

THE JEFFORDS RULES

2005-2006

*Hollywood Based Film Production
Guild & Union Rules by Subject
Rev. 6/2005*

*Includes the following contracts:
IATSE (Film 7/2006), TEAMSTERS (7/2007),
SAG (6/2008), and DGA (6/2008)*

The Jeffords Rules were created by Bob Jeffords (DGA Unit Production Manager), and are currently updated by Vince Duque (DGA Assistant Director) with help from 'friends of Bob' as a service to DGA members in Bob's honor.

Bob Jeffords



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 and was its past 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.”

– *Bob Jeffords on being an effective First AD*

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 how to motivate your crew*

“THE JEFFORDS RULES”
HOLLYWOOD BASED FILM PRODUCTION
GUILD & UNION RULES BY SUBJECT

Rev 6/2005 *Ver 1.0*

Includes the following contracts (expiration dates):
IATSE (Film 7/2006), SAG (6/2008), and DGA (7/2008)

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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 guide only, for quick reference under fire. It is not intended for use when a contract is available.

Give corrections or additions to Vince Duque at 818-621-6200 or vince@thealphacompany.com.

Huge thanks to Cleve Landsberg.

** at end of any lines indicate new addition or revision from last year's Jeffords Rules

STUDIO - STUDIO ZONE - NEARBY LOCATIONS

MINIMUM CALLS

IATSE

All time computed in tenths of an hour.

DAILY - 1-1/2 after 8 hrs. or 40 hr. wk. (8 hr. day) minimum call.

(L695 = 9 hour minimum)

(L871 = 1 1/2X after 6 hrs, minimum 10.5 hrs.)

WEEKLY - 9 hr. day or 54 Cumulative hrs. for 5 consecutive days based on 1-1/2x after 40.

(L600 - D.P. may not be called earlier than Director).

(L399 - 4 hrs. for pickup or delivery of script or airport, RR, or bus terminal runs on 6th & 7th days only)

Pilots and New One Hour Series in Los Angeles.

Wages based on previous year's rate for 1st 2 seasons, No Vacation & Holiday

Gold after 12 WORK hrs. No mileage in selected 10 mi radius

'On Production' employees interchange per Videotape Agreement

'MOW' = Movies of the Week, Mini-Series & 2 Hour Pilots in LA.

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

Staffing fully interchangeable.

SAG

A= 8hrs.

B= 8 hrs., but if not work, 0 hrs. toward cumulative week.

C= OT begins after 10hrs.,

A= Days as contracted;

A= Consecutive days until two weeks off (10 days, Theatrical & TV Movie) May have 1 rehearsal & 1 show drop and pickup.

Episodic TV & Pilots =If 2x scale may recall once without intervening days.

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

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

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

Day perf > \$1000 a day not entitled to pay for fitting on a day prior to work. **

TV- 'MAJOR ROLES'- 1 hour=8 days; 1/2 hour= 5 days except for 1 day + 2 trav as Day Perf

Performers employed simultaneously on more than 1 episode per day only paid one day's pay (i.e.: if "W" on episode 1, but "H" on episode 2, will NOT get paid for work on ep 1 AND hold pay for ep 2.; only gets paid for the day) **

BACKGROUND ACTORS

SAG Following provisions cover Los Angeles, San Francisco, San Diego, Sacramento, Las Vegas & Hawaii. Effective 7/1/05 **

TV- Up to 19 SAG (1 Stand-in not incl in count for 1/2 hr & 1 hr TV) **

Theatrical - Up to 50 SAG (stand-ins incl in count) **

“No shows” are part of the overall count **

8 hour minimum call, OT after 8

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

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

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

Interviews: ¼ check for 2 hours, add’l time paid at 2 hrs at specified hourly rate.

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

May work on more than 1 prod. for same producer in a day.

American Sign Language person to be Principal Performer

NON-UNION

Entirely negotiable in excess of minimum wage law. Standard practice is \$54/8 hrs per non-union extra;

\$75/8 hrs per non-union standin. Normal is OT after 8 hrs., 1/4 check interviews & fittings, add’l pay for cars, ward change & dress wardrobe.

DGA

**

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

Pay increases 3% on 10/1/05, 3% on 7/1/06 and 3% on 7/1/07.

(see exceptions for Article 24.)

Basic cable dramatic prog: 83.5% normal rates on ½ hr b/w \$443,487 & \$665,231; 1 hr b/w \$831,539 & 1, 219,590; 2 hr b/w \$2,217,436 & \$3,880,513

Pilots and New One Hour Series in Los Angeles.

**

Wages based on previous year’s rate for first two seasons.

Pilot and 1st year = 50% of Vacation & Holiday fringes.

CHANGE OR CANCELLATION OF CALLS

IATSE

Can’t cancel new hires.

Crew already employed:

Changing calls:

- may change calls before 8:00 pm of day preceding.
- or may change within 6 hrs. notice on day of call if notified after 7am.
- MU & Hair (L706): Calls may be changed if notified w/n 6 hrs after dismissal.

Canceling calls:

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

SAG

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 ACTORS

SAG

Must notify of callback by 5 PM. When called back, cannot be cancelled after 430P.
Prod. may cancel for Acts of God and gov’t, or illness in principal cast, but must pay 1/2 check and may use for 1/2 day but not photograph.
If notified by 6:00 pm - cancel free. (but only for reasons listed above).

NON-UNION

Negotiable (Standard Practice = 1/2 check)

DGA – By 4:00 pm of day preceding

WEATHER PERMITTING CALLS

IATSE – None allowed. (Except L871 script daily employees)

SAG

Weather Permitting Call – Add’l time at 4 hr. intervals, must be issued before commencement of photography and shall not start continuous employment provisions of contract.
A,H,K - Day player > \$750. - cancel with no pay.
Day player < \$750. day receives 1/2 check for cancellation of weather permitting.
May be held, rehearsed or wardrobe up to 4 hrs.

