTRA

Any violation = day's pay or \$950, whichever is less (>2 hours, must ask performer's permission).

Sch F = day's salary.

Background Performers

No forced call provisions

DGA

UPMs and ADs – ¼ check per invaded hr; if < 4.5 hours rest, ¼ check per hour until 9 hours rest provided.

Trainees – invaded hours @ straight time.

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, then Employer shall contribute \$750 to the Directors Guild of America Educational and Benevolent Fund for each such incursion into the rest period of the Director, but no payment shall be due unless payment for forced call is in fact made to the Director of Photography.

TEAMSTERS L817

Transportation

None stated.

Locations

2x hourly rate until Employee receives 8 hours rest.

OVERTIME

IATSE

Include forced call and hazardous work, where applicable, in computing overtime. All work starting on one calendar day is credited to that day.

- First 8 hours @ regular hourly rate
- Hours 8 -12 @ 1.5X
- Hours > 12 @ 2x
- Features only: >14hours 2.5x
- L600 - >12 hours elapsed, paid @2x; >14 hours elapsed paid @2.5x per hour

(See also "6th/7th Days, Saturday/Sundays and Holidays" below.)

SAG-AFTRA

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

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

SAG-AFTRA OVERTIME

Schedule	Overtime
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	1.5 for all hours worked after 8 hours 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 – Daily	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 4pm & night work all week.

BACKGROUND PERFORMERS

SAG-AFTRA

Overtime paid in tenths of an hour.

- Hours 8-10 are paid at 1.5x daily rate.
- Hours 10.1-16.0 are paid at 2x (double-time) rate.

"Golden Time"

Background actors shall not be employed in excess of a total 16 hours elapsed including paid travel time.

The penalty for violation of the foregoing rule shall be 1 day's pay for each hour, or fraction thereof, of such violation. Such time shall be paid at straight time, unless the violation occurs during a 6th or 7th day of the workweek or holiday for which premium time is due.

This "Golden Time" provision shall not apply in any case or to any extent in which such violation occurred as a result of circumstances or conditions, other than production considerations or conditions, beyond the control of the Producer with respect to or affecting the return of such background actors from location.

Non-Union

At NYS Minimums for OT. Hours over 40/wk paid at 1.5x.

DGA

DEFINED WORKDAY

	Start	End
1st AD	General crew call	Camera wrap
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 (Out of Studio)	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 incl. Multi-Camera Stage Shows) (also see 6th & 7th days)

DGA EXTENDED DAYS	14 to 16 hrs. (14.1 - 16.0)	16.1 - 20 hrs.	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) (Distant or Bus-to)	1/2 day's pay	Add'l 1 day's pay	1 day's pay for any part of 4-hr period
UPM, 2nd ADs (when 2 or more employed on prod.)	none	1 day's pay	1 day's pay for any part of 4-hr period

At Producer's discretion, when more than one 2nd AD is hired, 2nd ADs may be staggered to avoid extended days.

AD terms above apply only to work "in conjunction with a shooting company"; otherwise, additional day's salary for each 4 hour period beyond 16 hours.

TEAMSTERS L817

Transportation

Daily 7-hr Call Employees: 2x rate after 7 hours.

Weekly Flat Employees: 2x rate for hours 64-70; 2.5x rate after 70 hours.

Employees engaged 4+ days in a week shall be paid full weekly flat (plus any applicable OT); employees engaged for 1, 2 or 3 days shall be paid 2x rate for any hour worked in excess of 13 hours on a given day.

Locations

Weekly Employees: 1.5x hourly rate after 8 hours in day, or for all hours worked after 60 hours in workweek.

Daily Employees: 1.5x hourly rate for hours 8 – 12 in a day; 2x hourly rate after 12 hrs.

6th Day Worked: 1.5x rate for all hours worked; 7th Day Worked (consecutive): 2x rate for all hours worked.

*NOTE: an employee may not be replaced on a production for the purpose of avoiding premium pay for 6th / 7th days worked in a workweek.

LONG OR LATE HOURS/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). If work runs into the next calendar day and that day is a Holiday, hours worked in Holiday @ 2x.

Courtesy Housing

"Upon request of an employee who works in excess of fourteen (14) hours within the thirty (30) mile radius of Columbus Circle ... and who advises the Employer that he/she is too tired to drive home safely, Employer shall provide ... either courtesy housing or round-trip transportation from the designated crew parking area to home ... at the Employer's expense. Employer shall have no responsibility for the personal vehicle of an employee who elected to use his or her personal vehicle in lieu of Employer-provided transportation."

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 is after 4 PM). No premium to be paid in addition.

Any performer dismissed outside of 8-mile zone (but within the 30 mile studio zone) after 9:30 PM shall be provided transportation by Producer to Grand Central Station, Port Authority or Penn Station, unless place of dismissal is within the "Safe Zone" (the area bordered by 34th St on the south, 57th St on the north and 3rd & 8th Ave on the east and west respectively).

Background Performers

Any performer dismissed outside of the "Safe Zone" after 9:30 PM shall be provided transportation by Producer to Grand Central Station, Port Authority or Penn Station, in addition to the original pick-up point. Work time shall end at the first drop-off point.

- Work performed between hours of 8 PM – 1 AM, Background Actor shall receive 10% add'l pay.
- Work performed between hours of 1 AM – 6 AM, Background Actor shall receive 20% add'l pay.

DGA

(See 6th and 7th days.)

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

NY Region Holidays

New Year's Day, Lincoln's Birthday (L817), Washington's Birthday (L817 – celebrated on Presidents Day), Presidents Day, Good Friday (SAG, DGA, CWA), Memorial Day, Independence Day, Veterans Day (except SAG, DGA, CWA), Columbus Day (except SAG, DGA, L52, L161, CWA), Labor Day, Thanksgiving, Day after Thanksgiving, and Christmas Day. (See Holiday Table, below.)

All Guilds and Locals: Saturday holiday celebrated Friday; Sunday holiday celebrated Monday.

IATSE

L161, L829 will accept waiver to swap Veterans Day and Good Friday if L52 agrees to do so.

6th day = 1.5x, 2x after 12 hours; 2.5x after 14 hours (features in 30-mi. zone).

7th consecutive day & Holiday = 2x, min 8hr call; 2.5x after 14 hours.

If employee works Day 1-5 of week, is off Day 6, works Day 7, then Day 7 paid as 6th Day.

Weekly employee paid 8hr 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.

Work starting on one calendar day and running into the next calendar day shall be credited to the first calendar day. Work starting on one calendar day and running into a holiday, all hours worked on holiday @ 2x.

SAG-AFTRA

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

6th day = 1.5x; 7th day = 2x.

A workweek may be changed ONCE by adding a day off or eliminating a day off w/out 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.

Sch A, B, C – 6th day 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

A background actor shall be paid time and one-half for the sixth day worked, if such background actor works six (6) days for a particular Producer within a studio workweek.

A background actor shall be paid double time for the seventh day worked, if such background actor works seven (7) days for a particular Producer within a studio workweek.

Work on a 6th day at 1.5x. Work on a 7th day or Holiday at 2x.

Allowance of one (1) day's pay at straight time if the background actor is employed by Producer the day before and the day after any of SAG-AFTRA Holidays listed above.

Non-Union

At NYS Overtime Minimums for work over 40 hours per week.

DGA

Workweek is any 5 consecutive days with following provisions:

- Initial workweek to be stated in deal memo regarding 6th & 7th days.
- Production may switch workweek only once in production or between "hiatus periods" on a series, either by: 1) adding one or two days consecutive with the 6th and 7th days off of the prior workweek; OR 2) by shifting from a Tues. thru Sat. to a Mon. thru Fri. workweek.

- Also, 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.
- May not 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 production 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.

TEAMSTERS L817

Transportation

Daily – 6th (consecutive or non-consecutive) and 7th days and Holidays @ 2x hourly rate, 4 hour minimum call.

Weekly Flat – 6th and 7th days and Holidays @ 2/5 week for 18 hours. Hours >18 @ 2x hourly rate.

Locations

Daily and Weekly – 6th day (consecutive or non-consecutive) @ 1.5x; 7th day and Holidays paid @ 2x hourly rate; 8 hour minimum call for Holidays.

CWA – PARKING PAs

6th and 7th Days @ 1.5x regular hourly rate. Holidays @ 2x.

A workday starting on one calendar day and running into next calendar day shall be credited to the first calendar day, except if work runs into a recognized holiday, then 2x regular rate for hours worked on Holiday.

NON-UNION

Sat. and Sun. = Straight time (unless employee has already worked 40 hours during week, then 1.5x).

HOLIDAYS – NY GUILDS AND LOCALS – MAJORS NY AREA

Saturday Holiday = Friday; Sunday Holiday = Monday

HOLIDAYS /UNIONS	DGA SAG	52	161	600	764	798	817	829	CWA
NEW YEARS DAY	X	X	X	X	X	X	X	X	X
MLK JR BIRTHDAY									
LINCOLN'S B'DAY							X		
WASHINGTON'S B'DAY							X*		
PRESIDENTS DAY	X	X	X	X	X	X		X	X
GOOD FRIDAY	X								X
MEMORIAL DAY	X	X	X	X	X	X	X	X	X
INDEPEND. DAY	X	X	X	X	X	X	X	X	X
LABOR DAY	X	X	X	X	X	X	X	X	X
COLUMBUS DAY				X	X	X	X	X	
VETERANS DAY		X	X	X	X	X	X	X	
THANKSGIVING	X	X	X	X	X	X	X	X	X
THANKSGIVING FRI	X	X	X	X	X	X	X	X	X
CHRISTMAS DAY	X	X	X	X	X	X	X	X	X

* L817 Washington's Birthday celebrated on Presidents Day

NIGHT PREMIUMS

IATSE

L829 only – “Off Production” Scenic Artist with call commencing at 8 PM or later (but prior to 4 AM) shall receive 15% premium for the entire shift.

SAG-AFTRA

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

Background Performers

Work performed between hours of 8 PM – 1 AM, Background Actor shall receive 10% add'l pay.

Work performed between hours of 1 AM – 6 AM, Background Actor shall receive 20% add'l pay.

DGA

None.

TEAMSTERS L817

Transportation

Daily - (Not applicable to Flats): for calls between 4 PM and 4 AM @2x hourly rate, 4 hour minimum call.

TRANSPORTATION & TRAVEL TO SET

IATSE

L52 – If asked to drive, employee may submit for mileage allowance.

L600, L829– If asked to drive, mileage at .30 cents per mile.

SAG-AFTRA

Local Location (Principals) – 30-Mile Zone.

Dressing Rooms – At Studio: No more than one actor per dressing room. On Location: 2 actors per room when more than 10 actors.

Stunt Players – 2 max. in trailers, campers, honeywagons; 4 max. in motor homes.

Background Performers

Outside of 8-mile zone, Producer must provide transportation. Start time and dismissal time is at place of reporting.

Dismissal after 9:30 PM, Background Actor shall be provided transportation by Producer to original pick-up spot and either Grand Central Station, Port Authority or Penn Station, unless place of dismissal is within the “Safe Zone.”

DGA

Travel in own vehicles required by Producer shall be compensated at \$.30 per mile.

NY WORKING CONDITIONS OF MINORS

GENERAL

- A parent or guardian must accompany a Minor under 16 years of age.
- Employers must obtain a Certificate of Eligibility to Employ Minors.

- Parent may not waive any portion of NY State Labor Law.
- Must follow state labor law rules of state where child performer attends school (i.e. child performer cast out of CA, CA Labor Law rules must apply).
- Work shall not be "hazardous or detrimental to the health, safety, morals or education of such Minor."

HOURS

- Child performers may not be called before 5 AM.
- May not be dismissed later than 10 PM on evenings preceding school days or later than 12:30 AM on non-school day mornings. With advance permission of NY State Dept of Labor and SAG-AFTRA, child performer's dismissal time can be extended past 10 PM on a night preceding a school day OR 12:30 AM on a night preceding a non-school day.
- Meal periods, rest periods and hours of instruction are included in the total maximum hours on set.

SCHOOLING

The Employer shall provide a teacher to a Child-Performer from the 3rd day of missed educational instruction (not necessarily consecutive) through the remainder of the child's employment OR from the first day of missed educational instruction through the remainder of the child's employment, if the child was guaranteed three or more consecutive days of employment.

NY WORK HOURS CHART FOR MINORS

Between Ages of:	Time on Set	Work Time	School	Minimum Rest & Recreation
15 days - 5 mos	2 Hrs	20 Min	-	Remaining time on set
6 mos – 23 mos	4 Hrs	2 Hrs	-	Remaining time on set
2–5 yrs	6 Hrs	3 Hrs	-	3 Hrs
6-8 yrs (In School)	8 Hrs	4 Hrs	3 Hrs	1 Hour R&R/Meal
6-8 yrs (Non-School Day)	8 Hrs	6 Hrs	-	2 Hour R&R/Meal
9-15 yrs (In School)	9 Hrs	5 Hrs	3 Hrs	1 Hour R&R/Meal
9-15 yrs (Non-School Day)	9 Hrs	7 Hrs	-	2 Hour R&R/Meal
16-17 yrs (In School)	10 Hrs	6 Hrs	3 Hrs	1 Hour R&R/Meal
16-17 yrs (Non-School Day)	10 Hrs	9 Hrs	-	1 Hour R&R/Meal

- While school is in session, instruction must average 3 hours per school day each week, with minimum of 1 hour on each school day.
- No period of less than 20 minutes shall count as school time.
- Child performers ages 14-17 may work up to 8 hours during school hours, for no more than 2 consecutive days, with school permission.
- If Child performer works after attending school, the maximum work hours are reduced by 3 hours.

For a child who is home-schooled and receiving appropriate instruction on set through those means, the employer is not required to provide a teacher to that child but must provide the allotted hours of education per work-day.

STUDIO TEACHERS

- Employer must provide at least one teacher for every ten children or fraction thereof.
- Teacher must either be certified or have credentials recognized by the State of NY. Teacher must be checked against NY State and national sex offender registries.

BANKING HOURS

- Instruction time over 3 hours per day may be "banked" and "spent" on another day in the same week or another week.
- No more than 5 hours may be carried over from week to week.

BABIES

- Infants under 15 days old may not be employed as child performers.
- All minors must have work permits, including infants.
- One nurse and a responsible person must be provided for each 3 or fewer infants 15 days-16 weeks old.
- One nurse and a responsible person must be provided for each 10 or fewer infants 6 weeks-6 months old.
- Must be a registered nurse with significant pediatric experience.
- Infant younger than 6 months shall not be exposed to light of greater than 100 foot candlelight intensity for more than 30 seconds; sound greater than 80 decibels at any time, sound of greater than 70 decibels for more than 30 minutes.

MEAL PERIODS / REST & RECREATION

- Meals shall not be less than 1/2 hour.
- Can break for any period within 30 mins - 60 mins.
- Meal periods are included within the hours of rest & recreation.
- Max amount of time at workplace may not be extended by meal period.
- Meal period may not be more than 6 hours from the time the Child performer is required to arrive and/or more than 6 hours from the end of the preceding meal period.
- At least 10 minutes of the rest period shall be given during every four hours of work time.

TURNAROUND/REST PERIOD

- Child performers must receive 12 hours of rest between workdays.
- At least 12 hours of rest between time of dismissal and time that Child performer's school begins the next day.

TRAVEL TIME

Maximum time at place of employment excludes time spent traveling between child's school or residence and the place of employment, but included any time spent traveling from one place of employment to another place of employment.