BACKGROUND ACTORS

SAG

Prod. may hold up to 4 hrs. for 1/2 day pay; > 4 hrs = hired for the day.
Prod. may costume or rehearse, but no photography allowed.
Photography triggers full day’s pay for BG photographed only.
Extra may cancel weather permitting up to 7:30 pm of previous day.
Prod. must specify conditions of weather permitting.

NON-UNION

Negotiable (Standard Practice = 1/2 check)

DGA - None.

REST PERIODS

Category	Rest Period	Notes
<i>IATSE</i>		
Following studio or bus-to day*	9 hrs.	'Bus-to' here refers to 'bus-to' from studio
Following zone report day*	10 hrs.	
Off-production personnel	8 hrs.	
L399	8 hrs.	
L600 – Cameraman, Operator	11 hrs.	if night work or “unusual circumstances”, 1 hr. may be waived
L600 – Still Photographer	10 hrs.	
L600 – Camera Assistant	9 hrs.	
L600 – Camera Operator (Multi-Camera)	11 hrs.	may have 1 hr. reduction once a month
L600 – D.P.	11 hrs.	may not be called earlier than the Director

* Split Location/Studio Day = Location Conditions apply.

<i>SAG</i>		
A, B, C	12 hrs.	
Nearby Location Exception *	10 hrs.	exterior shooting day before and day after rest period, cannot be used again until 3 consecutive days have intervened
Nearby Location Exception – TV*	10 hrs.	Same, but cannot be given 1st day of employment
Overnight Location Exception	10 hrs.	36 hour rest period every week where one day off 56 hour rest period every week where two days off; may be 54 hrs. if 1st call of new workweek is not earlier than 6 AM
Stunt Coordinator	8 hrs.	
Stunt Coordinator (“flat deal”)	10 hrs.	**

* SAG 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 ACTORS

SAG	12 hrs.	see 16 hour rule under “OVERTIME”
SAG Special Ability Dancers	10 hrs.	10 hrs. required; 12 hrs. where practicable
Non-union	8 hrs.	

DGA

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

VIOLATIONS

IATSE	If rest period < 4 hrs. = cont employment from 1 st shift call to 2 nd shift dismissal If rest period b/w 4 hrs. and applicable rest period = work time on 2 nd shift is added to that of 1 st shift for OT and golden hrs calculations.	
SAG	any violation = day's pay or \$950, whichever is less	
DGA	penalty = 1/4 check per hr. 4-1/2 hrs. or less = additional 1/4 check per hr. until 9 hrs. off Additional note – see “6 th & 7 th Days” Trainee: add'l straight time for invaded hours or portion of hours	

OVERTIME

IATSE

Include forced call and hazardous work, where applicable, in computing overtime.
Once in gold, all time, including meals, paid at gold until 8 hrs. off (except for TV `On Production`).
All work starting on one day is credited to that day, except for holi or if start work after 8 pm on Friday.
Split Location/Studio Day = Location Conditions apply.

	Golden	6th day Gold	7th day Gold
Studio & “Report to” loc	2x after 12 hrs.	3x	4x
Bus-to Loc & Distant.	2x after 14 hrs.	3x	4x
L399	2.5x after 14 hrs.	3.75x	5x
PIL – studio or local loc.	2x after 12 WORK hrs.	3x	4x
MOW – studio, zone, or local	2x after 14 ELAPSED hrs.	3x	4x

FEATURES = Gold based on elapsed hours
TV = Gold based on worked hours for studio and report-to (distant loc = elapsed hrs).
‘On Prod’ employees only in studio zone or nearby location.
L600 - any fraction of 1st hour of gold paid at full hour
7th day rate applies until 4 hours off, then weekday rate resumes

SAG

Overtime computed in 1/10th hourly units (6 minutes).
 Overtime caused by travel at 1-1/2x maximum.
 Ordinary M/U removal = up to 15 min. (not count to rest period, other premiums or penalties);
 Extraordinary makeup removal = work time.

A - Under \$1,432 /day	1-1/2 for 9th & 10th hrs. with a maximum rate	2x thereafter with a maximum rate
A - Over \$1,432 /day	1-1/2x for all hours worked after 8 hours with a maximum rate	
B - Weekly	1-1/2x after 44 hrs.	
B - Daily	2x after 10 hrs.	
C	2x after 10 hrs. with a maximum rate	

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

BACKGROUND ACTORS Overtime paid in tenths.

	8 to 12 hrs.	13 to 16 hrs.	Over 16 hrs. (ending at actual time wardrobe or props turned in)
SAG	1-1/2x	2x	additional day's pay per hr or fraction of hr.
NU	OT at 8 hrs. – rate negotiable in excess of minimum wage law		

DGA

EXTENDED WORKDAY (Not incl Multi-Camera Stage Shows) (also see 6th & 7th days)

	Start	End
1 st AD	General crew call	Camera wrap (plus travel time)
Key 2 nd or 2 nd 2 nd AD (Studio)	earlier of Makeup, Hair or general crew call	1/2 hr after wrap
Key 2 nd or 2 nd 2 nd AD (Location or Report To)	earlier of Makeup, Hair or general crew call	1 hr after wrap (plus travel time)

OVERTIME

	14 to 16 hrs.	16 to 20 hrs.	over 20 hrs.
1 st AD	1/2 day's pay	Add 1 1/2 day's pay	1 day's pay for any part of 4-hr. period
2 nd AD (if no other 2 nd ADs)	1/2 day's pay (after 13 hrs)*	Add 1 1/2 day's pay	1 day's pay for any part of 4-hr. period
UPM, 2 nd ADs, Multi-Camera Stage Shows	none	1 day's pay	1 day's pay for any part of 4-hr. period

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

* 'bus to' location pays 1/2 day's pay after 14 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).

SAG

A - No conditions.

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

EXTRAS - No provisions.

DGA - (See 6th and 7th days)

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

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

Saturday Holiday = Friday; Sunday Holiday = Monday.