EMPLOYMENT OUT OF STATE

Employment in NY State includes work performed out-of-state when each of the following conditions exists:

- The child performer resides in NY state.
- The employer has an office for the transaction of business in NY state or otherwise does business in NY state.
- The child is taken to work at a location out-of-state as part of and pursuant to such contractual arrangements.

ONE-DAY ASSIGNMENT

- On a one-day only assignment, for child performers ages 6 months–17 years, the maximum daily hours of work and presence at the workplace may be increased by up to two hours, but the child cannot work on a project the following day.
- Turnaround time for school the next day would still apply.

MISCELLANEOUS

- Interviews and fittings for children who are attending school shall be held outside of school hours, but no later than 9 PM.
- Any provision of SAG/AFTRA Section 50 which is inconsistent and less restrictive than any child labor law or regulation in the applicable state or other jurisdictions shall be deemed modified to comply with such laws or regulations.

16 AND 17 YEAR OLDS

- Do not require a parent/guardian present.
- In NY State graduation from High School does not exempt a minor from needing a permit or from following the hours or limitations imposed by regulations.

CALIFORNIA RESIDENTS

If minor is California resident then CA Child Labor Rules apply and a CA certified Studio Teacher required. (See Appendix 3 California Working Conditions for Minors.)

STAND-INS, BACKGROUND ACTORS & SIDELINE MUSICIANS

BACKGROUND AND STAND-IN RATES

Wages may vary by production. Contact your extras casting agent for show-specific rates.

	7/1/20 - 6/30/21
GENERAL EXTRA	\$178/8 hours
NON-UNION BG	\$15 per hour (NY State Labor)
STAND-INS, PHOTO DOUBLES	\$209/8 HOURS
BODY DOUBLES & DANCERS	PRINCIPAL RATE
SPECIAL ABILITY	\$188/8 hours
INFANTS, TWINS, TRIPLETS (15 days-< 1 Year)	Negotiable (\$200 and up)
TWINS & TRIPLETS (Over 1 Year)	Neg. Work hrs per NY DOL

SAG-AFTRA BACKGROUND EXTRAS FEES AND ADJUSTMENTS

BG Ward Change/Addl change	9.00/6.25	Automobile/Motorcycle	37.50
Formal Wear, Furs	18.00	Mileage	.30 per mile
Luggage (each piece)	5.50	Moped	15.00
Own Uniform/Police Uniform	18.00/36.00	Police Motorcycle	50.00
BG Skull Cap*	19.00	Trailer	19.00
Hair Goods*	19.00	Bicycle	13.00
Haircuts* (avg. ¼ basic rate)	negotiable	Golf Clubs & Bag	12.00
Body Makeup (50% body)*	19.00	Skates/Skateboard	5.50
Wet Check* (Unless wearing swimming/surfing gear)	14.00	Skis, Poles & Boots	12.00
Snow, Smoke & Mud*	14.00	Tennis Racquet (Unless paid for tennis outfit)	5.50
Interviews – 2 hrs max.	¼ check	Binoculars/Opera glasses	5.50
Interview in dress additional	9.00	Camera	5.50
Pets (/pet/day)	23.00	Large Radio	5.50
Negotiate for unlisted props.			
* Adjustments to the basic rate for OT computation.			

SAG-AFTRA BG UPGRADE TO PRINCIPAL PERFORMER

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

EXTRAS WHO MAY SPEAK (OMNIES)

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

- "Exclamatory" phrases (i.e., press conference scene, sporting event crowd).
- 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, 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.

SIDELINE MUSICIANS – AFM LOCAL 802

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.

AFM TV & FILM RATES 5/3/20-5/1/21		
One (1) alone	\$285.13/8 hrs	OT @ 1.5x in 15 min increments
Two (2) or more - one designated LEADER	\$241.96/8 hrs	OT @ 1.5x in 15 min. increments
Leader/Orch. Mgr.	Scale rate 2x	OT @ 1.5x double scale
Doubling (play 2 or more instruments)	+ 25% for 1st add'l instrument	+10% each add'l

Wardrobe Change	\$10	\$15 for 2 or more
Tux/White Tie/Tails	\$30	
Cartage Fees	\$40 – harp	\$16 – others*

Recording Live: if Sideline Musicians record, they shall be paid recording scale in addition to their full eight (8) hour sideline call.

Sideline and Recording within 3 hr period: Musician performing live recording on camera w/in a 3 hr session is paid recording scale for min. 3 hr session in addition to any other payments due.

AFM Session Report: must be completed.

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

NY STUDIO ZONE DEFINED

30-Mile Zone

IATSE, SAG-AFTRA, DGA – Area within 30 mile radius of Columbus Circle other than Sandy Hook, NJ (AKA “report-to zone”).

L817 – Area within 30 mile radius of Columbus Circle (AKA “Metropolitan Area”).

SAG-AFTRA

8-Mile SAG-AFTRA Zone.

Area within 8 mile radius of Columbus Circle.

Any performer may be asked to report only to a studio or location within the 8-mile zone.

Outside of such 8-mile zone, performers must be provided courtesy transportation to and from a pick-up spot in Manhattan between South Ferry & 125th Street. Performer's work time shall begin at first call time at the set and end at dismissal at set.

Any performer requested to report within the 30-mile zone, but outside the 8-mile zone and not dismissed by 9:30 PM, will be provided transportation by the Producer to Grand Central Station, Penn Station or Port Authority, unless the place of dismissal is within a zone bordered by 34th St on the south, 57th St on the north, 3rd Ave on the east & 8th Ave on the west.

Background Performers

A BG Performer may be asked to report anywhere within the 8-mile zone and shall furnish his own transportation, unless such location cannot be reached by ordinary means of transportation or unless the Zone location is not in the Boroughs of Manhattan, Brooklyn or Bronx or that part of Queens which is exclusive of the area known as “The Rockaways.”

If location is outside 8-mile zone, Producer is required to furnish the necessary transportation and BG Performer may be required to report to and be dismissed from a pick-up spot in Manhattan between South Ferry and 125th Street.

In such case, BG Performer's work time begins at place of reporting and ends at place of dismissal. Any BG performer required to work at night and not dismissed by 9:30 PM, will be provided courtesy transportation by the Producer to the original pick-up location and to one of the three safe drop off points (Grand Central Station, Penn Station or Port Authority), unless the place of dismissal is within the “Safe Zone,” bordered by 34th St on the south,

57th St on the north, 3rd Ave on the east & 8th Ave on the west. Work time for all BG Performers shall end at the first drop-off point, regardless of the point at which the BG performer is actually dropped.

DGA

Any location within the 30-mile zone shall be a "report to" location without any travel payment requirement.

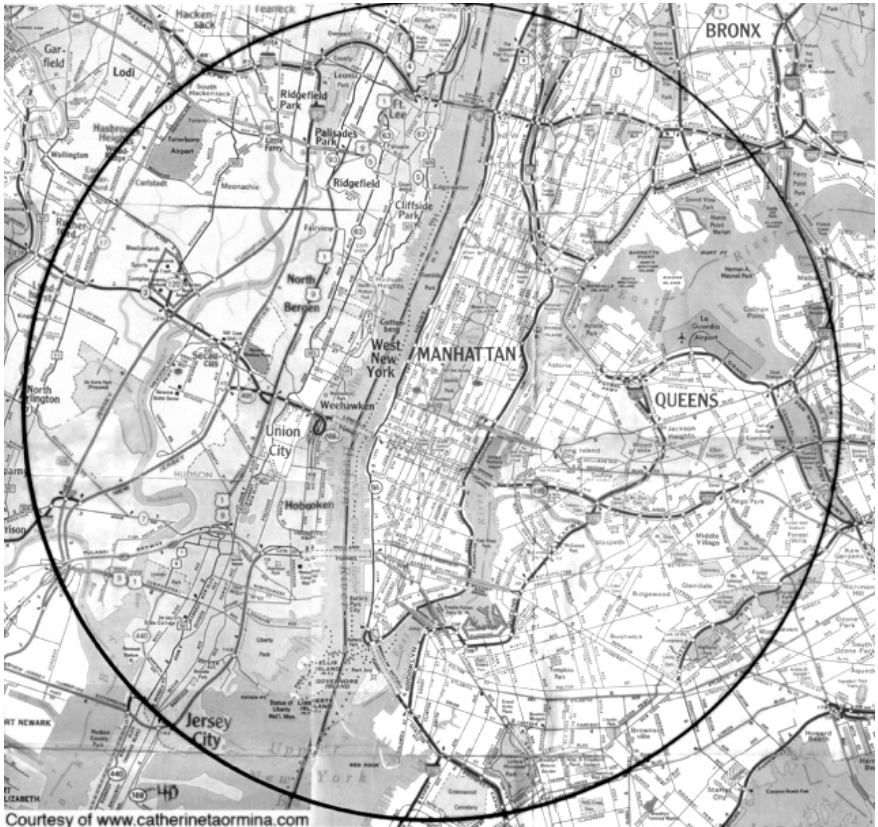
When an employee reports to work at a location which is outside the 30-mile report-to zone, other than a distant (overnight) location, such location shall be considered a "bus to" local location for purposes of determining the employee's extended work day, and a "nearby location" for purposes of determining the employee's rest period.

For purposes of jurisdiction of duties of 2nd ADs managing locations, the "New York Area" is defined to include locations within a seventy-five (75) mile radius of Columbus Circle and includes Suffolk County and the New Jersey shoreline to and including Atlantic City.

CWA

Exclusive Jurisdiction inside New York City only. Permissive jurisdiction outside of NYC.

SAG-AFTRA 8-MILE ZONE MAP



DISTANT LOCATION

EXPENSES AND ACCOMMODATIONS

IATSE

Travel expenses, meals and lodging at Producer's expense.
Outside U.S. – Producer provides business class accommodations.
First-Class hotel accommodations.
L600 – single room housing.

SAG-AFTRA

Travel, meals & single room lodging at Producer's expense.
Per Diem of \$60/day paid in advance.
Coach for flights < 1000 air miles or btw LA & Vancouver; elevated coach if available.
All other flights – business class.
Background Performers – flights as above.

DGA

Coach class air travel for non-stop domestic and international (per AMPTP – DGA MOA 2020) flights less than 1000 miles, and between Los Angeles and Vancouver.
Elevated coach when available.
Reimburse baggage fees and in-flight meals.
All other flights - Business Class.
Upgrade class of service to class made available to employee if another employee from same production is traveling at a higher class.
Transportation, other than air, and meals/accommodations must be First-Class or best obtainable.

TEAMSTERS L817

Transportation

All expenses paid by the Company. Reimbursement for actual room and board expenses.
First-Class room accommodations.

Locations

Traveling expenses, meals and lodging at Employer's expense. Entitled to Single room and First-Class accommodations.
Coach air for domestic flights.
Baggage fees & in-flight meals for coach class reimbursed.

TRAVEL TO LOCATION

IATSE

Travel only day = 4 hours of straight time or time actually traveled, whichever is greater. Max 8 hours.
First-Class transportation supplied by Producer to/from location.

Jet coach travel on regularly scheduled commercial airline can be considered First-Class transportation.

L52: If required to travel after 8 hours worked – time in travel paid @ 1.5x. Except that travel time paid @ 1.5x not to exceed 4 hours for each 24hr period.

L161, L764, L798 – Travel & work same day: all time is work time.

L161, L764 – \$100,000 flight insurance when required to travel by air.

L829 – \$50,000 flight insurance if required to travel by airplane; \$100,000 flight insurance if required to travel by helicopter.

SAG-AFTRA

Non-Series-Regulars

Travel + work day: no more than 8hrs of travel time in 24 hour period paid as work time.

Over 4 hours air travel requires 10 hour rest period prior to working.

Travel-only day: Unless performer otherwise being paid for the day, is paid travel allowance of \$500/day.

Background Performers

- 6th day travel is straight time
- 7th day & holiday travel @ 1.5x rate
- Travel time on travel plus work day = work time

DGA

Departure and Return days are considered a distant location day.

Return day if on 6th or 7th day and is travel only, pay 1/5 studio rate.

TEAMSTERS L817

Transportation

In the event that any vehicle is required to be driven into or within distant location or any location beyond the distant location, then such vehicle shall be manned by one (1) employee only, except that all vehicles required to tow another vehicle must have a chauffeur and a helper.

Locations

Employer provides \$100,000 accidental death insurance when employee required to travel in transportation furnished by Employer.

TRAVEL ON LOCATION

IATSE

- Travel time = work time
- Portal to portal
- L764, L798 – Transportation provided to/from lodging to work, meals, and shopping for production.
- L600 – if employee provides their own transportation paid at .30/mile.

SAG-AFTRA

Travel time = work time.

Minors – travel time = work time but not included in cumulative work hours.

DGA

Travel time = work time.

- 1st AD – actual travel time is added to the end of a work-day.
- 2nd AD – Work day ends (1) hour after the camera wrap plus actual travel time is added to the work-day.

Mileage: If an Employee furnishes their own transportation at Employer's request, mileage is paid at \$.30/mi, or at IATSE Basic Agreement rate, whichever is greater.

TEAMSTERS L817

Travel time to and from lodging to parked vehicle = work time.

MINIMUM CALLS - LOCATION**IATSE**

L161 – min 8 hour each day on location

SAG-AFTRA

Sch A – 8 hours 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

BG – Work week = 6 days @ straight pay. If fitted, has one day's call.

DGA

Work week = 7 days with the 7th day as the regular day off.

Includes worked 6th day. Paid 7/5ths.

If 7th day is worked – add 1 1/5th wk pay for a total of 8/5ths.

TEAMSTERS L817

Company shall employ no less than 2 employees – 1 of whom shall be designated Teamster Captain who shall also be a driver.

MEALS / PER DIEM - LOCATION**IATSE**

Meals provided or Pay Meal Allowance.

L52, L764 – \$4.50 Breakfast, \$6.50 Lunch, \$12 Dinner.

L161, L600 – No Amounts Specified.

L798 – \$10 Breakfast, \$14 Lunch, \$27 Dinner

L829 – \$4.50 Breakfast, \$6.50 Lunch, \$9 Dinner +\$30/day expense allowance

SAG-AFTRA

\$12 Breakfast, \$18 Lunch, \$30 Dinner.

Paid in advance.

DGA

No Per Diem amount stated. Customary Practice: equitable with SAG-AFTRA, not less than any other Union or Guild.

Incidental Allowance \$22/per day (\$23/per day as of 7.1.21).

TEAMSTERS L817

Transportation

\$5 Breakfast, \$6.50 Lunch, \$8.50 Dinner.

Locations

\$10 Breakfast, \$15 Lunch, \$20 Dinner.

6th & 7th DAYS / IDLE DAYS

IATSE

4 Hours min pay @ scale plus 8 hours P&W for unworked 6th or 7th days.

L829 – Not less than 8 hours @ 1.5 for 6th day worked. Not less than 4 hours @ 2x for 7th day worked.

SAG-AFTRA

Sch A, B, C: 7th day or holiday travel at 1.5x premium.

DGA

Location pay accounts for 6 day weeks.

TEAMSTERS L817

Transportation

Unworked 6th or 7th days – paid straight day. If worked, paid OT.

Locations

- 6th day not worked = 8hrs straight time + benefits
- 6th day worked = additional 1.5x 1/5 studio rate
- 7th day & Holiday worked = additional 2x 1/5 studio week rate

ADDITIONAL CONDITIONS

SAG-AFTRA

Dressing rooms – 1 actor/room when <10 actors; 2 actors/room when > 10 actors; Facilities for checking personal belongings.

Rest Period on overnight location on theatrical motion picture may be reduced to 11 hours twice a week on non-consecutive days.