IATSE

6th consecutive day = 1-1/2x; 7th day & Holiday = 2x.

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

SAG

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

6th day = 1-1/2x; 7th day = 2x unless Sat. & Sun. are designated days off, then - Sat = 1 1/2x, Sun = 2x.

A workweek may be changed ONCE by adding a day off or eliminating a day off w/out incurring a penalty to synch w/Sat or Sunday.

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

A Sched. `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 = 1-1/2x, Sun = 2x. Holidays = 2x.

BACKGROUND ACTORS – SAG Extras

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

Sat. = 1 1/2X, Sun. 2X(as 6th or 7th day), or Holiday at 2x.

DGA

Workweek is any 5 consecutive days with following provisions:

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

Prod. can switch workweek only once in production or between `hiatus periods' on a series, either by adding one or two days consecutive with the 6th and 7th days off of the prior workweek OR by shifting from a Tues. thru Sat. to a Mon. thru Fri. workweek.

Any infringement of the above = Premium pay.

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

Studio/Local loc. 6th day = 1-1/2x; 7th Day or Holiday = 2x.

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

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

NIGHT PREMIUMS

(DGA & Background Actors= none)

IATSE

No night premiums for `On Production' employees.

SAG

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

MINORS

Require permission to work past 10 PM on night preceding school.

MEAL PERIODS

IATSE

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

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

- Location - producer will provide meals.

- (L399 - Within 2 hrs. may take 1/2 hr. N.D. Meal; either Prod. supply or pay \$7.50 2AM to 10 AM; \$10.00 10 AM to 6PM; \$12.50 6PM to 2AM.
- Box lunch not as 2nd or wrap meal unless for whole crew.

IATSE PENALTIES -\$7.50 for first 1/2 hour
\$10. For second half hour
\$12.50 ea. succeeding half hour
Except: L399 & L40 = \$10, \$12.50 & \$15.

SAG

A,B,C - 6 hours to first meal; 6 hours to second meal.
NDB MEAL = Any meal within 2 hrs of call, of 15 min duration freed of all activity. Meal to be appropriate to time of day.
A 12 min unplanned grace period avail if 6 hrs not extended.
Camera Roll into meal period is not violation.
If crew given meal, cast to be given meal

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

BACKGROUND ACTORS

SAG Extras

General meal rules are the same as actors incl ND meal to synch with crew.
If crew meal period shorter than extras - crew may eat first.

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

NON-UNION Extras

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

DGA

None stated, but start 9 AM or before and work after 7:30 PM shall be paid \$22.00 unless meal furnished by prod. by 9 PM. (Meal money not apply in Art 24).

MINORS

First meal within 6 hours of call. Minor cannot take meal penalty.

TRANSPORTATION

IATSE

Local Location – employee riding trucks receive add'l 25 cents per hr with min of one hr each way (Does not apply to locals 399, 600, 683, 706, 871, 884, 892)
Local Location - 30 mile zone.

SAG

- Local Location - 30 mile zone.
- Dressing Rooms - No more than one actor per room in studio.
- On Location - 2 actors per room when more than 10 actors.
- Stunt Player - 2 max. in trailers, campers, honeywagons.
 - 4 max. in motor homes.

BACKGROUND ACTORS – SAG Extras

- Local Location - 30 mile zone applies.
- 30 to 75 miles zone - Preference to readily avail SAG members (Normally pay LA extras used)
- If producer transports -travel time is work time.

DGA

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

MINORS

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

30 MILE ZONE

(area w/n 30 mi. radius of the intersection of Beverly and La Cienega)

- Mileage from Studio Location at .30 cents per mile.
- Prod. must transport if any move from report site.
- Hours - report and dismiss at location.
- Golden Hours start after 12 hrs. (exc. L399,40,78,724,755 aft.14 hrs)
- Parking - supplied with security.
- Rest Period - see IA and SAG.
- Facilities for checking personal belongings (SAG)
- Lack of comfort stations and water is cause for work stoppage.
- Mileage allowance may be waived if loc. is regular place of employment.
- Long Beach Dome is considered a studio.
- Locations outside zone where crew not lodged overnight are “nearby locations.”
- Locations where crew lodged overnight as known as “distant locations.”
- Split Location/Studio Day = Location Conditions apply.
- IA - Work at another studio is not considered a “report-to”; does not require mileage payment.
- ‘MOW’ & SAG MOW- No mileage allowance within 30 mi zone
- Loc. 706 (Makeup/Hair):* Mileage to airport is paid from the studio.
- Work time begins when required to report to the airport.

10 MILE ZONE

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

IATSE

Pilots & New 1 Hour Series- No mileage allowance in 10 mile radius set by producer.

Theatrical – No mileage paid in 10 mile radius set by producer.

SAG

Theatrical- No mileage paid in 10 mile radius set by prod with prior notice to SAG.

DGA

Pilots & ALL 1 hour series - No mileage paid in 10 mile radius set by producer.

Theatrical – No mileage paid in 10 mile radius set by producer.

DGA: ARTICLE 24 – Multi-camera Dramatic Programs

- Art 24 replaces the 2002 Interim Agreement, covering new multi-camera prime time dramatic pilots, presentations and series, commencing on or after 2/10/02.
- All other multi-cam programs will be covered by the contract they started under.
- Single camera shows will be covered under the Basic Agreement.
- The NEW multi-camera dramatic shows will be covered by the Basic Agreement with the following provisions:
 - ‘Occasional’ use of single-camera style will be allowed.
 - DGA has UPM jurisdiction on all productions.
 - Technical Coordinators will be merged with Associate Directors.
 - Duties of 1st AD’s, 2nd AD’s and Assoc. Dir’s defined in 24-402.
 - Para. 13-216 regarding dinner allowances, does not apply.