OT - Theatrical: 1.5x after 48 hours on overnight location/six day workweek.

TEAMSTERS L817

Transportation

OT – pay full hour for a fraction of an OT hour worked.

SAFETY AND HEALTH

SAFETY AWARENESS CONSIDERATIONS

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.

GENERAL GUIDELNES

(See "Safety Bulletins – Updated," below, for complete CSATF.org list.)

- GCSP - General Code of Safe Practices for Production (Rev.10/17/02)
- Special Procedures for Minors Performing Physical Activities (5/17/16)

INFORMATIONAL FACT SHEETS – SAFETY & HEALTH AWARENESS (CSATF)

- Extended/Successive Takes (5/21/10)
- Guidelines for Handling Freshly Painted or Printed Backdrops or Other Graphic Arts (1/6/06)
- Photographic Dust Effects (5/25/05)
- Guidelines for Reducing the Spread of Influenza-Like Illnesses (9/18/09)

CORONAVIRUS PANDEMIC

Refer to: COVID-19 RETURN TO WORK AGREEMENT between the AMPTP and the DGA, SAG-AFTRA, IATSE and Teamsters, effective September 21, 2020 through April 30, 2021. Terms may be amended within the term of the agreement and may be extended based on conditions.

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.

SAFETY RULES AND RESPONSIBILITIES – UNIONS AND GUILDS

IATSE

Basic Safety Standards in the Workplace

(L600 Majors Article 61; L764 2019 MOA Article 27; L829 Majors Article 15 B)

"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."

Courtesy Housing or Transportation

(L52 Majors Part A Sec. 7.1; L798 Majors Part III)

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

(Similar language appears in L161 Majors Exhibit B (2); L829 Majors Exhibit 8 (2); L52 MOA 9/7/2018; L764 MOA 3/1/2019.)

Environmental (L764 Majors Article 27; L829 Majors Article 15 J)

"When the Producer engages an environmental consultant to examine a location in the New York metropolitan area where employees ... will be working, the Producer will provide ... a summary report prepared by the environmental consultant of the inspection and abatements (if any), showing the location examined, the date, the materials sampled, and the results compared to regulatory guidelines."

"Summary reports may be supplied to Local USA 829 with the understanding that it may distribute them to the other New York IATSE Local Unions. If an individual Union Local requests a report Producer will supply it to the Local directly."

(Similar language appears in L52 MOA 9/7/2018.)

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

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 Safety Pass Training Course.

COVID-19 Prevention Training Course

AD/UPM and AD/SMs working under the BA and FLTA have until December 24, 2020 to successfully complete the COVID-19 Prevention Training. After that date, successful completion is a mandatory condition of employment.

HAZARDOUS WORK

IATSE

No Employee shall be required to jeopardize his working opportunities by having to perform work considered dangerous.

Employee and Employer are to negotiate rate in advance of flight or dive.
Aerial or submarine = \$60/flight or dive.

Exception: L600 = \$60/flight with no max/day or dive in scuba w/72" tank. \$180 max/day. 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 – L161, L798: Employer will supply suitable wearing apparel for abnormally cold or wet work.

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 avail on set when smoke used.
- Helicopter – not stated as 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 leaving the driving surface;
 2. When tire traction is broken, i.e. skis, 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 doubles 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 Performer rigged with explosive to have prior consultation with Stunt & SFX Coordinator.
- BG Performer upgrades to Sch A for day if rigged with explosive.
- Dancers – "Knee work" is hazardous activity and performer may choose to wear knee pads.

Background Performers

- Must be notified in advance or may refuse work (in such case, performer to receive ½ check or payment for actual hours worked, whichever is greater).
- 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 = \$180/flight (\$185/flight as of 7.1.21).

Dive pay = \$180/per dive or descent (\$185/per dive or descent as of 7.1.21) – Diving in diving mask, air helmet, diving suit or artificial air helmet, in water ten (10) feet or more in depth, or descending in a submarine.

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.

TEAMSTERS L817

None stated.

HARASSMENT / WORK ENVIRONMENT

IATSE

Harassment Prevention Training (L798 2019 MOA Part I)

"The parties agree that harassment prevention training shall be mandatory. [The parties] ... agree to discuss the implementation of the mandatory harassment prevention training, including establishing the date on which the program will become mandatory (i.e., the date when individuals can begin to take the online courses). The parties will devise a method to reflect an individual's successful completion of the training program."

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 by July 1, 2022, [and] agree that the Employers may require Directors to complete the existing CSATF online prevention course through July 1, 2022, at which time the new training program must be utilized."

SAG-AFTRA

Harassment Prevention Policy

Per the 2020 Codified Basic Agreement, "each producer is committed to maintaining a working environment that is free from unlawfull 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 2020 Codified Basic 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.

Intimacy Coordinators may be employed and consulted to the extent that they do not interfere with Director's rights.

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)

- 1 - Recommendations for Safety with Firearms And Use of "Blank Ammunition" (Rev. 04/16/03)
- 2 - Special Use of "Live Ammunition" (04/16/03)
- 3 - Guidelines Re: the Use of Helicopters in Motion Picture Productions (08/15/01)
- 3A - Addendum "A" External Loads – Helicopter (08/15/01)
- 4 - Stunts (Rev. 01/26/05)
- 5 - Safety Awareness (06/19/02)
- 6 - Animal Handling Rules for the Motion Picture Industry (Rev. 01/21/98)
- 7 - Recommendations for Diving Operations (Rev. 08/29/07)
- 8 - Guidelines for Traditional Camera Cars (Rev. 07/19/06)
 - 8A - Addendum "A" - Process Trailer/Towed Vehicle (Rev. 08/28/12)
 - 8B - Addendum "B" - Camera Boom Vehicles (Rev. 08/28/12)
 - 8C - Addendum "C" - Power Line Distance Requirements (Rev. 08/28/12)
- 9 - Safety Guidelines for Multiple Dressing Room Units (Rev. 10/03/95)
- 10 - Guidelines Regarding the Use of Artificially Created Smokes, Fogs and Lighting Effects (Rev. 10/20/99)
 - 10A Atmospheric Fog & Haze – Technical Awareness Sheet (06/28/19)
- 11 - Guidelines Regarding the Use of Fixed-Wing Aircraft in Motion Picture Productions (08/15/01)
 - 11A - Addendum "A" - External Load Guidelines (08/15/01)
- 12 - Guidelines for the Use of Exotic Venomous Reptiles (Rev. 09/19/95)
- 13 - Gasoline Operated Equipment (Rev. 10/04/95)
- 14 - Parachuting and Skydiving (Rev. 01/06/06)
- 15 - Guidelines for Boating Safety for Film Crews (Rev. 08/20/13)
- 16 - Recommended Guidelines for Safety with Pyrotechnic Special Effects (Revised 05/22/09)
- 17 - Water Hazards (Rev. 08/20/13)
- 18 - Guidelines for Safe Use of Stunt Air Bags, Boxes, or Other Free Fall Catch Systems (Rev. 04/17/13)
- 19 - Guidelines for the Use of Open Flame on Motion Picture Sets (Rev. 09/18/09)
- 20 - Guidelines for Use of Motorcycles (Rev. 02/23/96)
- 21 - Guidelines for Appropriate Clothing and Personal Protective Equipment (Rev. 06/05/09)
- 22 - Guidelines for the Use of Scissor Lifts (Elevating Work Platforms) and Aerial Boom Lifts (Extensible Boom Platforms) (Rev. 09/05/17)
 - 22A - Addendum "A" - Power Line Distance Requirements (Rev. 07/15/11)
- 23 - Guidelines for Working with Portable Power Distribution Systems and Other Electrical Equipment (Rev. 08/20/13)

- 23A - Addendum "A" – Power Line Distance Requirements (Rev. 07/15/11)
- 23B - Addendum "B" – Basic Electrical Safety Precautions for Motion Picture and Television Off Studio Lot Location Productions (08/01/00)
- 23C - Addendum "C" – Working With 480 Volt Systems (Rev. 08/20/13)
- 23D - Addendum "D" – Common Motion-Picture and Television Tasks and Associated Personal Protective Equipment (Rev. 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 (04/04/13)
- 24 - California OSHA Safety Requirements for Handling of Blood and Other Potentially Infectious Materials (Rev. 03/23/00)
- 25 - Camera Cranes (12/16/98)
- 25A - Addendum "A" - Power Line Distance Requirements (Rev. 07/15/11)
- 26 - Preparing Urban Exterior Locations for Filming (09/20/00)
- 27 - Poisonous Plants (02/21/01)
- 28 - Guidelines for Railroad Safety (Rev. 04/17/13)
- 29 - Guidelines for Safe Use of Hot Air Balloons (08/15/01)
- 29A - Addendum "A" - External Load Guidelines for Safe Use of Hot Air Balloons (8/15/01)
- 30 - Recommendations for Safety with Edged and Piercing Props (Rev. 07/18/17)
- 31 - Safety Awareness When Working Around Indigenous "Critters" (11/06/01)
- 32 - Food Handling Guidelines for Production (See 32A) (Under Review)
- 32A - Addendum "A" - Los Angeles County Approved Film Production Food Services (09/01/13)
- 33 - Special Safety Considerations when Employing Infant Actors (15 days to Six Months Old) (Rev. 01/22/97)
- 34 - Guidelines for Working in Extreme Cold Temperature Conditions (Rev. 01/05/16)
- 34A - Addendum "A" – Wind Chill Chart
- 35 - Safety Considerations for the Prevention of Heat Illness (Rev. 10/17/07)
- 36 - Recommended Guidelines for Safety Working Around Unmanned Aircraft Systems (UAS) (Rev. 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 (Rev. 12/19/02)
- 38 - Guidelines for Inclement or Severe Weather (Rev. 07/27/09)
- 39 - Safety Guidelines for Using Foam(ed) Plastics in Set and Prop Construction (01/18/06)
- 40 - Guidelines for Non-Camera Utility Vehicles (10/17/07)
- 41 - Recommended Guidelines for Safely Working On and Around Gimbals (08/07/12)
- 42 - Guidelines for Alternative Driving Systems (06/14/15)
- 43 - Guidelines for Free Driving (05/01/18)
- 44 - Guidelines for Working Safely with Radiofrequency (RF) Transmitters (07/31/19)

SAFETY RESOURCES AND HOT LINES

UNION, STUDIO or ORGANIZATION	SAFETY DEPARTMENT	ANONYMOUS HOTLINE
A24		(833) 290-0001
Amazon Studios	Per Production Co.	Per Production Co.
Amblin Partners (DreamWorks)		(818) 733-6500
CBS Studios	(818) 655-4444	(818) 655-6078
CSATF – Safety Pass	(818) 565-0550 x1100	
DGA	(310) 289-5326	(800) 342-3457
FOX	(310) 369-3000	
HBO		(877) 742-3044
IATSE		(844) 422-9273
ICG – Local 600 Camera	(877) 424-4685	
Legendary Entertainment	(818) 861-1888	
MGM – main number	(310) 449-3000	(800) 631-5975
NBC / Universal	(818) 777-1505	(818) 777-2153
Netflix (My Safe Work Place)		(800) 461-9330
OSHA	(800) 321-6742	
Paramount	(323) 956-7233	(323) 956-8955
SAG – AFTRA		(844) 723-3773
Sony	(310) 244-4544	(888) 883-7233
Turner		(404) 878-8774
Universal Pictures	(800) 364-0747	(800) 622-6221
Walt Disney Company	(800) 832-3389 (818) 560-7391	(818) 560-1726
Warner Bros.	(818) 954-2890	(877) 566-8001

DGA

SYNOPSIS AND INDEX OF AD/UPM CONTRACTUAL WORKING CONDITIONS

Basic Agreement 2020 – 2023

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 hour after STUDIO wrap, or 1 hour after LOC wrap (plus end of day travel time) or 'Report To' wrap. Calls may be staggered to avoid penalties or extended days as long as two 2nd ADs are employed.

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; 5 days+ = 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)

Guaranteed Wrap for UPMs (13-401)

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 (\$59/day as of 7.1.21) 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

- Additional 1/2 day's pay btw 14 & 16 hours
- Additional 1/2 day's pay btw 16 & 20 hours
- Additional days' pay any part of a 4 hour period after 20 hours

2ND AD

- Additional day's pay btw 16 & 20 hours
- Additional day's pay any part of a 4 hour period after 20 hours
- If one 2nd AD only – Additional 1/2 day's pay for 13+ hours (Studio, Report-to) or 14+ hours ('bus to' or distant location) up to 16 hours.

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 (\$31.00 as of 7.1.21) unless meal furnished by producer by 9 PM. (13-215, 13-216)

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

9 Holidays: New Year's Day, Presidents 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:

- Initial workday to be stated in deal memo re: 6th & 7th days. Employees must be advised of any changes in advance.
- Producer can switch workweek alternatively by giving two (2) 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.

Alternatively, may shift workweek unlimited number of times 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.

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, Prod. Fee due for any Shooting work on 7th Day.

14 hrs worked past 1 AM into 6th or 7th day = pay for that day unless 33 hours rest.

1 day off or 50 hours rest for 2 days off. (13-111)

TRANSPORTATION

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

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 plus Incidental Allowance \$22.00/day (\$23.00/day as of 7.1.21). (13-114)

TRANSPORTATION - DISTANT LOCATION

Travel class = Coach for Domestic or International < 1,000 air miles, or between 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 all 1st and 2nd ADs.

MEAL PERIODS - DISTANT LOCATION

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

EXTENDED WORKDAY - DISTANT LOCATION (13-110)

Same as Basic Terms except:

- Work past midnight 6th day = work call for 7th day.
- One 2nd AD only – Additional 1/2 days' pay for 14 to 16 hrs (Dist Loc).

WORKWEEK - DISTANT LOCATION

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:

- Initial workweek stated in Deal Memo (or be Mon. thru Fri.) Employees must be advised of any changes in advance.
- 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.

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.

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 UPMs & ADs – 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 (\$185/flight as of 7.1.21) with no max. (13-210)

Diving in helmet, mask, diving suit more than 10' is \$180/dive (\$185/dive as of 7.1.21) with no max. (13-211)

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

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).

No member may 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 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.

In the New York Area and in Chicago

- When location managing duties are to be performed in the New York Area or within a seventy-five (75) mile radius of Chicago, the individual assigned shall be a Second Assistant Director, except when the Employer engages and Transports a Location Manager under the terms of the Local #399 Agreement.

DIRECTORS GUILD PHONE NUMBERS

DGA - New York Office	212-258-0800	800-356-3754
DGA National Headquarters - Los Angeles	310-289-2000	800-421-4173
Work Report Line - East Coast	212-258-0890	
Work Report Line - West Coast	310-289-2040	
Safety Hot Lines	310-289-5326	800-342-3457
Racial Harassment Hotline	310-289-2006	
Sexual Harassment Hotline	310-289-2006	
Contract Violation Anonymous Hot Line:	310-289-5300	press 3
Membership Screenings - NY	212-258-0890	
Membership Screenings - LA	310-289-5300	press 1
Committee Events and Special Events	310-289-5366	
Fax – Los Angeles Office	310-289-2029	
Pension & Health Plans	323-866-2200	877-866-2200
DGACA (DGA Contract Administration) - East	914-747-2979	
DGACA (DGA Contract Administration) - West	818-461-0916	
DGA Commercial Contract Administration	212-397-0930	
DGA Training Plan - NY	212-397-0930	
DGA Training Plan - LA	818-386-2545	

DGA New York Field Reps	DGA Los Angeles Field Reps
Tara Borth, 646-701-4195	Jon Drew, 310-279-7693
Bart Daudelin, 212-258-0809	Jill King, 323-637-5428
Michelle Kuchinsky, 347-803-0525	Joann Lo, 213-631-1832
Michael Mintz, 646-256-6264	Jennifer Peat, 929-375-2189
	Ivy Quicho, 323-356-1430

OTHER RESOURCES

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 Hours, Heat, Air Conditioning, Directions, Signs.