ARTICLE 24 SALARIES and PRODUCTION FEES:

- Salaries increased by 3% for each year. Year 1: 10/1/05 (previous year’s rates extended through 9/30/05); Year 2: 7/1/06; Year 3: 7/1/07
- 2nd AD’s only – 1st year effective 7/1/05: \$150 increase per wk for Key 2nd and 2nd 2nd; \$100/wk for add’l 2nd. Years 2 & 3: 3% salary increase.

- Associate Directors hired on a 3 day rate may work on multiple episodes.
- Assoc. Directors on a weekly rate may work on multiple episodes or series.
- Extended Workday and Capricious Discharge shall apply to Assoc. Dirs.

PREP TIME:

- Prep for UPM’s and Assistant Directors is per the BA.
- The 1st AD has minimum 3 days prep, except min. 2 days prep for line cut.
- The Key 2nd AD has minimum 1 day prep, but no guar. prep for line cut.
- For line cut programs the Assoc Dir will have a minimum of 1 day prep.

- For an Assoc Dir on a ½ hour program the minimum prep is one day.

COMPLETION OF ASSIGNMENT PAY:

- Mid-series hiatus pay shall be 50%, to be treated as salary (subject to H&W, vacation & unworked holiday).
- Employer must pay salary if requiring employee to report to office or location on more than 2 days of hiatus period.
- Termination or lay off at the end of season remains at 100%.
- There is no cap on the number of COA's that can be paid.

MULTICAMERA QL has rules, separate from any other QL, for getting on the list and upgrading.

DISTANT LOCATION**EXPENSES AND ACCOMMODATIONS*****IATSE***

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

Day of departure - facilities for wash and change clothes.

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

SAG

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

Per Diem - \$12.00 breakfast - \$18.00 lunch - \$30.00 dinner.

Per Diem must be paid in advance.

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

Prod. pays 1st class travel & \$75/day up to 3 days before on salary.

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

2 actors per room allowed with more than 10 actors.

Facilities for checking personal belongings

BACKGROUND ACTORS – SAG Extras

Producer pays travel, meals and lodging.

The New York Extras Agreement will apply in New York, Philadelphia, Boston and Washington D.C.

DGA

Producer pays travel, meals, lodging & \$18.00/day incidentals.

TRANSPORTATION***IATSE***

Prod. expense at best available class. Jet in U.S. considered 1st class (exception - 'economy').

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

SAG

Prod. supplies first class transportation,(6 or more actors travel coach on jet flights).

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

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

A,B - Travel to location constitutes a minimum call

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

A,B,C - 7th Day or Holiday travel at 1-1/2 premium.

BACKGROUND ACTORS – SAG Extras

Prod. supplies first class transportation.

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

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

Sat. travel is straight time. Sun.(as 6th or 7th day) and Holiday travel at 1-1/2 x.

DGA

Prod. supply 1st class or best obtainable class of transport.

Day of Departure & Day of Return = distant location day

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

TRAVEL ON LOCATION

IATSE

Travel time is work time.

SAG

Travel time is work time.

N.B. - See Rest Period.

BACKGROUND ACTORS – SAG Extras

SAG - Travel time is work time.

DGA

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

MINORS

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

MINIMUM CALLS

IATSE

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

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

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

SAG

A - 8 hrs. Days as contracted.

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

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

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

BACKGROUND ACTORS – SAG Extras

Weekly - 5 days commencing with first day.

If fitted, has one day's call.

DGA

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

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

MINORS

See Studio Conditions

OVERTIME

IATSE

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

	Golden	6 th day Gold	7 th day or Holiday Gold
General	2x after 14 consecutive hrs.	3x	4x
Basic Crafts	2.5x after 14 consecutive hrs.	2.5x	5x

SAG

Overtime is computed in 1/10 hour (6 minute) units.
Extraordinary M/U removal = work time
Ordinary M/U removal = up to 15 min. time (not count to rest period or premiums or penalties).

A - Under \$1432/day	1-1/2 for 9th & 10th hrs. with a maximum	2x thereafter with a maximum
A - Over \$1432/day	1-1/2x after 8 hrs. with a maximum	
B - Weekly	1-1/2 after 48 hrs.	Location premium of 4/44ths.
B - Daily	2x after 10 hrs.	Location premium of 4/44ths.
C	2x after 10 hrs. with a maximum	

BACKGROUND ACTORS

Overtime paid in tenths.

	8 to 12 hrs.	13 to 16 hrs.	Over 16 hrs. (ending at actual time wardrobe or props turned in)
SAG	1-1/2x	2x	SAG only: add'tl day's pay per hour or fraction of hr., except 6th, 7th or holidays at premium
NU	Note. Non-union extras receive 2x after 10 hrs per California law		

DGA

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

EXTENDED WORKDAY (Not including Multi-Camera Stage Shows)

	Start	End
1 st AD	General crew call	Camera wrap (plus travel time)
Key 2 nd , 2 nd 2 nd AD	earlier of Makeup, Hair or general crew call	1 hr after wrap (plus travel time)

DGA OVERTIME

	14 to 16 hrs.	16 to 20 hrs.	over 20 hrs.
1 st AD	1/2 day's pay	Add'l 1/2 day's pay	1 day's pay for any part of 4-hr. period
2 nd AD (if no other 2 nd ADs)	1/2 day's pay	Add'l 1/2 day's pay	1 day's pay for any part of 4-hr. period
UPM, 2 nd ADs, Multi-Camera SM	none	1 day's pay	1 day's pay for any part of 4-hr. period

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

MEAL PERIODS

IATSE

- Meal period must not be less than 1/2 hr. nor more than an hour.
- 6 hours to first meal, 6 hours to second meal.
- Not permitted a deductible meal before two hours after call time.
- 1/2 hr non-deductible breakfast (NDB) = meal appropriate to time of day. N.D. meal within one hr (before or after) of gen crew call syncs employee with crew meal periods.
- After ND breakfast, 6 hrs to first meal.
- Only one meal deductible in minimum call.
- *A 12 min. unplanned 'grace' period** is allowed for production efficiency, if 6 hrs not otherwise extended.
- *Meal periods may be extended to 6-1/2 hrs.** without penalty when used for wrapping up or to complete take(s) in progress.
- *French Hours:** Check w/ labor relations rep for each company's policy. **

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

- Location - producer will provide meals.
- (L399 - within 2 hrs. may take 1/2 hr. N.D. Meal - either Prod. supply or pay \$7.50 – 2am to 10 am; \$10.00 10am to 6pm; \$12.50 6pm to 2am.
- Box lunch not as 2nd or wrap meal unless for whole crew.

PENALTIES - \$ 7.50 for first 1/2 hr. \$10.00 for second 1/2 hr., \$12.50 for each succeeding 1/2 hr. (Except L40 & L399 penalties = \$10, \$12.50, \$15)

SAG

First meal deducted is lunch - regardless of call time.
6 hrs. to first meal; 6 hrs. to second meal.

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

A 12 min. unplanned grace period avail, if 6 hours not extended
Camera roll into a meal period is not a violation.
If crew given meal, cast to be given meal.

PENALTIES - \$25.00 for first 1/2 hr.
\$35.00 for second 1/2 hr.
\$50.00 for each succeeding 1/2 hr.

BACKGROUND ACTORS – SAG Extras

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

DGA

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

MINORS

6 hours to first meal. Meal penalties NOT allowed.

NIGHT PREMIUMS

IATSE – None

SAG

See Studio Conditions.
B,C - Work past midnight = another day, but no premiums.

EXTRAS – None

DGA – None

MINORS

Require special permission to work past 10 PM on schoolnights; 12:30 AM on non-school nights.

6th & 7th DAYS, SUNDAYS & HOLIDAYS

IATSE

6th & 7th days not worked = 4 hrs scale + pension at 8 hrs.
7th Day & Holiday worked = 2x
Holidays - Not worked = 8 hr. allowance.
9 Holidays (see Studio conditions)
Holidays on Sat. shall be on Saturday.

SAG

Producer shall designate which 6 of 7 consecutive days shall be work days.
A,B,C: 7th Day not worked = nothing. Holidays worked at 2x
A work week may be changed ONCE by adding a day off or eliminating a day without a penalty or premium to synch with Sunday off.
A,B,C: 7th day premium paid only if performer's 7th day.
A – 7th Day worked – max daily rate is 2x min rate.

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

A,B,C - Travel 7th Day or Holiday at 1-1/2x

BACKGROUND ACTORS – SAG Extras

7th day and Holidays at 2x

DGA

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

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

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

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

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

REST PERIODS

IATSE

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

Violations as for studio.

SAG

A, B, C	12 hrs.	36 hours rest period every week where one day off
Stunt Coordinator	8 hrs.	
Stunt Coordinator (Flat)	10 hrs.	

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

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

THEA ONLY overnight loc may be reduced to 11 hrs twice a week on non-consecutive days.

BACKGROUND ACTORS

SAG	12 hrs.	see 16 hour rule under “OVERTIME”
SAG Special Ability Dancers	10 hrs.	10 hrs. required; 12 hrs. where practicable

DGA

UPM's & AD's	9 hrs.	from Company Wrap + 1 hr. + travel to next "company leaving" call – 1 hr.
Trainee	9 hrs.	From dismissal to actual call time the next day
Director	→	premium penalty if forced call on Cameraman

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

PENALTY= 1/4 check per hr.

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

MINORS

12 hours.(Including to start of school next day). If attending actual school next day infringes on the rest period, company must provide school for that day.

OTHER PROVISIONS**SAFETY BULLETINS – UPDATED**

These SAFETY BULLETINS are available through CSATF.org, DGA members website (via the Documents Center), AMPTP and SAG. 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) (7/01/02)

1- Recommendations for Safety With Firearms (4/16/03)

2- Live Ammunition (4/16/03)

3- Guidelines Regarding the Use of Helicopters in Motion Picture Production (08/15/01)

3A- Addendum “A” to Guidelines for External Loads – Helicopters (08/15/01)

4- Stunts (revised 01/26/05) **

5- Safety Awareness (6/19/02)

6- Animal Handling Rules for the Motion Picture Industry (1/21/98)

7- SCUBA Equipment Recommendations for the Motion Picture Industry (10/03/95)

8- Guidelines for Insert Camera Cars / Addendum “A”, Add. “B” (11/12/96), Add. “C” (6/19/02)

9- Safety Guidelines for Multiple Dressing Room Units (10/03/95)

10- Guidelines Regarding the Use of Artificially Created Smokes, Fogs and Lighting Effects (10/20/99)

11- Guidelines Regarding the Use of Fixed-Wing Aircraft in Motion Picture Productions (08/15/01)

11A- Addendum “A” to Guidelines for External Loads - Fixed Wing Aircraft issued (08/15/01)

12- Guidelines for the Use of Exotic Venomous Reptiles (9/19/95)

13- Gasoline Operated Equipment (10/04/95)

14- Code of Safe Practices - Parachuting and Skydiving (10/04/95)

15- Guidelines for Boating Safety for Film Crews (11/30/94)

16- Recommended Guidelines for Safety with Pyrotechnic Special Effects (11/30/94)

17- Water Hazards (1/21/98)

18- Guidelines for Safe Use of Air Bags (11/30/94)

19- Guidelines for the Use of Open Flames on Motion Picture Sets (11/30/95)

20- Guidelines for Use of Motorcycles (2/23/96)

21- Guidelines for Appropriate Clothing and Personal Protective Equipment (9/18/96)

22- Guidelines for Elevating Work Platforms (Scissor Lifts) and Aerial Extensible Boom Platforms (updated: 10/26/04) / Add. “A” Power Line Distance Requirements (6/19/02) **

- 23- Guidelines for Working w/ Lighting Systems & Other Electrical Equipment (10/18/00) / Add. “A” Power Line Distance Requirements (7/09/02)/ Add “B” Basic Electric Safety Precautions for Motion Pic & TV Off Studio Lot Location Prod. (8/01/00) **
- 24- Recommended Safety Guidelines for Handling of Blood and Other Potentially Infectious Materials (5/23/00)
- 25- Camera Cranes (12/16/98) / Add “A” Power Line Distance Requirements (6/19/02)
- 26- Preparing Urban Exterior Locations For Filming (9/20/00)
- 27- Nasty Plants (2/21/01)
- 28- Guidelines for Safety Around Railroads and Railroad Equipment (11/30/94)
- 29- Guidelines for Safe Use of Hot Air Balloons (08/15/01)
- 29A- Addendum “A” Guidelines for External Loads - Hot Air Balloons issued (08/15/01)
- 30- Recommendations for Safety with Edged and Piercing Props (6/21/95)
- 31- Safety Awareness When Working Around Indigenous Critters (11/06/01)
- 32- Food Handling Guidelines For Production (6/19/02)
- 32A- Add. “A” to Guidelines for Food Service Providers and Craft Services (6/19/02)
- 33- Special Safety Considerations when Employing Infant Actors (15 days to Six Months Old) (1/22/97)
- 34- Working In Extreme Cold Temperature Conditions & Wind Chill Chart (3/21/01)
- 35- Working In Extreme Hot Temperature Conditions (3/21/01)
- 36- Guidelines For Miniature Remote Controlled Camera Helicopters (4/18/01)
- 37- Vehicle Restraint Systems (Seat Belts & Harnesses) (12/09/02)
- 38- Guidelines for Inclement or Severe Weather (2/23/05) NEW! **

INFORMATIONAL FACT SHEETS

Photographical Dust Effects (updated: 8/20/03)

SAFETY AWARENESS MEMO

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

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

Safety on the set starts in preparation with awareness of safety bulletins and planning of stunts, special effects, elements of danger, difficult locations, scenes, weather or anticipation of long hours.

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

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

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

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

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

Safety takes precedence over expediency.

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

HAZARDOUS WORK

IATSE

Employee and producer are to negotiate rate in advance.

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

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

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

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

Cold or wet - Producer supplies wearing apparel, 10 min rest/hr, hot drinks **

15% bonus in water 3’ or more for 4 hours or more.

SAG

Smoke work must be approved at time of booking or prior to work; if not, performer may refuse to work for bona fide health reasons.

MSDS - Material Safety Data Sheets avail on set when smoke used.

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

List of six (6) conditions re: driving to qualify as stunt.

Where driver performer doubled as stunt per above – vehicle passengers doubled as stunts also.

Requirements specified at Rehearsal and Performance for Medical

Personnel, Communication with medical equipment and facilities as well as proximity and type of emergency transportation.

Person planning stunt entitled to inspect vehicle day prior. No pay due.

Performer or extra is rigged w/explosive to have prior consultation w/Stunt & Efx Coord;

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

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

BACKGROUND ACTORS – SAG Extras

Must be notified in advance or may refuse work.

Claim for loss or damage to wardrobe or personal property must be filed on form before leaving set.

Protection from heat, cold, rain & snow- overall and between takes.

DGA

Flight pay = \$160./flight with no max.

Diving in helmet, mask or diving suit to more than 10’ is \$160./dive with no max.

SAG CONVERSION

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

Overtime commences after 8 hours on SAG.

EXTRAS WHO MAY SPEAK

Groups of 5+ may utter in unison:

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

Groups of 16 or less, non-professional singing in unison, photographed as a group or mouthing to playback, gets paid at special ability rate.

OTHER WORKING CONDITIONS

IATSE

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

Videotape, Pilots & NEW 1 Hr Series(aft 7/03)- ‘On-Prod employees interchangeable based on technical or stagecraft divisions.

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

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

CALIFORNIA WORKING CONDITIONS OF MINORS

HOURS: BETWEEN THE AGES OF:	MAX TIME ON SET	TIME AT WORK	SCHOOL	R & R	TOTAL TIME incl. MEAL
15 DAYS THRU 6 MOS	2 HRS*	20 MIN	-	100 MIN	2 HRS
6 MONTHS.THRU 2 YR	4 HRS	2 HRS	-	2 HRS.	4 1/2 HRS
2 YRS THRU 5 YRS	6 HRS	3 HRS	-	R&R OR SCHOOL	6 1/2 HRS

HOURS: BETWEEN AGES OF:	MAX ON SET	WORK TIME	SCHOOL	R & R	TOTAL incl. MEAL
6 YRS THRU 8 YRS	8 HRS	4 HRS	3 HRS	1 HOUR	8 1/2 HRS
	8 HRS	6 HRS	VACATION	2 HRS	8 1/2 HRS
9 YRS THRU 15 YRS	9 HRS	5 HRS	3 HRS	1 HOUR	9 1/2 HRS
	9 HRS	7 HRS	VACATION	2 HRS	9 1/2 HRS
16 YRS THRU 17 YRS	10 HRS	6 HRS	3 HRS VAC	1 HOUR	10 1/2 HRS
	10 HRS	8 HRS	OR	2 HRS	10 1/2 HRS
			GRADUATED		

* 930A – 1130A or 2:30P – 430P

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

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

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

GENERAL

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

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

Any ‘may’ item following is at the discretion of the studio teacher.

HOURS

5AM to 10PM. With waiver, this may be extended to midnight.

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

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

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

No more than 48 hrs in one week.

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

SCHOOLING

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

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

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

BANKING HOURS

One hour instruction minimum every school day.

Banking is a privilege, not a right, & requires permission of teacher.

Banked hours must be under immediate supervision of studio teacher.

Hours may be banked during holiday, vacation or regular school days.

Number of hours which may be banked per day:

When school in session - 1 hr. for grades 1-6; 2 hrs. for grades 7-12.

Summer vacation - No banking of hours.

Other vacation or holiday - 4 hrs. grades 1-6; 5 hrs. fro grades 7-12.

Banked hours may not exceed 10 hrs/month & must be used in 30 days.

NUMBER OF STUDIO TEACHERS

- 1 for every 10 students when school in session.
- 1 for every 20 students when school is not in session
- 1 teacher and 1 nurse for up to 3 babies from 15 days to 6 weeks old.
- 1 teacher and 1 nurse for up to 10 babies from 6 weeks to 6 months old.

BABIES

- A baby cannot be exposed to more than 100 footcandles for more than 30 seconds at a time.
- All minors must have work permits - including infants.

16 AND 17 YEAR OLDS

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

EMANCIPATED MINOR may enter a binding agreement and consent to medical care, but is still subject to all compulsory education requirements unless Title 8 is specifically exempted in the emancipation OR he/she is a HS Graduate or has a Prof. Cert.

MEAL PERIODS

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

TURNAROUND

- 12 hours must elapse before next day’s work call or start of school. This may not be waived. (NOTE: If minor’s school starts less than 12hrs, must school w/ prod co.)

TRAVEL TIME

- Travel time is work time. The only exception is distant location where there may be an allowance of up to 45 minutes each way to/from hotel.

MISCELLANEOUS

- Screen Test - If minor paid, must have studio teacher.
- A minor of 14 to 18 years may work up to 8 hours of 2 consecutive days without schooling, if written permission given by his school.
- A minor may work after going to school, in which case school counts as 6 hrs. towards work time and a studio teacher required for welfare.
- A minor may work 1 hr. after school without a teacher for looping, wardrobe, publicity or personal appearance.

SAG MINIMUM RATES

**

Theatrical

**

7/1/05 thru 6/30/06	DAILY		WEEKLY	
	7/1/05	10/1/05	7/1/05	10/1/05
Performer	\$ 695	\$ 716	\$2,411	\$ 2,483
Stunt Performer	\$ 695	\$ 716	\$2,588	\$ 2,666
Stunt Coordinator* FLAT	\$1,140	\$ 1,140	\$4,500	\$ 4,500
Airplane Pilot – Location	\$1,207	\$ 1,243	\$2,588	\$ 2,666

(*) employed on “flat deal” basis

Television

**

Note. Performer and Stunt Performer Daily & Weekly rates same as Theatrical Features above

7/1/05 thru 9/30/05	1/2 hour	1 hour	over 1 hr	Weekly
3 Day Performer	\$ 1,757	\$1,757	\$2,068	
3 Day Stunt Performer	\$ 1,899	\$1,899	\$2,068	
TOP OF SHOW	\$ 3,735	\$ 5,977		
TV Stunt Coordinator FLAT RATES	\$ 865/day \$2,350/3 day	\$ 865/day \$2,350/3 day	\$ 2,625 per 3 day	\$3,330
10/01/05 thru 6/30/06	1/2 hour	1 hour	over 1 hr	Weekly
3 Day Performer	\$ 1,810	\$ 1,810	\$ 2,130	
3 Day Stunt Performer	\$ 1,956	\$ 1,956	\$ 2,130	
TOP OF SHOW	\$ 3,849	\$ 6,158		
TV Stunt Coordinator FLAT RATES	\$ 865/day \$2,350/3 day	\$ 865/day \$2,350/3 day	\$ 2,625 per 3 day	\$3,330

NB - Wardrobe cleaning allowance = \$11.50 except formal wear = \$17.00

SAG EXTRAS WAGES, ADJUSTMENTS AND ALLOWANCES

**

7/1/05-6/30/06

Wages

**

GENERAL EXTRA	\$122./8 hrs.	NON-UNION	\$54./8
SP ABILITY/PHOTO DBLS	\$132./8 hrs.	MINORS	\$122./8
STANDINS	\$137./8 hrs.	INFANTS	\$150./8
ATMOSPHERIC SINGING* 5-16 actors more than 16	\$132/8 hrs basic rate	TWINS (15dys - 1yr) Over 1 yr TRIPLETS (15d - 1yr)	\$200./8 negotiable \$250./8

* non-pro singing commonly known songs or hymns. No harmonizing, or rehearsal day before

Adjustments and Allowances

Police Uniform	36.00	Automobile	35.00
Dress Clothes	18.00	Motorcycle	35.00
Dancer Footwear /pair	10.80	Moped	15.00
Wardrobe Change	9.00	Police Motorcycle	50.00
Each Add'l Change	6.25	Trailer	19.00
Bike or Ski, Pole & Boot	12.00	Mileage	.30 per mile
Binoculars/ Opera glasses	5.50	Golf Clubs & Bag	12.00
Camera	5.50	Skates/Skateboard	5.50
Large Radio	5.50	Skis	12.00
Luggage (each piece)	5.50	Tennis Racquet	5.50
Hair Goods	18.00	Negotiate for unlisted props	
Body Makeup (50% body)	18.00	Pets (/pet/day)	23.00
Wet Check(Snow, Smoke & Mud)	14.00	Interviews	¼ check for (2 hrs.)
Prosthetics	negotiable	Interview in dress additional	9.00
Haircuts (1/4 basic rate)			

DGA AD/UPM Synopsis/Index of Contractual Working Conditions

Basic Agreement and Memorandum Agreement thru 6/30/08

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 travel time)

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

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

Production Fee- (13-101b)

Completion of Assignment Pay- 2wks+=1wk; 5dys+= 2 ½ days(13-102,103,104)

Number of COA's in a single production season capped at six. (Memorandum)

Guaranteed Preparation time- (13-301)

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

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

TERMINATION & CAPRICIOUS DISCHARGE

(13-206,P. 152,153)

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 gen crew call minus 1 hr = 9 hrs.

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

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

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

EXTENDED WORKDAY

(13-110)

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

1ST AD - Add'1 1/2 day's pay b/w 14 & 16 hrs

- Add'1 1/2 day's pay b/w 16 & 20 hrs

- Add'1 days' pay any part of a 4 hour period after 20 hrs

2ND AD - Add'1 day's pay b/w 16 & 20 hrs;

- Add'1 day's pay any part of a 4 hr period after 20 hrs

If one 2nd AD only – Add'1 1/2 day's pay for 13+ hrs (Studio, Rpt to) or 14+ hrs

('bus to' or distant location) up to 16 hrs.

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

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

(13-112)

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

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

Workweek is any 5 consecutive days with following provisions:

- 1) Initial workday to be stated in deal memo re 6th & 7th days.
- 2) Producer can switch workweek only once in production or between `hiatus periods' on a series, either by adding one or two days consecutive with the 6th and 7th days off of the prior workweek OR by shifting from a Tues. thru Sat. to a Mon. thru Fri. workweek.
- 3) Any infringement of the above = Premium pay.
- 4) Must be advised of shifts prior to start of new workweek.

Studio/Local loc. 6th day = 1-1/2x; 7th Day or Holiday = 2x.

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

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

MEAL PERIODS

None stated, but start 9AM or before and work after 7:30 PM. shall be paid \$22.00 unless meal furnished by producer by 9PM. Those covered under Article 24, don't apply.(13-215, 13-216)

TRANSPORTATION

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

No mileage payment in 10 mi radius within designated point within 30 mi zone, for pilots, 1 hr series, and theatrical (13-214d)

WORKWEEK - DISTANT LOCATION

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

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

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

EXPENSES AND ACCOMMODATIONS - DISTANT LOCATION

Producer pays travel, meals, lodging & \$18.00/day. (13-114)

TRANSPORTATION - DISTANT LOCATION

Producer supplies 1st class or best obtainable class of transport.-(13-214)

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

TRAVEL ON LOCATION

Travel time is work time.

EXTENDED WORKDAY - DISTANT LOCATION

(13-110)

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

1st AD – Add'l 1/2 day's pay b/w 14 & 16 hrs

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

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

2ND AD - Add'l day's pay b/w 16 & 20 hrs (NOT multi-cam);

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

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

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

MEAL PERIODS - DISTANT LOCATION

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

6th & 7th DAYS, SUNDAYS & HOLIDAYS - DISTANT LOCATION

(13-112) (see 'Holidays' under studio conditions)

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

1) Initial workweek stated in Deal Memo (or be Mon. thru Fri.)

2) Producer can add a day only once in production or between 'hiatus periods' on a series, by shifting from a Tues. thru Sun. to a Mon. thru Sat. workweek.

3) Any infringement of the above = Premium pay.

4) Must be advised of shift prior to start new workweek.

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

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

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

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

REST PERIODS - DISTANT LOCATION

(13-116)

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

PENALTY = 1/4 check per hour.

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

HAZARDOUS WORK

Flight pay = \$160./flight with no max. (13-210)

Diving in helmet, mask or diving suit to more than 10' is \$160./dive with no max.(13-211)

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

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

OTHER CONTRACT AND BY-LAW REQUIREMENTS:

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

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

Duties= (1-300)

No member is empowered to waive any provisions of the guild agreement.

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

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

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

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

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

DUTIES OF THE 2nd ASSISTANT DIRECTOR:

(1-304)

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

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

Duties to include:

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

GENERAL CHECKLIST***LOCATIONS***

- Check: Permits, Power, Parking, Phones, Restrictions, Eating, Relax Extras, Dressing Rooms, Makeup, Schoolroom, Set Modifications, Preparation, Strike, Running Shots, Chases, Stunts, Gunshots, Fires, Wrecks, Explosives, Shooting, Time, Sunrise-Sunsets.
- Use of: Extras, Picture Vehicles, Special Equipment, Special Effects, Animals, Stunts, Camera.
- Know: Local Contact, Phone, Additional Contact, Loc. Release, Permits, Hospital.

SETS

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

STAGE

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

BACKGROUND PERFORMERS

- Needs: Interviews, Fittings.
- Who: Ages, sizes, races, amputees, dwarfs, twins, babies, etc.
Doctors, Police, Lawyers, pedestrians, workers, sec's, apes, etc.
- What: S/B, Weather Permitting, Spec. Business, P.D., Inserts, dancers, singers, Active, Inactive, Swim, Ride, Night, Hazardous, Wet, Smoke, Hair or Beard, Body Makeup, etc.
- When: Time of call
Century, Year, Time of Year, Night, etc.
- Where: Studio, Location, Room, etc.,
Country, State, Rural, Urban, etc.
- How: Wardrobe, Beard, Car, Trailer, Pets, Luggage, Etc.
- Explain - Scenes, Activities, Cast, Guidelines.

SIDELINE MUSICIANS

- Information as per extras, Instruments, Wardrobe,
- Familiarize with playback.
- Music Advisor, Rehearsal Pianist, Vocal Coach, Choreographer.

CAST

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

CAMERA

- Film & Cameras, High Speed, 144, Video, Video Assist, Matte, Process, Special Equipment or lenses, Two Cameras & Crews.

GRIP

- Pre-rigs, Cranes, Mounts, Gelling, Tarping.

ELECTRICS

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

MAKEUP & HAIR

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

SOUND

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

PERSONNEL

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

TRANSPORTATION

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

SAFETY CHECKLIST***SPECIAL EFFECTS***

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

STUNTS

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

TOO HIGH

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

TOO LOW

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

TOO DRY

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

TOO WET

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

TOO BRIGHT

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

TOO DARK

- Nightwork, caves, wrapping out, smoke, criminals

TOO COLD

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

TOO HOT

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

TOO FAST

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

TOO SLOW

- Deserts, snow, ice, isolation, darkness

TOO LONELY

- Isolated locs., poor communications, handicapped persons, foreign speakers, different culture

TOO CROWDED

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

TOO DIRTY

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

TOO CLEAN

- Wet surfaces, waxed surfaces, fresh chemicals

TOO OLD

- Abandoned buildings, vehicles & machinery

TOO YOUNG

- Infants, children