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.

STAGE

Phone Reception/Internet, Security, Power, Bells, Heat, Air Conditioning, Makeup, Dressing Rooms, School Room, Tables, Chairs, 4' Perimeter.

CAST

Special Requirements, Deal Memo, Contact Information, Time needed to get ready, Location of Dressing Room, Breakfast, Stunts, Pilots, Dancers, Singers, Dialect Coach, Intimacy Coordinator, Studio Teacher/Tutor, Map to Location

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: Ages, sizes, races, amputees, Little People, Minors, twins, babies, etc. Doctors, Police, Lawyers, pedestrians, workers, office workers, etc.

When: Time of call

When – Story: 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 Coord. AFM Session Report required.

CAMERA

Cameras, Film/Media, High Speed, Video, Video Assist, "Film Drop" Loc./Hours, Process/VFX, Special Equipment/Lenses, Steadicam, Drones, Multiple Cameras/Crews.

ELECTRICS

Lighting changes, Pre-rigs, Add'l or Special Lights, Batteries, Generators.

GRIP

Pre-rigs, Gelling, Tarping/Blackouts, Extra Dolly, Special Equip., Condor/Flyswatter.

MAKEUP & HAIR

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

PROPS

Picture Vehicles, Armorer, Pop Up Tents, Heaters, Mole Fans, Ritters.

SOUND

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

Prod. Vehicles, Parking, Utility Lights, Mobile Restrooms, Honeywagon, 4-Wheel Drive, Insert Car, Process Trailer, Busses, Generator, Horse trucks.

CHECKLISTS FOR SPECIALTY WORK

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

CAR CHASES CHECKLIST
 EXPLOSIONS & FIRE WORK CHECKLIST
 HELICOPTER WORK CHECKLIST
 HIGH FALLS CHECKLIST
 SQUIBS & GUN SHOTS CHECKLIST
 WATER WORK CHECKLIST

ORGANIZATIONS

NYC MOME – Mayor's Office of Media and Entertainment: Mayor's Office For Film	(212) 489-6710
NYS Governor's Office for Motion Picture & TV Development	(212) 803-2330
NJ Motion Picture & Television Commission	(973) 648-6279
NYS Department of Labor	(518) 457-9000
NYWIFT - NY Women in Film & Television	(212) 679-0870
Producer's Guild of America East	(646) 766-0770

EASTERN GUILDS AND NY REGION UNION LOCALS

Writers Guild of America – East		(212) 767-7800
SAG-AFTRA – General		(323) 954-1600
SAG-AFTRA – NY Office		(212) 944-1030
Motion Picture Studio Mechanics	Local #52	(718) 906-9440
Script Supervisors, Production Coordinators, Production Accountants	Local #161	(212) 977-9655
International Cinematographers Guild	Local #600	(212) 647-7300
Motion Picture Editors Guild	Local #700	(212) 302-0700
Theatrical Wardrobe Union	Local #764	(212) 957-3500
Make-Up Artists & Hair Stylists	Local #798	(212) 627-0660
Associated Musicians of Greater New York, American Federation of Musicians	Local #802	(212) 245-4802
Teamsters	Local #817	(516) 365-3470
United Scenic Artists	Local #829	(212) 581-0300
Theatrical Stage Employees – Stagehands	Local #1	(212) 333-2500
Communications Workers of America	Local #1101	(212) 633-2666

APPENDIX 1

DIGEST OF LOW BUDGET TERMS IATSE, SAG-AFTRA AND DGA

IATSE LOW BUDGET THEATRICAL AGREEMENT OF 2020-2022

Budget Tiers

Ultra-Low (less than \$2.75 million)

Tier 1 (up to \$7.5 m); Tier 2 (up to \$11 m)

Tier 3 (up to \$15 m)

Work Day

Min Day 5 out of 7 days workweek, may shift workweek 2 times without incurring addl. costs.

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

Min call 8 hours shoot; for travel min 4 hours or max of 8 hours

Meals

Meal Period same as Majors except as noted.

First meal shall not be earlier than 3 hours.

"Grace." The first deductible meal period may be extended by fifteen (15) minutes to complete a setup and a second deductible meal period may be extended by thirty (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 each succeeding one-half hour meal delay or fraction thereof = \$13.50.

Cancellation/Change of Calls

If notification is not given by 5 PM of the previous day's work, employee shall be paid an eight (8) hour min. call unless the cancelled call was for travel only, in which case the employee shall be paid a four (4) hour min. 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 six (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 nine (9) hours notice.

Weather-Permitting Calls

The Employer may issue a "weather-permitting" call for snow, sleet, ice storms or hurricanes to employees prior to their dismissal for the day and to persons not on

payroll up to twelve (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 four (4) hours prior to the call time.

Other Change of Calls

In the event a daily employee is notified not to report to work, they shall be paid four (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 eight (8) hour minimum call. In the event an "on call" employee is notified not to report to work, they shall be paid one-half (1/2) of one-fifth (1/5) 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

10 hours for on- and off Production personnel.

48 hours weekend (5 days) 32 hours after a 6-day work week. Max penalty is 3x.

If full rest period is not provided, employee shall be paid on return to work at the applicable base rate or OT rate, plus an additional hour of straight time until a 10 hour rest period is provided.

Overtime

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

Ultra-low and Tier 1 Prods. (Jan 1, 2020-Dec 31, 2021) 2x after 14 elapsed; (Beginning Jan 1, 2022 after 13 hours).

Tier 2 and Tier 3 Prods. (Jan 1, 2020-Dec 21, 2020) 2x after 14 elapsed; (Beginning Jan 1, 2021, after 13 hours).

3x at 15 hours (to discourage long work days).

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

Holidays

Holidays: Same as Local 52 Majors, with addition of Martin Luther King Jr. Day.

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 \$10/ Lunch \$15/ Dinner \$29. Total \$54.

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

Idle Days – For 6th and 7th days not worked on distant location: (1) on Tier One productions, the employee shall receive the equivalent of an extra one (1) day's per diem (\$54) and the Employer shall make applicable pension and health contributions; or (2) on Tier Two and Tier Three productions, the employee shall be paid four (4) hours of straight time plus pension and health contributions for eight (8) hours or at the daily contribution rate, whichever is applicable.

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.

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			Waived if given 36 consecutive hours rest once per work week.
Background requirements			Same as BA but OT begins at 12 hrs

DGA LOW BUDGET AGREEMENT MINIMUMS

Budget Level Definition and Thresholds

- Level 1(a) < \$500K
- Level 1(b) > \$500K but < \$1.1 million
- Level 2 >\$1.1m but < \$2.6m
- Level 3 > \$2.6 but < \$3.75m
- Level 4(a) > \$3.75 but < \$5.5m
- Level 4(b) > \$5.5 but < \$8.5m
- Level 4(c) > 8.5 but < \$11m

Production Fees

Only on Level 2 and above

Level 2: UPM, 1AD & Key 2AD = \$25/wk

Level 3: UPM & 1AD = \$200/wk, Key 2AD = \$150/wk

Level 4(a): 70% BA minimum

Level 4(b): 80% BA minimum

Level 4(c): 90% BA minimum

Studio Work on 6th or 7th Day

Discounted on Level 1 (a), 1 (b) and Level 2 to straight time (1/5 weekly rate)

Level 3 – Sixth (6th) day worked paid at straight time. Seventh (7th) day worked paid at 150% 1/5 weekly rate.

Level 4(a) and above BA Terms apply (13-112(a))

Vacation Pay

None below level 4(c). Level 4(c) BA Terms apply (13-601)

Holiday Work

Level 1 (a), 1 (b) and Level 2 – worked holiday paid @200%

Level 3 and up, BA Terms apply (13-113)

Unworked Holiday Pay

Not paid below Level 4(c). Level 4(c) paid per BA (13-115)

Completion of Assignment Pay:

None required for Levels 1 (a), 1 (b), 2. Paid Level 3 and up at BA rates.

Dinner Allowance

\$30 (\$31 as of 7.1.21) payment unless Employer provides meals all Levels.

Distant Location Housing

First Class or best available all levels.

Per Diem Distant Location

No less than SAG-AFTRA or IATSE all Levels

Distant Location Incidental Allowance

BA Terms Level 4(c) and above. Not required below level 4(c).

Wrap Supervision Allowance

BA Terms Level 4(c) and above. Not required below level 4(c).

Minimum Prep

None guaranteed at Level 1 (a), (b)*

Level 2: Not less than 7 days for 1AD and 3 days for 2AD*

Level 3: Not less than 10 days for 1AD and 5 days for Key 2AD*

Level 4: BA Terms apply.

*Unless additional days are needed.

APPENDIX 2

NYC MAYOR'S OFFICE OF MEDIA AND ENTERTAINMENT

“KEYS TO THE CITY”

When shooting in the 5 Boroughs of NYC, a copy of this directive must be distributed to all production personnel.

Before the shoot

Permits should be submitted to the MOFTB no later than 48 business hours before the shoot day.

Familiarize yourself with the neighborhood in which you're filming/photographing. Be considerate of schools, churches, senior centers, funeral homes, etc.

Notify the community board, city council, block and merchant associations in which you are filming at least 48 hours in advance of your shoot.

Assure businesses that you will allow customer access and truck deliveries.

NO PARKING signs will be posted a minimum of 48 hours in advance. Parking may not be held more than 24 hours in advance.

When used, Vehicular Towing Unit (VTU) NO PARKING signs should be posted before the last legal time that someone could have parked.

Use elastic bands or string, NOT tape, when posting resident letters or parking signs on trees. o Provide blackout material to residents' windows for night exterior shoots.

All necessary permissions for government agency-run properties (i.e. Authorized parking, parks, MTA properties, bridges, courthouses, etc.) must be obtained.

During the Shoot

Locations departments and Parking PAs should be sensitive to neighborhood needs while holding parking in advance.

Do not park production vehicles in bike lanes, bus stops, driveways, at fire hydrants, loading docks or in front of active theater marquees.

All crew members, including parking P.A.s, shall wear and display I.D. badges at all times.

Do not block building or business entrances. Keep equipment in front of buildings that are working directly with the shoot only. Do not trespass onto other neighbors' or merchants' private property, including stoops. Do not stage equipment in front of closed storefronts when you have an early call. Business and residents must be allowed to receive all deliveries.

Ensure safe pedestrian passage through and around your set at all times. Cover cables with mats, keep equipment curbside or in curb lanes, don't allow crew members to congregate in pedestrian passageways. When cameras are not rolling pedestrians must be allowed to walk along any city sidewalk and gain access to any building.

Find nearby lots to park non-essential vehicles if you are going to be at a location for multiple days.

Do not park catering trucks or honeywagons in front of active restaurants. Barbecuing, use of propane or open flames is prohibited on location. Craft service tents are permitted in curb lanes only, not on sidewalks, unless specified on the filming permit.

Campers should be tied-in and powered from one source

All generators must be baffled with fireproof/non-flammable material.

Productions that film prior to 8 AM and after 10 PM must keep noise to a minimum. Filming of exterior gunshots must occur between the hours of 10 AM and 10 PM in residential neighborhoods.

Non-domestic animals on set are required to have Animal Exhibit permits from the Department of Health and Mental Hygiene and be accompanied by handlers at all times.

Copies of all permits issued must be available on set for general public viewing.

After the Shoot

Clean up after your shoot. Make a clean sweep of the area to ensure that nothing is left behind, including equipment, garbage, all resident letters, NO PARKING signs, VTU signs (and tape) that your production posted. (Production cannot use Dept. of Sanitation trash cans or leave trash bags at curbside among residential or business trash.)

APPENDIX 3

CALIFORNIA WORKING CONDITIONS OF MINORS

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

- 5 AM to 10 PM. Max 48 hours per week. With waiver, can be extended to midnight.
- 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 school-vacation, there must be an extra hour for rest & recreation.
- 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 thru 12th grade may school between the hours of 7 AM and 7 PM. No period of less than 20 mins 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 mos. 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 grades 1-6; 5 hours for grades 7-12. Banked hours may not exceed 10 hours/month & must be used in 30 days.

BABIES

- A baby cannot be exposed to more than 100 foot-candles 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 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. (NOTE: If Minor's school starts less than 12-hours, 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 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.

DISTANT LOCATION TRAVEL

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

CALIFORNIA WORK HOURS CHART FOR MINORS

Between Ages of:	Time on Set	Work Time	School	R&R	TOTAL incl. MEAL
15 Days - 6 Mos 9:30A - 11:30A OR 2:30P - 4:30P Only	2 hrs	20 min	-	100 min	2 hrs
6 Mos - 2 Yrs	4 hrs	2 hrs	-	2 hrs	4 1/2 hrs
2 Yrs - 5 Yrs	6 hrs	3 hrs	-	3 hrs	6 1/2 hrs
6 Yrs - 8 Yrs (In School)	8 hrs	4 hrs	3 hrs	1 hr	8 1/2 hrs
6 Yrs - 8 Yrs (Non-School Day)	8 hrs	6 hrs	0	2 hrs	8 1/2 hrs
9 Yrs - 15 Yrs (In School)	9 hrs	5 hrs	3 hrs	1 hr	9 1/2 hrs
9 Yrs - 15 Yrs (Non-School Day)	9 hrs	7 hrs	0	2 hrs	9 1/2 hrs
16 Yrs - 17 Yrs (In School)	10 hrs	6 hrs	3hrs or graduated	1 hr	10 1/2 hrs
16 Yrs - 17 Yrs (Non-School Day)	10 hrs	8 hrs	0	2 hrs	10 1/2 hrs

- If 6-8 yrs old attends own school prior to work: may work 2 ½ hours, incl. ½ hr meal.
- If 9-15 yrs old attends own school prior to work: may work 3 ½ hours, incl. ½ hr meal
- If 16-17 yrs old attends own school prior to work: may work 4 ½ hours incl ½ hr meal.

APPENDIX 4

NEW JERSEY WORKING CONDITIONS OF MINORS

GENERAL

- Minors under 16 years old must be accompanied by an adult who is the parent, guardian or representative of the Employer.
- Under 16 years old may not work on more than two (2) shows or productions daily or eight (8) weekly.
- Under 16 years old need Special Theatrical Permit.
- Ages 16-18 years old need Employment Certificate.

HOURS

- Under 16, limited to 8 hours a day, 3 days a week.
- Ages 16-18 limited to 8 hours a day, 6 days a week.
(Hours worked in other states during the week do not count toward this total time.)
- Under 16 years old, may not work before 7 AM or after 11:30 PM.
- Ages 16-18 may not work before 6 AM or after 11 PM.

MEAL PERIODS, TRAVEL TIME, SCHOOLING

- NJ state does not have specific regulations and follows SAG-AFTRA rules.

MISCELLANEOUS

Special Permit needed to work after 11:30 PM. Obtain permit through the NJ Film Commission, 48 hrs notice required. Permit will not allow working more than 8 hrs.

NEW JERSEY WORK HOURS CHART FOR MINORS

Between Ages of:	Time on Set	Max. on Set	School	Minimum Hours Rest & Recreation
Under 16 years	8 hrs (24 hrs max/ week)	5 hrs	3 hrs (combined w/R&R)	3 hrs (combined w/ school)
16 yrs – 18 yrs.	8 hrs (40 hrs max/ week)			

NOTES:

NOTES:

