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# The Paymaster 2020-2021

A compendium of entertainment industry union rates, terms, and conditions

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## THE PAYMASTER 2020/2021

This is the 32<sup>nd</sup> edition of **THE PAYMASTER** rate guide. Entertainment Partners continues the tradition of bringing you the most up-to-date industry rate guide with terms and conditions presented simply and accurately.

The downloadable PDF of the 2020-2021 rate guide is readable on Windows or Mac platforms with Adobe®Reader®.

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Other updates will be posted to the same page throughout the year.

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## INTRODUCTION

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### **Organization**

If this is your first *Paymaster*, you may want to know more about its organization. Because below-the-line labor is so complex, we've paid special attention to **Chapters 4 & 5 – IATSE and Basic Crafts**. These chapters are broken down by union local number, and each union local is divided into Studio and Distant Locations. These divisions have two components: wage schedules, and working conditions. In the majority of cases, the conditions are separated accordingly: On Production/Report To, Bus To (Studio only), Off Production/Report To (Studio only), On Call, Meals, and Holidays.

A quick reference section, **IATSE/BC Condensed**, matches each working condition mentioned above with each union local that corresponds to that particular condition. For example, if you want to know at what rate Gold was paid for a particular union local, you can turn to the IATSE/BC Condensed section and look for either Studio or Distant Location conditions, and then find the rate where Gold is paid.

The EP Occupation Code tables are included to serve Entertainment Partners clients.

Thank you for your patronage and your support of this publication. The projected release of the 2021–2022 edition is August 2021.

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## CHAPTER 1: DIRECTORS GUILD OF AMERICA (DGA)

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**DGA  
FRINGE RATES**

## DGA FRINGE RATES

7/1/2020 to 6/30/2023							
	PENSION	HEALTH/ WELFARE	OTHER	VAC	HOL	CEILING	
						Television	Theatrical
Director							
Film & Tape	8.0%	10.5%****					Pen: \$250,000 H/W: \$400,000
Daytime Serial	8.0%	10.5%****				Not to exceed \$350,000 per Company per calendar yar.	
Pilot ≤30min	8.0%	10.5%****				Pen: \$170,000 H/W: \$200,000	
Pilot 31-90min	8.0%	10.5%****				Pen: \$225,000 H/W: \$200,000	
MOW	8.0%	10.5%****				Pen: \$250,000 H/W: \$200,000	
UPM/Asst Director							
Film & Tape West	8.0%	10.5%**** 14.5%##	1/8 of 1%** 3/8 of 1%***	4%^#	3.719%^#		Pen: \$200,000 H/W: \$250,000 UPM H/W: \$350,000
Film & Tape East	8.0%	10.5%**** 14.5%##	1/4 of 1%** 3/8 of 1%***	4%^#	3.719%^#		Pen: \$200,000 H/W: \$250,000 UPM H/W: \$350,000

Solely for Pension purposes, when a Director's compensation is in excess of \$250,000 for a single theatrical motion picture with an employment period commencing with prep in one calendar year with earnings of at least \$150,000, and ending with delivery of answer print in a subsequent calendar year, the employer shall make the Employer Pension contribution to the Plans on the first year salary of \$150,000, and on the first \$100,000 in salary in the succeeding calendar year. Second year contributions shall be allocated only to the Supplemental Plan, but the Director shall receive credit in the Basic Plan (DGA Article 12-202).

Solely for Pension purposes, when a UPM or Assistant Director is entitled to compensation in excess of \$200,00 for DGA-covered services on a single theatrical motion picture, with an employment period commencing in one calendar year and ending in a subsequent calendar year, and when the UPM or Assistant Director will receive a salary of at least \$50,000 in each calendar year for DGA-covered services, the Employer shall make the Employer pension contribution to the Plans on salary of at least \$50,000 up to \$150,000 in the first year and on the remaining salary paid to the UPM or Assistant Director for DGA-covered services which shall be at least \$50,000 in the next calendar year, and the UPM or AD shall receive credit in the Basic Plan for both years. (DGA Article 12-202).

\*\* Qualifying list

\*\*\* Training plan

\*\*\*\* Or \$5.00 per day, whichever is greater (DGA Article 12-301).

^ With respect to all Unit Production Managers, Assistant Directors and Associate Director/Technical Coordinators assigned to any episode of a new half-hour (single camera) dramatic series and new one-hour dramatic series produced during the first two production seasons of the series or assigned to any pilot, the applicable rates and production fees shall be those in effect a year previously.

With respect to the assignment of Unit Production Managers and Assistant Directors on a pilot (other than a multi-camera pilot) or an episode of a new half-hour (single camera) and one-hour series produced during the first production season, the unworked holiday pay shall be 50% of the rates specified and vacation pay shall be two percent (2%) instead of four percent (4%).

# Tape Agreement Prime Time Dramatic: 4% Vacation; 3.719% Holiday; Programming other than Prime Time Dramatic: 4% Vacation; No Holiday.

## Applicable to vacation pay and completion of assignment pay.

### Tape Agreement : In no event shall the gross compensation for Directors of "daytime serials" (those employed under Article 6.D.I.) exceed \$350,000 per Company per calendar year.

**DGA  
BASIC AGREEMENT  
DIRECTOR**

# BASIC AGREEMENT

## DIRECTOR

### THEATRICAL MOTION PICTURES

Type of Picture	Rate Per Week Effective		Guar. Employment*	Prep Time**	Cutting Time***
	7/1/2019	7/1/2020			
Freelance					
Low Budget (to \$500,000)	\$12,638	\$12,954	8 weeks	2 weeks	1 week
Medium Budget (\$500,000 up to \$1,500,000)	14,364	14,723	10 weeks	2 weeks	1 week
High Budget (\$1,500,000 and Over)	20,113	20,616	10 weeks	2 weeks	1 week
Term	12,638	12,954	20 or more out of 26 weeks or any multiple of such period	None	None
Trailers, Talent Tests, and Promos****	14,364	14,723			
Freelance Shorts & Documentaries	14,364	14,723	1 week and 1 day per film (see Section 4-106 of the BA)	2 days	None
Second Units	Same as 1st unit	Same as 1st unit	1 week or 1 day	Sec. 4-102 of the BA	None
Freelance Holiday, or 7th day worked (in addition to base salary)	3,609	3,699			
Studio 6th day worked	150% of actual pro rata daily salary OR additional 200% of scale, whichever is lower				

	Rate Effective	
	7/1/2019	7/1/2020
Development Services		
Screenplay	\$56,566	\$57,980
Teleplay	42,423	43,484
Directors' Special Conditions		
Underwater Work Allowance	180	180
Aircraft Flight Allowance	180	180

\* **Guaranteed Period of Employment:** In the event of a change/substitution, the substituting Director shall only be guaranteed the unexpired portion of the previous Director's guarantee, at not less than double minimum compensation for the work performed.

\*\* **Preparation Time:** Shall be added to guaranteed employment period for Directors employed at a weekly salary of double minimum or less who shall receive full salary during such preparation time.

\*\*\* **Cutting Allowance Time:** Shall also be added to guaranteed employment period for Directors receiving double minimum or less, who shall receive full salary during such cutting allowance time.

**NOTE: Cutting Time (Release or Delivery Date Postponed)** When prescribed cutting time is not given and original release date is postponed during editing process, director shall be given additional editing time to meet the new release date (not to exceed prescribed period).

\*\*\*\* **Photography for Unknown Type of Theatrical Motion Picture:** If the Director is employed to direct photography for a theatrical motion picture, the type of which is unknown (e.g., photography of an event not planned for the purpose of being photographed or photography for a theatrical motion picture the budget for which is unknown), the rate for Trailers, Talent Tests, and Promos shall apply.



**DGA  
BASIC AGREEMENT  
DIRECTOR**

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**FREE TELEVISION MOTION PICTURES**

**Network Prime Time and Fox Broadcasting Company Prime Time\*\*:**

Length	Effective		Guaranteed Days*
	7/1/2019	7/1/2020	(Shooting/Prep)**, *****
1/2 Hour	\$27,894	\$28,452	7 (4/3)
1 Hour	47,371	48,318	15 (8/7)
1.5 Hours	78,953	80,532	25 (13/12)
2 Hours	132,634	135,287	42 (27/15)

**Non-Network or Network Non-Prime Time\*\*:**

Length	Effective		Guaranteed Days*
	7/1/2019	7/1/2020	(Shooting/Prep)**, *****
Term Contract weekly	\$10,329	10,587	No Guarantee
20 out of 26 weeks or multiples thereof			
Trailers and promos			
Weekly	10,329	10,587	Section 10-110 in BA 1 day  6 days (3/3). May do 2 films during guaranteed period without additional pay. For 3rd and each subsequent film, an additional 3 days' pro rata compensation, for which Employer shall be entitled to an additional 3 consecutive days per film.
Daily	2,583	2,648	
7 Minutes and Under	2,583	2,648	
Same day additional film	2,355	2,414	
8-15 Minutes	12,411	12,721	
16-30 Minutes	12,411	12,721	6 days (3/3)
1 Hour	24,812	25,432	12 days (6/6)
90 Minutes	37,230	38,161	18 days (9/9)
91-120 Minutes	51,835	53,131	24 days (12/12)

**NOTE:** Second Unit Directors will be compensated at the weekly rate applicable to the program for which he or she is employed (including programs defined in Paragraph 10-103 of the BA), or on a daily basis at one-fourth the applicable weekly rate for each day so employed. Preparation time shall be determined in accordance with paragraph 4-102 of the BA.

\* **Guaranteed Period of Employment:** In the event of a change or substitution of a Director, the substituting Director shall only be guaranteed the unexpired portion of the previous Director's guarantee, at not less than double minimum compensation for the work performed.

\*\* **The Pro Rata Minimum Weekly Salary:** Shall be based on the one-hour show rate. In computing compensation to be paid any freelance Director employed on a weekly basis for any period less than a week following the guaranteed period of employment, the weekly salary shall be prorated and for this purpose the rate per day shall be 1/5 of the Director's weekly rate.

\*\*\* **6th and 7th days worked apply against guarantee:** Additional pay for 6th and 7th days worked in the studio and for holidays worked shall be in accordance with Paragraph 4-107 of the BA. Work on such days shall be defined, and counted as such, only when photographing is in progress under the supervision of the Director, or when the director travels or prepares pursuant to the Employer's written instructions and direction.

\*\*\*\* **Guaranteed Days (Shooting/Prep) Time:** Total guaranteed days shown are the maximum allowed for the applicable rate. The first number in the parenthesis indicates the maximum number of shooting days allowed within the total number of guaranteed days.

**DGA  
BASIC AGREEMENT  
DIRECTOR**

**Programs Made For Basic Cable**

**Rates for Directors of High Budget Dramatic Programs Made for Basic Cable:**

Rate Effective 7/1/2020 - 6/30/2021				
Program Rate	Guaranteed Preparation Period	Guaranteed Shooting Period	Compensation for Days Worked Beyond Guaranteed	Daily Employment Where Permitted
<b>1/2 Hour Programs in 1st Season or budgeted at \$550,000 or more but less than \$1,575,000</b>				
\$12,721	3 days	3 days	2,120/day	2,650/day
<b>1/2 Hour Programs in 2nd or Subsequent Season and budgeted at \$1,575,000 or more but less than \$2,060,000</b>				
\$16,046	3 days	4 days	2,292/day	2,865/day
<b>1/2 Hour Programs in 2nd or Subsequent Season and budgeted at \$2,060,000 or more</b>				
\$18,732	3 days	4 days	2,676/day	3,345/day
<b>1 Hour Programs budgeted at \$1,200,000 or more but less than \$2,900,000</b>				
\$25,432	6 days	6 days	2,119/day	2,649/day
<b>1 Hour Programs in 1st Season and budgeted at \$2,900,000 or more</b>				
\$26,177	6 days	6 days	2,181/day	2,727/day
<b>1 Hour Programs in 2nd or Subsequent Season and budgeted at \$2,900,000 or more</b>				
\$36,371	7 days	7 days	2,598/day	3,247/day
<b>1-1/2 Hour Programs with budgets of \$2,750,000 or more</b>				
\$38,161	9 days	9 days	2,120/day	2,650/day
<b>2 Hour Programs with budgets of \$2,750,000 for the first 2 hours plus \$1,375,000 ea add'l hour</b>				
\$91,193	15 days	27 days	2,171/day	2,714/day

**Pilots and Spinoff Films – Network Prime Time:**

Length	Effective		Maximum Guaranteed Days
	7/1/2019	7/1/2020	
1/2 Hour	\$78,953	\$80,532	14
1 Hour	105,267	107,372	24
1.5 Hours	131,573	134,204	34
2 Hours	184,214	187,898	50
Days in excess of maximum	3,304	3,370	

**Pilot and Spinoff Films – Non-Network or Network Non-Prime Time (Base):**

For non-network or network other than prime time pilots and spinoffs, the applicable amount will be 60% of the applicable Network Prime Time amount as follows:

Length	Effective	
	7/1/2019	7/1/2020
1/2 Hour	\$47,372	\$48,319
1 Hour	63,160	64,423
1.5 Hours	78,944	80,522
2 Hours	110,528	112,739

**Series Bonus:**

Effective
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**DGA  
BASIC AGREEMENT  
DIRECTOR**

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<b>Length</b>	<b>7/1/2019</b>	<b>7/1/2020</b>
1/2 Hour	\$4,245	\$4,351
1 Hour	8,486	8,698
90 Minutes or Longer	11,311	11,594

**Presentations:**

<b>Length</b>	<b>Effective</b>		<b>Guaranteed Days</b>
	<b>7/1/2019</b>	<b>7/1/2020</b>	
0–15 minutes	\$29,589	\$30,329	10 (4 must be consecutive)
16–30 minutes or the applicable pilot fee, if less: but in no event less than:	59,188	60,668	14 (6 must be consecutive)
	29,589	30,329	
Multiple Picture Commitments	144,145	147,749	

**DGA  
BASIC AGREEMENT  
UPM AND ASSISTANT DIRECTOR**

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**UPM AND ASSISTANT DIRECTOR  
(ARTICLE 13 OF THE BASIC AGREEMENT)**

**SALARY AND PRODUCTION FEE**

**5-Day Studio Workweek:**

Freelance or Term	Weekly Salary Effective	Weekly Production Fee	Weekly Salary Effective	Weekly Production Fee
	7/1/2019	7/1/2019	7/1/2020	7/1/2020
UPM	\$5,740	\$1,245	\$5,884	\$1,276
1st AD	5,459	1,013	5,595	1,038
Key 2nd AD	3,658	771	3,749	790
Second 2nd AD	3,453	N/A	3,539	N/A
Additional 2nd AD*	2,101	N/A	2,154	N/A

**Daily Salary:** 1/4 Weekly rate = daily rate

**Daily Production Fee:** 1/4 Weekly rate = daily rate

**Partial Week Salary:** Prorate in 1/5

**Production Fee:** Prorate in 1/5

**7 Day Distant Location Workweek:**

Freelance or Term	Weekly Salary Effective	Weekly Production Fee	Weekly Salary Effective	Weekly Production Fee
	7/1/2019	7/1/2019	7/1/2020	7/1/2020
UPM	\$8,038	\$1,482	\$8,239	\$1,519
1st AD	7,634	1,245	7,825	1,276
Key 2nd AD	5,111	1,013	5,239	1,038
Second 2nd AD	4,828	NA	4,949	NA
Additional 2nd AD*	2,947	NA	3,021	NA

\* May not be employed unless a Key 2nd AD and 2nd 2nd AD or 2 Key 2nd AD's are also assigned.

**Partial Week Salary:** Prorate in 1/7

**Production Fee:** Prorate in 1/6

ALLOWANCES	Effective	
	7/1/2019	7/1/2020
Distant Location Allowance	\$22	\$22
Wrap Supervision Allowance	57	57
Aircraft Flight Allowance	180	180
Underwater Work Allowance	180	180
Dinner Allowance (not applicable to Article 24 Multi-Camera productions)	30	30
Travel to Distant Location Allowance	0.30	0.30

**NOTE:** Except on Distant Location, if a UPM, Assistant Director or Associate Director starts work on or before 9:00 am and works after 7:30 pm, a dinner allowance is paid unless the employer furnishes dinner which starts no later than 9:00 pm.

**DGA  
BASIC AGREEMENT  
UPM AND ASSISTANT DIRECTOR**

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## **WORKDAY**

### **1st AD:**

Begins at general crew call.

Ends at camera wrap (plus travel time on distant location and Bus To).

### **Key 2nd AD and 2nd AD:**

Begins at the earlier of make-up or hair dressing personnel call before general crew call.

Ends 1/2 hour after camera wrap in studio; 1 hour after camera wrap at distant location or Bus To local location or report to local location (plus travel time on distant location and Bus To).

### **UPMs Employed on Multi-Camera Film Programs:**

Combination UPM/1st ADs will no longer be employed on multi-camera film sitcoms. A UPM and a 1st Assistant Director is to be assigned to each multi-camera film sitcom.

## **EXTENDED DAY**

**NOTE:** 1 day's pay = 1/5 studio workweek rate.

<b>UPM</b>		
Studio/Distant	16+ to 20 hrs.	= additional 1 day's pay for each 4 hr. fraction thereof beyond 16 hrs.
<b>1st AD **</b>		
Studio/Distant	14+ to 16 hrs.	= additional 1/2 day's pay
	16+ to 20 hrs.	= additional 1/2 day's pay
	20+	= additional 1 day's pay
<b>2nd AD** – 1 Only</b>		
Studio	13+ to 16 hrs.	= additional 1/2 day's pay
	16+	= additional 1 day's pay
Distant	14+ to 16 hrs.	= additional 1/2 day's pay
	16+	= additional 1 day's pay
<b>2nd AD** – 2 or More</b>		
Studio/Distant	16+	= additional 1 day's pay for each 4 hr. fraction thereof beyond 16 hrs.

**For work beyond 20 hours on all UPMs and Asst. Directors:** 1 additional day's pay for each 4 hr. period or fraction thereof.

\* See also UPM's, AD's and Technical Coordinators – 6th/7th Day.

\*\* Multi-camera stage show 16 + hrs. = additional 1 day's pay for each 4 hour fraction thereof beyond 16 hours.



**DGA  
BASIC AGREEMENT  
UPM AND ASSISTANT DIRECTOR**

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**UPM AND ASSISTANT DIRECTOR – 6TH/7TH DAY\***

6th Day Worked Studio	1.5x 1/5 weekly gross salary	Daily = 1.5x daily gross salary
7th Day Worked Studio	2x 1/5 weekly gross salary	Daily = 2x daily gross salary
7th Day Worked	Additional 1/5 of actual or prorated studio weekly salary (Weekly total = 8/5).	
Distant	Additional 1/6 of production fee if shooting actually takes place.	
7th Day Idle Distant	(Weekly total = 7/5)	

\* Directors 6th and 7th day worked, refer to contract.

\* Extended workday payments and payments for work starting on the previous day and continuing past AM of the sixth or seventh day worked in an employee's workweek are not compounded. Pay the higher of the two payments. However:

<b>14 hrs worked and past 1:00 am into 6th or 7th day</b>		<b>1 day off</b>	<b>2 days off</b>
Weekly	paid for work on that day as provided under the basic agreement unless the employee receives	33 hr. rest period	50 hr. rest period
Daily	paid for work on that day as provided under the basic agreement unless the employee is also employed on the first day of the work week following the week in which the employee worked into the 6th or 7th day and the employee receives	33 hr rest period	50 hr rest period

**REST PERIOD**

**9 hours.** If rest period is invaded, 1/4 of 1 day's pay for every hour of invasion.

**BUS TO**

<b>14–16 hrs.</b>	Additional 1/2 day's pay
<b>16–20 hrs.</b>	Additional 1 day's pay
<b>20+ hrs.</b>	Another full day's pay for each 4 hour period or fraction thereof

**HOLIDAYS WORKED**

Studio	2/5 of weekly salary
Distant	2/7 of weekly salary

**HOLIDAYS NOT WORKED**

Studio	1/5 of weekly salary must be paid as holiday occurs
Distant	1/7 of weekly salary must be paid as holiday occurs

## COMPLETION OF ASSIGNMENT PAY

**Freelance First Assistant Directors, Second Assistant Directors (excluding Additional Second Assistant Directors), Freelance UPMS, and Article 24 Associate Directors**

**If employed 2 or more weeks:** Computed by dividing total gross salary (including overscale but not including production fees or rest period invasion) by the number of weeks worked, but not less than one week's pay.

**If employed less than 2 weeks:** Computed by dividing total gross salary as above by the number of days worked times 2.5, but not less than 2.5 days pay. Not due if less than 5 days worked.

**Article 24 Associate Directors:** Employed for at least 2 or more five day workweeks between the commencement or resumption of employment and hiatus or layoff shall receive completion of assignment pay of 1 week's pay at their respective salary. Those not employed for 2 five day workweeks, but employed for five or more days in the aggregate between the commencement or resumption of employment and hiatus or layoff, shall receive completion of assignment pay of 2.5 days pay at their respective salary.

**Theatrical, Longform TV Motion Picture, and series on distant location:** No completion of assignment pay with respect to any hiatus of at least one week in duration which includes the Christmas and/or New Year's Day holiday, as long as the following conditions are observed:

- a) Unworked holiday pay is paid for Christmas and New Year's Day.
- b) Distant location: Employer will provide travel to and from the location and their residence; if employer and employee agree, that the employee will remain on location, employer will provide per diem and housing.
- c) The hiatus period is a maximum of 2 consecutive weeks.

Multi-camera prime time dramatic pilots, presentations, and series (Section 24-405 of the Basic Agreement): Completion of assignment pay shall be 50% of the current rate for all hiatus periods. The final completion of assignment payment for the season (or of employment) is at 100%. There shall be no cap on the number of completion of assignment payments for programs produced under Article 24. All payments of completion of assignment pay to First and Key Second Assistant Directors, other than the final payment for the season (or of employment), shall be treated as salary is subject to pension and health contributions and to vacation and unworked holiday pay

**DGA  
BASIC AGREEMENT  
TRAINEE**

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**TRAINEE (Section 14-103) of the Basic Agreement**

<b>Weekly and Daily Rate</b>	<b>7/1/2020 – 6/30/2021</b>				<b>7/1/2019 – 6/30/2020</b>	
<b>Time Period (Days)</b>	<b>West Coast</b>		<b>East Coast</b>		<b>Basic Hourly Rate</b>	<b>Weekly Guarantee</b>
	<b>Basic Hourly Rate</b>	<b>Weekly Guarantee</b>	<b>Basic Hourly Rate</b>	<b>Weekly Guarantee</b>		
1–100	\$14.550	\$888	\$15.000	\$915	\$14.250	\$869
101–200	15.629	953	15.322	935	15.248	930
201–300	16.752	1,022	16.422	1,002	16.343	997
301–400	17.870	1,090	17.519	1,069	17.434	1,063

54 cumulative hours. Minimum call: 8 hours.

Trainees may be employed on a daily basis, in which case each day worked shall be paid at the rate of one-fourth (1/4) of the applicable weekly guarantee.

## MULTI-CAMERA PRIME TIME DRAMATIC PILOTS, PRESENTATIONS, AND SERIES (ARTICLE 24 OF THE BASIC AGREEMENT)

### UPM AND ASSISTANT DIRECTOR SALARY AND PRODUCTION FEE

#### 5-Day Studio Workweek:

	Weekly Salary Effective	Weekly Production Fee	Weekly Salary Effective	Weekly Production Fee
	7/1/2019	7/1/2019	7/1/2020	7/1/2020
UPM	\$5,212	\$1,132	\$5,342	\$1,160
1st AD	4,953	915	5,077	938
Key 2nd AD	3,440	700	3,526	718
Second 2nd AD	3,264	N/A	3,346	N/A
Additional 2nd AD	1,998	N/A	2,048	N/A
Associate Director (Line Cut Programmes)	4,715	872	4,833	894

**Daily Salary:** 1/4 Weekly rate = daily rate.

**Daily Production Fee:** 1/4 Weekly rate = daily rate.

**Partial Week Salary:** Prorate in 1/5

**Production Fee:** Prorate in 1/5

#### 7-Day Distant Location Workweek:

	Weekly Salary Effective	Weekly Production Fee	Weekly Salary Effective	Weekly Production Fee
	7/1/2019	7/1/2019	7/1/2020	7/1/2020
UPM	\$7,297	\$1,344	\$7,479	\$1,378
1st AD	6,925	1,132	7,098	1,160
Key 2nd AD	4,723	915	4,841	938
Second 2nd AD	4,473	N/A	4,585	N/A
Additional 2nd AD	2,743	N/A	2,812	N/A
Associate Director (Line Cut Programs)	6,596	1,073	6,761	1,100

\* May not be employed unless a Key 2nd AD and 2nd 2nd AD or 2 Key 2nd ADs are also assigned.

**Partial Week Salary:** Prorate in 1/7

**Production Fee:** Prorate in 1/6

### ASSOCIATE DIRECTOR RATES

Type of Employment	Weekly Salary Effective	
	7/1/2019	7/1/2020
Daily	\$1,229	\$1,260
Three (3) Day	3,357	3,441
Weekly	4,933	5,056

**DGA  
BASIC AGREEMENT  
SIDELETTER 21**

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**SIDELETTER No. 21 – SPECIAL CONDITIONS FOR PILOTS AND NEW ONE HOUR AND NEW SINGLE CAMERA HALF-HOUR SERIES**

All UPMs, Assistant Directors and Associate Director/Technical Coordinators assigned to any episode of a new one hour or new single camera half-hour dramatic series produced during the first two production seasons of the series or assigned to any pilot will follow the applicable rates and production fees in effect a year previously.

UPMs and Assistant Directors on a pilot (other than a multi-cam pilot) or an episode of a new one hour or new single camera half-hour series produced during the first production season will have the unworked holiday pay paid at 50% of the rates specified in Paragraph 13-115 of the basic agreement. Vacation pay will be paid at 2% instead of the 4% rate specified in Paragraph 13-601 of the basic agreement.

**Minimum Salaries And Production Fees:**

Studio Workweek	Weekly Salary Effective	Weekly Production Fee	Weekly Salary Effective	Weekly Production Fee
	7/1/2019	7/1/2019	7/1/2020	7/1/2020
UPM	\$5,600	\$1,215	\$5,740	\$1,245
1st Assistant Director	5,326	988	5,459	1,013
Key 2nd AD	3,569	752	3,658	771
Second 2nd AD	3,369	N/A	3,453	N/A
Additional 2nd AD	2,050	N/A	2,101	N/A

Distant Location Workweek	Weekly Salary Effective	Weekly Production Fee	Weekly Salary Effective	Weekly Production Fee
	7/1/2019	7/1/2019	7/1/2020	7/1/2020
UPM	\$7,842	\$1,446	\$8,038	\$1,482
1st Assistant Director	7,448	1,215	7,634	1,245
Key 2nd AD	4,986	988	5,111	1,013
Second 2nd AD	4,710	N/A	4,828	N/A
Additional 2nd AD	2,875	N/A	2,947	N/A

**Minimum Salaries for Associate Directors:**

	7/1/2019	7/1/2020
	Per Week	Per Week
1/2 Hour	\$3,610	\$3,700
Two 1/2 Hour Shows (back-to-back)	6,331	6,489
Weekly	5,307	5,440
Daily	1,199	1,229



## FREELANCE LIVE AND TAPE TELEVISION AGREEMENT

### DIRECTOR

#### DRAMATIC PROGRAMS – NETWORK PRIME TIME

##### Salary:

Program Length	Effective		Included Days
	7/1/2019	7/1/20120	
0-15 Minutes	\$18,136	\$18,499	4 days
16-30 Minutes	27,894	28,452	7 (1 day need not be consecutive)
31-60 Minutes	47,371	48,318	15 (2 days need not be consecutive)
61-90 Minutes	78,953	80,532	25 (4 days need not be consecutive)
91-120 Minutes	132,634	135,287	42 (7 days need not be consecutive)

For programs in excess of 2 hours, the minimum and included days shall be computed at the 2 hour rate plus a proration of the 1 hour schedule for any such time in excess of 2 hours.

#### DRAMATIC PROGRAMS – NON-NETWORK OR NETWORK NON-PRIME TIME

##### Salary – High Budget:

Program Length	Effective		Included Days
	7/1/2019	7/1/2020	
0–15 Minutes	\$6,203	\$6,358	3 days
16–30 Minutes	11,808	12,103	6 (1 day need not be consecutive)
31–60 Minutes	21,708	22,251	12 (2 days need not be consecutive)
61–90 Minutes	34,696	35,563	24 (4 days need not be consecutive)
91–120 Minutes	41,753	42,797	24 (5 days need not be consecutive)

##### Salary – Low Budget:

Program Length	Effective		Included Days
	7/1/2019	7/1/2020	
0–15 Minutes	\$3,089	\$3,166	2
16–30 Minutes	5,307	5,440	4
31–60 Minutes	6,152	6,306	5
61–90 Minutes	7,821	8,017	6
91–120 Minutes	9,403	9,638	7

For programs in excess of 2 hours, the minimum and included days shall be computed at the 2 hour rate plus a proration of the 1 hour schedule for any such time in excess of 2 hours.

#### TALENT TEST

	Effective	
	7/1/2019	7/1/2020
Talent Test or Audition	\$1,544	\$1,583

**DGA  
FLTТА  
DIRECTOR**

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**PRESENTATIONS**

Length	Effective		Guaranteed Days
	7/1/2019	7/1/2020	
0-15 Minutes	\$29,589	\$30,329	10 (4 must be consecutive)
16-30 Minutes or the applicable pilot fee, if less	59,188	60,668	14 (6 must be consecutive)
But in no event less than	29,589	30,329	

**Lead-In Main Title Sequence** (other than initial Director of program):

Rate applicable to program type: paid on daily basis for each day of shooting required. Pro rata salary by 5 days and divide by 4.

**SERIES BONUS**

Length	Effective	
	7/1/2019	7/1/2020
1/2 Hour	\$4,245	\$4,351
1 Hour	8,486	8,698
90 Minutes or Longer	11,311	11,594

**ALLOWANCES**

Allowances	Effective	
	7/1/2019	7/1/2020
Use of Automobile	\$0.30	\$0.30
Underwater Work Allowance	180	180
Aircraft Flight Allowance	180	180
Distant Location Allowance	22	22

**DGA  
FLTТА  
ASSOCIATE DIRECTOR AND STAGE MANAGER**

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**ASSOCIATE DIRECTOR AND STAGE MANAGER**

**PRIME TIME DRAMATIC PROGRAMS**

**Salary and Production Fee:**

The following minimum salaries and conditions of employment shall govern the employment of Associate Directors and Stage Managers on prime time dramatic programs.

<b>Studio Workweek*</b>	<b>Weekly Salary Effective</b>	<b>Weekly Production Fee</b>	<b>Weekly Salary Effective</b>	<b>Weekly Production Fee</b>
	<b>7/1/2019</b>	<b>7/1/2019</b>	<b>7/1/2020</b>	<b>7/1/2020</b>
Associate Director	\$5,098	\$946	\$5,225	970
First Stage Manager	4,232	888	4,338	910
Stage Manager	3,658	N/A	3,749	N/A

<b>Distant Location Workweek*</b>	<b>Weekly Salary Effective</b>	<b>Weekly Production Fee</b>	<b>Weekly Salary Effective**</b>	<b>Weekly Production Fee</b>
	<b>7/1/2019</b>	<b>7/1/2019</b>	<b>7/1/2020</b>	<b>7/1/2020</b>
Associate Director	\$7,133	\$1,160	\$7,311	\$1,189
First Stage Manager	5,912	1,152	6,060	1,181
Stage Manager	5,111	N/A	5,239	N/A

\* Studio Workweek: 5 days (Freelance or Term); Distant Location Workweek: 6 of 7 days (Freelance or Term)

\*\* Effective 7/1/2020, Associate Directors and Stage Managers who work on distant location shall receive an additional fee of fifty-five (\$55.00) for each day of work on distant location.

In addition, Employer agrees to pay a production fee to all Associate Directors and to the key Stage Manager working in conjunction with a shooting unit for all days except as specifically outlined below. Starting with commencement of principal shooting or second unit shooting, if separate, and continuing until completion of principal shooting or second unit shooting, as the case may be, the production fee shall be calculated on the basis of the weekly amounts set forth below.

Production fees shall not be payable for those days on which shooting is suspended or not in progress by reason of the following circumstances: (i) suspension of production for force majeure; (ii) seventh days not worked; (iii) studio sixth days not worked; (iv) unplanned interruptions in shooting of five consecutive days or more; and (v) interruptions in shooting as to which Employer gives not less than 24 hours advance notice to employees.

Notwithstanding the foregoing, in so-called three camera shows, one day of rehearsal or camera blocking shall be added in the computation of the days for which the production fee is payable.

The production fee is not payable to any additional Stage Managers.

The production fee shall be included in the computation of Pension Plan and Health and Welfare Plan payments but shall be excluded from all other computations, such as rest period invasion payments, completion of assignment pay, etc.

**Production Fee:**

**Studio:** pro rata by 5ths

**Distant:** pro rata by 6ths

**DGA  
FLTТА  
ASSOCIATE DIRECTOR AND STAGE MANAGER**

**PROGRAMS OTHER THAN PRIME TIME DRAMATIC**

**Salary:**

The following minimum salaries and conditions of employment shall govern the employment of Associate Directors and Stage Managers on programs other than prime time dramatic programs.

Type of Employment	Associate Director		Stage Manager	
	Effective		Effective	
	7/1/2019	7/1/2020	7/1/2019	7/1/2020
Daily (8 hrs.)	\$745	\$764	\$679	\$696
Daily Flat (12 hrs.)	998	1,023	928	951
Weekly (40 hrs.)	3,290	3,372	3,034	3,110
Weekly Flat (12 hr. days)	4,396	4,506	4,064	4,166
OT Rate (per hr.) (see Weekly Flat under Overtime below)	139.69	143.25	127.31	130.50

**Associate Director and Stage Manager combination – where permitted:**

Type of Employment	Effective	
	7/1/2019	7/1/2020
Daily (8 hrs.; see Daily Flat under Overtime below)	\$1,065	\$1,092
Daily Flat (12 hrs.)	1,453	1,489
Weekly (40 hrs.)	N/A	N/A
Weekly Flat (12 hr. days)	N/A	N/A
OT Rate (per hr.; see Weekly Flat under Overtime below)	199.69	204.75

**Overtime:**

Daily (8 hrs.)	1.5x 1/8 Daily Rate
Daily Flat (12 hrs.)	Scale Daily rate for 8 hour flat divided by 8; 1.5x
Weekly (40 hrs.)	1.5x 1/40 Weekly Rate
Work on specified day off	1.5x Hourly Rate
Weekly Flat (60 hrs.)	Work over 12 hours day elapsed or 60 hrs. week paid at specified Contractual OT rate
6th or 7th day	Pro rata Hourly rate for Weekly flat; 1.5x; Min 150% day's pay
Distant idle days	8 hours at straight time when no work or travel

Production Fee Per Day	Effective	
	7/1/2019	7/1/2020
<b>Primetime entertainment (other than dramatic)</b>		
Associate Directors and Stage Managers	\$85.00	\$87.00
<b>Non-Primetime</b>		
Associate Directors and Stage Managers	28.00	28.75
Maximum weekly production fee	71.00	100.00

**Weekly\***

The total amount paid in the period of a calendar year for holidays not worked shall be deducted from the 3.719% of the employee's accumulated weekly earnings within the same period. (Vacation pay and completion of assignment pay is not included.) Any additional holiday pay due shall be paid by check by April 15 following the year in which it was earned.

\* There is no accrual on Non-Prime Time programs.

**DGA  
FLTТА  
ASSOCIATE DIRECTOR AND STAGE MANAGER**

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**Holidays Worked – Prime Time Dramatic:**

<b>Director</b>	additional 1/2 of daily salary
<b>All Other Classifications</b>	
Studio	2/5 weekly studio salary and 2/5 weekly studio production fee.
Distant	2/7 weekly distant rate and 2/6 weekly distant production fee.

**Holidays Not Worked:**

When it falls within weekly or longer guarantee, there is no deduction from guaranteed compensation. If it falls within a full week following the guaranteed period, payment shall be the full weekly compensation. When occurring within a partial workweek following a guaranteed period, if the employee works the day before and the day after the holiday, they shall receive payment for the holiday.

Studio	1/5 weekly studio salary and 1/5 weekly studio production fee.
Distant	1/7 weekly distant salary and 1/6 weekly distant production fee.

**NOTE:** Director of Prime Time Dramatic programs receives his or her salary for such day.

**Daily\***

Associate Directors/Stage Managers receive 3.719% of employee's annual earnings to be sent by check by April 15 in the calendar year subsequent to the calendar year in which it was accumulated. Pay for unworked holidays on distant location shall be offset against funds computed as above.

**Holidays Worked – Other Than Prime Time Dramatic:**

Associate Directors and Stage Managers = additional 1/2 of daily salary

**Rest Period:**

Studio/Distant	Rest shall be at least 9 hrs. If less than 9 hrs. an additional 1/4 of 1 day's pay for every hr. that is less than 9.
Pro rata – Studio	1/5; 4 = 1/4 of 1 day's pay times however many hrs. less than 9.
Pro rata – Distant	1/7; 4 = 1/4 of 1 day's pay times however many hrs. less than 9.
Flats – Daily or Weekly	Rest shall be 9 hrs. If less than 9 hrs., the additional payment shall be an amount equal to 1/3 of the applicable overtime rate, computed in 1/4 hr. segments.

**NOTE:** Production fee is **not** to be included in the above rest period provision

**Extended Work Day:**

Extended workday payments and payments for work starting on the previous day and continuing past 1 a.m. of the sixth or seventh day worked in an employee's workweek are not compounded. Pay the higher of the two payments.



**DGA  
FLTТА  
ASSOCIATE DIRECTOR AND STAGE MANAGER**

**PRIME TIME DRAMATIC PROGRAMS**

<b>ASSOCIATE DIRECTORS</b>	
<b>3 or More Combined ADs and SMs</b>	<b>16–20 hrs.</b> an additional 1 day's pay for hrs. worked beyond 16; an additional one day's pay for every 4 hrs. or fraction of thereafter.
	<b>Studio/Distant</b>
<b>1 AD and 1 SM</b>	<b>14–16 hrs.</b> additional 1/2 day's pay
(Camera Rehearsal or Taping Days)	<b>16–20 hrs.</b> additional 1/2 day's pay
Studio/Distant	<b>20 + hrs.</b> additional full day's pay
<b>STAGE MANAGERS</b>	
<b>3 or More Combined ADs and SMs</b>	<b>16–20 hrs.</b> additional 1 day's pay for hrs. worked beyond 16; an additional day's pay for every 4 hrs. or fraction of thereafter.
(Camera Rehearsal or Taping Days)	
	<b>Studio/Distant</b>
<b>1 AD and 1 SM</b>	<b>13–16 hrs.</b> additional 1/2 of 1 day's pay.
(Camera Rehearsal or Taping Days)	
	<b>Studio/Distant</b>
<b>1 AD and 1 SM</b>	<b>14–16 hrs.</b> additional 1/2 of 1 day's pay.
(Camera Rehearsal or Taping Days)	

**NOTE:** Production fee is **not** to be included in the above overtime provisions

**Holidays Not Worked:**

When it falls within weekly or longer guarantee, there is no deduction from guaranteed compensation. If it falls within a full week following the guaranteed period, payment shall be the full weekly compensation. When occurring within a partial workweek following a guaranteed period, if the employee works the day before and the day after the holiday, they shall receive payment for the holiday.

Studio	1/5 weekly studio salary and 1/5 weekly studio production fee.
Distant	1/7 weekly distant salary and 1/6 weekly distant production fee.

**NOTE:** Director of Prime Time Dramatic programs receives his or her salary for such day.

**Daily\***

Associate Directors/Stage Managers receive 3.719% of employee's annual earnings to be sent by check by April 15 in the calendar year subsequent to the calendar year in which it was accumulated. Pay for unworked holidays on distant location shall be offset against funds computed as above

**DGA  
EXCERPT FEES**

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**Other Uses of Television Programs:**

**EXCERPT FEES**

**Theatrical Exhibition:**

<b>Length</b>	<b>Effective</b>	
	<b>7/1/2019</b>	<b>7/1/2020</b>
Excerpt less than 30 seconds	\$499	\$499
Excerpt 30 seconds to 2 minutes	998	998
Excerpt over 2 minutes – first 2 minutes	998	998
Each additional minute	402	402
Recaps	249	249
Flashbacks	249	249

**Television Tape Clips:**

<b>Length</b>	<b>Effective</b>	
	<b>7/1/2019</b>	<b>7/1/2020</b>
10 seconds or less	\$402	\$402
Over 10 seconds but not more than 2 minutes	1,201	1,201
Over 2 minutes but not more than 10 minutes		
First 2 minutes	1,201	1,201
Each additional minute	200	200

**Excerpt from a Theatrical Motion Picture in any Television Tape:**

<b>Length</b>	<b>Effective</b>	
	<b>7/1/2019</b>	<b>7/1/2020</b>
30 seconds or less	\$282	\$282
Over 30 seconds but not more than 2 minutes	805	805
Over 2 minutes – first 2 minutes	805	805
Each additional minute	203	203

## **TRAVEL INSURANCE COVERAGE**

### **ACCIDENTAL DEATH AND DISMEMBERMENT**

Employer will provide a minimum coverage of \$200,000 of accidental death and dismemberment insurance to any Employee while required by Employer to travel by means of transportation furnished by Employer, other than by air, during Employee's assignment. In the event Employee is required to travel by air, then Employer will provide a minimum of \$250,000 of accidental death and dismemberment insurance for each Employee so required to travel by air, and \$350,000 of such accidental death and dismemberment insurance for each Employee in cases where Employee is required to fly under the following circumstances:

- a) In all flights by conventional aircraft involving concurrent movement of 7 persons or less employed by Employer in which the Employee participates.
- b) In all cases in which Employee is required to fly in a helicopter or in which the flight is in connection with the production of a motion picture (other than ordinary travel to and from location, or other general travel) such as lining up the shots, rehearsals, photography, or scouting for locations.

In connection with transportation of Employees by air, Employer shall only use aircraft certified by proper governmental authority for the purpose for which it is to be used and such aircraft shall only be flown by appropriate licensed pilots. If a twin engine aircraft is reasonably available where it is required, Employer will use reasonable efforts to utilize the same if it is appropriate for the purpose.

Employer shall cover each Employee engaging in underwater work with \$350,000 of accidental death and dismemberment insurance.

In the event Employer is unable to provide coverage for regular commercial transportation through its insurance carrier, the Employee shall be informed of this fact, subject to the exigencies of the production, no later than two days prior to the date of departure so that the Employee may obtain such insurance coverage. The Employer shall reimburse the Employee for the cost of the premium paid by Employee in order to obtain such coverage for such trip.

### **TRAVEL**

Coach class air travel shall be permissible for flights of less than 1,000 air miles when the flight is non-stop from departure point to final destination, provided that the Employer must provide elevated coach class travel (e.g., Economy Plus, Extended Leg Room, etc), when available. In addition, flights between Los Angeles and Vancouver may be coach class.

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## CHAPTER 2: SAG - AFTRA

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**SAG-AFTRA**  
**FRINGE RATES 7/1/2020 – 6/30/2021**

<b>SAG-AFTRA</b>			
<b>GUILD</b>	<b>PENSION, HEALTH &amp; WELFARE</b>	<b>CEILING</b>	
		<b>Television</b>	<b>Theatrical</b>
<b>SAG-AFTRA Basic &amp; TV Agreement</b>	20.0%* (Includes 0.5% IACF)	1/2 hour – \$15,000 1 hour – \$24,500 1.5 hour – \$33,000 2+ hours – \$40,000 <sup>1</sup>	\$232,000
<b>SAG-AFTRA Background</b>	19.5%*		
<b>SAG-AFTRA Interactive Media</b>	16% <sup>4</sup>		
<b>SAG-AFTRA Corporate/Educational and Non-Broadcast</b>	17.25%* (Includes 0.2% AICF)		
<b>SAG-AFTRA Network TV Code</b>	18.8% (Includes 0.3% AICF)	\$250,000 <sup>2, 3</sup>	
<b>SAG-AFTRA Phono Conversion</b>	11.5% of compensation		

\* **Sideletter K:** Effective 7/1/20, the pension and health or health and retirement contribution rate, as applicable, for all performers and background actors employed during the first two seasons of any new one hour series, the pilot or presentation for which commenced principal photography prior to 7/1/20, shall be set at 16.5% of compensation. The Producer shall not be obligated to make any percentage payment to the SAG Industry Advancement and Cooperative Fund or the AFTRA Industry Cooperative Fund on behalf of performers employed under the terms of this sideletter.

<sup>1</sup> **SAG-AFTRA TV:** With respect to services rendered by such a performer in a two-hour (or more) television motion picture (but not including multi-part, closed-end pictures exceeding three (3) hours in length), such percentage shall not be paid with respect to any part of such gross compensation in excess of \$40,000. With respect to services rendered by a performer in a multi-part closed-end picture exceeding three (3) hours in length, such percentage shall not be paid with respect to any part of gross compensation in excess of:

- a) \$15,000 for each part (i.e., each separately telecast installment of the picture, as initially telecast) in which the performer appears which is one-half hour in length.
- b) \$24,500 for each part in which the performer appears which is one (1) hour in length.
- c) \$33,000 for each part in which the performer appears which is one and one-half (1.5) hours in length.
- d) \$40,000 for each part in which the performer appears which is two (2) or more hours in length; provided, however, that in any event, such percentage shall not be paid with respect to any part of the aggregate gross compensation received by the performer from the entire multi-part picture in excess of \$200,000.

<sup>2</sup> **SAG-AFTRA Netcode:** Non-dramatic: 1/2 hr serials have a cap of \$200,000 per performer, per signatory, per calendar year. 1 hour serials – \$230,000; Sports program – \$240,000. There is no cap for dramatic serials.

<sup>3</sup> **SAG-AFTRA Netcode:** Episodic ceilings for Dramatic Programs (Including Situation Comedies) Other Than Exhibit A and Serials: 30 min. – \$15,000; 60 min. – \$24,500; 90 min. – \$33,000; 120 min. – \$40,000; Exclusivity payments – \$40,000.

<sup>4</sup> No Producer shall be obligated to make H&R contributions on behalf of any individual performer on gross compensation in excess of \$125,000 for covered services paid by that Producer per game franchise in a calendar year.

**SAG-AFTRA BASIC CODIFIED AGREEMENT  
SCALE RATE CHART**

**SCALE RATE CHART**

<b>BASIC AGREEMENT DAILY</b>	<b>MINIMUM RATES</b>		
	<b>7/1/18-6/30/19</b>	<b>7/1/19-6/30/20</b>	<b>7/1/20-6/30/21</b>
<b>Day Performers</b>			
Performer	\$980	\$1,005	\$1,030
Stunt Performer	980	1,005	1,030
Stunt Coordinator (not employed on a "flat deal" basis)	980	1,005	1,030
Stunt Coordinator (employed on a "flat deal" basis)	1,524	1,562	1,601
Airplane Pilot (Studio)	1,311	1,344	1,378
Airplane Pilot (Location)	1,705	1,748	1,792
<b>Dancers</b>			
Solo/Duo*	\$980	\$1,005	\$1,030
Group 3–8*	859	880	902
Group 9+*	750	769	788
Rehearsals	578	592	607
<b>Singers</b>			
Solo and Duo	\$1,061	\$1,088	\$1,115
Groups 3–8	931	954	978
Groups 9+	813	833	854
Mouthing 1–16	779	798	818
Mouthing 17+	605	620	636
Contractor 3–8	+50%	+50%	+50%
Contractor 9+	+100%	+100%	+100%

\* Schedule A provisions apply except for consecutive employment.

**NOTE:** Dancers' Rehearsals – Dancers may either be employed on a weekly basis (see following page Weekly Performers), or at a daily rate as above.

**SAG-AFTRA BASIC CODIFIED AGREEMENT  
SCALE RATE CHART**

<b>BASIC AGREEMENT WEEKLY</b>	<b>MINIMUM RATES</b>		
	<b>7/1/18-6/30/19</b>	<b>7/1/19-6/30/20</b>	<b>7/1/20-6/30/21</b>
<b>Weekly Performers</b>			
Performer	\$3,403	\$3,488	\$3,575
Stunt Performer	3,655	3,746	3,840
Stunt Coordinator (not employed on a "flat deal" basis)	3,655	3,746	3,840
Stunt Coordinator (employed on a "flat deal" basis)	6,012	6,162	6,316
Airplane Pilot (studio and location)	3,655	3,746	3,840
Airplane Pilot (Flying/Taxiing - Daily Adjustment)	1,124	1,152	1,181
<b>Dancers</b>			
Solo/Duo**	\$3,153	\$3,232	\$3,313
Group 3-8**	2,892	2,964	3,038
Group 9+**	2,629	2,695	2,762
<b>Singers</b>			
Solo and Duo	\$3,403	\$3,488	\$3,575
Groups 3-8	3,121	3,199	3,279
Groups 9+	2,840	2,911	2,984
"Step-Out" (Per Day; Up to 15 Cumulative Bars)	530	543	557
"Step-Out" (Per Day; 16 Cum. Bars or, if detained 1 Hr. +)	1,061	1,088	1,115
Contractor 3-8	+50%	+50%	+50%
Contractor 9+	+100%	+100%	+100%
Choral Group Call-Out for 5 Bars or More	\$58	\$59	\$60
<b>Term Performers</b>			
10 Out of 19 Weeks Guaranteed (Per Week)	\$2,921	\$2,994	\$3,069
20 or more Weeks Guaranteed (Per Week)	2,431	2,492	2,554
Beginners (0-6 Months)	1,311	1,344	1,378
Beginners (7-12 Months)	1,464	1,501	1,539
<b>Stunt Performers (Employed under Term Contracts)</b>			
10 Out of 19 Weeks Guaranteed (Per Week)	\$2,921	\$2,994	\$3,069
20 or more Weeks Guaranteed (Per Week)	2,431	2,492	2,554

\*\* Schedule B, C, or F provisions apply except for consecutive employment.

**NOTE:** Basic Cable Agreement applies to dramatic television motion pictures, excluding animated television motion pictures, produced for initial exhibition on a basic cable service.

The following minimum salary rates apply to new series and new television programs, the principal photography of which commences on or after July 1, 2014, and ongoing series, the principal photography of which commenced prior to July 1, 2014, under the terms and conditions of the 2011 or any predecessor SAG Television Agreement.



# SAG-AFTRA TELEVISION AGREEMENT SCALE RATE CHART

See applicable Wage Tables for "Legacy Exhibit A Series" and "Legacy Basic Cable Series" produced under Exhibit A for "Legacy CW Series" and "Legacy Basic Cable Series" produced under The CW Supplement and for "CW Programs."

TELEVISION AGREEMENT	MINIMUM RATES		
	7/1/18-6/30/19	7/1/19-6/30/20	7/1/20-6/30/21
<b>Day Performers</b>			
Performer	\$980	\$1,005	\$1,030
Stunt Performer	980	1,005	1,030
Stunt Coordinator			
(employed on a "flat deal" basis)	1,213	1,243	1,274
(not employed on a "flat deal" basis)	980	1,005	1,030
Airplane Pilot (Studio)	1,311	1,344	1,378
Airplane Pilot (Location)	1,705	1,748	1,792
<b>Weekly Performers</b>			
Performer	\$3,403	\$3,488	\$3,575
Stunt Performer	3,655	3,746	3,840
Stunt Coordinator			
(employed on a "flat deal" basis)	4,662	4,779	4,898
(not employed on a "flat deal" basis)	3,655	3,746	3,840
Airplane Pilot (studio and location)	3,655	3,746	3,840
Airplane Pilot (Flying/Taxiing - Daily Adjustment)	1,124	1,152	1,181
<b>3-Day Performers</b>			
Performer and Singer (1/2 hour or 1 hour show)	\$2,483	\$2,545	\$2,609
Stunt Performer (1/2 hour or 1 hour show)	2,681	2,748	2,817
Performer, Singer or Stunt Performer (1.5 hour or 2 hour show)	2,921	2,994	3,069
<b>Major Role Performer (10% above day performer rate, based on 5 days)</b>			
Applicable only to one-half hour or one-hour scripted dramatic series produced for ABC, CBS, FBC, or NBC in prime time, or on The CW and dramatic series made for pay television of the type produced for exhibition in network prime time.			
1/2 Hour Programs	\$5,390	\$5,528	\$5,665
1 Hour Programs	8,624	8,844	9,064
<b>Multiple Pictures – Weekly Contracts Performers</b>			
1/2-Hour and 1-Hour Shows	\$2,522	\$2,585	\$2,650
1.5-Hour Show	2,964	3,038	3,114
2-Hour Show	3,493	3,580	3,670
<b>Multiple Pictures – Weekly Contracts Stunt Performers and Pilots</b>			
1/2-Hour and 1-Hour Shows	\$4,026	\$4,127	\$4,230
1.5-Hour Show	4,464	4,576	4,690
2-Hour Show	4,954	5,078	5,205

**SAG-AFTRA TELEVISION AGREEMENT  
SCALE RATE CHART**

TELEVISION AGREEMENT (Cont'd)	MINIMUM RATES		
	7/1/18-6/30/19	7/1/19-6/30/20	7/1/20-6/30/21
<b>SERIES CONTRACTS</b>			
<b>1/2 Hour</b> 13 or more Less than 13, but more than 6 6	\$3,403 3,896 4,542	\$3,488 3,993 4,656	\$3,575 4,093 4,772
<b>1 Hour</b> 13 or more Less than 13, but more than 6 6	\$4,095 4,568 5,342	\$4,197 4,682 5,476	\$4,302 4,799 5,613
<b>1.5 Hour</b> 13 or more Less than 13, but more than 6	\$5,454 6,177	\$5,590 6,331	\$5,730 6,489
<b>2-Hour</b> 13 or more Less than 13, but more than 6	\$6,818 7,901	\$6,988 8,099	\$7,163 8,301
<b>2 or More Series in Combined Format</b> 1-Hour 1.5-Hour 2-Hour	\$5,342 7,212 9,218	\$5,476 7,392 9,448	\$5,613 7,577 9,684
<b>Term Performers</b> 10 Out of 19 Weeks Guaranteed (Per Week) 20 or more Weeks Guaranteed (Per Week) Beginners (0-6 Months) Beginners (7-12 Months)	\$2,921 2,431 1,311 1,464	\$2,994 2,492 1,344 1,501	\$3,069 2,554 1,378 1,539
<b>Stunt Coordinator (less than flat deal min)</b> Daily 3 Day Contract 1/2 Hour and 1 Hour shows 1.5 Hour and 2 Hour shows Weekly	\$980  2,921 2,921 3,655	\$1,005  2,994 2,994 3,746	\$1,030  3,069 3,069 3,840
<b>Stunt Coordinator (flat deal minimum)</b> Daily 3 Day Contract 1/2 Hour and 1 Hour shows 1.5 Hour and 2 Hour shows Weekly	\$1,213  3,288 3,674 4,662	\$1,243  3,370 3,766 4,779	\$1,274  3,454 3,860 4,898
<b>TV Trailers</b> On or Off-Camera	\$1,015	\$1,040	\$1,066

**SAG-AFTRA TELEVISION AGREEMENT  
SCALE RATE CHART**

**“Basic Cable Series” Produced Under Exhibit A:**

The following minimum salary rates apply to “Legacy Exhibit A Series” (i.e., those series first produced under the terms and conditions of Exhibit A to the 2011 or any predecessor AFTRA Network Code, including dramatic series made for free television, pay television or basic cable).

<b>TV EXHIBIT A – SECTION 1</b> (Pages 192-194 of the TV Agmt)	<b>MINIMUM RATES</b>		
	<b>7/1/18-6/30/19</b>	<b>7/1/19-6/30/20</b>	<b>7/1/20-6/30/21</b>
<b>Non-Commercial Billboards Three or More Episodes On-Camera</b>			
Performers – Use on 13 Shows	\$3,403	\$3,488	\$3,575
Performers – Additional Days	980	1,005	1,030
<b>Performers Other Than Singers Off-Camera</b>			
Performers – Use on 13 Shows	\$3,403	\$3,488	\$3,575
Performers – Additional Days	980	1,005	1,030
<b>Singers (8-Hour Day) Off-Camera</b>			
Solo and Duo	\$2,625	\$2,691	\$2,758
Groups 3–8	2,483	2,545	2,609
Groups 9+	2,289	2,346	2,405
<b>Additional Days</b>			
Solo and Duo	\$1,061	\$1,088	\$1,115
Groups 3–8	931	954	978
Groups 9+	813	833	854
<b>Non-Commercial Billboards Three or More Episodes Off-Camera Signatures Only (8-Hour Day)</b>			
Solo and Duo	\$2,625	\$2,691	\$2,758
Groups 3–8	2,483	2,545	2,609
Groups 9+	2,289	2,346	2,405
<b>Additional Days</b>			
Solo and Duo	\$1,061	\$1,088	\$1,115
Groups 3–8	931	954	978
Groups 9+	813	833	854
<b>TV EXHIBIT A – SECTION 2</b> (Pages 195–196 of the TV Agmt.)	<b>MINIMUM RATES</b>		
	<b>7/1/18-6/30/19</b>	<b>7/1/19-6/30/20</b>	<b>7/1/20-6/30/21</b>
<b>Non-Commercial Billboards and Signatures Single Episodes</b>			
Performers other than Singers	\$980	\$1,005	\$1,030
<b>Singers</b>			
Solo and Duo	\$1,061	\$1,088	\$1,115
Groups 3–8	931	954	978
Groups 9+	813	833	854
<b>WARDROBE CLEANING ALLOWANCE</b>			
Formal Wear	\$18	\$18	\$18
Police Uniforms	36	36	36
All Other Wardrobe	12	12	12
<b>PER DIEM/MEAL ALLOWANCES</b>			
Breakfast	\$12	\$12	\$12
Lunch	18	18	18
Dinner	30	30	30
Total	60	60	60

**SAG-AFTRA AGREEMENT**  
**MONEY BREAK/NETWORK PRIMETIME RERUN CEILINGS CHART**

<b>OVERTIME MONEY BREAKS</b>	<b>MINIMUM RATES</b>		
	<b>7/1/20 – 6/30/23</b>		
Schedule A Schedule C – More Than: TV Schedule C – More Than: Theatrical Schedule F Guaranteed Weekly Salary Television Motion Picture Salary Theatrical Motion Picture Schedule H, Part I – Stunt Performer Daily Schedule H, Part II – Stunt Performer Weekly Television Theatrical Schedule K, Part I – Stunt Coordinator Daily 3-Day Television Performer	Two times the day performer rate \$4,400 \$5,500  Greater than \$4,400 Greater than or equal to \$40,000  Two times the day performer rate  \$4,400 \$5,500  Two times the day performer rate \$3,150		
<b>NETWORK PRIME TIME RERUN CEILINGS</b>			
	<b>7/1/18-6/30/19</b>	<b>7/1/19-6/30/20</b>	<b>7/1/20-6/30/21</b>
1/2 Hour	\$2,578	\$2,578	\$2,578
1 Hour	3,668	3,668	3,668
1.5 Hour	3,665	3,665	3,665
2 Hours	3,948	3,948	3,948
Over 2 Hours	4,514	4,514	4,514

## **SCHEDULE A – DAY PLAYER**

### **CONDITIONS**

#### **Overtime:**

1.5x after 8 hours worked  
2x after 10 hours worked

**NOTE:** All overtime payable in 1/10 hour units.

#### **OT Ceiling:**

Two times the day performer minimum rate. In such cases where a day player's daily rate is more than twice the scale rate, all overtime (including time past 10 hours worked) shall be paid at 1.5x.

### **REST PERIOD**

#### **Daily:**

12 hours, except theatrical modified to allow an 11 hour rest period on any 2 non-consecutive days on an overnight location.

#### **Weekly:**

36 or 56 hours, may be reduced to 54 hours (see SAG contract).

#### **Rest Invasion (Forced Call):**

1 day of pay or \$900, whichever is less.

### **6TH DAY WORKED**

#### **Studio:**

1.5x for the performer's 6th day worked. For work on any other 6th day, performer shall be paid at straight time. For purposes of such calculations, the maximum daily rate shall be two times the day performer minimum rate.

#### **Overnight Location:**

1 day's pay, whether worked or not.

### **7TH DAY WORKED**

2x for the performer's 7th day worked. For work on any other 7th day, performer shall be paid at straight time. For purposes of such calculations, the maximum daily rate shall be two times the day performer minimum rate.

**SAG-AFTRA  
SCHEDULE A – DAY PLAYER**

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**HOLIDAYS**

**Worked:**

2x base daily rate. No ceilings apply.

**Not Worked:**

On overnight location, 1 day's pay.

**TRAVEL TIME**

Overtime caused by travel is payable at 1.5x rather than 2x.

For additional travel information, please refer to SAG contract.

For Television Projects, refer to Television Travel section for additional travel information.

**WARDROBE FITTINGS**

**Prior to Work Day:**

1 hour minimum pay for each call. Additional time paid in 15 minute units. Performers guaranteed over \$1,400 per day shall not be entitled to any compensation.

**Fitted and Not Used:**

1 day of pay.

**WARDROBE & MAKE-UP TESTS**

**Prior to Work Day:**

1 hour minimum pay for each call. Additional time paid in 15 minute units. Performers guaranteed over \$1,200 per day shall not be entitled to any compensation for such tests.

**Tested and Not Used:**

1/2 day of pay for each day tested.

**WARDROBE SUPPLIED BY PERFORMER**

Where performer supplies his or her own wardrobe at the request of Producer, Producer shall pay the following amounts as a cleaning allowance and reimbursement:

Formal Wear	\$18
Police Uniform	\$36
All other Wardrobe	\$12/outfit

**REHEARSAL**

Rehearsals shall be counted as work time, but in no way shall trigger consecutive employment.

**SAG-AFTRA**  
**SCHEDULE A – DAY PLAYER**

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**MEALS**

The performer's first meal shall commence within 6 hrs. of the first call time; succeeding meals shall commence within 6 hours after the end of the preceding meal period. There will be a 12 minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty provided that the 6 hour period between meals has not been extended as permitted by the following sentence. If upon the expiration of such 6 hour period, the camera is in the actual course of photography, it shall not be a violation to complete such photography.

A non-deductible meal, appropriate to the time of day, may be provided within 2 hours of the performer's call time, with the first deductible meal commencing 6 hours thereafter.

**Penalties:**

The following amounts shall be paid to performers for meal period violations:

1st 1/2 hour or fraction	\$25
2nd 1/2 hour or fraction	\$35
3rd 1/2 hour and each additional 1/2 or fraction thereof	\$50

**LOOPING, ADDED SCENES, RETAKES, ETC.**

If such services are commenced within four (4) months (six (6) months for theatrical motion pictures, pilots, or long-form television motion pictures, including multi-part, closed-end series) after the prior, such services shall be at the same rate as the original contract, except in case of conversion to the weekly basis, in which latter event the compensation shall be prorated on the weekly rate originally agreed upon. The performer shall be paid on a pro rata daily salary only for the days actually worked, and **day player conditions shall apply**.

**NIGHT PREMIUM**

Worked between 8:00 pm and 6:00 am (except for first call between 5:00 am and 6:00 am).

There shall be **no** premium payable for night work, except that a performer who is called solely for the purpose of looping or automatic dialogue replacement (ADR) work during post production, shall receive premium pay for each straight time hour of night work equal to 10% of his hourly rate for such hours. However, such premium shall not be payable to a performer if the ADR or looping work is scheduled at night to accommodate the schedule of that performer. Such night premium pay shall not be paid on any overtime hours. Performers earning in excess of \$1,200 shall receive premium pay based on \$1,200.

**RECALLED FOR LOOPING ONLY**

**4 hours or less worked:** 1/2 day (pro rata daily salary)

**Over 4 hours worked:** 1 day (pro rata daily salary)

**SAG-AFTRA**  
**SCHEDULE B – WEEKLY (FREELANCE)**

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**SCHEDULE B – WEEKLY (FREELANCE)**

TV Freelance performers whose weekly guaranteed salary is \$5,150 or less per week and who are guaranteed less than \$32,000 per television picture and theatrical freelance performers whose weekly guaranteed salary is \$6,350 or less per week and who are guaranteed less than \$65,000 per theatrical picture.

**CONDITIONS**

**Overtime:**

	TELEVISION	THEATRICAL
Daily	2x after 10 hours worked	2x after 10 hours worked
Weekly	1.5x after 8 hours worked, with any 2 days overtime in employee's workweek "free" (i.e., no 1.5x for the 9th and 10th hours).	1.5x after 44 hours worked weekly cumulative overtime, less any daily overtime paid (48 for overnight location).
OT CEILING (MONEY BREAK)	\$4,400	\$5,500

**NOTE:** All overtime is measured and payable in 1/10 hr. units.

**REST PERIOD**

**Daily:**

12 hours, except theatrical modified to allow an 11 hour rest period on any 2 non-consecutive days in an overnight location. When the Producer is photographing on a location other than an overnight location, the 11 or 12 hour rest period may be reduced to 10 hours if exterior photography is required on such location on the day before and the day after such reduced rest period. When such reduction is allowed on any day by reason of exterior photography on a nearby location, it may not be allowed again until after three (3) consecutive days have intervened.

**Weekly:**

36 or 56 hours may be reduced to 54 hours (see SAG contract).

**Rest Invasion (Forced Call):**

1 day of pay, or \$950, whichever is less.

**6TH DAY WORKED**

Studio	Additional 1/2 day premium.
Overnight Location	Worked or not, location allowance of 4 hours of straight time pay, or 4/44ths of weekly base rate.

**7TH DAY WORKED**

Additional 1 day premium.

**NIGHT PREMIUM**

Worked between 8:00 pm and 6:00 am (except for first call between 5:00 am and 6:00 am).



**SAG-AFTRA**  
**SCHEDULE B – WEEKLY (FREELANCE)**

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There shall be **no** premium payable for night work, except that a performer who is called solely for the purpose of looping or automatic dialogue replacement (ADR) work during post production, shall receive premium pay for each straight time hour of night work equal to 10% of his hourly rate for such hours. However, such premium shall not be payable to a performer if the ADR or looping work is scheduled at night to accommodate the schedule of that performer. Such night premium pay shall not be paid on any overtime hours.

**HOLIDAYS**

**Worked:**

Additional day premium. No ceilings apply.

**Not Worked:**

No deduction shall, be made from his/her guaranteed pay.

**TRAVEL TIME**

Overtime caused by travel is payable at 1.5x rather than 2x.

For additional travel information, see SAG contract.

For Television Projects, Refer to Television Travel section for additional travel information.

**WARDROBE FITTINGS**

**Prior to Work Day:**

Four free hours of fitting time on 2 days for each week worked, excess time paid at the performer's salary rate as follows: initial call for a minimum of 1 hour; additional time paid in 15 minute units.

**Fitted and Not Used:**

1 day of pay for each day fitted; in no event in excess of day performer minimum. Fittings shall not start the consecutive days of employment.

**WARDROBE & MAKE-UP TESTS**

**Prior to Work Day:**

Producer is entitled to 1 free day for each week worked by performer; additional days performer receives 1/2 day of pay for each additional day.

**Tested and Not Used:**

1/2 day of pay for each day tested.

**WARDROBE SUPPLIED BY PERFORMER**

Where performer supplies his or her own wardrobe at the request of Producer, Producer shall pay the following amounts as a cleaning allowance and reimbursement:

Formal Wear	\$18
Police Uniform	\$36
All other Wardrobe	\$12/outfit

**SAG-AFTRA**  
**SCHEDULE B – WEEKLY (FREELANCE)**

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**REHEARSAL**

Rehearsals shall be counted as work time, but in no way shall trigger consecutive employment (consecutive employment does apply during the rehearsal period). Performer to be paid on pro rata of the weekly salary, but not less than day performer minimum per day, when rehearsing for less than a week.

**MEALS**

The performer's first meal shall commence within 6 hours of the first call time; succeeding meals shall commence within 6 hours after the end of the preceding meal period. There will be a 12 minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty provided that the 6 hour period between meals has not been extended as permitted by the following sentence. If upon the expiration of such 6 hour period, the camera is in the actual course of photography, it shall not be a violation to complete such photography.

A non-deductible meal, appropriate to the time of day, may be provided within 2 hours of the performer's call time, with the first deductible meal commencing 6 hours thereafter.

**Penalties:**

The following amounts shall be paid to performers for meal period violations:

1st 1/2 hour or fraction	\$25
2nd 1/2 hour or fraction	\$35
3rd 1/2 hour and each additional 1/2 or fraction thereof	\$50

**LOOPING, ADDED SCENES, RETAKES, ETC.**

If commenced within 4 months (6 months for theatrical motion pictures, pilots or long-form television motion pictures (including multi-part closed-end series)) after the expiration of the term, such services shall be at the same rate as the original contract, except that the performer shall be paid on a pro rata daily salary only for the days actually worked, and **day player conditions shall apply**. However, if 1 week of employment is guaranteed, the same terms as the original applicable schedule shall apply.

**RECALLED FOR LOOPING ONLY**

**4 hours or less worked:** 1/2 day (pro rata daily salary)

**Over 4 hours worked:** 1 day (pro rata daily salary)

<p><b>NOTE:</b> The applicable conditions governing the employment of day performers under the Basic Agreement shall apply to the computation of time in connection with such services.</p>
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**WORK PAST MIDNIGHT ON LAST DAY**

Where a performer works past midnight on the last day of his engagement, he shall be compensated for services rendered past midnight by the payment of 1/5 of his weekly rate as his base for that day.

Subject to the overtime provisions, where the total engagement for any week of the performer's services is night work and where the last day of such week goes past midnight, the work past midnight does not count as an additional day. For this purpose night work is defined as a call for 4:00 pm or later.

**PRORATING**

When prorating a partial workweek, or to determine an additional day of pay, such proration shall be based on 1/5 of base rate, for studio or overnight location. This does not change the base rate for either the studio or overnight location workweek.

## **3 DAY PLAYER (TELEVISION)**

Guaranteed 3 days of consecutive employment.

### **OVERTIME**

2x after 10 hours daily.

<b>NOTE:</b> All overtime is measured and payable in 1/10 hour units.
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### **Cumulative Overtime:**

1.5x after 24 hours, less any daily overtime paid.

<b>NOTE:</b> If a 3 Day Player works more than 3 days, he not only is paid an additional day, but the cumulative overtime should be calculated accordingly.
---

### **Example:**

**4 days:** 32.0 hours

**5 days:** 40.0 hours

**Overtime money break:** \$3,150

Except as otherwise provided, all terms and conditions, as set forth in schedule B or C, whichever is applicable, shall apply.

## **SCHEDULE C – WEEKLY PLAYERS**

TV Freelance performers whose weekly guaranteed salary is more than \$5,150 per week and who are guaranteed less than \$32,000 per television picture, and theatrical freelance performers whose weekly guaranteed salary is more than \$6,350 per week and who are guaranteed less than \$65,000 per theatrical picture.

### **CONDITIONS**

#### **DAILY OVERTIME**

##### **Television:**

2x after 10 hours; rate based on weekly ceiling of \$4,400 (i.e., \$100/ hour).

##### **Theatrical**

2x after 10 hours; rate based on weekly ceiling of \$5,500 (i.e., \$125/hour).

<b>NOTE:</b> All overtime is measured and payable in 1/10 hr. units.
--

#### **REST PERIOD**

##### **Daily:**

12 hours, except theatrical modified to allow an 11 hour rest period on any 2 non-consecutive days in an overnight location.

##### **Weekly:**

36 or 56 hours may be reduced to 54 hours (see SAG contract).

##### **Rest Invasion (Forced Call):**

1 day's pay or \$950, whichever is less.

#### **PERFORMER'S 6TH DAY WORKED**

##### **Studio:**

One additional day's pay plus an additional 1/2 day premium or \$500, whichever is less. For work on any 6th day, other than a performer's 6th day of work in a work week, performer shall be paid at straight time.

##### **Overnight Location:**

No additional compensation. Overtime conditions apply.

#### **PERFORMER'S 7TH DAY WORKED**

In addition to payment for the 6th day worked, 1 additional day plus additional day premium or \$1000, whichever is less. For work on any 7th day other than the performer's 7th day of work in a work week, performer shall be paid at straight time.

**SAG-AFTRA  
SCHEDULE C – WEEKLY PLAYERS**

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**HOLIDAYS**

**Worked:**

Additional day premium. No ceilings apply.

**Not Worked:**

No deduction shall be made from his/her guaranteed pay.

**TRAVEL TIME**

Overtime caused by travel is payable at 1.5x rather than 2x.

For additional travel information, see SAG contract.

For Television Projects, Refer to Television Travel section for additional travel information.

**WARDROBE FITTINGS**

**Fitted and Not Used:**

1 day of pay, unless compensation is otherwise agreed upon by the performer and Producer.

**WARDROBE SUPPLIED BY PERFORMER**

Where performer supplies his or her own wardrobe at the request of Producer, Producer shall pay the following amounts as a cleaning allowance and reimbursement:

Formal Wear	\$18
Police Uniform	\$36
All other Wardrobe	\$12/outfit

**REHEARSAL**

Rehearsals shall be counted as work time, but in no way shall trigger consecutive employment. Consecutive employment does apply during the rehearsal period. Performer to be paid on pro rata of the weekly salary, but not less than day performer minimum per day, when rehearsing for less than a week.

**MEALS**

The performer's first meal shall commence within 6 hrs. of the first call time; succeeding meals shall commence within 6 hours after the end of the preceding meal period. There will be a 12 minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty provided that the 6 hour period between meals has not been extended as permitted by the following sentence. If upon the expiration of such 6 hour period, the camera is in the actual course of photography, it shall not be a violation to complete such photography.

A non-deductible meal, appropriate to the time of day, may be provided within 2 hrs. of the performer's call time, with the first deductible meal commencing 6 hrs. thereafter.

**SAG-AFTRA**  
**SCHEDULE C – WEEKLY PLAYERS**

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**Penalties:**

The following amounts shall be paid to performers for meal period violations:

1st 1/2 hour or fraction	\$25
2nd 1/2 hour or fraction	\$35
3rd 1/2 hour and each additional 1/2 or fraction thereof	\$50

**LOOPING, ADDED SCENES, RETAKES, ETC.**

If commenced within 6 months after the expiration of the term, such services shall be at the same rate as the original contract, except that the performer shall be paid on a pro rata daily salary only for the days actually worked, and **day player conditions shall apply**. However, if 1 week of employment is guaranteed, the same terms as the original applicable schedule shall apply.

**RECALLED FOR LOOPING ONLY**

**4 hours or less worked:** 1/2 day (pro rata daily salary)

**Over 4 hours worked:** 1 day (pro rata daily salary)

**WORK PAST MIDNIGHT ON LAST DAY**

Where a performer works past midnight on the last day of his engagement, he shall be compensated for services rendered past midnight by the payment of 1/5 of his weekly rate as his base for that day.

Subject to the overtime provisions, where the total engagement for any week of the performer's services is night work and where the last day of such week goes past midnight, the work past midnight does not count as an additional day. For this purpose night work is defined as a call for 4:00 pm or later.

**PRORATING**

When prorating a partial workweek, or to determine an additional day of pay, such proration shall be based on 1/5 of base rate, for studio or overnight location. This does not change the base rate for either the studio or overnight location workweek.

**SAG-AFTRA**  
**SCHEDULE F – CONTRACT, DEAL, AND MULTI-TRACK PERFORMER**

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**SCHEDULE F – CONTRACT, DEAL, AND MULTI-TRACK PERFORMER**

	TELEVISION	THEATRICAL
<b>Contract Performer</b> Employed at a salary for a term of at least 10 out of 13 weeks.	More than \$5,150 per week	More than \$6,200 per week
<b>Multiple Picture Performer</b> Employed for 2 or more pictures per year and whose services are non-exclusive.	More than \$5,150 per week OR who are guaranteed \$32,000 or more per picture.	More than \$6,200 per week OR who are guaranteed \$60,000 or more per picture.
<b>Deal Performer</b> Employed at a guaranteed salary.	\$32,000 or more per picture	\$65,000 or more per picture

**Multi-Part Closed End Television Picture (i.e., Mini-Series):**

Employing a performer receiving more than \$4,650 per week AND who are guaranteed \$40,000 or more for the multi-part picture.

**TV Series Episode:**

\$32,000 per episode

**Daily Overtime:**

**Television**

2x after 10 hours. If guaranteed less than \$40,000; rate based on maximum of \$4,400 (i.e., \$100/ hour).

**Theatrical:**

Not applicable

<b>NOTE:</b> All overtime is measured and payable in 1/10 hr. units.
--

**Negotiable Overtime**

If guarantee is in excess of \$40,000 television, OT is negotiable by contract for each individual.

**REST PERIOD**

**Daily:**

12 hours, except theatrical modified to allow an 11 hour rest period on any 2 non-consecutive days in an overnight location.

**Weekly:**

36 or 56 hours. May be reduced to 54 hours (see SAG contract).

**Rest Invasion (Forced Call):**

1 day's pay or \$950, whichever is less.

**SAG-AFTRA**  
**SCHEDULE F – CONTRACT, DEAL, AND MULTI-TRACK PERFORMER**

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**PERFORMER'S 6TH DAY WORKED**

**Studio:**

The performer shall receive a premium of an additional one-half (1/2) day of pay if the performer works six (6) days within a studio workweek.

**Overnight Location:**

No additional compensation. Overtime conditions apply.

**PERFORMER'S 7TH DAY WORKED**

The performer shall receive a premium of an additional day of pay if the performer works seven (7) days within a workweek (in addition to the one-half day of premium pay for the sixth day worked in the workweek).

**HOLIDAYS**

**\*NOTE:** Schedule F employees earning under \$60,000 per picture, \$40,000 per television, are paid in accordance with the provision of Schedule C HOLIDAYS.

**Worked:**

Additional day premium. No ceilings apply.

**Not Worked:**

On overnight location, no deductions.

**TRAVEL TIME**

Overtime caused by travel is payable at 1.5x rather than 2x.

For additional travel information, see SAG contract.

For Television Projects, Refer to Television Travel section for additional travel information.

**REHEARSAL**

Rehearsals shall be counted as work time, except that as to deal performers, this shall be a matter of individual bargaining. Rehearsals shall not trigger consecutive employment.

**MEALS**

The performer's first meal shall commence within 6 hrs. of the first call time; succeeding meals shall commence within 6 hours after the end of the preceding meal period. There will be a 12 minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty provided that the 6 hour period between meals has not been extended as permitted by the following sentence. If upon the expiration of such 6 hour period, the camera is in the actual course of photography, it shall not be a violation to complete such photography.

A non-deductible meal, appropriate to the time of day, may be provided within 2 hours of the performer's call time, with the first deductible meal commencing 6 hours thereafter.

**Penalties:**

The following amounts shall be paid to performers for meal period violations:



**SAG-AFTRA**  
**SCHEDULE F – CONTRACT, DEAL, AND MULTI-TRACK PERFORMER**

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**Penalties:**

The following amounts shall be paid to performers for meal period violations:

1st 1/2 hour or fraction	\$25
2nd 1/2 hour or fraction	\$35
3rd 1/2 hour and each additional 1/2 or fraction thereof	\$50

**PRORATING**

When prorating a partial workweek, or to determine an additional day of pay, such proration shall be based on 1/5 of base rate, for studio or overnight location. This does not change the base rate for either the studio or overnight location workweek.

Prorating beyond the performer's guarantee shall be a matter of individual bargaining.

## **SCHEDULE H – STUNT PERFORMER**

### **CONDITIONS**

Stunt performers are paid in accordance with the schedule under which they fall.

It is important to note that stunt players generally do not have a "consecutive employment" provision. However, a stunt player is entitled to consecutive employment if he or she has a role and/or dialogue. Otherwise, continuous employment shall not be paid. In the case of a stunt performer employed by the week, the initial period of employment must be at least a week in duration.

### **STUNT ADJUSTMENTS**

A stunt adjustment is compensation (above and beyond the player's guarantee) negotiated for additional stunt work required by the Producer.

Stunt adjustments become part of a performer's base rate, therefore the stunt adjustment is included in calculating all overtime. For day players, the stunt adjustment is added to each day separately, to calculate the daily base rate. On overnight location, the stunt adjustment is added to the contractual guarantee to calculate the location allowance. Not included in the calculation of 6th day, 7th day, and rest period.

<b>NOTE:</b> All provisions of the applicable schedule shall apply: Daily Schedule A, Weekly Schedule B, C, or F.
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## **SCHEDULE I – AIRPLANE PILOT**

### **OVERTIME**

1.5x after 8 hours worked. No ceiling on overtime. This applies to both dailies and weeklies. There is no “cumulative weekly” overtime. Overtime is calculated on a day-by-day basis.

<b>NOTE:</b> Measured and payable in 1/10 hour units.
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### **FLIGHT ADJUSTMENTS**

Pilots may negotiate for additional compensation when performing hazardous work. Such compensation shall be included with other compensation for the day, for the purpose of computing daily overtime.

<b>NOTE:</b> All other provisions of the applicable Stunt Performers, Schedule H, shall apply.
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## **SCHEDULE J – DANCERS**

A dancer is a performer who is professionally trained, doing choreographed routines requiring rehearsals. Persons engaged to execute the choreographer's dance directions during the development of dance routines are dancers whether or not they are photographed. Dancers shall include swimmers and skaters when performance is choreographed.

### **REHEARSAL**

Dancers may either be employed on a weekly basis as provided above, or at a daily rate.

### **HAZARDOUS WORK**

Pay for hazardous work is \$100 per day with a minimum of \$125 if only working one day. "Wire flying" shall be considered hazardous activity.

### **DANCER REQUIRED TO BRING FOOTWEAR**

Any dancer who is directed to and reports with his or her own footwear shall be paid an allowance of \$11.50 per day for each pair of shoes utilized in the performance.

### **REST PERIOD**

At least 10 minutes of rest during each hour of actual rehearsal or shooting unless shooting is of a continuous nature. If so, at the choreographer's or director's discretion, dancers may continue until a total of 90 minutes has elapsed, after which a 15 minute break must be called.

**NOTE:** All General Provisions of the Basic Agreement and all of the provisions of the Schedule applicable to the dancer's employment (e.g., Schedule A for dancers employed by the day; Schedules B, C, or F for dancers employed by the week, etc.), except consecutive employment, shall apply to dancers.

## **SCHEDULE K – STUNT COORDINATORS**

### **REST PERIOD**

9 hours

#### **Rest Invasion (Forced Call):**

1 day's pay or \$900 (\$950 for weekly), whichever is less. Time spent supervising the fitting of stunt performers when requested by the Producer shall count as work time.

### **“FLAT DEAL” MINIMUMS**

There shall be no overtime, premium, or penalty pay payable to Stunt Coordinators employed under a “flat deal” contract. Payment of the “flat deal” minimum also includes payment for on camera work (excludes residual payments for on camera stunt work).

**NOTE:** Stunt Coordinators employed at less than the “flat deal” minimums must be paid in accordance with the provisions of the applicable Stunt Performer, Schedule H, as modified, see SAG contract. All provisions of the applicable schedule shall apply: Daily Schedule A, Weekly Schedule B, C, or F.

## **TELEVISION TRAVEL PROVISIONS**

### **“PRODUCER’S BASE”:**

The geographic area where the majority of principal photography takes place during a season of a series.

### **OVERNIGHT LOCATIONS:**

Any location where a Producer requires the performer to remain away from their residence and be lodged over night.

#### **Exceptions:**

- Los Angeles and its surrounding areas are not considered “overnight locations”
- Schedule F employees are not considered on an “overnight location” when working at the “Producer’s Base”

#### **Travel To or From an Overnight Location:**

- Travel to or from an overnight location is considered to be work time.
- When a performer is required to travel by the Producers at the beginning or end of their engagement on a day not otherwise compensated, that travel time is not considered to be work time – instead the Producer is to pay the performer at **travel allowance of \$500/day** (no fringe) for the day of travel.
- If the performer is required to travel in advance of the commencement of employment, up to 2 days of **idle allowance of \$100/day** (no fringe) can be paid before the performer begins employment.  
**No additional per diem is required when travel or idle allowances are paid.**

**Exception:** When from traveling to or from Los Angeles or its environs no travel allowance or other payment is owed.

#### **Travel To or From Set on an Overnight Location:**

Time spent by the performer traveling from the hotel to set is considered work time, but shall not be included in calculating work time, overtime, and rest periods.

Additional Travel information can be found in the 2017 SAG-AFTRA Memorandum of Agreement.

### **LOS ANGELES STUDIO ZONE:**

The definition of the Studio Zone in Section 7 of the 2017 MOA includes the following locations: All territory within 30 miles from Beverly Blvd & La Cienega Blvd, Los Angeles, California, and should also include Agua Dulce, Castaic (including Lake Castaic), Leo Carrillo State Beach, Ontario International Airport, Piru, and Pomona (including the Los Angeles County Fair Grounds) and other such territory (such as Columbia Ranch and Disney Ranch).

### **LOS ANGELES SECONDARY STUDIO ZONE:**

The “Secondary Studio Zone” consists of an area extending ten (10) miles from the perimeter of the Studio Zone and including John Wayne Airport. When an employee is directed to report to a location within the Secondary Studio Zone, the following shall apply:

- Producer shall notify employees not less than twenty-four hours in advance that it intends to require employees to report to a location within the Secondary Studio Zone. Such notification shall not constitute a work call.
- Mileage shall be paid from the studio or production office to and from the location within the Secondary Studio Zone. In addition, the Producer shall pay a \$4.50 per day allowance to each employee asked to report within the Secondary Studio Zone.
- Courtesy housing shall be offered to those employees who work in excess of twelve (12) hours in the Secondary Studio Zone.
- Rest periods shall be calculated from the perimeter of the thirty (30) mile Studio Zone.

**SAG-AFTRA**  
**SCHEDULE K – STUNT COORDINATORS**

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- Except as otherwise provided herein, all of the other provisions applicable to an employee reporting within the thirty (30) mile Studio Zone shall apply.
- The Union agrees to not unreasonably deny waivers for locations, such as Lake Hughes, Elizabeth Lake and the Nikken Building in Irvine, that are outside the thirty (30) mile Studio Zone and the Secondary Studio Zone, to be treated as within the Secondary Studio Zone.

**NEW YORK STUDIO ZONE:**

All territory within an 8 mile radius from Columbus Circle, NY

- When a performer is asked to report to a studio or location outside the 8 mile New York Zone, courtesy transportation must be provided when convenient transportation is not readily available.
- If a performer is expected to report within the 30 mile NY zone, but outside of the 8 mile zone, if required to work at not, and is not dismissed by 9:30pm, courtesy transportation to Grand Central Station, Penn Station, or Port Authority will be provided unless the place of dismissal is within a zone bordered by 34<sup>th</sup> on the south, 57<sup>th</sup> St on the north, and 3<sup>rd</sup> Avenue and 8<sup>th</sup> Avenue on the east and west respectively.

**SAN FRANCISCO STUDIO ZONE:**

All territory within an 30 mile radius from the intersection of Market and Powell Streets

**MILEAGE:**

When an actor is required to report at any studio zone location, Producer shall either provide transportation to the actor or may require the actor to report at such location where the actor will receive \$.30 per mile, round trip, computed between the studio or production company and zone location. The Producer shall have the right to require the actor to report (subject to the same mileage allowance between the studio and the pick-up point) at a pick-up point within the studio zone and return to the pick-up point. Notwithstanding the above, no mileage allowance is required if the actor is required to report for work or to a pick-up point at a site within a ten (10) mile radius of a point designated by the Producer. (The reporting site must still be within the studio zone.) Producer shall give prior notice to the Union of the point so designated. With respect to any television series, such point may be changed by Producer at the beginning of each season. Commencing outside the ten (10) mile radius, a mileage allowance will be paid as provided above. When an actor reports for work within the studio zone other than at a studio, the Producer will pay for parking in a supervised public parking lot. If no such public parking is available, the Producer will provide supervised or supervised lawful parking. Work at another studio is not a "zone" location. If the services of the background actors are required other than the place of reporting, the Producer will furnish the necessary transportation except when the background actor is furnished an automobile allowance and mileage.

**SAG-AFTRA**  
**ULTRA LOW, MODERATE LOW, AND LOW BUDGET THEATRICAL AGREEMENTS**

**ULTRA LOW, MODERATE LOW, AND LOW BUDGET THEATRICAL AGREEMENTS**

**ULTRA LOW, MODERATE LOW, AND LOW BUDGET THEATRICAL AGREEMENTS**

The **Ultra Low Budget Project Agreement (“UPA”)** applies to non-episodic projects to be filmed entirely within the United States with a budget less than \$300,000\*. The UPA is not intended to cover and specifically excludes any type of production or medium covered by another SAG-AFTRA Agreement (e.g., animated projects, music videos, commercials, corporate or education videos, video games, or television or new media series).

The **Moderate Low Budget Project Agreement (“MPA”)** applies to non-episodic projects to be filmed entirely within the United States with a budget greater than \$300,000 and a maximum of \$700,000\*.

The **Low Budget Theatrical Agreement** is limited to projects with an initial theatrical release, with budgets greater than \$700,000 but no more than \$2,000,000\*.

\*“Total Production Cost” means all “above the line” and “below the line” costs, including any deferred compensation.

<b>MINIMUM SALARIES</b>	<b>LOW BUDGET</b>	<b>MODERATE LOW</b>
<b>Principal Players</b>		
Day Performer	\$653	\$352
Daily Stunt Performer	653	352
Weekly Performer*	2,267	1,221
Weekly Stunt Performer*	2,435	1,311
<b>Daily Singer Rate</b>		
Solo and Duo	\$707	\$381
Groups 3–8	620	334
Groups 9 or more	541	292
Mouthing 1–16	519	279
Mouthing 17 or more	403	217
Sweetening (with or without overdubbing) additional (per day)	+100%	+100%
Overdubbing only, an additional	+33 1/3%	+33 1/3%
<b>Contractor Rate</b>		
3 to 8 singers	+50%	+50%
9 or more singers	+100%	+100%
<b>Weekly Singer Rate*</b>		
Solo and duo	\$2,267	\$1,221
Group 3–8	2,079	1,120
Groups 9 or more	1,892	1,019
“Step Out” (per day) – up to 15 cumulative bars	353	190
“Step Out” (per day) – 16 + cumulative bars or, if detained	707	381
1 hour + after group released, to perform a solo or duo of any length		
<b>Contractor Rate</b>		
3 to 8 singers	+50%	+50%
9 or more singers	+100%	+100%
<b>Dancers employed by the day</b>		
Solo and Duo	\$653	\$352
Groups 3–8	572	308
Groups 9 or more	500	269
Rehearsal	385	207



**SAG-AFTRA**  
**ULTRA LOW, MODERATE LOW, AND LOW BUDGET THEATRICAL AGREEMENTS**

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<b>MINIMUM SALARIES</b>	<b>LOW BUDGET</b>	<b>MODERATE LOW</b>
<b>Dancers employed by the 5-day week</b>		
Solo & Duo	\$2,101	\$1,131
Groups 3–8	1,927	1,037
Groups 9 or more	1,752	943
<b>Airplane Pilots Rate</b>		
Studio Daily	\$874	\$470
Studio Weekly	2,435	1,311
Location Daily (includes taxiing) and flying	1,136	612
Location Weekly*	2,435	1,311
Location Weekly Taxiing/flying rate	749	403

**\*NOTE:** Weekly rates apply to the 5 day “studio week” only. For a 6 day “overnight location week,” performer shall receive additional 4 hours OT at “straight time” rates. Weekly rate stated on the contract shall be the 5 day “studio week” rate whether an overnight location is involved or not. All OT shall be computed on the 5 day “studio week” rate.

### **STUNT COORDINATORS RATE**

Rates for Daily, Weekly, and Flat Deal Stunt Coordinators track the rates in Schedule K that are current at the time of photography.

**All terms and conditions of the current Screen Actors Guild Codified Basic Agreement for Independent Producers shall apply except for the following:**

### **OVERTIME**

#### **Daily & Weekly Performers:**

Premium pay and penalties shall be computed and paid to all Performers as provided in the current Basic Agreement and shall be based on the Performer's contractual salary. However, all daily OT for Day Performers and Weekly Performers (but not for Background Actors) through the 12th hour of the Performer's day shall be paid at time and one-half the straight time rate. Daily OT beginning with the 13th work hour shall be paid at double straight time rate.

#### **Overtime Money Breaks:**

All overtime money breaks and schedule breaks in the current Basic Agreement, are applicable to Performers under this agreement.

### **CONSECUTIVE EMPLOYMENT**

Subject to performer's written consent, which must be given prior to commencement of employment, the Guild waives the application of its consecutive employment rules for Day Performers and Weekly Performers; however, Weekly Performers must be employed and paid in units of not less than one full week. Weekly performers may be dismissed and recalled without payment for intervening days.

#### **Weekly Performers Partial Workweek:**

In any final partial work week, additional days may be pro-rated at 1/5th of the weekly base rate for each day.

#### **Drop Pick-Up:**

See Agreement for specifics.

**SAG-AFTRA**  
**ULTRA LOW, MODERATE LOW, AND LOW BUDGET THEATRICAL AGREEMENTS**

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**Location:**

Any Performer who is not returned to his/her residence shall be paid for each day not returned (worked or not) in accordance with the appropriate consecutive or continuous employment rules in the Basic Agreement.

**REST**

Provided each Performer is given at least thirty-six (36) consecutive hours off in each seven (7) days and subject to each Performer's written consent, a Performer may be called for work on a sixth day of work without the payment of a premium, provided that Performer is paid not less than an additional day's pay (one fifth of the weekly rate for a Weekly Performer) for each such sixth day. The sixth day for both Day Performers and Weekly Performers shall be limited to eight (8) consecutive straight time hours. Any time worked beyond the eighth hour on the sixth day shall be paid at the overtime rates described above.

**REHEARSALS**

All time worked, including overtime, on days involving rehearsal only (no other work) shall be paid at straight time rates.

**PENSION AND HEALTH CONTRIBUTIONS**

Pension and Health Plans contributions are to be paid in accordance with and at the rate(s) set forth in Section 34 of the Basic Agreement.

**BACKGROUND ACTORS – LOW BUDGET AGREEMENT**

The first 30 Background Actors each day shall be employed under the terms of Schedules X-I and X-II of the current Basic Agreement.

**BACKGROUND ACTORS EMPLOYMENT INCENTIVE – MODERATE LOW BUDGET PROJECT AGREEMENT**

As an incentive to provide employment opportunities for Background Actors in those areas where SAG-AFTRA has jurisdiction, SAG-AFTRA will agree to increase the applicable total production cost maximum by \$112,000 if the Producer meets the following criteria:

- a) Producer shall employ a minimum average of three (3) SAG-AFTRA covered Background Actors for each day of principal photography, not including rehearsal days, over the course of the production. [Example: If a production has 20 production days, Producer would be required to employ at least 60 (3 x 20) Background Actors on the production. The requirement would be met by employing 3 Background Actors per day on all 20 days or by utilizing covered Background Actors on specific days to meet the required number.]
- b) Producer must notify SAG-AFTRA in writing of their intent to utilize this incentive prior to the commencement of principal photography. Failure to do so invalidates this incentive, regardless of how many SAG-AFTRA covered Background Actors are employed on the production.
- c) In order to verify compliance with this incentive, Producer must submit detailed weekly payroll reports for the SAG-AFTRA covered Background Actors in addition to having met its existing contractual obligations to submit the daily Production Time Reports. Failure to provide both sets of documents invalidates the utilization of this incentive.
- d) All terms of Schedule X-I or X-II of the Basic Agreement shall apply to the employment of Background Actors employed pursuant to this incentive.

**SAG-AFTRA**  
**ULTRA LOW, MODERATE LOW, AND LOW BUDGET THEATRICAL AGREEMENTS**

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**MINIMUM RATES**

**All Performers except Stunt Coordinators:** \$125/day

**Stunt Coordinators Rate:**

Rates for Daily, Weekly and Flat Deal Stunt Coordinators track the rates in Schedule K that are current at the time of photography.

**Consecutive Employment/Availability:**

Producer shall not be required to pay professional performers for any days intervening between days on which the professional performer is booked. No professional performer shall be required to "hold" any day available unless the professional performer is paid for such day.

**Length of Work Day, Meal Periods, Overtime:**

The workday for professional performers shall be eight (8) consecutive hours, exclusive of time for meal periods. If these meal period rules are violated, the professional performer shall receive \$25 in liquidated damages for each half-hour of delay or fraction thereof.

No work shall be scheduled in excess of 12 hours within any 24-hour period. The professional performer may consent to work more than 12 hours in a work day, without the Guild's consent, however, Producer shall compensate the professional performer at a rate equal to two times the professional performer's negotiated straight time rate **or** the day performer scale rate under the Letter Agreement for Modified Low-Budget Theatrical Pictures, whichever rate is higher, for any time worked in excess of 12 hours in a day.

**MEALS**

**Meal Penalty:** \$25 for each half-hour of daily or fraction thereof

**Rest Period:**

12 hours

**Penalty:** 1 day's pay

**Pension & Health Contributions:**

Producer shall make a contribution to the SAG-Producer Pension and Health Plans at the applicable percentage rate in the Basic Agreement of the total compensation earned by all professional performers covered by this Agreement. Such contribution shall be paid in weekly installments accompanied by the appropriate Pension and Health Report filed with the SAG office.

**Waiver of 6th Day, 7th Day, and Holiday Premiums:**

Upon a signed waiver, Producer may engage professional performers to perform on the sixth day, seventh day, or holidays without payment of the premium rates described in the Basic Agreement. Such work shall be at the same rates as are applicable on normal workdays.

## **INSURANCE**

### **TRAVEL INSURANCE COVERAGE**

#### **Air Travel and Flight Insurance:**

- A. Producer shall provide accidental death and dismemberment insurance in a principal sum not less than \$100,000 to the performer or the performer's designated beneficiary where performer is required to travel by plane at the request of Producer, or \$250,000 where performer is required to travel by helicopter at the request of Producer.
- B. In the event Producer is unable to provide the coverage stated above through Producer's insurance carrier, performer shall be informed of this fact no later than his arrival at the airport of departure. Producer shall reimburse the performer with the cost of the premium paid by performer in order to obtain such coverage, when performer presents proper receipts at the location production office.
- C. Where air travel is required by the Producer, Producer shall use commercial flights when practical, available, and feasible.
- D. Producer acknowledges the right of performer to refuse to fly on a charter flight, except, however, prior to employment, Producer may obtain the consent of the performer to fly on a charter flight.

### **PUBLIC LIABILITY INSURANCE**

The producer shall obtain and keep in force during the term of employment of the performer a policy of comprehensive public liability insurance insuring the performer against any liability arising out of the performance by the performer in the course and scope of his employment under this collective bargaining agreement, under the direction and control of the Producer. Such insurance shall be in the amount of not less than \$1,000,000 for injury to or death of one person in any one accident or occurrence and in an amount not less than \$2,000,000 for injury to or death of more than one person in any one accident or occurrence. Such insurance shall further insure performer against liability for property damage of at least \$250,000.

## **ESTABLISHMENT OF A SINGLE TELEVISION AGREEMENT**

Effective 7/1/2014, all new series or television motion pictures of the type previously covered by the Exhibit A or The CW Supplement shall be covered by the SAG-AFTRA Television Agreement, and the SAG-AFTRA TV rates shall be applicable.

### **“Legacy” Series**

Series which began production under the terms and conditions of Exhibit A or The CW Supplement of the 2011 or any predecessor AFTRA Network Code, including series made for pay television of the same type as network prime time scripted dramatic programs. A series is not a “Legacy” series if only the pilot or presentation were produced under Exhibit A or The CW Supplement of the 2011 or any predecessor AFTRA Network Code.

Section 83 of the SAG-AFTRA TV Agreement governs “Legacy” series, depicting a hybrid of TV Agreement terms and Network Code terms and usage of the “Legacy” ratesheet.

### **“Front of Book”**

The Network Code terms and conditions as well as rates remain fully applicable to the “front of book” section of the AFTRA Network Code. For additional information, please see the SAG-AFTRA Network Code.

**SAG-AFTRA**  
**“LEGACY” SERIES**

**“LEGACY” SERIES**

	Effective 7/1/18 – 6/30/19	Effective 7/1/19 – 6/30/20	Effective 7/1/20 – 6/30/21
<b>DAY RATES</b>			
Performer	\$1,015	\$1,040	\$1,066
Stuntperson	1,015	1,040	1,066
Stunt Coordinator (employed at less than “flat deal” min.)	1,015	1,040	1,066
Airplane Pilot (Studio)	1,355	1,389	1,424
Airplane Pilot (Location)	1,763	1,807	1,852
<b>Singers – On Camera</b>			
Solo and Duo	\$1,097	\$1,124	\$1,152
Groups 3 to 8	964	988	1,013
Groups 9 or more	839	860	882
Mouthing 1 to 16	806	826	847
Mouthing 17 or more	628	644	660
<b>Singers – Off Camera</b>			
Solo and Duo	\$1,097	\$1,124	\$1,152
Groups 3 to 8	583	598	613
Groups 9 or more	500	513	526
<b>3-Day Performers</b>			
Performer and Singer (1/2 or 1 hour show)	\$2,568	\$2,632	\$2,698
Stuntperson (1/2 or 1 hour show)	2,777	2,846	2,917
Performer, Singer, and Stuntperson (1.5 hour or 2 hour show)	3,023	3,099	3,176
<b>Weekly Performers</b>			
Performer	\$3,523	\$3,611	\$3,701
Stuntperson	3,784	3,879	3,976
Stunt Coordinator (employed at less than “flat deal” minimum)	3,784	3,879	3,976
Airplane Pilot	3,784	3,879	3,976
Airplane Pilot (Flying or taxing daily adjustment)	1,162	1,191	1,221
<b>“Major Role” Performers</b>			
1/2 hour Programs (10% above day performer rate based on 5 days)	\$5,583	\$5,720	\$5,863
1 hour Programs (10% above day performer rate based on 5 days)	8,932	9,152	9,381
<b>Singers – Weekly Rates</b>			
Solo and Duo	\$3,523	\$3,611	\$3,701
Groups 3 to 8	3,231	3,312	3,395
Groups 9 or more	2,937	3,010	3,085
“Step-out” – per day – Up to 15 cumulative bars	546	560	574
16 or more cumulative bars or if detained one hour or more	1,097	1,124	1,152
Contractor of Group 3 to 8	1,616	1,656	1,698
Contractor of Group 9 or more	2,937	3,010	3,085
<b>Dancers – Daily Rates</b>			
Solo and Duo	\$1,015	\$1,040	\$1,066
Groups 3 to 8	890	912	935
Groups 9 or more	778	797	817
Rehearsal	598	613	628
<b>Dancers – Weekly Rates</b>			
Solo and Duo	\$3,264	\$3,346	\$3,430
Groups 3 to 8	2,988	3,063	3,140
Groups 9 or more	2,721	2,789	2,859

**SAG-AFTRA  
“LEGACY” SERIES**

**“LEGACY” SERIES**

	Effective 7/1/18-6/30/19	Effective 7/1/19-6/30/20	Effective 7/1/20-6/30/21
<b>Multiple Programs (Weekly): Performers</b>			
1/2 and 1 hour show	\$2,610	\$2,675	\$2,742
1.5 hour show	3,068	3,145	3,224
2 hour show	3,616	3,706	3,799
<b>Multiple Programs (Weekly): Stunt Performers and Pilots</b>			
1/2 and 1 hour show	\$4,169	\$4,273	\$4,380
1.5 hour show	4,619	4,734	4,852
2 hour show	5,128	5,256	5,387
<b>Term Performers</b>			
10 to 19 weeks (per week)	\$3,023	\$3,099	\$3,176
20 or more weeks (per week)	2,517	2,580	2,645
Beginners: 0–6 months	1,355	1,389	1,424
7–12 months	1,514	1,552	1,591
<b>Stunt Coordinators “Flat Deal Minimums”</b>			
Weekly	\$4,827	\$4,948	\$5,072
Daily	1,255	1,286	1,318
3 Day 1/2 hour or 1 hour show	3,403	3,488	3,575
3 Day 1.5 hour or 2 hour show	3,803	3,898	3,995
<b>Stunt Coordinators “Less than Flat Deal Minimums”</b>			
Weekly	\$3,784	\$3,879	\$3,976
Daily	1,015	1,040	1,066
3 Day 1/2 hour or 1 hour show	3,023	3,099	3,176
3 Day 1.5 hour or 2 hour show	3,023	3,099	3,176
<b>Series Contracts – 1/2 Hour</b>			
13 out of 13	\$3,523	\$3,611	\$3,701
Less than 13 but more than 6	4,032	4,133	4,236
6	4,703	4,821	4,942
<b>Series Contracts – 1 Hour</b>			
13 out of 13	\$4,237	\$4,343	\$4,452
Less than 13 but more than 6	4,730	4,848	4,969
6	5,529	5,667	5,809
<b>Series Contracts – 1.5 Hour</b>			
13 out of 13	\$5,644	\$5,785	\$5,930
Less than 13	6,393	6,553	6,717
<b>Series Contracts – 2 Hour</b>			
13 out of 13	\$7,058	\$7,234	\$7,415
Less than 13	8,178	8,382	8,592
<b>Series Contracts – 2 or more series in combined format</b>			
1 hour	\$5,529	\$5,667	\$5,809
1.5 hour	7,464	7,651	7,842
2 hours	9,542	9,781	10,026

**SAG-AFTRA  
“LEGACY” SERIES**

**“LEGACY” SERIES**

**NON-COMMERCIAL BILLBOARDS THREE OR MORE EPISODES**

	Effective	Effective	Effective
<b>On Camera</b>	<b>7/1/18-6/30/19</b>	<b>7/1/19-6/30/20</b>	<b>7/1/20-6/30/21</b>
Performers – Use on 13 Shows	\$3,523	\$3,611	\$3,701
Performers – Additional Days	1,015	1,040	1,066
<b>Off Camera – Performers Other Than Singers</b>			
Performers – Use on 13 Shows	\$3,523	\$3,611	\$3,701
Performers – Additional Days	1,015	1,040	1,066
<b>Singers (Off-Camera)</b>			
Solo and Duo	\$2,719	\$2,787	\$2,857
Groups 3–8	2,568	2,632	2,698
Groups 9+	2,370	2,429	2,490
<b>Additional Days</b>			
Solo and Duo	\$1,097	\$1,124	\$1,152
Groups 3–8	964	988	1,013
Groups 9+	839	860	882
<b>Off-Camera – Signature Numbers Only</b>			
Solo and Duo	\$2,719	\$2,787	\$2,857
Groups 3–8	2,568	2,632	2,698
Groups 9+	2,370	2,429	2,490
<b>Additional Days</b>			
Solo and Duo	\$1,097	\$1,124	\$1,152
Groups 3–8	964	988	1,013
Groups 9+	839	860	882

**NON-COMMERCIAL BILLBOARDS and SIGNATURES – SINGLE EPISODE**

<b>Non-Commercial Billboards and Signatures – Single Episode</b>	<b>7/1/18-6/30/19</b>	<b>7/1/19-6/30/20</b>	<b>7/1/20-6/30/21</b>
Performers other than Singers	\$1,015	\$1,040	\$1,066
<b>Singers</b>			
Solo and Duo	\$1,097	\$1,124	\$1,152
Groups 3-8	964	988	1,013
Groups 9+	839	860	882



# BACKGROUND ACTORS TERMS OF AGREEMENT

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## INTRODUCTION

Background Actors in motion pictures and television are represented by SAG-AFTRA.

## TERMS OF AGREEMENT

### HIRING PROCEDURES

#### Los Angeles – West Coast:

##### **Theatrical (Feature):**

57 Registered Background Actors per day (excluding swimmers, skaters, and dancers that are performing principal work but excludes one stand-in effective July 1, 2016.) before the company may hire additional background actors not subject to SAG provisions.

##### **Television:**

21 Registered Background Actors per day (excluding swimmers, skaters, and dancers that are performing principal work but excludes up to 3 stand-ins effective July 1, 2016\*\*) before company may hire additional background actors not subject to SAG provisions.

Stand-ins are included in the count of covered Background Actors in long-form television motion pictures.

#### New York:

##### **Theatrical (Feature):**

85 Registered Background Actors per day (excluding stand-ins\*) before the company may hire additional background actors not subject to SAG provisions.

##### **Television:**

25 Registered Background Actors per day (excluding stand-ins\*) before company may hire additional background actors not subject to SAG provisions.

\* The union agrees to grandfather those shows which have previously operated under Agreements with the union which exclude stand-ins from the count of general background actors – viz, *Law and Order*.

## BACKGROUND ACTORS TERMS OF AGREEMENT

### JURISDICTION/ZONES

<b>West Coast</b>	<b>Los Angeles:</b>	<p>The “Studio Zone”: The area within a circle 30 miles from the intersection of Beverly Boulevard and La Cienega Boulevard, and shall also include Agua Dulce, Castaic (including Lake Castaic), Leo Carrillo State Beach, Moorpark, Ontario International Airport, Piru, and Pomona (including the Los Angeles County Fairgrounds and such other territory (such as the present Columbia Ranch and Disney Ranch) as is generally recognized as being within the studio zone. The MGM Conejo Ranch property shall be considered as within the zone.</p> <p>The “Secondary Studio Zone”: The area extending ten (10) miles from the perimeter of the Los Angeles Studio Zone and including John Wayne Airport. It does not include any of the areas that fall within the definition of the Studio Zone above.</p>
	• <b>Studio Zone 30 mile</b>	
	• <b>Background zone 75 mile</b>	
	<b>Sacramento</b>	25 air mile radius from an agreed upon point.
	<b>San Francisco</b>	25 miles from Market and Powell.
	<b>Las Vegas</b>	A 15-mile radius of the Clark County Courthouse.
<b>New York</b>	<b>San Diego</b>	The city limits.
	<b>Hawaii</b>	The entire state.
	<b>New York City</b>	<p>8 Mile Zone: 8 miles from Columbus Circle. Time starts and stops at reporting location. Production can have background report to most places, must reimburse for tolls.</p> <p>75 Mile Zone: 8 to 75 miles calculated from Columbus Circle. Production company is required to provide transportation if it is deemed an unsafe neighborhood.</p> <p>300 Miles Zone: 75 to 300 air miles calculated from Columbus Circle. It is not required to transport background, preference applies. If production opts to transport from Manhattan, background get travel time. Covers Boston, Washington D.C., and Philadelphia.</p> <p>Pick-up zone is between South Ferry and 125th Street. Outside the 75-mile zone, the number of covered background actors shall not exceed the number of available, qualified background actors.</p>

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## **BACKGROUND ACTORS TERMS OF AGREEMENT**

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the point so designated. With respect to any television series, such point may be changed by Producer at the beginning of each season. Commencing outside the ten (10) mile radius, a mileage allowance will be paid as provided above. When a background actor reports for work within the studio zone other than at a studio, the Producer will pay for parking in a supervised public parking lot. If no such public parking is available, the Producer will provide supervised or supervised lawful parking. Work at another studio is not a "zone" location.

If the services of the background actors are required other than the place of reporting, the Producer will furnish the necessary transportation except when the background actor is furnished an automobile allowance and mileage.

### **TRAVEL**

In general, travel time shall be treated as time worked. If work is to be performed away from the studio but within the studio zone, the Producer may either furnish transportation from the studio to such location or pay the background actor \$0.30 cents per mile for the background actor to provide his own transportation. The Producer shall pay traveling and living expenses if he required a background actor to work at a distant location.

When a background actor is required to report to a location within the Los Angeles Secondary Studio Zone and Producer does not furnish transportation, the following shall apply:

- 1) Mileage shall be paid from the studio or production office to and from the location within the Secondary Studio Zone. In addition, the Producer shall pay a \$4.50 per day allowance to each background actor asked to report within the Secondary Studio Zone.
- 2) Courtesy housing shall be offered to those background actors who work in excess of twelve (12) hours in the Secondary Studio Zone.
- 3) Time spent traveling between the Secondary Studio Zone location and the perimeter of the thirty-mile Los Angeles Studio Zone shall be travel time for purposes of applying the sixteen (16) hour rule. The amount of time needed to travel between the Los Angeles secondary studio zone location and the perimeter of the thirty-mile studio zone for purposes of calculating rest periods shall be consistent with the determination of the travel time for the crew.

### **SAG PER DIEM**

SAG Per Diem on location: \$12, \$18, and \$30 = \$60 per day.

### **VIOLATION OF MEAL PENALTY PROVISIONS**

Meal periods shall not be less than 1/2 hour nor more than one hour in length. Not more than one meal period shall be deducted from work time during the first eight hours. The first meal period shall commence within six (6) hours following the call time for the day; succeeding meal periods for the background actor shall commence within six (6) hours of the preceding meal. There will be a 12 minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty, provided that the six (6) hour period between meals has not been extended as permitted by the following sentence. Upon the expiration of the six (6) hour period, if the camera is still rolling it shall not be a violation of the meal period to complete such take.

Should such time limits not be followed, background actors shall be entitled to be paid the following penalties:

First 1/2 hr. delay or fraction	\$7.50
Second 1/2 hr. or fraction	\$10.00
Each additional 1/2 hr. or fraction	\$12.50

### **INTERVIEW**

Background actors reporting for interviews shall receive an allowance for the first 2 hours of the interview in the amount of 1/4 of the rate of hire. For additional time of the interview background actors shall be paid in units of 2 hours at the specified regular hourly rate for the call being filled. If, within any period of interview time, any recording or photography, still or otherwise, is done for use in any production, background actors shall be paid the agreed daily wage: except that still pictures to be used exclusively for identification of the player or wardrobe may be taken by

## **BACKGROUND ACTORS TERMS OF AGREEMENT**

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Producer without making such payment. The background performer is always paid for both interview and work even if selected on an interview and put to work immediately.

### **FITTING**

Background actors fitted at a place designated by the Producer shall be paid as follows: if on a day prior to the work call, 1/4 check or 2 hours in the amount of the day's pay, additional time shall be paid in units of 30 minutes. If the fitting is on the same day as the work call, straight time computed in units of 30 minutes; provided, however, if on the same day 4 hours or more intervene between the work call and fitting, payment shall be made as though the fitting occurred on a day prior. If less time than 4 hours intervenes from the termination of the fitting to time of work call, all intervening time is worktime. Where the Producer required a background actor to bring wardrobe, personal accessories, pets, automobiles, etc., to a costume fitting, the background actor shall be compensated at 1/2 of the applicable daily allowance for such items.

A background actor who has been fitted shall be paid not less than a full day's agreed wages if not given employment in the production for which the background actor was fitted. The rate of fittings shall be based on the classification in which the background actor is employed on his first day of employment on which he/she is required to wear the costume for which he/she is so fitted.

### **WARDROBE TESTS – NEW YORK**

Background actors notified in advance may do wardrobe tests for more than one production or photoplay or in one or more episodes of one or more series for the same day's pay.

### **WARDROBE ALLOWANCE – WEST COAST AND NEW YORK**

When a background actor reports to work in the specified wardrobe and brings one or more complete changes at the Producer's request, the background actor shall be entitled to an allowance as follows:

\$9.00	First change
\$6.25	Additional

The background actor who is required to and does furnish formal attire, a fur, national dress costume, a white palm beach or tropical suit, a uniform, or period wardrobe shall be paid an allowance of \$18.00 (\$36.00 for police uniforms) for the maintenance of each such type of wardrobe furnished at the request of the Producer.

Background may not be required to ride public transportation in dress or period wardrobe.

### **BACKGROUND ACTOR REQUIRED TO BRING PERSONAL EQUIPMENT**

**\*CW Allowances have not changed and are part of the Netcode.**

When a background actor is directed to and reports with the following items, said player shall be paid the applicable allowance listed below. If the background actor is required to bring wardrobe, car or accessories to a costume fitting or an interview, he/she shall receive 1/2 of the applicable daily allowance.

Automobile	\$37.50 for photographic purposes
Bicycle	\$12.00*
Binoculars or opera glasses	\$5.50
Camera	\$5.50 per day
Golf club and bag	\$12.00
Luggage	\$5.50 each piece per day (does not include handbag)
Moped	\$15.00*
Motorcycle	\$37.50*
Motorcycle (Police)	\$50.00*

## BACKGROUND ACTORS TERMS OF AGREEMENT

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Pets	\$23.00 per pet per day
Radios (large portable)	\$5.50
Skates	\$5.50
Skateboard	\$5.50
Skis	\$12.00 includes poles and boots
Tennis Racquet	\$5.50 only if not already being paid as part of a tennis wardrobe allowance
Trailer	\$19.00*

The Producer shall negotiate with the background actor a rate for supplying any prop for which a rate is not specified in the Schedule, but which is specifically requested by the Producer.

\* Who is directed to and who does report with.

### **DAMAGE TO WARDROBE OR PROPERTY**

An employee is entitled to compensation if his belongings are damaged during the course of employment. Any claim must be submitted before background leaves set.

### **OVERTIME**

#### **SAG – West Coast – Los Angeles:**

If a Background actor works more than eight hours (excluding meals) in a given day, he/she would be entitled to overtime. The time worked after the 8th through the 10th hours are to be paid at 1.5x the basic hourly rate. The basic hourly rate is the background actor's base rate plus the adjustments for wet, smoke, snow, body make-up, skull caps and hair goods.

Work performed between the 11th through the 15th hours, is to be paid at 2x the basic hourly rate. The provisions for the 16th hour and beyond are covered under the section title Sixteen-Hour Rule.

Weekly overtime shall be paid after 40 hours of work based on the daily overtime provisions stated above. However, if a sixth or seventh work day occurs, refer to the provisions for work on the sixth or seventh day.

#### **SAG – New York:**

If a background actor works more than eight hours in one day, he shall be paid 1.5x his hourly rate for the 9th and 10th work hour and 2x for any 11th through 15th work hours.

**BACKGROUND ACTORS  
ADDITIONAL COMPENSATION**

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**ADDITIONAL COMPENSATION**

The amount of such additional compensation shall be written on the background actor talent voucher by a designated official of the Producer in the presence of the background actor and such additional compensation shall be paid in accordance with Paragraph 49 hereof, "Payment Requirements."

**SIXTEEN-HOUR RULE**

Background Actors employed in excess of 16 hours (including meal periods which are normally not included, travel time, and actual time required to turn in wardrobe or property), shall be paid a penalty of one day's pay (at that day's rate) for each excess hour or fraction thereof. Such penalty shall be paid at straight time, unless penalty occurs on a 6th or 7th consecutive work day or holiday.

**SIXTH DAY, SEVENTH DAY AND HOLIDAYS**

**Los Angeles:**

**Studio Workweek:** Work on a Saturday and/or Sunday is paid at straight time, unless such weekend day is the player's 6th or 7th for a given Producer. Then the player shall be paid at 1.5x for Saturday and 2x for Sunday.

**Holidays:** In-studio, a background actor employed on the day before and the day after a holiday shall be paid at straight time for the holiday. Holidays not worked on distant location are paid at straight time; holidays worked are paid at 2x.

**SIXTH DAY, SEVENTH DAY, AND HOLIDAYS**

**New York:**

**Studio Workweek:** A background actor shall be paid 1.5x for 6th day worked within a studio work week or for work on a Saturday in a studio work week in which the Producer has designated Saturday as a regular day off. Double time is paid for the 7th day worked within a studio work week or for work on a Sunday in a studio work week in which the Producer has designated Sunday as a regular day off.

**Distant Location Workweek:** Work on the 6th day on distant location shall be at straight time. Un-worked 6th day on distant location shall be paid an allowance of one day's pay. A background actor shall be paid 2x for the 7th day worked if the performer works seven days within a distant location workweek or for work on a Sunday in which the Producer has designated Sunday as the regular day off. A background actor who works on any designated 6th or 7th day in a distant location workweek that is not a Sunday shall be paid at straight time.

**Holidays:** Holidays not worked on distant location are paid at straight time; holidays worked are paid at 2x. In-studio, a background actor employed on the day before and the day after a holiday shall be paid at straight time for the holiday.

**HOLIDAYS – LOS ANGELES AND NEW YORK**

New Year's Day, Presidents Day, Good Friday, Memorial Day, Independence Day, Labor Day, Thanksgiving Day, the day after Thanksgiving Day, and Christmas Day shall be recognized holidays. If a holiday falls on a Saturday, the preceding Friday shall be considered the holiday and if a holiday falls on a Sunday, the following Monday shall be considered the holiday. However, on distant location Saturday holidays will be recognized on Saturday.

**WORKING IN A HIGHER CLASSIFICATION**

A player is entitled to be paid at the highest level of his work for that day irrespective of the length of time actually worked at such higher level.

## **BACKGROUND ACTORS ADDITIONAL COMPENSATION**

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### **OMNIES**

Any background actor who speaks atmospheric words, commonly known in the industry as "omnies" is entitled to the basic wage for that particular call.

### **WET \*, SNOW \*, OR SMOKE WORK \***

A background actor required to get wet or to work in snow or smoke shall receive additional compensation of \$14.00 per day. He may refuse to get wet or to work in snow or smoke unless such additional adjustment is previously agreed upon. A background actor shall not be entitled to such adjustment if he is wearing swimming or surfing gear required for the scene or is wearing appropriate snow apparel.

A background actor not notified at the time of booking that wet, snow or smoke work is involved may refuse to perform and will receive a half day's pay, or payment for actual time worked.

When background actors are required to get wet or to work in snow, the Producer will provide a private place to change into dry clothes for meal breaks and at dismissal.\

\* Adjustments to the basic rate for purposes of overtime computation.

### **BODY MAKE-UP\*, SKULL CAP\*, AND HAIR GOODS\***

Background receive additional \$19.00 per day, if:

- 1) Body make-up or oil applied to over 50% of their body or is required and does wear a rubber skull cap.
- 2) Is required and does wear hair good affixed with spirit gum.
- 3) Is required and does wear their own natural full grown beard as a condition of employment.
- 4) Is required and does furnish their own hairpiece.
- 5) A Female Background Actor required to have Body Make-Up applied to her arms, shoulders and chest while wearing a self-furnished low-cut gown.
- 6) A Man or Woman required to have Body Make-Up applied to their full arms and legs.

### **HAIRCUTS**

Where a background actor's hair is required to be cut in connection with a call, the Producer will provide advance notice of such haircut at the time of booking. Such haircut may not take place earlier than two working days before the work call. If advance notice is not given at the time of booking, the background actor may refuse the call without prejudice and shall not be entitled to compensation.



## **OTHER PROVISIONS**

### **CANCELLED CALLS**

The Producer shall have the right to cancel a call for any of the following reasons: Illness in principal cast; fire, flood, or other similar catastrophe; government regulations or order issued due to a national emergency. In the event of any such cancellation, unless the Producer cancels the call **and is able to notify the background before 6:00 pm** of the day preceding the call, he shall pay the background actor compensation for 1/2 day's pay.

### **WEATHER PERMITTING CALLS**

When scheduled photography is canceled because of weather conditions, background actors reporting pursuant to a weather permitting call, shall be paid 1/2 day's pay, which shall entitle the Producer to hold the background actor for not more than four hours.

### **SANITARY PROVISIONS**

The Producer shall supply:

- 1) Pure drinking water
- 2) Suitable number of seats on each set or location
- 3) Dressing rooms in which background actors may change their clothes in comfort and privacy
- 4) Lockers or other provisions for safeguarding employee's belongings
- 5) Adequate toilet facilities
- 6) Reasonable protection shall be afforded against severe climate conditions, and shall be afforded between takes to those required to wear out-of-season wardrobe

### **WORKWEEK**

The workweek consists of 7 consecutive calendar days and begins with the background actors first day of employment. The payroll week runs from midnight Saturday to midnight Saturday.

The regular studio workweek shall consist of any 5 consecutive days out of any 7 consecutive days, commencing with the first of such 5 days.

### **PAYMENT**

#### **Los Angeles:**

Each background actor shall receive payment on Thursday for services performed in the preceding payroll week. In the event the Producer fails to postmark a background actor's paycheck on the regular pay day, there shall be a \$3 per day late payment charge assessed beginning to accrue on the day following, excluding Saturdays, Sundays and holidays, until paid in full (maximum \$75.00).

#### **New York:**

Background actors' checks must be delivered to the guild by Friday of the week following the week of employment. Payment must be accompanied by a copy of the voucher indicating hours of work and signed by the background actor. Late payment damages of \$3 per day (excluding Saturdays, Sundays, and holidays) are due each background actor for untimely receipt of payroll checks, without cutoff.

### **AGENCY FEE**

Producer shall pay any agency fee.

## BACKGROUND ACTORS OTHER PROVISIONS

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### **RECLASSIFICATION OF BACKGROUND ACTORS AS ACTORS\*\***

Groups of persons working as background actors, when required to speak dialogue in unison shall be reclassified as actors except in the following cases:

- 1) **Background Groups 5+:** Utter in unison exclamatory words or phrases as distinguished from a line of dialogue; or speak in unison traditional or commonplace dialogue which the ordinary person might be presumed to know (i.e., the Pledge of Allegiance).
- 2) **Background Groups 15+:** Background actors photographed as a group and speaking lines in unison shall not be reclassified to the acting category unless required to memorize the lines prior to reporting to the place of work.

\*\* Also see Hazardous Work

### **STANDARD OPENINGS AND CLOSINGS**

In addition to the minimum rates and conditions, up to a maximum of 15 background actors (working in Los Angeles, Sacramento, San Diego, San Francisco, Hawaii and Las Vegas zones) who are specifically selected for and are employed in any particular standard opening and closing shall receive additional compensation in the amount of the applicable background actor rate in effect.

#### **New York**

In addition to the minimum rates and conditions, up to a maximum of 20 background actors who are specifically selected for and are employed in any particular standard opening and closing shall receive additional compensation in the amount of the applicable background actor rate in effect.

### **HEALTH AND WELFARE**

For information regarding employer contributions (FICA, FUI, PH&W), see Fringes.

**BACKGROUND ACTORS  
TRAVEL INSURANCE/LOS ANGELES PAYTABLE**

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**TRAVEL INSURANCE**

If the Producer requires the background actor to travel by air, he shall purchase for such employee a minimum of \$100,000 of accident insurance for death or dismemberment.

**PAYTABLES**

**BACKGROUND ACTORS – Theatrical & Television Basic Agreement**

Effective from 7/1/2020 through 6/30/2021							
		GENERAL		SPECIAL ABILITY		STAND-IN	
Time In Minutes	Tenths of an Hour	Time and One-Half	Double Time	Time and One-Half	Double Time	Time and One-Half	Double Time
0–6	1	\$3.34	\$4.45	\$3.53	\$4.70	\$3.92	\$5.23
7–12	2	6.68	8.90	7.05	9.40	7.84	10.45
13–18	3	10.01	13.35	10.58	14.10	11.76	15.68
19–24	4	13.35	17.80	14.10	18.80	15.68	20.90
25–30	5	16.69	22.25	17.63	23.50	19.60	26.13
31–36	6	20.03	26.70	21.15	28.20	23.52	31.36
37–42	7	23.36	31.15	24.68	32.90	27.44	36.58
43–48	8	26.70	35.60	28.20	37.60	31.36	41.81
49–54	9	30.04	40.05	31.73	42.30	35.28	47.03
55–60	10	33.38	44.50	35.25	47.00	39.20	52.26

	DAILY RATE	STRAIGHT HOURLY
GENERAL	\$178.00	\$22.25
SPECIAL ABILITY	188.00	23.50
STAND-IN	209.00	26.13

**BACKGROUND ACTORS  
NEW YORK PAYTABLE**

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**PAYTABLES**

**BACKGROUND ACTORS – Legacy Exhibit A Series or Legacy Basic Cable Series  
produced under Exhibit A**

Effective from 7/1/2019 through 6/30/2020							
		GENERAL		SPECIAL ABILITY		STAND-IN	
Time In Minutes	Tenths of an Hour	Time and One-Half	Double Time	Time and One-Half	Double Time	Time and One-Half	Double Time
0–6	1	\$3.36	\$4.48	\$3.54	\$4.73	\$3.94	\$5.25
7–12	2	6.71	8.95	7.09	9.45	7.88	10.50
13–18	3	10.07	13.43	10.63	14.18	11.81	15.75
19–24	4	13.43	17.90	14.18	18.90	15.75	21.00
25–30	5	16.78	22.38	17.72	23.63	19.69	26.25
31–36	6	20.14	26.85	21.26	28.35	23.63	31.50
37–42	7	23.49	31.33	24.81	33.08	27.56	36.75
43–48	8	26.85	35.80	28.35	37.80	31.50	42.00
49–54	9	30.21	40.28	31.89	42.53	35.44	47.25
55–60	10	33.56	44.75	35.44	47.25	39.38	52.50

	DAILY RATE	STRAIGHT HOURLY
GENERAL	\$179.00	\$22.38
SPECIAL ABILITY	189.00	23.63
STAND-IN	210.00	26.25

For additional discussion or to request a Central Casting overview sheet, contact Nyia Miller at [NMiller@centralcasting.com](mailto:NMiller@centralcasting.com) c/o Franklyn Warren.

## CHAPTER 3: WRITERS GUILD OF AMERICA (WGA)

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**WGA  
FRINGE RATES**

WGA – 5/2/2021 to 5/1/2022					
	PENSION	HEALTH / WELFARE	PAID PARENTAL LEAVE	CEILINGS	
				Per Writer / Per Feature or Episode, Except Serials	
				PENSION	HEALTH / WELFARE
Theatrical					
Individual	10.5%	11.5%	0.5%	\$225,000	\$250,000
Team of 2	10.5%	11.5%	0.5%	\$112,500	\$125,000
Team of 3	10.5%	11.5%	0.5%	\$150,000	\$166,667
Television: Pilots 30 Minutes or Less					
Individual	9%	11.5%	0.5%	\$170,000	\$170,000
Team of 2	9%	11.5%	0.5%	\$85,000	\$85,000
Team of 3	9%	11.5%	0.5%	\$113,333	\$113,333
Television: Pilots 60 Minutes					
Individual	9%	11.5%	0.5%	\$225,000	\$225,000
Team of 2	9%	11.5%	0.5%	\$112,500	\$112,500
Team of 3	9%	11.5%	0.5%	\$150,000	\$150,000
Television: Season 1 of 1-Hour Series					
Individual	9%	11.5%	0.5%	No Ceilings	
Team of 2	9%	11.5%	0.5%		
Team of 3	9%	11.5%	0.5%		
Television: 120+ Minutes MOW, Mini Series					
Individual	10.5%	11.5%	0.5%	\$225,000	\$250,000
Team of 2	10.5%	11.5%	0.5%	\$112,500	\$125,000
Team of 3	10.5%	11.5%	0.5%	\$150,000	\$166,667
Television: All Others Including 1-Hour Series Season 2+					
Individual	10.5%	11.5%	0.5%	No Ceilings	
Team of 2	10.5%	11.5%	0.5%		
Team of 3	10.5%	11.5%	0.5%		
Television: Article 14.E.2					
Hyphenate Writer	10.5%	11.5%	0.5%	\$275,000 <sup>1</sup>	\$275,000 <sup>1</sup>
Television: Serials – Annual Ceilings					
Individual	10.5%	11.5%	0.5%	\$350,000	\$350,000
Team of 2	10.5%	11.5%	0.5%	\$175,000	\$175,000
Team of 3	10.5%	11.5%	0.5%	\$233,333	\$233,333

<sup>1</sup> Article 14. E.2 –The base amount upon which the Company shall compute Pension and Health contributions with respect to such employment shall be two hundred fifty thousand dollars (\$250,000.00) for contracts entered into on or after May 2, 2017 and two hundred seventy-five thousand dollars (\$275,000.00) for contracts entered into on or after May 2, 2018, except that the base amount shall remain at two hundred fifty thousand dollars (\$250,000.00) for writers employed under this Article 14.E.2. and guaranteed compensation of two hundred fifty thousand dollars (\$250,000.00) or less.

## WGA THEATRICAL AND TELEVISION BASIC AGREEMENT

### THEATRICAL COMPENSATION

#### WEEK-TO-WEEK AND TERM EMPLOYMENT

	Effective	Effective
	5/2/2020 – 5/1/2021	5/2/2021 – 5/1/2022
<b>Compensation Per Week</b>		
Week-to-Week	\$6,307	\$6,465
14 out of 14 Weeks	5,854	6,000
20 out of 26 Weeks	5,405	5,540
40 out of 52 Weeks	4,975	5,099

#### WEEK-TO-WEEK, TERM FLAT DEAL

	Effective	Effective
	5/2/2020 – 5/1/2021	5/2/2021 – 5/1/2022
High Budget Screenplay, including treatment	\$126,089	\$129,241
Per Writer in Team of two writers	63,045	64,621

#### FLAT DEAL SCREEN MINIMUMS – HIGH BUDGET (More than \$5 Million)

	Effective	Effective
	5/2/2020 – 5/1/2021	5/2/2021 – 5/1/2022
Screenplay, including treatment	\$126,089	\$129,241
Screenplay, excluding treatment	87,191	89,371
Final Draft Screenplay or rewrite	38,759	39,728
Polish	19,380	19,865
First Draft Screenplay	58,138	59,591
Final Draft Screenplay	38,759	39,728
Treatment	38,759	39,728
Original Treatment	58,138	59,591
Story	38,759	39,728
Additional Compensation Screenplay – No Assigned Materials	19,380	19,865

**WGA  
TELEVISION COMPENSATION**

**FLAT DEAL SCREEN MINIMUMS – LOW BUDGET (Less than \$5 Million)**

	<b>Effective</b>	<b>Effective</b>
	<b>5/2/2020 – 5/1/2021</b>	<b>5/2/2021 – 5/1/2022</b>
Screenplay, including treatment	67,802	69,497
Screenplay, excluding treatment	42,366	43,425
Final Draft Screenplay or rewrite	25,424	26,060
Polish	12,721	13,039
First Draft Screenplay	30,512	31,275
Final Draft Screenplay	20,337	20,845
Treatment	25,424	26,060
Original Treatment	35,108	35,986
Story	25,424	26,060
Additional Compensation Screenplay – No Assigned Material	9,693	9,935

**TELEVISION COMPENSATION**

**NETWORK PRIME TIME**

**INSTALLMENTS**

**Teleplay:**

**First Draft:** 60% of agreed compensation but not less than 90% of minimum.

**Final Draft:** Balance of agreed compensation.

**Story and Teleplay:**

**Story:** 30% of agreed compensation.

**Teleplay First Draft:** 40% of agreed compensation or the difference between the story installment and 90% of minimum, whichever is greater.

**Teleplay Final Draft:** Balance of agreed compensation.

With respect to employment relating to pilot films and one-time programs 90 minutes or more in length, the company will pay to the writer, not later than the next regular payday in the week following the day the company instructs the writer to commence his services, a single advance amount (to be applied against the first compensation which otherwise would be due to the writer) at least equal to ten percent (10%) of the monies which otherwise would be due to the writer upon delivery of the first required material.

**APPLICABLE MINIMUMS**

	<b>Effective</b>	<b>Effective</b>
	<b>5/2/2020 – 5/1/2021</b>	<b>5/2/2021 – 5/1/2022</b>
<b>15 min. or less</b>		
Story	\$4,929	\$5,052
Teleplay	11,971	12,270
Story and Teleplay	14,807	15,177
<b>30 min. or less</b> (but more than 15 min.)		
Story	\$9,036	\$9,262
Teleplay	19,436	19,922
Story and Teleplay	27,100	27,778



**WGA  
TELEVISION COMPENSATION**

<b>45 min. or less</b> (but more than 30 min.)		
Story	\$12,466	\$12,778
Teleplay	20,560	21,074
Story and Teleplay	31,242	32,023
<b>60 min. or less</b> (but more than 45 min.)		
Story	\$15,904	\$16,302
Teleplay	26,223	26,879
Story and Teleplay	39,858	40,854
<b>90 min. or less</b> (but more than 60 min.)		
Story	\$21,248	\$21,779
Teleplay	37,783	38,728
Story and Teleplay	56,078	57,480
<b>120 min. or less</b> (but more than 90 min.)		
<b>Serial and episodic</b>		
Story	\$28,374	\$29,083
Teleplay	48,474	49,686
Story and Teleplay	73,784	75,629
<b>Other than serial or episodic</b>		
Story	\$30,967	\$31,741
Teleplay	52,899	54,221
Story and Teleplay	80,647	82,663
<b>120 min. or more</b> (but more than 120 min.)		
Based on the 120 min. or less minimum above, plus below for each additional 30 min. or less.		
Story	\$4,760	\$4,879
Teleplay	8,876	9,098
Story and Teleplay	11,911	12,209

**WGA  
TELEVISION COMPENSATION**

**OTHER THAN NETWORK PRIME TIME – HIGH BUDGET**

**APPLICABLE MINIMUMS**

	<b>Effective</b>	<b>Effective</b>
	<b>5/2/2020 – 5/1/2021</b>	<b>5/2/2021 – 5/1/2022</b>
<b>15 min. or less</b> \$150,000 and over; \$60,000 and over for non-prime time network films		
Story	\$3,478	\$3,565
Teleplay	6,363	6,522
Story and Teleplay	8,682	8,899
<b>30 min. or less</b> (but more than 15 min.) \$215,000 and over; \$100,000 and over for non-prime time network films		
Story	\$6,363	\$6,522
Teleplay	10,333	10,591
Story and Teleplay	15,903	16,301
<b>60 min. or less</b> (but more than 30 min.) \$300,000 and over; \$200,000 and over for non-prime time network films		
Story	\$11,563	\$11,852
Teleplay	20,024	20,525
Story and Teleplay	28,907	29,630
<b>75 min. or less</b> (but more than 60 min.) \$400,000 and over; \$260,000 and over for non-prime time network films		
Story	\$16,462	\$16,874
Teleplay	29,144	29,873
Story and Teleplay	41,200	42,230
<b>90 min. or less</b> (but more than 75 min.) \$500,000 and over; \$340,000 and over for non-prime time network films		
Story	\$17,378	\$17,812
Teleplay	30,800	31,570
Story and Teleplay	43,443	44,529
<b>120 min. or less</b> (but more than 90 min.) \$900,000 and over; \$450,000 and over for non-prime time network films		
Story	\$22,772	\$23,341
Teleplay	40,856	41,877
Story and Teleplay	56,932	58,355
<b>120 min. or more</b> (but more than 120 min.) Based on the 120 min. or less minimum above, plus below for each additional 30 min. or less.		
Story	\$5,393	\$5,528
Teleplay	10,055	10,306
Story & Teleplay	13,485	13,822

**WGA  
TELEVISION COMPENSATION**

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**OTHER THAN NETWORK PRIME TIME – LOW BUDGET**

**APPLICABLE MINIMUMS**

	<b>Effective</b>	<b>Effective</b>
	<b>5/2/2020 – 5/1/2021</b>	<b>5/2/2021 – 5/1/2022</b>
<b>15 min. or less</b>		
Story	\$2,959	\$3,033
Teleplay	4,633	4,749
Story & Teleplay	7,373	7,557
<b>30 min. or less</b> (but more than 15 min.)		
Story	\$4,923	\$5,046
Teleplay	7,964	8,163
Story & Teleplay	12,290	12,597
<b>60 min. or less</b> (but more than 45 min.)		
Story	\$9,308	\$9,541
Teleplay	15,187	15,567
Story & Teleplay	23,277	23,859
<b>75 min. or less</b> (but more than 60 min.)		
Story	\$13,252	\$13,583
Teleplay	21,915	22,463
Story & Teleplay	33,720	34,563
<b>90 min. or less</b> (but more than 75 min.)		
Story	\$14,189	\$14,544
Teleplay	23,254	23,835
Story & Teleplay	35,473	36,360
<b>120 min. or less</b> (but more than 90 min.)		
Story	\$18,740	\$19,209
Teleplay	30,770	31,539
Story & Teleplay	46,861	48,033
<b>120 min. or more (but more than 120 min)</b> Based on the 120 min. or less minimum above, plus, for each additional 30 min. or less, the following additional payments:		
Story	\$4,549	\$4,663
Teleplay	7,495	7,682
Story & Teleplay	11,390	11,675

**WGA  
TELEVISION COMPENSATION**

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**REWRITES**

**APPLICABLE MINIMUMS**

	<b>Effective</b>	<b>Effective</b>
	<b>5/2/2020 – 5/1/2021</b>	<b>5/2/2021 – 5/1/2022</b>
<b>REWRITE NON-SERIAL – High Budget</b>		
15 min. or less	\$3,750	\$3,844
30 min. or less (over 15)	6,260	6,417
45 min. or less (over 30)	9,052	9,278
60 min. or less (over 45)	11,843	12,139
75 min. or less (over 60)	16,624	17,040
90 min. or less (over 75)	17,446	17,882
120 min. or less (over 90)	23,046	23,622
<b>REWRITE NON-SERIAL – Low Budget</b>		
15 min. or less	\$2,747	\$2,816
30 min. or less (over 15)	4,700	4,818
60 min. or less (over 30)	8,962	9,186
75 min. or less (over 60)	12,457	12,768
90 min. or less (over 75)	13,234	13,565
120 min. or less (over 90)	17,486	17,923

**POLISH**

	<b>Effective</b>	<b>Effective</b>
	<b>5/2/2020– 5/1/2021</b>	<b>5/2/2021– 5/1/2022</b>
<b>POLISH NON-SERIAL – High Budget</b>		
15 min. or less	\$1,877	\$1,924
30 min. or less (over 15)	3,124	3,202
45 min. or less (over 30)	4,518	4,631
60 min. or less (over 45)	5,932	6,080
75 min. or less (over 60)	8,301	8,509
90 min. or less (over 75)	8,713	8,931
120 min. or less (over 90)	11,520	11,808
<b>POLISH NON-SERIAL – Low Budget</b>		
15 min. or less	\$1,366	\$1,400
30 min. or less (over 15)	2,344	2,403
60 min. or less (over 30)	4,476	4,588
75 min. or less (over 60)	6,225	6,381
90 min. or less (over 75)	6,623	6,789
120 min. or less (over 90)	8,746	8,965

**WGA  
TELEVISION COMPENSATION**

**PLOT OUTLINE/FORMAT/BIBLE**

**APPLICABLE MINIMUMS**

	<b>Effective</b>	<b>Effective</b>
	<b>5/2/2020 – 5/1/2021</b>	<b>5/2/2021 – 5/1/2022</b>
<b>Plot Outline – Narrative Synopsis of Story</b>		
15 min. or less	\$1,741	\$1,785
30 min. or less (over 15)	2,900	2,973
60 min. or less (over 30)	5,493	5,630
75 min. or less (over 60)	7,164	7,343
90 min. or less (over 75)	8,117	8,320
120 min. or less (over 90)	10,703	10,971
<b>FORMAT</b>	12,033	12,334
<b>BIBLE for Multi-Part Series*</b>	60,828	62,349
Plus 10% for each story line in excess of 6	6,083	6,235
<b>Rewrite or Polish of Format or Bible</b>		
Rewrite minimum	\$30,414	\$31,174
Polish minimum	15,207	15,587
Additionally, for each story line in excess of six rewrites	3,040	3,116
Polish additional	1,521	1,559

\* A discount of 20% is applicable if "bible" is intended for Non-Network or Non-Prime Time.

**WEEK-TO-WEEK AND TERM EMPLOYMENT**

	<b>Effective</b>	<b>Effective</b>
	<b>5/2/2020 – 5/1/2021</b>	<b>5/2/2021 – 5/1/2022</b>
<b>Writer – Compensation Per Week</b>		
6 out of 6 Weeks	\$5,059	\$5,185
14 out of 14 Weeks	4,700	4,818
20 out of 26 Weeks	4,338	4,446
40 out of 52 Weeks	3,964	4,063
<b>Writer Employed in Additional Capacities – Compensation Per Week</b>		
Week-to-Week and Term Employment up to and Including 9 Weeks	\$9,434	\$9,670
10 to 19 Weeks Guarantee	7,862	8,059
20 Weeks or More Guarantee	7,072	7,249

**NON-COMMERCIAL OPENINGS AND CLOSINGS**

	<b>Effective</b>	<b>Effective</b>
	<b>5/2/2020 – 5/1/2021</b>	<b>5/2/2021 – 5/1/2022</b>
<b>Aggregate Running Time</b>		
3 min. or Less	\$3,124	\$3,202
More than 3 min.	4,387	4,497

**WGA  
TELEVISION COMPENSATION**

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**PROGRAM FEES**

	<b>Effective</b>	<b>Effective</b>
	<b>5/2/2020 – 5/1/2021</b>	<b>5/2/2021 – 5/1/2022</b>
30 min. Program	\$1,062	\$1,089
60 min. Program	1,408	1,443
90 min. Program or longer	1,757	1,801

**SEQUEL PAYMENTS**

	<b>Effective</b>	<b>Effective</b>
	<b>5/2/2020 – 5/1/2021</b>	<b>5/2/2021 – 5/1/2022</b>
15 min. episodes (60% of 30-minute rate)	\$1,355	\$1,389
30 min. episodes	2,259	2,315
60 min. episodes (190% of 30-minute rate)	4,292	4,399
90 min. or longer (250% of 30-minute rate)	5,648	5,788

**CHARACTER PAYMENTS**

Continuing role as a central character in a new and different serial or episodic type free television series, for each episode of such new and different series:

<b>Effective</b>	<b>Effective</b>
<b>5/2/2020 – 5/1/2021</b>	<b>5/2/2021 – 5/1/2022</b>
\$2,259	\$2,315

**RECURRING CHARACTER PAYMENTS – Subsequent Shows**

The writer of an established episodic series who creates a principal character shall be paid the following sum for each subsequent episode in which such character appears:

<b>Effective</b>	<b>Effective</b>
<b>5/2/2020 – 5/1/2021</b>	<b>5/2/2021 – 5/1/2022</b>
\$642	\$658

**WGA  
TELEVISION COMPENSATION**

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**PROGRAMS MADE FOR BASIC CABLE TELEVISION**

**INSTALLMENTS**

**Teleplay:**

**First Draft:** 60% of agreed compensation but not less than 90% of minimum.

**Final Draft:** Balance of agreed compensation.

**Story and Teleplay:**

**Story:** 30% of agreed compensation.

**Teleplay First Draft:** 40% of agreed compensation or the difference between the story installment and 90% of minimum, whichever is greater.

**Teleplay Final Draft:** Balance of agreed compensation.

Budget requirement for high budget dramatic programs:

- (i) \$150,000 for a 15-minute program
- (ii) \$285,000 for a 30-minute program
- (iii) \$530,000 for a 60-minute program
- (iv) \$850,000 for a 90-minute program
- (v) \$1,250,000 for a 120-minute program

**MADE FOR BASIC CABLE ONE-HOUR HIGH BUDGET DRAMATIC SERIES IN THEIR  
SECOND OR SUBSEQUENT SEASON:**

	Effective	Effective
	5/2/2020 – 5/1/2021	5/2/2021 – 5/1/2022
Story	\$12,311	\$12,619
Teleplay	21,322	21,855
Story and Teleplay	30,780	31,550

## **TRAVEL INSURANCE COVERAGE**

Company will provide a minimum coverage of \$200,000 of accidental death and dismemberment insurance to any writer while required by Company to travel by means of transportation furnished by Company, other than by air, during writer's assignment. If writer is required to travel by air, Company will provide a minimum of \$250,000 of such insurance for each writer, and \$350,000 of such insurance for each writer in cases where they are required to travel by helicopter.

Writer shall be permitted to fill out a form specifying a beneficiary. Such form shall be filed with the designated representative of the Company.

If during the term of this Basic Agreement the Company enters into a collective bargaining agreement of industry wide application with DGA or SAG which provides, under conditions similar to those specified above, for an increase in the amount of any such coverage to amounts greater than the comparable amounts specified above, then the Guild may elect to substitute the comparable amounts for all three (but not for less than all three) of the amounts specified above. Such substitution shall become effective 10 days after the Company receives written notice of such election from the Guild.



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## **IATSE LOS ANGELES – UNIONS/LOCALS, OCC CODES, AND PHONE NUMBERS**

### **IATSE**

<b>Local Union</b>	<b>Occ. Code</b>	<b>Occupation</b>	<b>Phone Number</b>
800	13	Art Directors	818.762.9995
600	19	International Photographers	323.876.0160
	74	Publicists	
839*	21	Animation	818.845.7500
892	22	Costume Designers	818.752.2400
700	41	Editors	323.876.4770
	83	Story Analysts	
728	54	Electrical Lighting Technicians	818.954.0728
80/767	43	First Aid	818.842.7670
80	45	Grips	818.526.0700
		Craft Services	
800	58	Illustrators/Matte Artists	818.762.9995
706	57	Make-Up/Hair Stylists	818.295.3933
729	66	Painters	818.842.7729
44	73	Property Craftspersons	818.769.2500
800	75	Scenic/Title/Graphic Artists	818.762.9995
871	77	Script Supervisors/Continuity Coordinators	818.509.7871
	71	Accountants	
800	76	Set Designers/Model Builders	818.762.9995
695	81	Sound Technicians	818.985.9204
884	84	Teachers/Welfare Workers	818.559.9797
705	23	Costumers	818.487.5655

\* This IATSE local is not a part of the basic bargaining unit.

### **OTHER**

FIRE SAFETY OFFICERS ..... CFSD

LA County	323.881.2411	Culver City	310.253.5925
LA City	213.978.3820	Glendale	818.548.4810
Burbank	818.238.3473	Santa Monica	310.458.8651

LOS ANGELES POLICE OFFICERS.....Local police station ..... LAPD

CALIFORNIA HIGHWAY PATROL.....818.240.8200

LOS ANGELES CITY PARK RANGERS.....323.644.6220

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**HOLLYWOOD IATSE – LOS ANGELES  
FRINGE RATES**

<b>\$15 Million Contributors</b>					
<b>UNION</b>	<b>PENSION, HEALTH/ WELFARE (Per Hour)</b>	<b>OTHER</b>	<b>VAC</b>	<b>HOL</b>	<b>EXPIRES</b>
<b>IATSE</b> Basic Agreement <sup>&amp;</sup>	\$7.5275 <sup>1</sup>	6% of scale to pension**	4% <sup>#</sup>	3.719% <sup>#</sup>	7/31/2021
Videotape Agreement	\$7.3575 <sup>4</sup>	6% of scale to pension**	4% <sup>#</sup>	3.719% <sup>#</sup>	10/03/2020
	\$7.5275 <sup>4</sup>				9/30/2021
Local 871 Accountants <sup>†</sup>	\$6.9275 <sup>+</sup>	6% of scale to pension**	4% <sup>#</sup>	3.719% <sup>#</sup>	7/31/2021
Local 871 Coordinators <sup>†</sup>	\$7.0195 <sup>2</sup>	6% of scale to pension**	4% <sup>#</sup>	3.719% <sup>#</sup>	7/31/2021
Local 871 Script Coordinators and Writers' Room Assistants	\$6.9983 <sup>5</sup>	2% of scale to pension** Effective 2/2/2020 3% of scale to pension** Effective 1/31/2021			8/1/2021
Local 839	\$7.0275 <sup>3</sup>	6% of scale to pension**	4% <sup>##</sup>	3.719% <sup>##</sup>	7/31/2021
<b>Non-Affiliate</b> Accountants	\$8.4275 <sup>+</sup>	** , ==			7/31/2021
Producers	\$8.4275 <sup>+</sup>				7/31/2021
Freelance Post Production Supervisors	\$8.4275 <sup>+</sup>				7/31/2021

<b>Non \$15 Million Contributors</b>					
<b>UNION</b>	<b>PENSION, HEALTH/ WELFARE (Per Hour)</b>	<b>OTHER</b>	<b>VAC</b>	<b>HOL</b>	<b>EXPIRES</b>
<b>IATSE</b> Basic Agreement <sup>&amp;&amp;</sup>	\$9.3775 <sup>1</sup>	6% of scale to pension**	4% <sup>#</sup>	3.719% <sup>#</sup>	7/31/2021
Videotape Agreement	\$8.5575 <sup>4</sup>	6% of scale to pension**	4% <sup>#</sup>	3.719% <sup>#</sup>	10/03/2020
	\$9.3775 <sup>4</sup>				9/30/2021
Local 871 Accountants <sup>†</sup>	\$8.7775 <sup>+</sup>	6% of scale to pension**	4% <sup>#</sup>	3.719% <sup>#</sup>	7/31/2021
Local 871 Coordinators <sup>†</sup>	\$8.8695 <sup>2</sup>	6% of scale to pension**	4% <sup>#</sup>	3.719% <sup>#</sup>	7/31/2021
Local 871 Script Coordinators and Writers' Room Assistants	\$8.8483 <sup>5</sup>	2% of scale to pension** Effective 2/2/2020 3% of scale to pension** Effective 1/31/2021			7/31/2021
Local 839	\$8.8775 <sup>3</sup>	6% of scale to pension**	4% <sup>##</sup>	3.719% <sup>##</sup>	7/31/2021
<b>Non-Affiliate</b> Accountants	\$10.2775 <sup>+</sup>	** , ==			7/31/2021
	\$15.669****				3/20/2021
	\$16.690****				--
Producers	\$10.2775 <sup>+</sup>				7/31/2021
Freelance Post Production Supervisors	\$10.2775 <sup>+</sup>				7/31/2021

<sup>#</sup> IATSE See Sideletters section for the applicable vacation and holiday specifics.

Updated May 2021

## NOTES

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\*\* IAP Individual Account Plan - Contribution is applicable percentage of straight time scale for all hrs. worked or guaranteed; "On Call" is applicable percentage of straight time daily or weekly rate. EP Occupation Code section has scale rates.

\*\*\*\* (Non-15 Million Group East Coast MPIPHP Fringe ) – Applicable to Accountants employed in NY or NJ, or hired in NY or NJ to perform services outside those states, but within the limits of the U.S., its territories and Canada. Not applicable to Accountants hired in and working in Los Angeles or Accountants hired in Los Angeles to perform temporary services outside the Los Angeles Area.\* CSATF not required.

\* CSATF not required.

<sup>1</sup> Rate includes \$0.60 CSATF contribution.

<sup>2</sup> Rate includes \$0.092 CSATF contribution.

<sup>3</sup> Rate includes \$0.10 CSATF contribution.

<sup>4</sup> Rate includes \$0.60 CSATF contribution.

<sup>5</sup> Rate includes \$0.0708 CSATF contribution.

† The IAP for Local 871 Accountants and Prod Office Coordinators shall be based on the negotiated rate. The IAP for Local 871 Assistant Production Coordinators and Art Department Coordinators employed on a television motion picture shall be based on the scale regular hourly rate of pay for all hours worked or guaranteed.

== The IAP % is based on amounts determined by the Motion Picture Plan. Contact your paymaster directly for details.

& The total composite hourly contribution rate increases to \$5.021 per hour for individuals employed on covered New Media Productions budgeted at \$25,000 or less per minute under the terms and conditions of the Sideletter re: Productions Made for New Media of the 2018 Producer-Studio I.A.T.S.E. and M.P.T.A.A.C. Basic Agreement for \$15 Million Contributors.

&& The total composite hourly contribution rate increases to \$6.221 per hour for individuals employed on covered New Media Productions budgeted at \$25,000 or less per minute under the terms and conditions of the Sideletter re: Productions Made for New Media of the 2018 Producer-Studio I.A.T.S.E. and M.P.T.A.A.C. Basic Agreement for Non \$15 Million Contributors.

**IATSE BASIC AGREEMENT REST PERIODS**  
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**IATSE BASIC AGREEMENT REST PERIODS  
FEATURE LENGTH**

## FEATURES

- THEATRICAL RELEASE
- HIGH BUDGET SVOD (96+ MINUTES, \$30M+ BUDGET, AND 20M+ SUBSCRIBERS)

<p style="text-align: center;"><b>44 Property, 80 Grips, 80 First Aid, 695 Sound Technicians, 705 Costumers, 706 Hair &amp; Make-up, 728 Lighting Technicians, 729 Painters, 800 Illustrators, 800 Set Designers, 800 Scenic Artists, 871 Script Supervisors, 884 Set Teachers, and 892 Costume Designers</b></p>			
<p>Pay rest invasion as follows if employee works fourteen (14) or more hours on two (2) consecutive days, rest period increases to ten (10) hours and remains so until employee works fewer than fourteen (14) hours or has a day off. <i>Except on Distant conditions.</i></p>			
Condition & Rest Period	If the rest period as provided is invaded by no more than one (1) hour for an 'On Production' employee or no more than two (2) hours for an 'Off Production' employee	When intervening time between dismissal and call-back to work is between five (5) hours and the end of the applicable rest period	When intervening time between dismissal and call-back to work is less than five (5) hours
<p>Studio On Prod Studio Off Prod Report To On Prod Report To Off Prod Bus To On Prod Bus To Off Prod</p> <p style="text-align: center;"><b>10 hours</b></p>	<p>If the rest period as provided is invaded by no more than one (1) hour for an 'On Production' employee or no more than two (2) hours for an 'Off Production' employee, the employee shall be paid additional straight time for all such invaded time.</p>	<p>Intervening time is not work time, but previous and subsequent work time are added together to determine (1) when Golden Hours begin, and (2) the number of Golden Hours to be paid.</p>	<p>Intervening time is work time and is added to previous and subsequent work time.</p>
<p>Pay rest invasion as follows for all conditions in instances when the rest period has not been modified by the two-day lookback period.</p>			
Condition & Rest Period	When intervening time between dismissal and call-back to work is between five (5) hours and the end of the applicable rest period	When intervening time between dismissal and call-back to work is less than five (5) hours	
<p>Studio On Prod 9 Hours</p> <p>Studio Off Prod 8 Hours</p> <p>Report To On Prod 10 Hours</p> <p>Report To Off Prod 10 Hours</p> <p>Bus To On Prod 9 Hours</p> <p>Bus To Off Prod 8 Hours</p> <p>Distant 8 Hours</p>	<p>Intervening time is not work time, but previous and subsequent work time are added together to determine (1) when Golden Hours begin, and (2) the number of Golden Hours to be paid.</p>	<p>Intervening time is work time and is added to previous and subsequent work time.</p>	

**IATSE BASIC AGREEMENT REST PERIODS  
FEATURE LENGTH**

## FEATURES

- THEATRICAL RELEASE
- HIGH BUDGET SVOD (96+ MINUTES, \$30M+ BUDGET, AND 20M+ SUBSCRIBERS)

600 Camera: Director of Photography, Camera Operator		
Condition & Rest Period	When intervening time between dismissal and call-back to work is between five (5) hours and the end of the applicable rest period	When intervening time between dismissal and call-back to work is less than five (5) hours
<b>Studio Report To Bus To</b>  <b>11 hours</b>	Intervening time is not work time, but previous and subsequent work time are added together to determine (1) when Golden Hours begin, and (2) the number of Golden Hours to be paid.	Intervening time is work time and is added to previous and subsequent work time.
<b>Distant</b> <b>10 Hours</b>		

600 Camera: Portrait Photographer, Still Photographer		
Condition & Rest Period	When intervening time between dismissal and call-back to work is between five (5) hours and the end of the applicable rest period	When intervening time between dismissal and call-back to work is less than five (5) hours
<b>Studio Report To Bus To</b>  <b>10 hours</b>	Intervening time is not work time, but previous and subsequent work time are added together to determine (1) when Golden Hours begin, and (2) the number of Golden Hours to be paid.	Intervening time is work time and is added to previous and subsequent work time.
<b>Distant</b> <b>9 Hours</b>		

**IATSE BASIC AGREEMENT REST PERIODS  
FEATURE LENGTH**

## FEATURES

- THEATRICAL RELEASE
- HIGH BUDGET SVOD (96+ MINUTES, \$30M+ BUDGET, AND 20M+ SUBSCRIBERS)

<b>600 Camera: Technician, Assistant Photographer, Film Loader, Digital Imaging Technician, Video Controller (Shader), Camera Utility, and Digital Utility</b>			
Pay rest invasion as follows if employee works fourteen (14) or more hours on two (2) consecutive days, rest period increases to ten (10) hours and remains so until employee works fewer than fourteen (14) hours or has a day off. <i>Except on Distant conditions.</i>			
<b>Condition &amp; Rest Period</b>	<b>If the rest period as provided is invaded by no more than one (1) hour</b>	<b>When intervening time between dismissal and call-back to work is between five (5) hours and the end of the applicable rest period</b>	<b>When intervening time between dismissal and call-back to work is less than five (5) hours</b>
<b>Studio Report To Bus To</b>  <b>10 hours</b>	If the rest period as provided is invaded by no more than one (1) hour, the employee shall be paid additional straight time for all such invaded time.	Intervening time is not work time, but previous and subsequent work time are added together to determine (1) when Golden Hours begin, and (2) the number of Golden Hours to be paid.	Intervening time is work time and is added to previous and subsequent work time.
Pay rest invasion as follows for all conditions in instances when the rest period has not been modified by the two-day lookback period.			
<b>Condition &amp; Rest Period</b>	<b>When intervening time between dismissal and call-back to work is between five (5) hours and the end of the applicable rest period</b>	<b>When intervening time between dismissal and call-back to work is less than five (5) hours</b>	
<b>Studio Report To Bus To Distant</b>  <b>9 Hours</b>	Intervening time is not work time, but previous and subsequent work time are added together to determine (1) when Golden Hours begin, and (2) the number of Golden Hours to be paid.	Intervening time is work time and is added to previous and subsequent work time.	

**IATSE BASIC AGREEMENT REST PERIODS  
FEATURE LENGTH**

## FEATURES

- THEATRICAL RELEASE
- HIGH BUDGET SVOD (96+ MINUTES, \$30M+ BUDGET, AND 20M+ SUBSCRIBERS)

700 Editors (Majors and Independents)			
Pay rest invasion as follows if employee works fourteen (14) or more hours on two (2) consecutive days, rest period increases to nine (9) hours and remains so until employee works fewer than fourteen (14) hours or has a day off. <i>Except on Distant conditions.</i>			
Condition & Rest Period	If the rest period as provided is invaded by no more than one (1) hour for an 'Off Production' employee	When intervening time between dismissal and call-back to work is between five (5) hours and the end of the applicable rest period	When intervening time between dismissal and call-back to work is less than five (5) hours
<b>Studio Off Prod</b> <b>Bus To Off Prod</b>  <b>9 hours</b>	If the rest period as provided is invaded by no more than one (1) hour for an 'Off Production' employee, the employee shall be paid additional straight time for all such invaded time.	Intervening time is not work time, but previous and subsequent work time are added together to determine (1) when Golden Hours begin, and (2) the number of Golden Hours to be paid.	Intervening time is work time and is added to previous and subsequent work time.
Pay rest invasion as follows for all conditions in instances when the rest period has not been modified by the two-day lookback period.			
Condition & Rest Period	When intervening time between dismissal and call-back to work is between five (5) hours and the end of the applicable rest period	When intervening time between dismissal and call-back to work is less than five (5) hours	
<b>Studio On Prod</b> <b>9 Hours</b>	Intervening time is not work time, but previous and subsequent work time are added together to determine (1) when Golden Hours begin, and (2) the number of Golden Hours to be paid.	Intervening time is work time and is added to previous and subsequent work time.	
<b>Studio Off Prod</b> <b>8 Hours</b>			
<b>Report To On Prod</b> <b>10 Hours</b>			
<b>Report To Off Prod</b> <b>10 Hours</b>			
<b>Bus To On Prod</b> <b>9 Hours</b>			
<b>Bus To Off Prod</b> <b>8 Hours</b>			
<b>Distant</b> <b>8 Hours</b>			

**IATSE BASIC AGREEMENT REST PERIODS  
FEATURE LENGTH**

## FEATURES

- THEATRICAL RELEASE
- HIGH BUDGET SVOD (96+ MINUTES, \$30M+ BUDGET, AND 20M+ SUBSCRIBERS)

700 Lab Technicians and Story Analysts		
Condition & Rest Period	When intervening time between dismissal and call-back to work is between five (5) hours and the end of the applicable rest period	When intervening time between dismissal and call-back to work is less than five (5) hours
Studio On Prod 9 Hours	Intervening time is not work time, but previous and subsequent work time are added together to determine (1) when Golden Hours begin, and (2) the number of Golden Hours to be paid.	Intervening time is work time and is added to previous and subsequent work time.
Studio Off Prod 8 Hours		
Report To On Prod 10 Hours		
Report To Off Prod 10 Hours		
Bus To On Prod 9 Hours		
Bus To Off Prod 8 Hours		
Distant 8 Hours		

871 Production Office Coordinators, Assistant Production Office Coordinators, and Art Department Coordinators	
Condition & Rest Period	Pay rest invasion as follows if employee works more than twelve (12) hours and has not received eight (8) hours rest.
All Conditions 8 hours	Employee shall be paid one and one-half (1.5) times their 'effective hourly rate' for any invaded hours. For this purpose, the 'effective hourly rate' shall be calculated by dividing the employee's weekly rate in effect by fifty-six (56) hours.

**IATSE BASIC AGREEMENT REST PERIODS  
TELEVISION – LONG-FORM EXCLUDING MINI-SERIES**

## TELEVISION – LONG-FORM EXCLUDING MINI-SERIES

<b>44 Property, 80 Grips, 80 First Aid, 695 Sound Technicians, 705 Costumers, 706 Hair &amp; Make-up, 728 Lighting Technicians, 729 Painters, 800 Illustrators, 800 Set Designers, 800 Scenic Artists, 871 Script Supervisors, 884 Set Teachers, and 892 Costume Designers</b>			
<b>Pay rest invasion as follows if employee works fourteen (14) or more hours on two (2) consecutive days, rest period increases to ten (10) hours and remains so until employee works fewer than fourteen (14) hours or has a day off. Except on Distant conditions.</b>			
<b>Condition &amp; Rest Period</b>	<b>If the rest period as provided is invaded by no more than one (1) hour for an 'On Production' employee or no more than two (2) hours for an 'Off Production' employee</b>	<b>When intervening time between dismissal and call-back to work is between five (5) hours and the end of the applicable rest period</b>	<b>When intervening time between dismissal and call-back to work is less than five (5) hours</b>
<b>Studio On Prod Studio Off Prod Report To On Prod Report To Off Prod Bus To On Prod Bus To Off Prod</b>  <b>10 hours</b>	If the rest period as provided is invaded by no more than one (1) hour for an 'On Production' employee or no more than two (2) hours for an 'Off Production' employee, the employee shall be paid additional straight time for all such invaded time.	Intervening time is not work time, but previous and subsequent work time are added together to determine (1) when Golden Hours begin, and (2) the number of Golden Hours to be paid.	Intervening time is work time and is added to previous and subsequent work time.
<b>Pay rest invasion as follows for all conditions in instances when the rest period has not been modified by the two-day lookback period.</b>			
<b>Condition &amp; Rest Period</b>	<b>When intervening time between dismissal and call-back to work is between five (5) hours and the end of the applicable rest period</b>	<b>When intervening time between dismissal and call-back to work is less than five (5) hours</b>	
<b>Studio On Prod 9 Hours</b>	Intervening time is not work time, but previous and subsequent work time are added together to determine (1) when Golden Hours begin, and (2) the number of Golden Hours to be paid.	Intervening time is work time and is added to previous and subsequent work time.	
<b>Studio Off Prod 8 Hours</b>			
<b>Report To On Prod 10 Hours</b>			
<b>Report To Off Prod 10 Hours</b>			
<b>Bus To On Prod 9 Hours</b>			
<b>Bus To Off Prod 8 Hours</b>			
<b>Distant 8 Hours</b>			

## TELEVISION – LONG-FORM EXCLUDING MINI-SERIES

<b>600 Camera: Director of Photography, Camera Operator</b>		
<b>Condition &amp; Rest Period</b>	<b>When intervening time between dismissal and call-back to work is between five (5) hours and the end of the applicable rest period</b>	<b>When intervening time between dismissal and call-back to work is less than five (5) hours</b>
<b>Studio Report To Bus To</b>  <b>11 hours</b>	Intervening time is not work time, but previous and subsequent work time are added together to determine (1) when Golden Hours begin, and (2) the number of Golden Hours to be paid.	Intervening time is work time and is added to previous and subsequent work time.
<b>Distant</b> <b>10 Hours</b>		

<b>600 Camera: Portrait Photographer, Still Photographer</b>		
<b>Condition &amp; Rest Period</b>	<b>When intervening time between dismissal and call-back to work is between five (5) hours and the end of the applicable rest period</b>	<b>When intervening time between dismissal and call-back to work is less than five (5) hours</b>
<b>Studio Report To Bus To</b>  <b>10 hours</b>	Intervening time is not work time, but previous and subsequent work time are added together to determine (1) when Golden Hours begin, and (2) the number of Golden Hours to be paid.	Intervening time is work time and is added to previous and subsequent work time.
<b>Distant</b> <b>9 Hours</b>		

## TELEVISION – LONG-FORM EXCLUDING MINI-SERIES

<b>600 Camera: Technician, Assistant Photographer, Film Loader, Digital Imaging Technician, Video Controller (Shader), Camera Utility, and Digital Utility</b>			
<b>Pay rest invasion as follows if employee works fourteen (14) or more hours on two (2) consecutive days, rest period increases to ten (10) hours and remains so until employee works fewer than fourteen (14) hours or has a day off. <i>Except on Distant conditions.</i></b>			
Condition & Rest Period	If the rest period as provided is invaded by no more than one (1) hour	When intervening time between dismissal and call-back to work is between five (5) hours and the end of the applicable rest period	When intervening time between dismissal and call-back to work is less than five (5) hours
<b>Studio Report To Bus To</b>  <b>10 hours</b>	If the rest period as provided is invaded by no more than one (1) hour, the employee shall be paid additional straight time for all such invaded time.	Intervening time is not work time, but previous and subsequent work time are added together to determine (1) when Golden Hours begin, and (2) the number of Golden Hours to be paid.	Intervening time is work time and is added to previous and subsequent work time.
<b>Pay rest invasion as follows for all conditions in instances when the rest period has not been modified by the two-day lookback period.</b>			
Condition & Rest Period	When intervening time between dismissal and call-back to work is between five (5) hours and the end of the applicable rest period	When intervening time between dismissal and call-back to work is less than five (5) hours	
<b>Studio Report To Bus To Distant</b>  <b>9 Hours</b>	Intervening time is not work time, but previous and subsequent work time are added together to determine (1) when Golden Hours begin, and (2) the number of Golden Hours to be paid.	Intervening time is work time and is added to previous and subsequent work time.	



## TELEVISION – LONG-FORM EXCLUDING MINI-SERIES

<b>700 Editors (Majors and Independents)</b>			
Pay rest invasion as follows if employee works fourteen (14) or more hours on two (2) consecutive days, rest period increases to nine (9) hours and remains so until employee works fewer than fourteen (14) hours or has a day off. <i>Except on Distant conditions.</i>			
Condition & Rest Period	If the rest period as provided is invaded by no more than one (1) hour for an 'Off Production' employee	When intervening time between dismissal and call-back to work is between five (5) hours and the end of the applicable rest period	When intervening time between dismissal and call-back to work is less than five (5) hours
<b>Studio Off Prod Bus To Off Prod</b>  <b>9 hours</b>	If the rest period as provided is invaded by no more than one (1) hour for an 'Off Production' employee, the employee shall be paid additional straight time for all such invaded time.	Intervening time is not work time, but previous and subsequent work time are added together to determine (1) when Golden Hours begin, and (2) the number of Golden Hours to be paid.	Intervening time is work time and is added to previous and subsequent work time.
Pay rest invasion as follows for all conditions in instances when the rest period has not been modified by the two-day lookback period.			
Condition & Rest Period	When intervening time between dismissal and call-back to work is between five (5) hours and the end of the applicable rest period	When intervening time between dismissal and call-back to work is less than five (5) hours	
<b>Studio On Prod 9 Hours</b>	Intervening time is not work time, but previous and subsequent work time are added together to determine (1) when Golden Hours begin, and (2) the number of Golden Hours to be paid.	Intervening time is work time and is added to previous and subsequent work time.	
<b>Studio Off Prod 8 Hours</b>			
<b>Report To On Prod 10 Hours</b>			
<b>Report To Off Prod 10 Hours</b>			
<b>Bus To On Prod 9 Hours</b>			
<b>Bus To Off Prod 8 Hours</b>			
<b>Distant 8 Hours</b>			

## TELEVISION – LONG-FORM EXCLUDING MINI-SERIES

700 Lab Technicians and Story Analysts		
Condition & Rest Period	When intervening time between dismissal and call-back to work is between five (5) hours and the end of the applicable rest period	When intervening time between dismissal and call-back to work is less than five (5) hours
Studio On Prod 9 Hours	Intervening time is not work time, but previous and subsequent work time are added together to determine (1) when Golden Hours begin, and (2) the number of Golden Hours to be paid.	Intervening time is work time and is added to previous and subsequent work time.
Studio Off Prod 8 Hours		
Report To On Prod 10 Hours		
Report To Off Prod 10 Hours		
Bus To On Prod 9 Hours		
Bus To Off Prod 8 Hours		
Distant 8 Hours		

871 Production Office Coordinators	
Condition & Rest Period	Pay rest invasion as follows if employee works more than twelve (12) hours and has not received eight (8) hours rest.
All Conditions 8 hours	Employee shall be paid one and one-half (1.5) times their 'effective hourly rate' for any invaded hours. For this purpose, the 'effective hourly rate' shall be calculated by dividing the employee's weekly rate in effect by fifty-six (56) hours.

## TELEVISION – LONG-FORM EXCLUDING MINI-SERIES

871 Assistant Production Office Coordinators, and Art Department Coordinators	
Condition & Rest Period	Pay rest invasion as follows if employee works fourteen (14) or more hours on two (2) consecutive days, rest period increases to ten (10) hours and remains so until employee works fewer than fourteen (14) hours or has a day off.
All Conditions 10 hours	Employee shall be paid one and one-half (1.5) times their 'effective hourly rate' for any invaded hours.
Condition & Rest Period	Pay rest invasion as follows for all conditions in instances when the rest period has not been modified by the two-day lookback period and when employee works more than twelve (12) hours and has not received eight (8) hours rest.
All Conditions 8 hours	Employee shall be paid one and one-half (1.5) times their 'effective hourly rate' for any invaded hours.

## TELEVISION AND BASIC CABLE

- MINI-SERIES
- SEASON 2+ OF 1-HOUR SERIES
- SEASON 2+ OF ½ HOUR SINGLE CAM SERIES

## MID-BUDGET SVOD AND HIGH BUDGET SVOD

- MINI-SERIES
- SEASON 2+ OF 36-65 MINUTE SERIES
- SEASON 2+ OF 20-35 MINUTE SINGLE CAM SERIES

<b>44 Property, 80 Grips, 80 First Aid,  695 Sound Technicians, 705 Costumers, 706 Hair &amp; Make-up,  728 Lighting Technicians, 729 Painters, 800 Illustrators,  800 Set Designers, 800 Scenic Artists, 871 Script Supervisors,  884 Set Teachers, and 892 Costume Designers</b>			
<b>Condition &amp; Rest Period</b>	<b>If the rest period as provided is invaded by no more than one (1) hour for an 'On Production' employee or no more than two (2) hours for an 'Off Production' employee</b>	<b>When intervening time between dismissal and call-back to work is between five (5) hours and the end of the applicable rest period</b>	<b>When intervening time between dismissal and call-back to work is less than five (5) hours</b>
<b>Studio On Prod Studio Off Prod Bus To On Prod Bus To Off Prod 10 Hours</b>	If the rest period as provided is invaded by no more than one (1) hour for an 'On Production' employee or no more than two (2) hours for an 'Off Production' employee, the employee shall be paid additional straight time for all such invaded time.	Intervening time is not work time, but previous and subsequent work time are added together to determine (1) when Golden Hours begin, and (2) the number of Golden Hours to be paid.	Intervening time is work time and is added to previous and subsequent work time.
<b>Report To On Prod Report To Off Prod 10 Hours</b>	Intervening time is not work time, but previous and subsequent work time are added together to determine (1) when Golden Hours begin, and (2) the number of Golden Hours to be paid.		
<b>Distant 8 Hours</b>			

## TELEVISION AND BASIC CABLE

- **MINI-SERIES**
- **SEASON 2+ OF 1-HOUR SERIES**
- **SEASON 2+ OF ½ HOUR SINGLE CAM SERIES**

## MID-BUDGET SVOD AND HIGH BUDGET SVOD

- **MINI-SERIES**
- **SEASON 2+ OF 36-65 MINUTE SERIES**
- **SEASON 2+ OF 20-35 MINUTE SINGLE CAM SERIES**

<b>600 Camera: Director of Photography, Camera Operator</b>		
<b>Condition &amp; Rest Period</b>	<b>When intervening time between dismissal and call-back to work is between five (5) hours and the end of the applicable rest period</b>	<b>When intervening time between dismissal and call-back to work is less than five (5) hours</b>
<b>Studio Report To Bus To</b>  <b>11 hours</b>	Intervening time is not work time, but previous and subsequent work time are added together to determine (1) when Golden Hours begin, and (2) the number of Golden Hours to be paid.	Intervening time is work time and is added to previous and subsequent work time.
<b>Distant</b> <b>10 Hours</b>		

<b>600 Camera: Portrait Photographer, Still Photographer</b>		
<b>Condition &amp; Rest Period</b>	<b>When intervening time between dismissal and call-back to work is between five (5) hours and the end of the applicable rest period</b>	<b>When intervening time between dismissal and call-back to work is less than five (5) hours</b>
<b>Studio Report To Bus To</b>  <b>10 hours</b>	Intervening time is not work time, but previous and subsequent work time are added together to determine (1) when Golden Hours begin, and (2) the number of Golden Hours to be paid.	Intervening time is work time and is added to previous and subsequent work time.
<b>Distant</b> <b>9 Hours</b>		

## TELEVISION AND BASIC CABLE

- MINI-SERIES
- SEASON 2+ OF 1-HOUR SERIES
- SEASON 2+ OF ½ HOUR SINGLE CAM SERIES

## MID-BUDGET SVOD AND HIGH BUDGET SVOD

- MINI-SERIES
- SEASON 2+ OF 36-65 MINUTE SERIES
- SEASON 2+ OF 20-35 MINUTE SINGLE CAM SERIES

600 Camera: Technician, Assistant Photographer, Film Loader, Digital Imaging Technician, Video Controller (Shader), Camera Utility, and Digital Utility			
Condition & Rest Period	If the rest period as provided is invaded by no more than one (1) hour	When intervening time between dismissal and call-back to work is between five (5) hours and the end of the applicable rest period	When intervening time between dismissal and call-back to work is less than five (5) hours
Studio Bus To  10 hours	If the rest period as provided is invaded by no more than one (1) hour, the employee shall be paid additional straight time for all such invaded time.	Intervening time is not work time, but previous and subsequent work time are added together to determine (1) when Golden Hours begin, and (2) the number of Golden Hours to be paid.	Intervening time is work time and is added to previous and subsequent work time.
Condition & Rest Period	When intervening time between dismissal and call-back to work is between five (5) hours and the end of the applicable rest period		When intervening time between dismissal and call-back to work is less than five (5) hours
Report To 10 Hours	Intervening time is not work time, but previous and subsequent work time are added together to determine (1) when Golden Hours begin, and (2) the number of Golden Hours to be paid.		Intervening time is work time and is added to previous and subsequent work time.
Distant 9 Hours			

## TELEVISION AND BASIC CABLE

- MINI-SERIES
- SEASON 2+ OF 1-HOUR SERIES
- SEASON 2+ OF ½ HOUR SINGLE CAM SERIES

## MID-BUDGET SVOD AND HIGH BUDGET SVOD

- MINI-SERIES
- SEASON 2+ OF 36-65 MINUTE SERIES
- SEASON 2+ OF 20-35 MINUTE SINGLE CAM SERIES

700 Editors (Majors and Independents)			
Condition & Rest Period	If the rest period as provided is invaded by no more than one (1) hour for an 'Off Production' employee	When intervening time between dismissal and call-back to work is between five (5) hours and the end of the applicable rest period	When intervening time between dismissal and call-back to work is less than five (5) hours
<b>Studio Off Prod</b> <b>Report To Off Prod</b> <b>Bus To Off Prod</b>  <b>9 hours</b>	If the rest period as provided is invaded by no more than one (1) hour for an 'Off Production' employee, the employee shall be paid additional straight time for all such invaded time.	Intervening time is not work time, but previous and subsequent work time are added together to determine (1) when Golden Hours begin, and (2) the number of Golden Hours to be paid.	Intervening time is work time and is added to previous and subsequent work time.
Condition & Rest Period	When intervening time between dismissal and call-back to work is between five (5) hours and the end of the applicable rest period		When intervening time between dismissal and call-back to work is less than five (5) hours
<b>Studio On Prod</b> <b>9 Hours</b>	Intervening time is not work time, but previous and subsequent work time are added together to determine (1) when Golden Hours begin, and (2) the number of Golden Hours to be paid.		Intervening time is work time and is added to previous and subsequent work time.
<b>Report To On Prod</b> <b>10 Hours</b>			
<b>Bus To On Prod</b> <b>9 Hours</b>			
<b>Distant</b> <b>8 Hours</b>			

## TELEVISION AND BASIC CABLE

- MINI-SERIES
- SEASON 2+ OF 1-HOUR SERIES
- SEASON 2+ OF ½ HOUR SINGLE CAM SERIES

## MID-BUDGET SVOD AND HIGH BUDGET SVOD

- MINI-SERIES
- SEASON 2+ OF 36-65 MINUTE SERIES
- SEASON 2+ OF 20-35 MINUTE SINGLE CAM SERIES

700 Lab Technicians and Story Analysts		
Condition & Rest Period	When intervening time between dismissal and call-back to work is between five (5) hours and the end of the applicable rest period	When intervening time between dismissal and call-back to work is less than five (5) hours
Studio On Prod 9 Hours	Intervening time is not work time, but previous and subsequent work time are added together to determine (1) when Golden Hours begin, and (2) the number of Golden Hours to be paid.	Intervening time is work time and is added to previous and subsequent work time.
Studio Off Prod 8 Hours		
Report To On Prod 10 Hours		
Report To Off Prod 10 Hours		
Bus To On Prod 9 Hours		
Bus To Off Prod 8 Hours		
Distant 8 Hours		



## TELEVISION AND BASIC CABLE

- MINI-SERIES
- SEASON 2+ OF 1-HOUR SERIES
- SEASON 2+ OF ½ HOUR SINGLE CAM SERIES

## MID-BUDGET SVOD AND HIGH BUDGET SVOD

- MINI-SERIES
- SEASON 2+ OF 36-65 MINUTE SERIES
- SEASON 2+ OF 20-35 MINUTE SINGLE CAM SERIES

871 Production Office Coordinators	
Condition & Rest Period	Pay rest invasion as follows if employee works more than twelve (12) hours and has not received eight (8) hours rest.
All Conditions 8 hours	Employee shall be paid one and one-half (1.5) times their 'effective hourly rate' for any invaded hours. For this purpose, the 'effective hourly rate' shall be calculated by dividing the employee's weekly rate in effect by fifty-six (56) hours.

871 Assistant Production Office Coordinators, and Art Department Coordinators	
Condition & Rest Period	Pay rest invasion as follows for all conditions when employee has not received ten (10) hours rest.
All Conditions 10 hours	Employee shall be paid one and one-half (1.5) times their 'effective hourly rate' for any invaded hours.

## TELEVISION, BASIC CABLE, MID-BUDGET SVOD, AND HIGH BUDGET SVOD

- PILOTS
- 1ST SEASON SERIES
- ALL OTHERS

<b>44 Property, 80 Grips, 80 First Aid, 695 Sound Technicians, 705 Costumers, 706 Hair &amp; Make-up, 728 Lighting Technicians, 729 Painters, 800 Illustrators, 800 Set Designers, 800 Scenic Artists, 871 Script Supervisors, 884 Set Teachers, and 892 Costume Designers</b>		
Condition & Rest Period	When intervening time between dismissal and call-back to work is between five (5) hours and the end of the applicable rest period	When intervening time between dismissal and call-back to work is less than five (5) hours
Studio On Prod 9 Hours	Intervening time is not work time, but previous and subsequent work time are added together to determine (1) when Golden Hours begin, and (2) the number of Golden Hours to be paid.	Intervening time is work time and is added to previous and subsequent work time.
Studio Off Prod 8 Hours		
Report To On Prod 10 Hours		
Report To Off Prod 10 Hours		
Bus To On Prod 9 Hours		
Bus To Off Prod 8 Hours		
Distant 8 Hours		

<b>600 Camera: Director of Photography, Camera Operator</b>		
Condition & Rest Period	When intervening time between dismissal and call-back to work is between five (5) hours and the end of the applicable rest period	When intervening time between dismissal and call-back to work is less than five (5) hours
Studio Report To Bus To  11 hours	Intervening time is not work time, but previous and subsequent work time are added together to determine (1) when Golden Hours begin, and (2) the number of Golden Hours to be paid.	Intervening time is work time and is added to previous and subsequent work time.
Distant 10 Hours		

## TELEVISION, BASIC CABLE, MID-BUDGET SVOD, AND HIGH BUDGET SVOD

- PILOTS
- 1ST SEASON SERIES
- ALL OTHERS

<b>600 Camera: Portrait Photographer, Still Photographer</b>		
<b>Condition &amp; Rest Period</b>	<b>When intervening time between dismissal and call-back to work is between five (5) hours and the end of the applicable rest period</b>	<b>When intervening time between dismissal and call-back to work is less than five (5) hours</b>
<b>Studio Report To Bus To</b>  <b>10 hours</b>	Intervening time is not work time, but previous and subsequent work time are added together to determine (1) when Golden Hours begin, and (2) the number of Golden Hours to be paid.	Intervening time is work time and is added to previous and subsequent work time.
<b>Distant</b> <b>9 Hours</b>		

<b>600 Camera: Technician, Assistant Photographer, Film Loader, Digital Imaging Technician, Video Controller (Shader), Camera Utility, and Digital Utility</b>		
<b>Condition &amp; Rest Period</b>	<b>When intervening time between dismissal and call-back to work is between five (5) hours and the end of the applicable rest period</b>	<b>When intervening time between dismissal and call-back to work is less than five (5) hours</b>
<b>Studio Report To Bus To Distant</b>  <b>9 Hours</b>	Intervening time is not work time, but previous and subsequent work time are added together to determine (1) when Golden Hours begin, and (2) the number of Golden Hours to be paid.	Intervening time is work time and is added to previous and subsequent work time.

## TELEVISION, BASIC CABLE, MID-BUDGET SVOD, AND HIGH BUDGET SVOD

- PILOTS
- 1ST SEASON SERIES
- ALL OTHERS

700 Editors (Majors and Independents), Lab Technicians and Story Analysts		
Condition & Rest Period	When intervening time between dismissal and call-back to work is between five (5) hours and the end of the applicable rest period	When intervening time between dismissal and call-back to work is less than five (5) hours
Studio On Prod 9 Hours	Intervening time is not work time, but previous and subsequent work time are added together to determine (1) when Golden Hours begin, and (2) the number of Golden Hours to be paid.	Intervening time is work time and is added to previous and subsequent work time.
Studio Off Prod 8 Hours		
Report To On Prod 10 Hours		
Report To Off Prod 10 Hours		
Bus To On Prod 9 Hours		
Bus To Off Prod 8 Hours		
Distant 8 Hours		

## TELEVISION, BASIC CABLE, MID-BUDGET SVOD, AND HIGH BUDGET SVOD

- PILOTS
- 1ST SEASON SERIES
- ALL OTHERS

871 Production Office Coordinators	
Condition & Rest Period	Pay rest invasion as follows if employee works more than twelve (12) hours and has not received eight (8) hours rest.
All Conditions 8 hours	Employee shall be paid one and one-half (1.5) times their 'effective hourly rate' for any invaded hours. For this purpose, the 'effective hourly rate' shall be calculated by dividing the employee's weekly rate in effect by fifty-six (56) hours.

871 Assistant Production Office Coordinators, and Art Department Coordinators	
Condition & Rest Period	Pay rest invasion as follows for all conditions in instances when employee works more than twelve (12) hours and has not received eight (8) hours rest.
All Conditions 8 hours	Employee shall be paid one and one-half (1.5) times their 'effective hourly rate' for any invaded hours.

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## PROPERTY CRAFTSPERSONS

## STUDIO

I.A.T.S.E. AFFILIATED PROPERTY CRAFTSPERSONS, LOCAL #44		STUDIO MINIMUM RATES			
		SCHEDULE A DAILY EMP.	SCHEDULE B WEEKLY EMP. <sup>1</sup>		SCHEDULE C (EXEMPT)
		<b>EP Sched 01</b>	<b>EP Schedule 54</b>		<b>EP Sched 56</b>
		1.5 AFTER 8 AND/OR 40; MIN. CALL 8 HRS.	WEEKLY GUARANTEE 54 CUM. HRS. 5 CONSEC. DAYS MIN. CALL 9 HRS.		WEEKLY "ON CALL"
OCC. CODE		REG. BASIC HRLY RATE	REG. BASIC HRLY. RATE	WEEKLY GUAR.	
NO.	CLASSIFICATION	PER HOUR	PER HOUR	PER WEEK	PER WEEK
7300	Prop Maker Foreman	\$52.56 <sup>2</sup>			\$2,802.22
7301	Prop Maker Gang Boss	48.68 <sup>2</sup>			
7303	Prop Maker Journeyman <b>Carpenter</b>	46.02 <sup>2</sup>			
7310	Spec. Effects Foreman	52.56			2,808.22
7311	Spec. Effects Gang Boss	48.68			
7313	Spec. Effects Journeyman	46.02			
7315	Licensed Powder Man <sup>3</sup>	52.77			
7317	Asst. Licensed Powder Man	49.26			
7320	Draper/Floor Coverer/Greens/Property/ Sewing/Upholsterer Foreperson	48.31 <sup>4</sup>			2,627.82 <sup>5</sup>
7331	Property Master <sup>6</sup>	51.83	51.15	\$3,120.15	
7332	Asst. Property Master <sup>7</sup>	46.01	45.32	2,764.52 <sup>8</sup>	
7351	Draper/Floor Coverer/Greens/Property/ Upholsterer Gang Boss <sup>9</sup>	45.06 <sup>10</sup>	44.40 <sup>11</sup>	2,708.40 <sup>11</sup>	
	<b>Leadman</b>				
7369	Property Person (includes Checkers, Drapers, Electrical Property Persons, Floor Coverer, Flower Persons, Furniture Handlers, Greens Persons, Hand Prop Persons, Property Sewing Persons and Upholsterers) <sup>12</sup> <b>Swing Gang and Set Dresser</b>	43.07 <sup>13</sup>			
		"ON CALL"			
		<b>EP Sched 57</b>			
7390	Set Decorator <sup>14</sup>	\$761.41			3,172.53
7392	Coordinator <sup>14</sup> <b>Construction</b>	741.58			3,089.92

I.A.T.S.E. AFFILIATED PROPERTY CRAFTSPERSONS,  LOCAL #44		STUDIO MINIMUM RATES			
		<b>SCHEDULE A</b>	<b>SCHEDULE B</b>		<b>SCHEDULE C</b>
		DAILY EMP.	WEEKLY EMP. <sup>1</sup>		(EXEMPT)
		<b>EP Sched 01</b>	<b>EP Schedule 54</b>		<b>EP Sched 56</b>
		1.5 AFTER 8 AND/OR 40; MIN. CALL 8 HRS.	WEEKLY GUARANTEE 54 CUM. HRS. 5 CONSEC. DAYS MIN. CALL 9 HRS.		WEEKLY "ON CALL"
OCC. CODE		REG. BASIC HRLY RATE	REG. BASIC HRLY. RATE	WEEKLY GUAR.	
NO.	CLASSIFICATION	PER HOUR	PER HOUR	PER WEEK	PER WEEK
7374	Draper/Upholsterer Trainee employed at a Studio Facility				
7375	1st 800 Hours	\$25.70			
7376	2nd 800 Hours	29.48			
7377	3rd 800 Hours	33.70			
	4th 800 Hours	37.91			
	After 3,200 Hours – Applicable Journeyman Scale Rate				
	Sewing Person Trainee Employed at a Studio Facility				
7378	1st 520 Hours	25.70			
7379	2nd 520 Hours	29.48			
7380	3rd 520 Hours	33.70			
7381	4th 520 Hours	37.91			
	After 2,080 Hours – Applicable Journeyman Scale Rate				

<sup>1</sup> Schedule B Weekly Employees

- a) Employees under this schedule shall be paid at the scheduled Regular Basic Hourly Rate for the first forty (40) hours of the five-day workweek and not less than one and one-half (1½) times such basic hourly rate of pay for all time over forty (40) hours in such workweek, with a guarantee that the employee shall receive, for regular time and for such overtime as the necessities of the business may demand, a sum not less than the scheduled weekly guarantee for each five-day workweek.
- b) The guaranteed pay of weekly employees who absent themselves without the employer's consent may be reduced one-fifth (1/5) of the weekly guarantee for each day of absence.
- c) A combination of employment under studio and distant location schedules may be used to fulfill the weekly guarantee of five (5) days for studio employment.

<sup>2</sup> When employed, blacksmith welders shall be classified under the prop maker occupation code and shall be paid at the applicable prop maker rate, i.e., blacksmith welder gang bosses shall be classified under the prop maker gang boss occupation code and shall be paid at the prop maker gang boss rate; blacksmith welder foreman shall be classified under the prop maker foreman occupation code and shall be paid at the prop maker foreman rate.

Any combination welder (a combination welder is one capable of operating both electric welding apparatus and gas welding apparatus), when assigned by the Producer to perform services in a single shift, shall be paid at the rate of \$45.11 per hour effective July 29, 2018; \$46.46 per hour effective August 4, 2019; and \$47.85 per hour effective August 2, 2020.

<sup>3</sup> The Licensed Powderman rate is applicable to the first such person assigned to the job; he may also gang boss the job. When such Licensed Powderman serves as a Gang Boss and is in charge of a crew and a preponderance of such persons in the crew is receiving the rate for Occupational Code #7315, the Licensed Powderman serving as a Gang Boss shall be paid fifteen percent (15%) above the rate for Occupational Code #7315.

When a Class #1 Licensed Powderman (Occ. Code #7315) is working with explosives and such explosives are detonated, a bonus of ten percent (10%) shall be paid to such Powderman. The Gang Boss rate under such circumstances, if applicable, shall be fifteen percent (15%) above the bonus rate.

<sup>4</sup> Draper Foreperson (Occ. Code #7321), Floor Coverer Foreperson (Occ. Code #7324) or Upholsterer Foreperson (Occ. Code #7320) shall be paid at the rate of \$49.54 per hour effective July 29, 2018 to and including August 3, 2019; at the rate of \$51.03 per hour effective August 4, 2019 to and including August 1, 2020; and at the rate of \$52.56 per hour effective August 2, 2020 to and including July 31, 2021. Sewing Foreperson (Occ. Code #7328) shall be paid at the rate of \$45.88 per hour effective July 29, 2018 to and including August 3, 2019; at the rate of \$47.26 per hour effective August 4, 2019 to and including August 1, 2020; and at the rate of \$48.68 per hour effective August 2, 2020 to and including July 31, 2021.



<sup>5</sup> Draper Foreperson (Occ. Code. #7321), Floor Coverer Foreperson (Occ. Code #7324) or Upholsterer Foreperson (Occ. Code #7320) shall be paid at the rate of \$2,647.02 under Schedule C effective July 29, 2018 to and including August 3, 2019; at the rate of \$2,726.43 effective August 4, 2019 to and including August 1, 2020; and at the rate of \$2,808.22 effective August 2, 2020 to and including July 31, 2021.

<sup>6</sup> Property Masters shall be paid under the Schedule B Weekly rate while preparing for a production, provided a week's work of preparing and/or shooting is available.

<sup>7</sup> Regularly assigned #7431 Head Flower Person to be paid under #7332 rates and schedules.

<sup>8</sup> Leadman assigned to a Set Decorator may be paid under a Schedule A Daily or Schedule B Weekly at Producer's option.

<sup>9</sup> An Upholsterer and/or Draper Cutter who exclusively cuts for other Upholsterers or Drapers, as the case may be, shall be classified and paid as an Upholsterer Gang Boss (Occ. Code #7322) and/or Draper Gang Boss (Occ. Code #7323), for the day or days so worked.

<sup>10</sup> Draper Gang Boss (Occ. Code. #7323), Floor Coverer Gang Boss (Occ. Code #7327) or Upholsterer Gang Boss (Occ. Code #7322) shall be paid at the rate of \$45.88 per hour under Schedule A effective July 29, 2018 to and including August 3, 2019; at the rate of \$47.26 per hour effective August 4, 2019 to and including August 1, 2020; and at the rate of \$48.68 per hour effective August 2, 2020 to and including July 31, 2021.

<sup>11</sup> Applicable to Property Gang Boss only.

<sup>12</sup> Property Person assigned to Scoring Stage may be employed at #7369 rates and schedules; Special Effects on scoring stage carry the #7313 rate.

<sup>13</sup> Drapers (Occ. Code. #7326), Floor Coverers (Occ. Code #7370), Property Sewing Persons (Occ. Code #7329) or Upholsterers (Occ. Code #7325) shall be paid at the rate of \$43.38 per hour under Schedule A effective July 29, 2018 to and including August 3, 2019; at the rate of \$44.68 per hour effective August 4, 2019 to and including August 1, 2020; and at the the rate of \$46.02 per hour effective August 2, 2020 to and including July 31, 2021.

<sup>14</sup> Daily rate, one-fifth (1/5) of the weekly "On Call" rate plus twenty percent (20%).

**ON PROD/REPORT TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (12+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

**BUS TO**

	<b>Straight (8)</b>	<b>Overtime (8+/40+)</b>	<b>Gold (14+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

**OFF PROD/REPORT TO**

	<b>Straight (8)</b>	<b>Overtime (8+/40+)</b>	<b>Gold (12+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

**Night Premium:**

Off Production employees called to work between 6:00 am and 8:00 pm receive 110% of basic rate after 8:00 pm until 6:00 am. If called to work between 8:00 pm and 4:00 am, all time is 120% of basic rate. If called to work between 4:00 am and 6:00 am, all time is 120% of basic rate **until** 6:00 am when basic rate goes into effect for the remainder of the minimum call.

**ON CALL**

1st 5 days worked	Flat rate (60 pension hours)
6th day worked	1.5x 1/5 weekly rate (12 pension hours)
7th day worked	1.5x 1/5 weekly rate (12 pension hours)

**REST PERIOD**

Please see the [IATSE REST PROVISIONS FOR BASIC AGREEMENT](#) section.

**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- a) The meal interval may be extended 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- b) There will be a 12-minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty, provided that the 6 hour period intervening between the meals has not been extended as permitted by the agreement.

**Feature Penalty:**

1st 1/2 hour or fraction thereof	\$7.50
2nd 1/2 hour or fraction thereof	\$10.00
3rd 1/2 hour or every 1/2 hr. thereafter	\$12.50

**Television Penalty (In Studio):**

1st 1/2 hour or fraction thereof	\$8.50
2nd 1/2 hour or fraction thereof	\$11.00
3rd 1/2 hour or every 1/2 hour thereafter	\$13.50

**HOLIDAYS****Worked:**

**7 Days:** 2x rate

**Gold (12+):** 4x rate

**Not Worked:**

**Daily:** May pay minimum call as holiday occurs (subject to pension, health and welfare contribution) **or** at end of show (not subject to pension, health and welfare).

**On Call/Weekly:** 1/5 weekly paid as holiday occurs (subject to pension, health and welfare, holiday and vacation fringes).

**Studio Zone:**

The definition of the Studio Zone in Paragraph 21 of the Agreement includes the following locations: Agua Dulce, Castaic (including Lake Castaic), Leo Carrillo State Beach, Ontario International Airport, Piru, and Pomona (including the Los Angeles County Fair Grounds).

**Secondary Studio Zone:**

The "Secondary Studio Zone" consists of an area extending ten (10) miles from the perimeter of the Studio Zone and including John Wayne Airport and the City of Huntington Beach in its entirety. When an employee is directed to report to a location within the Secondary Studio Zone, the following shall apply:

- Producer shall notify employees not less than twenty-four hours in advance that it intends to require employees to report to a location within the Secondary Studio Zone. Such notification shall not constitute a work call.
- Mileage shall be paid from the studio or production office to and from the location within the Secondary Studio Zone. In addition, the Producer shall pay a \$4.50 per day allowance to each employee asked to report within the Secondary Studio Zone.
- Courtesy housing shall be offered to those employees who work in excess of twelve (12) hours in the Secondary Studio Zone.

- Rest periods shall be calculated from the perimeter of the thirty (30) mile Studio Zone.
- Except as otherwise provided herein, all of the other provisions applicable to an employee reporting within the thirty (30) mile Studio Zone shall apply.
- The Union agrees to not unreasonably deny waivers for locations, such as Lake Hughes, Elizabeth Lake and the Nikken Building in Irvine, that are outside the thirty (30) mile Studio Zone and the Secondary Studio Zone, to be treated as within the Secondary Studio Zone.

The following locations continue to be considered within the thirty (30) mile Studio Zone and are not subject to the special rules for the Secondary Studio Zone: Agua Dulce, Castaic (including Castaic Lake), Leo Carrillo State Beach, Ontario International Airport, Piru, Pomona (including the Los Angeles County Fairgrounds), and the Metro-Goldwyn-Mayer, Inc. Ranch property.

### **CALIFORNIA SICK LEAVE**

- Accrual. Commencing July 1, 2015, eligible employees covered by this Agreement shall accrue one hour of paid sick leave for every 30 hours worked in California for Producer, up to a maximum of 48 hours or six (6) days. (In lieu of the foregoing hourly accrual of paid sick leave, and provided that advance notice is given to the employee, a Producer may elect to provide employees, upon their eligibility to use sick leave as provided below (i.e., upon working 30 days in California for the Producer and after their 90th day of employment in California with the Producer (based on days worked or guaranteed), with a bank of 24 hours or three (3) days of sick leave per year, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Under this elected option, such banked sick leave days may not be carried over to the following year.)
- To be eligible to accrue paid sick leave, the employee must have worked for the Producer for at least 30 days in California within a one-year period, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Sick leave may be used in minimum increments of four (4) hours upon oral or written request after the eligible employee has been employed by the Producer in California for 90 days (based on days worked or guaranteed), such period to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Reasonable advance notification of the need for sick leave is required if the use is foreseeable; otherwise, notice is required as soon as practicable. Sick days accrued on an hourly basis shall carry over to the following year of employment; however, the Producer may limit the use of such accrued time to no more than 24 hours or three (3) days during each year of employment as defined by the Employer in advance.
- For employees employed on an hourly or daily basis, a day of sick leave pay shall be equal to eight (8) hours' pay at the employee's straight time hourly rate. If a four (4) hour increment of sick leave is taken, the employee shall be paid four (4) hours of pay at his straight time hourly rate. For weekly employees (including 'on-call' employees), a day of sick leave pay shall be equal to one-fifth of the employee's weekly rate under the studio minimum wage scales or one-sixth of the employee's weekly rate under the distant location minimum wage scales (or fifty percent (50%) thereof for a four (4) hour increment of sick leave taken). Replacements for weekly employees (including "on-call" employees) may be hired on a pro rata basis of the weekly rate regardless of any contrary provision in this Agreement. The employee shall not be required to find a replacement as a condition of exercising his right to paid sick leave.
- Sick leave may be taken for the diagnosis, care or treatment of an existing health condition of, or preventive care for, the employee or the employee's 'family member. Sick leave also may be taken by an employee who is a victim of domestic violence, sexual assault or stalking.
- Accrued, unused sick leave is not paid out on termination, resignation or other separation from employment. If an employee is rehired by the Producer within one year of the employee's separation from employment, the employee's accrued and unused sick leave shall be reinstated, and the employee may begin using the accrued sick leave upon rehire if the employee was previously eligible to use the sick leave or once the employee becomes eligible as provided above.
- Producer shall include in the employee's start paperwork the contact information for the designated Producer representative whom the employee may contact to confirm eligibility and the amount of accrued sick leave available. Such start paperwork shall also include information with respect to the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected to measure the 30-day and 90-day eligibility periods and the cap on accrual set forth in subparagraph (b) above or, alternatively, if the Producer elected to provide employees with a sick leave bank, the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected for the bank of three (3) sick days as provided in

subparagraph (a) above. Producer also shall notify the Local Union office of the name and contact information of the designated Producer representative.

- Any Producer that has a sick leave policy, or paid leave or paid time off policy that permits the use of paid sick time, as of June 30, 2015, may continue such policy in lieu of the foregoing. Nothing shall prevent a Producer from negotiating a sick leave policy with better terms and conditions. There shall be no discrimination or retaliation against any employee for exercising his or her right to use paid sick leave.
- Any dispute with respect to sick leave for employees covered under this Agreement shall be subject to the grievance and arbitration procedures provided herein.

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**WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS**

The Union expressly waives, to the full extent permitted by law, application of the following to all employees employed under this Agreement: the New York City Earned Sick Time Act of 2013; the San Francisco Paid Sick Leave Ordinance (San Francisco Administrative Code Section 12W); the Oakland Sick Leave Law (Municipal Code Section 5.92.030.); the Seattle Paid Sick and Safe Time Ordinance (Ordinance No. 123698); Chapter 18.10 of Title 18 of the Municipal Code of the City of Tacoma, Washington (enacted by Ordinance No. 28275); Chapter 160 of the Ordinances of the Township of Bloomfield, New Jersey (enacted by Ordinance No. 15-10); the Paid Sick Time for Private Employees Ordinance of East Orange, New Jersey (Ordinance No. 21- 2014; East Orange Code Chapter 140, Section 1 *et seq.*); the Sick Leave for Private Employees Ordinances of Irvington, New Jersey (Ordinance No. MC-3513); Montclair, New Jersey; Newark, New Jersey (City Ordinance 13-2010); Passaic, New Jersey (Ordinance No. 1998-14); Paterson, New Jersey (Paterson Code Chapter 412) and Trenton, New Jersey; and any other ordinance, statute or law requiring paid sick leave that is hereafter enacted. It is understood that the Union and the AMPTP shall memorialize any such waiver for any newly-enacted law by letter agreement.

## DISTANT

I.A.T.S.E. AFFILIATED PROPERTY CRAFTSPERSONS, LOCAL #44		DISTANT LOCATION MINIMUM RATES			
		SCHEDULE A DAILY EMP.	SCHEDULE B WEEKLY EMP. <sup>1</sup>		SCHEDULE C (EXEMPT)
		EP Sched 01	EP Schedule 54		EP Sched 56
		1.5 AFTER 8 AND/OR 40; MIN. CALL 9.5 HRS.	WEEKLY GUARANTEE 60 CUM. HRS. 6 CONSEC. DAYS MIN. CALL 8 HRS.		WEEKLY "ON CALL"
OCC. CODE		REGULAR BASIC HRLY. RATE	REGULAR BASIC HRLY. RATE	WEEKLY GUAR.	
NO.	CLASSIFICATION	PER HOUR	PER HOUR	PER WEEK	PER WEEK <sup>2</sup>
7300	Prop Maker Foreman	\$52.56 <sup>3</sup>			\$2,808.22
7301	Prop Maker Gang Boss	48.68 <sup>3</sup>			
7303	Prop Maker Journeyman	46.02 <sup>3</sup>			
	<b>Carpenter</b>				
7310	Spec. Effects Foreman	52.56			2,808.22
7311	Spec. Effects Gang Boss	48.68			
7313	Spec. Effects Journeyman	46.02			
7315	Licensed Powder Man <sup>4</sup>	52.77			
7317	Asst. Licensed Powder Man	49.26			
7320	Draper/Floor Coverer/Greens/Property/ Sewing/Upholsterer Foreperson	48.31 <sup>5</sup>			2,627.82 <sup>6</sup>
7331	Property Master <sup>7</sup>	51.83	\$51.15	\$3,580.50	
7332	Asst. Property Master <sup>8</sup>	46.01	45.32	3,172.40 <sup>9</sup>	
7351	Draper/Floor Coverer/Greens/Property/ Upholsterer Gang Boss <sup>10</sup>	45.06 <sup>11</sup>	44.40 <sup>12</sup>	3,108.00 <sup>12</sup>	
	<b>Leadman</b>				
7369	Property Person (includes Checkers, Drapers, Electrical Property Persons, Floor Coverer, Flower Persons, Furniture Handlers, Greens Persons, Hand Prop Persons, Property Sewing Persons and Upholsterers) <sup>13</sup>	43.07 <sup>14</sup>			
	<b>Swing Gang and Set Dresser</b>				
		"ON CALL"			
		EP Sched #57			
7390	Set Decorator <sup>15</sup>	\$761.41			3,172.53
7392	Coordinator <sup>15</sup> <b>Construction</b>	741.58			3,089.92

<sup>1</sup> Schedule B Weekly Employees

a) Weekly Employees - Employees under this schedule shall be paid at the scheduled Regular Basic Hourly Rate for the first forty (40) hours of the five-day workweek and not less than one and one-half (1½) times such basic hourly rate of pay for all time over forty (40) hours in such workweek, with a guarantee that the employee shall receive, for regular time and for such overtime as the necessities of the business may demand, a sum not less than the scheduled weekly guarantee for each five-day workweek.

b) The guaranteed pay of weekly employees who absent themselves without the employer's consent may be reduced one-fifth (1/5) of the weekly guarantee for each day of absence.

c) A combination of employment under studio and distant location schedules may be used to fulfill the weekly guarantee of five (5) days for studio employment.

<sup>2</sup> This rate is for five (5) days only. See subparagraph (f) for rates applicable to six (6) days and seven (7) days within a payroll week.

<sup>3</sup> When employed, blacksmith welders shall be classified under the prop maker occupation code and shall be paid at the applicable prop maker rate, *i.e.*, blacksmith welder gang bosses shall be classified under the prop maker gang boss occupation code and shall be paid at the prop maker gang boss rate; blacksmith welder foreman shall be classified under the prop maker foreman occupation code and shall be paid at the prop maker foreman rate. Any combination welder (a combination welder is one capable of operating both electric welding apparatus and gas welding apparatus), when assigned by the Producer to perform services in a single shift, shall be paid at the rate of \$45.11 per hour effective July 29, 2018; \$46.46 per hour effective August 4, 2019; and \$47.85 per hour effective August 2, 2020.

<sup>4</sup> The Licensed Powderman rate is applicable to the first such person assigned to the job; he may also gang boss the job. When such Licensed Powderman serves as a Gang Boss and is in charge of a crew and a preponderance of such persons in the crew is receiving the rate for Occupational Code #7315, the Licensed Powderman serving as a Gang Boss shall be paid fifteen percent (15%) above the rate for Occupational Code #7315.

When a Class #1 Licensed Powderman (Occ. Code #7315) is working with explosives and such explosives are detonated, a bonus of ten percent (10%) shall be paid to such Powderman. The Gang Boss rate under such circumstances, if applicable, shall be fifteen percent (15%) above the bonus rate.

<sup>5</sup> Draper Foreperson (Occ. Code. #7321), Floor Coverer Foreperson (Occ. Code #7324) or Upholsterer Foreperson (Occ. Code #7320) shall be paid at the rate of \$49.54 per hour effective July 29, 2018 to and including August 3, 2019; at the rate of \$51.03 per hour effective August 4, 2019 to and including August 1, 2020; and at the rate of \$52.56 per hour effective August 2, 2020 to and including July 31, 2021. Sewing Foreperson (Occ. Code #7328) shall be paid at the rate of \$45.88 per hour effective July 29, 2018 to and including August 3, 2019; at the rate of \$47.26 per hour effective August 4, 2019 to and including August 1, 2020; and at the rate of \$48.68 per hour effective August 2, 2020 to and including July 31, 2021.

<sup>6</sup> Draper Foreperson (Occ. Code. #7321), Floor Coverer Foreperson (Occ. Code #7324) or Upholsterer Foreperson (Occ. Code #7320) shall be paid at the rate of \$2,647.02 under Schedule C effective July 29, 2018 to and including August 3, 2019; at the rate of \$2,726.43 effective August 4, 2019 to and including August 1, 2020; and at the rate of \$2,808.22 effective August 2, 2020 to and including July 31, 2021.

<sup>7</sup> Property Masters shall be paid under the Schedule B Weekly rate while preparing for a production, provided a week's work of preparing and/or shooting is available.

<sup>8</sup> Regularly assigned #7431 Head Flower Person to be paid under #7332 rates and schedules.

<sup>9</sup> Leadman assigned to a Set Decorator may be paid under a Schedule A Daily or Schedule B Weekly at Producer's option.

<sup>10</sup> An Upholsterer and/or Draper Cutter who exclusively cuts for other Upholsterers or Drapers, as the case may be, shall be classified and paid as an Upholsterer Gang Boss (Occ. Code #7322) and/or Draper Gang Boss (Occ. Code #7323), for the day or days so worked.

<sup>11</sup> Draper Gang Boss (Occ. Code. #7323), Floor Coverer Gang Boss (Occ. Code #7327) or Upholsterer Gang Boss (Occ. Code #7322) shall be paid at the rate of \$45.88 per hour under Schedule A effective July 29, 2018 to and including August 3, 2019; at the rate of \$47.26 per hour effective August 4, 2019 to and including August 1, 2020; and at the rate of \$48.68 per hour effective August 2, 2020 to and including July 31, 2021.

<sup>12</sup> Applicable to Property Gang Boss only.

<sup>13</sup> Property Person assigned to Scoring Stage may be employed at #7369 rates and schedules; Special Effects on scoring stage carry the #7313 rate.

<sup>14</sup> Drapers (Occ. Code. #7326), Floor Coverers (Occ. Code #7370), Property Sewing Persons (Occ. Code #7329) or Upholsterers (Occ. Code #7325) shall be paid at the rate of \$43.38 per hour under Schedule A effective July 29, 2018 to and including August 3, 2019; at the rate of \$44.68 per hour effective August 4, 2019 to and including August 1, 2020; and at the the rate of \$46.02 per hour effective August 2, 2020 to and including July 31, 2021.

<sup>15</sup> Daily rate, one-fifth (1/5) of the weekly "On Call" rate plus twenty percent (20%).



**ON PRODUCTION**

	<b>Straight (8/40)</b>	<b>Overtime (8+/40+)</b>	<b>Gold (14+)</b>
1st 6 days worked	1x rate	1.5x rate	2x rate
7th day worked	2x rate	2x rate	4x rate

**TRAVEL**

Daily/Weekly	Minimum 4 hrs.straight time; max. 8 hrs. straight time
On Call	1/6 of scheduled minimum weekly "on call" rate

**Idle 6th or 7th Day:**

Daily /Weekly	4 hrs. straight time [at scale] (8 pension hrs.)
On Call	1/12 of the weekly rate (6th day: 7 pension hrs; 7th day: 8 pension hrs.)

**REST PERIOD**

**Rest Period:** 8 hours

**ON CALL**

1st 5 days worked	5 day rate (60 pension hrs.)
6th day worked	1.5x 1/5 of 5 day rate (12 pension hrs.)
7th day worked	1/3 of 5 day rate (12 pension hrs.)

**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- The meal interval may be extended a 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- There will be a 12-minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty, provided that the 6 hour period intervening between the meals has not been extended as permitted by the agreement.

**Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

**HOLIDAYS****Worked:**

**7 Days:** 2x rate

**Gold (14+):** 4x rate

**Not Worked:**

**Daily:** As holiday occurs min. call (subject to pension, health, and welfare contribution).

**On Call/Weekly:** 1/6 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).

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## MOTION PICTURE STUDIO GRIPS

## STUDIO

I.A.T.S.E. MOTION PICTURE STUDIO GRIPS, LOCAL #80		STUDIO MINIMUM RATES			
		SCHEDULE A DAILY EMP.	SCHEDULE B <sup>1</sup> WEEKLY EMP.		SCHEDULE C (EXEMPT)
		<i>EP Sched 01</i>	<i>EP Schedule 54</i>		<i>EP Sched 56</i>
		1.5 AFTER 8 AND/OR 40; MIN. CALL 8 HRS.	WEEKLY GUARANTEE 54 CUM. HRS. 5 CONSEC. DAYS MIN. CALL 9 HRS.		WEEKLY "ON CALL"
OCC CODE		REGULAR BASIC HOURLY RATE	REGULAR BASIC HOURLY RATE	WEEKLY GUAR	
NO	CLASSIFICATION	PER HOUR	PER HOUR	PER WEEK	PER WEEK
4501	Head Grip Foreman <sup>2</sup>				\$3,033.58
4511	Grip Foreman				2,808.22
4521	Grip Sub-Foreman	\$50.18			
4523	Head Camera Crane Oper.	48.68			
4525	Camera Crane Elec. Control Oper.	48.68			
4526	Crab Dolly Oper.	48.68			
4527	Blue Goose Oper.	48.68			
4531	Grip Gang Boss	47.81			
4541	Grip <sup>3</sup>	45.05			
4551	1st Company Grip; <b>Key Grip</b>	51.83	\$51.15	\$3,120.15	
4552	2nd Company Grip; <b>Best Boy</b>	47.04	46.22	2,819.42	
4571	Boat Handler	Subject to Individual Negotiation			
4572	Safety Diver				
4573	Picture Boat Operator	Subject to Individual Negotiation			
4574	Marine Coordinator				
				SCHEDULE B-1 WEEKLY EMPLOYEES <sup>1</sup>	
				<i>EP Schedule 43</i>	
				WEEKLY GUAR. 43.2 CUM. HRS. 5 CONSEC. DAYS MIN. CALL 7 HRS.	
				REGULAR BASIC HRLY. RATE	
				PER HOUR	PER WEEK
4560	Canvas Room Grip (regularly assigned)		\$45.75	\$2,049.60	

<sup>1</sup> Schedule B Weekly Employee

a) Weekly Employees - Employees under this schedule shall be paid at the scheduled Regular Basic Hourly Rate for the first forty (40) hours of the five-day workweek and not less than one and one-half (1½) times such Regular Basic Hourly Rate of pay for all time over forty (40) hours in such workweek, with a guarantee that the employee shall receive, for regular time and for such overtime as the necessities of the business may demand, a sum not less than the scheduled weekly guarantee for each five-day workweek.

b) The guaranteed pay of weekly employees who absent themselves without the employer's consent may be reduced one-fifth (1/5) of the weekly guarantee for each day of absence.

c) A combination of employment under studio and distant location schedules may be used to fulfill the weekly guarantee of five (5) days of studio employment.

<sup>2</sup> The position of Head Grip Foreman, which shall be under the supervision of the Construction Superintendent or other studio designated representative, shall be eliminated from the bargaining unit, except that employees working as Head Grip Foremen as of August 1, 1990 shall be "grandfathered" and may remain in the bargaining unit. When a vacancy occurs in any position which replaces a present Head Grip Foreman as the Grip Department

<sup>3</sup> If an 'on production' employee works four (4) or more hours of the workday in an aerial lift used as a grip lighting platform, which lift is at a height of at least thirty-five (35) feet, the employee's rate will be adjusted to \$42.13 per hour effective July 29, 2018 (\$43.39 per hour effective August 4, 2019 and \$44.69 per hour effective August 2, 2020) (i.e., the equivalent of the Special Lighting Technician's rate (Occ. Code No. 5431 under the Local #728 Agreement).

<sup>4</sup> This Schedule may be used only if an "On Call" Schedule C Crafts Service Foreperson is also employed.

<sup>5</sup> For heavy crane rigging, where special skill and experience is required, the supervising Crafts Service Gang Boss shall be paid a rate of \$.50 per hour higher than the rate for Occupational Code #5201.

<sup>6</sup> Assisting IATSE crafts, as such crafts existed on March 1, 1945.

<sup>7</sup> Applicable when assisting IATSE crafts, as such crafts existed on March 1, 1945, including hand-supported motor-driven post-hole diggers.

### **ON PROD/REPORT TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (12+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

### **BUS TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (14+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

### **OFF PROD/REPORT TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (12+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

### **Night Premium:**

Off Production employees called to work between 6:00 am and 8:00 pm receive 110% of basic rate after 8:00 pm until 6:00 am. If called to work between 8:00 pm and 4:00 am, all time is 120% of basic rate. If called to work between 4:00 am and 6:00 am, all time is 120% of basic rate **until** 6:00 am, when basic rate goes into effect for the remainder of the minimum call.

### **ON CALL**

1st 5 days worked	Flat rate (60 pension hrs.)
6th day worked	1.5x 1/5 weekly rate (12 pension hrs.)
7th day worked	1.5x 1/5 weekly rate (12 pension hrs.)

**REST PERIOD**

Please see the [IATSE REST PROVISIONS FOR BASIC AGREEMENT](#) section.

**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- a) The meal interval may be extended a 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- b) There will be a 12-minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty, provided that the 6 hour period intervening between the meals has not been extended as permitted by the agreement.

**Feature Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

**Television Penalty (In Studio Only):**

1st 1/2 hr. or fraction thereof	\$8.50
2nd 1/2 hr. or fraction thereof	\$11.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$13.50

**HOLIDAYS****Worked:**

**7 Days:** 2x rate

**Gold (12+):** 4x rate

**On Call:** Pay an additional 1/5 of the "on call" weekly rate in effect.

**Not Worked:**

**Daily:** May pay minimum call as holiday occurs (subject to pension, health, and welfare contribution) **or** at end of show (not subject to pension, health and welfare).

**On Call/Weekly:** 1/5 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).

**Studio Zone:**

The definition of the Studio Zone in Paragraph 21 of the Agreement includes the following locations: Agua Dulce, Castaic (including Lake Castaic), Leo Carrillo State Beach, Ontario International Airport, Piru, and Pomona (including the Los Angeles County Fair Grounds).

**Secondary Studio Zone:**

The "Secondary Studio Zone" consists of an area extending ten (10) miles from the perimeter of the Studio Zone and including John Wayne Airport and the City of Huntington Beach in its entirety. When an employee is directed to report to a location within the Secondary Studio Zone, the following shall apply:

- Producer shall notify employees not less than twenty-four hours in advance that it intends to require employees to report to a location within the Secondary Studio Zone. Such notification shall not constitute a work call.
- Mileage shall be paid from the studio or production office to and from the location within the Secondary Studio Zone. In addition, the Producer shall pay a \$4.50 per day allowance to each employee asked to report within the Secondary Studio Zone.
- Courtesy housing shall be offered to those employees who work in excess of twelve (12) hours in the Secondary Studio Zone.
- Rest periods shall be calculated from the perimeter of the thirty (30) mile Studio Zone.
- Except as otherwise provided herein, all of the other provisions applicable to an employee reporting within the thirty (30) mile Studio Zone shall apply.
- The Union agrees to not unreasonably deny waivers for locations, such as Lake Hughes, Elizabeth Lake and the Nikken Building in Irvine, that are outside the thirty (30) mile Studio Zone and the Secondary Studio Zone, to be treated as within the Secondary Studio Zone.

The following locations continue to be considered within the thirty (30) mile Studio Zone and are not subject to the special rules for the Secondary Studio Zone: Agua Dulce, Castaic (including Castaic Lake), Leo Carrillo State Beach, Ontario International Airport, Piru, Pomona (including the Los Angeles County Fairgrounds) and the Metro-Goldwyn-Mayer, Inc. Ranch property.

**CALIFORNIA SICK LEAVE**

- Accrual. Commencing July 1, 2015, eligible employees covered by this Agreement shall accrue one hour of paid sick leave for every 30 hours worked in California for Producer, up to a maximum of 48 hours or six (6) days. (In lieu of the foregoing hourly accrual of paid sick leave, and provided that advance notice is given to the employee, a Producer may elect to provide employees, upon their eligibility to use sick leave as provided below (i.e., upon working 30 days in California for the Producer and after their 90th day of employment in California with the Producer (based on days worked or guaranteed), with a bank of 24 hours or three (3) days of sick leave per year, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Under this elected option, such banked sick leave days may not be carried over to the following year.)
- To be eligible to accrue paid sick leave, the employee must have worked for the Producer for at least 30 days in California within a one-year period, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Sick leave may be used in minimum increments of four (4) hours upon oral or written request after the eligible employee has been employed by the Producer in California for 90 days (based on days worked or guaranteed), such period to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Reasonable advance notification of the need for sick leave is required if the use is foreseeable; otherwise, notice is required as soon as practicable. Sick days accrued on an hourly basis shall carry over to the following year of employment; however, the Producer may limit the use of such accrued time to no more than 24 hours or three (3) days during each year of employment as defined by the Employer in advance.
- For employees employed on an hourly or daily basis, a day of sick leave pay shall be equal to eight (8) hours' pay at the employee's straight time hourly rate. If a four (4) hour increment of sick leave is taken, the employee shall be paid four (4) hours of pay at his straight time hourly rate. For weekly employees (including 'on-call' employees), a day of sick leave pay shall be equal to one-fifth of the employee's weekly rate under the studio minimum wage scales or one-sixth of the employee's weekly rate under the distant location

minimum wage scales (or fifty percent (50%) thereof for a four (4) hour increment of sick leave taken). Replacements for weekly employees (including "on-call" employees) may be hired on a pro rata basis of the weekly rate regardless of any contrary provision in this Agreement. The employee shall not be required to find a replacement as a condition of exercising his right to paid sick leave.

- Sick leave may be taken for the diagnosis, care or treatment of an existing health condition of, or preventive care for, the employee or the employee's family member. Sick leave also may be taken by an employee who is a victim of domestic violence, sexual assault or stalking.
- Accrued, unused sick leave is not paid out on termination, resignation or other separation from employment. If an employee is rehired by the Producer within one year of the employee's separation from employment, the employee's accrued and unused sick leave shall be reinstated, and the employee may begin using the accrued sick leave upon rehire if the employee was previously eligible to use the sick leave or once the employee becomes eligible as provided above.
- Producer shall include in the employee's start paperwork the contact information for the designated Producer representative whom the employee may contact to confirm eligibility and the amount of accrued sick leave available. Such start paperwork shall also include information with respect to the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected to measure the 30-day and 90-day eligibility periods and the cap on accrual set forth in subparagraph (b) above or, alternatively, if the Producer elected to provide employees with a sick leave bank, the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected for the bank of three (3) sick days as provided in subparagraph (a) above. Producer also shall notify the Local Union office of the name and contact information of the designated Producer representative.
- Any Producer that has a sick leave policy, or paid leave or paid time off policy that permits the use of paid sick time, as of June 30, 2015, may continue such policy in lieu of the foregoing. Nothing shall prevent a Producer from negotiating a sick leave policy with better terms and conditions. There shall be no discrimination or retaliation against any employee for exercising his or her right to use paid sick leave.
- Any dispute with respect to sick leave for employees covered under this Agreement shall be subject to the grievance and arbitration procedures provided herein.

### **WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS**

The Union expressly waives, to the full extent permitted by law, application of the following to all employees employed under this Agreement: the New York City Earned Sick Time Act of 2013; the San Francisco Paid Sick Leave Ordinance (San Francisco Administrative Code Section 12W); the Oakland Sick Leave Law (Municipal Code Section 5.92.030.); the Seattle Paid Sick and Safe Time Ordinance (Ordinance No. 123698); Chapter 18.10 of Title 18 of the Municipal Code of the City of Tacoma, Washington (enacted by Ordinance No. 28275); Chapter 160 of the Ordinances of the Township of Bloomfield, New Jersey (enacted by Ordinance No. 15-10); the Paid Sick Time for Private Employees Ordinance of East Orange, New Jersey (Ordinance No. 21- 2014; East Orange Code Chapter 140, Section 1 *et seq.*); the Sick Leave for Private Employees Ordinances of Irvington, New Jersey (Ordinance No. MC-3513); Montclair, New Jersey; Newark, New Jersey (City Ordinance 13-2010); Passaic, New Jersey (Ordinance No. 1998-14); Paterson, New Jersey (Paterson Code Chapter 412) and Trenton, New Jersey; and any other ordinance, statute or law requiring paid sick leave that is hereafter enacted. It is understood that the Union and the AMPTP shall memorialize any such waiver for any newly-enacted law by letter agreement.

## DISTANT

I.A.T.S.E. MOTION PICTURE STUDIO GRIPS, LOCAL #80		DISTANT LOCATION MINIMUM RATES			
		SCHEDULE A DAILY EMP.	SCHEDULE B <sup>1</sup> WEEKLY EMP.		SCHEDULE C (EXEMPT)
		<i>EP Sched 01</i>	<i>EP Schedule 54</i>		<i>EP Sched 56</i>
		1.5 AFTER 8 AND/OR 40; MIN. CALL 9.5 HRS.	WEEKLY GUARANTEE 60 CUM. HRS. 6 CONSEC. DAYS MIN. CALL 8 HRS.		WEEKLY "ON CALL"
OCC. CODE		REGULAR BASIC HOURLY RATE	REGULAR BASIC HOURLY RATE	WEEKLY GUAR.	PER WEEK
NO.	CLASSIFICATION	PER HOUR	PER HOUR	PER WEEK	PER WEEK
4501	Head Grip Foreman <sup>2</sup>				\$3,033.58 <sup>3</sup>
4511	Grip Foreman				2,808.22
4521	Grip Sub-Foreman	\$50.18			
4523	Head Camera Crane Oper.	48.68			
4525	Camera Crane Elec. Control Oper.	48.68			
4526	Crab Dolly Oper.	48.68			
4527	Blue Goose Oper.	48.68			
4531	Grip Gang Boss	47.81			
4541	Grip <sup>4</sup>	45.05			
4551	1st Company Grip; <b>Key Grip</b>	51.83	\$51.15	\$3,580.50	
4552	2nd Company Grip; <b>Best Boy</b>	47.04	46.22	3,235.40	
4571	Boat Handler	Subject to Individual Negotiation			
4572	Safety Diver				
4573	Picture Boat Operator	Subject to Individual Negotiation			
4574	Marine Coordinator				

<sup>1</sup> Schedule B Weekly Employee

a) Weekly Employees - Employees under this schedule shall be paid at the scheduled Regular Basic Hourly Rate for the first forty (40) hours of the six-day workweek and not less than one and one-half (1½) times such Regular Basic Hourly Rate of pay for all time over forty (40) hours in such workweek, with a guarantee that the employee shall receive, for regular time and for such overtime as the necessities of the business may demand, a sum not less than the scheduled weekly guarantee for each six-day workweek.

b) The guaranteed pay of weekly employees who absent themselves without the employer's consent may be reduced one-sixth (1/6) of the weekly guarantee for each day of absence.

<sup>2</sup> The position of Head Grip Foreman, which shall be under the supervision of the Construction Superintendent or other studio designated representative, shall be eliminated from the bargaining unit, except that employees working as Head Grip Foremen as of August 1, 1990 shall be "grandfathered" and may remain in the bargaining unit. When a vacancy occurs in any position which replaces a Head Grip Foreman as the Grip Department Head, serious consideration shall be given to grips in the bargaining unit in filling the vacancy.

<sup>3</sup> This rate is for five (5) days only. See subparagraph (f) for rates applicable to six (6) days and seven (7) days within a payroll week.

<sup>4</sup> If an 'on production' employee works four (4) or more hours of the workday in an aerial lift used as a grip lighting platform, which lift is at a height of at least thirty-five (35) feet, the employee's rate will be adjusted to \$42.13 per hour effective July 29, 2018 (\$43.39 per hour effective August 4, 2019 and \$44.69 per hour effective August 2, 2020) (i.e., the equivalent of the Special Lighting Technician's rate (Occ. Code No. 5431 under the Local #728 Agreement).

<sup>5</sup> Assisting IATSE crafts, as such crafts existed on March 1, 1945.

<sup>6</sup> Applicable when assisting IATSE crafts, as such crafts existed March 1, 1945, including hand-supported motor-driven post-hole diggers.



**ON PRODUCTION**

	<b>Straight (8/40)</b>	<b>Overtime (8+/40+)</b>	<b>Gold (14+)</b>
1st 6 days worked	1x rate	1.5x rate	2x rate
7th day worked	2x rate	2x rate	4x rate

**Idle 6th or 7th Day:**

Daily/Weekly	4 hours straight [at scale] (8 pension hrs.)
On Call	1/12 of the distant location on-call weekly rate. (6th day: 7 pension hrs.; 7th day: 8 pension hrs.)

**Rest Period:**

8 hours.

**ON CALL**

1st 5 days worked	5 day rate; 60 pension hrs.
6th day worked	1.5x 1/5 of 5 day rate; 12 pension hrs.
7th day worked	Pay an additional 1/3 of the "on call" weekly rate in effect—in addition to the 6th day; 12 pension hrs.

**TRAVEL**

On Call	1/6 of scheduled minimum weekly "on call" rate
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**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- The meal interval may be extended a 1/2 hr. without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- There will be a 12 minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty, provided that the 6 hour period intervening between the meals has not been extended as permitted by the agreement.

**Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

**HOLIDAYS****Worked:****7 Days:** 2x rate**Gold (14+):** 4x rate**On Call:** Pay an additional 1/5 of the "on call" weekly rate in effect.

**Not Worked:**

**Daily:** As holiday occurs, minimum call (subject to pension, health and welfare contribution).

**On Call/Weekly:** 1/6 weekly paid as holiday occurs (subject to pension, health, and welfare, holiday, and vacation fringes).

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## CRAFTS SERVICE

## STUDIO

I.A.T.S.E. MOTION PICTURE STUDIO GRIPS, LOCAL #80	STUDIO MINIMUM RATES	
	SCHEDULE A DAILY EMPLOYEES	SCHEDULE C (EXEMPT)
	<i>EP Schedule 01</i>	<i>EP Schedule 56</i>
	DAILY 8 HOURS 1.5 AFTER 8; MIN. CALL 8 HRS.	WEEKLY "ON CALL"
OCC. CODE	REGULAR BASIC HOURLY RATE	
NO. CLASSIFICATION	PER HOUR	PER WEEK
4561 Crafts Service Foreperson	\$43.06 <sup>4</sup>	\$2,264.20 <sup>3</sup>
4562 Crafts Service Gang Boss <sup>5</sup>	40.20	
4563 Crafts Service Person	38.41	
4564 Sand Blaster <sup>6</sup>	39.83	
4565 Roofer <sup>6</sup>	39.83	
4566 Tar Pot Person <sup>6</sup>	39.83	
4567 Pneumatic Tool Operator <sup>7</sup>	40.20	
4568 Tool Room Keeper	39.57	

<sup>3</sup> This rate is for five (5) days only. See subparagraph (f) for rates applicable to six (6) days and seven (7) days within a payroll week.

<sup>4</sup> This Schedule may be used only if an "On Call" Schedule C Crafts Service Foreperson is also employed.

<sup>5</sup> For heavy crane rigging, where special skill and experience is required, the supervising Crafts Service Gang Boss shall be paid a rate of \$.50 per hour higher than the rate for Occupational Code #5201.

<sup>6</sup> Assisting IATSE crafts, as such crafts existed on March 1, 1945.

<sup>7</sup> Applicable when assisting IATSE crafts, as such crafts existed on March 1, 1945, including hand-supported motor-driven post-hole diggers.

**ON PRODUCTION/REPORT TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (12+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

**BUS TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (14+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

**OFF PROD/REPORT TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (12+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

**Night Premium:**

Off Production employees called to work between 6:00 am and 8:00 pm receive 110% of basic rate after 8:00 pm until 6:00 am. If called to work between 8:00 pm and 4:00 am, all time is 120% of basic rate. If called to work between 4:00 am and 6:00 am, all time is 120% of basic rate **until** 6:00 am, when basic rate goes into effect for the remainder of the minimum call.

**ON CALL**

1st 5 days worked	Flat rate (60 pension hrs.)
6th day worked	1.5x 1/5 weekly rate (12 pension hrs.)
7th day worked	1.5x 1/5 weekly rate (12 pension hrs.)

**REST PERIOD**

Please see the [IATSE REST PROVISIONS FOR BASIC AGREEMENT](#) section.

**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- The meal interval may be extended a 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- There will be a 12 minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty, provided that the 6 hour period intervening between the meals has not been extended as permitted by the agreement.

**Feature Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

**Television Penalty (In Studio Only):**

1st 1/2 hr. or fraction thereof	\$8.50
2nd 1/2 hr. or fraction thereof	\$11.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$13.50

**HOLIDAYS****Worked:**

**7 Days:** 2x rate

**Gold (12+):** 4x rate

**On Call:** Pay an additional 1/5 of the "on call" weekly rate in effect.

**Not Worked:**

**Daily:** May pay minimum call as holiday occurs (subject to pension, health and welfare contribution) **or** at end of show (not subject to pension, health and welfare).

**On Call/Weekly:** 1/5 weekly paid as holiday occurs (subject to pension, health and welfare, holiday and vacation fringes).

**Studio Zone:**

The definition of the Studio Zone in Paragraph 21 of the Agreement includes the following locations: Agua Dulce, Castaic (including Lake Castaic), Leo Carrillo State Beach, Ontario International Airport, Piru, and Pomona (including the Los Angeles County Fair Grounds).

**Secondary Studio Zone:**

The "Secondary Studio Zone" consists of an area extending ten (10) miles from the perimeter of the Studio Zone and including John Wayne Airport and the City of Huntington Beach in its entirety. When an employee is directed to report to a location within the Secondary Studio Zone, the following shall apply:

- Producer shall notify employees not less than twenty-four hours in advance that it intends to require employees to report to a location within the Secondary Studio Zone. Such notification shall not constitute a work call.
- Mileage shall be paid from the studio or production office to and from the location within the Secondary Studio Zone. In addition, the Producer shall pay a \$4.50 per day allowance to each employee asked to report within the Secondary Studio Zone.
- Courtesy housing shall be offered to those employees who work in excess of twelve (12) hours in the Secondary Studio Zone.
- Rest periods shall be calculated from the perimeter of the thirty (30) mile Studio Zone.
- Except as otherwise provided herein, all of the other provisions applicable to an employee reporting within the thirty (30) mile Studio Zone shall apply.
- The Union agrees to not unreasonably deny waivers for locations, such as Lake Hughes, Elizabeth Lake and the Nikken Building in Irvine, that are outside the thirty (30) mile Studio Zone and the Secondary Studio Zone, to be treated as within the Secondary Studio Zone.

The following locations continue to be considered within the thirty (30) mile Studio Zone and are not subject to the special rules for the Secondary Studio Zone: Agua Dulce, Castaic (including Castaic Lake), Leo Carrillo State Beach, Ontario International Airport, Piru, Pomona (including the Los Angeles County Fairgrounds) and the Metro-Goldwyn-Mayer, Inc. Ranch property.

**CALIFORNIA SICK LEAVE**

- **Accrual.** Commencing July 1, 2015, eligible employees covered by this Agreement shall accrue one hour of paid sick leave for every 30 hours worked in California for Producer, up to a maximum of 48 hours or six (6) days. (In lieu of the foregoing hourly accrual of paid sick leave, and provided that advance notice is given to the employee, a Producer may elect to provide employees, upon their eligibility to use sick leave as provided below (i.e., upon working 30 days in California for the Producer and after their 90th day of employment in California with the Producer (based on days worked or guaranteed), with a bank of 24 hours or three (3) days of sick leave per year, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Under this elected option, such banked sick leave days may not be carried over to the following year.)
- To be eligible to accrue paid sick leave, the employee must have worked for the Producer for at least 30 days in California within a one-year period, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Sick leave may be used in minimum increments of four (4) hours upon oral or written request after the eligible employee has been employed by the Producer in California for 90 days (based on days worked or guaranteed), such period to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Reasonable advance notification of the need for sick leave is required if the use is foreseeable; otherwise, notice is required as soon as practicable. Sick days accrued on an hourly basis shall carry over to the following year of employment; however, the Producer may limit the use of such accrued time to no more than 24 hours or three (3) days during each year of employment as defined by the Employer in advance.
- For employees employed on an hourly or daily basis, a day of sick leave pay shall be equal to eight (8) hours' pay at the employee's straight time hourly rate. If a four (4) hour increment of sick leave is taken, the employee shall be paid four (4) hours of pay at his straight time hourly rate. For weekly employees (including 'on-call' employees), a day of sick leave pay shall be equal to one-fifth of the employee's weekly rate under

the studio minimum wage scales or one-sixth of the employee's weekly rate under the distant location minimum wage scales (or fifty percent (50%) thereof for a four (4) hour increment of sick leave taken). Replacements for weekly employees (including "on-call" employees) may be hired on a pro rata basis of the weekly rate regardless of any contrary provision in this Agreement. The employee shall not be required to find a replacement as a condition of exercising his right to paid sick leave.

- Sick leave may be taken for the diagnosis, care or treatment of an existing health condition of, or preventive care for, the employee or the employee's 'family member. Sick leave also may be taken by an employee who is a victim of domestic violence, sexual assault or stalking.
- Accrued, unused sick leave is not paid out on termination, resignation or other separation from employment. If an employee is rehired by the Producer within one year of the employee's separation from employment, the employee's accrued and unused sick leave shall be reinstated, and the employee may begin using the accrued sick leave upon rehire if the employee was previously eligible to use the sick leave or once the employee becomes eligible as provided above.
- Producer shall include in the employee's start paperwork the contact information for the designated Producer representative whom the employee may contact to confirm eligibility and the amount of accrued sick leave available. Such start paperwork shall also include information with respect to the year period (*i.e.*, calendar year or the employee's anniversary date) that the Producer selected to measure the 30-day and 90-day eligibility periods and the cap on accrual set forth in subparagraph (b) above or, alternatively, if the Producer elected to provide employees with a sick leave bank, the year period (*i.e.*, calendar year or the employee's anniversary date) that the Producer selected for the bank of three (3) sick days as provided in subparagraph (a) above. Producer also shall notify the Local Union office of the name and contact information of the designated Producer representative.
- Any Producer that has a sick leave policy, or paid leave or paid time off policy that permits the use of paid sick time, as of June 30, 2015, may continue such policy in lieu of the foregoing. Nothing shall prevent a Producer from negotiating a sick leave policy with better terms and conditions. There shall be no discrimination or retaliation against any employee for exercising his or her right to use paid sick leave.
- Any dispute with respect to sick leave for employees covered under this Agreement shall be subject to the grievance and arbitration procedures provided herein.

### **WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS**

The Union expressly waives, to the full extent permitted by law, application of the following to all employees employed under this Agreement: the New York City Earned Sick Time Act of 2013; the San Francisco Paid Sick Leave Ordinance (San Francisco Administrative Code Section 12W); the Oakland Sick Leave Law (Municipal Code Section 5.92.030.); the Seattle Paid Sick and Safe Time Ordinance (Ordinance No. 123698); Chapter 18.10 of Title 18 of the Municipal Code of the City of Tacoma, Washington (enacted by Ordinance No. 28275); Chapter 160 of the Ordinances of the Township of Bloomfield, New Jersey (enacted by Ordinance No. 15-10); the Paid Sick Time for Private Employees Ordinance of East Orange, New Jersey (Ordinance No. 21- 2014; East Orange Code Chapter 140, Section 1 *et seq.*); the Sick Leave for Private Employees Ordinances of Irvington, New Jersey (Ordinance No. MC-3513); Montclair, New Jersey; Newark, New Jersey (City Ordinance 13-2010); Passaic, New Jersey (Ordinance No. 1998-14); Paterson, New Jersey (Paterson Code Chapter 412) and Trenton, New Jersey; and any other ordinance, statute or law requiring paid sick leave that is hereafter enacted. It is understood that the Union and the AMPTP shall memorialize any such waiver for any newly-enacted law by letter agreement.

**DISTANT**

I.A.T.S.E. MOTION PICTURE STUDIO GRIPS LOCAL # 80	DISTANT LOCATION MINIMUM RATES	
	<b>SCHEDULE A</b> DAILY EMPLOYEES	<b>SCHEDULE C</b> (EXEMPT)
	<b>EP Schedule 01</b>	<b>EP Schedule 56</b>
	DAILY 8 HRS. 1.5 AFTER 8 MIN. CALL 8 HRS.	WEEKLY "ON CALL"
OCC. CODE	REGULAR BASIC HOURLY RATE	
NO. CLASSIFICATION	PER HOUR	PER WEEK
4561 Crafts Service Foreperson	\$43.06	\$2,264.20
4562 Crafts Service Gang Boss	40.20	
4563 Crafts Service Person	38.41	
4564 Sand Blaster <sup>5</sup>	39.83	
4565 Roofer <sup>5</sup>	39.83	
4566 Tar Pot Person <sup>5</sup>	39.83	
4567 Pneumatic Tool Operator <sup>6</sup>	40.20	
4568 Tool Room Keeper	39.57	

<sup>5</sup> Assisting IATSE crafts, as such crafts existed on March 1, 1945.

<sup>6</sup> Applicable when assisting IATSE crafts, as such crafts existed March 1, 1945, including hand-supported motor-driven post-hole diggers.

**ON PRODUCTION**

	<b>Straight (8/40)</b>	<b>Overtime (8+/40+)</b>	<b>Gold (14+)</b>
1st 6 days worked	1x rate	1.5x rate	2x rate
7th day worked	2x rate	2x rate	4x rate

**Idle 6th or 7th Day:**

Daily/Weekly	4 hrs. straight time [at scale]; 8 pension hrs.
On Call	1/12 of the distant location on-call weekly rate. (6th day: 7 pension hrs.; 7th day: 8 pension hrs.)

**Rest Period:**

8 hours

**ON CALL**

1st 5 days worked	5 day rate (60 pension hrs.)
6th day worked	1.5x 1/5 of 5 day rate (12 pension hrs.)
7th day worked	pay an additional 1/3 of the "on call" weekly rate in effect—in addition to the 6th day. (12 pension hrs.)

**TRAVEL**

**On Call:** 1/6 of scheduled minimum weekly "on call" rate

**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- a) The meal interval may be extended a 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- b) There will be a 12 minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty, provided that the 6 hour period intervening between the meals has not been extended as permitted by the agreement.

**Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

**HOLIDAYS****Worked:**

**7 Days:** 2x rate

**Gold (14+):** 4x rate

**On Call:** Pay an additional 1/5 of the "on call" weekly rate in effect.

**Not Worked:**

**Daily:** As holiday occurs minimum call (subject to pension, health and welfare contribution).

**On Call/Weekly:** 1/6 weekly paid as holiday occurs (subject to pension, health and welfare, holiday and vacation fringes).



## FIRST AID

## STUDIO

I.A.T.S.E. MOTION PICTURE STUDIO FIRST AID EMPLOYEES LOCAL #767		STUDIO MINIMUM RATES		
		SCHEDULE A DAILY EMPLOYEES	SCHEDULE B-1 <sup>1</sup> WEEKLY EMPLOYEES	
			EP Sched 01	
		1.5x AFTER 8 AND/OR 40; MIN. CALL 8 HRS.	WEEKLY GUARANTEE 43.2 CUM. HRS. 5 CONSEC. DAYS MIN. CALL 7 HRS.	
OCC. CODE		REGULAR BASIC HOURLY RATE	REGULAR BASIC HOURLY RATE	WEEKLY GUAR.
NO.	CLASSIFICATION	PER HOUR	PER HOUR	PER WEEK
4301	Supervisor Nurse	\$43.41	\$42.62	\$1,909.38
4311	Registered Nurses	41.27	40.54	1,816.19
4321	Nurses, First Aid Men & Women	41.27	40.54	1,816.19

<sup>1</sup> Schedule B Weekly Employees

- a) Weekly Employees - Employees under this schedule shall be paid at the scheduled Regular Basic Hourly Rate for the first forty (40) hours of the five (5) day workweek and not less than one and one-half (1½) times such basic hourly rate of pay for all time over forty (40) hours in such workweek, with a guarantee that the employee shall receive, for regular time and for such overtime as the necessities of the business may demand, a sum not less than the scheduled guarantee for each five (5) day workweek.
- b) The guaranteed pay of weekly employees who absent themselves without the employer's consent may be reduced one-fifth (1/5) of the weekly guarantee for each day of absence.
- c) A combination of employment under studio and distant location schedules may be used to fulfill the weekly guarantee of five (5) days for studio employment..

**ON PROD/REPORT TO**

	<b>Straight (8/40)</b>	<b>Overtime (8+)</b>	<b>Gold (12+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

**BUS TO**

	<b>Straight (8)</b>	<b>Overtime (8+/40+)</b>	<b>Gold (14+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

**OFF PROD/REPORT TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (12+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

**Night Premium:**

Off Production employees called to work between 6:00 am and 8:00 pm receive 110% of basic rate after 8:00 pm until 6:00 am. If called to work between 8:00 pm and 4:00 am, all time is 120% of basic rate. If called to work between 4:00 am and 6:00 am, all time is 120% of basic rate **until** 6:00 am when basic rate goes into effect for the remainder of the minimum call.

**REST PERIOD**

Please see the [IATSE REST PROVISIONS FOR BASIC AGREEMENT](#) section.

**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- a) The meal interval may be extended 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- b) There will be a 12 minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty, provided that the 6 hour period intervening between the meals has not been extended as permitted by the agreement.

**Feature Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

**Television Penalty (In Studio Only):**

1st 1/2 hr. or fraction thereof	\$8.50
2nd 1/2 hr. or fraction thereof	\$11.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$13.50

**HOLIDAYS****Worked:**

7 Days: 2x rate

Gold (12+): 4x rate

**Not Worked:**

**Daily:** May pay minimum call as holiday occurs (subject to pension, health, and welfare contribution) **or** at end of show (not subject to pension, health, and welfare).

**On Call/Weekly:** 1/5 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).

**Studio Zone:**

The definition of the Studio Zone in Paragraph 21 of the Agreement includes the following locations: Agua Dulce, Castaic (including Lake Castaic), Leo Carrillo State Beach, Ontario International Airport, Piru, and Pomona (including the Los Angeles County Fair Grounds).

**Secondary Studio Zone:**

The "Secondary Studio Zone" consists of an area extending ten (10) miles from the perimeter of the Studio Zone and including John Wayne Airport and the City of Huntington Beach in its entirety. When an employee is directed to report to a location within the Secondary Studio Zone, the following shall apply:

- Producer shall notify employees not less than twenty-four hours in advance that it intends to require employees to report to a location within the Secondary Studio Zone. Such notification shall not constitute a work call.
- Mileage shall be paid from the studio or production office to and from the location within the Secondary Studio Zone. In addition, the Producer shall pay a \$4.50 per day allowance to each employee asked to report within the Secondary Studio Zone.
- Courtesy housing shall be offered to those employees who work in excess of twelve (12) hours in the Secondary Studio Zone.
- Rest periods shall be calculated from the perimeter of the thirty (30) mile Studio Zone.
- Except as otherwise provided herein, all of the other provisions applicable to an employee reporting within the thirty (30) mile Studio Zone shall apply.
- The Union agrees to not unreasonably deny waivers for locations, such as Lake Hughes, Elizabeth Lake and the Nikken Building in Irvine, that are outside the thirty (30) mile Studio Zone and the Secondary Studio Zone, to be treated as within the Secondary Studio Zone.

The following locations continue to be considered within the thirty (30) mile Studio Zone and are not subject to the special rules for the Secondary Studio Zone: Agua Dulce, Castaic (including Castaic Lake), Leo Carrillo State Beach, Ontario International Airport, Piru, Pomona (including the Los Angeles County Fairgrounds) and the Metro-Goldwyn-Mayer, Inc. Ranch property.

**CALIFORNIA SICK LEAVE**

- **Accrual.** Commencing July 1, 2015, eligible employees covered by this Agreement shall accrue one hour of paid sick leave for every 30 hours worked in California for Producer, up to a maximum of 48 hours or six (6) days. (In lieu of the foregoing hourly accrual of paid sick leave, and provided that advance notice is given to the employee, a Producer may elect to provide employees, upon their eligibility to use sick leave as provided below (i.e., upon working 30 days in California for the Producer and after their 90th day of employment in California with the Producer (based on days worked or guaranteed), with a bank of 24 hours or three (3) days of sick leave per year, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Under this elected option, such banked sick leave days may not be carried over to the following year.)
- To be eligible to accrue paid sick leave, the employee must have worked for the Producer for at least 30 days in California within a one-year period, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Sick leave may be used in minimum increments of four (4) hours upon oral or written request after the eligible employee has been employed by the Producer in California for 90 days (based on days worked or guaranteed), such period to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Reasonable advance notification of the need for sick leave is required if the use is foreseeable; otherwise, notice is required as soon as practicable. Sick days accrued on an hourly basis shall carry over to the following year of employment; however, the Producer may limit the use of such accrued time to no more than 24 hours or three (3) days during each year of employment as defined by the Employer in advance.
- For employees employed on an hourly or daily basis, a day of sick leave pay shall be equal to eight (8) hours' pay at the employee's straight time hourly rate. If a four (4) hour increment of sick leave is taken, the employee shall be paid four (4) hours of pay at his straight time hourly rate. For weekly employees (including 'on-call' employees), a day of sick leave pay shall be equal to one-fifth of the employee's weekly rate under

the studio minimum wage scales or one-sixth of the employee's weekly rate under the distant location minimum wage scales (or fifty percent (50%) thereof for a four (4) hour increment of sick leave taken). Replacements for weekly employees (including "on-call" employees) may be hired on a pro rata basis of the weekly rate regardless of any contrary provision in this Agreement. The employee shall not be required to find a replacement as a condition of exercising his right to paid sick leave.

- Sick leave may be taken for the diagnosis, care or treatment of an existing health condition of, or preventive care for, the employee or the employee's 'family member. Sick leave also may be taken by an employee who is a victim of domestic violence, sexual assault or stalking.
- Accrued, unused sick leave is not paid out on termination, resignation or other separation from employment. If an employee is rehired by the Producer within one year of the employee's separation from employment, the employee's accrued and unused sick leave shall be reinstated, and the employee may begin using the accrued sick leave upon rehire if the employee was previously eligible to use the sick leave or once the employee becomes eligible as provided above.
- Producer shall include in the employee's start paperwork the contact information for the designated Producer representative whom the employee may contact to confirm eligibility and the amount of accrued sick leave available. Such start paperwork shall also include information with respect to the year period (*i.e.*, calendar year or the employee's anniversary date) that the Producer selected to measure the 30-day and 90-day eligibility periods and the cap on accrual set forth in subparagraph (b) above or, alternatively, if the Producer elected to provide employees with a sick leave bank, the year period (*i.e.*, calendar year or the employee's anniversary date) that the Producer selected for the bank of three (3) sick days as provided in subparagraph (a) above. Producer also shall notify the Local Union office of the name and contact information of the designated Producer representative.
- Any Producer that has a sick leave policy, or paid leave or paid time off policy that permits the use of paid sick time, as of June 30, 2015, may continue such policy in lieu of the foregoing. Nothing shall prevent a Producer from negotiating a sick leave policy with better terms and conditions. There shall be no discrimination or retaliation against any employee for exercising his or her right to use paid sick leave.
- Any dispute with respect to sick leave for employees covered under this Agreement shall be subject to the grievance and arbitration procedures provided herein.

### **WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS**

The Union expressly waives, to the full extent permitted by law, application of the following to all employees employed under this Agreement: the New York City Earned Sick Time Act of 2013; the San Francisco Paid Sick Leave Ordinance (San Francisco Administrative Code Section 12W); the Oakland Sick Leave Law (Municipal Code Section 5.92.030.); the Seattle Paid Sick and Safe Time Ordinance (Ordinance No. 123698); Chapter 18.10 of Title 18 of the Municipal Code of the City of Tacoma, Washington (enacted by Ordinance No. 28275); Chapter 160 of the Ordinances of the Township of Bloomfield, New Jersey (enacted by Ordinance No. 15-10); the Paid Sick Time for Private Employees Ordinance of East Orange, New Jersey (Ordinance No. 21- 2014; East Orange Code Chapter 140, Section 1 *et seq.*); the Sick Leave for Private Employees Ordinances of Irvington, New Jersey (Ordinance No. MC-3513); Montclair, New Jersey; Newark, New Jersey (City Ordinance 13-2010); Passaic, New Jersey (Ordinance No. 1998-14); Paterson, New Jersey (Paterson Code Chapter 412) and Trenton, New Jersey; and any other ordinance, statute or law requiring paid sick leave that is hereafter enacted. It is understood that the Union and the AMPTP shall memorialize any such waiver for any newly-enacted law by letter agreement.

**DISTANT**

I.A.T.S.E. MOTION PICTURE STUDIO FIRST AID EMPLOYEES LOCAL #767		DISTANT LOCATION MINIMUM RATES		
		<b>SCHEDULE A</b> DAILY EMPLOYEES	<b>SCHEDULE B<sup>1</sup></b> WEEKLY EMPLOYEES	
		<b>EP Schedule 01</b>	<b>EP Schedule 43</b>	
		1.5 AFTER 8 AND/OR 40; MIN. CALL 9.5 HRS.	WEEKLY GUARANTEE 57 CUM. HRS. 6 CONSEC. DAYS MIN. CALL 8 HRS.	
OCC. CODE		REGULAR BASIC HOURLY RATE	REGULAR BASIC HOURLY RATE	WEEKLY GUAR.
NO.	CLASSIFICATION	PER HOUR	PER HOUR	PER WEEK
4301	Supervisor Nurse	\$43.41	\$42.62	\$2,791.61
4311	Registered Nurses	41.27	40.54	2,655.37
4321	Nurses, First Aid Men & Women	41.27	40.54	2,655.37

<sup>1</sup> Schedule B Weekly Employees

- a) Weekly Employees - Employees under this schedule shall be paid at the scheduled Regular Basic Hourly Rate for the first forty (40) hours of the six (6) day workweek and not less than one and one-half (1½) times such basic hourly rate of pay for all time over forty (40) hours in such workweek, with a guarantee that the employee shall receive, for regular time and for such overtime as the necessities of the business may demand, a sum not less than the scheduled weekly guarantee for each six (6) day workweek.
- b) The guaranteed pay of weekly employees who absent themselves without the employer's consent may be reduced one-sixth (1/6) of the weekly guarantee for each day of absence.

**ON PRODUCTION**

	<b>Straight (8/40)</b>	<b>Overtime (8+)</b>	<b>Gold (14+)</b>
1st 6 days worked	1x rate	1.5x rate	2x rate
7th day worked	2x rate	2x rate	4x rate

**Idle 6th or 7th Day:**

Daily/Weekly	4 hrs. straight time <b>at scale</b> ; 8 pension hrs.
On Call	1/12 of the distant location on-call weekly rate.; 6th day: 7 pension hrs.; 7th day: 8 pension hrs.

**REST PERIOD**

Rest Period: 8 hours

**TRAVEL**

On Call	1/6 of scheduled minimum weekly "on call" rate
On Production	Min. 4 hrs. straight time; max. 8 hrs. straight time

**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- a) The meal interval may be extended 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.

- b) There will be a 12 minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty, provided that the 6 hour period intervening between the meals has not been extended as permitted by the agreement.

**Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

**HOLIDAYS****Worked:**

**7 Days:** 2x rate

**Gold (14+):** 4x rate

**Not Worked:**

**Daily:** As holiday occurs min. call (subject to pension, health and welfare contribution).

**On Call/Weekly:** 1/6 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).

## INTERNATIONAL PHOTOGRAPHERS

## STUDIO

I.A.T.S.E. INTERNATIONAL PHOTOGRAPHERS, LOCAL #600 (West Coast)		STUDIO MINIMUM RATES			
		SCHEDULE A DAILY EMP.	SCHEDULE B WEEKLY EMP.	SCHEDULE C <sup>1</sup> WEEKLY EMP.	
		<i>EP Schedule 01</i>	<i>EP Schedule 44</i>	<i>EP Schedule 49</i>	
		DAILY 8 HRS. 1.5 AFTER 8; MIN. CALL 8 HRS.	WEEKLY GUAR. 5 CONSEC. DAYS 43.2 HRS.; MIN. CALL 8.6 HRS.; 1.5 AFTER 9.3 HRS.	MIN. GUAR. 4 CONSEC. WEEKS 48.6 CUM. HRS. 5-DAY WEEK 1.5 AFTER 48.6; MIN. CALL 8 HRS.	
OCC. CODE					
NO.	CLASSIFICATION	PER DAY (PER HR.)	PER WEEK (PER HR.)	PER WEEK (PER HR.)	
1901	Director of Photography <sup>8</sup>	\$956.88 (\$119.61)	\$4,602.53 (\$106.54)	\$4,294.30 (\$88.36)	
1911	Camera Operator <sup>8</sup>	591.52 (73.94)	2,927.23 (67.76)	2,863.51 (58.92)	
1921	Portrait Photographer <sup>8</sup>	591.52 (73.94)	2,927.23 (67.76)	2,863.51 (58.92)	
1931	Still Photographer <sup>2, 8</sup>	515.60 (64.45)	2,391.20 (59.78)	2,175.20 (54.38)	
For conditions applicable to employment under Schedules C and C-1, see footnote 1 below.		SCHEDULE A-1 DAILY EMP.	SCHEDULE B-1 <sup>3</sup> WEEKLY EMP.	SCHEDULE C-1 <sup>1, 3</sup> WEEKLY EMP.	
		<i>EP Schedule 01</i>	<i>EP Schedule 43</i>	<i>EP Schedule 48</i>	
		1.5 AFTER 8 AND/OR 40; MIN. CALL 8 HRS.	WEEKLY GUAR. 5 CONSEC. DAYS MIN. CALL 7 HRS.; 43.2 HR. WEEK	MIN. GUAR. 4 CONSEC. WEEKS MIN. CALL 8 HRS. 48.6 HR. WEEK	
		REGULAR BASIC HOURLY RATE	REGULAR BASIC HRLY RATE	REGULAR BASIC HRLY RATE	WEEKLY GUAR.
		PER HR.	PER HR.	PER WK.	PER WK.
1941	1st Asst. Photographer	\$54.02	\$52.10	\$2,334.08	\$47.93
1951	2nd Asst. Photographer	49.83	48.17	2,158.02	44.76
1961	Technician <sup>4, 5</sup>	64.45	61.11	2,737.73	55.26
1971	Film Loader <sup>6</sup>	42.82			2,923.25
		SCHEDULE A-2 DAILY EMP.	SCHEDULE B-2 <sup>3</sup> WEEKLY EMP.		
		<i>EP Schedule 01</i>	<i>EP Schedule 40</i>		
		1.5 AFTER 8; MIN. CALL 8 HRS.	WEEKLY GUAR. 5 CONSEC. DAYS MIN. CALL 8 HRS.; 1.5 AFTER 40		
		REGULAR BASIC HOURLY RATE	REGULAR BASIC HRLY RATE	WEEKLY GUAR.	
		PER HR.	PER HR.	PER WK.	
1981	Digital Imaging Technician <sup>7</sup>	\$591.44 (\$73.93)	\$67.76	\$2,710.40	
1982	Video Controller (Shader) <sup>7</sup>	471.12 (58.89)	54.66	2,186.40	
1983	Camera Utility Person <sup>7</sup>	448.96 (56.12)	50.29	2,011.60	
1984	Digital Utility Person <sup>7</sup>	308.80 (38.60)			

<sup>1</sup> Employment under Schedules C and C-1 shall be utilized under the following conditions only:

(1) Director of Photography under personal service contract.

(2) Camera Operator, Assistant Photographer employed in studio optical department, film effects company or in any laboratory where optical work is done.

<sup>2</sup> The weekly guarantee for Still Photographers employed under a Weekly Schedule shall be forty (40) hours. The minimum call for Still Photographers employed under such Schedules shall be eight (8) hours per day.

<sup>3</sup> Weekly Employees

a) Employees under this schedule shall be paid at the scheduled Regular Basic Hourly Rate for the first forty (40) hours of the five-day workweek and not less than one and one-half (1½) times such basic hourly rate of pay for all time over forty (40) hours in such workweek, with a guarantee that the employee shall receive, for regular time and for such overtime as the necessities of the business may demand, a sum not less than the scheduled weekly guarantee for each five-day workweek.

b) The guaranteed pay of weekly employees who absent themselves without the employer's consent may be reduced one-fifth (1/5) of the weekly guarantee for each day of absence.

c) A combination of employment under studio and distant location schedules may be used to fulfill the weekly guarantee of five (5) days for studio employment or six (6) days for distant location employment.

d) Employees (1) whose first week of employment comprises fewer than five (5) days who are to be placed on a guaranteed salary weekly schedule at the beginning of the next workweek, or (2) whose weekly guarantee (or guarantees) is (are) discontinued by Producer and such employees' employment continues, shall be paid at the scheduled Regular Basic Hourly Rate of the appropriate Weekly Schedule salary guarantee (or guarantees) with time and one-half (1½) for work time in excess of the scheduled minimum call of seven (7) hours for Schedule B-1 or eight (8) hours for Schedule C-1, as the case may be, for each day of such employment which precedes or follows the establishment of such weekly guarantee (or guarantees); provided, also, that for each unworked holiday as provided in Paragraph 9(a), which intervenes between the days of such employment, such employee shall receive one-fifth (1/5) of the guaranteed salary of the appropriate Weekly Schedule.

<sup>4</sup> Applicable to First Assistant Photographer assigned to operate specialized equipment such as, but not limited to, "Panavision" and other anamorphic equipment or "3-D" equipment and similar situations, including the preparation of such specialized equipment where special skills, ability and experience are required.

<sup>5</sup> Also applicable to a First Assistant Photographer employed by a company "without an existing Camera Department" (as such departments are commonly known in the industry).

<sup>6</sup> A Film Loader assigned to perform Print Take Extractor (PTX) work on negative breakdown shall receive \$1.00 per hour in addition to the Film Loader rate in the contract.

<sup>7</sup> Applicable to employees employed on one-hour and long-form television motion pictures covered under this Agreement recorded digitally.

<sup>8</sup> OVERSCALE EMPLOYEES (Applicable to Occ. Code Nos. 1901, 1911, 1921, and 1931 only)

Rates of pay of overscale employees shall not be reduced by reason of the wage agreement; however unless otherwise agreed upon, the amount of excess shall be applicable to overtime, holiday premium pay, allowances for the seventh day in an employee's workweek and travel allowances, allowances for specialized work assignments and temperature bonus, but not against work time on the seventh day worked in an employee's workweek, the sixth day worked in an employee's studio workweek, Golden Hours and meal delay allowances. Notwithstanding the foregoing, amounts in excess of scale may not be offset against specialized work assignment allowances paid to Camera Operators. All computations are to be on minimum rates unless otherwise agreed.

## **ON PRODUCTION/REPORT TO**

### **1st 5 Days Worked (Straight):**

**8 hrs.:** Daily employees – D.P.; Camera Operator; Still Photo; Portrait Photo

**8 hrs. and/or 40 hrs.:** All other daily employees

**9.3 hrs.:** Weekly employees, 43.2 guaranteed – D.P.; Still Photo; Camera Operator; Portrait Photo

**40 hrs.:** All other weekly employees, 43.2 guaranteed

**48.6 hrs.:** Weekly employees, 48.6 cum. – D.P.; Camera Operator; Still Photo; Portrait Photo

**40 hrs.:** All other weekly employees, 48.6 guaranteed

**40 hrs.:** All digital weekly employees, 40.0 guaranteed

### **1st 5 Days Worked (Overtime):**

**After 8 hrs.:** Daily employee – D.P.; Camera Operator; Still Photo; Portrait Photo

**After 8 hrs. and/or 40 hrs.:** All other daily employees

**After 9.3 hrs.:** Weekly employees, 43.2 guaranteed – D.P.; Camera Operator; Still Photo; Portrait Photo

**After 40 hrs.:** All other weekly employees with 43.2 guaranteed

**After 48.6 hrs.:** Weekly employees, 48.6 cum. – D.P.; Camera Operator; Still Photo; Portrait Photo

**After 40 hrs.:** All other weekly employees, 48.6 guaranteed

**After 40 hrs.:** All digital weekly employees, 40.0 guaranteed



1st 5 days worked	6th day worked	7th day worked
Gold (12+) 2x rate*	1.5x rate; Gold (12+) 3x rate*	2x rate; Gold (12+) 4x rate*

\* One full hour must be paid for any fraction worked in the first hour of Gold only.

### **BUS TO**

1st 5 days worked	6th day worked	7th day worked
Gold (14+) 2x rate*	Gold (14+) 3x rate	Gold (14+) 4x rate

\* One full hour must be paid for any fraction worked in the first hour of Gold only.

### **Rest Period:**

Please see the [IATSE REST PROVISIONS FOR BASIC AGREEMENT](#) section.

### **MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- The meal interval may be extended a 1/2 hr. without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- There will be a 12 minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty, provided that the 6 hour period intervening between the meals has not been extended as permitted by the agreement.

### **Feature Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

### **Television Penalty (In Studio Only):**

1st 1/2 hr. or fraction thereof	\$8.50
2nd 1/2 hr. or fraction thereof	\$11.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$13.50

### **HOLIDAYS**

#### **Worked:**

7 days: 2x rate

Gold (12+): 4x rate

#### **Not Worked:**

**Daily:** May pay minimum call as holiday occurs (subject to pension, health and welfare contribution) **or** at end of show (not subject to pension, health and welfare).

**Weekly:** 1/5 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).

#### **Studio Zone:**

The definition of the Studio Zone in Paragraph 21 of the Agreement includes the following locations: Agua Dulce, Castaic (including Lake Castaic), Leo Carrillo State Beach, Ontario International Airport, Piru, and Pomona (including the Los Angeles County Fair Grounds).

**Secondary Studio Zone:**

The "Secondary Studio Zone" consists of an area extending ten (10) miles from the perimeter of the Studio Zone and including John Wayne Airport and the City of Huntington Beach in its entirety. When an employee is directed to report to a location within the Secondary Studio Zone, the following shall apply:

- Producer shall notify employees not less than twenty-four hours in advance that it intends to require employees to report to a location within the Secondary Studio Zone. Such notification shall not constitute a work call.
- Mileage shall be paid from the studio or production office to and from the location within the Secondary Studio Zone. In addition, the Producer shall pay a \$4.50 per day allowance to each employee asked to report within the Secondary Studio Zone.
- Courtesy housing shall be offered to those employees who work in excess of twelve (12) hours in the Secondary Studio Zone.
- Rest periods shall be calculated from the perimeter of the thirty (30) mile Studio Zone.
- Except as otherwise provided herein, all of the other provisions applicable to an employee reporting within the thirty (30) mile Studio Zone shall apply.
- The Union agrees to not unreasonably deny waivers for locations, such as Lake Hughes, Elizabeth Lake and the Nikken Building in Irvine, that are outside the thirty (30) mile Studio Zone and the Secondary Studio Zone, to be treated as within the Secondary Studio Zone.

The following locations continue to be considered within the thirty (30) mile Studio Zone and are not subject to the special rules for the Secondary Studio Zone: Agua Dulce, Castaic (including Castaic Lake), Leo Carrillo State Beach, Ontario International Airport, Piru, Pomona (including the Los Angeles County Fairgrounds), and the Metro-Goldwyn-Mayer, Inc. Ranch property.

**CALIFORNIA SICK LEAVE**

- Accrual. Commencing July 1, 2015, eligible employees covered by this Agreement shall accrue one hour of paid sick leave for every 30 hours worked in California for Producer, up to a maximum of 48 hours or six (6) days. (In lieu of the foregoing hourly accrual of paid sick leave, and provided that advance notice is given to the employee, a Producer may elect to provide employees, upon their eligibility to use sick leave as provided below (i.e., upon working 30 days in California for the Producer and after their 90th day of employment in California with the Producer (based on days worked or guaranteed), with a bank of 24 hours or three (3) days of sick leave per year, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Under this elected option, such banked sick leave days may not be carried over to the following year.)
- To be eligible to accrue paid sick leave, the employee must have worked for the Producer for at least 30 days in California within a one-year period, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Sick leave may be used in minimum increments of four (4) hours upon oral or written request after the eligible employee has been employed by the Producer in California for 90 days (based on days worked or guaranteed), such period to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Reasonable advance notification of the need for sick leave is required if the use is foreseeable; otherwise, notice is required as soon as practicable. Sick days accrued on an hourly basis shall carry over to the following year of employment; however, the Producer may limit the use of such accrued time to no more than 24 hours or three (3) days during each year of employment as defined by the Employer in advance.
- For employees employed on an hourly or daily basis, a day of sick leave pay shall be equal to eight (8) hours' pay at the employee's straight time hourly rate. If a four (4) hour increment of sick leave is taken, the employee shall be paid four (4) hours of pay at his straight time hourly rate. For weekly employees (including 'on-call' employees), a day of sick leave pay shall be equal to one-fifth of the employee's weekly rate under the studio minimum wage scales or one-sixth of the employee's weekly rate under the distant location minimum wage scales (or fifty percent (50%) thereof for a four (4) hour increment of sick leave taken). Replacements for weekly employees (including "on-call" employees) may be hired on a pro rata basis of the weekly rate regardless of any contrary provision in this Agreement. The employee shall not be required to find a replacement as a condition of exercising his right to paid sick leave.

- Sick leave may be taken for the diagnosis, care or treatment of an existing health condition of, or preventive care for, the employee or the employee's family member. Sick leave also may be taken by an employee who is a victim of domestic violence, sexual assault or stalking.
- Accrued, unused sick leave is not paid out on termination, resignation or other separation from employment. If an employee is rehired by the Producer within one year of the employee's separation from employment, the employee's accrued and unused sick leave shall be reinstated, and the employee may begin using the accrued sick leave upon rehire if the employee was previously eligible to use the sick leave or once the employee becomes eligible as provided above.
- Producer shall include in the employee's start paperwork the contact information for the designated Producer representative whom the employee may contact to confirm eligibility and the amount of accrued sick leave available. Such start paperwork shall also include information with respect to the year period (*i.e.*, calendar year or the employee's anniversary date) that the Producer selected to measure the 30-day and 90-day eligibility periods and the cap on accrual set forth in subparagraph (b) above or, alternatively, if the Producer elected to provide employees with a sick leave bank, the year period (*i.e.*, calendar year or the employee's anniversary date) that the Producer selected for the bank of three (3) sick days as provided in subparagraph (a) above. Producer also shall notify the Local Union office of the name and contact information of the designated Producer representative.
- Any Producer that has a sick leave policy, or paid leave or paid time off policy that permits the use of paid sick time, as of June 30, 2015, may continue such policy in lieu of the foregoing. Nothing shall prevent a Producer from negotiating a sick leave policy with better terms and conditions. There shall be no discrimination or retaliation against any employee for exercising his or her right to use paid sick leave.
- Any dispute with respect to sick leave for employees covered under this Agreement shall be subject to the grievance and arbitration procedures provided herein.

#### **WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS**

The Union expressly waives, to the full extent permitted by law, application of the following to all employees employed under this Agreement: the New York City Earned Sick Time Act of 2013; the San Francisco Paid Sick Leave Ordinance (San Francisco Administrative Code Section 12W); the Oakland Sick Leave Law (Municipal Code Section 5.92.030.); the Seattle Paid Sick and Safe Time Ordinance (Ordinance No. 123698); Chapter 18.10 of Title 18 of the Municipal Code of the City of Tacoma, Washington (enacted by Ordinance No. 28275); Chapter 160 of the Ordinances of the Township of Bloomfield, New Jersey (enacted by Ordinance No. 15-10); the Paid Sick Time for Private Employees Ordinance of East Orange, New Jersey (Ordinance No. 21- 2014; East Orange Code Chapter 140, Section 1 *et seq.*); the Sick Leave for Private Employees Ordinances of Irvington, New Jersey (Ordinance No. MC-3513); Montclair, New Jersey; Newark, New Jersey (City Ordinance 13-2010); Passaic, New Jersey (Ordinance No. 1998-14); Paterson, New Jersey (Paterson Code Chapter 412) and Trenton, New Jersey; and any other ordinance, statute or law requiring paid sick leave that is hereafter enacted. It is understood that the Union and the AMPTP shall memorialize any such waiver for any newly-enacted law by letter agreement.

## DISTANT

I.A.T.S.E. INTERNATIONAL PHOTOGRAPHERS, LOCAL #600 (West Coast)		DISTANT LOCATION MINIMUM RATES <sup>1</sup>					
		SCHEDULE A DAILY EMP.		SCHEDULE B WEEKLY EMP.		SCHEDULE C <sup>2</sup> WEEKLY EMP.	
		<i>EP Schedule 01</i>		<i>EP Schedule 44</i>		<i>EP Schedule 49</i>	
OCC. CODE		DAILY 9.5 HRS.; 1.5 AFTER 8; MIN. CALL (EXCEPT 7TH DAY WORKED) 9.5 HRS. 1.5 AFT. 8 HRS., 7TH DAY WORKED 8 HRS.		WEEKLY GUAR. 6 CONSEC. DAYS 48 HOURS MIN. CALL 8 HRS. 1.5 AFTER 9 HRS.		MIN. GUAR 4 CONSEC. WEEKS 54 CUM. HRS. 6-DAY WEEK; 1.5 AFTER 54; MIN. CALL 8 HRS.	
NO.	CLASSIFICATION	PER DAY (PER HR.)		PER WEEK (PER HR.)		PER WEEK (PER HR.)	
1901	Director of Photography <b>Cinematographer</b>	\$1,226.00 (\$119.61)		\$5,113.92 (\$106.54)		\$4,771.44 (\$88.36)	
1911	Camera Operator <b>Steadicam Operator</b>	757.89 (73.94)		3,252.48 (67.76)		3,181.68 (58.92)	
1921	Portrait Photographer	757.89 (73.94)		3,252.48 (67.76)		3,181.68 (58.92)	
1931	Still Photographer <sup>3</sup>	660.61 (64.45)		2,391.20 (59.78)		2,175.20 (54.38)	
For conditions applicable to employment under Schedules C and C-1, see footnote 2 below.		<b>SCHEDULE A-1</b> DAILY EMP.		<b>SCHEDULE B-1<sup>4</sup></b> WEEKLY EMP.		<b>SCHEDULE C-1<sup>2, 4</sup></b> WEEKLY EMP.	
		<i>EP Schedule 01</i>		<i>EP Schedule 43</i>		<i>EP Schedule 48</i>	
		1.5 AFTER 8 AND/OR 40; MIN. CALL (EXCL. 7TH DAY WORKED) 9.5 HRS.; 1.5 AFT. 8 HRS.; 7TH DAY WORKED 8 HRS.		WEEKLY GUAR. 6 CONSEC. DAYS MIN. CALL 8 HRS.; 48 HR. WEEK		MIN. GUAR. 24 CONSEC. DAYS MIN. CALL 8 HRS. 54 HR. WEEK	
		REGULAR BASIC HOURLY RATE		REGULAR BASIC HOURLY RATE	WEEKLY GUAR.	REGULAR BASIC HOURLY RATE	WEEKLY GUAR.
		PER HR.		PER HR.	PER WK.	PER HR.	PER WK.
1941	1st Asst. Photographer	\$54.02		\$52.10	\$2,709.20	\$47.93	\$2,923.73
1951	2nd Asst. Photographer	49.83		48.17	2,504.84	44.76	2,730.36
1961	Technician <sup>5, 6</sup>	64.45		61.11	3,177.72	55.26	3,370.86

<sup>1</sup> The distant location minimum rates for Weekly Schedule employment shall apply for full six-day workweeks of distant location employment only. See Paragraph 1(f), "Studio Minimum Wage Scale," for provisions applicable to combinations of studio and distant location employment in the same workweek.

<sup>2</sup> Employment under Schedules C and C-1 shall be utilized under the following conditions only:

- (1) Director of Photography under personal service contract.
- (2) Camera Operator, Assistant Photographer employed in optical department, film effects company or in any laboratory where optical work is done.

<sup>3</sup> The weekly guarantee for Still Photographers employed under a Weekly Schedule shall be forty (40) hours. The minimum call for Still Photographers employed under such Schedules shall be eight (8) hours per day.

<sup>4</sup> Weekly Employees

- a) Employees under this schedule shall be paid at the scheduled Regular Basic Hourly Rate for the first forty (40) hours of the six-day workweek and not less than one and one-half (1½) times such basic hourly rate of pay for all time over forty (40) hours in such workweek, with a guarantee that the employee shall receive, for regular time and for such overtime as the necessities of the business may demand, a sum not less than the scheduled weekly guarantee for each six-day workweek. Pay for the seventh day worked in an employee's workweek shall be as provided in subparagraph (e) of this Paragraph 31, below.

b) The guaranteed pay of weekly employees who absent themselves without the employer's consent may be reduced one-sixth (1/6) of the weekly guarantee for each day of absence.

c) Employees (1) whose first week of employment comprises fewer than five (5) days and who are to be placed on a guaranteed salary Weekly Schedule at the beginning of the next workweek, or (2) whose weekly guarantee (or guarantees) is (are) discontinued by Producer and such employees' employment continues, shall be paid at the scheduled Regular Basic Hourly Rate of the appropriate Weekly Schedule salary guarantee (or guarantees) with time and one-half (1½) for work time in excess of the minimum call of eight (8) hours for each day of such employment which precedes or follows the establishment of such weekly guarantee (or guarantees); provided, also that for each unworked holiday which intervenes between the days of such employment, such employee shall receive one-sixth (1/6) of the guaranteed salary of the appropriate Weekly Schedule.

<sup>5</sup> Applicable to First Assistant Photographer assigned to operate specialized equipment such as, but not limited to, "Panavision" and other anamorphic equipment or "3-D" equipment and similar situations, including the preparation of such specialized equipment where special skills, ability and experience are required,

<sup>6</sup> The designated First Assistant Photographer will be paid at the Technician rate (Occupation Code #1961).

## ON PRODUCTION

### **1st 6 days worked (Straight):**

**8 hrs.:** Daily employees – D.P.; Camera Oper.; Still Photo; Portrait Photo

**8 hrs. and/or 40 hrs.:** All other daily employees

**9 hrs.:** Weekly employees, 48 hrs. guaranteed – D.P.; Still Photo; Camera Operator; Portrait Photo

**40 hrs.:** All other weekly employees with 48 hrs. guaranteed

**54 hrs.:** Weekly employees, 54 hrs. cum. – D.P.; Camera Oper.; Still Photo; Portrait Photo

**40 hrs.:** All other weekly employees with 54 hrs. cum.

### **1st 6 days worked (Overtime):**

**After 8 hrs.:** Daily employee – D.P.; Camera Oper.; Still Photo; Portrait Photo

**After 8 hrs. and/or 40 hrs.:** All other daily employees

**After 9 hrs.:** Weekly employees, 48 hrs. guaranteed – D.P.; Camera Oper.; Still Photo; Portrait Photo

**After 40 hrs.:** All other weekly employees with 48 hrs. guaranteed

**After 54 hrs.:** Weekly employees, 54 hrs. cum. – D.P.; Camera Oper.; Still Photo; Portrait Photo

**After 40 hrs.:** All other weekly employees with 54 hrs. cum.

### **1st 5 days worked (Gold):**

2x after 14 hrs.; one full hour must be paid for any fraction worked in first hour of Gold only.

### **6th day worked (Gold):**

3x after 14 hrs.; one full hour must be paid for any fraction worked in first hour of Gold only.

### **7th day worked (Gold):**

**Gold (14+):** 4x rate; one full hour must be paid for any fraction worked in first hour of Gold only.

### **Idle 6th or 7th Day:**

Daily/Weekly	4 hrs. straight time <b>at scale</b> ; 8 pension hrs.
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## REST PERIOD

See Agreement for exceptions.

10 hours	Director of Photography, Camera Operator
9 hrs.	Portrait Photographer, Still Photographer, Technician, Assistant Photographer.

**TRAVEL**

Daily/Weekly	Minimum 4 hrs. straight time; max. 8 hrs. straight time
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**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- a) The meal interval may be extended a 1/2 hr. without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- b) There will be a 12-minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty, provided that the 6-hr. period intervening between the meals has not been extended as permitted by the agreement.

**Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

**HOLIDAYS****Worked:**

7 days: 2x rate;  
Gold (14+): 4x rate

**Not Worked:**

**Daily:** As holiday occurs minimum call (subject to pension, health and welfare contribution).

**Weekly:** 1/6 weekly paid as holiday occurs (subject to pension, health and welfare, holiday and vacation fringes).

## PUBLICISTS

## STUDIO

I.A.T.S.E. PUBLICISTS GUILD LOCAL #600	STUDIO MINIMUM RATES				
	SCHEDULE A		SCHEDULE B <sup>1, 2</sup>		SCHEDULE C <sup>3</sup>
	WEEKLY GUAR.		WEEKLY GUAR.		WEEKLY
	<i>EP Schedule 40</i>		<i>EP Schedule 48</i>		<i>EP Sched 56</i>
	40 CUM HRS. 5-DAY WEEK 1.5x AFTER 40; MIN. CALL: 7 HRS.		48.6 CUM. HRS 5 CONSEC. DAYS 1.5x AFTER 40; MIN. CALL: 8 HRS.		"ON CALL"
OCC CODE NO. CLASSIFICATION	PER HR.	PER WK.	PER HR.	PER WK.	PER WK.
7401 Sr. Publicist/ Unit Production Publicist					\$2,793.49
7421 App. Publicist <sup>1, 4</sup>	\$38.04	\$1,521.60			
Jr. Publicist (Mos. Cont. Emp.) <sup>4, 5</sup>					
7411 A First 12 months			\$38.60	\$2,041.94	
7412 B 13–24 months			39.57	2,093.25	
7413 C 25–36 months			40.62	2,148.80	
7414 D 37–48 months			41.68	2,204.87	
7415 E 49–60 months			42.68	2,258.30	
7416 F Over 60 months			43.79	2,316.49	
Trailer Supervisor (Mos. Emp.) – Commencing					
7431 A First 12 months					\$2,876.77
7432 B 13–24 months					2,973.28
7433 C 25–36 months					3,069.66
7434 D 37–48 months					3,166.12
7435 E After 48 months					3,404.55
Jr. Trailer Supervisor (Mos. Emp.) – Commencing <sup>6</sup>					
7441 A First 6 months					2,107.29
7442 B 7–12 months					2,232.70
7443 C 13–18 months					2,358.06
7444 D 19–24 months					2,494.84
7445 E 25–30 months					2,608.84
7446 F 31–36 months					2,734.27

<sup>1</sup> Schedule B Apprentice Publicist

a) No apprentice shall be assigned to a production unit except under the direct supervision of a Junior Publicist or a Senior Publicist/Unit Production Publicist who shall also be assigned to such production unit.

b) After not more than twelve (12) months of continuous employment with the Producer, Apprentices shall be advanced to Junior Publicists. No advancement of a Junior Publicist to Senior Publicist/Unit Production Publicist shall be required because of such advancement; however, until the Senior Publicist/Unit Production Publicist - Junior Publicist ratio in the table in footnote 4 below is restored, no additional Apprentices may be employed by the Producer to replace such advanced Apprentices.

c) The Producer, at its discretion, may credit a newly-employed Apprentice with any portion of previous employment with any other Producer; however, no person who has attained the status of Junior Publicist in the motion picture industry shall thereafter be employed as an Apprentice.

d) A Junior Publicist, upon completion of twelve (12) months of continuous employment in Service Bracket F, shall be eligible for promotion to Senior Publicist/Unit Production Publicist, but the Producer shall not be obligated to so promote such Junior Publicist. Nothing herein contained shall prevent the Producer from promoting any Junior Publicist at any time during his employment.

e) Upon completion of the last service bracket as a Junior Publicist, the Head of the Publicity Department shall meet with the Junior Publicist to review his work record and prospects for promotion to Senior Publicist/Unit Production Publicist.

<sup>2</sup> The weekly rate for Schedule B employees includes payment for forty (40) hours at straight time and eight and six-tenths (8.6) hours at time and one-half.

<sup>3</sup> Reduction of pay for days of absence shall be at the rate of one-fifth (1/5) of the employee's weekly guaranteed salary for each

<sup>4</sup> The ratio of Senior Publicists/Unit Production Publicists and Junior Publicists employed to Apprentices shall be as follows:

Total Number of Senior Publicists/Unit Production Publicists and Junior Publicists Employed	Maximum Number of Junior Publicists Allowed (included in the number of Publicists employed as indicated in the left hand column)	Maximum Number of Apprentice Publicists Allowed (not included in the first column total)
1	0	1
2-3	1	1
4-6	2	2
7-9	4	3
10 or more*	5	4

\* When the total number of Senior Publicists and Unit Production Publicists employed by the Producer is (10) or more, the maximum number of Junior Publicists allowed shall be half the aggregate number of Senior Publicists and Unit Production Publicists employed, and the maximum number of Apprentice Publicists allowed shall be one fewer than the number of Junior Publicists employed. For example, if the total number of Senior Publicists and Unit Production Publicists employed by the Producer is 24, the maximum number of Junior Publicists allowed shall be 12, and the maximum number of Apprentice Publicists allowed shall be 11.

a) In the event the ratio of Senior Publicists/Unit Production Publicists and Junior Publicists becomes unbalanced as a result of the voluntary resignation of any Senior Publicist/Unit Production Publicist, the Producer shall not be required to dismiss any Junior Publicist solely to maintain the scheduled ratio.

b) Whenever the ratio is unbalanced, as provided in (a) above, no additional Junior or Apprentice Publicists shall be employed until the ratio has been restored by additional employment of Senior Publicists/Unit Production Publicists.

c) When the ratio is unbalanced upon the effective date of this Agreement, the Producer shall not be required to make changes, and it is agreed that no additional Junior or Apprentice Publicists shall be employed until the ratio has been restored.

<sup>5</sup> Service Brackets and Starting Dates

a) For determining the appropriate "service brackets" in the wage scales for Junior Publicists, a Junior Publicist shall receive credit for all employment as a Publicist in the motion picture production industry in Los Angeles County, California subsequent to January 1, 1945.

b) Each Junior Publicist shall be given an employment "starting date" as a result of such accumulated previous employment in the motion picture production industry in Los Angeles County, California, and his minimum rate of pay shall be periodically advanced in accordance with the schedule of "service brackets."

c) Any Junior Publicist employed in Service Bracket B or above shall be presumed to have accrued, for the purpose of periodic advancement only, the necessary previous continuous employment.

<sup>6</sup> Junior Trailer Supervisor

a) Any Junior Trailer Supervisor employed in Service Bracket B or above shall be presumed to have accrued, for the purpose of periodic advancement only, the necessary previous employment.

b) After thirty-six (36) months of employment, a Junior Trailer Supervisor shall be promoted to Trailer Supervisor.



**ADDITIONAL PENSION & HEALTH COVERAGE**

The parties agree to cover under the Local #600 (Publicists) Agreement, for pension and health purposes only, those freelance unit publicists (as opposed to staff publicists, publicists employed by a public relations firm, or publicists engaged as independent contractors) who are employed directly by a Producer signatory to the 2015 Producer - IATSE Basic Agreement and who are hired in the following geographical areas to work in such areas or are hired in such areas to work elsewhere within the United States, its territories or Canada:

New York, New Jersey, Connecticut; Baltimore/Washington, D.C.; Cook County, Illinois; Georgia; Louisiana; Massachusetts; New Mexico; Rhode Island; and Pennsylvania.

Pension and health and Individual Account Plan (IAP) contributions for such employees shall be paid at the rates specified in Article XII, "Health Plan;" Article XIII, "Pension Plan;" Article XIII.A., "Motion Picture Industry Individual Account Plan;" and Article XIV, "Motion Picture Industry Health Plan – Retired Employees Fund" of the 2015 Producer - IATSE Basic Agreement (i.e. the "West Coast" rates) and shall be based upon the provisions for employees employed under "on call" weekly schedules.

The percentage contribution to the Individual Account Plan (which is currently set at 6%) payable on behalf of each employee employed under the terms of this letter shall be applied to the rate individually negotiated by the employee. All terms and conditions, other than pension, health and IAP contributions, shall be subject to individual negotiation between the employee and the Producer.

It is understood that in agreeing to cover such employees under the terms of the Local #600 (Publicists) Agreement for pension, health and IAP contributions, the parties also agree that such employees shall not be considered "employees employed by Producer" for any purpose under Article XIX, "Post '60 Theatrical Motion Pictures" or Article XXVIII, "Supplemental Markets," of the Producer - IATSE Basic Agreement. Accordingly, any such employee shall neither trigger the application of the Post '60s and/or Supplemental Markets clauses nor shall his/her salary be included in the numerator of the fraction used for proration purposes under said clauses."

**ON PROD/REPORT TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>
1st 5 days worked	1x rate	1.5x rate
6th day worked	1.5x rate	1.5x rate
7th day worked	2x rate	2x rate

**BUS TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>
1st 5 days worked	1x rate	1.5x rate
6th day worked	1.5x rate	1.5x rate
7th day worked	2x rate	2x rate

**OFF PROD/REPORT TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>
1st 5 days worked	1x rate	1.5x rate
6th day worked	1.5x rate	1.5x rate
7th day worked	2x rate	2x rate

**ON CALL**

1st 5 days worked	Flat rate; 60 pension hrs.
6th day worked	1.5x 1/5 weekly rate; 12 pension hrs.
7th day worked	1.5x 1/5 weekly rate; 12 pension hrs.

**REST PERIOD**

Please see the [IATSE REST PROVISIONS FOR BASIC AGREEMENT](#) section.

**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- a) The meal interval may be extended 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- b) There will be a 12 minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty, provided that the 6 hour period intervening between the meals has not been extended as permitted by the agreement.

**Feature Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

**Television Penalty (In Studio Only):**

1st 1/2 hr. or fraction thereof	\$8.50
2nd 1/2 hr. or fraction thereof	\$11.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$13.50

**HOLIDAYS****Worked:**

7 Days: 2x rate

**Not Worked**

**Daily:** May pay minimum call as holiday occurs (subject to pension, health, and welfare contribution) or at end of show (not subject to pension, health and welfare).

**On Call/Weekly:** 1/5 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).

**Studio Zone:**

The definition of the Studio Zone in Paragraph 21 of the Agreement includes the following locations: Agua Dulce, Castaic (including Lake Castaic), Leo Carrillo State Beach, Ontario International Airport, Piru, and Pomona (including the Los Angeles County Fair Grounds).

**Secondary Studio Zone:**

The "Secondary Studio Zone" consists of an area extending ten (10) miles from the perimeter of the Studio Zone and including John Wayne Airport and the City of Huntington Beach in its entirety. When an employee is directed to report to a location within the Secondary Studio Zone, the following shall apply:

- Producer shall notify employees not less than twenty-four hours in advance that it intends to require employees to report to a location within the Secondary Studio Zone. Such notification shall not constitute a work call.
- Mileage shall be paid from the studio or production office to and from the location within the Secondary Studio Zone. In addition, the Producer shall pay a \$4.50 per day allowance to each employee asked to report within the Secondary Studio Zone.
- Courtesy housing shall be offered to those employees who work in excess of twelve (12) hours in the Secondary Studio Zone.
- Rest periods shall be calculated from the perimeter of the thirty (30) mile Studio Zone.
- Except as otherwise provided herein, all of the other provisions applicable to an employee reporting within the thirty (30) mile Studio Zone shall apply.
- The Union agrees to not unreasonably deny waivers for locations, such as Lake Hughes, Elizabeth Lake and the Nikken Building in Irvine, that are outside the thirty (30) mile Studio Zone and the Secondary Studio Zone, to be treated as within the Secondary Studio Zone.

The following locations continue to be considered within the thirty (30) mile Studio Zone and are not subject to the special rules for the Secondary Studio Zone: Agua Dulce, Castaic (including Castaic Lake), Leo Carrillo State Beach, Ontario International Airport, Piru, Pomona (including the Los Angeles County Fairgrounds) and the Metro-Goldwyn-Mayer, Inc. Ranch property.

**CALIFORNIA SICK LEAVE**

- **Accrual.** Commencing July 1, 2015, eligible employees covered by this Agreement shall accrue one hour of paid sick leave for every 30 hours worked in California for Producer, up to a maximum of 48 hours or six (6) days. (In lieu of the foregoing hourly accrual of paid sick leave, and provided that advance notice is given to the employee, a Producer may elect to provide employees, upon their eligibility to use sick leave as provided below (i.e., upon working 30 days in California for the Producer and after their 90th day of employment in California with the Producer (based on days worked or guaranteed), with a bank of 24 hours or three (3) days of sick leave per year, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Under this elected option, such banked sick leave days may not be carried over to the following year.)
- To be eligible to accrue paid sick leave, the employee must have worked for the Producer for at least 30 days in California within a one-year period, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Sick leave may be used in minimum increments of four (4) hours upon oral or written request after the eligible employee has been employed by the Producer in California for 90 days (based on days worked or guaranteed), such period to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Reasonable advance notification of the need for sick leave is required if the use is foreseeable; otherwise, notice is required as soon as practicable. Sick days accrued on an hourly basis shall carry over to the following year of employment; however, the Producer may limit the use of such accrued time to no more than 24 hours or three (3) days during each year of employment as defined by the Employer in advance.
- For employees employed on an hourly or daily basis, a day of sick leave pay shall be equal to eight (8) hours' pay at the employee's straight time hourly rate. If a four (4) hour increment of sick leave is taken, the employee shall be paid four (4) hours of pay at his straight time hourly rate. For weekly employees (including 'on-call' employees), a day of sick leave pay shall be equal to one-fifth of the employee's weekly rate under

the studio minimum wage scales or one-sixth of the employee's weekly rate under the distant location minimum wage scales (or fifty percent (50%) thereof for a four (4) hour increment of sick leave taken). Replacements for weekly employees (including "on-call" employees) may be hired on a pro rata basis of the weekly rate regardless of any contrary provision in this Agreement. The employee shall not be required to find a replacement as a condition of exercising his right to paid sick leave.

- Sick leave may be taken for the diagnosis, care or treatment of an existing health condition of, or preventive care for, the employee or the employee's 'family member. Sick leave also may be taken by an employee who is a victim of domestic violence, sexual assault or stalking.
- Accrued, unused sick leave is not paid out on termination, resignation or other separation from employment. If an employee is rehired by the Producer within one year of the employee's separation from employment, the employee's accrued and unused sick leave shall be reinstated, and the employee may begin using the accrued sick leave upon rehire if the employee was previously eligible to use the sick leave or once the employee becomes eligible as provided above.
- Producer shall include in the employee's start paperwork the contact information for the designated Producer representative whom the employee may contact to confirm eligibility and the amount of accrued sick leave available. Such start paperwork shall also include information with respect to the year period (*i.e.*, calendar year or the employee's anniversary date) that the Producer selected to measure the 30-day and 90-day eligibility periods and the cap on accrual set forth in subparagraph (b) above or, alternatively, if the Producer elected to provide employees with a sick leave bank, the year period (*i.e.*, calendar year or the employee's anniversary date) that the Producer selected for the bank of three (3) sick days as provided in subparagraph (a) above. Producer also shall notify the Local Union office of the name and contact information of the designated Producer representative.
- Any Producer that has a sick leave policy, or paid leave or paid time off policy that permits the use of paid sick time, as of June 30, 2015, may continue such policy in lieu of the foregoing. Nothing shall prevent a Producer from negotiating a sick leave policy with better terms and conditions. There shall be no discrimination or retaliation against any employee for exercising his or her right to use paid sick leave.
- Any dispute with respect to sick leave for employees covered under this Agreement shall be subject to the grievance and arbitration procedures provided herein.

### **WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS**

The Union expressly waives, to the full extent permitted by law, application of the following to all employees employed under this Agreement: the New York City Earned Sick Time Act of 2013; the San Francisco Paid Sick Leave Ordinance (San Francisco Administrative Code Section 12W); the Oakland Sick Leave Law (Municipal Code Section 5.92.030.); the Seattle Paid Sick and Safe Time Ordinance (Ordinance No. 123698); Chapter 18.10 of Title 18 of the Municipal Code of the City of Tacoma, Washington (enacted by Ordinance No. 28275); Chapter 160 of the Ordinances of the Township of Bloomfield, New Jersey (enacted by Ordinance No. 15-10); the Paid Sick Time for Private Employees Ordinance of East Orange, New Jersey (Ordinance No. 21- 2014; East Orange Code Chapter 140, Section 1 *et seq.*); the Sick Leave for Private Employees Ordinances of Irvington, New Jersey (Ordinance No. MC-3513); Montclair, New Jersey; Newark, New Jersey (City Ordinance 13-2010); Passaic, New Jersey (Ordinance No. 1998-14); Paterson, New Jersey (Paterson Code Chapter 412) and Trenton, New Jersey; and any other ordinance, statute or law requiring paid sick leave that is hereafter enacted. It is understood that the Union and the AMPTP shall memorialize any such waiver for any newly-enacted law by letter agreement.

**DISTANT****NOTE: NO DISTANT WAGE SCHEDULE**

Schedule B Employees: The guaranteed pay for full six-day distant location workweeks shall be based on 57 cumulative hours. Fractional workweeks shall be prorated as follows: The minimum call is 9½ hours per day, with 1.5x payable after 6¾ hours.

**ON PRODUCTION**

	<b>Straight (8/40)</b>	<b>Overtime (8+/40+)</b>
1st 6 days worked	1x rate	1.5x rate
7th day worked	2x rate	2x rate

**Idle 6th or 7th Day:**

Daily/Weekly	4 hrs. straight <b>at scale</b> ; 8 pension hrs.
On Call	1/12 of the distant location on-call weekly rate; 6th day: 7 pension hrs.; 7th day: 8 pension hrs.

**TRAVEL**

On Production	Minimum 4 hrs. straight time; max. 8 hrs. straight time
On Call	1/6 of scheduled minimum weekly "on call" rate

**Rest Period:**

Rest Period: **8 hours**

**ON CALL**

1st 5 days worked	5 day rate; 60 pension hrs.
6th day worked	1.5x 1/5 of 5-day rate; 12 pension hrs.
7th day worked	1/3 of 5-day rate; 12 pension hrs.

**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- The meal interval may be extended 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- There will be a 12-minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty, provided that the 6 hour period intervening between the meals has not been extended as permitted by the agreement.

**Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

**HOLIDAYS**

**Worked:**

**7 Days:** 2x rate

**Not Worked:**

**Daily:** As holiday occurs min. call (subject to pension, health, and welfare contribution).

**On Call/Weekly:** 1/6 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).

## SOUND TECHNICIANS

## STUDIO

## SCHEDULE A

I.A.T.S.E. PRODUCTION SOUND TECHNICIANS, TELEVISION ENGINEERS AND VIDEO ASSIST TECHNICIANS, LOCAL #695			STUDIO MINIMUM RATES	
			SCHEDULE A-1 DAILY EMPLOYEES	
			EP Schedule 00	
			1.5x AFTER 9; MINIMUM CALL: 9 HOURS	
			REGULAR BASIC HOURLY RATE PER HOUR (PER DAY)	
OCC. CODE NO.	CLASSIFICATION		JOURNEYMAN	ENTRY LEVEL <sup>1</sup>
8105	Production Mixer <sup>2</sup>	Y-1	\$82.29 (\$740.61)	
8171	Production Mixer <sup>2</sup>	Y-1		\$71.34 (\$642.06)
8109	Supervising Engineer <sup>2</sup>	Y-3	82.29 (740.61)	
8173	Supervising Engineer <sup>2</sup>	Y-3		71.34 (642.06)
			EP Schedule 01	
			1.5x AFTER 9 IF WORKED LESS THAN 5 DAYS 1.5x AFTER 8 IF WORKED 5 DAYS OR MORE	
			JOURNEYMAN	ENTRY LEVEL <sup>1</sup>
8111	Operative Supervisor and/or Engr.	Y-4	\$63.90 (\$575.10)	
8174	Operative Supervisor and/or Engr.	Y-4		\$55.68 (\$501.12)
8131	Maintenance Technician	Y-6	56.12 (505.08)	
8176	Maintenance Technician	Y-6		49.09 (441.81)
8141	Service Recorder/TV Engineer/ Video Assist. <sup>3</sup>	Y-7	56.12 (505.08)	
8178	Service Recorder/TV Engineer/ Video Assist <sup>3</sup>	Y-7		49.09 (441.81)
8144	Utility Sound Technician	Y-7a	56.12 (505.08)	
8180	Utility Sound Technician	Y-7a		49.09 (441.81)
8151	Micro. Boom Operator	Y-8	56.12 (505.08)	
8181	Micro. Boom Operator	Y-8		49.09 (441.81)
8161	Sound Service Person III	Y-9	45.19 (406.71)	
8182	Sound Service Person III	Y-9		36.04 (324.36)
8194	Sound Service Person II	Y-13	31.25 (281.25)	
8184	Sound Service Person II	Y-13		27.13 (244.17)
8185	Sound Service Person I	Y-16	22.96 (206.64)	22.96 (206.64)
8192	Production Sound Trainee	Y-16a	22.96 (206.64)	22.96 (206.64)

Footnotes Schedules A &amp; B – Studio under Schedule B.

## SCHEDULE B

I.A.T.S.E. PRODUCTION SOUND TECHNICIANS, TELEVISION ENGINEERS, AND VIDEO ASSIST TECHNICIANS, LOCAL #695				STUDIO MINIMUM RATES			
				SCHEDULE B-1 <sup>4</sup>			
				WEEKLY GUARANTEE 48.6 CUM. HRS.			
				EP Schedule 49			
				5 CONSECUTIVE DAYS 1.5x AFTER 48.6 HRS., MINIMUM CALL: 8 HOURS			
OCC. CODE NO.      CLASSIFICATION				REGULAR BASIC HOURLY RATE (PER WK.)			
				JOURNEYMAN		ENTRY LEVEL <sup>1</sup>	
				\$69.80 (\$3,392.28)		\$60.71 (\$2,950.51)	
				\$69.80 (\$3,392.28)		\$60.71 (\$2,950.51)	
				SCHEDULE B-2 <sup>6</sup>			
				WEEKLY GUARANTEE			
				EP Schedule 48			
				5 CONSECUTIVE DAYS; 48.6 CUM. HRS. MINIMUM CALL: 8 HOURS			
				JOURNEYMAN		ENTRY LEVEL <sup>1</sup>	
				REG. BASIC HRLY. RATE	WEEKLY GUARANTEE	REG. BASIC HRLY.RATE	WEEKLY GUARANTEE
PER HOUR	PER WEEK	PER HOUR	PER WEEK				
8105	Production Mixer <sup>2</sup>	Y-1					
8171	Production Mixer <sup>2</sup>	Y-1					
8109	Supervising Engineer <sup>2</sup>	Y-3					
8173	Supervising Engineer <sup>2</sup>	Y-3					
8111	Operative Supervisor and/or Engr.	Y-4		\$56.12	\$2,968.75		
8174	Operative Supervisor and/or Engr.	Y-4				\$49.08	\$2,596.33
8131	Maintenance Technician	Y-6		50.31	2,661.40		
8176	Maintenance Technician	Y-6				44.14	2,335.01
8141	Service Recorder/TV Engr. /Video Asst <sup>3</sup>	Y-7		50.31	2,661.40		
8178	Service Recorder/TV Engr. /Video Asst <sup>3</sup>	Y-7				44.14	2,335.01
8144	Utility Sound Technician	Y-7a		50.31	2,661.40		
8180	Utility Sound Technician	Y-7a				44.14	2,335.01
8199	Audio Utility Person/Audio Assist/ Chyron Operator <sup>5</sup>	A-2		50.28	2,011.20	50.28	2,011.20
8151	Micro. Boom Operator	Y-8		50.31	2,661.40		
8181	Micro. Boom Operator	Y-8				44.14	2,335.01
8161	Sound Service Person III	Y-9		43.12	2,281.05		
8182	Sound Service Person III	Y-9				38.01	2,010.73
8194	Sound Service Person II	Y-13		29.84	1,578.54		
8184	Sound Service Person II	Y-13				25.94	1,372.23

<sup>1</sup> Entry Level - One calendar year to move to Journeyman.

<sup>2</sup> Y-1 Mixer and Y-3 Supervising Engineer (Journeyman), Schedule E weekly "On Call" rate - \$3,082.79 per week. Y-1 Mixer and Y-3 Supervising Engineer (Entry Level), Schedule E weekly "On Call" rate - \$2,697.02 per week.

<sup>3</sup> A Journeyman Service Recorder and/or Television Engineer, when employed on distant location, shall receive the schedule of pay provided for the classification of Operative Supervisor and/or Engineer in the wage scale. An Entry Level Service Recorder and/or Television Engineer, when employed on distant location, shall receive the schedule of pay provided for the classification of Entry Level Operative Supervisor and/or Engineer in the wage scale.

<sup>4</sup> All Schedule B-1 and B-2 (Weekly) employees are guaranteed a minimum employment of five (5) consecutive days. After this minimum guarantee has been fulfilled, employment may be continued at Schedule B-1 and B-2 rates until termination.



<sup>5</sup> The Audio Utility Person (sometimes also referred to as "Audio Assist" or "A-2") and Chyron Operator classifications apply only to one-half hour and one-hour prime time dramatic productions recorded digitally.

<sup>6</sup> Weekly Sound Employees

- a) Employees under Schedule B-2 shall be paid at the scheduled Regular Basic Hourly Rate for the first forty (40) hours of the five-day workweek and not less than one and one-half (1½) times such basic hourly rate of pay for all time over forty (40) hours in such workweek, with a guarantee that the employee shall receive, for regular time and for such overtime as the necessities of the business may demand, a sum not less than the scheduled weekly guarantee for each five-day workweek.
- b) The guaranteed pay of weekly employees who absent themselves without the employer's consent may be reduced one-fifth (1/5) of the weekly guarantee for each day of absence.
- c) A combination of employment under studio and distant location schedules may be used to fulfill the weekly guarantee of five (5) days for studio employment (subject to Paragraph 8(a)).
- d) Employees (1) who are given assignments on other than the first day of the established payroll week of the Producer (see Paragraph 3) or (2) whose weekly guarantee (or guarantees) is (are) discontinued by Producer on other than the last day of the five-day workweek, shall be paid at the scheduled Regular Basic Hourly Rate of the appropriate Weekly Schedule salary guarantee (or guarantees) with time and one-half (1½) for work time in excess of the minimum call of eight (8) hours for each day of such employment; provided, also, that for each unworked holiday, as provided in Paragraph 9(a), which intervenes between the days of such employment, such employees shall receive one-fifth (1/5) of the guaranteed salary of the appropriate Weekly Schedule.

## **OVERSCALE EMPLOYEES**

Rates of pay of overscale employees shall not be reduced by reason of this wage agreement; however, for Occ. Code Nos. 8105 and 8171, the amount of excess shall be applicable to night premiums, overtime, holiday time, location computation, allowances for hazardous work, and temperature bonus, but not against payments for the sixth or seventh day worked in an employee's workweek, Golden Hours, meal delay allowances, or truck travel allowances. All computations are to be on minimum rates.

## **ON PROD/REPORT TO**

<b>1st 5 days worked – Straight</b>	<b>1st 5 days worked – Overtime</b>
9 hrs. – Mixer – daily emp.; Y1-Y3	After 9 hrs. – daily emp.; Y1-Y3
9 hrs. and/or 40 hrs. – daily; Y4-Y16	After 9 hrs. and/or 40 hrs. – daily emp.; Y4-Y16
40 hrs. – daily emp.; Y4-Y7	After 40 hrs. – daily emp.; Y4-Y7
48.6 hrs. – weekly emp.; Y1-Y3; 48.6 cum.	After 48.6 hrs. – weekly emp.; Y1-Y3; 48.6 cum.
40 hrs. – weekly emp.; Y4-Y9; 48.6 cum.	After 40 hrs. – weekly emp.; Y4-Y9; 48.6 cum.

**Gold:** 1st 5 days worked

**2x rate:** After 12 hours

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (12+)</b>
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

## **BUS TO**

<b>1st 5 days worked – Straight</b>	<b>1st 5 days worked – Overtime</b>
9 hrs. – Mixer – daily emp.; Y1-Y3	After 9 hrs. – daily emp.; Y1-Y3
9 hrs. and/or 40 hrs. – daily; Y4-Y16	After 9 hrs. and/or 40 hrs. – daily emp.; Y4-Y16
40 hrs. – daily emp.; Y4-Y7	After 40 hrs. – daily emp.; Y4-Y7
48.6 hrs. – weekly emp.; Y1-Y3; 48.6 cum.	After 48.6 hrs. – weekly emp.; Y1-Y3; 48.6 cum.
40 hrs. – weekly emp.; Y4-Y9; 48.6 cum.	After 40 hrs. – weekly emp.; Y4-Y9; 48.6 cum.

<b>1st 5 days worked – Gold</b>	<b>6th day worked – Gold</b>	<b>7th day worked – Gold</b>
2x rate after 14 hrs.	3x rate after 14 hrs.	4x rate after 14 hrs.

**OFF PROD/REPORT TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (12+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

**Night Premium Off Production:**

<b>Hours Worked Between</b>	<b>Night Premium</b>
8:00 pm – 1:00 am	10% of studio hourly rate
1:00 am – 6:00 am	20% of studio hourly rate

**REST PERIOD**

Please see the [IATSE REST PROVISIONS FOR BASIC AGREEMENT](#) section.

**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- The meal interval may be extended 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- There will be a 12-minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty, provided that the 6 hour period intervening between the meals has not been extended as permitted by the agreement.

**Feature Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

**Television Penalty (In Studio Only):**

1st 1/2 hr. or fraction thereof	\$8.50
2nd 1/2 hr. or fraction thereof	\$11.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$13.50

**HOLIDAYS****Worked:**

**7 Days:** 2x rate;  
**Gold (12+):** 4x rate

**Not Worked:**

**Daily:** May pay minimum call as holiday occurs (subject to pension, health and welfare contribution) **or** at end of show (not subject to pension, health and welfare).

**On Call/Weekly:** 1/5 weekly paid as holiday occurs (subject to pension, health and welfare, holiday and vacation fringes).

**Studio Zone:**

The definition of the Studio Zone in Paragraph 21 of the Agreement includes the following locations: Agua Dulce, Castaic (including Lake Castaic), Leo Carrillo State Beach, Ontario International Airport, Piru, and Pomona (including the Los Angeles County Fair Grounds).

**Secondary Studio Zone:**

The "Secondary Studio Zone" consists of an area extending ten (10) miles from the perimeter of the Studio Zone and including John Wayne Airport and the City of Huntington Beach in its entirety. When an employee is directed to report to a location within the Secondary Studio Zone, the following shall apply:

- Producer shall notify employees not less than twenty-four hours in advance that it intends to require employees to report to a location within the Secondary Studio Zone. Such notification shall not constitute a work call.
- Mileage shall be paid from the studio or production office to and from the location within the Secondary Studio Zone. In addition, the Producer shall pay a \$4.50 per day allowance to each employee asked to report within the Secondary Studio Zone.
- Courtesy housing shall be offered to those employees who work in excess of twelve (12) hours in the Secondary Studio Zone.
- Rest periods shall be calculated from the perimeter of the thirty (30) mile Studio Zone.
- Except as otherwise provided herein, all of the other provisions applicable to an employee reporting within the thirty (30) mile Studio Zone shall apply.
- The Union agrees to not unreasonably deny waivers for locations, such as Lake Hughes, Elizabeth Lake and the Nikken Building in Irvine, that are outside the thirty (30) mile Studio Zone and the Secondary Studio Zone, to be treated as within the Secondary Studio Zone.

The following locations continue to be considered within the thirty (30) mile Studio Zone and are not subject to the special rules for the Secondary Studio Zone: Agua Dulce, Castaic (including Castaic Lake), Leo Carrillo State Beach, Ontario International Airport, Piru, Pomona (including the Los Angeles County Fairgrounds), and the Metro-Goldwyn-Mayer, Inc. Ranch property.

**CALIFORNIA SICK LEAVE**

- **Accrual.** Commencing July 1, 2015, eligible employees covered by this Agreement shall accrue one hour of paid sick leave for every 30 hours worked in California for Producer, up to a maximum of 48 hours or six (6) days. (In lieu of the foregoing hourly accrual of paid sick leave, and provided that advance notice is given to the employee, a Producer may elect to provide employees, upon their eligibility to use sick leave as provided below (i.e., upon working 30 days in California for the Producer and after their 90th day of employment in California with the Producer (based on days worked or guaranteed), with a bank of 24 hours or three (3) days of sick leave per year, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Under this elected option, such banked sick leave days may not be carried over to the following year.)
- To be eligible to accrue paid sick leave, the employee must have worked for the Producer for at least 30 days in California within a one-year period, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Sick leave may be used in minimum increments of four (4) hours upon oral or written request after the eligible employee has been employed by the Producer in California for 90 days (based on days worked or guaranteed), such period to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Reasonable advance notification of the need for sick leave is required if the use is foreseeable; otherwise, notice is required as soon as practicable. Sick days accrued on an hourly basis shall carry over to the following year of employment; however, the Producer may limit the use of such accrued time to no more than 24 hours or three (3) days during each year of employment as defined by the Employer in advance.
- For employees employed on an hourly or daily basis, a day of sick leave pay shall be equal to eight (8) hours' pay at the employee's straight time hourly rate. If a four (4) hour increment of sick leave is taken, the employee shall be paid four (4) hours of pay at his straight time hourly rate. For weekly employees (including 'on-call' employees), a day of sick leave pay shall be equal to one-fifth of the employee's weekly rate under

the studio minimum wage scales or one-sixth of the employee's weekly rate under the distant location minimum wage scales (or fifty percent (50%) thereof for a four (4) hour increment of sick leave taken). Replacements for weekly employees (including "on-call" employees) may be hired on a pro rata basis of the weekly rate regardless of any contrary provision in this Agreement. The employee shall not be required to find a replacement as a condition of exercising his right to paid sick leave.

- Sick leave may be taken for the diagnosis, care or treatment of an existing health condition of, or preventive care for, the employee or the employee's family member. Sick leave also may be taken by an employee who is a victim of domestic violence, sexual assault or stalking.
- Accrued, unused sick leave is not paid out on termination, resignation or other separation from employment. If an employee is rehired by the Producer within one year of the employee's separation from employment, the employee's accrued and unused sick leave shall be reinstated, and the employee may begin using the accrued sick leave upon rehire if the employee was previously eligible to use the sick leave or once the employee becomes eligible as provided above.
- Producer shall include in the employee's start paperwork the contact information for the designated Producer representative whom the employee may contact to confirm eligibility and the amount of accrued sick leave available. Such start paperwork shall also include information with respect to the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected to measure the 30-day and 90-day eligibility periods and the cap on accrual set forth in subparagraph (b) above or, alternatively, if the Producer elected to provide employees with a sick leave bank, the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected for the bank of three (3) sick days as provided in subparagraph (a) above. Producer also shall notify the Local Union office of the name and contact information of the designated Producer representative.
- Any Producer that has a sick leave policy, or paid leave or paid time off policy that permits the use of paid sick time, as of June 30, 2015, may continue such policy in lieu of the foregoing. Nothing shall prevent a Producer from negotiating a sick leave policy with better terms and conditions. There shall be no discrimination or retaliation against any employee for exercising his or her right to use paid sick leave.
- Any dispute with respect to sick leave for employees covered under this Agreement shall be subject to the grievance and arbitration procedures provided herein.

### **WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS**

The Union expressly waives, to the full extent permitted by law, application of the following to all employees employed under this Agreement: the New York City Earned Sick Time Act of 2013; the San Francisco Paid Sick Leave Ordinance (San Francisco Administrative Code Section 12W); the Oakland Sick Leave Law (Municipal Code Section 5.92.030.); the Seattle Paid Sick and Safe Time Ordinance (Ordinance No. 123698); Chapter 18.10 of Title 18 of the Municipal Code of the City of Tacoma, Washington (enacted by Ordinance No. 28275); Chapter 160 of the Ordinances of the Township of Bloomfield, New Jersey (enacted by Ordinance No. 15-10); the Paid Sick Time for Private Employees Ordinance of East Orange, New Jersey (Ordinance No. 21- 2014; East Orange Code Chapter 140, Section 1 *et seq.*); the Sick Leave for Private Employees Ordinances of Irvington, New Jersey (Ordinance No. MC-3513); Montclair, New Jersey; Newark, New Jersey (City Ordinance 13-2010); Passaic, New Jersey (Ordinance No. 1998-14); Paterson, New Jersey (Paterson Code Chapter 412) and Trenton, New Jersey; and any other ordinance, statute or law requiring paid sick leave that is hereafter enacted. It is understood that the Union and the AMPTP shall memorialize any such waiver for any newly-enacted law by letter agreement.

## DISTANT

## SCHEDULE A

I.A.T.S.E. PRODUCTION SOUND TECHNICIANS, TELEVISION ENGINEERS, AND VIDEO ASSIST TECHNICIANS, LOCAL #695				DISTANT LOCATION MINIMUM RATES	
				<b>SCHEDULE A-1 DAILY EMPLOYEES</b>	
				<b>EP Schedule 00</b>	
				1.5 AFTER 9; MINIMUM CALL: 9.5 HOURS	
OCC. CODE NO. CLASSIFICATION				REGULAR BASIC HOURLY RATE PER HOUR (PER DAY)	
				JOURNEYMAN	ENTRY LEVEL <sup>1</sup>
8105	Production Mixer <sup>2</sup>	Y1		\$82.29 (\$802.33)	
8171	Production Mixer <sup>2</sup>	Y1			\$71.34 (\$695.57)
8109	Supervising Engineer <sup>2</sup>	Y-3		82.29 (802.33)	
8173	Supervising Engineer <sup>2</sup>	Y-3			71.34 (695.57)
				1.5x AFTER 40 HOURS (PER WEEK)	
				<b>EP Schedule 01</b>	
8111	Operative Supervisor and/or Engr.	Y-4		\$63.90 (\$623.03)	
8174	Operative Supervisor and/or Engr.	Y-4			\$55.68 (\$542.88)
8131	Maintenance Technician	Y-6		56.12 (547.17)	
8176	Maintenance Technician	Y-6			49.09 (478.63)
				1.5 AFTER 9 and/or 40 MINIMUM CALL: 9.5 HOURS	
				JOURNEYMAN	ENTRY LEVEL <sup>1</sup>
8141	Service Recorder/TV Engineer/ Video Asst <sup>3</sup>	Y-7		56.12 (547.17)	
8178	Service Recorder/TV Engineer/ Video Asst <sup>3</sup>	Y-7			49.09 (478.63)
8144	Utility Sound Technician	Y-7a		56.12 (547.17)	
8180	Utility Sound Technician	Y-7a			49.09 (478.63)
8151	Micro. Boom Operator	Y-8		56.12 (547.17)	
8181	Micro. Boom Operator	Y-8			49.09 (478.63)
8161	Sound Service Person III	Y-9		45.19 (440.60)	
8182	Sound Service Person III	Y-9			36.04 (351.39)
8194	Sound Service Person II	Y-13		31.25 (304.69)	
8184	Sound Service Person II	Y-13			27.13 (264.52)
8185	Sound Service Person I	Y-16		22.96 (223.86)	22.96 (223.86)
8192	Production Sound Trainee	Y-16a		22.96 (223.86)	22.96 (223.86)

Footnotes for Distant Schedule A &amp; B under Schedule B.

## SCHEDULE B

I.A.T.S.E. PRODUCTION SOUND TECHNICIANS, TELEVISION ENGINEERS, AND VIDEO ASSIST TECHNICIANS, LOCAL #695				DISTANT LOCATION MINIMUM RATES			
				SCHEDULE B-1 <sup>4</sup>			
				WEEKLY GUARANTEE			
				EP Schedule 49			
				54 CUM. HRS. 6-DAY WEEK 1.5x AFTER 54 HRS., MINIMUM CALL: 8 HOURS			
OCC. CODE NO.      CLASSIFICATION				REGULAR BASIC HOURLY RATE (PER WEEK)			
				JOURNEYMAN		ENTRY LEVEL <sup>1</sup>	
				\$69.80 (\$3,769.20)		\$60.71 (\$3,278.34)	
				69.80 (\$3,769.20)		60.71 (\$3,278.34)	
				SCHEDULE B-2 <sup>5</sup>			
				WEEKLY GUARANTEE 6 CONS. DAYS			
				EP Schedule 48			
				57 CUM. HRS. MINIMUM CALL: 8 HOURS			
				JOURNEYMAN		ENTRY LEVEL <sup>1</sup>	
				REG. BASIC HRLY. RATE	WEEKLY GUARANTEE	REG. BASIC HRLY.RATE	WEEKLY GUARANTEE
PER HOUR	PER WEEK	PER HOUR	PER WEEK				
8111	Operative Supervisor and/or Engr.	Y-4	\$56.12	\$3,675.86			
8174	Operative Supervisor and/or Engr.	Y-4			\$49.08	\$3,214.74	
8131	Maintenance Technician	Y-6	50.31	3,295.31			
8176	Maintenance Technician	Y-6			44.14	2,891.17	
8141	Service Recorder/TV Engineer/ Video Assist <sup>3</sup>	Y-7	50.31	3,295.31			
8178	Service Recorder/TV Engineer Video Asst <sup>3</sup>	Y-7			44.14	2,891.17	
8144	Utility Sound Technician	Y-7a	50.31	3,295.31			
8180	Utility Sound Technician	Y-7a			44.14	2,891.17	
8151	Micro. Boom Operator	Y-8	50.31	3,295.31			
8181	Micro. Boom Operator	Y-8			44.14	2,891.17	
8161	Sound Service Person III	Y-9	43.12	2,824.36			
8182	Sound Service Person III	Y-9			38.01	2,489.66	
8194	Sound Service Person II	Y-13	29.84	1,954.52			
8184	Sound Service Person II	Y-13			25.94	1,699.07	

<sup>1</sup> Entry Level - One calendar year to move to Journeyman.

<sup>2</sup> Y-1 Mixer and Y-3 Supervising Engineer (Journeyman), Schedule E Weekly "On Call" rate - \$3,082.79 per week. Y-1 Mixer and Y-3 Supervising Engineer (Entry Level), Schedule E weekly "On Call" rate - \$2,697.02 per week. This rate is for five (5) days only.

<sup>3</sup> A Journeyman Service Recorder and/or Television Engineer, when employed on distant location, shall receive the schedule of pay provided for the classification of Operative Supervisor and/or Engineer in the wage scale. An Entry Level Service Recorder and/or Television Engineer, when employed on distant location, shall receive the schedule of pay provided for the classification of Entry Level Operative Supervisor and/or Engineer in the wage scale.

<sup>4</sup> All Schedule B-1 and B-2 (Weekly) employees are guaranteed a minimum employment of six (6) consecutive days. After this minimum guarantee has been fulfilled, employment may be continued at Schedule B-1 and B-2 rates until termination.

<sup>5</sup> Weekly Employees

a) Weekly Employees - Employees under this schedule shall be paid at the scheduled Regular Basic Hourly Rate for the first forty (40) hours of the six (6) day workweek and not less than one and one-half (1½) times such basic hourly rate of pay for all time over forty (40) hours in such workweek, with a guarantee that the employee shall receive, for regular time and for such overtime as the necessities of the business may demand, a sum not less than the scheduled weekly guarantee for each five (5) day workweek.

b) The guaranteed pay of weekly employees who absent themselves without the employer's consent may be reduced one-fifth (1/5) of the weekly guarantee for each day of absence.

c) Employees (1) who are given assignments on other than the first day of the established payroll week of the Producer (see Paragraph 3) or (2) whose weekly guarantee (or guarantees) is (are) discontinued by Producer on other than the last day of the six (6) day workweek, shall be paid at the scheduled Regular Basic Hourly Rate of the appropriate Weekly Schedule salary guarantee (or guarantees) with time and one-half (1½) for work time in excess of the minimum call of seven (7) hours for each day of such employment; provided, also, that for each unworked holiday, as provided in Paragraph 9(a), which intervenes between the days of such employment, such employees shall receive one-sixth (1/6) of the guaranteed salary of the appropriate Weekly Schedule.

**ON PROD/REPORT TO**

<b>Straight</b>	<b>Overtime</b>
9 hrs. – daily emp.; Y1-Y3	After 9 hrs. – daily emp.; Y1-Y3
9 hrs. and/or 40 hrs. – daily emp.; Y4-Y16	After 9 hrs. and/or 40 hrs. – daily emp.; Y4-Y16
8 hrs. – daily emp.; Y4-Y7	After 8 hrs. – daily emp.; Y4-Y7
54 hrs. – weekly emp.; Y1-Y3; 54 cum.	After 54 hrs. – weekly emp.; Y1-Y3; 54 cum.
40 hrs. – weekly emp.; Y4-Y9; 57 cum.	After 40 hrs. – weekly emp.; Y4-Y9; 57 cum.

**Gold:** 1st 6 days worked

**2x:** after 14 hours

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (14+)</b>
1st 6 days worked	1x rate	1.5x rate	2x rate
7th day worked	2x rate	2x rate	4x rate

**Idle 6th or 7th Day:**

<b>Daily/Weekly</b>	4 hrs. straight <b>at scale</b> ; 8 pension hrs.
<b>On Call</b>	1/12 of the distant location on-call weekly rate.; 6th day: 7 pension hrs.; 7th day: 8 pension hrs.

**REST PERIOD**

**Rest Period:** 8 hours

**TRAVEL**

<b>On Call</b>	1/6 of scheduled minimum weekly "on call" rate
<b>On Prod</b>	Minimum 4 hrs. straight time; max. 8 hrs. straight time

**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- a) The meal interval may be extended 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- b) There will be a 12-minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty, provided that the 6-hour period intervening between the meals has not been extended as permitted by the agreement.

**PENALTY**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

**HOLIDAYS****Worked:**

**7 Days:** 2x rate

**Gold (14+):** 4x rate

**Not Worked:**

**Daily:** As holiday occurs minimum call (subject to pension, health, and welfare contribution).

**On Call/Weekly:** 1/6 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).



## PROJECTIONISTS

## STUDIO

**NOTE:** Please verify rates with union prior to using.

I.A.T.S.E. PROJECTIONISTS LOCAL #695 (NON-LAB EMPLOYEES)		STUDIO LOCATION MINIMUM RATES			
		SCHEDULE A-2 DAILY EMP.	SCHEDULE B-3 <sup>6</sup> WEEKLY EMP.		SCHEDULE C-1 (EXEMPT)
		EP Sched 01	EP Schedule 43		EP Sched 56
		DAILY 8 HRS. 1.5x AFTER 8 MIN. CALL 8 HOURS	WEEKLY GUARANTEE 43.2 CUM. HRS. 5 CONSEC. DAYS MIN. CALL 7 HRS.*		WEEKLY "ON CALL"
OCC. CODE		REG. BASIC HRLY RATE	REG. BASIC HRLY RATE	WKLY. GUAR.	
NO.	CLASSIFICATION	PER HOUR	PER HOUR	PER WEEK	PER WEEK
8159	Chief Projectionist (Supervisory)				2,808.22 <sup>7</sup>
8160	Projectionist Gang Boss (Working)	\$56.52	\$52.89	\$2,369.47	
8162	Projectionist Gang Boss <sup>8</sup> (Work/Supervisor)		54.71	2,451.01	
8163	First Engineer	56.52	52.89	2,369.47	
8164	First Process Projectionist	56.52	52.89	2,369.47	
8165	Scoring Projectionist	56.52	52.89	2,369.47	
8166	Projectionist <sup>9</sup>	52.41	49.23	2,205.50	
8167	Process Projectionist	54.70	51.26	2,296.45	
8168	Engineer	54.70	51.26	2,296.45	

			SCHEDULE B-4 WEEKLY EMP.	
			EP Schedule 40	
			WEEKLY GUAR. 40 HRS.; 5 CONSEC. DAYS; MIN. CALL 8 HOURS	
			REG BASIC HRLY RATE	WEEKLY GUAR.
			PER HOUR	PER WK.
8169	EP Code	Trainee Projectionist <sup>10</sup>		
	8169	1st 250 hrs. worked	\$29.20	\$1,168.00
	81691	250.1 thru 650 hrs. worked	32.49	1,299.60
	81692	650.1 thru 1400 hrs. worked	35.81	1,432.40

<sup>6</sup> Weekly Production Employees

a) Weekly Projection Employees - Employees under Schedule B-3 shall be paid at the scheduled Regular Basic Hourly Rate for the first forty (40) hours of the five-day workweek and not less than one and one-half (1½) times such basic hourly rate of pay for all time over forty (40) hours in such workweek, with a guarantee that the employee shall receive, for regular time and for such overtime as the necessities of the business may demand, a sum not less than the scheduled weekly guarantee for each five-day workweek.

b) The guaranteed pay of weekly employees who absent themselves without the employer's consent may be reduced one-fifth (1/5) of the weekly guarantee for each day of absence.

c) A combination of employment under studio and distant location schedules may be used to fulfill the weekly guarantee of five (5) days for studio employment or six (6) days for distant location employment.

<sup>7</sup> When the duties of the Chief Projectionist consist solely of managerial and/or supervisory functions, such Chief Projectionist may, at the option of the Producer, be employed under the terms and conditions of this Agreement, in which case this occupational code and wage rate shall apply. However, employees working as Chief Projectionists on August 1, 1990 shall be grandfathered and may remain in the bargaining unit.

<sup>8</sup> The Projectionist Gang Boss rate, Occupation Code #8162, will be paid when the Gang Boss is supervising from two (2) through eight (8) projectionists, including himself, and when he exercises supervision of all projectionists and the equipment of the Projection Department and a Chief Projectionist is not employed.

<sup>9</sup> When a Projectionist is required to work "scoring," the Gang Boss rate shall apply.

<sup>10</sup> Fractional week, per day = 8 hours; 1½ after 8.

### **ON PROD/REPORT TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (12+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

### **BUS TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (14+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

### **OFF PROD/REPORT TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (14+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

### **Night Premium Off Production:**

<b>Hours Worked Between</b>	<b>Night Premium</b>
8:00 pm – 1:00 pm	10% of studio hourly rate
1:00 am – 6:00 am	20% of studio hourly rate

### **ON CALL**

1st 5 days worked	Flat rate; 60 pension hrs.
6th day worked	1.5x 1/5 weekly rate; 12 pension hrs.
7th day worked	2x 1/5 weekly rate; 12 pension hrs.

**REST PERIOD**

Please see the [IATSE REST PROVISIONS FOR BASIC AGREEMENT](#) section.

**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- a) The meal interval may be extended 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- b) There will be a 12-minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty, provided that the 6-hour period intervening between the meals has not been extended as permitted by the agreement.

**Feature Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

**Television Penalty (In Studio Only):**

1st 1/2 hr. or fraction thereof	\$8.50
2nd 1/2 hr. or fraction thereof	\$11.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$13.50

**HOLIDAYS****Worked:**

**7 Days:** 2x rate;

**Gold (12+):** 4x rate

**Not Worked:**

**Daily:** May pay minimum call as holiday occurs (subject to pension, health and welfare contribution) **or** at end of show (not subject to pension, health and welfare).

**On Call/Weekly:** 1/5 weekly paid as holiday occurs (subject to pension, health and welfare, holiday and vacation fringes).

## DISTANT

**NOTE:** Please verify rates with union prior to using.

I.A.T.S.E. PROJECTIONISTS LOCAL #695		DISTANT LOCATION MINIMUM RATES				
		SCHEDULE A-2 DAILY EMP.	SCHEDULE B <sup>6</sup> WEEKLY EMP.		SCHEDULE C-1 (EXEMPT)	
		EP Sched 01	EP Schedule 43		EP Schedule 56	
OCC. CODE NO.	CLASSIFICATION	1.5x AFTER 8 AND/OR 40; MIN. CALL 9.5 HOURS	WEEKLY GUARANTEE 57 CUM. HRS. 6 CONSEC. DAYS MIN. CALL: 8 HRS.		WEEKLY "ON CALL"	
		REG. BASIC HRLY. RATE	REG. BASIC HRLY RATE	WKLY. GUAR.		
		PER HOUR	PER HOUR	PER WEEK	PER WEEK	
8159	Chief Projectionist (Supervisory)				\$2,808.22 <sup>7, 8</sup>	
8160	Projectionist Gang Boss (Working)	\$56.52	\$52.89	\$3,464.30	<b>SCHEDULE B-4</b> WEEKLY EMP. <b>EP Schedule 40</b> WEEKLY GUAR. 43.2 CUM HRS. ANY 6 OUT OF 7 CONSEC. DAYS MIN. CALL: 4 HOURS 1.5x FOR 7TH DAY IF REQUIRED TO WORK	
					BASIC HRLY. RATE	WEEKLY GUAR.
					PER HR.	PER WK.
8166	Projectionist	52.41	49.23	3,224.57 <sup>9</sup>	\$51.25	\$2,296.00
8167	Process Projectionist	54.70	51.26	3,357.53		
8168	Engineer	54.70	51.26	3,357.53		

<sup>5</sup> Weekly Employees

- a) Employees under this schedule shall be paid at the scheduled Regular Basic Hourly Rate for the first forty (40) hours of the six (6) day workweek and not less than one and one-half (1½) times such basic hourly rate of pay for all time over forty (40) hours in such workweek, with a guarantee that the employee shall receive, for regular time and for such overtime as the necessities of the business may demand, a sum not less than the scheduled weekly guarantee for each five (5) day workweek.
- b) The guaranteed pay of weekly employees who absent themselves without the employer's consent may be reduced one-fifth (1/5) of the weekly guarantee for each day of absence.
- c) Employees (1) who are given assignments on other than the first day of the established payroll week of the Producer (see Paragraph 3) or (2) whose weekly guarantee (or guarantees) is (are) discontinued by Producer on other than the last day of the six (6) day workweek, shall be paid at the scheduled Regular Basic Hourly Rate of the appropriate Weekly Schedule salary guarantee (or guarantees) with time and one-half (1½) for work time in excess of the minimum call of seven (7) hours for each day of such employment; provided, also, that for each unworked holiday, as provided in Paragraph 9(a), which intervenes between the days of such employment, such employees shall receive one-sixth (1/6) of the guaranteed salary of the appropriate Weekly Schedule.

<sup>6</sup> Subparts (a) and (b) of footnote 5 above shall also be applicable to projection employees.

<sup>7</sup> This rate is for five (5) days only. See subparagraph (f) for rates applicable to six (6) days and seven (7) days within a payroll week.

<sup>8</sup> When the duties of the Chief Projectionist consist solely of managerial and/or supervisory functions, such Chief Projectionist may, at the option of the Producer, be employed under the terms and conditions of this Agreement, in which case this occupational code and wage rate shall apply. However, employees working as Chief Projectionists on August 1, 1990 shall be grandfathered and may remain in the bargaining unit.

<sup>9</sup> Applicable when jurisdictional agreement is reached with IATSE and its production locals so that the Projectionist may perform required duties in other jurisdictions during the shooting period, consistent with the Producer's custom and practice.

### **ON PRODUCTION**

	<b>Straight (8/40)</b>	<b>Overtime (8+/40+)</b>	<b>Gold (14+)</b>
1st 6 days worked	1x rate	1.5x rate	2x rate
7th day worked	2x rate	2x rate	4x rate

#### **Idle 6th or 7th Day:**

Daily/Weekly	4 hrs. straight time <b>at scale</b> ; 8 pension hrs.
On Call	1/12 of the distant location on-call weekly rate.; 6th day: 7 pension hrs.; 7th day: 8 pension hrs.

**Rest Period:** 8 hours

### **ON CALL**

1st 5 days worked	5-day rate; 60 pension hrs.
6th day worked	1.5x 1/5 of 5-day rate; 12 pension hrs.
7th day worked	1/3 of 5-day rate; 12 pension hrs.

### **TRAVEL**

On Call	1/6 of scheduled minimum weekly "on call" rate
On Production	Minimum 4 hrs. straight time; max. 8 hrs. straight time

### **MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- The meal interval may be extended 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- There will be a 12-minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty, provided that the 6 hour period intervening between the meals has not been extended as permitted by the agreement.

#### **Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

## **HOLIDAYS**

### **Worked:**

**7 Days:** 2x rate  
**Gold (14+):** 4x rate

### **Not Worked:**

**Daily:** As holiday occurs min. call (subject to pension, health and welfare contribution).  
**On Call/Weekly:** 1/5 weekly paid as holiday occurs (subject to pension, health and welfare, holiday and vacation fringes).

## EDITORS (MAJORS)

## STUDIO

**NOTE:** The provisions of Local 695 Sound Technicians, Local 695 Projectionists, and Local 700 Editors (except the 700 Independent Agreement) have been brought together into a single Post-Production Agreement. Provisions will be consolidated into a single clause; when corresponding provisions in each of the three agreements are different, the parties will endeavor to resolve them. Separate clauses will remain and apply to the corresponding employees of each local until such time as differences are resolved. Some Sound Technician classifications remain with Local 695.

I.A.T.S.E. MOTION PICTURE EDITORS GUILD <b>MAJORS</b> LOCAL #700 Post Production Agreement			STUDIO MINIMUM RATES		
			<b>SCHED A-1<sup>1</sup></b> DAILY 8 HOURS	<b>SCHEDULE C-1</b> WEEKLY GUARANTEE. 48.6 CUMULATIVE HRS.	<b>SCHED D-1</b> WEEKLY "ON CALL"
			<b>EP Sched 01</b>	<b>EP Schedule 49</b>	<b>EP Sched 56</b>
			1.5 AFTER 8; MIN. CALL 8 HRS.	5 CONS. DAYS 1.5 AFTER 48.6; MIN. CALL 8 HRS	
OCC. CODE NO. CLASSIFICATION			PER HOUR	PER WEEK (PER HOUR)	PER WEEK
4121	Motion Picture Editor <sup>2</sup>	Z-1	\$64.97	\$2,915.51 (\$59.99)	\$3,673.65
4123	Serial Editor <sup>2</sup>	Z-1	64.97	2,915.51 (59.99)	
4125	Montage Editor <sup>2</sup>	Z-1	64.97	2,915.51 (59.99)	
4131	Shorts Editor <sup>2</sup>	Z-1	64.97	2,915.51 (59.99)	
4141	Supervising Sound Editor	Z-4			2,861.34
4145	Head Music Film Editor	Z-4a			2,861.34
4191	Head Librarian	Z-8			2,730.25
			<b>SCHED A-2<sup>1</sup></b>	<b>SCHEDULE E-1</b>	
			DAILY	WEEKLY EMPLOYEES <sup>3</sup>	
			<b>EP Sched 01</b>	<b>EP Schedule 40</b>	
			1.5 AFTER 8 AND/OR 40; MIN. CALL 8 HRS.	WEEKLY. GUAR. 40 CUMULATIVE HRS 5 CON. DAYS; MIN. CALL 7 HRS.	
			REG. BASIC HRLY. RATE	REG. BASIC HRLY. RATE	WEEKLY GUARANTEE
			PER HOUR	PER HOUR	PER WEEK
4182	Apprentice	Z-7	\$40.37	\$40.40	\$1,616.00

Rates continued on next page.

I.A.T.S.E. MOTION PICTURE EDITORS GUILD <b>MAJORS</b> LOCAL #700 Post Production Agreement	STUDIO MINIMUM RATES			
	SCHED A-2 <sup>1</sup>	SCHEDULE B-1 <sup>4</sup>	SCHEDULE C-2	SCHEDULE F-1 <sup>5</sup>
	DAILY EMPLOYEES	WEEKLY EMPLOYEES <sup>3</sup>	WEEKLY EMPLOYEES <sup>3</sup>	WEEKLY EMPLOYEES
	EP Sched 01	EP Sched 43	EP Sched 43	EP Sched 49
	1.5 AFTER 8 AND/OR 40; MIN. CALL 8 HOURS	WKLY. GUAR. 43.2 CUM. HRS. 5 CONS. DAYS MIN. CALL 7 HOURS <sup>+</sup>	WKLY. GUAR. 43.2 CUM. HRS. 5 CONS. DAYS MIN. CALL 7 HOURS <sup>+</sup>	WKLY GUAR 48.6 CUM. HRS. 5 CONS. DAYS 1.5 AFTER 48.6; MIN. CALL 8 HRS
OCC. CODE NO.CLASSIFICATION	Regular Basic Hourly Rate	Weekly Guarantee (Regular Basic Hourly Rate)	Weekly Guarantee (Regular Basic Hourly Rate)	Weekly Guarantee (Regular Basic Hourly Rate)
4135 Trailer Editor <sup>6</sup>	\$52.15		\$2,478.55 (\$52.18)	
Sound Effects Editor				
4151 1st 6 Months Z-5a	44.59		1,998.53 (44.61)	
4152 2nd 6 Months Z-5b	46.42		2,079.17 (46.41)	
4153 Thereafter Z-5c	49.04		2,197.44 (49.05)	
4154 Thereafter Z-5cc	55.41	\$2,337.66 (\$52.18)		\$2,692.44 (\$55.40)
Music Film Editor				
4161 1st 6 Months Z-5d	44.59		1,998.53 (44.61)	
4162 2nd 6 Months Z-5e	46.42		2,079.17 (46.41)	
4163 Thereafter Z-5f	49.04		2,197.44 (49.05)	
4164 Thereafter Z-5ff	55.41	2,337.66 (52.18)		2,692.44 (55.40)
Assistant Editor				
4171 1st 6 Months <sup>6</sup> Z-6a	41.96		1,994.53 (41.99)	
4172 2nd 6 Months <sup>6</sup> Z-6b	43.56		2,067.20 (43.52)	
4173 Thereafter <sup>6</sup> Z-6c	45.60		2,164.10 (45.56)	
4192 Superv. Librarian Z-9	45.16		2,025.86 (45.22)	
4193 Librarian 1st 6 Mos. Z-10a	40.65		1,819.78 (40.62)	
4194 Librarian 2nd 6 Mos. Z-10b	41.96		1,881.15 (41.99)	
4195 Librarian Thereafter Z-10c	43.56		1,949.70 (43.52)	
I.A.T.S.E. MOTION PICTURE EDITORS GUILD <b>MAJORS</b> LOCAL #700 Post Production Agreement	STUDIO MINIMUM RATES			
	SCHED A-3	SCHEDULE B-2	SCHEDULE C-3	SCHEDULE F-2
	DAILY EMPLOYEES	WEEKLY <sup>3</sup> EMPLOYEES	WEEKLY <sup>3</sup> EMPLOYEES	WEEKLY EMPLOYEES
	EP Sched 00	EP Sched 43	EP Sched 43	EP Sched 49
	1.5 AFTER 9; MIN. CALL 8 HOURS	WKLY. GUAR. 43.2 CUM. HRS. 5 CONS. DAYS MIN. CALL 7 HOURS <sup>+</sup>	WKLY. GUAR. 43.2 CUM. HRS. 5 CONS. DAYS MIN. CALL 7 HOURS <sup>+</sup>	WKLY GUAR 48.6 CUM. HRS. 5 CONS. DAYS 1.5 AFTER 48.6; MIN. CALL 8 HRS
OCC. CODE NO.CLASSIFICATION	Regular Basic Hourly Rate	Weekly Guarantee (Regular Basic Hourly Rate)	Weekly Guarantee (Regular Basic Hourly Rate)	Weekly Guarantee (Regular Basic Hourly Rate)
Foley Artist				
4155 1st 6 Months Z-11a	\$44.59		\$1,998.53 (\$44.61)	
4156 2nd 6 Months Z-11b	46.42		2,079.17 (46.41)	
4157 Thereafter Z-11c	49.04		2,197.44 (49.05)	
4158 Thereafter Z-11cc	55.41	\$2,337.66 (\$52.18)		\$2,692.44 (\$55.40)



I.A.T.S.E. MOTION PICTURE EDITORS GUILD MAJORS LOCAL #700 Post Production Agreement			STUDIO MINIMUM RATES	
			<b>SCHEDULE A-4</b>	
			DAILY EMPLOYEES 1.5 AFTER 9; MINIMUM CALL: 9 HOURS <sup>6</sup>	
			<b>EP Schedule 00</b>	
OCC. CODE			REGULAR BASIC HOURLY RATE	
			JOURNEYMAN	ENTRY LEVEL <sup>7</sup>
NO. CLASSIFICATION			PER HOUR (PER DAY)	PER HOUR (PER DAY)
4100	Journeyman Mixer	Y-1	\$82.29 (\$740.61)	
4120	Music/Re-recording <sup>10, 11</sup>	Y-1		
4110	Entry Level <sup>9</sup> Mixer	Y-1		\$71.34 (\$642.06)
4111	Music/Re-recording <sup>10, 11</sup>	Y-1		
4130	Journeyman Supervising Engineer <sup>11</sup>	Y-3a	82.29 (740.61)	
4113	Entry Level <sup>9</sup> Supervising Engineer <sup>11</sup>	Y-3a		71.34 (642.06)
			<b>SCHED A-5</b> 1.5 AFTER 9 HR., 40 HOURS/WEEK; MIN CALL: 9 HRS	
			<b>EP Schedule 01</b>	
4140	Journeyman Engineer	Y-4	\$63.90 (\$575.10)	
4114	Entry Level <sup>9</sup> Engineer	Y-4		\$55.68 (\$501.12)
4105	Journeyman Service Recorder <sup>14</sup>	Y-7	56.12 (505.08)	
4115	Entry Level <sup>9</sup> Service Recorder <sup>14</sup>	Y-7		49.09 (441.81)
4106	Journeyman Utility Sound Technician	Y-7a	56.12 (505.08)	
4116	Entry Level <sup>9</sup> Utility Sound Technician	Y-7a		49.09 (441.81)
4107	Journeyman Micro. Boom Operator	Y-8	56.12 (505.08)	
4117	Entry Level <sup>9</sup> Micro. Boom Operator	Y-8		49.09 (441.81)
4150	Journeyman Record. Mach. Operator	Y-9	53.79 (484.11)	
4118	Entry Level <sup>9</sup> Record. Mach. Operator	Y-9		47.07 (423.63)
4109	Entry Level <sup>9</sup> and Journeyman Sound Service Person	Y-16	22.96 (206.64)	
4119	Entry Level <sup>9</sup> and Journeyman Sound Production Trainee	Y-16a	22.96 (206.64)	
			<b>SCHEDULE B-3<sup>7</sup></b> WEEKLY GUARANTEE 48.6 CUM. HRS. 5 CONSECUTIVE DAYS 1.5 AFTER 48.6 HRS.; MIN CALL: 8 HRS	
			<b>EP Schedule 49</b>	
			REGULAR BASIC HOURLY RATE (PER WEEK)	
4100	Journeyman Mixer	Y-1	\$69.80 (\$3,392.28)	
4120	Music/Re-recording <sup>10, 11</sup>	Y-1		
4110	Entry Level <sup>9</sup> Mixer	Y-1		\$60.71 (\$2,950.51)
4111	Music/Re-recording <sup>10, 11</sup>	Y-1		
4130	Journeyman Supervising Engineer <sup>11</sup>	Y-3a	69.80 (3,392.28)	
4113	Entry Level <sup>9</sup> Supervising Engineer <sup>11</sup>	Y-3a		60.71 (2,950.51)
<b>NOTE:</b> The Sound Technician classifications on this page were formerly with Local 695 and are included here with the Post Production Agreement. Also see Sound Technicians as not all classifications were transferred.				

I.A.T.S.E. MOTION PICTURE EDITORS GUILD MAJORS LOCAL #700 Post Production Agreement			SCHEDULE B-4 <sup>12, 13</sup>			
			WEEKLY GUARANTEE 5 CONSECUTIVE DAYS;			
			EP Schedule 48			
			48.6 CUM HRS.; MIN CALL: 8 HRS			
			REG. BASIC HRLY. RATE PER HOUR	WEEKLY GUARANTEE PER WEEK	REG. BASIC HRLY. RATE PER HOUR	WEEKLY GUARANTEE PER WEEK
4140	Journeyman Engineer	Y-4	\$56.12	\$2,968.75		
4114	Entry Level <sup>9</sup> Engineer	Y-4			\$49.08	\$2,596.33
4105	Journeyman Service Recorder <sup>14</sup>	Y-7	50.31	2,661.40		
4115	Entry Level <sup>9</sup> Service Recorder <sup>14</sup>	Y-7			44.14	2,335.01
4106	Journeyman Utility Sound Technician	Y-7a	50.31	2,661.40		
4116	Entry Level <sup>9</sup> Utility Sound Technician	Y-7a			44.14	2,335.01
4107	Journeyman Micro. Boom Operator	Y-8	50.31	2,661.40		
4117	Entry Level <sup>9</sup> Micro. Boom Operator	Y-8			44.14	2,335.01
4150	Journeyman Record. Mach. Operator	Y-9	48.39	2,559.83		
4118	Entry Level <sup>9</sup> Record. Mach. Operator	Y-9			42.50	2,248.25

<sup>1</sup> Employees may be employed under Schedule A-1 or A-2 in the following circumstances: for the purpose of replacing employees who are given time off pursuant to Paragraph 7.1, for work on screen tests or for additional work to be performed after the final dub. In the latter case, employment shall first be offered to the individual(s) who performed work during the regular post production period in the job classification(s) in which the additional work is to be performed. If such individual(s) accepts the offer of employment, he (they) shall be paid at the rate under which he (they) was (were) formerly employed. Employees may also be employed under Schedule A-1 or A-2 for electronic sound editing on motion pictures other than theatrical motion pictures, but such daily schedule employment shall not be used for the purpose of avoiding premium pay for the sixth or seventh day worked in an employee's workweek. In addition, Assistant Editors and Librarians may be employed on a daily basis due to temporary increases in workload (including temp dubs).

Except as provided above, employment under Schedule A-1 or A-2 shall be on an emergency basis only. The Producer shall immediately notify the Union of its intention to employ a Schedule A-1 or A-2 employee in an emergency and state the emergency purpose for which the employee will be employed.

<sup>2</sup> Z-1 Editors (Occ. Code Nos. 4121, 4123, 4125 and 4131, inclusive) shall not be transferred between Schedules C-1 and D-1 during a specific assignment.

<sup>3</sup> Weekly Editorial Employees

- a) Editorial employees under this schedule shall be paid at the scheduled Regular Basic Hourly Rate for the first forty (40) hours of the five-day workweek and not less than one and one-half (1½) times such basic hourly rate of pay for all time over forty (40) hours in such workweek, with a guarantee that the employee shall receive, for regular time and for such overtime as the necessities of the business may demand, a sum not less than the scheduled weekly guarantee for each five-day workweek.
- b) The guaranteed pay of weekly editorial employees who absent themselves without the employer's consent may be reduced one-fifth (1/5) of the weekly guarantee for each day of absence.
- c) A combination of employment under studio and distant location schedules may be used to fulfill the weekly guarantee of five (5) days for studio employment (subject to Paragraph 8).

<sup>4</sup> Schedule B-1 shall apply only if and when a Sound Editor or a Music Editor is assigned and required by Producer to perform any or all of the following duties in addition to the duties described in "Definitions and Duties of Job Classifications," Paragraphs 99 and 100, respectively:

- (a) Sound Editor - Go on stages to supervise, create and/or synchronize footsteps, movements or sound of any nature, on any picture which has been photographed silent or where the sound must be recreated.
- (b) Music Editor - Select music tracks for the purpose of "tracking" or "temp dubbing" of motion pictures; go on stages to direct or advise actors or artists in performing their actions to synchronize with music or sound sequences or to make decisions in regard to approving takes for synchronization; editing music film tracks for phonograph records.

Employees in Classifications Z-5, Z-6 and Z-10:

(a) For determining the appropriate Service Bracket of employees in classifications Z-5, Z-6 and Z-10 in the wage scales above, all previous employment (as defined in subparagraph (b) below) in the motion picture industry shall be credited. No such employee shall be required to repeat any Service Bracket with any Producer.

(b) The minimum rate of pay of employees in classifications Z-5, Z-6 and Z-10 shall be periodically advanced in accordance with the above schedule of Service Brackets. Each Service Bracket period shall be one hundred twenty (120) days of accrual employment in the respective classification or the lapse of six (6) calendar months, whichever period of time is the greater.

(c) An Assistant Editor, when advanced to the classification of Sound Editor or Music Editor, or a Librarian when advanced to the classification of Assistant Editor or Sound Editor or Music Editor, shall receive the appropriate hourly rate in the advanced classification equal to his current rate or, if such rate is not provided in such advanced classification, then the next rate higher than his current rate shall be applicable and the Service Bracket provisions of subparagraph (b) shall apply.

<sup>5</sup> When any Music Editor or Sound Editor is assigned complete charge of the work in his classification and the Head Music Editor or Head Sound Editor, as the case may be, does not directly supervise such work, then such Music Editor or Sound Editor, as the case may be, shall be paid the rates set forth in Schedule F-1.

<sup>6</sup> Weekly Guarantee - 45 Hours

<sup>7</sup> All Schedule B-3 and B-4 (Weekly) employees are guaranteed a minimum employment of five (5) consecutive days. After this minimum guarantee has been fulfilled, employment may be continued at Schedule B-3 and B-4 rates until termination.

<sup>8</sup> See Paragraph 6 for minimum call provisions applicable to employees performing scoring or automatic dialogue replacement work.

<sup>9</sup> Entry Level - One calendar year to move to Journeyman.

<sup>10</sup> Any Mixer regularly assigned as a Supervising Re-recording Mixer (Occ. Code #4120) shall receive a bonus of fifteen percent (15%): Effective July 29, 2018 through August 3, 2019, Schedule A-4 - \$89.19, Schedule B-3 - \$75.67 (\$3,667.56 per week); effective August 4, 2019 through August 1, 2020, Schedule A-4 - \$91.87, Schedule B-3 - \$77.94 (\$3,787.88 per week); and effective August 2, 2020 through July 31, 2021, Schedule A-4 - \$94.63, Schedule B-3 - \$80.27 (\$3,901.12 per week).

Any Entry Level Mixer regularly assigned as a Supervising Re-recording Mixer (Occ. Code #4111) shall receive a bonus of fifteen percent (15%): Effective July 29 2018 through August 3, 2019, Schedule A-4 - \$77.33, Schedule B-3 - \$65.80 (\$3,197.88 per week); effective August 4, 2019 through August 1, 2020, Schedule A-4 - \$79.65, Schedule B-3 - \$67.78 (\$3,294.11 per week); and effective August 2, 2020 through July 31, 2021, Schedule A-4 - \$82.04, Schedule B-3 - \$69.82 (\$3,393.25 per week).

When three (3) or more dubbing or scoring Mixers are concurrently employed on the same recording channel, one such Mixer shall receive such bonus rate.

<sup>11</sup> Y-1 Mixer and Y-3a Supervising Engineer (Journeyman), Schedule E-2 Weekly "On Call" rate - Effective July 29, 2018 through August 3, 2019, \$2,905.83 per week; effective August 4, 2019 through August 1, 2020, \$2,993.00 per week; and effective August 2, 2020 through July 31, 2021, \$3,082.79 per week.

Y-1 Mixer and Y-3a Supervising Engineer (Entry Level), Schedule E-2 Weekly "On Call" rate - Effective July 29, 2018 through August 3, 2019, \$2,542.20 per week; effective August 4, 2019 through August 1, 2020, \$2,618.47 per week; and effective August 2, 2020 through July 31, 2021, \$2,697.02 per week.

<sup>12</sup> Weekly Sound Employees

a) Employees under Schedule B-4 shall be paid at the scheduled Regular Basic Hourly Rate for the first forty (40) hours of the five-day workweek and not less than one and one-half (1½) times such basic hourly rate of pay for all time over forty (40) hours in such workweek, with a guarantee that the employee shall receive, for regular time and for such overtime as the necessities of the business may demand, a sum not less than the scheduled weekly guarantee for each five-day workweek.

b) The guaranteed pay of weekly employees who absent themselves without the employer's consent may be reduced one-fifth (1/5) of the weekly guarantee for each day of absence.

c) A combination of employment under studio and distant location schedules may be used to fulfill the weekly guarantee of five (5) days for studio employment (subject to Paragraph 8(a)).

<sup>13</sup> Post-Production Sound employees (1) who are given assignments on other than the first day of the established payroll week of the Producer (see Paragraph 3) or (2) whose weekly guarantee (or guarantees) is (are) discontinued by Producer on other than the last day of the five-day workweek, shall be paid at the scheduled Regular Basic Hourly Rate of the appropriate Weekly Schedule salary guarantee (or guarantees) with time and one-half (1½) for work time in excess of the minimum call of eight (8) hours for each day of such employment; provided, also, that for each unworked holiday, as provided in Paragraph 9(a), which intervenes between the days of such employment, such employees shall receive one-fifth (1/5) of the guaranteed salary of the appropriate Weekly Schedule.

<sup>14</sup> A Journeyman Service Recorder, when employed on distant location, shall receive the schedule of pay provided for the classification of Engineer (Occ. Code #4140) in the wage scale. An Entry Level Service Recorder when employed on distant location, shall receive the schedule of pay provided for the classification of Entry Level Engineer (Occ. Code #4114) in the wage scale.

**ON PROD REPORT TO****EDITORS**

1st 5 days worked – Straight	1st 5 days worked – Overtime
8 hrs. – daily employee	After 8 hrs. and/or 40 hrs. – daily employee
8 hrs. and/or 40 hrs. – weekly emp.; 43.2 guar.	After 40 hrs. – weekly emp.; 43.2 guar.
48.6 hrs. – weekly emp.; 48.6 guar.	48.6 hrs. – weekly emp.; 48.6 guar.

**SOUND TECHNICIANS**

1st 5 days worked – Straight	1st 5 days worked – Overtime
9 hrs. – Mixer – daily emp. Y1-Y3a	After 9 hrs. – daily emp. Y1-Y3a
9 hrs. – and/or 40 hrs. daily Y4-Y16	After 9 hrs. – and/or 40 hrs. daily emp. Y4-Y16
40 hrs. – daily emp. Y4-Y7	After 40 hrs. – daily emp. Y4-Y7
48.6 hrs. – weekly emp. Y1-Y3a; 48.6 cum.	After 48.6 hrs. – weekly emp. Y1-Y3a; 48.6 cum.
40 hrs. – weekly emp. Y4-Y9; 48.6 cum.	After 40 hrs. – weekly emp. Y4-Y9; 48.6 cum.

**1st 5 days worked – Gold:**

2x rate after 12 hours.

	Straight (8)	Overtime (8+)	Gold (12+)
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

**BUS TO****EDITORS**

1st 5 days worked – Straight	1st 5 days worked – Overtime
8 hrs. – daily employee	After 8 hrs. and/or 40 hrs. – daily employee
8 hrs. and/or 40 hrs. – Sched. C; weekly guar. 43.2 hrs.	After 40 hrs. – Schedule C; weekly guar. 43.2 hrs.
48.6 hrs. – Schedule D; weekly guar. 48.6 hrs.	48.6 hrs. – Schedule D; weekly guar. 48.6 hrs.

**SOUND TECHNICIANS**

1st 5 days worked – Straight	1st 5 days worked – Overtime
9 hrs. – Mixer – daily emp. Y1-Y3a	After 9 hrs. – daily emp. Y1-Y3a
9 hrs. – and/or 40 hrs. daily Y4-Y16	After 9 hrs. – and/or 40 hrs. daily emp. Y4-Y16

40 hrs. – daily emp. Y4-Y7	After 40 hrs. – daily emp. Y4-Y7
48.6 hrs. – weekly emp. Y1-Y3a; 48.6 cum.	After 48.6 hrs. – weekly emp. Y1-Y3a; 48.6 cum.
40 hrs. – weekly emp. Y4-Y9; 48.6 cum.	After 40 hrs. – weekly emp. Y4-Y9; 48.6 cum.

<b>1st 5 days worked – Gold</b>	<b>6th day worked – Gold</b>	<b>7th day worked – Gold</b>
2x rate after 14 hrs.	3x rate after 14 hrs.	4x rate after 14 hrs.

**OFF PROD/REPORT TO**

1st 5 days worked – Straight	1st 5 days worked – Overtime
8 hrs. – daily emp.	After 8 hrs. and/or 40 hrs. – daily emp.
8 hrs. and/or 40 hrs. – weekly emp.; 43.2 guar.	After 40 hrs – weekly emp.; 43.2 guar.
48.6 hrs. – weekly emp.; 48.6 guar.	48.6 hrs. – weekly emp.; 48.6 guar.

1st 5 days worked: Gold 2x rate after 12 hours.

	Straight (8)	Overtime (8+)	Gold (12+)
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

**Night Premium:**

Hours Worked Between	Night Premium
8:00 pm – 1:00 am	10% of scheduled rate
1:00 am – 6:00 am	20% of scheduled rate

**ON CALL**

	Straight	Gold (12+)
1st 5 days worked	Flat rate (60 pension hrs.)	2x rate
6th day worked	1.5x 1/5 weekly rate (12 pension hrs.)	3x rate
7th day worked	2x 1/5 weekly rate (12 pension hrs.)	4x rate

**REST PERIOD**

Please see the [IATSE REST PROVISIONS FOR BASIC AGREEMENT](#) section.

**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- The meal interval may be extended a 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- There will be a 12 minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty, provided that the 6 hour period intervening between the meals has not been extended as permitted by the agreement.

**Feature Meal Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00

3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50
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**Television Meal Penalty (In Studio Only):**

1st 1/2 hr. or fraction thereof	\$8.50
2nd 1/2 hr. or fraction thereof	\$11.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$13.50

**HOLIDAYS****Worked:**

7 Days: 2x rate

Gold (12+): 4x rate

**Not Worked:**

Daily: May pay minimum call as holiday occurs (subject to pension, health and welfare contribution) or at end of show (not subject to pension, health and welfare).

On Call/Weekly: 1/5 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).

**OVERSCALE EMPLOYEES**

- a) For exempt editorial employees only, the amount of excess shall be applicable to night premiums, overtime, holiday time and location computation, but not against payments for the sixth or seventh day worked in an employee's studio workweek, Golden Hours, meal delay allowances, or distant location allowances for employees hired under the "On Call" schedule. All computations are to be on minimum rates.
- b) For post-production sound personnel only rates of pay of overscale employees shall not be reduced by reason of this wage agreement; however, for Occ. Code Nos. 4100, 4110, 4120, and 4111, the amount of excess shall be applicable to night premiums, overtime, holiday time, location computation, allowances for hazardous work and temperature bonus, but not against payments for the sixth or seventh day worked in an employee's workweek, Golden Hours, meal delay allowances, or truck travel allowances. All computations are to be on minimum rates.

**Studio Zone:**

The definition of the Studio Zone in Paragraph 21 of the Agreement includes the following locations: Agua Dulce, Castaic (including Lake Castaic), Leo Carrillo State Beach, Ontario International Airport, Piru, and Pomona (including the Los Angeles County Fair Grounds).

**Secondary Studio Zone:**

The "Secondary Studio Zone" consists of an area extending ten (10) miles from the perimeter of the Studio Zone and including John Wayne Airport and the City of Huntington Beach in its entirety. When an employee is directed to report to a location within the Secondary Studio Zone, the following shall apply:

- Producer shall notify employees not less than twenty-four hours in advance that it intends to require employees to report to a location within the Secondary Studio Zone. Such notification shall not constitute a work call.
- Mileage shall be paid from the studio or production office to and from the location within the Secondary Studio Zone. In addition, the Producer shall pay a \$4.50 per day allowance to each employee asked to report within the Secondary Studio Zone.
- Courtesy housing shall be offered to those employees who work in excess of twelve (12) hours in the Secondary Studio Zone.
- Rest periods shall be calculated from the perimeter of the thirty (30) mile Studio Zone.

- Except as otherwise provided herein, all of the other provisions applicable to an employee reporting within the thirty (30) mile Studio Zone shall apply.
- The Union agrees to not unreasonably deny waivers for locations, such as Lake Hughes, Elizabeth Lake and the Nikken Building in Irvine, that are outside the thirty (30) mile Studio Zone and the Secondary Studio Zone, to be treated as within the Secondary Studio Zone.

The following locations continue to be considered within the thirty (30) mile Studio Zone and are not subject to the special rules for the Secondary Studio Zone: Agua Dulce, Castaic (including Castaic Lake), Leo Carrillo State Beach, Ontario International Airport, Piru, Pomona (including the Los Angeles County Fairgrounds), and the Metro-Goldwyn-Mayer, Inc. Ranch property.

### **CALIFORNIA SICK LEAVE**

- Accrual. Commencing July 1, 2015, eligible employees covered by this Agreement shall accrue one hour of paid sick leave for every 30 hours worked in California for Producer, up to a maximum of 48 hours or six (6) days. (In lieu of the foregoing hourly accrual of paid sick leave, and provided that advance notice is given to the employee, a Producer may elect to provide employees, upon their eligibility to use sick leave as provided below (i.e., upon working 30 days in California for the Producer and after their 90th day of employment in California with the Producer (based on days worked or guaranteed), with a bank of 24 hours or three (3) days of sick leave per year, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Under this elected option, such banked sick leave days may not be carried over to the following year.)
- To be eligible to accrue paid sick leave, the employee must have worked for the Producer for at least 30 days in California within a one-year period, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Sick leave may be used in minimum increments of four (4) hours upon oral or written request after the eligible employee has been employed by the Producer in California for 90 days (based on days worked or guaranteed), such period to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Reasonable advance notification of the need for sick leave is required if the use is foreseeable; otherwise, notice is required as soon as practicable. Sick days accrued on an hourly basis shall carry over to the following year of employment; however, the Producer may limit the use of such accrued time to no more than 24 hours or three (3) days during each year of employment as defined by the Employer in advance.
- For employees employed on an hourly or daily basis, a day of sick leave pay shall be equal to eight (8) hours' pay at the employee's straight time hourly rate. If a four (4) hour increment of sick leave is taken, the employee shall be paid four (4) hours of pay at his straight time hourly rate. For weekly employees (including 'on-call' employees), a day of sick leave pay shall be equal to one-fifth of the employee's weekly rate under the studio minimum wage scales or one-sixth of the employee's weekly rate under the distant location minimum wage scales (or fifty percent (50%) thereof for a four (4) hour increment of sick leave taken). Replacements for weekly employees (including "on-call" employees) may be hired on a pro rata basis of the weekly rate regardless of any contrary provision in this Agreement. The employee shall not be required to find a replacement as a condition of exercising his right to paid sick leave.
- Sick leave may be taken for the diagnosis, care or treatment of an existing health condition of, or preventive care for, the employee or the employee's 'family member. Sick leave also may be taken by an employee who is a victim of domestic violence, sexual assault or stalking.
- Accrued, unused sick leave is not paid out on termination, resignation or other separation from employment. If an employee is rehired by the Producer within one year of the employee's separation from employment, the employee's accrued and unused sick leave shall be reinstated, and the employee may begin using the accrued sick leave upon rehire if the employee was previously eligible to use the sick leave or once the employee becomes eligible as provided above.



- Producer shall include in the employee's start paperwork the contact information for the designated Producer representative whom the employee may contact to confirm eligibility and the amount of accrued sick leave available. Such start paperwork shall also include information with respect to the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected to measure the 30-day and 90-day eligibility periods and the cap on accrual set forth in subparagraph (b) above or, alternatively, if the Producer elected to provide employees with a sick leave bank, the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected for the bank of three (3) sick days as provided in subparagraph (a) above. Producer also shall notify the Local Union office of the name and contact information of the designated Producer representative.
- Any Producer that has a sick leave policy, or paid leave or paid time off policy that permits the use of paid sick time, as of June 30, 2015, may continue such policy in lieu of the foregoing. Nothing shall prevent a Producer from negotiating a sick leave policy with better terms and conditions. There shall be no discrimination or retaliation against any employee for exercising his or her right to use paid sick leave.
- Any dispute with respect to sick leave for employees covered under this Agreement shall be subject to the grievance and arbitration procedures provided herein.

#### **WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS**

The Union expressly waives, to the full extent permitted by law, application of the following to all employees employed under this Agreement: the New York City Earned Sick Time Act of 2013; the San Francisco Paid Sick Leave Ordinance (San Francisco Administrative Code Section 12W); the Oakland Sick Leave Law (Municipal Code Section 5.92.030.); the Seattle Paid Sick and Safe Time Ordinance (Ordinance No. 123698); Chapter 18.10 of Title 18 of the Municipal Code of the City of Tacoma, Washington (enacted by Ordinance No. 28275); Chapter 160 of the Ordinances of the Township of Bloomfield, New Jersey (enacted by Ordinance No. 15-10); the Paid Sick Time for Private Employees Ordinance of East Orange, New Jersey (Ordinance No. 21- 2014; East Orange Code Chapter 140, Section 1 *et seq.*); the Sick Leave for Private Employees Ordinances of Irvington, New Jersey (Ordinance No. MC-3513); Montclair, New Jersey; Newark, New Jersey (City Ordinance 13-2010); Passaic, New Jersey (Ordinance No. 1998-14); Paterson, New Jersey (Paterson Code Chapter 412) and Trenton, New Jersey; and any other ordinance, statute or law requiring paid sick leave that is hereafter enacted. It is understood that the Union and the AMPTP shall memorialize any such waiver for any newly-enacted law by letter agreement.

## DISTANT

I.A.T.S.E. MOTION PICTURE FILM EDITORS (MAJORS) LOCAL # 700 Post Production Agreement		DISTANT LOCATION MINIMUM RATES				
		SCHED D-1 <sup>6</sup>	SCHEDULE F-1 WEEKLY <sup>1</sup> EMPLOYEES	SCHED A-1 <sup>2</sup> DAILY EMPLOYEES	SCHEDULE B-1 WEEKLY <sup>3, 4</sup> EMPLOYEES	SCHEDULE C-1 WEEKLY EMPLOYEES
		EP 56	EP Sched 49	EP 01	EP Sched 43	EP Sched 43
		WEEKLY "ON CALL"	WKLY. GUAR. 57 CUM. HRS. 6 CONSEC. DAYS MIN. CALL 8 HRS.; 1.5 AFT 54 HRS.	1.5 AFTER 8 AND/OR 40; MIN CALL 9.5 HOURS	WKLY. GUAR. 57 CUM. HRS. 6 CONSEC. DAYS MIN. CALL 8 HRS.	WKLY. GUAR. 57 CUM. HRS. 6 CONSEC. DAYS MIN. CALL 8 HRS.
OCC. CODE NO. CLASSIFICATION	PER WK		Weekly Guarantee (Regular Basic Hourly Rate)	Regular Basic Hourly Rate	Weekly Guarantee (Regular Basic Hourly Rate)	Weekly Guarantee (Regular Basic Hourly Rate)
4121 Motion Picture Editor (Z-1) <sup>5</sup>	\$3,673.65		\$3,509.42 (\$59.99)			
4135 Trailer Editor				\$52.15		\$3,417.79 (\$52.18)
Sound Effects Editor						
4151 1st 6 Mos. Z-5a				44.59		2,921.96 (44.61)
4152 2nd 6 Mos. Z-5b				46.42		3,039.86 (46.41)
4153 Thereafter Z-5c				49.04		3,212.78 (49.05)
4154 Thereafter Z- 5cc			3,240.90 (55.40)	55.41	\$3,417.79 (\$52.18)	
Music Film Editor						
4161 1st 6 Mos. Z-5d				44.59		2,921.96 (44.61)
4162 2nd 6 Mos. Z-5e				46.42		3,039.86 (46.41)
4163 Thereafter Z-5f				49.04		3,212.78 (49.05)
4164 Thereafter Z-5ff			3,240.90 (55.40)	55.41	3,417.79 (52.18)	
Asst. Editor						
4171 1st 6 Mos. Z-6a				41.96		2,750.35 (41.99)
4172 2nd 6 Mos. Z-6b				43.56		2,850.56 (43.52)
4173 Thereafter Z-6c				45.60		2,984.18 (45.56)
4192 Supv. Librarian Z-9				45.16		2,961.91 (45.22)
4193 Librarian 1st 6 Mos. Z-10a				40.65		2,660.61 (40.62)
4194 Librarian 2nd 6 Mos. Z-10b				41.96		2,750.35 (41.99)
4195 Librarian Thereafter Z-10c				43.56		2,850.56 (43.52)
			SCHEDULE F-2 WEEKLY EMPLOYEES	SCHED A-2 DAILY EMPLOYEES	SCHEDULE B-2 WEEKLY <sup>3</sup> EMPLOYEES	SCHEDULE C-2 WEEKLY EMPLOYEES
			EP Sched 49	EP 01	EP Sched 43	EP Sched 43
			WKLY. GUAR. 57 CUM. HRS. 6 CONSEC. DAYS MIN. CALL 8 HRS.; 1.5 AFT 54 HRS.	1.5 AFTER 8 AND/OR 40; MIN CALL 9.5 HOURS	WKLY. GUAR. 57 CUM. HRS. 6 CONSEC. DAYS MIN. CALL 8 HRS.	WKLY. GUAR. 57 CUM. HRS. 6 CONSEC. DAYS MIN. CALL 8 HRS.
OCC. CODE NO. CLASSIFICATION			Weekly Guarantee (Regular Basic Hourly Rate)	Regular Basic Hourly Rate	Weekly Guarantee (Regular Basic Hourly Rate)	Weekly Guarantee (Regular Basic Hourly Rate)
Foley Artist						
4155 1st 6 Mos. Z-11a				\$44.59		\$2,921.96 (44.61)
4156 2nd 6 Mos. Z-11b				46.42		3,039.86 (46.41)
4157 Thereafter Z-11c				49.04		3,212.78 (49.05)
4158 Thereafter Z-11cc			\$3,240.90 (55.40)	55.41	\$3,417.79 (\$52.18)	

I.A.T.S.E. MOTION PICTURE FILM EDITORS (MAJORS) LOCAL # 700	<b>SCHEDULE A-3</b> DAILY EMPLOYEES 1.5 AFTER 9; MINIMUM CALL: 9.5 HOURS	
Post Production Agreement		
NOTE: The following Sound Technician classifications were formerly with Local 695 and are included here with the Post Production Agreement. Also see Sound Technicians as not all classifications were transferred.		
	<b>EP Schedule 00</b>	
	REGULAR BASIC HOURLY RATE (PER DAY)	
4100 Journeyman		\$82.29 (\$802.33)
4120 Mixer Music/Re-recording Y-1		
4110 Entry Level <sup>8</sup>		71.34 (695.57)
4111 Mixer Music/Re-recording Y-1		
4130 Journeyman Supervising Engineer <sup>10</sup> Y-3a		82.29 (802.33)
4113 Entry Level Supervising Engineer <sup>10</sup> Y-3a		71.34 (695.57)
	<b>SCHEDULE B-3<sup>7</sup></b> WKLY. GUAR. - 54 HRS. 6 CONSEC. DAYS MIN. CALL 8 HRS.; 1.5 AFT 54 HRS	
	<b>EP Schedule 49</b>	
	WEEKLY GUAR. (REGULAR BASIC HOURLY RATE)	
4100 Journeyman		\$3,769.20 (\$69.80)
4120 Mixer Music/ Re-recording Y-1		
4110 Entry Level <sup>8</sup>		3,278.34 (60.71)
4111 Mixer Music/Re-recording Y-1		
4130 Journeyman Supervising Engineer <sup>10</sup> Y-3a		3,769.20 (69.80)
4113 Entry Level Supervising Engineer <sup>10</sup> Y-3a		3,278.34 (60.71)

Rates continued on next page

I.A.T.S.E. MOTION PICTURE FILM EDITORS GUILD (MAJORS) LOCAL #700 Post Production Agreement			DISTANT MINIMUM RATES	
			<b>SCHEDULE A-4</b> DAILY EMPLOYEES MINIMUM CALL: 9.5 HOURS 1.5 AFTER 9 AND/OR 40 HOURS	
			<b>EP Schedule 01</b>	
OCC. CODE			REGULAR BASIC HOURLY RATE	
NO.	CLASSIFICATION		PER HOUR (PER DAY)	
4140	Journeyman Engineer	Y-4	\$63.90 (\$623.03)	
4114	Entry Level <sup>8</sup> Engineer	Y-4	55.68 (542.88)	
4105	Journeyman Service Recorder <sup>13</sup>	Y-7	56.12 (547.17)	
4115	Entry Level <sup>8</sup> Service Recorder <sup>13</sup>	Y-7	49.09 (478.63)	
4106	Journeyman Utility Sound Technician	Y-7a	56.12 (547.17)	
4116	Entry Level <sup>8</sup> Utility Sound Technician	Y-7a	49.09 (478.63)	
4107	Journeyman Micro. Boom Operator	Y-8	56.12 (547.17)	
4117	Entry Level <sup>8</sup> Micro Boom Operator	Y-8	49.09 (478.63)	
4150	Journeyman Record. Mach. Operator	Y-9	53.79 (524.45)	
4118	Entry Level <sup>8</sup> Record. Mach. Operator	Y-9	47.07 (458.93)	
			<b>SCHEDULE B-4<sup>11, 12</sup></b> WEEKLY GUARANTEE 6 CONS. DAYS	
			<b>EP Schedule 48</b>	
			57 CUM. HRS. 6 CONSECUTIVE DAYS MINIMUM CALL: 8 HOURS	
			REG. BASIC HRLY. RATE	WEEKLY GUARANTEE
			PER HOUR	PER WEEK
4140	Journeyman Engineer	Y-4	\$56.12	\$3,675.86
4114	Entry Level <sup>8</sup> Engineer	Y-4	49.08	3,214.74
4105	Journeyman Service Recorder <sup>13</sup>	Y-7	50.31	3,295.31
4115	Entry Level <sup>8</sup> Service Recorder <sup>13</sup>	Y-7	44.14	2,891.17
4106	Journeyman Utility Sound Technician	Y-7a	50.31	3,295.31
4116	Entry Level <sup>8</sup> Utility Sound Technician	Y-7a	44.14	2,891.17
4107	Journeyman Micro. Boom Operator	Y-8	50.31	3,295.31
4117	Entry Level <sup>8</sup> Micro. Boom Operator	Y-8	44.14	2,891.17
4150	Journeyman Record. Mach. Operator	Y-9	48.39	3,169.55
4118	Entry Level <sup>8</sup> Record. Mach. Operator	Y-9	42.50	2,783.75

<sup>1</sup> When any Music Editor or Sound Editor is assigned complete charge of the work in his classification and the Head Music Editor or Head Sound Editor, as the case may be, does not directly supervise such work, then such Music Editor or Sound Editor, as the case may be, shall be paid the rates set forth in Schedule F-1.

<sup>2</sup> Employees may be employed under Schedule A-1 in the following circumstances: for the purpose of replacing employees who are given time off pursuant to Paragraph 7.1, for work on screen tests or for additional work to be performed after the final dub. In the

latter case, employment shall first be offered to the individual(s) who performed work during the regular post-production period in the job classification(s) in which the additional work is to be performed. If such individual(s) accepts the offer of employment, he (they) shall be paid at the rate under which he (they) was (were) formerly employed. Employees may also be employed under Schedule A-1 for electronic sound editing on motion pictures other than theatrical motion pictures, but such daily schedule employment shall not be used for the purpose of avoiding premium pay for the sixth or seventh day worked in an employee's workweek. In addition, Assistant Editors and Librarians may be employed on a daily basis due to temporary increases in workload when replacing someone absent for personal reasons for up to five days (including temp dubs).

Except as provided above, employment under Schedule A-1 shall be on an emergency basis only. The Producer shall immediately notify the Union of its intention to employ a Schedule A-1 employee in an emergency and state the emergency purpose for which the employee will be employed.

<sup>3</sup> Weekly Editorial Employees

a) Editorial employees under this schedule shall be paid at the scheduled Regular Basic Hourly Rate for the first forty (40) hours of the six-day workweek and not less than one and one-half (1½) times such basic hourly rate of pay for all time over forty (40) hours in such workweek, with a guarantee that the employee shall receive, for regular time and for such overtime as the necessities of the business may demand, a sum not less than the scheduled weekly guarantee for each six-day workweek.

b) The guaranteed pay of weekly employees who absent themselves without the employer's consent may be reduced one-sixth (1/6) of the weekly guarantee for each day of absence.

<sup>4</sup> Schedule B-1 shall apply only if and when a Sound Editor or a Music Editor is assigned and required by Producer to perform any or all of the following duties in addition to the duties described in "Definitions and Duties of Job Classifications," Paragraphs 99 and 100, respectively:

(a) Sound Editor - Go on stages to supervise, create and/or synchronize footsteps, movements or sound of any nature, on any picture which has been photographed silent or where the sound must be recreated.

(b) Music Editor - Select music tracks for the purpose of "tracking" or "temp dubbing" of motion pictures; go on stages to direct or advise actors or artists in performing their actions to synchronize with music or sound sequences or to make decisions in regard to approving takes for synchronization; editing music film tracks for phonograph records.

Employees in Classifications Z-5, Z-6 and Z-10

(a) For determining the appropriate Service Bracket of employees in classifications Z-5, Z-6 and Z-10 in the wage scales above, all previous employment (as defined in subparagraph (b) below) in the motion picture industry shall be credited. No such employee shall be required to repeat any Service Bracket with any Producer.

(b) The minimum rate of pay of employees in classifications Z-5, Z-6 and Z-10 shall be periodically advanced in accordance with the above schedule of Service Brackets. Each Service Bracket period shall be one hundred twenty (120) days of accrual employment in the respective classification or the lapse of six (6) calendar months, whichever period of time is the greater.

(c) An Assistant Editor, when advanced to the classification of Sound Editor or Music Editor, or a Librarian when advanced to the classification of Assistant Editor or Sound Editor or Music Editor, shall receive the appropriate hourly rate in the advanced classification equal to his current rate or, if such rate is not provided in such advanced classification, then the next rate higher than his current rate shall be applicable and the Service Bracket provisions of subparagraph (b) shall apply.

<sup>5</sup> Z-1 Editors (Occ. Code No. 4121) shall not be transferred between Schedules D-1 and C-1 during a specific assignment.

<sup>6</sup> This rate is for five (5) days only. See subparagraph (f) for rates applicable to six (6) days and seven (7) days within a payroll week.

<sup>7</sup> All Schedule B-3 and B-4 (Weekly) employees are guaranteed a minimum employment of six (6) consecutive days. After this minimum guarantee has been fulfilled, employment may be continued at Schedule B-3 and B-4 rates until termination.

<sup>8</sup> Entry Level - One calendar year to move to Journeyman.

<sup>9</sup> Any Mixer regularly assigned as a Supervising Re-recording Mixer (Occ. Code #4120) shall receive a bonus of fifteen percent (15%): Effective July 29, 2018 through August 3, 2019, Schedule A-3 - \$89.19, Schedule B-3 - \$75.67 (\$4,086.18 per week); effective August 4, 2019 through August 1, 2020, Schedule A-3 - \$91.87, Schedule B-3 - \$77.94 (\$4,208.76 per week); and effective August 2, 2020 through July 31, 2021, Schedule A-3 - \$94.63, Schedule B-3 - \$80.27 (\$4,334.58 per week).

Any Entry Level Mixer regularly assigned as a Supervising Re-recording Mixer (Occ. Code #4111) shall receive a bonus of fifteen percent (15%): Effective July 29, 2018 through August 3, 2019, Schedule A-3 - \$77.33, Schedule B-3 - \$65.80 (\$3,553.20 per week); effective August 4, 2019 through August 1, 2020, Schedule A-3 - \$79.65, Schedule B-3 - \$67.78 (\$3,660.12 per week); and effective August 2, 2020 through July 31, 2021, Schedule A-3 - \$82.04, Schedule B-3 - \$69.82 (\$3,770.28 per week).

When three (3) or more dubbing or scoring Mixers are concurrently employed on the same recording channel, one such Mixer shall receive such bonus rate.

<sup>10</sup> Y-1 Mixer and Y-3a Supervising Engineer (Journeyman), Schedule E-2 Weekly "On Call" rate – Effective July 29, 2018 through August 3, 2019, \$2,905.83<sup>6</sup> per week; effective August 4, 2019 through August 1, 2020, \$2,993.00<sup>6</sup> per week; and effective August 2, 2020 through July 31, 2021, \$3,082.79<sup>6</sup> per week.

Y-1 Mixer and Y-3a Supervising Engineer (Entry Level), Schedule E-2 Weekly "On Call" rate - Effective July 19, 2018 through August 3, 2019, \$2,542.20<sup>6</sup> per week; effective August 4, 2019 through August 1, 2020, \$2,618.47<sup>6</sup> per week; and effective August 2, 2020 through July 31, 2021, \$2,697.02<sup>6</sup> per week.

<sup>11</sup> Weekly Post-Production Sound Employees

a) Employees under Schedule B-3 shall be paid at the scheduled Regular Basic Hourly Rate for the first forty (40) hours of the six-day workweek and not less than one and one-half (1½) times such basic hourly rate of pay for all time over forty (40) hours in such workweek, with a guarantee that the employee shall receive, for regular time and for such overtime as the necessities of the business may demand, a sum not less than the scheduled weekly guarantee for each five-day workweek.

b) The guaranteed pay of weekly post-production sound employees who absent themselves without the employer's consent may be reduced one-sixth (1/6) of the weekly guarantee for each day of absence.

<sup>12</sup> Employees (1) who are given assignments on other than the first day of the established payroll week of the Producer (see Paragraph 4) or (2) whose weekly guarantee (or guarantees) is (are) discontinued by Producer on other than the last day of the six-day workweek, shall be paid at the scheduled Regular Basic Hourly Rate of the appropriate Weekly Schedule salary guarantee (or guarantees) with time and one-half (1½) for work time in excess of the minimum call of seven (7) hours for each day of such employment; provided, also, that for each unworked holiday, as provided in Paragraph 9(a), which intervenes between the days of such employment, such employees shall receive one-sixth (1/6) of the guaranteed salary of the appropriate Weekly Schedule.

<sup>13</sup> A Journeyman Service Recorder, when employed on distant location, shall receive the schedule of pay provided for the classification of Engineer in the wage scale. An Entry Level Service Recorder, when employed on distant location, shall receive the schedule of pay provided for the classification of Entry Level Engineer in the wage scale.

## ON PROD

### EDITORS

1st 5 days worked – Straight	1st 5 days worked – Overtime
8 hrs. – daily employee	After 8 hrs. and/or 40 hrs. – daily employee
8 hrs. and/or 40 hrs. – weekly emp.; 57 guar.	After 40 hrs. – weekly emp.; 57 guar.
48.6 hrs. – weekly emp.; 57 guar.	48.6 hrs. – weekly emp.; 57 guar.

### SOUND TECHNICIANS

1st 5 days worked – Straight	1st 5 days worked – Overtime
9 hrs. – Mixer – daily emp. Y1-Y3a	After 9 hrs. – daily emp. Y1-Y3a
9 hrs. – and/or 40 hrs. daily Y4-Y16	After 9 hrs. – and/or 40 hrs. daily emp. Y4-Y16
40 hrs. – daily emp. Y4-Y7	After 40 hrs. – daily emp. Y4-Y7
57 hrs. – weekly emp. Y1-Y3a; 57 cum.	After 57 hrs. – weekly emp. Y1-Y3a; 57 cum.
40 hrs. – weekly emp. Y4-Y9; 57 cum.	After 40 hrs. – weekly emp. Y4-Y9; 57 cum.

### 1st 5 days worked – Gold:

2x rate after 14 hours elapsed.

	Straight (8)	Overtime (8+)	Gold (12+)
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

## **HOLIDAYS**

### **Worked:**

7 Days: 2x rate

Gold (12+): 4x rate

### **Not Worked:**

**Daily:** May pay minimum call as holiday occurs (subject to pension, health and welfare contribution) or at end of show (not subject to pension, health and welfare).

**On Call/Weekly:** 1/5 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).

Night Premium is not due for any editors on Distant Location

## **CALIFORNIA SICK LEAVE**

- Accrual. Commencing July 1, 2015, eligible employees covered by this Agreement shall accrue one hour of paid sick leave for every 30 hours worked in California for Producer, up to a maximum of 48 hours or six (6) days. (In lieu of the foregoing hourly accrual of paid sick leave, and provided that advance notice is given to the employee, a Producer may elect to provide employees, upon their eligibility to use sick leave as provided below (i.e., upon working 30 days in California for the Producer and after their 90th day of employment in California with the Producer (based on days worked or guaranteed), with a bank of 24 hours or three (3) days of sick leave per year, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Under this elected option, such banked sick leave days may not be carried over to the following year.)
- To be eligible to accrue paid sick leave, the employee must have worked for the Producer for at least 30 days in California within a one-year period, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Sick leave may be used in minimum increments of four (4) hours upon oral or written request after the eligible employee has been employed by the Producer in California for 90 days (based on days worked or guaranteed), such period to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Reasonable advance notification of the need for sick leave is required if the use is foreseeable; otherwise, notice is required as soon as practicable. Sick days accrued on an hourly basis shall carry over to the following year of employment; however, the Producer may limit the use of such accrued time to no more than 24 hours or three (3) days during each year of employment as defined by the Employer in advance.
- For employees employed on an hourly or daily basis, a day of sick leave pay shall be equal to eight (8) hours' pay at the employee's straight time hourly rate. If a four (4) hour increment of sick leave is taken, the employee shall be paid four (4) hours of pay at his straight time hourly rate. For weekly employees (including 'on-call' employees), a day of sick leave pay shall be equal to one-fifth of the employee's weekly rate under the studio minimum wage scales or one-sixth of the employee's weekly rate under the distant location minimum wage scales (or fifty percent (50%) thereof for a four (4) hour increment of sick leave taken). Replacements for weekly employees (including "on-call" employees) may be hired on a pro rata basis of the weekly rate regardless of any contrary provision in this Agreement. The employee shall not be required to find a replacement as a condition of exercising his right to paid sick leave.
- Sick leave may be taken for the diagnosis, care or treatment of an existing health condition of, or preventive care for, the employee or the employee's 'family member. Sick leave also may be taken by an employee who is a victim of domestic violence, sexual assault or stalking.

- Accrued, unused sick leave is not paid out on termination, resignation or other separation from employment. If an employee is rehired by the Producer within one year of the employee's separation from employment, the employee's accrued and unused sick leave shall be reinstated, and the employee may begin using the accrued sick leave upon rehire if the employee was previously eligible to use the sick leave or once the employee becomes eligible as provided above.
- Producer shall include in the employee's start paperwork the contact information for the designated Producer representative whom the employee may contact to confirm eligibility and the amount of accrued sick leave available. Such start paperwork shall also include information with respect to the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected to measure the 30-day and 90-day eligibility periods and the cap on accrual set forth in subparagraph (b) above or, alternatively, if the Producer elected to provide employees with a sick leave bank, the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected for the bank of three (3) sick days as provided in subparagraph (a) above. Producer also shall notify the Local Union office of the name and contact information of the designated Producer representative.
- Any Producer that has a sick leave policy, or paid leave or paid time off policy that permits the use of paid sick time, as of June 30, 2015, may continue such policy in lieu of the foregoing. Nothing shall prevent a Producer from negotiating a sick leave policy with better terms and conditions. There shall be no discrimination or retaliation against any employee for exercising his or her right to use paid sick leave.
- Any dispute with respect to sick leave for employees covered under this Agreement shall be subject to the grievance and arbitration procedures provided herein.

#### **WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS**

The Union expressly waives, to the full extent permitted by law, application of the following to all employees employed under this Agreement: the New York City Earned Sick Time Act of 2013; the San Francisco Paid Sick Leave Ordinance (San Francisco Administrative Code Section 12W); the Oakland Sick Leave Law (Municipal Code Section 5.92.030.); the Seattle Paid Sick and Safe Time Ordinance (Ordinance No. 123698); Chapter 18.10 of Title 18 of the Municipal Code of the City of Tacoma, Washington (enacted by Ordinance No. 28275); Chapter 160 of the Ordinances of the Township of Bloomfield, New Jersey (enacted by Ordinance No. 15-10); the Paid Sick Time for Private Employees Ordinance of East Orange, New Jersey (Ordinance No. 21- 2014; East Orange Code Chapter 140, Section 1 *et seq.*); the Sick Leave for Private Employees Ordinances of Irvington, New Jersey (Ordinance No. MC-3513); Montclair, New Jersey; Newark, New Jersey (City Ordinance 13-2010); Passaic, New Jersey (Ordinance No. 1998-14); Paterson, New Jersey (Paterson Code Chapter 412) and Trenton, New Jersey; and any other ordinance, statute or law requiring paid sick leave that is hereafter enacted. It is understood that the Union and the AMPTP shall memorialize any such waiver for any newly-enacted law by letter agreement.



## EDITORS (INDEPENDENTS)

## STUDIO

I.A.T.S.E. MOTION PICTURE EDITORS, (INDEPENDENTS) LOCAL #700				STUDIO MINIMUM RATES			
				SCHED A-1 <sup>1</sup> DAILY EMP.	SCHED C <sup>2</sup> NON-EXEMPT WEEKLY EMP.	SCHEDULE D WEEKLY EMP.	SCHEDULE E-1 EXEMPT WEEKLY EMP.
				EP 01	EP Sched 43	EP Sched 49	EP Sched 56
OCC. CODE NO. CLASSIFICATION				DAILY 8 HRS.; 1.5x AFTER 8 AND/OR 40; MIN. CALL 8 HRS.	WEEKLY GUAR. 43.2 HRS.; 5-DAY WEEK 1.5x AFTER 40; MIN CALL: 7 HRS. <sup>+</sup>	WEEKLY GUAR. 48.6 HRS.; 5-DAY WEEK 1.5x AFTER 48.6; MIN. CALL 8 HRS.	WEEKLY "ON CALL" 5-DAY WEEK
EP Code							
4121	41211	Motion Picture Editor <sup>3</sup>	Z-1	\$658.48 (82.31)		\$2,915.51 (59.99)	\$3,673.65
4154	41541	Sound Editor	Z-2	536.24 (67.03)		2,692.44 (55.40)	
4164	41641	Music Editor	Z-3	536.24 (67.03)		2,692.44 (55.40)	
4191	41911	Head Libr. <sup>4</sup>	Z-4				2,730.25
4190	41901	Librarian #1 <sup>4</sup>	Z-4a	409.04 (51.13)	\$2,124.86 (47.43)		
4173	41731	Asst. Editor	Z-5	390.72 (48.84)	2,164.10 (45.56) <sup>5</sup>		
4195	41951	Editorial Libr.	Z-6	372.08 (46.51)	1,949.70 (43.52)		
4182	41821	Editorial Appr.	Z-7	331.04 (41.38)		1,616.00(40.40) <sup>6</sup>	
4153	41531	Sound Editor	Z-8a	447.68 (55.96)	2,337.66 (52.18)		
4163	41631	Music Editor	Z-9b	447.68 (55.96)	2,337.66 (52.18)		
				SCHED A-4 DAILY EMP			
				EP 00			
				DAILY 9 HRS.; 1.5x AFTER 8 AND/OR 40; MIN. CALL 8 HRS.			
4158		Foley Artist	Z-11	\$67.03		2,692.44 (55.40)	
NOTE: The following Sound Technician classifications were formerly with Local 695 and are included here with the Post Production Agreement. Also see Sound Technicians as not all classifications were transferred.					SCHEDULE A-3 DAILY EMPLOYEES	SCHEDULE B-1 <sup>7</sup> WEEKLY EMP.	
					1.5x AFTER 9; MINIMUM CALL: 9 HOURS <sup>8</sup>	48.6 HRS.; 5-DAY WEEK MIN. CALL 8 HRS	
	EP Code				EP Schedule 00	EP Schedule 49	
4100	41001	Journeyman Mixer	Y-1		\$82.29 (\$740.61)	\$69.80 (\$3,392.28)	
4120	41201	Music/Re-recording	Y-1				
4110	41101	Entry Level <sup>9</sup> Mixer	Y-1		71.34 (642.06)	60.71 (2,950.51)	
4111	41111	Music/Re-recording <sup>10, 11</sup>	Y-1				
4130	41301	Journeyman Supervising Engineer <sup>11</sup>	Y-3a		82.29 (740.61)	69.80 (3,392.28)	
4113	41131	Entry Level <sup>9</sup> Supervising Engineer <sup>11</sup>	Y-3a		71.34 (642.06)	60.71 (2,950.51)	

I.A.T.S.E. MOTION PICTURE EDITORS, (INDEPENDENTS) LOCAL #700				STUDIO MINIMUM RATES	
NOTE: The following Sound Technician classifications were formerly with Local 695 and are included here with the Post Production Agreement. Also see Sound Technicians as not all classifications were transferred.				SCHEDULE A-4 DAILY EMPLOYEES	SCHEDULE B-2 <sup>12,13</sup> WEEKLY EMP.
				1.5x AFTER 9 and/or 40; MINIMUM CALL: 9 HOURS <sup>8</sup>	48.6 HRS.; 5-DAY WEEK 1.5x after 40 MIN. CALL 8 HRS
				EP Schedule 00	EP Schedule 48
	EP Code			Per Hour/Per Day	Per Hour/Per Week
4140	41401	Journeyman Engineer	Y-4	\$63.90 (\$575.10)	\$56.12 (\$2,968.75)
4114	41141	Entry Level <sup>9</sup> Engineer	Y-4	55.68 (501.12)	49.08 (2,596.33)
4105	41051	Journeyman Service Recorder <sup>14</sup>	Y-7	56.12 (505.08)	50.31 (2,661.40)
4115	41151	Entry Level <sup>9</sup> Service Recorder <sup>14</sup>	Y-7	49.09 (441.81)	44.14 (2,335.01)
4106	41061	Journeyman Utility Sound Technician	Y-7a	56.12 (505.08)	50.31 (2,661.40)
4116	41161	Entry Level <sup>9</sup> Utility Sound Technician	Y-7a	49.09 (441.81)	44.14 (2,335.01)
4107	41071	Journeyman Micro. Boom Operator	Y-8	56.12 (505.08)	50.31 (2,661.40)
4117	41171	Entry Level <sup>9</sup> Micro. Boom Operator	Y-8	49.09 (441.81)	44.14 (2,335.01)
4150	41501	Journeyman Record. Mach. Operator	Y-9	53.79 (484.11)	48.39 (2,559.83)
4118	41181	Entry Level <sup>9</sup> Record. Mach. Operator	Y-9	47.07 (423.63)	42.50 (2,248.25)
4109	41091	Entry Level <sup>9</sup> and Journeyman Sound Service Person	Y-16	22.96 (206.64)	
4119	41191	Entry Level <sup>9</sup> and Journeyman Sound Department Trainee	Y-16a	22.96 (206.64)	

<sup>1</sup> Employees, may be employed under Schedule A-I in the following circumstances: for the purpose of replacing employees who are given time off pursuant to Paragraph 7.1, for work on screen tests, or for additional work to be performed after the final dub. In the latter case, employment shall first be offered to the individual(s) who performed work during the regular post-production period in the job classification(s) in which the additional work is to be performed. If such individual(s) accepts the offer of employment, he (they) shall be paid at the rate under which he (they) was (were) formerly employed. Employees may also be employed under Schedule A-I or A-2 for electronic sound editing on motion pictures other than theatrical motion pictures, but such daily schedule employment shall not be used for the purpose of avoiding premium pay for the sixth or seventh day worked in an employee's workweek. In addition, Assistant Editors and Librarians may be employed on a daily basis due to temporary increases in workload (including temp dubs).

Except as provided above, employment under Schedule A-I shall be on an emergency basis only. The Producers shall immediately notify the Union of its intention to employ a Schedule A-I employee in an emergency and state the emergency purpose for which the employee will be employed.

<sup>2</sup> Weekly Editorial Employees

(a) Editorial employees under this schedule shall be paid at the scheduled Regular Basic Hourly Rate for the first forty (40) hours of the five-day workweek and not less than one and one-half (1½) times such Regular Basic Hourly Rate of pay for all time over forty (40) hours in such workweek, with a guarantee that the employee shall receive, for regular time and for such overtime as the necessities of the business may demand, a sum not less than the scheduled weekly guarantee for each five-day workweek.

(b) The guaranteed pay of weekly editorial employees who absent themselves without the employer's consent may be reduced one-fifth (1/5) of the weekly guarantee for each day of absence.

(c) A combination of employment under studio and distant location schedules may be used to fulfill the weekly guarantee of five (5) days for studio employment (subject to Paragraph 8).

<sup>3</sup> Editors (Z-I, Occ. Code No. .4121 and "On Call") shall not be transferred between Schedule D-I and Schedule B-1 during a specific assignment.

<sup>4</sup> Head Librarian ZA, Gce. Code No. 4191, Schedule E-I, may be used where two (2) or more Librarians are employed: Librarian# Z-4(a), Occ. Code No. 4190, Schedule C-I, may be used when only one (1) Librarian is employed.

<sup>5</sup> Weekly guarantee – 45 work hours; 1.5x after 40

<sup>6</sup> Weekly guarantee - 40 work hours.

<sup>7</sup> All Schedule B and B-1 (Weekly) employees are guaranteed a minimum employment of 5 consecutive days. After this minimum guarantee has been fulfilled, employment may be continued at Schedule B and B-1 rates until termination.

<sup>8</sup> See Paragraph 6 for minimum call provisions applicable to employees performing scoring or automatic dialogue replacement work.

<sup>9</sup> Entry Level: One calendar year to move to Journeyman

<sup>10</sup> Any Mixer regularly assigned as a Supervising Re-recording Mixer (Occ. Code #4120) shall receive a bonus of fifteen percent (15%): Effective July 29, 2018 through August 3, 2019, Schedule A-3 - \$89.18, Schedule B-1 - \$75.67 (\$3,677.56 per week); effective August 4, 2019 through August 1, 2020, Schedule A-3 - \$91.87, Schedule B-1 - \$77.94 (\$3,787.88 per week); and effective August 2, 2020 through July 31, 2021, Schedule A-3 - \$94.63, Schedule B-1 - \$80.27 (\$3,901.12 per week).

Any Entry Level Mixer regularly assigned as a Supervising Re-recording Mixer (Occ. Code #4111) shall receive a bonus of fifteen percent (15%): Effective July 29, 2018 through August 3, 2019, Schedule A-3 - \$77.33, Schedule B-1 - \$65.80 (\$3,197.88 per week); effective August 4, 2019 through August 1, 2020, Schedule A-3 - \$79.65, Schedule B-1 - \$67.78 (\$3,294.11 per week); and effective August 2, 2020 through July 31, 2021, Schedule A-3 - \$82.04, Schedule B-1 - \$69.82 (\$3,393.25 per week).

When three (3) or more dubbing or scoring Mixers are concurrently employed on the same recording channel, one such Mixer shall receive such bonus rate.

<sup>11</sup> Y-1 Mixer and Y-3a Supervising Engineer (Journeyman), Schedule E-2 Weekly "On Call" rate - Effective July 29, 2018 through August 3, 2019, \$2,905.83 per week; effective August 4, 2019 through August 1, 2020, \$2,993.00 per week; effective August 2, 2020 through July 31, 2021, \$3,082.79.

Y-1 Mixer and Y-3a Supervising Engineer (Entry Level), Schedule E-2 Weekly "On Call" rate - Effective July 29, 2018 through August 3, 2019, \$2,542.20 per week; effective August 4, 2019 through August 2, 2020, \$2,618.47 per week; effective August 2, 2020 through July 31, 2021, \$2,697.02 per week.

<sup>12</sup> Schedule B-3 Weekly Sound Employee:

(a) Shall be paid at the scheduled Regular Basic Hourly Rate for the first (40) hours of the five-day workweek and not less than one and one-half (1½) times such basic hourly rate of pay for all time over forty (40) hours in such workweek, with a guarantee that the employee shall receive, for regular time and for such overtime as the necessities of the business may demand, a sum not less than the scheduled weekly guarantee for each five-day workweek.

(b) The guaranteed pay of weekly employees who absent themselves without the employer's consent may be reduced one-fifth (1/5) of the weekly guarantee for each day of absence.

(c) A combination of employment under studio and distant location schedules may be used to fulfill the weekly guarantee of five (5) days for studio employment (subject to Paragraph 8(a)).

<sup>13</sup> Post-production sound employees (1) who are given assignments on other than the first day of the established payroll week of the Producer (see Paragraph 3) or (2) whose weekly guarantee (or guarantees) is (are) discontinued by Producer on other than the last day of the five-day workweek, shall be paid at the scheduled Regular Basic Hourly Rate of the appropriate Weekly Schedule salary guarantee (or guarantees) with time and one-half (1-1/2) for work time in excess of the minimum call of eight (8) hours for each day of such employment; provided, also that for each unworked holiday, as provided in Paragraph 9(a), which intervenes between the days of such employment, such employees shall receive one-fifth (1/5) of the guaranteed salary of the appropriate Weekly Schedule.

<sup>14</sup> A Journeyman Service Recorder, when employed on distant location, shall receive the schedule of pay provided for the classification of Engineer (Occ. Code #4140) in the wage scale. An Entry Level Service Recorder when employed on distant location, shall receive the schedule of pay provided for the classification of Entry Level Engineer (Occ. Code #4114) in the wage scale.

**ON PROD/REPORT TO****EDITORS**

<b>1st 6 days worked – Straight</b>	<b>1st 6 days worked – Overtime</b>
8 hrs. and/or 40 hrs. – daily emp.	After 8 hrs. and/or 40 hrs. – daily emp.
40 hrs. – Schedule C – weekly emp. 57 cum.	After 40 hrs. – Schedule C – weekly emp. 57 cum.
54 hrs. – Schedule D – weekly emp. 57 cum.	After 54 hrs. – Schedule D – weekly emp. 57 cum.

**SOUND TECHNICIANS**

<b>Straight</b>	<b>Overtime</b>
9 hrs. – daily emp., Y1-Y3a	After 9 hrs. – daily emp., Y1-Y3a
9 hrs. – and/or 40 hrs. daily emp., Y4-Y16	After 9 hrs. – and/or 40 hrs. daily emp., Y4-Y16
8 hrs. – daily emp., Y4-Y7	After 8 hrs. – daily emp., Y4-Y7
54 hrs. – weekly emp., Y1-Y3a; 54 cum.	After 54 hrs. – weekly emp., Y1-Y3a; 54 cum.
40 hrs. – weekly emp., Y4-Y9; 57 cum.	After 40 hrs. – weekly emp., Y4-Y9; 57 cum.

1st 6 days worked: Gold 2x rate after 12 hours.

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (12+)</b>
1st 6 days worked	1x rate	1.5x rate	2x rate
7th day worked	2x rate	2x rate	4x rate

**Idle 6th or 7th Day:**

<b>Daily/Weekly</b>	4 hrs. straight time at scale; 8 pension hrs.
<b>On Call</b>	1/12 of the distant location on-call weekly rate.; 6th day: 7 pension hrs.; 7th day: 8 pension hrs.

**ON CALL**

1st 5 days worked	5-day rate; 60 pension hrs.
6th day worked	1.5x 1/5 of 5 day rate; 12 pension hrs.
7th day worked	1/3 of 5 day rate; 12 pension hrs.

**REST PERIOD**

Please see the [IATSE REST PROVISIONS FOR BASIC AGREEMENT](#) section.

**TRAVEL**

<b>Editors and Sound</b>	Daily/Weekly	Minimum. 4 hrs. straight time; max. 8 hrs. straight time
<b>Editors only</b>	On Call	1/6 of scheduled minimum weekly "on call" rate

**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- a) The meal interval may be extended a 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- b) There will be a 12-minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty, provided that the 6-hr. period intervening between the meals has not been extended as permitted by the agreement.

**Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

**HOLIDAYS****Worked:**

7 Days: 2x rate

Gold (12+): 4x rate

**Not Worked:**

Daily: As holiday occurs min. call (subject to pension, health and welfare contribution).

On Call/Weekly: 1/6 weekly paid as holiday occurs (subject to pension, health and welfare, holiday and vacation fringes).

## DISTANT

I.A.T.S.E. MOTION PICTURE EDITORS (INDEPENDENTS) LOCAL #700			DISTANT LOCATION MINIMUM RATES					
			SCHED A-1 <sup>1</sup> DAILY EMP.	SCHEDULE C <sup>2</sup> NON-EXEMPT WEEKLY EMP.		SCHEDULE D WEEKLY EMP. EXEMPT		SCHEDULE E EXEMPT WKLY. EMP.
			EP 01	EP Sched 43		EP Sched 49		EP 56
OCC. CODE NO. CLASSIFICATION			1.5 After 8 AND/OR 40; MIN. CALL 9.5 HRS.	WEEKLY GUARANTEE 57 CUM. HRS. 6 CONSEC. DAYS MIN. CALL 8 HRS.		WEEKLY GUAR 57 CUM. HRS. 6 CONSEC. DAYS MIN. CALL 8 HRS. 1.5 AFTER 54 HRS.		WEEKLY "ON CALL" 5-DAY/WK.
				REG. BASIC HOURLY RATE	WEEKLY GUAR.	REG. BASIC HOURLY RATE	WEEKLY GUAR.	
	EP Code		PER HOUR	PER HR.	PER WK.	PER HR.	PER WK.	
4121	41211	Motion Picture Edit. Z-1						\$3,673.65 <sup>3</sup>
4153	41531	Sound Editor Z-8a	\$55.98	\$52.18	\$3,417.79			
4163	41631	Music Editor Z-8b	55.98	52.18	3,417.79			
4190	41901	Librarian #1 Z-4a	51.12	47.43	3,106.67			
4173	41731	Asst. Editor Z-5	48.45	45.56	2,984.18			
4195	41951	Editorial Librarian Z-6	46.49	43.52	2,850.56			
4121	41211	Motion Picture Edit. Z-2	82.28			59.99	3,509.42	
4154	41541	Sound Editor Z-2	67.02			55.40	3,240.90	
4164	41641	Music Editor Z-3	67.02			55.40	3,240.90	
			SCHED A-2 DAILY EMP					
			1.5x AFTER 9; MINIMUM CALL – 9.5 HOURS					
4158		Foley Artist Z-11	67.02			55.40	3,240.90	
NOTE: The following Sound Technician classifications were formerly with Local 695 and are included here with the Post Production Agreement. Also see Sound Technicians as not all classifications were transferred.			SCHEDULE A-3 DAILY EMPLOYEES 1.5x AFTER 9; MINIMUM CALL – 9.5 HOURS					
			EP Schedule 00					
			REGULAR BASIC HOURLY RATE (PER DAY)					
	EP Code							
4100	41001	Journeyman Mixer				\$82.29 (\$802.33)		
4120	41201	Music/Re-recording <sup>6, 7</sup>		Y-1				
4110	41101	Entry Level <sup>9</sup> Mixer				71.34 (695.57)		
4111	41111	Music/Re-recording <sup>6, 7</sup>		Y-1				
4130	41301	Journeyman Supervising Engineer <sup>7</sup>		Y-3a		82.29 (802.33)		
4113	41131	Entry Level <sup>5</sup> Supervising Engineer <sup>7</sup>		Y-3a		71.34 (695.57)		

I.A.T.S.E. MOTION PICTURE EDITORS (INDEPENDENTS) LOCAL #700				DISTANT LOCATION MINIMUM RATES	
				<b>SCHED A-4</b> 1.5x AFTER 9 and/or 40 HRS	
				<b>EP Schedule 01</b>	
				REGULAR BASIC HOURLY RATE (PER DAY)	
4140	<b>41401</b>	Journeyman Engineer	Y-4	\$63.90 (\$623.03)	
4114	<b>41141</b>	Entry Level <sup>5</sup> Engineer	Y-4	55.68 (542.88)	
4105	<b>41051</b>	Journeyman Service Recorder <sup>10</sup>	Y-7	56.12 (547.17)	
4115	<b>41151</b>	Entry Level <sup>5</sup> Service Recorder <sup>10</sup>	Y-7	49.09 (478.63)	
4106	<b>41061</b>	Journeyman Utility Sound Technician	Y-7a	56.12 (547.17)	
4116	<b>41161</b>	Entry Level <sup>5</sup> Utility Sound Technician	Y-7a	49.09 (478.63)	
4107	<b>41071</b>	Journeyman Micro. Boom Operator	Y-8	56.12 (547.17)	
4117	<b>41171</b>	Entry Level <sup>5</sup> Micro. Boom Operator	Y-8	49.09 (478.63)	
4150	<b>41501</b>	Journeyman Record. Machine Operator	Y-9	53.79 (524.45)	
4118	<b>41181</b>	Entry Level <sup>5</sup> Record. Machine Operator	Y-9	47.07 (458.93)	
I.A.T.S.E. MOTION PICTURE EDITORS GUILD, INDEPENDENTS LOCAL #700				DISTANT LOCATION MINIMUM RATES	
				<b>SCHEDULE B-1<sup>4</sup></b> WKLY GUAR. 54 CUM. HRS.; 6 DAY WEEK 1.5 AFTER 54 HRS.; MIN. CALL: 8 HRS.	
				<b>EP Schedule 49</b>	
				REGULAR BASIC HOURLY RATE (PER WK.)	
OCC. CODE NO.	<b>EP Code</b>	<b>CLASSIFICATION</b>			
4100	<b>41001</b>	Journeyman Mixer		\$69.80 (\$3,769.20)	
4120	<b>41201</b>	Music/Re-recording <sup>6, 7</sup>			
4110	<b>41101</b>	Entry Level <sup>5</sup> Mixer		60.71 (3,278.34)	
4111	<b>41111</b>	Music/Re-recording <sup>6, 7</sup>			
4130	<b>41301</b>	Journeyman Supervising Engineer <sup>7</sup>		69.80 (3,769.20)	
4113	<b>41131</b>	Entry Level <sup>5</sup> Supervising Engineer		60.71 (3,278.34)	

I.A.T.S.E. MOTION PICTURE EDITORS (INDEPENDENTS) LOCAL #700				SCHEDULE B-2 <sup>8, 9</sup>	
				WEEKLY GUARANTEE 6 CONSECUTIVE DAYS	
				<b>EP Schedule 48</b>	
				57 CUM. HRS. 1.5 AFTER 40; MIN. CALL: 8 HRS.	
				REG. BASIC HRLY. RATE	WEEKLY GUAR.
				PER HR.	PER WK.
4140	<b>41401</b>	Journeyman Engineer	Y-4	56.12	\$3,675.86
4114	<b>41141</b>	Entry Level <sup>5</sup> Engineer	Y-4	49.08	3,214.74
4105	<b>41051</b>	Journeyman Service Recorder <sup>10</sup>	Y-7	50.31	3,295.31
4115	<b>41151</b>	Entry Level <sup>5</sup> Service Recorder <sup>10</sup>	Y-7	44.14	2,891.17
4106	<b>41061</b>	Journeyman Utility Sound Technician	Y-7a	50.31	3,295.31
4116	<b>41161</b>	Entry Level <sup>5</sup> Utility Sound Technician	Y-7a	44.14	2,891.17
4107	<b>41071</b>	Journeyman Micro. Boom Operator	Y-8	50.31	3,295.31
4117	<b>41171</b>	Entry Level <sup>5</sup> Micro. Boom Operator	Y-8	44.14	2,891.17
4150	<b>41501</b>	Journeyman Record. Machine Operator	Y-9	48.39	3,169.55
4118	<b>41181</b>	Entry Level <sup>5</sup> Record. Machine Operator	Y-9	42.50	2,783.75

<sup>1</sup> Employees may be employed under Schedule A-1 in the following circumstances: for the purpose of replacing employees who are given time off pursuant to Paragraph 7.1, for work on screen tests or for additional work to be performed after the final dub. In the latter case, employment shall first be offered to the individual(s) who performed work during the regular post-production period in the job classification(s) in which the additional work is to be performed. If such individual(s) accepts the offer of employment, he (they) shall be paid at the rate under which he (they) was (were) formerly employed. In addition, Assistant Editors and Librarians may be employed on a daily basis due to temporary increases in workload (including temp dubs).

Except as provided above, employment under Schedule A-1 shall be on an emergency basis only. The Producer shall immediately notify the union of its intention to employ a Schedule A-1 employee in an emergency and state the emergency purpose for which the employee will be employed.

<sup>2</sup> Weekly Editorial Employees

(a) Editorial employees under this schedule shall be paid at the scheduled Regular Basic Hourly Rate for the first (40) hours of the six (6) day workweek and not less than one and one-half (1-1/2) times such basic hourly rate of pay for all time over forty (40) hours in such workweek, with a guarantee that the employee shall receive for regular time and for such overtime as the necessities of the business may demand a sum not less than the scheduled weekly guarantee for each six (6) day workweek.

(b) The guaranteed pay of weekly employees who absent themselves without the employer's consent may be reduced one-sixth (1/6) of the weekly . guarantee for each day of absence.

<sup>3</sup> This rate is for five (5) days only. See subparagraph(f) for rates applicable to six (6) or seven (7) days within a payroll week.

<sup>4</sup> All Schedule B-2 and B-3 (Weekly) employees are guaranteed a minimum employment of six (6) consecutive days. After this minimum guarantee has been fulfilled, employment may be continued at Schedule B-2 and B-3 rates until termination.

<sup>5</sup> Entry Level - One calendar year to move to Journeyman.

<sup>6</sup> Any Mixer regularly assigned as a Supervising Re-recording Mixer (Occ. Code #4120) shall receive a bonus of fifteen percent (15%): Effective July 29, 2018 through August 3, 2019, Schedule A-3 - \$89.19, Schedule B-1 - \$75.67 (\$4,086.18 per week); effective August 4, 2019 through August 1, 2020, Schedule A-3 - \$91.87, Schedule B-1 - \$77.94 (\$4,208.76 per week); and effective August 2, 2020 through July 31, 2021, Schedule A-3 - \$94.63, Schedule B-1 - \$80.27 (\$4,334.58 per week).

Any Entry Level Mixer regularly assigned as a Supervising Re-recording Mixer (Occ. Code #4111) shall receive a bonus of fifteen percent (15%): Effective July 29, 2018 through August 3, 2019, Schedule A-3 - \$77.33, Schedule B-1 - \$65.80 (\$3,553.20 per week); effective August 4, 2019 through August 1, 2020, Schedule A-3 - \$79.65, Schedule B-1 - \$67.78 (\$3,660.12 per week); and effective August 2, 2020 through July 31, 2021, Schedule A-3 - \$82.04, Schedule B-1 - \$69.82 (\$3,770.28 per week).

When three (3) or more dubbing or scoring Mixers are concurrently employed on the same recording channel, one such Mixer shall receive such bonus rate.

<sup>7</sup> Y-1 Mixer and Y-3a Supervising Engineer (Journeyman), Schedule E-2 Weekly "On Call" rate - Effective July 29, 2018 through August 3, 2019, \$2,905.83 per week; effective August 4, 2019 through August 1, 2020, \$2,993.00 per week; and effective August 2, 2020 through July 31, 2021, \$3,082.79 per week.



Y-1 Mixer and Y-3a Supervising Engineer (Entry Level), Schedule E-2 Weekly "On Call" rate - Effective July 29, 2018 through August 3, 2019, \$2,542.20 per week; effective August 4, 2019 through August 1, 2020, \$2,618.47 per week; and effective August 2, 2020 through July 31, 2021, \$2,697.02 per week.

<sup>8</sup> Weekly Post-Production Sound Employees

(a) Employees under Schedule B-3 shall be paid at the scheduled Regular Basic Hourly Rate for the first forty (40) hours of the six-day workweek and not less than one and one-half (1-1/2) times such basic hourly rate of pay for all time over forty (40) hours in such workweek, with a guarantee that the employee shall receive, for regular time and for such overtime as the necessities of the business may demand, a sum not less than the scheduled weekly guarantee for each five day workweek.

(b) The guaranteed pay of weekly post-production sound employees who absent themselves without the employer's consent may be reduced one-sixth (1/6) of the weekly guarantee for each day of absence.

<sup>9</sup> Employees (1) who are given assignments on other than the first day of the established payroll week (see Paragraph 3) or (2) whose weekly guarantee (or guarantees) is (are) discontinued by Producer on other than the last day of the 6 day workweek, shall be paid the scheduled Regular Basic Hourly Rate of the appropriate Weekly Schedule salary guarantee (or Guarantees) with 1.5 for work time in excess of the minimum call of 7 hours for each day of such employment; provided, also that for each unworked holiday, as provided in Paragraph 9(a) of the Agreement, which intervenes between the days of such employment, such employees shall receive 1/6 of the guaranteed salary of the appropriate Weekly Schedule.

<sup>10</sup> A Journeyman Service Recorder when employed on distant location, shall receive the schedule of pay provided for the classification of Engineer in the wage scale. An Entry Level Service Recorder when employed on distant location, shall receive the schedule of pay provided for the classification of Entry Level Engineer in the wage scale.

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## SCREEN STORY ANALYSTS

## STUDIO

I.A.T.S.E. SCREEN STORY ANALYSTS LOCAL # 700			STUDIO LOCATION MINIMUM RATES			
			SCHEDULE B	SCHEDULE B	SCHEDULE B	
				SPECIAL READING	TREATMENT – SYNOPSIS RATES	
			EP Schedule 40	EP Schedule 01	EP Sched 01	
OCC. CODE NO. Service Brackets <sup>2</sup>	CLASSIFICATION Continuous Employment		WEEKLY GUAR. 40 CUM. HRS; 5-DAY WEEK; 1.5 AFTER 40; MIN. CALL 8 HRS; (6TH OR 7TH DAY IN A WORKWEEK 8 HRS., IF CALLED)	EMPLOYEES ASSIGNED TO SPECIAL READING <sup>1</sup> MIN. CALL 8 Hrs. (6TH OR 7TH DAY IN A WORKWEEK - 8 HRS., IF CALLED)		EMPLOYEES ASSIGNED TO TREATMENT – SYNOPSIS; MIN CALL 8 HRS. (6TH OR 7TH DAY IN A WORKWEEK 8 HRS., IF CALLED)
			PER HOUR	PER HR.	FOREIGN READING RATE <sup>3</sup>	PER HOUR
<b>8301A</b>	<b>EP Code</b>	<b>1st 6 Months</b>				
	<b>83011</b>	Regular	\$39.77			
	<b>83012</b>	Special Domestic		\$42.64		
	<b>83013</b>	Special Foreign			\$51.17	
	<b>83014</b>	Treatment/Synopsis				\$52.94
<b>8302B</b>	<b>83021</b>	<b>7 to 18 Months</b> Regular	42.41			
	<b>83022</b>	Special Domestic		45.27		
	<b>83023</b>	Special Foreign			54.32	
	<b>83024</b>	Treatment/Synopsis				55.20
<b>8304C</b>	<b>83041</b>	<b>19 to 24 Months</b> Regular	43.62			
	<b>83042</b>	Special Domestic		46.61		
	<b>83043</b>	Special Foreign			55.93	
	<b>83044</b>	Treatment/Synopsis				56.41
<b>8305D</b>	<b>83051</b>	<b>25 to 42 Months</b> Regular	45.00			
	<b>83052</b>	Special Domestic		47.85		
	<b>83053</b>	Special Foreign			57.42	
	<b>83054</b>	Treatment/Synopsis				57.43
<b>8306E</b>	<b>83061</b>	<b>43 to 54 Months</b> Regular	46.30			
	<b>83062</b>	Special Domestic		49.23		
	<b>83063</b>	Special Foreign			59.08	
	<b>83064</b>	Treatment/Synopsis				58.74
<b>8307F</b>	<b>83071</b>	<b>55 Mos. &amp; Thereafter</b> Regular	47.81			
	<b>83072</b>	Special Domestic		50.70		
	<b>83073</b>	Special Foreign			60.84	
	<b>83074</b>	Treatment/Synopsis				59.96

<sup>1</sup> Special Reading rate will be paid for the following:

(a) Editorial Work, which shall be deemed to mean any assignment in which the employee is directed to supervise the work of other employees and/or evaluate literary and/or dramatic material from the synopsis of said employees.

(b) Oral Submissions, which shall be deemed to mean any assignment in which the employee is directed to make any synopsis of, and/or written comment upon, any material which is submitted in oral, rather than written form, including the coverage of plays, radio, motion pictures or television broadcasts; provided, however, that if the employee has available the mechanical means of

reproducing such submitted material by either audio or visual means, or has available written material covering such submitted material, then the special reading rate shall not be applicable.

(c) Detailed Critique or Break-down Analysis, including editorial comment and suggestions ordered by Producer.

**Legal Comparisons:**

Legal comparisons, (which shall be deemed to mean written comparisons involving an extensive comparison of two or more literary works prepared for use in court litigation), shall be subject to individual negotiation between the employee and the Producer, but in no event shall such negotiated rate be less than the Treatment Synopsis Rate. Comparisons other than extensive comparisons shall be paid for at a negotiated rate not less than the Special Reading Rate. If the Producer and the employee cannot agree on the terms for any legal comparison, the Producer shall not be obligated to employ persons subject to this Agreement for such work. In such individual negotiations between the employee and the Producer, if the employee so requests, the Business Representative of the Union may represent the employee. This provision shall not be construed to apply to attorneys or paralegals.

**Treatment Synopsis:**

In the event that an employee is directed by the head of the Producer's Story Department to make basic alterations involving creation or invention in a literary property or combination of literary properties in the synopsis of such literary property or a combination of literary properties: (a) prior to purchase, in order to assist Producer in determining whether the same is suitable for purchase and use by Producer; or (b) at any time subsequent to the purchase of such property or properties or any rights therein by the Producer, then such work when so performed shall be deemed to be a "Treatment Synopsis" and such employee shall be compensated at the "Treatment Synopsis" rate of pay.

No such above work shall be regarded as time spent as a Writer and shall not be counted in accumulating time spent as a Writer in determining whether or not such employee is a qualified Writer at any time thereafter. Provided, however, that in the event an employee is so directed to and is actually engaged on a "Treatment Synopsis" or a literary property or combination of literary properties at any time subsequent to the purchase of such property or properties (as set forth in (b) above), and the consecutive time so spent by such employee on such assignment is one full workweek or more, then the entire time during which such employee was so engaged upon such assignment shall be regarded as time spent as a Writer and shall be counted in accumulating time spent as a Writer in order to determine whether or not such employee is a qualified Writer at any time thereafter.

It is clearly understood that Producer may employ persons other than Screen Story Analysts to create a "Treatment Synopsis," as above provided, and such persons shall not be subject to the terms of this Agreement.

**Foreign Translations:**

Foreign Translations (which shall be deemed to mean the translation into English of literary and/or dramatic material and/or written communications in any language other than English, or the translation of English material into any foreign language), shall be subject to individual negotiation between the employee and the Producer. If the Producer and the employee cannot agree on the terms for any Foreign Translation, the Producer shall not be obligated to employ persons subject to this Agreement for such work. In such individual negotiations between the employee and the Producer, if the employee so requests, the Business Representative of the Union may represent the employee.

<sup>2</sup> No employee who has completed twenty-four (24) months of cumulative employment in the Motion Picture Industry shall be employed thereafter at less than the "D" Service Bracket rate.

All time completed with Producer in a given Service Bracket shall be treated as time spent in that Service Bracket for the purpose of determining advancement with the Producer to the next Service Bracket, notwithstanding that the employee might have skipped (or only partially completed) an earlier Service Bracket. Employer is not bound to employ employee in the same Service Bracket as that obtained with the preceding employer except to the extent that such service with the preceding employer may be credited to his continuous employment record hereunder.

An employee who, within the three (3) month period preceding his employment hereunder with Producer, has completed two (2) or more months in Service Bracket A or B with another Producer, shall have such service credited to his cumulative employment record with Producer when so employed hereunder, provided that such employee was not discharged for cause by such other Producer.

<sup>3</sup> The Foreign Reading rate will be paid for: Foreign Reading, which shall be deemed to mean any assignment in which the employee is directed to read and/or synopsise and/or comment upon literary and/or dramatic material written in any language other than English. Such rates of pay shall be twenty percent (20%) higher than the appropriate Special Reading Rate classification.

**ON PROD/REPORT TO**

	<b>Straight (40)</b>	<b>Overtime (40+)</b>	<b>Gold (12+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day or Holiday	2x rate		4x rate

**HOLIDAYS****Worked:**

7 Days: 2x rate

Gold (14+): 4x rate

**Not Worked:**

Daily: May pay minimum call as holiday occurs (subject to pension, health and welfare contribution) or at end of show (not subject to pension, health and welfare).

**Special Reading Rate will be paid for the following:**

- a) Editorial Work, which shall be deemed to mean any assignment in which the employee is directed to supervise the work of other employees and/or evaluate literary and/or dramatic material from the synopsis of said employees.
- b) Oral Submissions, which shall be deemed to mean any assignment in which the employee is directed to make any synopsis of, and/or written comment upon, any material which is submitted in oral, rather than written form, including the coverage of plays, radio, motion pictures, or television broadcasts; provided, however, that if the employee has available the mechanical means of reproducing such submitted material by either audio or visual means, or has available written material covering such submitted material, then the special reading rate shall not be applicable.

**Studio Zone:**

The definition of the Studio Zone in Paragraph 21 of the Agreement includes the following locations: Agua Dulce, Castaic (including Lake Castaic), Leo Carrillo State Beach, Ontario International Airport, Piru, and Pomona (including the Los Angeles County Fair Grounds).

**Secondary Studio Zone:**

The "Secondary Studio Zone" consists of an area extending ten (10) miles from the perimeter of the Studio Zone and including John Wayne Airport and the City of Huntington Beach in its entirety. When an employee is directed to report to a location within the Secondary Studio Zone, the following shall apply:

- Producer shall notify employees not less than twenty-four hours in advance that it intends to require employees to report to a location within the Secondary Studio Zone. Such notification shall not constitute a work call.
- Mileage shall be paid from the studio or production office to and from the location within the Secondary Studio Zone. In addition, the Producer shall pay a \$4.50 per day allowance to each employee asked to report within the Secondary Studio Zone.
- Courtesy housing shall be offered to those employees who work in excess of twelve (12) hours in the Secondary Studio Zone.
- Rest periods shall be calculated from the perimeter of the thirty (30) mile Studio Zone.

- Except as otherwise provided herein, all of the other provisions applicable to an employee reporting within the thirty (30) mile Studio Zone shall apply.
- The Union agrees to not unreasonably deny waivers for locations, such as Lake Hughes, Elizabeth Lake and the Nikken Building in Irvine, that are outside the thirty (30) mile Studio Zone and the Secondary Studio Zone, to be treated as within the Secondary Studio Zone.

The following locations continue to be considered within the thirty (30) mile Studio Zone and are not subject to the special rules for the Secondary Studio Zone: Agua Dulce, Castaic (including Castaic Lake), Leo Carrillo State Beach, Ontario International Airport, Piru, Pomona (including the Los Angeles County Fairgrounds), and the Metro-Goldwyn-Mayer, Inc. Ranch property.

### **CALIFORNIA SICK LEAVE**

- **Accrual.** Commencing July 1, 2015, eligible employees covered by this Agreement shall accrue one hour of paid sick leave for every 30 hours worked in California for Producer, up to a maximum of 48 hours or six (6) days. (In lieu of the foregoing hourly accrual of paid sick leave, and provided that advance notice is given to the employee, a Producer may elect to provide employees, upon their eligibility to use sick leave as provided below (i.e., upon working 30 days in California for the Producer and after their 90th day of employment in California with the Producer (based on days worked or guaranteed), with a bank of 24 hours or three (3) days of sick leave per year, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Under this elected option, such banked sick leave days may not be carried over to the following year.)
- To be eligible to accrue paid sick leave, the employee must have worked for the Producer for at least 30 days in California within a one-year period, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Sick leave may be used in minimum increments of four (4) hours upon oral or written request after the eligible employee has been employed by the Producer in California for 90 days (based on days worked or guaranteed), such period to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Reasonable advance notification of the need for sick leave is required if the use is foreseeable; otherwise, notice is required as soon as practicable. Sick days accrued on an hourly basis shall carry over to the following year of employment; however, the Producer may limit the use of such accrued time to no more than 24 hours or three (3) days during each year of employment as defined by the Employer in advance.
- For employees employed on an hourly or daily basis, a day of sick leave pay shall be equal to eight (8) hours' pay at the employee's straight time hourly rate. If a four (4) hour increment of sick leave is taken, the employee shall be paid four (4) hours of pay at his straight time hourly rate. For weekly employees (including 'on-call' employees), a day of sick leave pay shall be equal to one-fifth of the employee's weekly rate under the studio minimum wage scales or one-sixth of the employee's weekly rate under the distant location minimum wage scales (or fifty percent (50%) thereof for a four (4) hour increment of sick leave taken). Replacements for weekly employees (including "on-call" employees) may be hired on a pro rata basis of the weekly rate regardless of any contrary provision in this Agreement. The employee shall not be required to find a replacement as a condition of exercising his right to paid sick leave.
- Sick leave may be taken for the diagnosis, care or treatment of an existing health condition of, or preventive care for, the employee or the employee's family member. Sick leave also may be taken by an employee who is a victim of domestic violence, sexual assault or stalking.
- Accrued, unused sick leave is not paid out on termination, resignation or other separation from employment. If an employee is rehired by the Producer within one year of the employee's separation from employment, the employee's accrued and unused sick leave shall be reinstated, and the employee may begin using the accrued sick leave upon rehire if the employee was previously eligible to use the sick leave or once the employee becomes eligible as provided above.

- Producer shall include in the employee's start paperwork the contact information for the designated Producer representative whom the employee may contact to confirm eligibility and the amount of accrued sick leave available. Such start paperwork shall also include information with respect to the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected to measure the 30-day and 90-day eligibility periods and the cap on accrual set forth in subparagraph (b) above or, alternatively, if the Producer elected to provide employees with a sick leave bank, the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected for the bank of three (3) sick days as provided in subparagraph (a) above. Producer also shall notify the Local Union office of the name and contact information of the designated Producer representative.
- Any Producer that has a sick leave policy, or paid leave or paid time off policy that permits the use of paid sick time, as of June 30, 2015, may continue such policy in lieu of the foregoing. Nothing shall prevent a Producer from negotiating a sick leave policy with better terms and conditions. There shall be no discrimination or retaliation against any employee for exercising his or her right to use paid sick leave.
- Any dispute with respect to sick leave for employees covered under this Agreement shall be subject to the grievance and arbitration procedures provided herein.

#### **WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS**

The Union expressly waives, to the full extent permitted by law, application of the following to all employees employed under this Agreement: the New York City Earned Sick Time Act of 2013; the San Francisco Paid Sick Leave Ordinance (San Francisco Administrative Code Section 12W); the Oakland Sick Leave Law (Municipal Code Section 5.92.030.); the Seattle Paid Sick and Safe Time Ordinance (Ordinance No. 123698); Chapter 18.10 of Title 18 of the Municipal Code of the City of Tacoma, Washington (enacted by Ordinance No. 28275); Chapter 160 of the Ordinances of the Township of Bloomfield, New Jersey (enacted by Ordinance No. 15-10); the Paid Sick Time for Private Employees Ordinance of East Orange, New Jersey (Ordinance No. 21- 2014; East Orange Code Chapter 140, Section 1 *et seq.*); the Sick Leave for Private Employees Ordinances of Irvington, New Jersey (Ordinance No. MC-3513); Montclair, New Jersey; Newark, New Jersey (City Ordinance 13-2010); Passaic, New Jersey (Ordinance No. 1998-14); Paterson, New Jersey (Paterson Code Chapter 412) and Trenton, New Jersey; and any other ordinance, statute or law requiring paid sick leave that is hereafter enacted. It is understood that the Union and the AMPTP shall memorialize any such waiver for any newly-enacted law by letter agreement.

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## MOTION PICTURE COSTUMERS

## STUDIO

I.A.T.S.E. MOTION PICTURE COSTUMERS LOCAL #705		STUDIO MINIMUM RATES			
		SCHEDULE A DAILY EMP.	SCHEDULE B-1 <sup>1</sup> WEEKLY EMP.		SCHEDULE C (EXEMPT)
		EP Sched 01	EP Schedule 54		EP Sched 56
		1.5x AFTER 8 AND/OR 40 MIN. CALL 8 HRS.	WEEKLY GUARANTEE 54 CUM. HRS. 5 CONSEC. DAYS MIN. CALL 9 HRS.		WEEKLY "ON CALL"
OCC. CODE		REG. BASIC HOURLY RATE	REG. BASIC HOURLY RATE	WKLY. GUAR	
NO. CLASSIFICATION		PER HOUR	PER HOUR	PER WEEK	PER WEEK
<b>Costume Department</b>					
2300	Costumer Dept. Prod. Supvr. <sup>2</sup>		\$46.76	\$2,852.36	\$2,688.74
2301	Costumer Dept. Foreperson				
2302	Costumer Dept. Supervisor <sup>3, 4</sup>	\$47.98	45.52	2,776.72	
2303	Costumer Keyperson <sup>3</sup>	45.60	43.69	2,665.09	
2305	Costumer <sup>5</sup>	41.96	39.71	2,422.31	
2306	Costumer Entry Level <sup>6</sup>	35.40	33.59	2,048.99	
2323	Checkers (if supplied by Local #705)	37.10			
2356	Stock Clerk	22.87			
<b>Mfg. Department</b>					
<b>Costume Maker Class 1</b>					
2331	Mfg. Foreperson	48.68			
<b>Costume Maker Class 2</b>					
2333	Pattern Maker and Fitter	47.13			
2334	Head Bearer	47.13			
2373	Men's Tailor Cutter	47.13			
2375	Men's Supervising Tailor	47.13			
2376	Special Costume Keyperson	47.13			
<b>Costume Maker Class 3</b>					
2335	Women's Garment Tailor	46.02			
2336	Milliner	46.02			
2337	Table Person	46.02			
2338	Figure Maker	46.02			
2340	Head Dyer	46.02			
2341	Alteration Fitter	46.02			
2381	Tailor Fitter	46.02			
2383	Coat, Vest, and Pant Maker	46.02			
2391	Wardrobe Specialty Mfg.	46.02			

Rates continued on following page

I.A.T.S.E. MOTION PICTURE COSTUMERS LOCAL #705		STUDIO MINIMUM RATES			
		SCHEDULE A DAILY EMP.	SCHEDULE B-1 <sup>1</sup> WEEKLY EMP.		SCHEDULE C (EXEMPT)
		EP Sched 01	EP Schedule 54		EP Sched 56
		1.5x AFTER 8 AND/OR 40 MIN. CALL 8 HRS.	WEEKLY GUARANTEE 54 CUM. HRS. 5 CONSEC. DAYS MIN. CALL 9 HRS.		WEEKLY "ON CALL"
OCC. CODE		REG. BASIC HOURLY RATE	REG. BASIC HOURLY RATE	WKLY. GUAR	
NO.	CLASSIFICATION	PER HOUR	PER HOUR	PER WEEK	PER WEEK
<b>Costume Maker Class 4</b>					
2343	Draper	\$44.19			
2346	Shirtmaker	44.19			
2347	Dyer	44.19			
2351	Beader	44.19			
2385	Alteration Tailor	44.19			
2386	Special Costume Mfr.	44.19			
<b>Costume Maker Class 5</b>					
2353	Special Operator	40.72			
2355	Millinery Maker	40.72			
2357	Cleaner	40.72			
2361	Finisher	40.72			
2387	Tailor's Helper	40.72			
2362	<b>EP Code</b> Workroom Apprentice <sup>7</sup>				
	<b>2362</b> First 800 hours	28.83			
	<b>2363</b> 801–1600 hours	31.50			
	<b>2364</b> 1601–2400 hours	34.49			
	<b>2365</b> 2401–3200 hours	37.77			
	Over 3200 hours	Applicable Journeyperson rate			

<sup>1</sup> Weekly Employees

(a) Employees under this schedule shall be paid at the scheduled Regular Basic Hourly Rate for the first forty (40) hours of the five-day workweek and not less than one and one-half (1½) times such Regular Basic Hourly Rate of pay for all time over forty (40) hours in such workweek, with a guarantee that the employee shall receive, for regular time and for such overtime as the necessities of the business may demand, a sum not less than the scheduled weekly guarantee for each five-day workweek.

(b) The guaranteed pay of weekly employees who absent themselves without the employer's consent may be reduced one fifth (1/5) of the weekly guarantee for each day of absence.

(c) A combination of employment under studio and distant location schedules may be used to fulfill the weekly guarantee of five (5) days for studio employment.

(d) Employees (1) who are given assignments on other than the first day of the established payroll week of the Producer (see Paragraph 3, "Payroll Week") or (2) whose weekly guarantee (or guarantees) is (are) discontinued by Producer on other than the last day of the five (5) day workweek shall be paid at the rate of one fifth (1/5) of the appropriate weekly schedule.

<sup>2</sup> Effective only when the Producer does not maintain a bona fide Costume Department for the show.

<sup>3</sup> Employees in such job classifications not under the supervision of a Costume Department Head may bargain individually for higher rates.

<sup>4</sup> Absent a Costume Department, a #2302 Costume Department Supervisor will be the first person hired on a production.

<sup>5</sup> A Costumer Keyperson must be assigned to a production prior to the hiring of a Costumer.

<sup>6</sup> A Costumer Entry Level, if not assigned to a production, may be paid a weekly guarantee of forty (40) hours for a five-day week, with a minimum call of eight (8) hours.

<sup>7</sup> The ratio of journeypersons to apprentices shall be 4 to 1. Persons working in the men's tailor shop are not to be included in the count of journeypersons.

A Costumer Entry Level who fulfills the requirements for reclassification as a Journeyperson Costumer on the Industry Experience Roster shall be paid the Journeyperson rate from and after the date on which the Producer is notified, in writing, of such reclassification.

It is not the intent of the Producer to replace a Costumer Entry Level who becomes eligible to receive the Journeyperson Costumer rate solely to avoid paying a higher rate of pay. However, nothing in this provision shall infringe on the right of the Producer to terminate, replace or lay off any such employee.

**ON PROD/REPORT TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (12+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

**BUS TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (14+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

**OFF PROD/REPORT TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (12+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

**Night Premium Off Production:**

<b>Hours Worked Between</b>	<b>Night Premium</b>
8:00 pm – 1:00 am	10% of studio hourly rate
1:00 am – 6:00 am	20% of studio hourly rate

**ON CALL**

1st 5 days worked	Flat rate; 60 pension hrs.
6th day worked	1.5x 1/5 weekly rate; 12 pension hrs.
7th day worked	1.5 x 1/5 weekly rate; 12 pension hrs.

**REST PERIOD**

Please see the [IATSE REST PROVISIONS FOR BASIC AGREEMENT](#) section.

**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- a) The meal interval may be extended a 1/2 hr. without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- b) There will be a 12-minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty, provided that the 6-hr. period intervening between the meals has not been extended as permitted by the agreement.

**Feature Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

**Television Penalty (In Studio Only):**

1st 1/2 hr. or fraction thereof	\$8.50
2nd 1/2 hr	\$11.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$13.50

**HOLIDAYS****Worked:**

**7 Days:** 2x rate

**Gold (12+):** 4x rate

**Not Worked:**

**Daily:** May pay minimum call as holiday occurs (subject to pension, health and welfare contribution) **or** at end of show (not subject to pension, health and welfare).

**On Call/Weekly:** 1/5 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).

**Studio Zone:**

The definition of the Studio Zone in Paragraph 21 of the Agreement includes the following locations: Agua Dulce, Castaic (including Lake Castaic), Leo Carrillo State Beach, Ontario International Airport, Piru, and Pomona (including the Los Angeles County Fair Grounds).

**Secondary Studio Zone:**

The "Secondary Studio Zone" consists of an area extending ten (10) miles from the perimeter of the Studio Zone and including John Wayne Airport and the City of Huntington Beach in its entirety. When an employee is directed to report to a location within the Secondary Studio Zone, the following shall apply:

- Producer shall notify employees not less than twenty-four hours in advance that it intends to require employees to report to a location within the Secondary Studio Zone. Such notification shall not constitute a work call.
- Mileage shall be paid from the studio or production office to and from the location within the Secondary Studio Zone. In addition, the Producer shall pay a \$4.50 per day allowance to each employee asked to report within the Secondary Studio Zone.
- Courtesy housing shall be offered to those employees who work in excess of twelve (12) hours in the Secondary Studio Zone.

- Rest periods shall be calculated from the perimeter of the thirty (30) mile Studio Zone.
- Except as otherwise provided herein, all of the other provisions applicable to an employee reporting within the thirty (30) mile Studio Zone shall apply.
- The Union agrees to not unreasonably deny waivers for locations, such as Lake Hughes, Elizabeth Lake and the Nikken Building in Irvine, that are outside the thirty (30) mile Studio Zone and the Secondary Studio Zone, to be treated as within the Secondary Studio Zone.

The following locations continue to be considered within the thirty (30) mile Studio Zone and are not subject to the special rules for the Secondary Studio Zone: Agua Dulce, Castaic (including Castaic Lake), Leo Carrillo State Beach, Ontario International Airport, Piru, Pomona (including the Los Angeles County Fairgrounds), and the Metro-Goldwyn-Mayer, Inc. Ranch property.

### **CALIFORNIA SICK LEAVE**

- Accrual. Commencing July 1, 2015, eligible employees covered by this Agreement shall accrue one hour of paid sick leave for every 30 hours worked in California for Producer, up to a maximum of 48 hours or six (6) days. (In lieu of the foregoing hourly accrual of paid sick leave, and provided that advance notice is given to the employee, a Producer may elect to provide employees, upon their eligibility to use sick leave as provided below (i.e., upon working 30 days in California for the Producer and after their 90th day of employment in California with the Producer (based on days worked or guaranteed), with a bank of 24 hours or three (3) days of sick leave per year, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Under this elected option, such banked sick leave days may not be carried over to the following year.)
- To be eligible to accrue paid sick leave, the employee must have worked for the Producer for at least 30 days in California within a one-year period, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Sick leave may be used in minimum increments of four (4) hours upon oral or written request after the eligible employee has been employed by the Producer in California for 90 days (based on days worked or guaranteed), such period to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Reasonable advance notification of the need for sick leave is required if the use is foreseeable; otherwise, notice is required as soon as practicable. Sick days accrued on an hourly basis shall carry over to the following year of employment; however, the Producer may limit the use of such accrued time to no more than 24 hours or three (3) days during each year of employment as defined by the Employer in advance.
- For employees employed on an hourly or daily basis, a day of sick leave pay shall be equal to eight (8) hours' pay at the employee's straight time hourly rate. If a four (4) hour increment of sick leave is taken, the employee shall be paid four (4) hours of pay at his straight time hourly rate. For weekly employees (including 'on-call' employees), a day of sick leave pay shall be equal to one-fifth of the employee's weekly rate under the studio minimum wage scales or one-sixth of the employee's weekly rate under the distant location minimum wage scales (or fifty percent (50%) thereof for a four (4) hour increment of sick leave taken). Replacements for weekly employees (including "on-call" employees) may be hired on a pro rata basis of the weekly rate regardless of any contrary provision in this Agreement. The employee shall not be required to find a replacement as a condition of exercising his right to paid sick leave.
- Sick leave may be taken for the diagnosis, care or treatment of an existing health condition of, or preventive care for, the employee or the employee's 'family member. Sick leave also may be taken by an employee who is a victim of domestic violence, sexual assault or stalking.
- Accrued, unused sick leave is not paid out on termination, resignation or other separation from employment. If an employee is rehired by the Producer within one year of the employee's separation from employment, the employee's accrued and unused sick leave shall be reinstated, and the employee may begin using the accrued sick leave upon rehire if the employee was previously eligible to use the sick leave or once the employee becomes eligible as provided above.
- Producer shall include in the employee's start paperwork the contact information for the designated Producer representative whom the employee may contact to confirm eligibility and the amount of accrued sick leave available. Such start paperwork shall also include information with respect to the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected to measure the 30-day and 90-day eligibility periods and the cap on accrual set forth in subparagraph (b) above or, alternatively, if the Producer elected to provide employees with a sick leave bank, the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected for the bank of three (3) sick days as provided in

subparagraph (a) above. Producer also shall notify the Local Union office of the name and contact information of the designated Producer representative.

- Any Producer that has a sick leave policy, or paid leave or paid time off policy that permits the use of paid sick time, as of June 30, 2015, may continue such policy in lieu of the foregoing. Nothing shall prevent a Producer from negotiating a sick leave policy with better terms and conditions. There shall be no discrimination or retaliation against any employee for exercising his or her right to use paid sick leave.
- Any dispute with respect to sick leave for employees covered under this Agreement shall be subject to the grievance and arbitration procedures provided herein.

#### **WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS**

The Union expressly waives, to the full extent permitted by law, application of the following to all employees employed under this Agreement: the New York City Earned Sick Time Act of 2013; the San Francisco Paid Sick Leave Ordinance (San Francisco Administrative Code Section 12W); the Oakland Sick Leave Law (Municipal Code Section 5.92.030.); the Seattle Paid Sick and Safe Time Ordinance (Ordinance No. 123698); Chapter 18.10 of Title 18 of the Municipal Code of the City of Tacoma, Washington (enacted by Ordinance No. 28275); Chapter 160 of the Ordinances of the Township of Bloomfield, New Jersey (enacted by Ordinance No. 15-10); the Paid Sick Time for Private Employees Ordinance of East Orange, New Jersey (Ordinance No. 21- 2014; East Orange Code Chapter 140, Section 1 *et seq.*); the Sick Leave for Private Employees Ordinances of Irvington, New Jersey (Ordinance No. MC-3513); Montclair, New Jersey; Newark, New Jersey (City Ordinance 13-2010); Passaic, New Jersey (Ordinance No. 1998-14); Paterson, New Jersey (Paterson Code Chapter 412) and Trenton, New Jersey; and any other ordinance, statute or law requiring paid sick leave that is hereafter enacted. It is understood that the Union and the AMPTP shall memorialize any such waiver for any newly-enacted law by letter agreement.

## DISTANT

I.A.T.S.E. MOTION PICTURE COSTUMERS LOCAL #705	DISTANT LOCATION MINIMUM RATES			
	SCHEDULE A DAILY EMP.	SCHEDULE B-1 <sup>1</sup> WEEKLY EMP.		SCHEDULE C (EXEMPT)
	EP Sched 01	EP Schedule 54		EP Sched 56
	1.5x AFTER 8 AND/OR 40 MIN. CALL: 9.5 HRS.	WEEKLY GUARANTEE 60 CUM. HRS. 6 CONSEC. DAYS MIN. CALL: 8 HRS.		WEEKLY "ON CALL"
OCC. CODE	REGULAR BASIC HOURLY RATE	REGULAR BASIC HRLY RATE	WEEKLY GUAR.	
NO. CLASSIFICATION	PER HOUR	PER HOUR	PER WEEK	PER WEEK
<b>Costume Department</b>				
2300 Costumer Dept. Prod. Supervr <sup>2</sup>		\$46.76	\$3,273.20	
2301 Costumer Dept. Foreperson				\$2,688.74 <sup>3</sup>
2302 Costumer Dept. Supervisor <sup>4</sup>	\$47.98	45.52	3,186.40	
2303 Costumer Keyperson <sup>4</sup>	45.60	43.69	3,058.30	
2305 Costumer <sup>5</sup>	41.96	39.71	2,779.70	
2306 Costumer Entry Level	35.40	33.59	2,351.30	
2323 Checkers (if supplied by Local #705)	37.10			
<b>Costume Maker Class 1</b>				
2331 Mfg. Foreperson	48.68			
<b>Costume Maker Class 2</b>				
2333 Pattern Maker and Fitter	47.13			
2334 Head Bearer	47.13			
2373 Men's Tailor Cutter	47.13			
2375 Men's Supervising Tailor	47.13			
2376 Special Costume Keyperson	47.13			
<b>Costume Maker Class 3</b>				
2335 Women's Garment Tailor	46.02			
2336 Milliner	46.02			
2337 Table Person	46.02			
2338 Figure Maker	46.02			
2340 Head Dyer	46.02			
2341 Alteration Fitter <sup>6</sup>	46.02			
2381 Tailor Fitter <sup>6</sup>	46.02			
2383 Coat, Vest, and Pant Maker	46.02			
2391 Wardrobe Specialty Mfg.	46.02			
<b>Costume Maker Class 4</b>				
2343 Draper	44.19			
2346 Shirtmaker	44.19			
2347 Dyer	44.19			
2351 Bearer	44.19			
2385 Alteration Tailor	44.19			
2386 Special Costume Manufacturer	44.19			
<b>Costume Maker Class 5</b>				
2353 Special Operator	40.72			
2355 Millinery Maker	40.72			
2357 Cleaner	40.72			
2361 Finisher	40.72			
2387 Tailor's Helper	40.72			

<sup>1</sup> Weekly Employees

(a) Employees under this schedule shall be paid at the scheduled Regular Basic Hourly Rate for the first forty (40) hours of the six-day workweek and not less than one and one-half (1½) times such Regular Basic Hourly Rate of pay for all time over forty (40) hours in such workweek, with a guarantee that the employee shall receive, for regular time and for such overtime as the necessities of the business may demand, a sum not less than the scheduled weekly guarantee for each six-day workweek.

(b) The guaranteed pay of weekly employees who absent themselves without the employer's consent may be reduced one sixth (1/6) of the weekly guarantee for each day of absence.

<sup>2</sup> Effective only when the Producer does not maintain a bona fide Costume Department for the show.

<sup>3</sup> This rate is for five (5) days only. See subparagraph (f) for rates applicable to six (6) days and seven (7) days within a payroll week.

<sup>4</sup> Employees in such job classifications not under the supervision of a Costume Department Head may bargain individually for higher rates.

<sup>5</sup> A Costumer Keyperson must be assigned to a production prior to the hiring of a Costumer.

A Costumer Entry Level who fulfills the requirements for reclassification as a Journeyperson Costumer on the Industry Experience Roster shall be paid the Journeyperson rate from and after the date on which the Producer is notified, in writing, of such reclassification.

It is not the intent of the Producer to replace a Costumer Entry Level who becomes eligible to receive the Journeyperson Costumer rate solely to avoid paying a higher rate of pay. However, nothing in this provision shall infringe on the right of the Producer to terminate, replace or lay off any such employee.

<sup>6</sup> At the request of the Union, it will be the policy of Producer to discuss with the Union the employment of persons in these classifications on distant location productions involving substantial amounts of costuming and the apparent need for alterations in the fitting or repair of these costumes..

### **ON PRODUCTION**

	<b>Straight (8/40)</b>	<b>Overtime (8+)</b>	<b>Gold (14+)</b>
1st 6 days worked	1x rate	1.5x rate	2x rate
7th day worked	2x rate	2x rate	4x rate

#### **Idle 6th or 7th Day:**

<b>Daily/Weekly</b>	4 hrs. straight time <b>at scale</b> ; 8 pension hrs.
<b>On Call</b>	1/12 of the distant location on-call weekly rate; 6th day: 7 pension hrs.; 7th day: 8 pension hrs.

### **REST PERIOD**

**Rest Period:** 8 hours

### **ON CALL**

1st 5 days worked	5 day rate; 60 pension hrs.
6th day worked	1.5x 1/5 of 5 day rate; 12 pension hrs.
7th day worked	1/3 of 5 day rate; 12 pension hrs.

### **TRAVEL**

<b>On Call</b>	1/6 of scheduled minimum weekly "on call" rate
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### **MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- The meal interval may be extended 1/2 hour without penalty when used for wrapping up or to complete the camera take (s) in progress, until print quality is achieved.
- There will be a 12-minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty, provided that the 6 hour period intervening between the meals has not been extended as permitted by the agreement.



**Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

**HOLIDAYS****Worked:**

**7 Days:** 2x rate

**Gold (14+):** 4x rate

**Not Worked:**

**Daily:** As holiday occurs minimum call (subject to pension, health and welfare contribution).

**On Call/Weekly:** 1/6 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).

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## MAKE-UP ARTISTS/HAIR STYLISTS

## STUDIO

I.A.T.S.E. MAKE-UP ARTISTS AND HAIR STYLISTS, LOCAL #706			STUDIO MINIMUM RATES			
			SCHEDULE A DAILY 8 HRS.	SCHEDULE B WEEKLY GUAR.	SCHEDULE C WEEKLY GUAR.	SCHEDULE D WEEKLY "ON CALL"
			EP Sched 01	EP Sched 49	EP Sched 55	EP Sched 56
			1.5 AFTER 8; MIN. CALL 8 HRS.	48.6 CUM. HRS, 5 CONS DAYS. 1.5 AFTER 48.6; MIN. CALL 8 HRS.	54 CUM. HRS. 5 CONS. DAYS 1.5 AFTER 54; MIN. CALL 9 HRS.	APPLICABLE TO SUPV. AND/OR ADMIN. DEPT. HEAD ONLY <sup>1</sup>
OCC. CODE NO.			PER HOUR (DAY)	PER WEEK (HR.)	PER WEEK (HR.)	PER WEEK
5700	Make-up Department Head <sup>2</sup>		\$65.36 (\$522.88)		\$3,336.66 (\$61.79)	\$3,575.28
5702	Assist. Make-up Dept. Head		62.52 (500.16)		3,195.18 (59.17)	
5711	Foreman <sup>3</sup>		62.52 (500.16)		3,195.18 (59.17)	
5713	Make-Up Tech. <sup>3</sup>		62.52 (500.16)		3,195.18 (59.17)	
5721	Make-Up Artist		59.33 (474.64)		3,050.46 (56.49)	
5722	Make-Up Artist Trainee <sup>4</sup>		50.43 (403.44)		2,593.08 (48.02)	
5741	Hair Stylist Dept. Head <sup>2</sup>		58.80 (470.40)	\$2,650.16 (54.43)		\$2,925.33
5742	Asst. Head Hair Stylist <sup>3</sup>		53.41 (427.28)	2,416.88 (49.73)		
5751	Hair Stylist <sup>5</sup>		51.86 (414.88)	2,355.64 (48.47)		
5752	Hair Stylist Trainee <sup>4</sup>		44.80 (352.64)	2,002.32 (41.20)		
			SCHEDULE B-1 <sup>6</sup> – 48.6 CUMULATIVE HOURS 5 CONSECUTIVE DAYS, MINIMUM CALL 8 HOURS			
			EP Schedule 48			
				REGULAR BASIC HOURLY RATE		WEEKLY GUAR.
5761	EP Code	Make-Up Apprentices <sup>7</sup>				
	5761	1st 1000 Hrs. Worked			\$31.74	\$1,679.05
	5762	2nd " "			33.24	1,758.40
	5763	3rd " "			34.74	1,837.75
	5764	4th " "			36.20	1,914.98
	5765	5th " "			37.65	1,991.69
	5766	6th " "			39.15	2,071.04
5771	EP Code	Hair Stylist Apprentices				
	5771	1st 1000 Hrs. Worked			31.97	1,691.21
	5772	2nd " "			33.44	1,768.98
	5773	3rd " "			34.96	1,849.38
	5774	4th " "			36.71	1,941.96
			SCHEDULE B-2 - 40 CUMULATIVE HOURS 5 CONSECUTIVE DAYS, MINIMUM CALL 7 HOURS, 1.5 AFTER 40			
			EP Schedule 40			
			REGULAR BASIC HOURLY RATE		WEEKLY GUAR.	
5781	Wigmaker Class I <sup>8</sup>		\$45.12		\$1,804.80	
5782	Wigmaker Class II <sup>8</sup>		40.31		1,612.40	

<sup>1</sup> "On Call" Employee Work on Recognized Holidays - If an employee hired under the "On Call" schedule is specifically instructed and required by Producer to perform work on a recognized holiday, under the direction and control of the Producer, he shall be paid an additional one-fifth (1/5) of the "On Call" weekly rate in effect for each such day so worked.

"On Call" Employee Work on Six (6) or Seven (7) Days Within an Employee's Workweek - If an employee hired under the "On Call" schedule is specifically instructed and required by Producer to perform work on six (6) or seven (7) days within the employee's workweek, under the direction and control of Producer, he shall receive one and one-half (1½) times one-fifth (1/5) of the "On Call" weekly rate in effect for each such day so worked.

Such provisions shall apply to employees hired under the "On Call" schedule who, having commenced work on the previous day, continue to work past 1:00 a.m. on such sixth or seventh day worked in the employee's workweek or recognized holiday, as the case may be, and who worked at least fifteen (15) hours, including meal period, before being dismissed on such sixth or seventh day worked in the employee's workweek or recognized holiday, as the case may be. In any event, an employee hired under the "On Call" schedule who does not so work past 1:00 a.m. on such sixth or seventh day worked in the employee's workweek or recognized holiday shall not be deemed to have worked on such day by reason of work between 12:00 a.m. (midnight) and 1:00 a.m. of that day.

The term "rate in effect" means wage scale plus amounts in excess of scale, if any.

<sup>2</sup> When no Administrative Make-up Department Head (Occ. Code No. 5700) or Hair Stylist Department Head is employed, the first Make-up Artist or Hair Stylist on a production unit requiring makeup or hairstyling services, as the case may be, shall be paid not less than the respective Make-up Department Head rate, Occ. Code No. 5700, for the Make-up Artist or the Hair Stylist Department Head rate, Occ. Code No. 5741 for the Hair Stylist.

<sup>3</sup> Employment in these classifications is optional with the Producer. Persons employed in Occupation Code #5713 shall be paid the Make-up Tech. rate.

<sup>4</sup> The Trainee rate shall be eighty-five percent (85%) of the existing journeyman rate only for journeymen positions. When a Trainee is hired as a Hair Stylist Department Head, the full Hair Stylist Department Head rate shall apply.

<sup>5</sup> Hair Dyeing and Permanent Hair Waving - Producer, at its option, may assign a Hair Stylist to perform the following described work or may have such work performed by other persons who are not and shall not be subject to this Agreement. If Producer assigns a Hair Stylist to perform such work, such person shall be paid the Assistant Hair Stylist Department Head's rate of pay; such rate shall be applicable to Daily Schedule employees for the day or days such work is performed and for Weekly Schedule employees for the week such work is performed. If a Weekly Schedule employee performs such work for any part of a week, the higher rate shall apply for the entire week:

(1) Bleaching or dyeing hair on a living person, involving a complete "major" color change, including follow-up maintenance and touch-up work in conjunction therewith.

(2) Complete permanent waving of hair on head of living person, utilizing processes involving either electric machines and/or chemical solutions in which heat is self-generated.

<sup>6</sup> Schedule B-1 Weekly Employees

(a) Employees under this schedule shall be paid at the scheduled Regular Basic Hourly Rate for the first forty (40) hours of the five (5) day workweek and not less than one and one-half (1½) times such basic hourly rate of pay for all time over forty (40) hours in such workweek, with a guarantee that the employee shall receive, for regular time and for such overtime as the necessities of the business may demand, a sum not less than the scheduled weekly guarantee for each five-day workweek.

(b) The guaranteed pay of Weekly Employees who absent themselves without the employer's consent may be reduced one-fifth (1/5) of the weekly guarantee for each day of absence.

(c) A combination of employment under studio and distant location schedules may be used to fulfill the weekly guarantee of five (5) days for studio employment.

<sup>7</sup> Hours worked, for these purposes, shall mean hours worked as an Apprentice with Producer and/or such other Producers who are parties to the Apprenticeship Agreement.

<sup>8</sup> Class I measures, blocks, weaves, also makes switches, foundations and ventilates wigs.

Class II sews foundations and rough-ventilates wigs and assists Class I Wigmaker #5781.

**ON PROD/REPORT TO****1st 5 Days Worked – Straight:**

After 8 hours: Daily employee

After 48.6 hours: Weekly employee; 48.6 cum.

After 54 hours: Weekly employee; 54. cum.

**1st 5 Days Worked – Overtime:**

After 8 hours: Daily employee

After 48.6 hours: Weekly employee; 48.6 cum.

After 54 hours: Weekly employee; 54. cum.

**1st 5 Days Worked – Gold 2x after 12 Hours:**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (12+)</b>
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

**BUS TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (14+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

**OFF PROD/REPORT TO****1st 5 days Worked – Straight:**

After 8 hours: Daily employee

After 48.6 hours: Weekly employee; 48.6 cum.

After 54 hours: Weekly employee; 54. cum.

**1st 5 days Worked – Overtime:**

After 8 hours: Daily employee

After 48.6 hours: Weekly employee; 48.6 cum.

After 54 hours: Weekly employee; 54. cum.

**1st 5 Days Worked – Gold 2x after 12 Hours:**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (12+)</b>
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x – 12	2x – 12	4x rate

**ON CALL**

1st 5 days worked	Flat rate; 60 pension hrs.
6th day worked	1.5x 1/5 weekly rate; 12 pension hrs.
7th day worked	1.5x 1/5 weekly rate; 12 pension hrs.

**REST PERIOD**

Please see the IATSE REST PROVISIONS FOR BASIC AGREEMENT section.

**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- a) The meal interval may be extended a 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- b) There will be a 12 minute grace period prior to imposition of any meal penalty, provided that the 6 hour period intervening between meals has not been extended as permitted by the agreement.

**Feature Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

**Television Penalty (In Studio Only):**

1st 1/2 hr. or fraction thereof	\$8.50
2nd 1/2 hr. or fraction thereof	\$11.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$13.50

**HOLIDAYS****Worked:**

**7 Days:** 2x rate

**Gold (12+):** 4x rate

**Not Worked:**

**Daily:** May pay minimum call as holiday occurs (subject to pension, health, and welfare contribution) **or** at end of show (not subject to pension, health, and welfare).

**On Call/Weekly:** 1/5 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).

**Studio Zone:**

The definition of the Studio Zone in Paragraph 21 of the Agreement includes the following locations: Agua Dulce, Castaic (including Lake Castaic), Leo Carrillo State Beach, Ontario International Airport, Piru, and Pomona (including the Los Angeles County Fair Grounds).

**Secondary Studio Zone:**

The "Secondary Studio Zone" consists of an area extending ten (10) miles from the perimeter of the Studio Zone and including John Wayne Airport. When an employee is directed to report to a location within the Secondary Studio Zone, the following shall apply:

- Producer shall notify employees not less than twenty-four hours in advance that it intends to require employees to report to a location within the Secondary Studio Zone. Such notification shall not constitute a work call.

- Mileage shall be paid from the studio or production office to and from the location within the Secondary Studio Zone. In addition, the Producer shall pay a \$4.50 per day allowance to each employee asked to report within the Secondary Studio Zone.
- Courtesy housing shall be offered to those employees who work in excess of twelve (12) hours in the Secondary Studio Zone.
- Rest periods shall be calculated from the perimeter of the thirty (30) mile Studio Zone.
- Except as otherwise provided herein, all of the other provisions applicable to an employee reporting within the thirty (30) mile Studio Zone shall apply.
- The Union agrees to not unreasonably deny waivers for locations, such as Lake Hughes, Elizabeth Lake and the Nikken Building in Irvine, that are outside the thirty (30) mile Studio Zone and the Secondary Studio Zone, to be treated as within the Secondary Studio Zone.

The following locations continue to be considered within the thirty (30) mile Studio Zone and are not subject to the special rules for the Secondary Studio Zone: Agua Dulce, Castaic (including Castaic Lake), Leo Carrillo State Beach, Ontario International Airport and the City of Huntington Beach in its entirety, Piru, Pomona (including the Los Angeles County Fairgrounds) and the Metro-Goldwyn-Mayer, Inc. Ranch property.

### **CALIFORNIA SICK LEAVE**

- Accrual. Commencing July 1, 2015, eligible employees covered by this Agreement shall accrue one hour of paid sick leave for every 30 hours worked in California for Producer, up to a maximum of 48 hours or six (6) days. (In lieu of the foregoing hourly accrual of paid sick leave, and provided that advance notice is given to the employee, a Producer may elect to provide employees, upon their eligibility to use sick leave as provided below (i.e., upon working 30 days in California for the Producer and after their 90th day of employment in California with the Producer (based on days worked or guaranteed), with a bank of 24 hours or three (3) days of sick leave per year, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Under this elected option, such banked sick leave days may not be carried over to the following year.)
- To be eligible to accrue paid sick leave, the employee must have worked for the Producer for at least 30 days in California within a one-year period, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Sick leave may be used in minimum increments of four (4) hours upon oral or written request after the eligible employee has been employed by the Producer in California for 90 days (based on days worked or guaranteed), such period to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Reasonable advance notification of the need for sick leave is required if the use is foreseeable; otherwise, notice is required as soon as practicable. Sick days accrued on an hourly basis shall carry over to the following year of employment; however, the Producer may limit the use of such accrued time to no more than 24 hours or three (3) days during each year of employment as defined by the Employer in advance.
- For employees employed on an hourly or daily basis, a day of sick leave pay shall be equal to eight (8) hours' pay at the employee's straight time hourly rate. If a four (4) hour increment of sick leave is taken, the employee shall be paid four (4) hours of pay at his straight time hourly rate. For weekly employees (including 'on-call' employees), a day of sick leave pay shall be equal to one-fifth of the employee's weekly rate under the studio minimum wage scales or one-sixth of the employee's weekly rate under the distant location minimum wage scales (or fifty percent (50%) thereof for a four (4) hour increment of sick leave taken). Replacements for weekly employees (including "on-call" employees) may be hired on a pro rata basis of the weekly rate regardless of any contrary provision in this Agreement. The employee shall not be required to find a replacement as a condition of exercising his right to paid sick leave.
- Sick leave may be taken for the diagnosis, care or treatment of an existing health condition of, or preventive care for, the employee or the employee's 'family member. Sick leave also may be taken by an employee who is a victim of domestic violence, sexual assault or stalking.
- Accrued, unused sick leave is not paid out on termination, resignation or other separation from employment. If an employee is rehired by the Producer within one year of the employee's separation from employment, the employee's accrued and unused sick leave shall be reinstated, and the employee may begin using the accrued sick leave upon rehire if the employee was previously eligible to use the sick leave or once the employee becomes eligible as provided above.

- Producer shall include in the employee's start paperwork the contact information for the designated Producer representative whom the employee may contact to confirm eligibility and the amount of accrued sick leave available. Such start paperwork shall also include information with respect to the year period (*i.e.*, calendar year or the employee's anniversary date) that the Producer selected to measure the 30-day and 90-day eligibility periods and the cap on accrual set forth in subparagraph (b) above or, alternatively, if the Producer elected to provide employees with a sick leave bank, the year period (*i.e.*, calendar year or the employee's anniversary date) that the Producer selected for the bank of three (3) sick days as provided in subparagraph (a) above. Producer also shall notify the Local Union office of the name and contact information of the designated Producer representative.
- Any Producer that has a sick leave policy, or paid leave or paid time off policy that permits the use of paid sick time, as of June 30, 2015, may continue such policy in lieu of the foregoing. Nothing shall prevent a Producer from negotiating a sick leave policy with better terms and conditions. There shall be no discrimination or retaliation against any employee for exercising his or her right to use paid sick leave.
- Any dispute with respect to sick leave for employees covered under this Agreement shall be subject to the grievance and arbitration procedures provided herein.

### **WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS**

The Union expressly waives, to the full extent permitted by law, application of the following to all employees employed under this Agreement: the New York City Earned Sick Time Act of 2013; the San Francisco Paid Sick Leave Ordinance (San Francisco Administrative Code Section 12W); the Oakland Sick Leave Law (Municipal Code Section 5.92.030.); the Seattle Paid Sick and Safe Time Ordinance (Ordinance No. 123698); Chapter 18.10 of Title 18 of the Municipal Code of the City of Tacoma, Washington (enacted by Ordinance No. 28275); Chapter 160 of the Ordinances of the Township of Bloomfield, New Jersey (enacted by Ordinance No. 15-10); the Paid Sick Time for Private Employees Ordinance of East Orange, New Jersey (Ordinance No. 21- 2014; East Orange Code Chapter 140, Section 1 *et seq.*); the Sick Leave for Private Employees Ordinances of Irvington, New Jersey (Ordinance No. MC-3513); Montclair, New Jersey; Newark, New Jersey (City Ordinance 13-2010); Passaic, New Jersey (Ordinance No. 1998-14); Paterson, New Jersey (Paterson Code Chapter 412) and Trenton, New Jersey; and any other ordinance, statute or law requiring paid sick leave that is hereafter enacted. It is understood that the Union and the AMPTP shall memorialize any such waiver for any newly-enacted law by letter agreement.



## DISTANT

I.A.T.S.E. MAKE-UP ARTISTS AND HAIR STYLISTS, LOCAL #706		DISTANT LOCATION MINIMUM RATES			
		SCHEDULE A DAILY 10 HRS.	SCHEDULE B WEEKLY GUAR.	SCHEDULE C WEEKLY GUAR.	SCHEDULE D Weekly "ON CALL"
		EP Sched 01	EP Sched 49	EP Sched 55	EP Sched 56
OCC. CODE		1.5 AFTER 10; MIN. CALL 10 HRS.	60 CUM. HRS.; 6 DAY WEEK; 1.5 AFTER 60 MIN.; CALL 8 HRS.	60 CUM. HRS.; 6 DAY WEEK; 1.5 AFTER 60; MIN. CALL 8 HRS.	APPLICABLE TO SUPV. AND/OR ADMIN. DEPT. HEAD ONLY
NO.	CLASSIFICATION	PER HR. (DAY)	PER WK. (HR.)	PER WK. (HR.)	PER WEEK
5700	Make-up Department Head <sup>1</sup>	\$65.37 (\$653.70)		\$3,707.40 (\$61.79)	\$3,575.28 <sup>2</sup>
5702	Assist. Make-up Dept. Head	62.52 (625.20)		3,550.20 (59.17)	
5711	Foreman <sup>3, 4</sup>	62.52 (625.20)		3,550.20 (59.17)	
5713	Make-Up Tech <sup>3</sup>	62.52 (625.20)		3,550.20 (59.17)	
5721	Make-Up Artist	59.33 (593.30)		3,389.40 (56.49)	
5722	Make-Up Artist Trainee <sup>5</sup>	50.43 (504.30)		2,881.20 (48.02)	
5741	Hair Stylist Dept. Head <sup>4</sup>	58.80 (588.00)	\$3,271.80 (\$54.53)		2,925.33 <sup>2</sup>
5742	Asst. Head Hair Stylist <sup>3</sup>	53.41 (534.10)	2,983.80 (49.73)		
5751	Hair Stylist <sup>6</sup>	51.86 (518.60)	2,908.20 (48.47)		
5752	Hair Stylist Trainee <sup>5</sup>	44.08 (440.80)	2,472.00 (41.20)		

<sup>1</sup> Crew on Distant Location with Eight (8) or More Make-up Artists and Hair Stylists - If a studio has a Make-up Department Head and a crew is sent out on distant location where there is any combination of eight (8) or more make-up and hair stylists for a week (six (6) consecutive days or more), the person in charge will be paid the Assistant Make-up Department Head rate.

<sup>2</sup> This rate is for five (5) days only. See subparagraph (f) for rates applicable to six (6) days and seven (7) days within a payroll week.

<sup>3</sup> Employment in these classifications is optional with the Producer. Persons employed in Occ. Code #5713 shall be paid the Make-up Tech. rate.

<sup>4</sup> Foreman's Rate on Distant Location - On distant location, the Foreman's rate shall be applicable to a make-up artist provided:

- (1) Producer has delegated to the make-up artist the responsibility of supervising other make-up artists and/or hair stylists; and
- (2) There are four (4) or more make-up artists and/or hair stylists under the employee's supervision.

It is understood that a Foreman's supervision of hair stylists shall be interpreted to mean that the Foreman acts as their representative.

<sup>5</sup> The Trainee rate shall be eighty-five percent (85%) of the existing journeyman rate only for journeymen positions. When a Trainee is hired as a Make-up Department Head, the full Make-up Department Head rate shall apply.

<sup>6</sup> Hair Dyeing and Permanent Hair Waving - Producer, at its option, may assign a Hair Stylist to perform the following described work or may have such work performed by other persons who are not and shall not be subject to this Agreement. If Producer assigns a Hair Stylist to perform such work, such person shall be paid the Assistant Hair Stylist Department Head's rate of pay; such rate shall be applicable to Daily Schedule employees for the day or days such work is performed and for Weekly Schedule employees for the week such work is performed. If a Weekly Schedule employee performs such work for any part of a week, the higher rate shall apply for the entire week:

- (1) Bleaching or dyeing hair on a living person, involving a complete "major" color change, including follow-up maintenance and touch-up work in conjunction therewith.
- (2) Complete permanent waving of hair on head of living person, utilizing processes involving either electric machines and/or chemical solutions in which heat is self generated.

**ON PRODUCTION****1st 6 Days Worked:**

	<b>Straight</b>	<b>Overtime</b>	<b>Gold</b>
Daily emp.	10 hrs.	After 10 hrs.	2x after 14
Weekly emp.	60 hrs.; 60 cum.	After 60 hrs.; 60 cum.	2x after 14

**7th Day Worked:**

2x rate until 14	4x after 14
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**Idle 6th or 7th Day:**

Daily/Weekly	4 hrs. straight time <b>at scale</b> ; 8 pension hrs.
On Call	1/12 of the distant location on-call weekly rate; 6th day: 7 pension hrs.; 7th day: 8 pension hrs.

**REST PERIOD**

**Rest Period:** 8 hours

**TRAVEL**

On Call	1/6 of scheduled minimum weekly "on call" rate
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**ON CALL**

1st 5 days worked	5 day rate (60 pension hrs.)
6th day worked	1.5x 1/5 of 5 day rate (12 pension hrs.)
7th day worked	1/3 of 5 day rate (12 pension hrs.)

**Night Premium:**

None for "on call" employees.

**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- The meal interval may be extended a 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- There will be a 12-minute grace period prior to imposition of any meal penalty, provided that the 6-hr. period intervening between meals has not been extended as permitted by the agreement.

**Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

**HOLIDAYS**

**Worked:**

**7 Days:** 2x rate

**Gold (14+):** 4x rate

**Not Worked:**

**Daily:** As holiday occurs minimum call (subject to pension, health, and welfare contribution).

**On Call/Weekly:** 1/6 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).

**TRANSPORT OUTSIDE 30 MILE ZONE**

When an employee is required to report to the airport to be transported outside the 30 mile zone, work time begins at the time the employee is required by the Producer to report to the airport. Producer agrees to pay round trip mileage from the studio to the airport and will reimburse the employee for reasonable airport parking expenses

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## ELECTRICAL LIGHTING

## STUDIO

I.A.T.S.E. STUDIO ELECTRICAL LIGHTING TECHNICIANS, LOCAL #728			STUDIO MINIMUM RATES			
			SCHEDULE A DAILY EMP.	SCHEDULE B WEEKLY EMP. <sup>1</sup>		SCHEDULE C (EXEMPT)
			EP 01	EP Schedule 54		EP 56
			1.5 After 8 AND/OR 40; MIN. CALL 8 HRS.	WEEKLY GUARANTEE 54 CUM. HRS. 5 CONSEC. DAYS MIN. CALL 9 HRS.		WEEKLY "ON CALL"
OCC CODE NO.	CLASSIFICATION	EDD CODE 962 + (INFOR- MATION- ONLY)	REGULAR BASIC HOURLY RATE	REGULAR BASIC HOURLY RATE	WEEKLY GUAR.	
			PER HOUR	PER HOUR	PER WEEK	PER WEEK
5400	General Foreman	.362-014				
5401	Chief Lighting Tech <b>Gaffer</b>	.363	\$51.83	\$51.15	\$3,120.15	\$2,808.22
5403	Asst. Chief Lighting Tech. <b>Best Boy</b>	.364	47.04	46.22	2,819.42	
5411	Sub-Foreman		48.74	46.22	2,819.42	
5421	Chief Rigging Technician	.365	48.74	46.22	2,819.42	
5422	Lighting Programmer		47.04	46.22	2,819.42	
5423	Lighting Plot Draftsperson		47.04	46.22	2,819.42	
5425	Running Repair Technician	.367	46.02			
5431	Special Lighting Technician <sup>2</sup>		46.02			
5441	Gang Boss		46.02			
5451	Electrical Lighting Tech.	.381	45.05			
5452	Rigging Technician (Off Prod.) <sup>3</sup>	.366	45.05			
5453	Entry Level Employee		39.63			

<sup>1</sup> Weekly Employees - Employees under this schedule shall be paid at the scheduled Regular Basic Hourly Rate for the first forty (40) hours of the five-day workweek and not less than one and one-half (1½) times such basic hourly rate of pay for all time over forty (40) hours in such workweek, with a guarantee that the employee shall receive, for regular time and for such overtime as the necessities of the business may demand, a sum not less than the scheduled weekly guarantee for each five-day workweek.

(a) The guaranteed pay of weekly employees who absent themselves without the employer's consent may be reduced one-fifth (1/5) of the weekly guarantee for each day of absence.

(b) A combination of employment under studio and distant location schedules may be used to fulfill the weekly guarantee of five (5) days for studio employment.

<sup>2</sup> Special Lighting Technician's Rate will be paid: (1) for fixtures; (2) for lighting still set-ups off shooting set; (3) for gas-driven wind machines, when assigned by Producer to employees hereunder; (4) to spotlight technicians operating any type lamp used as a spotlight; (5) for lightning equipment; (6) to "on production" employees who work four (4) or more hours of the workday in an aerial lift used as a lighting platform, which lift is at a height of at least thirty-five (35) feet; and (7) to technicians engaged in balloon lighting operations.

<sup>3</sup> Completely interchangeable with Occ. Code No. 5451.

**ON PROD/REPORT TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (12+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

**BUS TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (14+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

**OFF PROD/REPORT TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (12+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

**Night Premium:**

Off Production employees called to work between 6:00 am and 8:00 pm receive 110% of basic rate after 8:00 pm until 6:00 am. If called to work between 8:00 pm and 4:00 am, all time is 120% of basic rate. If called to work between 4:00 am and 6:00 am, all time is 120% of basic rate **until** 6:00 am when basic rate goes into effect for the remainder of the minimum call.

**ON CALL**

1st 5 days worked	Flat rate; 60 pension hrs.
6th day worked	1.5x 1/5 weekly rate; 12 pension hrs.
7th day worked	1.5x 1/5 weekly rate; 12 pension hrs.

**REST PERIOD**

Please see the [IATSE REST PROVISIONS FOR BASIC AGREEMENT](#) section.

**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- The meal interval may be extended 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- There will be a 12 minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty, provided that the 6 hour period intervening between the meals has not been extended as permitted by the agreement.

**Feature Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

**Television Penalty (In Studio Only):**

1st 1/2 hr. or fraction thereof	\$8.50
2nd 1/2 hr. or fraction thereof	\$11.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$13.50

**HOLIDAYS****Worked:**

**7 Days:** 2x rate

**Gold (12+):** 4x rate

**Not Worked:**

**Daily:** May pay minimum call as holiday occurs (subject to pension, health, and welfare contribution) **or** at end of show (not subject to pension, health, and welfare).

**On Call/Weekly:** 1/5 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).

**Studio Zone:**

The definition of the Studio Zone in Paragraph 21 of the Agreement includes the following locations: Agua Dulce, Castaic (including Lake Castaic), Leo Carrillo State Beach, Ontario International Airport, Piru, and Pomona (including the Los Angeles County Fair Grounds).

**Secondary Studio Zone:**

The "Secondary Studio Zone" consists of an area extending ten (10) miles from the perimeter of the Studio Zone and including John Wayne Airport and the City of Huntington Beach in its entirety. When an employee is directed to report to a location within the Secondary Studio Zone, the following shall apply:

- Producer shall notify employees not less than twenty-four hours in advance that it intends to require employees to report to a location within the Secondary Studio Zone. Such notification shall not constitute a work call.
- Mileage shall be paid from the studio or production office to and from the location within the Secondary Studio Zone. In addition, the Producer shall pay a \$4.50 per day allowance to each employee asked to report within the Secondary Studio Zone.
- Courtesy housing shall be offered to those employees who work in excess of twelve (12) hours in the Secondary Studio Zone.
- Rest periods shall be calculated from the perimeter of the thirty (30) mile Studio Zone.
- Except as otherwise provided herein, all of the other provisions applicable to an employee reporting within the thirty (30) mile Studio Zone shall apply.
- The Union agrees to not unreasonably deny waivers for locations, such as Lake Hughes, Elizabeth Lake and the Nikken Building in Irvine, that are outside the thirty (30) mile Studio Zone and the Secondary Studio Zone, to be treated as within the Secondary Studio Zone.

The following locations continue to be considered within the thirty (30) mile Studio Zone and are not subject to the special rules for the Secondary Studio Zone: Agua Dulce, Castaic (including Castaic Lake), Leo Carrillo State Beach,

Ontario International Airport, Piru, Pomona (including the Los Angeles County Fairgrounds), and the Metro-Goldwyn-Mayer, Inc. Ranch property.

### **CALIFORNIA SICK LEAVE**

- Accrual. Commencing July 1, 2015, eligible employees covered by this Agreement shall accrue one hour of paid sick leave for every 30 hours worked in California for Producer, up to a maximum of 48 hours or six (6) days. (In lieu of the foregoing hourly accrual of paid sick leave, and provided that advance notice is given to the employee, a Producer may elect to provide employees, upon their eligibility to use sick leave as provided below (i.e., upon working 30 days in California for the Producer and after their 90th day of employment in California with the Producer (based on days worked or guaranteed), with a bank of 24 hours or three (3) days of sick leave per year, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Under this elected option, such banked sick leave days may not be carried over to the following year.)
- To be eligible to accrue paid sick leave, the employee must have worked for the Producer for at least 30 days in California within a one-year period, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Sick leave may be used in minimum increments of four (4) hours upon oral or written request after the eligible employee has been employed by the Producer in California for 90 days (based on days worked or guaranteed), such period to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Reasonable advance notification of the need for sick leave is required if the use is foreseeable; otherwise, notice is required as soon as practicable. Sick days accrued on an hourly basis shall carry over to the following year of employment; however, the Producer may limit the use of such accrued time to no more than 24 hours or three (3) days during each year of employment as defined by the Employer in advance.
- For employees employed on an hourly or daily basis, a day of sick leave pay shall be equal to eight (8) hours' pay at the employee's straight time hourly rate. If a four (4) hour increment of sick leave is taken, the employee shall be paid four (4) hours of pay at his straight time hourly rate. For weekly employees (including 'on-call' employees), a day of sick leave pay shall be equal to one-fifth of the employee's weekly rate under the studio minimum wage scales or one-sixth of the employee's weekly rate under the distant location minimum wage scales (or fifty percent (50%) thereof for a four (4) hour increment of sick leave taken). Replacements for weekly employees (including "on-call" employees) may be hired on a pro rata basis of the weekly rate regardless of any contrary provision in this Agreement. The employee shall not be required to find a replacement as a condition of exercising his right to paid sick leave.
- Sick leave may be taken for the diagnosis, care or treatment of an existing health condition of, or preventive care for, the employee or the employee's 'family member. Sick leave also may be taken by an employee who is a victim of domestic violence, sexual assault or stalking.
- Accrued, unused sick leave is not paid out on termination, resignation or other separation from employment. If an employee is rehired by the Producer within one year of the employee's separation from employment, the employee's accrued and unused sick leave shall be reinstated, and the employee may begin using the accrued sick leave upon rehire if the employee was previously eligible to use the sick leave or once the employee becomes eligible as provided above.
- Producer shall include in the employee's start paperwork the contact information for the designated Producer representative whom the employee may contact to confirm eligibility and the amount of accrued sick leave available. Such start paperwork shall also include information with respect to the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected to measure the 30-day and 90-day eligibility periods and the cap on accrual set forth in subparagraph (b) above or, alternatively, if the Producer elected to provide employees with a sick leave bank, the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected for the bank of three (3) sick days as provided in subparagraph (a) above. Producer also shall notify the Local Union office of the name and contact information of the designated Producer representative.
- Any Producer that has a sick leave policy, or paid leave or paid time off policy that permits the use of paid sick time, as of June 30, 2015, may continue such policy in lieu of the foregoing. Nothing shall prevent a Producer from negotiating a sick leave policy with better terms and conditions. There shall be no discrimination or retaliation against any employee for exercising his or her right to use paid sick leave.
- Any dispute with respect to sick leave for employees covered under this Agreement shall be subject to the grievance and arbitration procedures provided herein.



**WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS**

The Union expressly waives, to the full extent permitted by law, application of the following to all employees employed under this Agreement: the New York City Earned Sick Time Act of 2013; the San Francisco Paid Sick Leave Ordinance (San Francisco Administrative Code Section 12W); the Oakland Sick Leave Law (Municipal Code Section 5.92.030.); the Seattle Paid Sick and Safe Time Ordinance (Ordinance No. 123698); Chapter 18.10 of Title 18 of the Municipal Code of the City of Tacoma, Washington (enacted by Ordinance No. 28275); Chapter 160 of the Ordinances of the Township of Bloomfield, New Jersey (enacted by Ordinance No. 15-10); the Paid Sick Time for Private Employees Ordinance of East Orange, New Jersey (Ordinance No. 21- 2014; East Orange Code Chapter 140, Section 1 *et seq.*); the Sick Leave for Private Employees Ordinances of Irvington, New Jersey (Ordinance No. MC-3513); Montclair, New Jersey; Newark, New Jersey (City Ordinance 13-2010); Passaic, New Jersey (Ordinance No. 1998-14); Paterson, New Jersey (Paterson Code Chapter 412) and Trenton, New Jersey; and any other ordinance, statute or law requiring paid sick leave that is hereafter enacted. It is understood that the Union and the AMPTP shall memorialize any such waiver for any newly-enacted law by letter agreement.

## DISTANT

I.A.T.S.E. STUDIO ELECTRICAL LIGHTING TECHNICIANS, LOCAL #728			DISTANT MINIMUM RATES			
			SCHEDULE A DAILY EMP.	SCHEDULE B WEEKLY EMP. <sup>1</sup>		SCHEDULE C (EXEMPT)
			EP 01	EP Schedule 54		EP 56
			1.5 After 8 AND/OR 40; MIN. CALL 9.5 HRS.	WEEKLY GUARANTEE 60 CUM. HRS. 6 CONSEC. DAYS MIN. CALL 8 HRS.		WEEKLY "ON CALL"
OCC CODE NO.	CLASSIFICATION	EDD CODE 962 + (INFOR- MATION- ONLY)	REGULAR BASIC HOURLY RATE	REGULAR BASIC HOURLY RATE	WEEKLY GUAR.	
			PER HOUR	PER HOUR	PER WEEK	PER WEEK
5400	General Foreman	.362-014				\$2,808.22
5401	Chief Lighting Tech <b>Gaffer</b>	.363	\$51.83	\$51.15	\$3,580.50	
5403	Asst. Chief Lighting Tech. <b>Best Boy</b>	.364	47.04	46.22	3,235.40	
5411	Sub-Foreman		48.74	46.22	3,235.40	
5421	Chief Rigging Technician	.365	48.74	46.22	3,235.40	
5422	Lighting Programmer		47.04	46.22	3,235.40	
5423	Lighting Plot Draftsperson		47.04	46.22	3,235.40	
5425	Running Repair Technician	.367	46.02			
5431	Special Lighting Technician <sup>3</sup>		46.02			
5441	Gang Boss		46.02			
5451	Electrical Lighting Tech.	.381	45.05			
5452	Rigging Technician (Off Prod.) <sup>4</sup>	.366	45.05			
5453	Entry Level Employee		39.63			

<sup>1</sup> Schedule B Weekly Employees

(a) Employees under this schedule shall be paid at the scheduled Regular Basic Hourly Rate for the first forty (40) hours of the six-day workweek and not less than one and onehalf (1½) times such basic hourly rate of pay for all time over forty (40) hours in such workweek, with a guarantee that the employee shall receive, for regular time and for such overtime as the necessities of the business may demand, a sum not less than the scheduled weekly guarantee for each six-day workweek.

(b) The guaranteed pay of weekly employees who absent themselves without the employer's consent may be reduced onesixth (1/6) of the weekly guarantee for each day of absence.

<sup>2</sup> This rate is for five (5) days only. See subparagraph (f) for rates applicable to six (6) days and seven (7) days within a payroll week.

<sup>3</sup> Special Lighting Technician's rate will be paid: (1) for fixtures; (2) for lighting still set-ups off shooting set; (3) for gas-driven wind machines, when assigned by Producer to employees hereunder; (4) to spotlight technicians operating any type lamp used as a spotlight; (5) for lightning equipment; (6) to "on production" employees who work four (4) or more hours of the workday in an aerial lift used as a lighting platform, which lift is at a height of at least thirty-five (35) feet; and (7) to technicians engaged in balloon lighting operations.

<sup>4</sup> Completely interchangeable with Occ. Code No. 5451.

**ON PRODUCTION**

	<b>Straight (8/40)</b>	<b>Overtime (8+/40+)</b>	<b>Gold (14+)</b>
1st 6 days worked	1x rate	1.5x rate	2x rate
7th day worked	2x rate	2x rate	4x rate

**Idle 6th or 7th Day:**

Daily/Weekly	4 hrs. straight time <b>at scale</b> ; 8 pension hrs.
On Call	1/12 of the distant location on-call weekly rate; 6th day: 7 pension hrs.; 7th day: 8 pension hrs.

**REST PERIOD**

**Rest Period:** 8 hours

**ON CALL**

1st 5 days worked	5 day rate; 60 pension hrs.
6th day worked	1.5x 1/5 of 5 day rate; 12 pension hrs.
7th day worked	1/3 of 5 day rate; 12 pension hrs.

**TRAVEL**

<b>On Call</b>	1/6 of scheduled minimum weekly "on call" rate
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**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- The meal interval may be extended 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- There will be a 12-minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty, provided that the 6-hr. period intervening between the meals has not been extended as permitted by the agreement.

**Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

**HOLIDAYS****Worked:**

**7 Days:** 2x rate

**Gold (14+):** 4x rate

**Not Worked:**

**Daily:** As holiday occurs min. call (subject to pension, health, and welfare contribution).

**On Call/Weekly:** 1/6 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).

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## PAINTERS

## STUDIO

I.A.T.S.E. MOTION PICTURE SET PAINTERS LOCAL #729			STUDIO MINIMUM RATES		
			SCHEDULE A DAILY EMPLOYEES	SCHEDULE C (EXEMPT)	SCHEDULE D (EXEMPT)
			EP Schedule 01	EP Sched 56	EP Sched 57
			1.5 After 8 HRS. AND/OR 40 HRS; MIN. CALL 8 HRS.	WEEKLY "ON CALL"	DAILY "ON CALL"
OCC. CODE			REGULAR BASIC HOURLY RATE		
NO.	CLASSIFICATION		PER HOUR	PER WEEK	PER DAY
6620	Head Paint Foreman			\$3,033.58	
6622	Foreman Painter			2,808.22	\$617.19 <sup>1</sup>
6623	Decorator Gang Boss <sup>2</sup>		\$52.57		
6631	Decorator <sup>3</sup>		49.67		
6633	Color Mixer		48.68		
6634	Paperhanger Gang Boss		49.67		
6635	Paperhanger		47.85		
6636	Maint. Painter Gang Boss		49.84		
6641	Painter <sup>4</sup>		46.02		
6648	Paint Shop Helper		41.27		
6660	Supv. Sign Writer		56.80		
6661	Journeyman Sign Writer <sup>5</sup>		54.18		
6671	Production Painter <b>Standby Painter</b> <sup>6</sup>		48.31		
6662	Entry Level Sign Writer		52.77		
6650	Entry Level Painter <sup>7</sup>		45.06		
6651	<b>EP Code</b> App. Painter				
	66511 1st Month		\$34.11		
	66512 2nd Month		35.65		
	66513 3rd Month		37.10		
	66514 4th thru 6th Month		38.77		
	66515 7th thru 12th Month		39.77		
	66516 13th thru 18th Month		41.12		
	66517 19th thru 24th Month		42.41		
	66518 25th thru 30th Month		43.78		
	66519 31st thru 36th Month		45.06		
6655	<b>EP Code</b> App. Sign Writer				
	66551 1st thru 6th Month		36.58		
	66552 7th thru 12th Month		40.75		
	66553 13th thru 18th Month		44.51		
	66554 19th thru 24th Month		50.70		

<sup>1</sup> For each day worked, Producer shall submit contributions to the Pension and Health Plans based on twelve (12) hours.

<sup>2</sup> Decorator Gang Boss Rate shall apply to "Mirror Spray Process" work.

An employee receiving the Production Painter rate, while not actually assigned and standing by with a "company," shall be paid the highest rate applicable to the work he performs, subject to the provisions of Paragraph 13, if such applicable rate is higher than the rate for a stand-by painter.

<sup>3</sup> Decorator's rate shall be paid for:

Marbelizing	Window Frosting	Imitation of Leading on Windows	Graining	Hand Ageing
Lining	Furniture Finishing	Air Gun or Pressure Pot Work	Lining of Brick	Over-glazing and Rottenstone Work
Imitation Granite	Flogging	Maintenance Repair of Spray Equipment		

(when such work is done in the studio)

\* Preparation of Painting Automobiles and Trucks Bucket or Hudson Pump Work when used for ageing or spraying trees or foliage. Texture painting such as sawdust and sand.

\* With the exception of TBS (Warner Bros. Studios Facilities) and the exclusion of tour vehicles at Universal and except for those situations in which another craft has historically and customarily applied paint to vehicles, if such work is done at a studio, Local #729 will do it. If the work is done at a studio, the employee will be paid the Decorator rate for prepping and painting.

<sup>4</sup> Painters (Occ. Code #6641) assigned to maintenance painting shall be paid at the rate of \$42.48 per hour effective July 29, 2018 to and including August 3, 2019; \$43.75 per hour effective August 4, 2019 to and including August 1, 2020; and at the rate of \$45.06 per hour effective August 2, 2020 to and including July 31, 2021.

<sup>5</sup> Journeyman Sign Writer rate shall be paid for original painting or complete refinishing of translucent process screens when such work is done by employees with special training and skill for such work.

<sup>6</sup> Production Painters assigned to production units may perform the duties of any classification whose hourly rate does not exceed the hourly rate of a Decorator. This classification shall not be used unless assignment is for a complete shift or more.

<sup>7</sup> Entry Level Painters (Occ. Code #6650) assigned to maintenance painting shall be paid at the rate of \$39.96 per hour effective July 29, 2018 to and including August 4, 2019; \$41.16 per hour effective August 4, 2019 to and including August 1, 2020; and at the rate of \$42.39 per hour effective August 2, 2020 to and including July 31, 2021.

### **ON PROD/REPORT TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (12+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

### **BUS TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (14+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

### **OFF PROD/REPORT TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (12+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

### **Night Premium:**

Off Production employees called to work between 6:00 am and 8:00 pm receive 110% of basic rate after 8:00 pm until 6:00 am. If called to work between 8:00 pm and 4:00 am, all time is 120% of basic rate. If called to work between 4:00 am and 6:00 am, all time is 120% of basic rate **until** 6:00 am, when basic rate goes into effect for the remainder of the minimum call.

**ON CALL**

1st 5 days worked	Flat rate; 60 pension hrs.
6th day worked	1.5x 1/5 weekly rate; 12 pension hrs.
7th day worked	1.5x 1/5 weekly rate; 12 pension hrs.
Daily on-call	Flat rate; 12 pension hrs.

**REST PERIOD**

Please see the [IATSE REST PROVISIONS FOR BASIC AGREEMENT](#) section.

**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- a) The meal interval may be extended 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- b) There will be a 12 minute grace period prior to imposition of any meal penalty, provided that the 6 hour period intervening between meals has not been extended as permitted by the agreement.

**Feature Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

**Television Penalty (In Studio Only):**

1st 1/2 hr. or fraction thereof	\$8.50
2nd 1/2 hr. or fraction thereof	\$11.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$13.50

**HOLIDAYS****Worked:**

7 Days: 2x rate;  
Gold (12+): 4x rate

**Not Worked:**

**Daily:** May pay minimum call as holiday occurs (subject to pension, health, and welfare contribution) **or** at end of show (not subject to pension, health, and welfare). **On Call/Weekly:** 1/5 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).

**Studio Zone:**

The definition of the Studio Zone in Paragraph 21 of the Agreement includes the following locations: Agua Dulce, Castaic (including Lake Castaic), Leo Carrillo State Beach, Ontario International Airport, Piru, and Pomona (including the Los Angeles County Fair Grounds).

**Secondary Studio Zone:**

The "Secondary Studio Zone" consists of an area extending ten (10) miles from the perimeter of the Studio Zone and including John Wayne Airport and the City of Huntington Beach in its entirety. When an employee is directed to report to a location within the Secondary Studio Zone, the following shall apply:

- Producer shall notify employees not less than twenty-four hours in advance that it intends to require employees to report to a location within the Secondary Studio Zone. Such notification shall not constitute a work call.
- Mileage shall be paid from the studio or production office to and from the location within the Secondary Studio Zone. In addition, the Producer shall pay a \$4.50 per day allowance to each employee asked to report within the Secondary Studio Zone.
- Courtesy housing shall be offered to those employees who work in excess of twelve (12) hours in the Secondary Studio Zone.
- Rest periods shall be calculated from the perimeter of the thirty (30) mile Studio Zone.
- Except as otherwise provided herein, all of the other provisions applicable to an employee reporting within the thirty (30) mile Studio Zone shall apply.
- The Union agrees to not unreasonably deny waivers for locations, such as Lake Hughes, Elizabeth Lake and the Nikken Building in Irvine, that are outside the thirty (30) mile Studio Zone and the Secondary Studio Zone, to be treated as within the Secondary Studio Zone.

The following locations continue to be considered within the thirty (30) mile Studio Zone and are not subject to the special rules for the Secondary Studio Zone: Agua Dulce, Castaic (including Castaic Lake), Leo Carrillo State Beach, Ontario International Airport, Piru, Pomona (including the Los Angeles County Fairgrounds) and the Metro-Goldwyn-Mayer, Inc. Ranch property.

**CALIFORNIA SICK LEAVE**

- Accrual. Commencing July 1, 2015, eligible employees covered by this Agreement shall accrue one hour of paid sick leave for every 30 hours worked in California for Producer, up to a maximum of 48 hours or six (6) days. (In lieu of the foregoing hourly accrual of paid sick leave, and provided that advance notice is given to the employee, a Producer may elect to provide employees, upon their eligibility to use sick leave as provided below (i.e., upon working 30 days in California for the Producer and after their 90th day of employment in California with the Producer (based on days worked or guaranteed), with a bank of 24 hours or three (3) days of sick leave per year, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Under this elected option, such banked sick leave days may not be carried over to the following year.)
- To be eligible to accrue paid sick leave, the employee must have worked for the Producer for at least 30 days in California within a one-year period, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Sick leave may be used in minimum increments of four (4) hours upon oral or written request after the eligible employee has been employed by the Producer in California for 90 days (based on days worked or guaranteed), such period to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Reasonable advance notification of the need for sick leave is required if the use is foreseeable; otherwise, notice is required as soon as practicable. Sick days accrued on an hourly basis shall carry over to the following year of employment; however, the Producer may limit the use of such accrued time to no more than 24 hours or three (3) days during each year of employment as defined by the Employer in advance.
- For employees employed on an hourly or daily basis, a day of sick leave pay shall be equal to eight (8) hours' pay at the employee's straight time hourly rate. If a four (4) hour increment of sick leave is taken, the employee shall be paid four (4) hours of pay at his straight time hourly rate. For weekly employees (including 'on-call' employees), a day of sick leave pay shall be equal to one-fifth of the employee's weekly rate under the studio minimum wage scales or one-sixth of the employee's weekly rate under the distant location minimum wage scales (or fifty percent (50%) thereof for a four (4) hour increment of sick leave taken). Replacements for weekly employees (including "on-call" employees) may be hired on a pro rata basis of the weekly rate regardless of any contrary provision in this Agreement. The employee shall not be required to find a replacement as a condition of exercising his right to paid sick leave.



- Sick leave may be taken for the diagnosis, care or treatment of an existing health condition of, or preventive care for, the employee or the employee's family member. Sick leave also may be taken by an employee who is a victim of domestic violence, sexual assault or stalking.
- Accrued, unused sick leave is not paid out on termination, resignation or other separation from employment. If an employee is rehired by the Producer within one year of the employee's separation from employment, the employee's accrued and unused sick leave shall be reinstated, and the employee may begin using the accrued sick leave upon rehire if the employee was previously eligible to use the sick leave or once the employee becomes eligible as provided above.
- Producer shall include in the employee's start paperwork the contact information for the designated Producer representative whom the employee may contact to confirm eligibility and the amount of accrued sick leave available. Such start paperwork shall also include information with respect to the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected to measure the 30-day and 90-day eligibility periods and the cap on accrual set forth in subparagraph (b) above or, alternatively, if the Producer elected to provide employees with a sick leave bank, the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected for the bank of three (3) sick days as provided in subparagraph (a) above. Producer also shall notify the Local Union office of the name and contact information of the designated Producer representative.
- Any Producer that has a sick leave policy, or paid leave or paid time off policy that permits the use of paid sick time, as of June 30, 2015, may continue such policy in lieu of the foregoing. Nothing shall prevent a Producer from negotiating a sick leave policy with better terms and conditions. There shall be no discrimination or retaliation against any employee for exercising his or her right to use paid sick leave.
- Any dispute with respect to sick leave for employees covered under this Agreement shall be subject to the grievance and arbitration procedures provided herein.

#### **WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS**

The Union expressly waives, to the full extent permitted by law, application of the following to all employees employed under this Agreement: the New York City Earned Sick Time Act of 2013; the San Francisco Paid Sick Leave Ordinance (San Francisco Administrative Code Section 12W); the Oakland Sick Leave Law (Municipal Code Section 5.92.030.); the Seattle Paid Sick and Safe Time Ordinance (Ordinance No. 123698); Chapter 18.10 of Title 18 of the Municipal Code of the City of Tacoma, Washington (enacted by Ordinance No. 28275); Chapter 160 of the Ordinances of the Township of Bloomfield, New Jersey (enacted by Ordinance No. 15-10); the Paid Sick Time for Private Employees Ordinance of East Orange, New Jersey (Ordinance No. 21- 2014; East Orange Code Chapter 140, Section 1 *et seq.*); the Sick Leave for Private Employees Ordinances of Irvington, New Jersey (Ordinance No. MC-3513); Montclair, New Jersey; Newark, New Jersey (City Ordinance 13-2010); Passaic, New Jersey (Ordinance No. 1998-14); Paterson, New Jersey (Paterson Code Chapter 412) and Trenton, New Jersey; and any other ordinance, statute or law requiring paid sick leave that is hereafter enacted. It is understood that the Union and the AMPTP shall memorialize any such waiver for any newly-enacted law by letter agreement.

**DISTANT**

I.A.T.S.E. MOTION PICTURE SET PAINTERS, LOCAL #729		DISTANT LOCATION MINIMUM RATES		
		SCHEDULE A DAILY EMPLOYEES	SCHEDULE C (EXEMPT)	SCHEDULE D (EXEMPT)
		EP Schedule 01	EP Sched 56	EP Sched #57
		1.5 AFTER 8 HRS. AND/OR 40 HRS; MIN. CALL 9.5 HRS.	WEEKLY "ON CALL"	DAILY "ON CALL"
OCC. CODE		REGULAR BASIC HOURLY RATE		
NO.	CLASSIFICATION	PER HOUR	PER WEEK	PER DAY
6620	Head Paint Foreman		\$3,033.58 <sup>1</sup>	
6622	Foreman Painter		2,808.22 <sup>1</sup>	\$617.19 <sup>2</sup>
6623	Decorator Gang Boss	\$52.57		
6631	Decorator	49.67		
6633	Color Mixer	48.68		
6634	Paperhanger Gang Boss	49.67		
6635	Paperhanger	47.85		
6636	Maint. Painter Gang Boss	49.84		
6641	Painter <sup>3</sup>	46.02		
6648	Paint Shop Helper	41.27		
6660	Supv. Sign Writer	56.80		
6661	Journeyman Sign Writer	54.18		
6671	Production Painter <sup>4</sup>	48.31		

<sup>1</sup> This rate is for five (5) days only. See subparagraph (f) for rates applicable to six (6) and seven (7) days within a payroll week.

<sup>2</sup> For each day worked, Producer shall submit contributions to the Pension and Health Plans based on twelve (12) hours.

<sup>3</sup> Painters (Occ. Code #6641) assigned to maintenance painting shall be paid \$42.48 per hour effective July 29, 2018 to and including August 3, 2019; \$43.75 per hour effective August 4, 2019 to and including August 1, 2020; and \$45.06 per hour effective August 2, 2020 to and including July 31, 2021.

<sup>4</sup> A Production Painter who is assigned to do construction work on distant location shall be paid the wage rate applicable to such construction work performed.

A Painter assigned to a distant location production unit as a Production Painter or a Painter assigned as a Gang Boss for construction work on distant location shall, during the time of travel between the studio and such distant location, be paid the wage rate applicable to such distant location assignment.

**ON PRODUCTION**

	Straight (8/40)	Overtime (8+)	Gold (14+)
1st 6 days worked	1x rate	1.5x rate	2x rate
7th day worked	2x rate	2x rate	4x rate

**Idle 6th or 7th Day:**

Daily/Weekly	4 hrs. straight <b>at scale</b> ; 8 pension hrs.
On Call	1/12 of the distant location on-call weekly rate; 6th day: 7 pension hrs.; 7th day: 8 pension hrs.

**REST PERIOD**

**Rest Period:** 8 hours

**ON CALL**

1st 5 days worked	5 day rate; 60 pension hrs.
6th day worked	1.5x 1/5 of 5 day rate; 12 pension hrs.
7th day worked	1/3 of 5 day rate; 12 pension hrs.
Daily on-call	Flat rate; 12 pension hrs.

**TRAVEL**

On Call	1/6 of scheduled minimum weekly "on call" rate
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**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- The meal interval may be extended 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- There will be a 12 minute grace period prior to imposition of any meal penalty, provided that the 6 hour period intervening between meals has not been extended as permitted by the agreement.

**Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

**HOLIDAYS****Worked:**

**7 Days:** 2x rate

**Gold (14+):** 4x rate

**On Call/Weekly:** 2x 1/6 (1/3) weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).

**Not Worked:**

**Daily:** As holiday occurs, minimum call (subject to pension, health, and welfare contribution).

**On Call/Weekly:** 1/6 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).

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## ILLUSTRATORS/MATTE ARTISTS

## STUDIO

I.A.T.S.E. ILLUSTRATORS AND MATTE ARTISTS, LOCAL #800		STUDIO MINIMUM RATES		
		SCHEDULE A DAILY EMPLOYEES	SCHEDULE B WEEKLY EMPLOYEES	SCHEDULE C (EXEMPT)
		<i>EP Schedule 01</i>	<i>EP Schedule 40</i>	<i>EP Schedule 56</i>
		DAILY 8 HRS. 1.5 AFTER 8 1.5 AFTER 40; MIN. CALL 8 HRS.	WEEKLY GUAR. 40 CUM. HRS. 5 CONS. DAYS 1.5 AFTER 40; MIN. CALL 8 HRS.	"ON CALL" <sup>1</sup>
OCC. CODE NO.		PER HOUR	PER HOUR	PER WEEK
5811	Matte Artist	\$74.80	\$68.61	
5821	1st Asst. Matte Artist <sup>2</sup>	54.49	51.40	
5831	2nd Asst. Matte Artist <sup>2</sup>	42.87	41.28	
5832	Apprentice Matte Artist		38.60	
			<b>SCHEDULE B-1 WEEKLY</b>	
			<b><i>EP Schedule 40</i></b>	
			GUAR. 40 HRS. 5 CONSEC. DAYS; 1.5 AFTER 40 HRS.	
		DAILY "ON CALL"	MIN. CALLS: 8 HOURS ALL DAYS	
		<b><i>EP Schedule #57</i></b>		
5841	Production Illustrator	<sup>3</sup>		
5842	Senior Illustrator	\$657.57		\$2,903.14
5851	Junior Illustrator <sup>4</sup>	585.95	\$49.26	2,604.55
5861	Apprentice Illustrator <sup>5</sup>		38.60	

<sup>1</sup> An employee hired under the "On Call" schedule for less than five (5) days and so notified at the time of employment shall be paid at the daily rate for each day worked, not to exceed four (4) days.

<sup>2</sup> Assistant Matte Artists shall not be employed in excess of the following ratio in relation to total Matte Artists employed by the Producer:

Number of Matte Artists Employed	Assistant Matte Artists
1	1
3	2
5	3
7	4
Etc.	Etc.

<sup>3</sup> May bargain for individual rate but not less than the rate of Senior Illustrator (Occ. Code No. 5842).

<sup>4</sup> Junior Illustrators shall not be employed in excess of the following ratio in relation to total Production Illustrators or Illustrators employed by the Producer:

Number of Production Illustrators or Illustrators Employed	Junior Illustrators
1 through 2	1
3 through 4	2
5 through 6	3
7 through 8	4
Etc.	Etc.

<sup>5</sup> Apprentice Illustrators shall not be employed in excess of the following ratio in relation to total Production Illustrators or Illustrators and Junior Illustrators employed by the Producer:

Number of Production Illustrators or Illustrators and Junior Illustrators Employed	Apprentice Illustrators
1 through 6	1
7 through 12	2
13 through 18	3
Etc.	Etc.

The guaranteed pay of weekly employees who absent themselves without the employer's consent may be reduced pro rata of the weekly guarantee for each day of absence in the scheduled workweek.

### **LAYOFF PROVISION – NOTICE OF LAYOFF \***

Producer will not lay off any Illustrator without giving the individual as much notice as possible, but at least 3 full days notice shall be given (e.g., notice at 9:00am on Monday is appropriate for layoff at the end of Wednesday). The union shall likewise be notified.

\* This provision applies to weekly schedule employees only.

### **ON PROD/REPORT TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (12+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

### **BUS TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (14+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

### **OFF PROD/REPORT TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (12+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

### **NIGHT PREMIUM**

Off Production employees called to work between 6:00 am and 8:00 pm receive 110% of basic rate after 8:00 pm until 6:00 am. If called to work between 8:00 pm and 4:00 am, all time is 120% of basic rate. If called to work between 4:00 am and 6:00 am, all time is 120% of basic rate **until** 6:00 am when basic rate goes into effect for the remainder of the minimum call.

### **ON CALL**

1st 5 days worked	Flat rate; 60 pension hrs.
6th day worked	1.5x 1/5 weekly rate; 12 pension hrs.
7th day worked	1.5x 1/5 weekly rate; 12 pension hrs.

**REST PERIOD**

Please see the [IATSE REST PROVISIONS FOR BASIC AGREEMENT](#) section.

**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- a) The meal interval may be extended 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- b) There will be a 12 minute grace period prior to imposition of any meal penalty, provided that the 6-hr. period intervening between meals has not been extended as permitted by the agreement.

**Feature Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

**Television Penalty (In Studio Only):**

1st 1/2 hr. or fraction thereof	\$8.50
2nd 1/2 hr. or fraction thereof	\$11.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$13.50

**HOLIDAYS****Worked:**

**7 Days:** 2x rate  
**Gold (12+):** 4x rate

**Not Worked:**

**Daily:** May pay minimum call as holiday occurs (subject to pension, health, and welfare contribution) **or** at end of show (not subject to pension, health, and welfare).

**On Call/Weekly:** 1/5 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).

**Studio Zone:**

The definition of the Studio Zone in Paragraph 21 of the Agreement includes the following locations: Agua Dulce, Castaic (including Lake Castaic), Leo Carrillo State Beach, Ontario International Airport, Piru, and Pomona (including the Los Angeles County Fair Grounds).

**Secondary Studio Zone:**

The "Secondary Studio Zone" consists of an area extending ten (10) miles from the perimeter of the Studio Zone and including John Wayne Airport and the City of Huntington Beach in its entirety. When an employee is directed to report to a location within the Secondary Studio Zone, the following shall apply:

- Producer shall notify employees not less than twenty-four hours in advance that it intends to require employees to report to a location within the Secondary Studio Zone. Such notification shall not constitute a work call.
- Mileage shall be paid from the studio or production office to and from the location within the Secondary Studio Zone. In addition, the Producer shall pay a \$4.50 per day allowance to each employee asked to report within the Secondary Studio Zone.
- Courtesy housing shall be offered to those employees who work in excess of twelve (12) hours in the Secondary Studio Zone.
- Rest periods shall be calculated from the perimeter of the thirty (30) mile Studio Zone.
- Except as otherwise provided herein, all of the other provisions applicable to an employee reporting within the thirty (30) mile Studio Zone shall apply.
- The Union agrees to not unreasonably deny waivers for locations, such as Lake Hughes, Elizabeth Lake and the Nikken Building in Irvine, that are outside the thirty (30) mile Studio Zone and the Secondary Studio Zone, to be treated as within the Secondary Studio Zone.

The following locations continue to be considered within the thirty (30) mile Studio Zone and are not subject to the special rules for the Secondary Studio Zone: Agua Dulce, Castaic (including Castaic Lake), Leo Carrillo State Beach, Ontario International Airport, Piru, Pomona (including the Los Angeles County Fairgrounds) and the Metro-Goldwyn-Mayer, Inc. Ranch property.

**CALIFORNIA SICK LEAVE**

- Accrual. Commencing July 1, 2015, eligible employees covered by this Agreement shall accrue one hour of paid sick leave for every 30 hours worked in California for Producer, up to a maximum of 48 hours or six (6) days. (In lieu of the foregoing hourly accrual of paid sick leave, and provided that advance notice is given to the employee, a Producer may elect to provide employees, upon their eligibility to use sick leave as provided below (i.e., upon working 30 days in California for the Producer and after their 90th day of employment in California with the Producer (based on days worked or guaranteed), with a bank of 24 hours or three (3) days of sick leave per year, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Under this elected option, such banked sick leave days may not be carried over to the following year.)
- To be eligible to accrue paid sick leave, the employee must have worked for the Producer for at least 30 days in California within a one-year period, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Sick leave may be used in minimum increments of four (4) hours upon oral or written request after the eligible employee has been employed by the Producer in California for 90 days (based on days worked or guaranteed), such period to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Reasonable advance notification of the need for sick leave is required if the use is foreseeable; otherwise, notice is required as soon as practicable. Sick days accrued on an hourly basis shall carry over to the following year of employment; however, the Producer may limit the use of such accrued time to no more than 24 hours or three (3) days during each year of employment as defined by the Employer in advance.
- For employees employed on an hourly or daily basis, a day of sick leave pay shall be equal to eight (8) hours' pay at the employee's straight time hourly rate. If a four (4) hour increment of sick leave is taken, the employee shall be paid four (4) hours of pay at his straight time hourly rate. For weekly employees (including 'on-call' employees), a day of sick leave pay shall be equal to one-fifth of the employee's weekly rate under the studio minimum wage scales or one-sixth of the employee's weekly rate under the distant location minimum wage scales (or fifty percent (50%) thereof for a four (4) hour increment of sick leave taken). Replacements for weekly employees (including "on-call" employees) may be hired on a pro rata basis of the weekly rate regardless of any contrary provision in this Agreement. The employee shall not be required to find a replacement as a condition of exercising his right to paid sick leave.



- Sick leave may be taken for the diagnosis, care or treatment of an existing health condition of, or preventive care for, the employee or the employee's family member. Sick leave also may be taken by an employee who is a victim of domestic violence, sexual assault or stalking.
- Accrued, unused sick leave is not paid out on termination, resignation or other separation from employment. If an employee is rehired by the Producer within one year of the employee's separation from employment, the employee's accrued and unused sick leave shall be reinstated, and the employee may begin using the accrued sick leave upon rehire if the employee was previously eligible to use the sick leave or once the employee becomes eligible as provided above.
- Producer shall include in the employee's start paperwork the contact information for the designated Producer representative whom the employee may contact to confirm eligibility and the amount of accrued sick leave available. Such start paperwork shall also include information with respect to the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected to measure the 30-day and 90-day eligibility periods and the cap on accrual set forth in subparagraph (b) above or, alternatively, if the Producer elected to provide employees with a sick leave bank, the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected for the bank of three (3) sick days as provided in subparagraph (a) above. Producer also shall notify the Local Union office of the name and contact information of the designated Producer representative.
- Any Producer that has a sick leave policy, or paid leave or paid time off policy that permits the use of paid sick time, as of June 30, 2015, may continue such policy in lieu of the foregoing. Nothing shall prevent a Producer from negotiating a sick leave policy with better terms and conditions. There shall be no discrimination or retaliation against any employee for exercising his or her right to use paid sick leave.
- Any dispute with respect to sick leave for employees covered under this Agreement shall be subject to the grievance and arbitration procedures provided herein.

#### **WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS**

The Union expressly waives, to the full extent permitted by law, application of the following to all employees employed under this Agreement: the New York City Earned Sick Time Act of 2013; the San Francisco Paid Sick Leave Ordinance (San Francisco Administrative Code Section 12W); the Oakland Sick Leave Law (Municipal Code Section 5.92.030.); the Seattle Paid Sick and Safe Time Ordinance (Ordinance No. 123698); Chapter 18.10 of Title 18 of the Municipal Code of the City of Tacoma, Washington (enacted by Ordinance No. 28275); Chapter 160 of the Ordinances of the Township of Bloomfield, New Jersey (enacted by Ordinance No. 15-10); the Paid Sick Time for Private Employees Ordinance of East Orange, New Jersey (Ordinance No. 21- 2014; East Orange Code Chapter 140, Section 1 *et seq.*); the Sick Leave for Private Employees Ordinances of Irvington, New Jersey (Ordinance No. MC-3513); Montclair, New Jersey; Newark, New Jersey (City Ordinance 13-2010); Passaic, New Jersey (Ordinance No. 1998-14); Paterson, New Jersey (Paterson Code Chapter 412) and Trenton, New Jersey; and any other ordinance, statute or law requiring paid sick leave that is hereafter enacted. It is understood that the Union and the AMPTP shall memorialize any such waiver for any newly-enacted law by letter agreement.

**DISTANT**

I.A.T.S.E. ILLUSTRATORS AND MATTE ARTISTS, LOCAL #800		DISTANT LOCATION MINIMUM RATES		
		SCHEDULE A DAILY EMPLOYEES	SCHEDULE B WEEKLY EMPLOYEES	SCHEDULE C (EXEMPT)
		<i>EP Schedule 01</i>	<i>EP Schedule 40</i>	<i>EP Schedule 56</i>
		1.5 AFTER 8 AND/OR 40; MIN. CALL 9.5 HRS.	WEEKLY GUAR 40 CUM. HRS. 6-DAY WEEK 1.5 AFTER 40; MIN. CALL 6 HOURS	"ON CALL" <sup>1</sup>
OCC. CODE NO.	CLASSIFICATION	PER HOUR	PER HOUR	PER WEEK
5811	Matte Artist	\$74.80	\$68.61	
5821	1st Asst. Matte Artist	54.49	51.40	
5831	2nd Asst. Matte Artist	42.87	41.28	
5832	Apprentice Matte Artist		38.60	
			<b>SCHEDULE B-1</b> WEEKLY GUAR.	
			<i>EP Schedule 40</i>	
		DAILY "ON CALL"	6-DAY 48 HR. GUAR. 1.5 AFTER 40 HRS. MIN. CALL 8 HOURS ALL DAYS	
		<i>EP Schedule 57</i>		
5841	Production Illustrator	<sup>2</sup>		
5842	Senior Illustrator	\$657.57		\$2,903.14 <sup>3</sup>
5851	Junior Illustrator	585.95	\$49.26	2,604.55
5861	Apprentice Illustrator		38.60	

<sup>1</sup> An employee hired under the "On Call" schedule for less than six (6) days and so notified at the time of employment shall be paid at the daily rate for each day worked, not to exceed five (5) days.

<sup>2</sup> May bargain for individual rate but not less than the rate of Senior Illustrator (Occ. Code No. 5842).

<sup>3</sup> This rate is for five (5) days only. See subparagraph (f) for rates applicable to six (6) days and seven (7) days within a payroll week.

**ON PRODUCTION**

	<b>Straight (8/40)</b>	<b>Overtime (8+/40+)</b>	<b>Gold (14+)</b>
1st 6 days worked	1x rate	1.5x rate	2x rate
7th day worked	2x rate	2x rate	4x rate

**Idle 6th or 7th Day:**

Daily/Weekly	4 hrs. straight time <b>at scale</b> ; 8 pension hrs.
On Call	1/12 of the distant location on-call weekly rate.; 6th day: 7 pension hrs.; 7th day: 8 pension hrs.

**REST PERIOD**

Rest Period: 8 hours

**ON CALL**

1st 5 days worked	5 day rate; 60 pension hrs.
6th day worked	1.5x; 1/5 of 5 day rate 12 pension hrs.
7th day worked	1/3; of 5 day rate 12 pension hrs.

**TRAVEL**

On Call	1/6 of scheduled minimum weekly "on call" rate
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**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- a) The meal interval may be extended 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- b) There will be a 12 minute grace period prior to imposition of any meal penalty, provided that the 6 hour period intervening between meals has not been extended as permitted by the agreement.

**Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

**HOLIDAYS****Worked:**

**7 Days:** 2x rate  
**Gold (14+):** 4x rate

**Not Worked:**

**Daily:** As holiday occurs, minimum call (subject to pension, health, and welfare contribution).

**On Call/Weekly:** 1/6 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).

**LAYOFF PROVISION – NOTICE OF LAYOFF\***

Producer will not lay off any Illustrator without giving the individual as much notice as possible, but at least 3 full days notice shall be given (e.g., notice at 9:00 am on Monday is appropriate for layoff at the end of Wednesday). The union shall likewise be notified.

\* This provision applies to weekly schedule employees only.

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## SET DESIGNERS/MODEL BUILDERS

## STUDIO

I.A.T.S.E. SET DESIGNERS AND MODEL BUILDERS OF THE MOTION PICTURE, TELEVISION, AND AMUSEMENT INDUSTRIES, LOCAL #800			STUDIO MINIMUM RATES			
			SCHEDULE A DAILY 8 HRS.		SCHEDULE B <sup>1</sup> WEEKLY GUAR. 40 HRS.	
			EP Schedule 01		EP Schedule 40	
			1.5 AFTER 8 AND/OR 40 MIN. CALL: 8 HRS.		5 CONSECUTIVE DAYS 1.5x AFTER 40 HRS. MIN. CALLS: 8 HRS. FOR ALL DAYS	
			PER HOUR	PER HOUR	PER WEEK	
OCC. CODE NO.	CLASSIFICATION					
7610	Senior Set Designer <sup>2</sup>		\$55.00	\$52.13	\$2,085.20	
7611	Leadman Set Designer <sup>3</sup>		63.25	59.95	2,398.00	
7643	Senior Set Model Builder		55.00	52.13	2,085.20	
7644	Leadman Set Model Builder <sup>3</sup>		63.25	59.95	2,398.00	
7623	Junior Set Designer <sup>4</sup>		49.92	47.58	1,903.20	
7645	Asst. Set Model Builder		45.56	43.76	1,750.40	
7647	Appr. Set Model Builder		37.01	35.59	1,423.60	
			SCHEDULE A DAILY 8 HRS.			
			EP Schedule 01			
			1.5x AFTER 8 AND/OR 40 MIN. CALL: 8 HRS. <sup>1</sup>			
7631	EP Code	Apprentice Set Designer <sup>5</sup>				
	7631	1st 1000 hrs. worked	\$32.90			
	7632	2nd 1000 hrs. worked	34.67			
	7633	3rd 1000 hrs. worked	36.40			
	7634	4th 1000 hrs. worked	39.77			
	7635	5th 1000 hrs. worked	43.12			
	7636	6th 1000 hrs. worked	48.37			

<sup>1</sup> See Paragraph 7(f) regarding illness.<sup>2</sup> Specialist Set Designers, qualified pursuant to Paragraph 68(a)(2), when so assigned by Producer, shall be paid twenty percent (20%) above the rate specified for Senior Set Designer, Occ. Code No. 7610. Producer may employ one (1) Assistant Set Model Builder or one (1) Apprentice Set Model Builder for each one (1) Senior Set Model Builder so employed.<sup>3</sup> Refer to Paragraph 61:

61. Leadman A Set Designer designated by Producer to supervise Set Designers shall be classified and paid as a Leadman for the day or days he performs such duties. The foregoing shall not apply when a Set Designer assumes the responsibility of supervising Designers on his own initiative and without the specific approval of the Producer. Such Leadman may be required to do the same work as the persons under his supervision. A Leadman shall be paid fifteen percent (15%) more than the scheduled rate of a Senior Set Designer, Occ. Code No. 7610.

<sup>4</sup> Junior Set Designers shall not be employed in excess of one (1) such Junior for each two (2) Senior Set Designers employed by Producer. One Junior Set Designer per production may be hired out of ratio to work and be paid as a Senior Set Designer. However, the application of the foregoing sentence will not result in the replacement of a Senior Set Designer by a Junior Set Designer, unless the Senior Set Designer would otherwise be separated for performance issues.

A Junior Set Designer who has been elevated to a Senior Set Designer pursuant to this provision shall not be counted as either a Junior or a Senior in the ratio.

<sup>5</sup> Hours worked, for these purposes, shall mean hours worked as an Apprentice with Producer and/or such other Producers who are parties to both (i) the Apprenticeship Agreement, and (ii) this Agreement or an agreement similar to this Agreement with Local #847, IATSE.

**ON PROD/REPORT TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (12+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

**BUS TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (14+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

**OFF PROD/REPORT TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (12+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

**Night Premium:**

Off Production employees called to work between 6:00 am and 8:00 pm receive 110% of basic rate after 8:00 pm until 6:00 am. If called to work between 8:00 pm and 4:00 am, all time is 120% of basic rate. If called to work between 4:00 am and 6:00 am, all time is 120% of basic rate **until** 6:00 am when basic rate goes into effect for the remainder of the minimum call.

**REST PERIOD**

Please see the [IATSE REST PROVISIONS FOR BASIC AGREEMENT](#) section.

**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- The meal interval may be extended 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- There will be a 12-minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty, provided that the 6 hour period intervening between the meals has not been extended as permitted by the agreement.

**Feature Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

**Television Penalty (In Studio Only):**

1st 1/2 hr. or fraction thereof	\$8.50
2nd 1/2 hr. or fraction thereof	\$11.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$13.50

**HOLIDAYS****Worked:**

**7 Days:** 2x rate

**Gold (12+):** 4x rate

**Not Worked:**

**Daily:** May pay minimum call as holiday occurs (subject to pension, health, and welfare contribution) **or** at end of show (not subject to pension, health, and welfare).

**On Call/Weekly:** 1/5 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).

**LAYOFF PROVISION – NOTICE OF LAYOFF\***

Producer will not lay off any Set Designer without giving the individual as much notice as possible, but at least 3 full days notice shall be given. The day of notice does not count as one of the 3 days. The union shall likewise be notified.

\* This provision applies to weekly schedule employees only.

**Studio Zone:**

The definition of the Studio Zone in Paragraph 21 of the Agreement includes the following locations: Agua Dulce, Castaic (including Lake Castaic), Leo Carrillo State Beach, Ontario International Airport, Piru, and Pomona (including the Los Angeles County Fair Grounds).

**Secondary Studio Zone:**

The "Secondary Studio Zone" consists of an area extending ten (10) miles from the perimeter of the Studio Zone and including John Wayne Airport and the City of Huntington Beach in its entirety. When an employee is directed to report to a location within the Secondary Studio Zone, the following shall apply:

- Producer shall notify employees not less than twenty-four hours in advance that it intends to require employees to report to a location within the Secondary Studio Zone. Such notification shall not constitute a work call.
- Mileage shall be paid from the studio or production office to and from the location within the Secondary Studio Zone. In addition, the Producer shall pay a \$4.50 per day allowance to each employee asked to report within the Secondary Studio Zone.
- Courtesy housing shall be offered to those employees who work in excess of twelve (12) hours in the Secondary Studio Zone.
- Rest periods shall be calculated from the perimeter of the thirty (30) mile Studio Zone.

- Except as otherwise provided herein, all of the other provisions applicable to an employee reporting within the thirty (30) mile Studio Zone shall apply.
- The Union agrees to not unreasonably deny waivers for locations, such as Lake Hughes, Elizabeth Lake and the Nikken Building in Irvine, that are outside the thirty (30) mile Studio Zone and the Secondary Studio Zone, to be treated as within the Secondary Studio Zone.

The following locations continue to be considered within the thirty (30) mile Studio Zone and are not subject to the special rules for the Secondary Studio Zone: Agua Dulce, Castaic (including Castaic Lake), Leo Carrillo State Beach, Ontario International Airport, Piru, Pomona (including the Los Angeles County Fairgrounds), and the Metro-Goldwyn-Mayer, Inc. Ranch property.

### **CALIFORNIA SICK LEAVE**

- **Accrual.** Commencing July 1, 2015, eligible employees covered by this Agreement shall accrue one hour of paid sick leave for every 30 hours worked in California for Producer, up to a maximum of 48 hours or six (6) days. (In lieu of the foregoing hourly accrual of paid sick leave, and provided that advance notice is given to the employee, a Producer may elect to provide employees, upon their eligibility to use sick leave as provided below (i.e., upon working 30 days in California for the Producer and after their 90th day of employment in California with the Producer (based on days worked or guaranteed), with a bank of 24 hours or three (3) days of sick leave per year, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Under this elected option, such banked sick leave days may not be carried over to the following year.)
- To be eligible to accrue paid sick leave, the employee must have worked for the Producer for at least 30 days in California within a one-year period, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Sick leave may be used in minimum increments of four (4) hours upon oral or written request after the eligible employee has been employed by the Producer in California for 90 days (based on days worked or guaranteed), such period to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Reasonable advance notification of the need for sick leave is required if the use is foreseeable; otherwise, notice is required as soon as practicable. Sick days accrued on an hourly basis shall carry over to the following year of employment; however, the Producer may limit the use of such accrued time to no more than 24 hours or three (3) days during each year of employment as defined by the Employer in advance.
- For employees employed on an hourly or daily basis, a day of sick leave pay shall be equal to eight (8) hours' pay at the employee's straight time hourly rate. If a four (4) hour increment of sick leave is taken, the employee shall be paid four (4) hours of pay at his straight time hourly rate. For weekly employees (including 'on-call' employees), a day of sick leave pay shall be equal to one-fifth of the employee's weekly rate under the studio minimum wage scales or one-sixth of the employee's weekly rate under the distant location minimum wage scales (or fifty percent (50%) thereof for a four (4) hour increment of sick leave taken). Replacements for weekly employees (including "on-call" employees) may be hired on a pro rata basis of the weekly rate regardless of any contrary provision in this Agreement. The employee shall not be required to find a replacement as a condition of exercising his right to paid sick leave.
- Sick leave may be taken for the diagnosis, care or treatment of an existing health condition of, or preventive care for, the employee or the employee's 'family member. Sick leave also may be taken by an employee who is a victim of domestic violence, sexual assault or stalking.
- Accrued, unused sick leave is not paid out on termination, resignation or other separation from employment. If an employee is rehired by the Producer within one year of the employee's separation from employment, the employee's accrued and unused sick leave shall be reinstated, and the employee may begin using the accrued sick leave upon rehire if the employee was previously eligible to use the sick leave or once the employee becomes eligible as provided above.
- Producer shall include in the employee's start paperwork the contact information for the designated Producer representative whom the employee may contact to confirm eligibility and the amount of accrued sick leave available. Such start paperwork shall also include information with respect to the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected to measure the 30-day and 90-day eligibility periods and the cap on accrual set forth in subparagraph (b) above or, alternatively, if the Producer elected to provide employees with a sick leave bank, the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected for the bank of three (3) sick days as provided in subparagraph (a) above. Producer also shall notify the Local Union office of the name and contact information of the designated Producer representative.



- Any Producer that has a sick leave policy, or paid leave or paid time off policy that permits the use of paid sick time, as of June 30, 2015, may continue such policy in lieu of the foregoing. Nothing shall prevent a Producer from negotiating a sick leave policy with better terms and conditions. There shall be no discrimination or retaliation against any employee for exercising his or her right to use paid sick leave.
- Any dispute with respect to sick leave for employees covered under this Agreement shall be subject to the grievance and arbitration procedures provided herein.

#### **WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS**

The Union expressly waives, to the full extent permitted by law, application of the following to all employees employed under this Agreement: the New York City Earned Sick Time Act of 2013; the San Francisco Paid Sick Leave Ordinance (San Francisco Administrative Code Section 12W); the Oakland Sick Leave Law (Municipal Code Section 5.92.030.); the Seattle Paid Sick and Safe Time Ordinance (Ordinance No. 123698); Chapter 18.10 of Title 18 of the Municipal Code of the City of Tacoma, Washington (enacted by Ordinance No. 28275); Chapter 160 of the Ordinances of the Township of Bloomfield, New Jersey (enacted by Ordinance No. 15-10); the Paid Sick Time for Private Employees Ordinance of East Orange, New Jersey (Ordinance No. 21- 2014; East Orange Code Chapter 140, Section 1 *et seq.*); the Sick Leave for Private Employees Ordinances of Irvington, New Jersey (Ordinance No. MC-3513); Montclair, New Jersey; Newark, New Jersey (City Ordinance 13-2010); Passaic, New Jersey (Ordinance No. 1998-14); Paterson, New Jersey (Paterson Code Chapter 412) and Trenton, New Jersey; and any other ordinance, statute or law requiring paid sick leave that is hereafter enacted. It is understood that the Union and the AMPTP shall memorialize any such waiver for any newly-enacted law by letter agreement.

**DISTANT****NOTE:** NO DISTANT WAGE SCHEDULE**ON PRODUCTION**

	<b>Straight (8/40)</b>	<b>Overtime (8+/40+)</b>	<b>Gold (14+)</b>
1st 6 days worked	1x rate	1.5x rate	2x rate
7th day worked	2x rate	2x rate	4x rate

**Idle 6th or 7th Day:**

Daily/Weekly	4 hrs. straight time <b>at scale</b> ; 8 pension hrs.
On Call	1/12 day pay at contract wage rate <b>scale</b> ; 6th day: 7 pension hrs.; 7th day: 8 pension hrs.

**REST PERIOD****Rest Period:** 8 hrs.**TRAVEL**

On Call	1/6 of scheduled minimum weekly "on call" rate
On Production	Minimum 4 hrs. straight time; max. 8 hrs. straight time

**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- The meal interval may be extended 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- There will be a 12 minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty, provided that the 6 hour period intervening between the meals has not been extended as permitted by the agreement.

**Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

**HOLIDAYS****Worked:**

**7 Days:** 2x rate  
**Gold (14+):** 4x rate

**Not Worked:**

**Daily:** As holiday occurs minimum call (subject to pension, health, and welfare contribution).

**On Call/Weekly:** 1/6 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).

**LAYOFF PROVISION – NOTICE OF LAYOFF\***

Producer will not lay off any Set Designer without giving the individual as much notice as possible, but at least 3 full days notice shall be given. The day of notice does not count as one of the 3 days. The union shall likewise be notified.

\* This provision applies to weekly schedule employees only.

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## ART DIRECTORS

## STUDIO

I.A.T.S.E. SOCIETY OF MOTION PICTURE AND TELEVISION ART DIRECTORS LOCAL #800		STUDIO RATES SCHEDULE C
		<i>EP Schedule 56</i>
OCC. CODE NO.	CLASSIFICATION	WEEKLY "ON CALL" <sup>1</sup> PER WEEK
1301	Art Director, 1st 6 mos. in Industry	\$3,374.89
1302	Art Director, 2nd 6 mos. in Industry	3,744.17
1303	Art Director, thereafter / <b>Production Designer</b>	4,102.60
1311	Assistant Art Director	3,097.20
1312	Visual Consultant	3,097.20
1321	Art Director in Charge of Drafting Room <sup>2</sup>	3,251.84

<sup>1</sup> ON CALL

1st 5 days worked	Flat rate; 60 pension hrs.
6th day worked	1.5x 1/5 weekly rate; 12 pension hrs.
7th day worked	1.5x 1/5 weekly rate; 12 pension hrs.

Minimum call/guarantee 5 consecutive days out of 7 days.

<sup>2</sup> In the event no "Art Director in Charge of Drafting Room" is regularly employed, the Producer shall designate an "Art Director" to perform the duties of this classification in conjunction with his regular duties but without extra compensation.

**FRACTIONAL WORK WEEK**

A Schedule "C" Weekly On Call employee whose assignment commences on other than the first day of the established payroll week or terminates on other than the last day of the established payroll week shall be paid 1/5th of his or her weekly guaranteed rate for each day worked during such fractional payroll week, provided that during the preceding or subsequent week of his assignment such employee completes a full payroll week.

**OVERSCALE EMPLOYEES**

Rates of overscale employees shall not be reduced by reason of the execution of this wage agreement; however, the amount of excess shall be applicable to allowances for airplane flights, but not against payment for the sixth or seventh day worked in an employee's workweek and distant location "per diem" allowances. Producers agree that if requested by the employee, a "deal memo" will be prepared for all Art Directors who receive "overscale" and are not "staff employees." Copies of any prepared deal memos will be sent both to the Local Union and the employee involved.

**LAYOFF PROVISIONS**

Employees covered by this Agreement shall receive no less than 5 working days notice of layoff. The first day will be included if notice is given before noon. Such notice is not applicable to employees terminated for cause. The 5 day notice provision shall be given reasonably close to the 5 day period before layoff, with the day of layoff being counted as a day of notice, provided notice is given by 12:00 pm of the fifth day before layoff.

**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- a) The meal interval may be extended 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- b) There will be a 12 minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty, provided that the 6 hour period intervening between the meals has not been extended as permitted by the agreement.

**Feature Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

**Television Penalty (In Studio Only):**

1st 1/2 hr. or fraction thereof	\$8.50
2nd 1/2 hr. or fraction thereof	\$11.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$13.50

**HOLIDAYS****Worked:**

7 days: 2x 1/5

**Not Worked:**

**On Call/Weekly:** 1/5 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).

**Studio Zone:**

The definition of the Studio Zone in Paragraph 21 of the Agreement includes the following locations: Agua Dulce, Castaic (including Lake Castaic), Leo Carrillo State Beach, Ontario International Airport, Piru, and Pomona (including the Los Angeles County Fair Grounds).

**Secondary Studio Zone:**

The "Secondary Studio Zone" consists of an area extending ten (10) miles from the perimeter of the Studio Zone and including John Wayne Airport and the City of Huntington Beach in its entirety. When an employee is directed to report to a location within the Secondary Studio Zone, the following shall apply:

- Producer shall notify employees not less than twenty-four hours in advance that it intends to require employees to report to a location within the Secondary Studio Zone. Such notification shall not constitute a work call.
- Mileage shall be paid from the studio or production office to and from the location within the Secondary Studio Zone. In addition, the Producer shall pay a \$4.50 per day allowance to each employee asked to report within the Secondary Studio Zone.
- Courtesy housing shall be offered to those employees who work in excess of twelve (12) hours in the Secondary Studio Zone.
- Rest periods shall be calculated from the perimeter of the thirty (30) mile Studio Zone.
- Except as otherwise provided herein, all of the other provisions applicable to an employee reporting within the thirty (30) mile Studio Zone shall apply.

- The Union agrees to not unreasonably deny waivers for locations, such as Lake Hughes, Elizabeth Lake and the Nikken Building in Irvine, that are outside the thirty (30) mile Studio Zone and the Secondary Studio Zone, to be treated as within the Secondary Studio Zone.

The following locations continue to be considered within the thirty (30) mile Studio Zone and are not subject to the special rules for the Secondary Studio Zone: Agua Dulce, Castaic (including Castaic Lake), Leo Carrillo State Beach, Ontario International Airport, Piru, Pomona (including the Los Angeles County Fairgrounds), and the Metro-Goldwyn-Mayer, Inc. Ranch property.

### **CALIFORNIA SICK LEAVE**

- Accrual. Commencing July 1, 2015, eligible employees covered by this Agreement shall accrue one hour of paid sick leave for every 30 hours worked in California for Producer, up to a maximum of 48 hours or six (6) days. (In lieu of the foregoing hourly accrual of paid sick leave, and provided that advance notice is given to the employee, a Producer may elect to provide employees, upon their eligibility to use sick leave as provided below (i.e., upon working 30 days in California for the Producer and after their 90th day of employment in California with the Producer (based on days worked or guaranteed), with a bank of 24 hours or three (3) days of sick leave per year, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Under this elected option, such banked sick leave days may not be carried over to the following year.)
- To be eligible to accrue paid sick leave, the employee must have worked for the Producer for at least 30 days in California within a one-year period, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Sick leave may be used in minimum increments of four (4) hours upon oral or written request after the eligible employee has been employed by the Producer in California for 90 days (based on days worked or guaranteed), such period to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Reasonable advance notification of the need for sick leave is required if the use is foreseeable; otherwise, notice is required as soon as practicable. Sick days accrued on an hourly basis shall carry over to the following year of employment; however, the Producer may limit the use of such accrued time to no more than 24 hours or three (3) days during each year of employment as defined by the Employer in advance.
- For employees employed on an hourly or daily basis, a day of sick leave pay shall be equal to eight (8) hours' pay at the employee's straight time hourly rate. If a four (4) hour increment of sick leave is taken, the employee shall be paid four (4) hours of pay at his straight time hourly rate. For weekly employees (including 'on-call' employees), a day of sick leave pay shall be equal to one-fifth of the employee's weekly rate under the studio minimum wage scales or one-sixth of the employee's weekly rate under the distant location minimum wage scales (or fifty percent (50%) thereof for a four (4) hour increment of sick leave taken). Replacements for weekly employees (including "on-call" employees) may be hired on a pro rata basis of the weekly rate regardless of any contrary provision in this Agreement. The employee shall not be required to find a replacement as a condition of exercising his right to paid sick leave.
- Sick leave may be taken for the diagnosis, care or treatment of an existing health condition of, or preventive care for, the employee or the employee's 'family member. Sick leave also may be taken by an employee who is a victim of domestic violence, sexual assault or stalking.
- Accrued, unused sick leave is not paid out on termination, resignation or other separation from employment. If an employee is rehired by the Producer within one year of the employee's separation from employment, the employee's accrued and unused sick leave shall be reinstated, and the employee may begin using the accrued sick leave upon rehire if the employee was previously eligible to use the sick leave or once the employee becomes eligible as provided above.
- Producer shall include in the employee's start paperwork the contact information for the designated Producer representative whom the employee may contact to confirm eligibility and the amount of accrued sick leave available. Such start paperwork shall also include information with respect to the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected to measure the 30-day and 90-day eligibility periods and the cap on accrual set forth in subparagraph (b) above or, alternatively, if the Producer elected to provide employees with a sick leave bank, the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected for the bank of three (3) sick days as provided in subparagraph (a) above. Producer also shall notify the Local Union office of the name and contact information of the designated Producer representative.
- Any Producer that has a sick leave policy, or paid leave or paid time off policy that permits the use of paid sick time, as of June 30, 2015, may continue such policy in lieu of the foregoing. Nothing shall prevent a Producer

from negotiating a sick leave policy with better terms and conditions. There shall be no discrimination or retaliation against any employee for exercising his or her right to use paid sick leave.

- Any dispute with respect to sick leave for employees covered under this Agreement shall be subject to the grievance and arbitration procedures provided herein.

#### **WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS**

The Union expressly waives, to the full extent permitted by law, application of the following to all employees employed under this Agreement: the New York City Earned Sick Time Act of 2013; the San Francisco Paid Sick Leave Ordinance (San Francisco Administrative Code Section 12W); the Oakland Sick Leave Law (Municipal Code Section 5.92.030.); the Seattle Paid Sick and Safe Time Ordinance (Ordinance No. 123698); Chapter 18.10 of Title 18 of the Municipal Code of the City of Tacoma, Washington (enacted by Ordinance No. 28275); Chapter 160 of the Ordinances of the Township of Bloomfield, New Jersey (enacted by Ordinance No. 15-10); the Paid Sick Time for Private Employees Ordinance of East Orange, New Jersey (Ordinance No. 21- 2014; East Orange Code Chapter 140, Section 1 *et seq.*); the Sick Leave for Private Employees Ordinances of Irvington, New Jersey (Ordinance No. MC-3513); Montclair, New Jersey; Newark, New Jersey (City Ordinance 13-2010); Passaic, New Jersey (Ordinance No. 1998-14); Paterson, New Jersey (Paterson Code Chapter 412) and Trenton, New Jersey; and any other ordinance, statute or law requiring paid sick leave that is hereafter enacted. It is understood that the Union and the AMPTP shall memorialize any such waiver for any newly-enacted law by letter agreement.



**DISTANT****NOTE: NO DISTANT WAGE SCHEDULE****ON CALL**

1st 5 days worked	Weekly rate; 60 pension hrs.
6th day worked	1.5x 1/5 weekly rate; 12 pension hrs.
7th day worked	1/3 of weekly rate; 12 pension hrs.
6th or 7th day idle	1/12 of the standard minimum on-call weekly rate; 6th day: 7 pension hrs; 7th day: 8 pension hrs.

**Per Diem**

All employees shall receive, in addition to their current studio rate, a distant location allowance of \$6.00 per diem.

**REST PERIOD**

**Rest Period:** 8 hours

**TRAVEL**

On Call	1/6 of scheduled minimum weekly "on call" rate
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**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- The meal interval may be extended 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- There will be a 12 minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty, provided that the 6 hour period intervening between the meals has not been extended as permitted by the agreement.

**Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

**HOLIDAYS****Worked:**

**7 Days:** 2x rate

**Not Worked:**

**On Call/Weekly:** 1/6 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).

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## SCENIC, TITLE, AND GRAPHIC ARTISTS

## STUDIO

I.A.T.S.E. SCENIC, TITLE, AND GRAPHIC ARTISTS LOCAL #800		STUDIO MINIMUM RATES	
		SCHEDULE A DAILY 8 HRS.	SCHEDULE C WEEKLY
		<i>EP Schedule 01</i>	<i>EP Schedule 56</i>
OCC. CODE NO.	CLASSIFICATION	1.5 AFTER 8; MIN. CALL 8 HRS. PER HOUR	"ON CALL" PER WEEK
7501	Scenic Arts Supervisor		
7510	Lead Scenic Artist	\$67.30	
7520	Scenic Artist <sup>1</sup>	60.99	
7521	Graphic Artist	60.99	
7530	Scenic Artist's Assistant	49.67	
7540	Student Scenic Artist	46.02	
7570	Scenic Artist Trainee	<sup>2</sup>	
7575	Scenic Artist Shop Person	21.85	
7550	Title Artist <sup>3</sup>	59.02 <sup>4</sup>	<sup>4</sup>
7551	Lead Title Artist <sup>3</sup>	59.65	
		SCHEDULE B WEEKLY GUARANTEE 40 CUM. HRS.	
		<i>EP Schedule 40</i>	
		5 CONSECUTIVE DAYS 1.5 AFTER 40; MIN. CALL 6 HRS.	
7551	Lead Title Artist <sup>3</sup>	\$59.65	
7550	Title Artist <sup>3</sup>	54.18 <sup>4</sup>	
7555	Title Artist Technician <sup>5</sup>	45.61	
7560	Title Artist Trainee	<sup>6</sup>	

<sup>1</sup> Scenic Artist

(a) The first Scenic Artist employed under Schedule A shall be compensated at the Scenic Artist rate.

(b) Should the Producer require the services of two (2) or more Scenic Artists under Schedule A, one such Artist shall be compensated at the Lead rate. Artists employed in addition to the Lead Artist shall be in such classifications as required by the specific type of work performed.

<sup>2</sup> The rate of pay for a Trainee Scenic Artist shall be progressive starting at \$19.41 per hour for the first year Trainee, with an increase of fifty cents (50¢) per hour every year thereafter. Producer agrees to review the work record of Trainee every year and if, in the opinion of the Producer, such person possesses the skill and ability to meet the requirements of a Journeyman Scenic Artist, Producer will advance such person to full Journeyman status. For this purpose, a "year" shall be deemed to mean two hundred (200) days actually worked until he reaches full Journeyman status.<sup>3</sup> Title Artist

(a) The first Title Artist employed shall be compensated at the Title Artist rate.

(b) Should the Producer require the services of two (2) or more Title Artists under Schedule A or Schedule B, one such Artist shall be compensated at the Lead rate. Artists employed in addition to the Lead Artist shall be in such classifications as required by the specific type of work performed.

<sup>4</sup> Producer may negotiate an "on call" rate for Title Artists.<sup>5</sup> Hot Press Title Operator, or an Operator of any mechanical lettering process, machine or photographic title making device.<sup>6</sup> In the event the Producer wishes to engage the services of a Trainee Title Artist, the following conditions will prevail:

(a) The duties of a Trainee shall be: the cleaning of brushes and Title glasses, mixing paint, coating and trimming cards, filing, running errands, etc. For the first six (6) months of employment, he will not do lettering or art work for commercial purposes.

(b) A Trainee may be employed after the first Journeyman. Nine (9) more Journeymen must be employed before another Trainee may be employed. The ratio of five (5) Journeymen to one (1) Trainee shall prevail thereafter.

The rate of pay for a Trainee Title Artist shall be progressive starting at \$17.79 per hour for the first year Trainee, with an increase of fifty cents (50¢) per hour every year thereafter. Producer agrees to review the work record of Trainee every year and if, in the opinion of the Producer, such person possesses the skill and ability to meet the requirements of a Journeyman Title Artist, Producer will advance such person to full Journeyman status. For this purpose, a "year" shall be deemed to mean two hundred (200) days actually worked until he reaches full Journeyman status.

### **ON PROD/REPORT TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (12+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

### **BUS TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (14+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

### **OFF PROD/REPORT TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (12+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

### **Night Premium:**

Off Production employees called to work between 6:00 am and 8:00 pm receive 110% of basic rate after 8:00 pm until 6:00 am. If called to work between 8:00 pm and 4:00 am, all time is 120% of basic rate. If called to work between 4:00 am and 6:00 am, all time is 120% of basic rate **until** 6:00 am when basic rate goes into effect for the remainder of the minimum call.

### **ON CALL**

1st 5 days worked	Flat rate; 60 pension hrs.
6th day worked	1.5x 1/5 weekly amount; 12 pension hrs.
7th day worked	1.5x 1/5 weekly amount; 12 pension hrs.

### **REST PERIOD**

Please see the [IATSE REST PROVISIONS FOR BASIC AGREEMENT](#) section.

**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- a) The meal interval may be extended 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- b) There will be a 12 minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty, provided that the 6 hour period intervening between the meals has not been extended as permitted by the agreement.

**Feature Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

**Television Penalty (In Studio Only):**

1st 1/2 hr. or fraction thereof	\$8.50
2nd 1/2 hr. or fraction thereof	\$11.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$13.50

**HOLIDAYS****Worked:**

**7 Days:** 2x rate

**Gold (12+):** 4x rate

**Not Worked:**

**Daily:** May pay minimum call as holiday occurs (subject to pension, health, and welfare contribution) or at end of show (not subject to pension, health, and welfare).

**On Call/Weekly:** 1/5 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).

**Studio Zone:**

The definition of the Studio Zone in Paragraph 21 of the Agreement includes the following locations: Agua Dulce, Castaic (including Lake Castaic), Leo Carrillo State Beach, Ontario International Airport, Piru, and Pomona (including the Los Angeles County Fair Grounds).

**Secondary Studio Zone:**

The "Secondary Studio Zone" consists of an area extending ten (10) miles from the perimeter of the Studio Zone and including John Wayne Airport and the City of Huntington Beach in its entirety. When an employee is directed to report to a location within the Secondary Studio Zone, the following shall apply:

- Producer shall notify employees not less than twenty-four hours in advance that it intends to require employees to report to a location within the Secondary Studio Zone. Such notification shall not constitute a work call.
- Mileage shall be paid from the studio or production office to and from the location within the Secondary Studio Zone. In addition, the Producer shall pay a \$4.50 per day allowance to each employee asked to report within the Secondary Studio Zone.
- Courtesy housing shall be offered to those employees who work in excess of twelve (12) hours in the Secondary Studio Zone.

- Rest periods shall be calculated from the perimeter of the thirty (30) mile Studio Zone.
- Except as otherwise provided herein, all of the other provisions applicable to an employee reporting within the thirty (30) mile Studio Zone shall apply.
- The Union agrees to not unreasonably deny waivers for locations, such as Lake Hughes, Elizabeth Lake and the Nikken Building in Irvine, that are outside the thirty (30) mile Studio Zone and the Secondary Studio Zone, to be treated as within the Secondary Studio Zone.

The following locations continue to be considered within the thirty (30) mile Studio Zone and are not subject to the special rules for the Secondary Studio Zone: Agua Dulce, Castaic (including Castaic Lake), Leo Carrillo State Beach, Ontario International Airport, Piru, Pomona (including the Los Angeles County Fairgrounds), and the Metro-Goldwyn-Mayer, Inc. Ranch property.

### **CALIFORNIA SICK LEAVE**

- Accrual. Commencing July 1, 2015, eligible employees covered by this Agreement shall accrue one hour of paid sick leave for every 30 hours worked in California for Producer, up to a maximum of 48 hours or six (6) days. (In lieu of the foregoing hourly accrual of paid sick leave, and provided that advance notice is given to the employee, a Producer may elect to provide employees, upon their eligibility to use sick leave as provided below (i.e., upon working 30 days in California for the Producer and after their 90th day of employment in California with the Producer (based on days worked or guaranteed), with a bank of 24 hours or three (3) days of sick leave per year, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Under this elected option, such banked sick leave days may not be carried over to the following year.)
- To be eligible to accrue paid sick leave, the employee must have worked for the Producer for at least 30 days in California within a one-year period, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Sick leave may be used in minimum increments of four (4) hours upon oral or written request after the eligible employee has been employed by the Producer in California for 90 days (based on days worked or guaranteed), such period to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Reasonable advance notification of the need for sick leave is required if the use is foreseeable; otherwise, notice is required as soon as practicable. Sick days accrued on an hourly basis shall carry over to the following year of employment; however, the Producer may limit the use of such accrued time to no more than 24 hours or three (3) days during each year of employment as defined by the Employer in advance.
- For employees employed on an hourly or daily basis, a day of sick leave pay shall be equal to eight (8) hours' pay at the employee's straight time hourly rate. If a four (4) hour increment of sick leave is taken, the employee shall be paid four (4) hours of pay at his straight time hourly rate. For weekly employees (including 'on-call' employees), a day of sick leave pay shall be equal to one-fifth of the employee's weekly rate under the studio minimum wage scales or one-sixth of the employee's weekly rate under the distant location minimum wage scales (or fifty percent (50%) thereof for a four (4) hour increment of sick leave taken). Replacements for weekly employees (including "on-call" employees) may be hired on a pro rata basis of the weekly rate regardless of any contrary provision in this Agreement. The employee shall not be required to find a replacement as a condition of exercising his right to paid sick leave.
- Sick leave may be taken for the diagnosis, care or treatment of an existing health condition of, or preventive care for, the employee or the employee's 'family member. Sick leave also may be taken by an employee who is a victim of domestic violence, sexual assault or stalking.
- Accrued, unused sick leave is not paid out on termination, resignation or other separation from employment. If an employee is rehired by the Producer within one year of the employee's separation from employment, the employee's accrued and unused sick leave shall be reinstated, and the employee may begin using the accrued sick leave upon rehire if the employee was previously eligible to use the sick leave or once the employee becomes eligible as provided above.
- Producer shall include in the employee's start paperwork the contact information for the designated Producer representative whom the employee may contact to confirm eligibility and the amount of accrued sick leave available. Such start paperwork shall also include information with respect to the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected to measure the 30-day and 90-day eligibility periods and the cap on accrual set forth in subparagraph (b) above or, alternatively, if the Producer elected to provide employees with a sick leave bank, the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected for the bank of three (3) sick days as provided in

subparagraph (a) above. Producer also shall notify the Local Union office of the name and contact information of the designated Producer representative.

- Any Producer that has a sick leave policy, or paid leave or paid time off policy that permits the use of paid sick time, as of June 30, 2015, may continue such policy in lieu of the foregoing. Nothing shall prevent a Producer from negotiating a sick leave policy with better terms and conditions. There shall be no discrimination or retaliation against any employee for exercising his or her right to use paid sick leave.
- Any dispute with respect to sick leave for employees covered under this Agreement shall be subject to the grievance and arbitration procedures provided herein.

### **WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS**

The Union expressly waives, to the full extent permitted by law, application of the following to all employees employed under this Agreement: the New York City Earned Sick Time Act of 2013; the San Francisco Paid Sick Leave Ordinance (San Francisco Administrative Code Section 12W); the Oakland Sick Leave Law (Municipal Code Section 5.92.030.); the Seattle Paid Sick and Safe Time Ordinance (Ordinance No. 123698); Chapter 18.10 of Title 18 of the Municipal Code of the City of Tacoma, Washington (enacted by Ordinance No. 28275); Chapter 160 of the Ordinances of the Township of Bloomfield, New Jersey (enacted by Ordinance No. 15-10); the Paid Sick Time for Private Employees Ordinance of East Orange, New Jersey (Ordinance No. 21- 2014; East Orange Code Chapter 140, Section 1 *et seq.*); the Sick Leave for Private Employees Ordinances of Irvington, New Jersey (Ordinance No. MC-3513); Montclair, New Jersey; Newark, New Jersey (City Ordinance 13-2010); Passaic, New Jersey (Ordinance No. 1998-14); Paterson, New Jersey (Paterson Code Chapter 412) and Trenton, New Jersey; and any other ordinance, statute or law requiring paid sick leave that is hereafter enacted. It is understood that the Union and the AMPTP shall memorialize any such waiver for any newly-enacted law by letter agreement.

**DISTANT****NOTE:** NO DISTANT WAGE SCHEDULE**ON PRODUCTION**

	<b>Straight (8/40)</b>	<b>Overtime (8+)</b>	<b>Gold (14+)</b>
1st 6 days worked	1x rate	1.5x rate	2x rate
7th day worked	2x rate	2x rate	4x rate

**Idle 6th or 7th Day:**

Daily/Weekly	4 hrs. straight <b>at scale</b> ; 8 pension hrs.
On Call	1/12 of the distant location on-call weekly rate; 6th day: 7 pension hrs.; 7th day: 8 pension hrs.

**REST PERIOD****Rest Period:** 8 hours**ON CALL**

1st 5 days worked	5 day rate; 60 pension hrs.
6th day worked	1.5x 1/5 of 5 day rate; 12 pension hrs.
7th day worked	1/3 of 5 day rate; 12 pension hrs.

**TRAVEL**

On Call	1/6 of scheduled minimum weekly "on call" rate
On Production	Minimum 4 hrs. straight time; max. 8 hrs. straight time

**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- a) The meal interval may be extended 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- b) There will be a 12minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty, provided that the 6 hour period intervening between the meals has not been extended as permitted by the agreement.

**Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50



**HOLIDAYS**

**Worked:**

**7 Days:** 2x rate  
**Gold (14+):** 4x rate

**Not Worked:**

**Daily:** As holiday occurs, minimum call (subject to pension, health and welfare contribution).  
**On Call/Weekly:** 1/6 weekly paid as holiday occurs (subject to pension, health and welfare, holiday and vacation fringes).

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# ANIMATION

## STUDIO

I.A.T.S.E. ANIMATION GUILD AND AFFILIATES OPTICAL ELECTRONIC AND GRAPHIC ARTS (formerly Motion Picture Cartoonists), LOCAL 839			WEEKLY EMPLOYMENT (Daily)* MIN RATES 1.5x AFTER 8/40	
			<b>EP Schedule 40</b>	
OCC. CODE NO.	CLASSIFICATION		HOURLY	WKLY MIN 40 HRS. 5 Days
<b>Animation</b>	<b>For further breakdown of occupation codes by 1st 6 months and 2nd 6 months, please see EP Occupation Code List.</b>			
21-012		Animator**	See Occupation Code Section of the Paymaster	See Occupation Code Section of the Paymaster
21-032		Background**		
21-042		Layout**		
21-052		Model Designer**		
21-022		Animation Storyperson**		
21-027		Production Board		
21-801	<b>EP Code</b>	Staff Comic Strip Story Person and/or Artist		
	<b>21-799</b>	1st 6 months	\$48.65	\$1,946.00
	<b>21-800</b>	2nd 6 months	49.75	1,990.00
	<b>21-801</b>	Journeyman	51.60	2,064.00
(Subject to right of Producer to request extension, limited to one 6-month extension)				
21-112		Key Assistant Animator	49.45	1,978.00
21-102		Assistant Animator/Storyboard Revisionist	See Occupation Code Section of the Paymaster	See Occupation Code Section of the Paymaster
21-122		Assistant Background		
		Assistant Layout		
21-132		Assistant Model Designer		
21-802	<b>EP Code</b>	Assistant Staff Comic Strip Story Person and/or Artist		
	<b>21-802</b>	1st 6 months	41.19	1,647.60
	<b>21-803</b>	2nd 6 months	42.21	1,688.40
	<b>21-804</b>	Journeyman	44.16	1,766.40
(Subject to right of Producer to request extension, limited to one 6-month extension)				
21-142	<b>EP Code</b>	Breakdown		
	<b>21-142</b>	1st year	37.76	1,510.40
	<b>21-143</b>	Journeyman	38.78	1,551.20
21-152	<b>EP Code</b>	Inbetweener		
	<b>21-152</b>	1st 6 months	35.00	1,400.00
	<b>21-153</b>	2nd 6 months	36.01	1,440.40
	<b>21-154</b>	Journeyman	37.35	1,494.00
21-202		Apprentice Layout, Background and Production Board 6 months	37.72	1,508.80
(Subject to right of Producer to request one 6-month extension)				
21-232	<b>EP Code</b>	Blue Sketch		
	<b>21-232</b>	1st year	37.00	1,480.00
	<b>21-233</b>	Journeyman	38.03	1,521.20
21-312	<b>EP Code</b>	Story Sketch		
	<b>21-312</b>	1st year	45.66	1,826.40
	<b>21-313</b>	Journeyman	46.36	1,854.40
21-322	<b>EP Code</b>	Apprent Story Person and/or Apprent Story Sketch		
	<b>21-322</b>	1st 6 months	37.81	1,512.40
	<b>21-323</b>	2nd 6 months	39.47	1,578.80
(Subject to right of Producer to request extension, limited to one 6-month extension)				
21-332	<b>EP Code</b>	Assistant Director		
	<b>21-331</b>	1st 6 months	39.28	1,571.20
	<b>21-332</b>	2nd 6 months	42.85	1,714.00
	<b>21-333</b>	3rd 6 months	46.41	1,856.40
	<b>21-334</b>	Journeyman	48.48	1,939.20

I.A.T.S.E. ANIMATION GUILD AND AFFILIATES OPTICAL ELECTRONIC AND GRAPHIC ARTS (formerly Motion Picture Cartoonists), LOCAL 839			WEEKLY EMPLOYMENT (Daily)* MIN RATES: 1.5x AFTER 8/40	
			<b>EP Sched 40</b>	
OCC. CODE NO.	CLASSIFICATION		HOURLY	WKLY MIN. 40 HRS. 5 Days
21-335	<b>EP Code</b>	Sheet Timer		
	21-335	1st 6 months	39.28	1,571.20
	21-336	2nd 6 months	42.85	1,714.00
	21-337	3rd 6 months	46.41	1,856.40
	21-338	Journeyman	48.48	1,939.20
21-242		Scene Planner		
	21-242	1st year	44.04	1,761.60
	21-243	Journeyman	45.88	1,835.20
<b>Animation Checking</b>				
21-252	<b>EP Code</b>	Animation Checker		
	21-252	1st 3 months	37.00	1,480.00
	21-253	Next 9 months	38.03	1,521.20
	21-254	Next 6 months	41.19	1,647.60
	21-255	Next 6 months	42.29	1,691.60
	21-256	Journeyman	44.16	1,766.40
<b>Ink and Paint (Inking, Special Effects, Painters)</b>				
21-412	<b>EP Code</b>	Asst. Supervisor (Ink and Paint, Xerox Color Model, or Paint Lab)		
	21-412	1st 6 months	37.88	1,515.20
	21-413	2nd 6 months	38.81	1,552.40
	21-414	Journeyman	40.12	1,604.80
21-422		Inker		
	21-422	1st month	32.95	1,318.00
	21-423	Next 6 months	34.74	1,389.60
	21-424	Next 6 months	35.69	1,427.60
	21-425	Journeyman	36.94	1,477.60
21-442		Ink Checker		
	21-442	1st year	37.52	1,500.80
	21-443	Journeyman	38.21	1,528.40
21-452		Special Effects		
	21-452	1st year	37.52	1,500.80
	21-453	Journeyman	38.21	1,528.40
21-453		Head Special Effects	39.28	1,571.20
21-500		Color Modelist		
	21-498	1st 6 months	36.06	1,442.40
	21-499	2nd 6 months	37.04	1,481.60
	21-500	Journeyman	38.39	1,535.60
21-501		Color Designer		
	21-501	1st 6 months	38.03	1,521.20
	21-502	2nd 6 months	41.75	1,670.00
	21-505	Journeyman	44.16	1,766.40
21-522		Painter		
	21-522	1st month	32.95	1,318.00
	21-523	Next 6 months	34.26	1,370.40
	21-524	Next 6 months	35.25	1,410.00
	21-525	Journeyman	36.69	1,467.60

I.A.T.S.E. ANIMATION GUILD AND AFFILIATES OPTICAL ELECTRONIC AND GRAPHIC ARTS (formerly Motion Picture Cartoonists), LOCAL 839			WEEKLY EMPLOYMENT(Daily)* MIN RATES: 1.5x AFTER 8/40	
			<b>EP Sched 40</b>	
OCC. CODE NO.	CLASSIFICATION		HOURLY	WKLY MIN. 40 HRS. 5 Days
<b>Ink and Paint</b> (Inking, Special Effects, Painters)				
21-542	<b>EP Code</b>	Xerox Processor		
	<b>21-542</b>	1st 3 months	\$32.95	\$1,318.00
	<b>21-543</b>	Next 12 months	35.84	1,433.60
	<b>21-544</b>	Journeyman	36.69	1,467.60
21-552		Key Xerox Processor	37.14	1,485.60
<b>Checkers</b>				
21-562	<b>EP Code</b>	Xerox Checker		
	<b>21-562</b>	1st year	37.52	1,500.80
	<b>21-563</b>	Journeyman	38.21	1,528.40
21-572		Animation Stock Librarian		
	<b>21-572</b>	1st 6 months	35.91	1,436.40
	<b>21-573</b>	2nd 6 months	36.79	1,471.60
	<b>21-574</b>	Journeyman	38.21	1,528.40
21-632		Production Final Checker/Mark Up		
	<b>21-630</b>	1st 6 months	35.91	1,436.40
	<b>21-631</b>	2nd 6 months	36.79	1,471.60
	<b>21-632</b>	Journeyman	38.21	1,528.40
21-633		Head Final Checker	39.28	1,571.20
21-652		Paint Checker		
	<b>21-652</b>	1st 6 months	35.00	1,400.00
	<b>21-653</b>	2nd 6 months	36.01	1,440.40
	<b>21-654</b>	Journeyman	37.35	1,494.00
21-672		Picture Set-Up		
	<b>21-672</b>	1st year	37.00	1,480.00
	<b>21-673</b>	Journeyman	38.16	1,526.40
21-682		Scan Checker		
	<b>21-682</b>	1st 6 months	34.09	1,363.60
	<b>21-683</b>	2nd 6 months	35.03	1,401.20
	<b>21-684</b>	Journeyman	36.31	1,452.40
21-692		Cel Service		
	<b>21-692</b>	1st 6 months	33.93	1,357.20
	<b>21-693</b>	2nd 6 months	34.81	1,392.40
	<b>21-694</b>	Journeyman	35.94	1,437.60
21-722		Mix and Match		
	<b>21-722</b>	1st year	35.41	1,416.40
	<b>21-723</b>	Journeyman	36.81	1,472.40
21-742		Paint Technician		
	<b>21-742</b>	1st year	38.24	1,529.60
	<b>21-743</b>	Journeyman	39.57	1,582.80
21-792		Letter Artist		
	<b>21-792</b>	1st 6 months	41.19	1,647.60
	<b>21-793</b>	2nd 6 months	42.29	1,691.60
	<b>21-794</b>	Journeyman	44.16	1,766.40
21-222		Trainee		
	<b>21-222</b>	1st 6 months	33.40	1,336.00
	<b>21-223</b>	2nd 6 months	35.01	1,400.40
	<b>21-224</b>	3rd 6 months	36.63	1,465.20
		Freelance Timing – Sheet Timers	\$3.98 per foot; H&W Hours = 8 hours/100 feet or pro rata	

\* Minimum scale for daily employees shall be 117.719% (which rate is inclusive of vacation and holiday pay) of the minimum basic hourly rate provided herein for such employee's classification.

Daily minimum call is 4 hours. 1.5x after 8 hours.

\*\* An Animator, Background, or Layout person designated by the Producer to be responsible for and supervise the work of others in his classification shall be paid the key rate of 15% above the minimum Journeyman rate for his classification during such an assignment.

### **WORK HOURS**

	<b>Straight (8/40)</b>	<b>Overtime (8/40+)</b>	<b>Gold (14+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	2x rate
7th day worked	2x rate	2x rate	2x rate

### **MINIMUM CALL**

Daily	4 hrs. including 6th and 7th day
Weekly	4 hrs. 6th and 7th day

**Minimum guarantee:** 40 hours

### **ON CALL**

If a weekly employee receives more than 110% of applicable Journey rate, he may, at the Producers option and by mutual consent, be considered an "on call" employee.

1st 5 days worked	Flat rate (56 pension hrs.)
6th day worked	1.5x 1/5 of minimum basic weekly rate; 7 pension hrs.
7th day worked	1.5x 1/5 of minimum basic weekly rate; 8 pension hrs.

### **HOMEWORK**

Homework for employees currently employed on a weekly basis shall be voluntary. Applicable overtime shall be paid. Contributions to PH&W shall include hours worked or guaranteed on homework assignments.

### **HOLIDAYS**

#### **Worked:**

2x rate for all work hours.

#### **Not Worked:**

Straight time pay for 8 hours (subject to pension, health and welfare, holiday, and vacation fringes).

### **CALIFORNIA SICK LEAVE**

- **Accrual.** Commencing July 1, 2015, eligible employees covered by this Agreement shall accrue one hour of paid sick leave for every 30 hours worked in California for Producer, up to a maximum of 48 hours or six (6) days. (In lieu of the foregoing hourly accrual of paid sick leave, and provided that advance notice is given to the employee, a Producer may elect to provide employees, upon their eligibility to use sick leave as provided below (i.e., upon working 30 days in California for the Producer and after their 90th day of employment in California with the Producer (based on days worked or guaranteed), with a bank of 24 hours or three (3) days of sick leave per year, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Under this elected option, such banked sick leave days may not be carried over to the following year.)

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- Sick leave may be taken for the diagnosis, care or treatment of an existing health condition of, or preventive care for, the employee or the employee's 'family member. Sick leave also may be taken by an employee who is a victim of domestic violence, sexual assault or stalking.
- Accrued, unused sick leave is not paid out on termination, resignation or other separation from employment. If an employee is rehired by the Producer within one year of the employee's separation from employment, the employee's accrued and unused sick leave shall be reinstated, and the employee may begin using the accrued sick leave upon rehire if the employee was previously eligible to use the sick leave or once the employee becomes eligible as provided above.
- Producer shall include in the employee's start paperwork the contact information for the designated Producer representative whom the employee may contact to confirm eligibility and the amount of accrued sick leave available. Such start paperwork shall also include information with respect to the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected to measure the 30-day and 90-day eligibility periods and the cap on accrual set forth in subparagraph (b) above or, alternatively, if the Producer elected to provide employees with a sick leave bank, the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected for the bank of three (3) sick days as provided in subparagraph (a) above. Producer also shall notify the Local Union office of the name and contact information of the designated Producer representative.
- Any Producer that has a sick leave policy, or paid leave or paid time off policy that permits the use of paid sick time, as of June 30, 2015, may continue such policy in lieu of the foregoing. Nothing shall prevent a Producer from negotiating a sick leave policy with better terms and conditions. There shall be no discrimination or retaliation against any employee for exercising his or her right to use paid sick leave.
- Any dispute with respect to sick leave for employees covered under this Agreement shall be subject to the grievance and arbitration procedures provided herein.

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# SCRIPT SUPERVISORS CONTINUITY COORDINATORS

## STUDIO

I.A.T.S.E. SCRIPT SUPERVISORS/ CONTINUITY COORDINATORS, & ALLIED PROD. SPECIALISTS LOCAL #871		STUDIO MINIMUM RATES		
		SCHEDULE A DAILY EMPLOYEES	SCHEDULE B <sup>1</sup> WEEKLY EMPLOYEES	
		<i>EP Schedule 01</i>	<i>EP Schedule 54</i>	
		1.5x AFTER 6 AND/OR 40 HRS. MIN. CALL 10.5 HRS	WEEKLY GUARANTEE 54 CUMULATIVE HRS., 5 CONSECUTIVE DAYS MIN. CALL: 9 HRS. 1.5x AFTER 40 HRS.	
OCC. CODE		REGULAR BASIC HOURLY RATE	REGULAR BASIC HOURLY RATE	WEEKLY GUARANTEE
NO.	CLASSIFICATION	PER HOUR	PER HOUR	PER WEEK
7701	Script Supervisor 1st Year in Industry <sup>2</sup>	\$39.10	\$38.42	\$2,343.62
7702	Script Supervisor 2nd Year in Industry <sup>2</sup>	41.62	40.38	2,463.18
7703	Script Supervisor 3rd Year in Industry <sup>3</sup> and Thereafter	43.99	42.62	2,599.82
7704	Teleprompter Operator	1.5x AFTER 8 and/or 40 HRS. MIN CALL: 8 HRS.		
		REG. BASIC HOURLY RATE		
		PER HOUR		
		\$46.45		

<sup>1</sup> Weekly Employees

a) Employees under this schedule shall be paid at the scheduled Regular Basic Hourly Rate for the first forty (40) hours of the five-day workweek and not less than one and one-half (1½) times such basic hourly rate of pay for all time over forty (40) hours in such workweek, with a guarantee that the employee shall receive, for regular time and for such overtime as the necessities of the business may demand, a sum not less than the scheduled weekly guarantee for each five-day workweek.

b) The guaranteed pay of weekly employees who absent themselves without the employer's consent may be reduced one-fifth (1/5) of the weekly guarantee for each day of absence.

c) A combination of employment under studio and distant location schedules may be used to fulfill the guarantee of five (5) days for studio employment.

<sup>2</sup> For determining the appropriate classification of the presently employed Script Supervisors, each such employee's previous experience as a Script Supervisor in the Motion Picture Industry, not to exceed three (3) years, will be certified by the Union. For this purpose, one (1) year shall be deemed to mean a total of two hundred (200) days, not necessarily consecutive, of actual employment as a Script Supervisor, or the lapse of one (1) calendar year, whichever is the longer period of time.

<sup>3</sup> When a Script Supervisor, currently employed, is assigned by the employer to be responsible for supervision of the work of one (1) or more Script Supervisors, such employee shall be paid an additional ten percent (10%) of the Occ. Code #7703 rate. This is not applicable when a person is initially employed as a Script Supervisor to supervise at a rate not less than Occ. Code #7703 plus ten percent (10%) of the #7703 rate. The foregoing shall not apply in any case in which an employee assumes the responsibility of supervising other employees on his own initiative and without the specific approval of the Producer. The additional compensation shall be paid only for the period that the Script Supervisor is assigned to supervise or be responsible for the work of a second Script Supervisor.

**CANCELLATION/POSTPONEMENT OF PRODUCTION**

On Hollywood-based theatrical motion pictures, Producer shall give at least 2 weeks' notice prior to the start date, if practicable, and 1 week's pay to a Script Supervisor who has been mutually contractually bound, orally or in writing to work on a definite production to start at an approximately set date and the production is cancelled or postponed. For Long Form television (over 90 minutes), if at the time of cancellation a Script Supervisor has not started to receive prep pay, said Script Supervisor shall be paid 1 week of prep pay. If the Script Supervisor has started to receive prep pay, said Script Supervisor shall be paid the entire prep allowance. Such payment shall be only for the balance of unpaid prep pay and any prep pay already paid shall be offset against the total prep pay.

**ON PROD/REPORT TO****1st 5 days worked – Straight:**

**Daily:** 6 hours and/or 40 hours

**Weekly:** 54 cum.

**1st 5 days worked – Overtime:**

**Daily OT:** 6 hours and/or 40 hours

**Weekly:** After 54 cum.

**1st 5 days worked – Gold:**

2x rate after 12 hours.

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (12+)</b>
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

**BUS TO**

<b>1st 5 days worked – Straight</b>	<b>1st 5 days worked – Overtime</b>
Daily: 6 hrs. and/or 40 hrs.	After 6 hrs. – and/or 40 hrs.
Weekly: 54 cum.	After 54 cum.

<b>1st 5 days worked – Gold</b>	<b>6th day worked – Gold</b>	<b>7th day worked – Gold</b>
2x rate after 14 hrs.	3x rate after 14 hrs.	4x rate after 14 hrs.

**REST PERIOD**

Please see the [IATSE REST PROVISIONS FOR BASIC AGREEMENT](#) section.

**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- The meal interval may be extended 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- There will be a 12 minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty, provided that the 6 hour period intervening between the meals has not been extended as permitted by the agreement.

**Feature Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

**Television Penalty (In Studio Only):**

1st 1/2 hr. or fraction thereof	\$8.50
2nd 1/2 hr. or fraction thereof	\$11.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$13.50

**HOLIDAYS****Worked:****7 Days:** 2x rate**Gold (12+):** 4x rate**Not Worked:**

**Daily:** May pay minimum call as holiday occurs (subject to pension, health, and welfare contribution) **or** at end of show (not subject to pension, health, and welfare).

**On Call/Weekly:** 1/5 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).

**Studio Zone:**

The definition of the Studio Zone in Paragraph 21 of the Agreement includes the following locations: Agua Dulce, Castaic (including Lake Castaic), Leo Carrillo State Beach, Ontario International Airport, Piru, and Pomona (including the Los Angeles County Fair Grounds).

**Secondary Studio Zone:**

The "Secondary Studio Zone" consists of an area extending ten (10) miles from the perimeter of the Studio Zone and including John Wayne Airport and the City of Huntington Beach in its entirety. When an employee is directed to report to a location within the Secondary Studio Zone, the following shall apply:

- Producer shall notify employees not less than twenty-four hours in advance that it intends to require employees to report to a location within the Secondary Studio Zone. Such notification shall not constitute a work call.
- Mileage shall be paid from the studio or production office to and from the location within the Secondary Studio Zone. In addition, the Producer shall pay a \$4.50 per day allowance to each employee asked to report within the Secondary Studio Zone.
- Courtesy housing shall be offered to those employees who work in excess of twelve (12) hours in the Secondary Studio Zone.
- Rest periods shall be calculated from the perimeter of the thirty (30) mile Studio Zone.
- Except as otherwise provided herein, all of the other provisions applicable to an employee reporting within the thirty (30) mile Studio Zone shall apply.
- The Union agrees to not unreasonably deny waivers for locations, such as Lake Hughes, Elizabeth Lake and the Nikken Building in Irvine, that are outside the thirty (30) mile Studio Zone and the Secondary Studio Zone, to be treated as within the Secondary Studio Zone.

The following locations continue to be considered within the thirty (30) mile Studio Zone and are not subject to the special rules for the Secondary Studio Zone: Agua Dulce, Castaic (including Castaic Lake), Leo Carrillo State Beach, Ontario International Airport, Piru, Pomona (including the Los Angeles County Fairgrounds), and the Metro-Goldwyn-Mayer, Inc. Ranch property.

**CALIFORNIA SICK LEAVE**

- Accrual. Commencing July 1, 2015, eligible employees covered by this Agreement shall accrue one hour of paid sick leave for every 30 hours worked in California for Producer, up to a maximum of 48 hours or six (6) days. (In lieu of the foregoing hourly accrual of paid sick leave, and provided that advance notice is given to the employee, a Producer may elect to provide employees, upon their eligibility to use sick leave as provided below (i.e., upon working 30 days in California for the Producer and after their 90th day of employment in California with the Producer (based on days worked or guaranteed), with a bank of 24 hours or three (3) days of sick leave per year, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Under this elected option, such banked sick leave days may not be carried over to the following year.)
- To be eligible to accrue paid sick leave, the employee must have worked for the Producer for at least 30 days in California within a one-year period, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Sick leave may be used in minimum increments of four (4) hours upon oral or written request after the eligible employee has been employed by the Producer in California for 90 days (based on days worked or guaranteed), such period to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Reasonable advance notification of the need for sick leave is required if the use is foreseeable; otherwise, notice is required as soon as practicable. Sick days accrued on an hourly basis shall carry over to the following year of employment; however, the Producer may limit the use of such accrued time to no more than 24 hours or three (3) days during each year of employment as defined by the Employer in advance.
- For employees employed on an hourly or daily basis, a day of sick leave pay shall be equal to eight (8) hours' pay at the employee's straight time hourly rate. If a four (4) hour increment of sick leave is taken, the employee shall be paid four (4) hours of pay at his straight time hourly rate. For weekly employees (including 'on-call' employees), a day of sick leave pay shall be equal to one-fifth of the employee's weekly rate under the studio minimum wage scales or one-sixth of the employee's weekly rate under the distant location minimum wage scales (or fifty percent (50%) thereof for a four (4) hour increment of sick leave taken). Replacements for weekly employees (including "on-call" employees) may be hired on a pro rata basis of the weekly rate regardless of any contrary provision in this Agreement. The employee shall not be required to find a replacement as a condition of exercising his right to paid sick leave.
- Sick leave may be taken for the diagnosis, care or treatment of an existing health condition of, or preventive care for, the employee or the employee's 'family member. Sick leave also may be taken by an employee who is a victim of domestic violence, sexual assault or stalking.
- Accrued, unused sick leave is not paid out on termination, resignation or other separation from employment. If an employee is rehired by the Producer within one year of the employee's separation from employment, the employee's accrued and unused sick leave shall be reinstated, and the employee may begin using the accrued sick leave upon rehire if the employee was previously eligible to use the sick leave or once the employee becomes eligible as provided above.
- Producer shall include in the employee's start paperwork the contact information for the designated Producer representative whom the employee may contact to confirm eligibility and the amount of accrued sick leave available. Such start paperwork shall also include information with respect to the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected to measure the 30-day and 90-day eligibility periods and the cap on accrual set forth in subparagraph (b) above or, alternatively, if the Producer elected to provide employees with a sick leave bank, the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected for the bank of three (3) sick days as provided in subparagraph (a) above. Producer also shall notify the Local Union office of the name and contact information of the designated Producer representative.
- Any Producer that has a sick leave policy, or paid leave or paid time off policy that permits the use of paid sick time, as of June 30, 2015, may continue such policy in lieu of the foregoing. Nothing shall prevent a Producer from negotiating a sick leave policy with better terms and conditions. There shall be no discrimination or retaliation against any employee for exercising his or her right to use paid sick leave.
- Any dispute with respect to sick leave for employees covered under this Agreement shall be subject to the grievance and arbitration procedures provided herein.

**WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS**

The Union expressly waives, to the full extent permitted by law, application of the following to all employees employed under this Agreement: the New York City Earned Sick Time Act of 2013; the San Francisco Paid Sick Leave Ordinance (San Francisco Administrative Code Section 12W); the Oakland Sick Leave Law (Municipal Code Section 5.92.030.); the Seattle Paid Sick and Safe Time Ordinance (Ordinance No. 123698); Chapter 18.10 of Title 18 of the Municipal Code of the City of Tacoma, Washington (enacted by Ordinance No. 28275); Chapter 160 of the Ordinances of the Township of Bloomfield, New Jersey (enacted by Ordinance No. 15-10); the Paid Sick Time for Private Employees Ordinance of East Orange, New Jersey (Ordinance No. 21- 2014; East Orange Code Chapter 140, Section 1 *et seq.*); the Sick Leave for Private Employees Ordinances of Irvington, New Jersey (Ordinance No. MC-3513); Montclair, New Jersey; Newark, New Jersey (City Ordinance 13-2010); Passaic, New Jersey (Ordinance No. 1998-14); Paterson, New Jersey (Paterson Code Chapter 412) and Trenton, New Jersey; and any other ordinance, statute or law requiring paid sick leave that is hereafter enacted. It is understood that the Union and the AMPTP shall memorialize any such waiver for any newly-enacted law by letter agreement.

**DISTANT**

I.A.T.S.E. SCRIPT SUPERVISORS, CONTINUITY COORDINATORS, AND ALLIED PROD. SPECIALISTS LOCAL #871		DISTANT LOCATION MINIMUM RATES		
		SCHEDULE A DAILY EMPLOYEES	SCHEDULE B <sup>1</sup> WEEKLY EMPLOYEES	
		<i>EP Schedule 01</i>	<i>EP Schedule 54</i>	
OCC. CODE NO.	CLASSIFICATION	1.5x AFTER 6 AND/OR 40 HRS. MINIMUM CALL 10.5 HRS.	WEEKLY GUARANTEE 60 CUMULATIVE HRS. 6 CONSECUTIVE DAYS MIN. CALL: 8 HRS.	
		REGULAR BASIC HOURLY RATE	REGULAR BASIC HOURLY RATE	WEEKLY GUARANTEE
		PER HOUR	PER HOUR	PER WEEK
7701	Script Supervisor 1st Year in Industry <sup>2</sup>	\$39.10	\$38.42	\$2,689.40
7702	Script Supervisor 2nd Year in Industry <sup>2</sup>	41.62	40.38	2,826.60
7703	Script Supervisor 3rd Year in Industry <sup>3</sup> and Thereafter	43.99	42.62	2,983.40
7704	Teleprompter Operator	1.5x AFTER 8 and/or 40 HRS. MIN CALL 8 HRS.		
		REG. BASIC HOURLY RATE		
		PER HOUR		
		\$46.45		

<sup>1</sup> Weekly Employees (Seventh day worked separate and apart)

a) Employees under this schedule shall be paid at the scheduled Regular Basic Hourly Rate for the first forty (40) hours of the six day workweek and not less than one and one-half (1½) times such basic hourly rate of pay for all time over forty (40) hours in such workweek, with a guarantee that the employee shall receive, for regular time and for such overtime as the necessities of the business may demand, a sum not less than the scheduled weekly guarantee for each six-day workweek.

b) The guaranteed pay of weekly employees who absent themselves without the employer's consent may be reduced one-sixth (1/6) of the weekly guarantee for each day of absence.

c) A combination of employment under studio and distant location schedules may be used to fulfill the guarantee of five (5) days for studio employment or six (6) days for distant location employment.

<sup>2</sup> For determining the appropriate classification of the presently employed Script Supervisors, each such employee's previous experience as a Script Supervisor in the Motion Picture Industry, not to exceed three (3) years, will be certified by the Union. For this purpose, one (1) year shall be deemed to mean a total of two hundred (200) days, not necessarily consecutive, of actual employment as a Script Supervisor, or the lapse of one (1) calendar year, whichever is the longer period of time.

<sup>3</sup> When a Script Supervisor, currently employed, is assigned by the employer to be responsible for supervision of the work of one (1) or more Script Supervisors, such employee shall be paid an additional ten percent (10%) of the Occ. Code #7703 rate. This is not applicable when a person is initially employed as a Script Supervisor to supervise at a rate not less than Occ. Code #7703 plus ten percent (10%) of the #7703 rate. The foregoing shall not apply in any case in which an employee assumes the responsibility of supervising other employees on his own initiative and without the specific approval of the Producer. The additional compensation shall be paid only for the period that the Script Supervisor is assigned to supervise or be responsible for the work of a second Script Supervisor.

**ON PRODUCTION****1st 6 days worked – Straight:****Daily:** 6 hours and/or 40 hours**Weekly:** 60 cum.**1st 6 days worked – Overtime:****Daily:** After 6 hours and/or 40 hours**Weekly:** After 8 hours and/or 40 hours; 60 cum.**1st 6 days worked – Gold:**

2x rate after 14 hours.

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (14+)</b>
<b>7th day worked</b>	2x rate	2x rate	4x rate

**Idle 6th or 7th Day:**

Daily/Weekly	4 hrs. straight time <b>at scale</b> ; 8 pension hrs.
On Call	1/12 of the distant location on-call weekly rate; 6th day: 7 pension hrs.; 7th day: 8 pension hrs.

**REST PERIOD****Rest Period:** 8 hours**TRAVEL**

On Call	1/6 of scheduled minimum weekly "on call" rate
On Production	Minimum 4 hrs. straight time; max. 8 hrs. straight time

**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- The meal interval may be extended 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- There will be a 12 minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty, provided that the 6 hour period intervening between the meals has not been extended as permitted by the agreement.

**Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

**HOLIDAYS**

**Worked:**

**7 Days:** 2x rate  
**Gold (14+):** 4x rate

**Not Worked:**

**Daily:** As holiday occurs minimum call (subject to pension, health, and welfare contribution).  
**On Call/Weekly:** 1/6 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).



## PREPARATION PAY AND WRAP TIME PREPARATION FOR FREE TELEVISION PICTURES

EFFECTIVE DATES 8/4/19 – 8/1/20	ALLOWANCE PER PICTURE				
	A	B	C	D	E
	MINUTES OF AIR TIME INCLUDING COMMERCIALS:				
	30 MINUTES OR LESS; 1 DAY'S PAY	60 MINUTES OR LESS (BUT MORE THAN 30 MINUTES); 2.5 DAYS' PAY	90 MINUTES OR LESS (BUT MORE THAN 60 MINUTES); 5 DAYS' PAY	179 MINUTES OR LESS (BUT MORE THAN 90 MINUTES); 8 DAYS' PAY	180 MINUTES OR MORE; 10 DAYS' PAY
7701 Script Supervisor	\$468.72	\$1,171.81	\$2,343.62	\$3,749.79	\$4,687.24
7702 Script Supervisor	492.64	1,231.59	2,463.18	3,941.09	4,926.36
7703 Script Supervisor	519.96	1,299.91	2,599.82	4,159.71	5,199.64

Preparation pay is recognized as work hours guaranteed or hours worked. Health and welfare, pension, holiday and vacation payments are based on the following schedule:

ALLOWANCE PER PICTURE				
A	B	C	D	E
MINUTES OF AIR TIME INCLUDING COMMERCIALS:				
30 MINUTES OR LESS	60 MINUTES OR LESS (BUT MORE THAN 30 MINUTES)	90 MINUTES OR LESS (BUT MORE THAN 60 MINUTES)	179 MINUTES OR LESS (BUT MORE THAN 90 MINUTES)	180 MINUTES OR MORE
1 Day's Pay 10.8 hrs. x 1	2.5 Days' Pay 10.8 x 2.5	5 Days' Pay 10.8 x 5	8 Days' Pay 10.8 x 8	10 Days' Pay 10.8 x 10

**PREPARATION PAY FOR LIMITED SERIES PRODUCTIONS  
(MINI-SERIES) & THEATRICAL**

Preparation pay for a single television production of more than 180 minutes shown over more than 1 day or night shall be as follows:

Three hours, or 180 minutes, equals 10 days of preparation pay. Each hour thereafter equals 2 days of preparation pay.

**PREPARATION PAY FOR LIMITED SERIES PRODUCTIONS (MINI-SERIES)****SCALE EXAMPLE**

8/4/2019 through 8/1/2020	10 days	2 days
7701 Script Supervisor	\$4,687.24	\$937.45
7702 Script Supervisor	4,926.36	985.27
7703 Script Supervisor	5,199.64	1,039.93

Health and welfare, pension, holiday and vacation payments are based on the following schedule:

10 days' pay:	10.8 hours x 10
2 days' pay:	10.8 hours x 2

**PREPARATION PAY FOR THEATRICAL MOTION PICTURES**

Preparation pay for theatrical motion pictures shall be not less than 2 weeks.

**SCALE EXAMPLE**

8/4/2019 through 8/1/2020	10 days
7701 Script Supervisor	\$5,161.20
7702 Script Supervisor	5,493.84
7703 Script Supervisor	5,806.68

Health and welfare, pension, holiday, and vacation payments are based on the following schedule:

2 weeks equals 10 days' pay	10.8 hours x 10
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**WRAP TIME**

Sufficient wrap time will be given Script Supervisors after daily production to complete the required reports for the Producer up to a maximum of the following:

1/2 hour Television show	30 minutes
1 hour Television show	1 hour
Theatrical	1 hour

The above time will not be exceeded unless prior approval is obtained from the production office.

**FRACTIONAL PAYROLL WEEKS**

This provision is applicable to Schedule B employees only.

**"Fractional Payroll Weeks":** The minimum guarantee is 10.8 hours per day.

**Guarantee of Employment:**

1st 5 days worked*	6th day worked	7th day worked
10.8 hours per day; 1.5x after	8 hours at 1.5x	8 hours at double
8 hours at Schedule B rate	the Schedule B rate	the Schedule B rate

\*including holidays not worked

**SHOOTING WITH TWO CAMERAS SIMULTANEOUSLY**

When 2 or more cameras are utilized for a substantial part of the day of shooting and only one Script Supervisor is employed, said Script Supervisor shall be paid, as an allowance, an additional flat sum of \$40.00 for that day. When more than 6 manned cameras are utilized for a substantial part of the day of shooting and only one 1 Script Supervisor is employed, said Script Supervisor shall be paid, as an allowance, an additional flat sum of forty dollars (\$40.00) for that day. This provision does not apply to the multiple-camera format of the type referred to in the industry as a "three-camera show" or a "four-camera show."

"Substantial part of the day," for purposes of this provision only, is defined as the simultaneous utilization, including set-up time spent by Script Supervisors, of 2 or more cameras (or more than 6 manned cameras) for 50% or more of the shooting day.

**Weather Permitting Calls:**

Schedule A/Daily employees responding to "weather permitting" calls shall be allowed one-half (1/2) the scheduled minimum call if not required to work.

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**ACCOUNTANTS****STUDIO**

I.A.T.S.E. SCRIPT SUPERVISORS, CONTINUITY COORDINATORS, AND ALLIED PROD. SPECIALISTS LOCAL #871		STUDIO MINIMUM RATES WEEKLY "ON CALL"
		<b>EP Schedule 56</b>
OCC. CODE		
NO.	CLASSIFICATION	PER WEEK
7100	Production Accountant	As Negotiated
7102	Asst. Prod. Accountant	As Negotiated

**ON CALL**

1st 5 days worked	Flat rate; 60 pension hrs.
6th day worked	1.5x 1/5 weekly rate; 12 pension hrs.
7th day worked	2x 1/5 weekly rate; 12 pension hrs.

**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- The meal interval may be extended 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- There will be a 12 minute grace period prior to imposition of any meal penalty, provided that the 6 hour period intervening between meals has not been extended as permitted by the agreement.

**Penalty:**

1st 1/2 hr. or fraction thereof	\$8.50
2nd 1/2 hr. or fraction thereof	\$11.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$13.50

**HOLIDAYS****Worked:**

**On Call/Weekly:** 2x 1/5 weekly rate paid as holiday occurs.

**Not Worked:**

**On Call/Weekly:** 1/5 weekly rate paid as holiday occurs.

**DISTANT**

I.A.T.S.E. SCRIPT SUPERVISORS, CONTINUITY COORDINATORS, AND ALLIED PROD. SPECIALISTS LOCAL #871		DISTANT LOCATION MINIMUM RATES WEEKLY "ON CALL" 6 DAYS	
		<b>EP Schedule 56</b>	
OCC. CODE NO.	CLASSIFICATION	PER WEEK	
7100	Production Accountant	As Negotiated	
7102	Asst. Prod. Accountant	As Negotiated	

**ON CALL**

1st 5 days worked	5 day rate; 60 pension hrs.
6th day worked	1.5x 1/5 of 5 day rate; 12 pension hrs.
7th day worked	1/3 of 5 day rate; 12 pension hrs.

**Idle 6th or 7th Day:**

1/12 of the distant location on-call weekly rate; 6th day: 7 pension hrs.; 7th day: 8 pensions hrs.

**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- Meal period may be extended 1/2 hour when used for wrapping up or to complete a camera set-up in progress.
- There will be a 12 minute grace period prior to imposition of any meal penalty, provided that the 6 hour period intervening between meals has not been extended as permitted by the agreement.

**Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

**TRAVEL**

On Call	1/6 of scheduled minimum weekly "On Call" rate
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**HOLIDAYS****Worked:**

**On Call/Weekly:** 2x 1/5 weekly rate paid as holiday occurs.

**Not Worked:**

**On Call/Weekly:** 1/5 weekly rate paid as holiday occurs.

## PRODUCTION OFFICE COORDINATORS AND ASSISTANT PRODUCTION OFFICE COORDINATORS

### STUDIO

**Production Office Coordinators employed on a television or theatrical motion picture and Assistant Production Office Coordinators and Art Department Coordinators employed on a theatrical motion picture**

I.A.T.S.E. SCRIPT SUPERVISORS, CONTINUITY COORDINATORS, AND ALLIED PROD. SPECIALISTS LOCAL #871		STUDIO MINIMUM RATES WEEKLY "ON CALL"	
		<b>EP Schedule 56</b>	
OCC. CODE NO.	CLASSIFICATION	PER WEEK	
7705	Production Office Coordinator	As Negotiated	
7706	Assistant Production Office Coordinator	As Negotiated	
7707	Art Department Coordinator	As Negotiated	

**Assistant Production Office Coordinators and Art Department Coordinators employed on a television motion picture**

I.A.T.S.E. SCRIPT SUPERVISORS, CONTINUITY COORDINATORS, AND ALLIED PROD. SPECIALISTS LOCAL #871		STUDIO MINIMUM RATES REGULAR BASIC HOURLY RATE	
		<b>EP Schedule 01</b>	
		1-1/2 after 8 and/or 40; 2x after 12	
OCC. CODE NO.	CLASSIFICATION	PER HOUR	
	Assistant Production Office Coordinators employed on a television motion picture (other than a long-form television motion picture or program made for basic cable)*	\$16.23	
	Assistant Production Office Coordinators employed on a long-form television motion picture or program made for basic cable**	15.66	
	Art Department Coordinators employed on a television motion picture***	16.82	

\* This rate shall apply without modification to Assistant Production Office Coordinators employed on a television motion picture (other than a long-form television motion picture or a program made for basic cable) under this Agreement, including the Sideletter re. Special Conditions for Pilots, One-Hour Series and One-Half Hour Prime Time Series, as modified herein.

\*\* This rate shall apply without modification to Assistant Production Office Coordinators (i) employed on a long-form television motion picture or two-hour pilot for which no commitment for a series is attached to the pilot order under the Sideletter re Special Conditions for Long-Form Television Motion Pictures (Including Movies-of-the-Week, Mini-Series and Two (2) Hour Pilots for Which No Commitment for a Series Exists at the Time of the Pilot Order), as modified herein, or (ii) employed on a program made for basic cable under the Sideletter re Productions Made for Basic Cable, as modified herein.

\*\*\* This rate shall apply without modification to Art Department Coordinators employed on a television motion picture.

**ON CALL**

1st 5 days worked	Flat rate; 60 pension hrs.
6th day worked	1.5x 1/5 weekly rate; 12 pension hrs.
7th day worked	2x 1/5 weekly rate; 12 pension hrs.

**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- a) The meal interval may be extended 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- b) There will be a 12 minute grace period prior to imposition of any meal penalty, provided that the 6-hr. period intervening between meals has not been extended as permitted by the agreement.

**Feature Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

**HOLIDAYS****Worked:**

On call: 2x 1/5 weekly rate paid as holiday occurs  
Hourly: Double the Regular Basic Hourly Rate

**Not Worked:**

1/5 weekly rate paid as holiday occurs.

**VACATION**

Each company may treat vacation pay for Production Office Coordinators, Assistant Production Office Coordinators, and Art Department Coordinators in the same way that the Company treats vacation pay for Script Supervisors and other production personnel.



**DISTANT**

**Production Office Coordinators employed on a television or theatrical motion picture and Assistant Production Office Coordinators and Art Department Coordinators employed on a theatrical motion picture**

I.A.T.S.E. SCRIPT SUPERVISORS, CONTINUITY COORDINATORS & ALLIED PROD. SPECIALISTS LOCAL #871		DISTANT LOCATION MINIMUM RATES WEEKLY "ON CALL"
		<b>EP Schedule 56</b>
OCC. CODE NO.	CLASSIFICATION	PER WEEK
7705	Production Office Coordinator	As Negotiated
7706	Assistant Production Office Coordinator	As Negotiated
7707	Art Department Coordinator	As Negotiated

**Assistant Production Office Coordinators and Art Department Coordinators employed on a television motion picture**

I.A.T.S.E. SCRIPT SUPERVISORS, CONTINUITY COORDINATORS, AND ALLIED PROD. SPECIALISTS LOCAL #871		STUDIO MINIMUM RATES REGULAR BASIC HOURLY RATE
		<b>EP Schedule 01</b>
OCC. CODE NO.	CLASSIFICATION	PER HOUR
	Assistant Production Office Coordinators employed on a television motion picture (other than a long-form television motion picture or program made for basic cable):*	\$16.23
	Assistant Production Office Coordinators employed on a long-form television motion picture or program made for basic cable**	15.66
	Art Department Coordinators employed on a television motion picture***	16.82

\* This rate shall apply without modification to Assistant Production Office Coordinators employed on a television motion picture (other than a long-form television motion picture or a program made for basic cable) under this Agreement, including the Sideletter re Special Conditions for Pilots, One-Hour Series and One-Half Hour Prime Time Series, as modified herein.

\*\* This rate shall apply without modification to Assistant Production Office Coordinators (i) employed on a long-form television motion picture or two-hour pilot for which no commitment for a series is attached to the pilot order under the Sideletter re Special Conditions for Long-Form Television Motion Pictures (Including Movies-of-the-Week, Mini-Series and Two (2) Hour Pilots for Which No Commitment for a Series Exists at the Time of the Pilot Order), as modified herein, or (ii) employed on a program made for basic cable under the Sideletter re Productions Made for Basic Cable, as modified herein.

\*\*\* This rate shall apply without modification to Art Department Coordinators employed on a television motion picture.

**ON CALL**

1st 5 days worked	5 day rate; 60 pension hrs.
6th day worked	1.5x 1/5 of 5 day rate; 12 pension hrs.
7th day worked	1/3 of 5 day rate; 12 pension hrs.

**Idle 6th or 7th Day:**

On call: 1/12th weekly rate; 6th day: 7 pension hrs.; 7th day: 8 pension hrs.

Hourly 6th Day: An allowance of four (4) hours of pay at straight time at the minimum hourly rate (not work time), plus pension and health contributions for seven (7) hours.

Hourly 7th Day: An allowance of four (4) hours of pay at straight time at the minimum hourly rate (not work time), plus pension and health contributions for eight (8) hours.

### **MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- a) Meal period may be extended 1/2 hour when used for wrapping up or to complete a camera set-up in progress.
- b) There will be a 12 minute grace period prior to imposition of any meal penalty, provided that the 6 hour period intervening between meals has not been extended as permitted by the agreement.

### **Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

### **TRAVEL**

For any day of the week (including holidays) on which the on-call employee travels only, the employee shall receive an allowance of one-sixth (1/6th) of the employee's weekly rate.

For any day of the week (including holidays) on which an Assistant Production Office Coordinator or an Art Department Coordinator employed on a television motion picture travels only, the employee shall receive an allowance of four (4) hours of pay at straight time or pay for time actually traveled, whichever is greater, but in no event more than eight (8) hours of pay at straight time.

### **HOLIDAYS**

#### **Worked:**

On Call/Weekly: 2x 1/5 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes)

Hourly: Double the Regular Basic Hourly Rate

#### **Not Worked:**

On Call/Weekly: 1/5 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).

### **VACATION**

Each company may treat vacation pay for Production Office Coordinators, Assistant Production Office Coordinators and Art Department Coordinators in the same way that the Company treats vacation pay for Script Supervisors and other production personnel

## SCRIPT COORDINATORS AND WRITERS' ROOM ASSISTANTS

Script coordinators employed on a regular, full time basis in the County of Los Angeles, on live action, scripted dramatic television motion pictures or live action, scripted dramatic new media programs covered under the Sideletter re Programs Made for New Media in the IATSE Basic Agreement. \*

I.A.T.S.E. SCRIPT COORDINATORS LOCAL #871	BASIC HOURLY RATE 2/2/2020 to 1/30/2021	BASIC HOURLY RATE 1/31/2021 to End of Term*
	<b>EP Schedule 01</b>	<b>EP Schedule 01</b>
	1.5x AFTER 8 AND/OR 40 HRS MIN. CALL 8 HRS. <sup>1</sup>	1.5x AFTER 8 AND/OR 40 HRS MIN. CALL 8 HRS. <sup>1</sup>
CLASSIFICATION	PER HOUR	PER HOUR
Script Coordinator	\$17.13	\$17.64

<sup>1</sup> (a) An eight (8) hour daily minimum call shall apply during the regular five (5) day workweek.

(b) In the event that a Script Coordinator performs work on his or her sixth or seventh day worked at the instruction of the Producer in the workweek, a four (4) hour minimum call shall apply.

Writers' Room Assistants employed on a regular, full time basis in the County of Los Angeles, on live action, scripted dramatic television motion pictures or live action, scripted dramatic new media programs covered under the Sideletter re Programs Made for New Media in the IATSE Basic Agreement. \*

I.A.T.S.E. WRITERS' ROOM ASSISTANT LOCAL #871	BASIC HOURLY RATE 2/2/2020 to 6/30/2020	BASIC HOURLY RATE 7/1/2020 to End of Term*
	<b>EP Schedule 01</b>	<b>EP Schedule 01</b>
	1.5x AFTER 8 AND/OR 40 HRS MIN. CALL 8 HRS.	1.5x AFTER 8 AND/OR 40 HRS MIN. CALL 8 HRS.
CLASSIFICATION	PER HOUR	PER HOUR
Writers' Room Assistants	\$15.01	\$16.00

\* (a) in the job classification of Script Coordinator or Writers' Room Assistant on live action, scripted dramatic episodic series; (b) in the job classification of Script Coordinator on live action, scripted dramatic pilots; (c) in the job classification of Writers' Room Assistant on live action, scripted dramatic pilots, provided that the pilot has a "Writers' Room;" and (d) in the job classification of Script Coordinator or Writers' Room Assistant on live action, scripted dramatic one-time programs (including mini-series), provided that the one-time program has a "Writers' Room."

This Agreement does not cover: (a) any Script Coordinator or Writers' Room Assistant employed on a daytime serial, movie-for-television, live musical or performance, or one-time program (including a mini-series) when there is no "Writers' Room" on the one-time program; (b) any Writers' Room Assistant on a pilot when there is no "Writers' Room" on the pilot; (c) Assistants or Executive Assistants to an Executive Producer or "Showrunner", whose primary duties on a regular, full time basis do not relate to preparing scripts for a pilot or series order and who do not work primarily in the "Writers' Room;" (d) interns, fellows and participants in writer training programs; (e) any employee who performs the work of a Script Coordinator or Writers' Room Assistant but is covered by another collective bargaining agreement; and (f) production assistants, general office personnel, supervisors, guards, management employees and all other employees.

It is understood that this Agreement does not apply to any Script Coordinator or Writers' Room Assistant employed on a theatrical motion picture, animated motion picture, non-dramatic motion picture or program made for new media that is not covered by the Sideletter re Programs Made for New Media in the IATSE Basic Agreement.

**ON PRODUCTION**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (12+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	2x rate
7th day worked	2x rate	2x rate	2x rate

**REST PERIOD**

An employee who has not received an eight (8) hour rest period after working more than twelve (12) hours in a day, from the time of reporting to work to dismissal, shall be paid one and one-half times his or her Regular Basic Hourly Rate for any invaded hours.

**MEALS**

Meal periods shall be not less than one-half (1/2) hour nor more than one (1) hour in length. Generally, an employee's first meal period shall commence within six (6) hours following the time of first call for the day. Succeeding meal periods for the same employee shall generally commence within six (6) hours after the end of the preceding meal period. If an employee is instructed to work through a meal by the Showrunner or other individual authorized to do so by the Producer, the Producer shall provide the employee with a meal and suitable time to eat such meal.

**HOLIDAYS****Worked:**

Hourly: 1.5x the Regular Basic Hourly Rate

**Not Worked:**

Daily minimum call paid as holiday occurs.

**CALIFORNIA SICK LEAVE**

- Accrual. Commencing July 1, 2015, eligible employees covered by this Agreement shall accrue one hour of paid sick leave for every 30 hours worked in California for Producer, up to a maximum of 48 hours or six (6) days. (In lieu of the foregoing hourly accrual of paid sick leave, and provided that advance notice is given to the employee, a Producer may elect to provide employees, upon their eligibility to use sick leave as provided below (i.e., upon working 30 days in California for the Producer and after their 90th day of employment in California with the Producer (based on days worked or guaranteed), with a bank of 24 hours or three (3) days of sick leave per year, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Under this elected option, such banked sick leave days may not be carried over to the following year.)
- To be eligible to accrue paid sick leave, the employee must have worked for the Producer for at least 30 days in California within a one-year period, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Sick leave may be used in minimum increments of four (4) hours upon oral or written request after the eligible employee has been employed by the Producer in California for 90 days (based on days worked or guaranteed), such period to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Reasonable advance notification of the need for sick leave is required if the use is foreseeable; otherwise, notice is required as soon as practicable. Sick days accrued on an hourly basis shall carry over to the following year of employment; however, the Producer may limit the use of such accrued time to no more than 24 hours or three (3) days during each year of employment as defined by the Employer in advance.
- For employees employed on an hourly or daily basis, a day of sick leave pay shall be equal to eight (8) hours' pay at the employee's straight time hourly rate. If a four (4) hour increment of sick leave is taken, the employee shall be paid four (4) hours of pay at his straight time hourly rate. For weekly employees (including 'on-call' employees), a day of sick leave pay shall be equal to one-fifth of the employee's weekly rate under the studio minimum wage scales or one-sixth of the employee's weekly rate under the distant location minimum wage scales (or fifty percent (50%) thereof for a four (4) hour increment of sick leave taken). Replacements for weekly employees (including "on-call" employees) may be hired on a pro rata basis of the weekly rate regardless of any contrary provision in this Agreement. The employee shall not be required to find a replacement as a condition of exercising his right to paid sick leave.
- Sick leave may be taken for the diagnosis, care or treatment of an existing health condition of, or preventive care for, the employee or the employee's 'family member. Sick leave also may be taken by an employee who is a victim of domestic violence, sexual assault or stalking.
- Accrued, unused sick leave is not paid out on termination, resignation or other separation from employment. If an employee is rehired by the Producer within one year of the employee's separation from employment, the employee's accrued and unused sick leave shall be reinstated, and the employee may begin using the accrued sick leave upon rehire if the employee was previously eligible to use the sick leave or once the employee becomes eligible as provided above.
- Producer shall include in the employee's start paperwork the contact information for the designated Producer representative whom the employee may contact to confirm eligibility and the amount of accrued sick leave available. Such start paperwork shall also include information with respect to the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected to measure the 30-day and 90-day eligibility periods and the cap on accrual set forth in subparagraph (b) above or, alternatively, if the Producer elected to provide employees with a sick leave bank, the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected for the bank of three (3) sick days as provided in subparagraph (a) above. Producer also shall notify the Local Union office of the name and contact information of the designated Producer representative.
- Any Producer that has a sick leave policy, or paid leave or paid time off policy that permits the use of paid sick time, as of June 30, 2015, may continue such policy in lieu of the foregoing. Nothing shall prevent a Producer from negotiating a sick leave policy with better terms and conditions. There shall be no discrimination or retaliation against any employee for exercising his or her right to use paid sick leave.
- Any dispute with respect to sick leave for employees covered under this Agreement shall be subject to the grievance and arbitration procedures provided herein.

**WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS**

The Union expressly waives, to the full extent permitted by law, application of the following to all employees employed under this Agreement: the New York City Earned Sick Time Act of 2013; the San Francisco Paid Sick Leave Ordinance (San Francisco Administrative Code Section 12W); the Oakland Sick Leave Law (Municipal Code Section 5.92.030.); the Seattle Paid Sick and Safe Time Ordinance (Ordinance No. 123698); Chapter 18.10 of Title 18 of the Municipal Code of the City of Tacoma, Washington (enacted by Ordinance No. 28275); Chapter 160 of the Ordinances of the Township of Bloomfield, New Jersey (enacted by Ordinance No. 15-10); the Paid Sick Time for Private Employees Ordinance of East Orange, New Jersey (Ordinance No. 21- 2014; East Orange Code Chapter 140, Section 1 *et seq.*); the Sick Leave for Private Employees Ordinances of Irvington, New Jersey (Ordinance No. MC-3513); Montclair, New Jersey; Newark, New Jersey (City Ordinance 13-2010); Passaic, New Jersey (Ordinance No. 1998-14); Paterson, New Jersey (Paterson Code Chapter 412) and Trenton, New Jersey; and any other ordinance, statute or law requiring paid sick leave that is hereafter enacted. It is understood that the Union and the AMPTP shall memorialize any such waiver for any newly-enacted law by letter agreement.

## TEACHERS/WELFARE WORKERS

## STUDIO

I.A.T.S.E. MOTION PICTURE STUDIO TEACHERS AND WELFARE WORKERS, LOCAL #884	STUDIO MINIMUM RATES	
	SCHEDULE A	SCHEDULE C
	DAILY MIN. CALL: 8 HRS. 1.5x AFTER 8 HRS. <sup>1</sup>	WEEKLY "ON CALL" <sup>2</sup>
	<b>EP Schedule 01</b>	<b>EP Schedule 56</b>
OCC. CODE NO. CLASSIFICATION	PER HOUR	PER WEEK
8401 Teacher-Welfare Worker <sup>3</sup>	\$56.72	\$2,626.19

<sup>1</sup> See Paragraph 8 for provisions relating to work on the sixth or seventh days in an employee's workweek.

<sup>2</sup> "On Call" Employee Work on Recognized Holidays - If an employee hired under the "On Call" Schedule is specifically instructed and required by Producer to perform work on a recognized holiday, under the direction and control of Producer, he shall be paid an additional one-fifth (1/5) of the "On Call" weekly rate in effect for each such day so worked.

"On Call" Employee Work on Six (6) or Seven (7) Days Within the Employee's Workweek - If an employee hired under the "On Call" Schedule is specifically instructed and required by Producer to perform work on six (6) or seven (7) days within the employee's workweek, under the direction and control of the Producer, he shall receive one and one-half times one-fifth (1/5) of the "On Call" weekly rate in effect for the sixth or seventh day(s) so worked.

Such provisions shall apply to employees hired under the "On Call" schedule who, having commenced work on the previous day, continue to work past 1:00 a.m. on such sixth or seventh day in the employee's workweek or recognized holiday, as the case may be, and who worked at least fifteen (15) hours, including meal period, before being dismissed on such sixth or seventh day in the employee's workweek or recognized holiday, as the case may be. In any event, an employee hired under the "On Call" schedule who does not so work past 1:00 a.m. on such sixth or seventh day in the employee's workweek or recognized holiday, shall not be deemed to have worked on such day by reason of work between 12:00 a.m.(midnight) and 1:00 a.m. of that day.

The term "rate in effect" means wage scale plus amounts in excess of scale, if any.

<sup>3</sup> Employees employed five (5) or more consecutive days shall be paid at the weekly or fractional weekly rate.

I.A.T.S.E. MOTION PICTURE STUDIO TEACHERS AND WELFARE WORKERS, LOCAL #884	STUDIO MINIMUM RATES NON-IATSE*	
	DAILY MIN. CALL: 8 HRS. 1.5x AFTER 8 HRS.	WEEKLY "ON CALL"
OCC. CODE NO. CLASSIFICATION	PER HOUR	PER WEEK
8401 Teacher-Welfare Worker*	\$71.43*	\$3,402.13*
8401 Teacher-Welfare Worker**	\$73.28**	\$3,513.13**

\* Rates include Vacation at 4%, Holiday at 3.719%, Pension and Health at \$6.9275/hr for \$15 million contributors, and IAP at 6% of scale, effective 8/2/2020 – 7/31/2021.

\*\* Rates include Vacation at 4%, Holiday at 3.719%, Pension and Health at \$8.7775/hr for non-\$15 million contributors, and IAP at 6% of scale, effective 8/2/2020 – 7/31/2021.

ON PROD/REPORT TO

	Straight (8)	Overtime (8+)	Gold (12+)
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

**BUS TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (14+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

**ON CALL**

1st 5 days worked	Flat rate; 60 pension hrs.
6th day worked	1.5x 1/5 weekly rate; 12 pension hrs.
7th day worked	1.5x 1/5 weekly rate; pension hrs.

**REST PERIOD**

Please see the [IATSE REST PROVISIONS FOR BASIC AGREEMENT](#) section.

**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- The meal interval may be extended 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- There will be a 12 minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty, provided that the 6 hour period intervening between the meals has not been extended as permitted by the agreement.

**Feature Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

**Television Penalty:**

1st 1/2 hr. or fraction thereof	\$8.50
2nd 1/2 hr. or fraction thereof	\$11.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$13.50

**HOLIDAYS****Worked:**

**7 Days:** 2x rate

**Gold (12+):** 4x rate

**On Call:** Pay an additional 1/5 of the "on call" weekly rate

**Not Worked:**

**Daily:** May pay minimum call as holiday occurs (subject to pension, health, and welfare contribution) **or** at end of show (not subject to pension, health, and welfare).

**On Call/Weekly:** 1/5 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).



**Studio Zone:**

The definition of the Studio Zone in Paragraph 21 of the Agreement includes the following locations: Agua Dulce, Castaic (including Lake Castaic), Leo Carrillo State Beach, Ontario International Airport, Piru, and Pomona (including the Los Angeles County Fair Grounds).

**Secondary Studio Zone:**

The "Secondary Studio Zone" consists of an area extending ten (10) miles from the perimeter of the Studio Zone and including John Wayne Airport and the City of Huntington Beach in its entirety. When an employee is directed to report to a location within the Secondary Studio Zone, the following shall apply:

- Producer shall notify employees not less than twenty-four hours in advance that it intends to require employees to report to a location within the Secondary Studio Zone. Such notification shall not constitute a work call.
- Mileage shall be paid from the studio or production office to and from the location within the Secondary Studio Zone. In addition, the Producer shall pay a \$4.50 per day allowance to each employee asked to report within the Secondary Studio Zone.
- Courtesy housing shall be offered to those employees who work in excess of twelve (12) hours in the Secondary Studio Zone.
- Rest periods shall be calculated from the perimeter of the thirty (30) mile Studio Zone.
- Except as otherwise provided herein, all of the other provisions applicable to an employee reporting within the thirty (30) mile Studio Zone shall apply.
- The Union agrees to not unreasonably deny waivers for locations, such as Lake Hughes, Elizabeth Lake and the Nikken Building in Irvine, that are outside the thirty (30) mile Studio Zone and the Secondary Studio Zone, to be treated as within the Secondary Studio Zone.

The following locations continue to be considered within the thirty (30) mile Studio Zone and are not subject to the special rules for the Secondary Studio Zone: Agua Dulce, Castaic (including Castaic Lake), Leo Carrillo State Beach, Ontario International Airport, Piru, Pomona (including the Los Angeles County Fairgrounds), and the Metro-Goldwyn-Mayer, Inc. Ranch property.

**CALIFORNIA SICK LEAVE**

- **Accrual.** Commencing July 1, 2015, eligible employees covered by this Agreement shall accrue one hour of paid sick leave for every 30 hours worked in California for Producer, up to a maximum of 48 hours or six (6) days. (In lieu of the foregoing hourly accrual of paid sick leave, and provided that advance notice is given to the employee, a Producer may elect to provide employees, upon their eligibility to use sick leave as provided below (i.e., upon working 30 days in California for the Producer and after their 90th day of employment in California with the Producer (based on days worked or guaranteed), with a bank of 24 hours or three (3) days of sick leave per year, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Under this elected option, such banked sick leave days may not be carried over to the following year.)
- To be eligible to accrue paid sick leave, the employee must have worked for the Producer for at least 30 days in California within a one-year period, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Sick leave may be used in minimum increments of four (4) hours upon oral or written request after the eligible employee has been employed by the Producer in California for 90 days (based on days worked or guaranteed), such period to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Reasonable advance notification of the need for sick leave is required if the use is foreseeable; otherwise, notice is required as soon as practicable. Sick days accrued on an hourly basis shall carry over to the following year of employment; however, the Producer may limit the use of such accrued time to no more than 24 hours or three (3) days during each year of employment as defined by the Employer in advance.
- For employees employed on an hourly or daily basis, a day of sick leave pay shall be equal to eight (8) hours' pay at the employee's straight time hourly rate. If a four (4) hour increment of sick leave is taken, the employee shall be paid four (4) hours of pay at his straight time hourly rate. For weekly employees (including 'on-call' employees), a day of sick leave pay shall be equal to one-fifth of the employee's weekly rate under

the studio minimum wage scales or one-sixth of the employee's weekly rate under the distant location minimum wage scales (or fifty percent (50%) thereof for a four (4) hour increment of sick leave taken). Replacements for weekly employees (including "on-call" employees) may be hired on a pro rata basis of the weekly rate regardless of any contrary provision in this Agreement. The employee shall not be required to find a replacement as a condition of exercising his right to paid sick leave.

- Sick leave may be taken for the diagnosis, care or treatment of an existing health condition of, or preventive care for, the employee or the employee's 'family member. Sick leave also may be taken by an employee who is a victim of domestic violence, sexual assault or stalking.
- Accrued, unused sick leave is not paid out on termination, resignation or other separation from employment. If an employee is rehired by the Producer within one year of the employee's separation from employment, the employee's accrued and unused sick leave shall be reinstated, and the employee may begin using the accrued sick leave upon rehire if the employee was previously eligible to use the sick leave or once the employee becomes eligible as provided above.
- Producer shall include in the employee's start paperwork the contact information for the designated Producer representative whom the employee may contact to confirm eligibility and the amount of accrued sick leave available. Such start paperwork shall also include information with respect to the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected to measure the 30-day and 90-day eligibility periods and the cap on accrual set forth in subparagraph (b) above or, alternatively, if the Producer elected to provide employees with a sick leave bank, the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected for the bank of three (3) sick days as provided in subparagraph (a) above. Producer also shall notify the Local Union office of the name and contact information of the designated Producer representative.

#### **WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS**

The Union expressly waives, to the full extent permitted by law, application of the following to all employees employed under this Agreement: the New York City Earned Sick Time Act of 2013; the San Francisco Paid Sick Leave Ordinance (San Francisco Administrative Code Section 12W); the Oakland Sick Leave Law (Municipal Code Section 5.92.030.); the Seattle Paid Sick and Safe Time Ordinance (Ordinance No. 123698); Chapter 18.10 of Title 18 of the Municipal Code of the City of Tacoma, Washington (enacted by Ordinance No. 28275); Chapter 160 of the Ordinances of the Township of Bloomfield, New Jersey (enacted by Ordinance No. 15-10); the Paid Sick Time for Private Employees Ordinance of East Orange, New Jersey (Ordinance No. 21- 2014; East Orange Code Chapter 140, Section 1 *et seq.*); the Sick Leave for Private Employees Ordinances of Irvington, New Jersey (Ordinance No. MC-3513); Montclair, New Jersey; Newark, New Jersey (City Ordinance 13-2010); Passaic, New Jersey (Ordinance No. 1998-14); Paterson, New Jersey (Paterson Code Chapter 412) and Trenton, New Jersey; and any other ordinance, statute or law requiring paid sick leave that is hereafter enacted. It is understood that the Union and the AMPTP shall memorialize any such waiver for any newly-enacted law by letter agreement.

**DISTANT**

I.A.T.S.E. MOTION PICTURE STUDIO TEACHERS AND WELFARE WORKERS LOCAL #884	DISTANT MINIMUM RATES <sup>1</sup>	
	SCHEDULE A	SCHEDULE C
	DAILY MIN. CALL: 8 HRS. 1.5x AFTER 8 HRS <sup>2</sup>	WEEKLY "ON CALL"
OCC. CODE	<b>EP Schedule 01</b>	<b>EP Schedule 56</b>
NO. CLASSIFICATION	PER HOUR	PER WEEK
8401 Teacher-Welfare Worker <sup>3</sup>	\$56.72	\$2,626.19

<sup>1</sup> Teacher-Welfare Workers shall be paid a \$6.00 expense allowance for each day on distant location.

<sup>2</sup> See Paragraph 8 for provisions relating to work on the sixth or seventh days in an employee's workweek.

<sup>3</sup> Employees employed five (5) or more consecutive days shall be paid at the weekly or the fractional weekly rate.

I.A.T.S.E. MOTION PICTURE STUDIO TEACHERS AND WELFARE WORKERS	DISTANT MINIMUM RATES <b>NON-IATSE***</b>	
	DAILY MIN. CALL: 8 HRS. 1.5x AFTER 8 HRS*	WEEKLY "ON CALL"
OCC. CODE	PER HOUR	PER WEEK
NO. CLASSIFICATION		
8401 Teacher-Welfare Worker*	\$71.43*	\$3,402.13*
8401 Teacher-Welfare Worker**	\$73.28**	\$3,513.13**

\* Rates include Vacation at 4%, Holiday at 3.719%, Pension and Health at \$6.9275/hr for \$15 million contributors, and IAP at 6% of scale, effective 8/2/2020 – 7/31/2021.

\*\* Rates include Vacation at 4%, Holiday at 3.719%, Pension and Health at \$8.7775/hr for non-\$15 million contributors, and IAP at 6% of scale, effective 8/2/2020 – 7/31/2021.

**ON PRODUCTION**

	<b>Straight (8/40)</b>	<b>Overtime (8+)</b>	<b>Gold (14+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	2x rate
7th day worked	2x rate	2x rate	4x rate

**Idle 6th or 7th Day:**

Daily/Weekly	4 hrs. straight time <b>at scale</b> ; 8 pension hrs.
On Call	1/10 day pay at contract wage rate <b>scale</b> ; 6th day: 7 pension hrs.; 7th day: 8 pension hrs.)

**REST PERIOD**

**Rest Period:** 8 hours

**ON CALL**

1st 5 days worked	5 day rate; 60 pension hrs.
6th day worked	1.5x 1/5 of 5 day rate; 12 pension hrs.
7th day worked	1/3 of 5 day rate; 12 pension hrs.

**TRAVEL**

For On Call: 1/6 of scheduled minimum weekly "on call" rate.

**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- a) The meal interval may be extended 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- b) There will be a 12 minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty, provided that the 6 hour period intervening between the meals has not been extended as permitted by the agreement.

**Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

**HOLIDAYS****Worked:**

**7 Days:** 2x rate

**Gold (14+):** 4x rate

**On Call:** Pay an additional 1/5 of the "on call" weekly rate

**Not Worked:**

**Daily:** As holiday occurs, min. call (subject to pension, health, and welfare contribution).

**On Call/Weekly:** 1/6 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).

## COSTUME DESIGNERS GUILD

## STUDIO

I.A.T.S.E. COSTUME DESIGNERS GUILD LOCAL #892		STUDIO MINIMUM RATES 5-DAY WEEK		
		SCHEDULE C <sup>1</sup>		
OCC. CODE NO.	CLASSIFICATION	DAILY EMPLOYEES "ON CALL"	WEEKLY EMPLOYEES "ON CALL"	
		<i>EP Schedule 57</i>	<i>EP Schedule 56</i>	
2200	Costume Designer – <b>Theatrical</b>	\$1,068.20	\$3,139.86	
2201	Costume Designer – <b>Television</b>	705.78 <sup>2</sup>	2,952.11	
		SCHEDULE A <sup>1</sup> DAILY EMPLOYEES "ON CALL"	SCHEDULE B-1 <sup>1</sup> WEEKLY EMPLOYEES "ON CALL"	
		<i>EP Schedule 57</i>	<i>EP Schedule 56</i>	
2202	Assistant Costume Designer <sup>3</sup>	\$529.50	\$2,429.76	
		SCHEDULE A-1 DAILY EMPLOYEES	SCHEDULE B WEEKLY EMPLOYEES	
		<i>EP Schedule 01</i>	<i>EP Schedule 40</i>	
		8 HR. MIN. CALL 1.5x AFTER 8 HRS. DAILY AND/OR 40 HRS.	WEEKLY GUAR. 40 HRS. MIN. CALL: 8 HRS. 1.5x AFTER 40 CM/ HRS.	
		PER HOUR	PER HOUR	WKLY GUAR.
2211	Senior Costume Sketch Artist	\$50.15	\$46.22	\$1,848.80

<sup>1</sup> "On Call" Employee Work on Recognized Holidays - If an employee hired under the "On Call" Schedule is specifically instructed and required by Producer to perform work on a recognized holiday, under the direction and control of Producer, he shall be paid an additional one-fifth (1/5) of the "on call" weekly rate in effect for each day so worked.

"On Call" Employee Work on Six (6) or Seven (7) Days Within the Employee's Workweek - If an employee hired under the "On Call" Schedule is specifically instructed and required by Producer to perform work on six (6) or seven (7) days within the employee's workweek, under the direction and control of the Producer, he shall receive one and one-half times one-fifth (1/5) of the "on call" weekly rate in effect for the sixth or seventh day(s) so worked.

Such provisions shall apply to employees hired under the "On Call" Schedule who, having commenced work on the previous day, continue to work past 1:00 a.m. on such sixth or seventh day within the employee's workweek or recognized holiday, as the case may be, and who worked at least fifteen (15) hours, including meal period, before being dismissed on such sixth or seventh day within the employee's workweek or recognized holiday, as the case may be. In any event, an employee hired under the "On Call" Schedule who does not so work past 1:00 a.m. on such sixth or seventh day within the employee's workweek or recognized holiday shall not be deemed to have worked on such day by reason of work between 12:00 midnight and 1:00 a.m. of that day.

The term "rate in effect" means wage scale plus amounts in excess of scale, if any.

<sup>2</sup> On television productions, if a Costume Designer is hired under this Agreement on a daily basis, the Producer must engage a person not on the payroll of that production. For each day so worked, Producer shall submit contributions to the Pension and Health Plans on behalf of the Costume Designer based on twelve (12) hours.

In hiring daily schedule Costume Designers, Producer shall give preference of employment to qualified Costume Designers as provided in Paragraph 68 of the Local #892 Agreement.

<sup>3</sup> Assistant Costume Designers are employees designated by Producer to work under the supervision and direction of Costume Designers. The duties are the same as those of a Costume Designer.

**ON PROD/REPORT TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (12+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

**BUS TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (14+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

**OFF PROD/REPORT TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (12+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

**Night Premium:**

Off Production employees called to work between 6:00 am and 8:00 pm receive 110% of basic rate after 8:00 pm until 6:00 am. If called to work between 8:00 pm and 4:00 am, all time is 120% of basic rate. If called to work between 4:00 am and 6:00 am, all time is 120% of basic rate **until** 6:00 am when basic rate goes into effect for the remainder of the minimum call.

**ON CALL**

1st 5 days worked	Flat rate; 60 pension hrs.
6th day worked	1.5x 1/5 weekly rate; 12 pension hrs.
7th day worked	1.5x 1/5 weekly rate; 12 pension hrs.

**FRACTIONAL WORK WEEK**

Any weekly schedule employee who works 3 or fewer days in a workweek shall be compensated based on 1/5th of the weekly rate for each day worked. Weekly schedule employees who work more than 3 days in a workweek shall be paid a full week's pay.

**PERSONAL SERVICE CONTRACTS**

Any personal service contract entered into between Producer and Costume Designer shall confirm, at least, to the terms and conditions of this Agreement, except as hereinafter expressly provided. The agreed-upon compensation set forth in a personal service contract with a Costume Designer may include and be in lieu of vacation pay, holiday pay, pay for the sixth and/or seventh day worked in an employee's workweek, and severance pay called for by this Agreement, provided, however, that it is clear from the terms of the personal service contract that said benefits were expressly intended to be covered by the agreed-upon compensation set forth in the personal service contract.

**REST PERIOD**

Please see the [IATSE REST PROVISIONS FOR BASIC AGREEMENT](#) section.

**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- a) The meal interval may be extended 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- b) There will be a 12 minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty, provided that the 6 hour period intervening between the meals has not been extended as permitted by the agreement.

**Feature Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

**Television Penalty (In Studio Only):**

1st 1/2 hr. or fraction thereof	\$8.50
2nd 1/2 hr. or fraction thereof	\$11.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$13.50

**HOLIDAYS****Worked:**

**7 Days:** 2x rate

**Gold (12+):** 4x rate

**On Call:** An additional 1/5 the "on call" weekly rate for each day

**Not Worked:**

**Daily:** May pay minimum call as holiday occurs (subject to pension, health and welfare contribution) **or** at end of show (not subject to pension, health, and welfare).

**On Call/Weekly:** 1/5 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).

**Studio Zone:**

The definition of the Studio Zone in Paragraph 21 of the Agreement includes the following locations: Agua Dulce, Castaic (including Lake Castaic), Leo Carrillo State Beach, Ontario International Airport, Piru, and Pomona (including the Los Angeles County Fair Grounds).

**Secondary Studio Zone:**

The "Secondary Studio Zone" consists of an area extending ten (10) miles from the perimeter of the Studio Zone and including John Wayne Airport and the City of Huntington Beach in its entirety. When an employee is directed to report to a location within the Secondary Studio Zone, the following shall apply:

- Producer shall notify employees not less than twenty-four hours in advance that it intends to require employees to report to a location within the Secondary Studio Zone. Such notification shall not constitute a work call.
- Mileage shall be paid from the studio or production office to and from the location within the Secondary Studio Zone. In addition, the Producer shall pay a \$4.50 per day allowance to each employee asked to report within the Secondary Studio Zone.
- Courtesy housing shall be offered to those employees who work in excess of twelve (12) hours in the Secondary Studio Zone.

- Rest periods shall be calculated from the perimeter of the thirty (30) mile Studio Zone.
- Except as otherwise provided herein, all of the other provisions applicable to an employee reporting within the thirty (30) mile Studio Zone shall apply.
- The Union agrees to not unreasonably deny waivers for locations, such as Lake Hughes, Elizabeth Lake and the Nikken Building in Irvine, that are outside the thirty (30) mile Studio Zone and the Secondary Studio Zone, to be treated as within the Secondary Studio Zone.

The following locations continue to be considered within the thirty (30) mile Studio Zone and are not subject to the special rules for the Secondary Studio Zone: Agua Dulce, Castaic (including Castaic Lake), Leo Carrillo State Beach, Ontario International Airport, Piru, Pomona (including the Los Angeles County Fairgrounds), and the Metro-Goldwyn-Mayer, Inc. Ranch property.

### **CALIFORNIA SICK LEAVE**

- Accrual. Commencing July 1, 2015, eligible employees covered by this Agreement shall accrue one hour of paid sick leave for every 30 hours worked in California for Producer, up to a maximum of 48 hours or six (6) days. (In lieu of the foregoing hourly accrual of paid sick leave, and provided that advance notice is given to the employee, a Producer may elect to provide employees, upon their eligibility to use sick leave as provided below (i.e., upon working 30 days in California for the Producer and after their 90th day of employment in California with the Producer (based on days worked or guaranteed), with a bank of 24 hours or three (3) days of sick leave per year, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Under this elected option, such banked sick leave days may not be carried over to the following year.)
- To be eligible to accrue paid sick leave, the employee must have worked for the Producer for at least 30 days in California within a one-year period, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Sick leave may be used in minimum increments of four (4) hours upon oral or written request after the eligible employee has been employed by the Producer in California for 90 days (based on days worked or guaranteed), such period to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Reasonable advance notification of the need for sick leave is required if the use is foreseeable; otherwise, notice is required as soon as practicable. Sick days accrued on an hourly basis shall carry over to the following year of employment; however, the Producer may limit the use of such accrued time to no more than 24 hours or three (3) days during each year of employment as defined by the Employer in advance.
- For employees employed on an hourly or daily basis, a day of sick leave pay shall be equal to eight (8) hours' pay at the employee's straight time hourly rate. If a four (4) hour increment of sick leave is taken, the employee shall be paid four (4) hours of pay at his straight time hourly rate. For weekly employees (including 'on-call' employees), a day of sick leave pay shall be equal to one-fifth of the employee's weekly rate under the studio minimum wage scales or one-sixth of the employee's weekly rate under the distant location minimum wage scales (or fifty percent (50%) thereof for a four (4) hour increment of sick leave taken). Replacements for weekly employees (including "on-call" employees) may be hired on a pro rata basis of the weekly rate regardless of any contrary provision in this Agreement. The employee shall not be required to find a replacement as a condition of exercising his right to paid sick leave.
- Sick leave may be taken for the diagnosis, care or treatment of an existing health condition of, or preventive care for, the employee or the employee's 'family member. Sick leave also may be taken by an employee who is a victim of domestic violence, sexual assault or stalking.
- Accrued, unused sick leave is not paid out on termination, resignation or other separation from employment. If an employee is rehired by the Producer within one year of the employee's separation from employment, the employee's accrued and unused sick leave shall be reinstated, and the employee may begin using the accrued sick leave upon rehire if the employee was previously eligible to use the sick leave or once the employee becomes eligible as provided above.
- Producer shall include in the employee's start paperwork the contact information for the designated Producer representative whom the employee may contact to confirm eligibility and the amount of accrued sick leave available. Such start paperwork shall also include information with respect to the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected to measure the 30-day and 90-day eligibility periods and the cap on accrual set forth in subparagraph (b) above or, alternatively, if the Producer elected to provide employees with a sick leave bank, the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected for the bank of three (3) sick days as provided in



subparagraph (a) above. Producer also shall notify the Local Union office of the name and contact information of the designated Producer representative.

- Any Producer that has a sick leave policy, or paid leave or paid time off policy that permits the use of paid sick time, as of June 30, 2015, may continue such policy in lieu of the foregoing. Nothing shall prevent a Producer from negotiating a sick leave policy with better terms and conditions. There shall be no discrimination or retaliation against any employee for exercising his or her right to use paid sick leave.
- Any dispute with respect to sick leave for employees covered under this Agreement shall be subject to the grievance and arbitration procedures provided herein.

### **WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS**

The Union expressly waives, to the full extent permitted by law, application of the following to all employees employed under this Agreement: the New York City Earned Sick Time Act of 2013; the San Francisco Paid Sick Leave Ordinance (San Francisco Administrative Code Section 12W); the Oakland Sick Leave Law (Municipal Code Section 5.92.030.); the Seattle Paid Sick and Safe Time Ordinance (Ordinance No. 123698); Chapter 18.10 of Title 18 of the Municipal Code of the City of Tacoma, Washington (enacted by Ordinance No. 28275); Chapter 160 of the Ordinances of the Township of Bloomfield, New Jersey (enacted by Ordinance No. 15-10); the Paid Sick Time for Private Employees Ordinance of East Orange, New Jersey (Ordinance No. 21- 2014; East Orange Code Chapter 140, Section 1 *et seq.*); the Sick Leave for Private Employees Ordinances of Irvington, New Jersey (Ordinance No. MC-3513); Montclair, New Jersey; Newark, New Jersey (City Ordinance 13-2010); Passaic, New Jersey (Ordinance No. 1998-14); Paterson, New Jersey (Paterson Code Chapter 412) and Trenton, New Jersey; and any other ordinance, statute or law requiring paid sick leave that is hereafter enacted. It is understood that the Union and the AMPTP shall memorialize any such waiver for any newly-enacted law by letter agreement.

**DISTANT****NOTE:** NO DISTANT WAGE SCHEDULE**ON PRODUCTION**

	<b>Straight (8/40)</b>	<b>Overtime (8+)</b>	<b>Gold (14+)</b>
1st 6 days worked	1x rate	1.5x rate	2x rate
7th day worked	2x rate	2x rate	4x rate

**Idle 6th or 7th Day:**

Daily/Weekly	4 hrs. straight <b>at scale</b> ; 8 pension hrs.
On Call	1/12 of the distant location on-call weekly rate; 6th day: 7 pension hrs.; 7th day: 8 pension hrs.

**REST PERIOD****Rest Period:** 8 hours**ON CALL**

1st 5 days worked	5 day rate; 60 pension hrs.
6th day worked	1.5x 1/5 of 5 day rate; 12 pension hrs.
7th day worked	Additional amount equal to 1/3 of the "on call" weekly rate in effect. Said amount shall be paid in addition to any amount due for the 6th day in the employee's workweek; 12 pension hrs.

**TRAVEL**

On Call	1/6 of scheduled minimum weekly "on call" rate
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**MEALS**

When a non-deductible meal is given within one hour of the general crew call (either before or after), the first deductible meal period for such employee shall be due at the same time as a meal is due for the general crew.

- The meal interval may be extended 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- There will be a 12 minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty, provided that the 6 hour period intervening between the meals has not been extended as permitted by the agreement.

**Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

**HOLIDAYS**

**Worked:**

**7 Days:** 2x rate  
**Gold (14+):** 4x rate

**Not Worked:**

**Daily:** As holiday occurs minimum call (subject to pension, health, and welfare contribution).  
**On Call/Weekly:** 1/6 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).

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## CERTIFIED SAFETY OFFICERS AND FIRE SAFETY ADVISORS

### L.A. COUNTY FIRE SAFETY ADVISOR (FSA RETIRED)

#### **HOURLY WAGES**

	<b>Straight (8)</b>	<b>Overtime (8-12)</b>	<b>12+ Holidays, Weekends</b>
Effective 7/01/2020	\$56.55	\$84.83	\$113.10

All job assignments are for a minimum of four (4) hours. Hours worked shall be continuous from call time to wrap with no split shifts. Once an FSA has been assigned to production, that production company is responsible for the four hour minimum rate. To cancel the request for an FSA, production representatives must notify the FSA Dispatch Center that the FSA is no longer needed before 12:00 pm, one business day prior to the beginning of production.

#### **MEALS**

FSAs shall be included in meals at no cost to them. There is no deduction for meal time.

#### **MILEAGE**

No provision for mileage.

#### **WORKERS COMPENSATION**

FSAs are former County of Los Angeles Fire Department employees and **are not** covered by the County of Los Angeles Fire Department Workers' Compensation Insurance.

### L.A. COUNTY FIRE SAFETY OFFICER (FSO)

<b>HOURLY WAGES</b>	<b>Straight (4 hour minimum)</b>	<b>Overtime</b>
Rates subject to change	\$179.70 per hour effective 9/1/2019	No provision

#### **MEALS**

Meal time is work time. No deduction for lunch or dinner breaks.

#### **HOLIDAYS**

No provision.

#### **WORKERS COMPENSATION**

FSAs are not covered by Los Angeles County Fire Department Workers' Compensation.

**CERTIFIED SAFETY OFFICERS  
AND FIRE SAFETY ADVISORS**

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**L.A. CITY UNIFORMED OFFICER (UFSO)**

**Minimum Call:** 4 hours

**Travel Time:** 1 hour

<b>HOURLY WAGES</b>	<b>Straight (4 hour minimum)</b>	<b>Overtime</b>
Mon-Fri	\$118 per hour effective 4/26/2021	Comply with local statutes

**BURBANK CITY FIRE SAFETY OFFICER**

**Minimum Call:** 4 hours

**HOURLY WAGES**

\$90.00 per hour (rate subject to change)

Effective July 1, 2017, the Fire Film Safety Office will require the Fire Safety Officer 4 hour minimum fee to be paid **prior to the first day of production**. The 4 hour minimum fee of \$424.00 per day of production shall be collected upfront. The balance shall be invoiced at the conclusion of the production.

Please note that if a Fire Safety Officer works over 4 hours, the total hours will include an additional 30 minutes for pre- and post-assignment tasks.

Productions not assigned a Fire Safety Officer will be issued a Temporary Production Location permit at a fee of \$153.00 which shall be paid **prior to the first day of production**.

**MEALS**

Meal time is work time. No deduction for lunch or dinner breaks.

**HOLIDAYS**

No provision.

**CULVER CITY FIRE SAFETY OFFICER**

**DAILY WAGES**

Mon-Fri	\$695/day no minimum hours
Sat-Sun	\$925/day no minimum hours

**MEALS**

Meal time is work time. No deduction for lunch or dinner breaks.

**HOLIDAYS**

New Year's Eve and Day, Memorial Day, Independence Day, Labor Day, Thanksgiving Day and the following Friday, Christmas Eve and Day, and the Monday following Independence Day, Christmas Day, or New Year's Day if the holiday falls on a Sunday.

**CERTIFIED SAFETY OFFICERS  
AND FIRE SAFETY ADVISORS**

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**GLENDALE CITY FIRE SAFETY OFFICER**

**NOTE:** As of press time, no new rates have been provided. Please contact directly for more information.

**Minimum Call:** 4 hours

**HOURLY WAGES**

\$130 per hour effective 7/12/2018

**HOLIDAY**

No provisions.

**SANTA MONICA CITY FIRE SAFETY OFFICER**

**Minimum Call:** 4 hours

**HOURLY WAGES**

\$727.46 for 4 hours, then \$165.27/hr after that

**Cancellation Fee with less than 24 hours notice:** 8 hour minimum

**NOTE:** The CFSO sets its own rates. There is no agreement with the AMPTP regarding the terms and conditions of employment. Rate changes may occur without notice. ENTERTAINMENT PARTNERS strongly recommends calling the following agencies for rate verification:

L.A. County	213.977.8600	Culver City	310.253.5925
L.A. City	213.978.3670	Glendale	818.548.4810
Burbank	818.238.3473	Santa Monica	310.458.8915

**CERTIFIED SAFETY OFFICERS  
AND FIRE SAFETY ADVISORS**

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**LOS ANGELES POLICE DEPARTMENT**

**Effective 01/17/2021:** Police Officer hourly base rate \$64.26  
Sergeant hourly base rate \$74.51  
**Effective 07/14/2019:** the daily rental of a police motorcycle will be \$100.00.

1.5x after 8 hours  
2x after 12 hours

**CALIFORNIA HIGHWAY PATROL**

The California Highway Patrol has jurisdiction over freeways and certain other designated surface streets. For further information regarding jurisdiction call the CHP Film Liason 213.703.2070

<b>NOTE:</b> Type of monitor is determined by the CHP liason.
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Sergeant	\$118.52/hour (4hr min)	Motorcycle Sergeant	\$123.24/hour (4hr min)
Officer	\$97.43/hour (4hr min)	Motorcycle Officer	\$101.30/hour (4hr min)
Mileage for Vehicle	\$1.04/mile	Mileage for Motorcycle	\$1.43/mile

**PARK FILM MONITORS\***

The City of Los Angeles Department of Recreation and Parks has established fees for Park Film Monitors to monitor park property during filming. The Park Film Office, 323.644.6220, issues permits and schedules Park Film Monitors. Additional information, Park Scouting Policy, Steps To Filming In City Of Los Angeles Parks, and Regulations Pertaining To Film Monitors, may be obtained through the Park Film Office.

2 Hour Minimum Call + 2 Hour Administrative Fee.

\* Consists of full-time and part-time Film Monitors.

**HOURLY WAGES**

**All Hours:**

\$38.00 per hour

**MEALS**

No deduction for meals or breaks.

**CANCELLATION**

Must be received by 8:00 pm the night prior to planned filming activity.

**HOLIDAYS**

No Provision.



## **NON AFFILIATE ACCOUNTANTS**

**NOTE:** Accountant Group Designations should be reported under Code 59.

Production Accountants, except as excluded in the Production Accountant Group Designation, shall be eligible for participation in the Motion Picture Industry Pension Plan and the Motion Picture Industry Individual Account Plan and the Motion Picture Industry Health Plan (including the Active Employees Fund and the Retired Employees Fund) as designated group of Employees not within any unit covered by a collective bargaining agreement in accordance with the following guidelines:

- 1) A "Production Accountant" is a person employed by a contributing Employer who is assigned to a motion picture production which may include budgeting, projecting and recording production costs, maintaining a full set of production books and preparing necessary tax and other reports and accounting records using generally accepted accounting principles relating to the production of the motion picture.  
An "Assistant Production Accountant" is a person employed by a contributing Employer who is assigned to a motion picture production to assist the Production Accountant in any accounting function as assigned by the Production Accountant.
- 2) The term "motion picture" includes only theatrical, prime time network and prime time dramatic first-run syndicated television entertainment motion pictures, whether produced on film, tape or otherwise, and does not include newsreel, religious, educational, industrial, documentary, commercial, trailer, promo, news, or sports productions.
- 3) The employee must be performing services as a Production Accountant and must be a non affiliate employee. Non Affiliate employee means each employee not within any unit covered by any collective bargaining agreement with any Union.
- 4) The employee's principle employment with this Employer must satisfy the following requirements:
  - i) The employee is hired to work and works in the Los Angeles area (unless sent from the L.A. area by this Employer to perform temporary services outside the L.A. area) in connection with the motion picture, or
  - ii) The employee is employed by the Employer in New York or New Jersey, or
  - iii) The employee is hired by the Employer in New York or New Jersey to perform services outside those states, but within the limits of the U.S., its territories, and Canada.
- 5) The Plans will no longer permit contributions to be made on behalf of non affiliated production accountants by any Employer that has a collective bargaining agreement with the IATSE that does not cover production accountants. However, contributions may be made on behalf of nonaffiliated production accountants by any Employer, or related/affiliated company to that Employer, that is a \$15M Contributor as defined by the Plans.
- 6) Contributions must be made for 60 hours per week for every week of covered employment on the production on behalf of every Production Accountant who is classified as exempt and who has not completed a Rejection Form for each covered production. A Rejection Form may be obtained from your paymaster. For all other Production Accountants who have not signed a Rejection Form, contributions must be made on the basis of a minimum of 8 hours per day or any greater number of hours worked or guaranteed.
- 7) If a written agreement exists between the Production Accountant and the Employer that provides for a 6 or 7 day workweek, contributions shall be made as follows:
  - i) At the rate of 67 hours per week for a 6 day week or 75 hours for a seven day workweek.
  - ii) For the 6th day NOT worked on distant location, contributions for on call employees shall be based on 7 hours and for the 7th day NOT worked on distant location, contributions for on call employees shall be based on 8 hours.
- 8) Contributions For Employee Shareholders: Contributions on behalf of participating Production Accountants who are Employee-Shareholders and/or Officers of the contributing Employer are required on a continuous, **60 HOURS PER WEEK BASIS EVERY WEEK OF THE YEAR**, regardless of whether or not such Production Accountant is actively employed, except that no contributions shall be due for a period of unemployment or disability for which such benefits have been received and for two weeks vacation during each six month Health Qualifying Period.
- 9) Owners or partners of UNINCORPORATED contributing Employers may not participate in the Plans.

**NON AFFILIATES  
NON AFFILIATE ACCOUNTANTS**

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Contribution rates in effect 8/04/2019 to 8/01/2020  
Please see Hollywood IATSE section for PH&W rates.

Effective 08/02/2020 – 07/31/2021		Studio IAP%	Distant IAP%
Production Accountant	Weekly On-Call (Per Week)	\$211.70	\$274.09
	Hourly (Per Hour)	\$3.78	\$4.89
Assistant Production Accountant	Weekly On-Call (Per Week)	\$119.05	\$153.66
	Hourly (Per Hour)	\$2.13	\$2.74

**Non Affiliate Accountant IAP percent contributions are due as follows for weekly “on-call”\* employees and “hourly” employees, effective 8/2/2020 – 7/31/2021:**

\* IAP contributions for On-Call Nonaffiliated Production Accountants covered by a Production Accountant Group Designation Agreement are to be made in the weekly amounts set forth in the Designation for any week in which the Nonaffiliated Production Accountant performs any work. Because these are on-call, exempt employees, the same amount must be paid whether it is a long week (six (6) or seven (7) days) or a short week of less than five (5) days.

\* The one exception is if the accountant takes vacation during a workweek, in which case the contribution should be reduced by one-fifth (1/5) for each day of vacation (one-sixth (1/6) if it is a distant location week).

**NON AFFILIATES  
NON AFFILIATE PRODUCERS**

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**NON AFFILIATE PRODUCERS**

<b>NOTE:</b> Producers Designated Groups should be reported under Code 79.
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**EXECUTIVE PRODUCERS, PRODUCERS, AND ASSOCIATE PRODUCERS**

Pursuant to the rules of the Motion Picture Industry Pension, Health and Individual Account Plans ("Plans"), Freelance Post Production Supervisors are eligible to participate under the Plans, if they meet the following criteria:

- 1) The employee must be performing services as an executive producer, producer or associate producer.
- 2) The employee must be a nonaffiliated employee. The term nonaffiliate employee means each employee not within any unit or units covered by any collective bargaining agreement with any Union as defined in the Plans.
- 3) The employee's principal employment with this Employer must satisfy the following requirements:
  - a) The employee is on the payroll and under the supervision of an office of this Employer located in the Los Angeles area.
  - b) The employee is hired to work and works in the Los Angeles area (unless sent from the Los Angeles Area to by this Employer to perform temporary services outside the Los Angeles area) in connection with motion picture production.

Producers, Executive Producers and Associate Producers, except as excluded in the Producer Group Designation, shall be eligible for Participation in the Motion Picture Industry Pension Plan, the Individual Account Plan and the Health Plans (including the Active Employees Fund and Retired Employees Fund) as designated groups of Employees not within any unit covered by a collective bargaining agreement in accordance with the following guidelines:

- 1)
  - a) A "Producer" is a person who is employed by a contributing Employer to actually perform the function of supervising the creative, financial and technical areas of production of a motion picture which services have been customarily performed by a Producer.
  - b) An "Executive Producer" is a person who is employed by a contributing Employer to actually perform the function of supervising one or more Producers, as defined above, in the performance of all their Producer functions.
  - c) An "Associate Producer, is a person who is employed by a contributing Employer primarily for the purpose of actually performing substantial Producer Functions as delegated by and under the supervision of the Producer.
- 2)
  - a) Notwithstanding anything herein to the contrary, the terms "Producers", "Executive Producer" and "Associate Producer" shall not include entrepreneurs or persons who are employed by the contributing Employer as Company executives with general Company duties not limited to the supervision of Producers.
  - b) "Producers," "Executive Producers," and "Associate Producers" shall include persons who actually perform Producer services for a contributing Employer under a loan-out agreement calling for the reimbursement of contributions on behalf of such loan-out employee by the contributing Employer.
- 3) The term "motion picture" includes only theatrical, prime time network and prime time dramatic first-run syndicated television entertainment motion pictures, whether produced on film, tape or otherwise, and does not include newsreel, religious, educational, industrial, documentary, commercial, trailer, promo, news, or sports productions.

## NON AFFILIATES NON AFFILIATE PRODUCERS

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### **CONTRIBUTION REQUIREMENTS**

In order for Contributions to be accepted, a properly executed Election and Group Designation form must be submitted. Forms may be obtained from your Paymaster.

- 1) A new Election Form must be completed for each covered production on which the Producer is employed and wishes to participate.
- 2) Contributions must be made on the basis of 60 hours per week for each participating Producer.
- 3) Contributions must commence as of the effective date of the Designation, or the first day of covered production (first day for a theatrical motion picture: eight weeks prior to commencement of principal photography; first day for a television production: in accordance with the employment contract of the Producer), or the first date the individual becomes a Producer on a covered production.
- 4) Contributions must be made for all weeks of covered employment on the production. Covered employment comprises performance of services, excluding developmental, pre- or post-production services, unless a written agreement exists between the Producer and the Employer to the contrary.
- 5) Contributions For Employee Shareholders: Contributions on behalf of participating Producers who are Employee-Shareholders and/or Officers of the contributing Employer are required on a continuous, 60 HOURS PER WEEK BASIS EVERY WEEK OF THE YEAR, regardless of whether or not such Producer is actively employed, except that no contributions shall be due for a period of unemployment or disability for which such benefits have been received and for two weeks vacation during each six month Health Qualifying Period.

**NON AFFILIATES**  
**NON AFFILIATE FEELANCE POST-PROD SUPERVISORS**

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**NON AFFILIATE FREELANCE POST-PRODUCTION SUPERVISORS**

<b>NOTE:</b> Post Production Supervisors Should Use Code 89.
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Pursuant to the rules of the Motion Picture Industry Pension, Health and Individual Account Plans ("Plans"), Freelance Post Production Supervisors are eligible to participate under the Plans, if they meet the following criteria:

- 1) The employee must be performing services as a Freelance Post Production Supervisor.
- 2) The employee must be a nonaffiliated employee. The term nonaffiliate employee means each employee not within any unit or units covered by any collective bargaining agreement with any Union as defined in the Plans.
- 3) The employee's principal employment with this Employer must satisfy the following requirements:
  - a) The employee is on the payroll and under the supervision of an office of this Employer located in the Los Angeles area; and
  - b) The employee is hired to work and works in the Los Angeles area (unless sent from the Los Angeles Area to by this Employer to perform temporary services outside the Los Angeles area) in connection with motion picture production.

An employee also meets the requirements of 3 if employed in the New York City area.

Individual employees who meet the criteria A, B, and C set forth above shall be referred to as "Freelance Post Production Supervisors." A Freelance Post Production Supervisor shall also include an individual who meets each of these criteria except for the fact that his/her services are provided to this Employer through a loan-out corporation.

A production shall include all episodes of a television series for a season and shall constitute a single production. Individual episodes cannot be treated as separate productions. However, a Freelance Post Production Supervisor shall not participate in the Plans with respect to any episode of that series if such episode is the basis for contributions to another multi-employer motion picture industry pension or health fund.

Freelance Post Production Supervisors are not eligible under this agreement if they are: 1) covered by another multi-employer motion picture industry pension or health and welfare fund; or 2) are considered covered employment under a pension or health plan maintained separately by this Employer.

**CONTRIBUTION REQUIREMENTS**

In order for Contributions to be accepted, a properly executed Election and Group Designation form must be submitted. Forms may be obtained from your Paymaster.

- 1) A new Election Form must be completed for each covered production on which the Freelance Post Production Supervisor is employed and wishes to participate.
- 2) Contributions must be made on the basis of 60 hours per week for each participating Freelance Post Production Supervisor.
- 3) Contributions must commence as of the effective date of the Designation, or the first day of covered production or the first date the individual becomes a Freelance Post Production Supervisor on a covered production, whichever is later.
- 4) Contributions must be made for all weeks of covered employment on the production. Covered employment comprises performance of services, excluding developmental, pre or post-production services, unless a written agreement exists between the Freelance Post Production Supervisor and the Employer to the contrary.
- 5) No contributions shall be made on behalf of any person to the extent that the services are performed on behalf of a corporation of which the person is a controlling employee, an officer, or spouse of a controlling employee or officer. For a definition of "controlling employee", please contact the Motion Picture Industry Plan.
- 6) Owners or partners of UNINCORPORATED contributing Employers may not participate in the Plans.

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# IATSE Videotape Electronics Supplemental Basic Agreement

## “Dramatic Programs”

### TECHNICAL DEPARTMENT

Supervisors, technical directors, video control technicians, videotape recording technicians, editors, audio technicians, maintenance/television engineers, projection technicians, directors of photography, video camerapersons, and other technicians. For more detailed information, please see the Occupational Code section.

#### MINIMUM WAGES – DRAMATIC PROGRAMS

	9/29/2019 – 10/03/2020		10/4/2020 – 9/30/2021	
	Weekly	Daily	Weekly	Daily
Technical Department				
Supervisors	\$2,378	\$524	\$2,449	\$540
Technical Directors	2,378	524	2,449	540
Tape Editors	2,340	514	2,410	529
Audio Mixers	2,340	514	2,410	529
Directors of Photography	2,340	514	2,410	529
Video Camerapersons	2,123	458	2,187	472
Digital Imaging Technician	2,633	575	2,712	592
Video Controller (Shader)	2,123	458	2,187	472
Camera Utility	1,954	435	2,013	448
Digital Utility Person	--	302	--	311
Videotape Operators	1,618	348	1,667	358
Entry Level Videotape Operators <sup>1</sup>	1,176	250	1,211	258
Other Technical Department Persons <sup>2</sup>	2,123	458	2,187	472

### STAGECRAFT DEPARTMENT

Lighting technicians, property persons, grips, greens persons, and other required classifications commonly regarded as being within the stagecraft department.

#### MINIMUM WAGES – DRAMATIC PROGRAMS

	9/29/2019 – 10/03/2020		10/4/2020 – 9/30/2021	
	Weekly	Daily	Weekly	Daily
Stagecraft Department <sup>3</sup>				
Chiefs	\$1,838	\$398	1,893	\$410
Other Stagecraft Department Persons <sup>4</sup>	1,504	330	1,549	340
Script Supervisors	1,561	338	1,608	348
Make-Up Artists	1,841	409	1,896	421
Hair Stylists	1,617	357	1,666	368
Costumers <sup>5</sup>	1,520	331	1,566	341
Art Directors (On call)	3,298	--	3,397	--
Set Decorators (On call)	2,004	436	2,064	449
Scenic Artists	1,728	398	1,780	410

### Dramatic Programs – Footnotes:

<sup>1</sup> New hires in the Videotape Operator classification (entry level personnel) shall be eligible for the higher rate after one (1) year of service in the entry level classification.

<sup>2</sup> It is understood that "Audience Switchers" employed under this Agreement are to be paid at the "Other Technical Department Persons" rate.

<sup>3</sup> A Stagecraft Department employee assigned to operate a camera crane, camera dolly, dimmer board or special effects work shall receive an additional sixty-five cents (\$0.65) per hour.

A Stagecraft Department employee assigned to work four (4) or more hours of the workday in an aerial lift used as a lighting platform, which lift is at a height of at least thirty-five (35) feet, shall receive an additional sixty-five cents (\$0.65) per hour. The Producer will provide an appropriate fire extinguisher when an aerial lift is used as a lighting platform.

A licensed powderman performing licensed powder work shall receive a bonus of twenty dollars (\$20.00) per shift.

When a Stagecraft Department employee is assigned to operate a camera crane, crab dolly, dimmer board or to do special effects work which is non-routine or which requires special expertise, such employee shall be selected from among the appropriate rosters having the personnel with the required expertise. Such roster selection shall not restrict the right of interchangeability of such employees with "other stagecraft persons."

<sup>4</sup> It is understood that crafts service personnel and teleprompter operators employed under this Agreement are to be treated and paid as "Other Stagecraft Department Persons."

<sup>5</sup> When more than three (3) costumers are employed by Producer on a prime time dramatic program recorded on videotape, one shall be designated as the Supervising Costumer and shall be paid at the rate of \$42.98 per hour effective September 30, 2018 to and including September 28, 2019 (\$44.27 per hour effective September 29, 2019 to and including October 3, 2020 and \$45.60 per hour effective October 4, 2020 to and including September 30, 2021) when employed on a daily basis, based upon an eight (8) hour guarantee.



## “Non-Dramatic Programs”

Employees engaged under the provisions of this Agreement on new non-dramatic programs (e.g., talk shows, reality shows, game shows, “Judge” shows, *Entertainment Tonight*-type shows, variety shows, etc.; “new” shows are shows which were not in production as of August 18, 2003) shall be paid not less than the following wages:

### TECHNICAL DEPARTMENT

Supervisors, technical directors, video control technicians, videotape recording technicians, tape editors, audio technicians, maintenance/television engineers, projection technicians, directors of photography, video camerapersons, and other technicians.

#### **MINIMUM WAGES – NON-DRAMATIC PROGRAMS**

	9/29/2019 – 10/03/2020		10/4/2020 – 9/30/2021	
	Weekly	Daily	Weekly	Daily
Technical Department				
Supervisors	\$2,145	\$473	\$2,209	\$487
Technical Directors	2,145	473	2,209	487
Tape Editors	2,112	465	2,175	479
Audio Mixers	2,112	465	2,175	479
Directors of Photography	2,112	465	2,175	479
Video Camerapersons	1,914	413	1,971	425
Digital Imaging Technician	2,372	518	2,443	534
Video Controller (Shader)	1,914	413	1,971	425
Camera Utility	1,763	394	1,816	406
Digital Utility Person	--	272	--	280
Videotape Operators	1,464	312	1,508	321
Entry Level Videotape Operators <sup>1</sup>	1,063	227	1,095	234
Other Technical Department Persons <sup>2</sup>	1,914	413	1,971	425

### STAGECRAFT DEPARTMENT

Lighting technicians, property persons, grips, greens persons, and other required classifications commonly regarded as being within the stagecraft department.

#### **MINIMUM WAGES – NON-DRAMATIC PROGRAMS**

	9/29/2019 – 10/03/2020		10/4/2020 – 9/30/2021	
	Weekly	Daily	Weekly	Daily
Stagecraft Department <sup>3</sup>				
Chiefs	\$1,656	\$361	\$1,706	\$372
Other Stage Craft Department Persons <sup>4</sup>	1,354	298	1,395	307
Script Supervisors	1,412	304	1,454	313
Make-Up Artists	1,659	366	1,709	377
Hair Stylists	1,464	321	1,508	331
Costumers	1,375	298	1,416	307
Art Directors (on call)	2,972	--	3,061	--
Set Decorators (on call)	1,811	396	1,865	408
Scenic Artists	1,560	361	1,607	372

**Non-Dramatic Programs – Footnotes:**

<sup>1</sup> New hires in the Videotape Operator classification (entry level personnel) shall be eligible for the higher rate after one (1) year of service in the entry level classification.

<sup>2</sup> It is understood that "Audience Switchers" employed under this Agreement are to be paid at the "Other Technical Department Persons" rate.

<sup>3</sup> A Stagecraft Department employee assigned to operate a camera crane, camera dolly, dimmer board or special effects work shall receive an additional sixty-five cents (\$0.65) per hour.

A Stagecraft Department employee assigned to work four (4) or more hours of the workday in an aerial lift used as a lighting platform, which lift is at a height of at least thirty-five (35) feet, shall receive an additional sixty-five cents (\$0.65) per hour. The Producer will provide an appropriate fire extinguisher when an aerial lift is used as a lighting platform.

A licensed powderman performing licensed powder work shall receive a bonus of twenty dollars (\$20.00) per shift.

When a Stagecraft Department employee is assigned to operate a camera crane, crab dolly, dimmer board or to do special effects work which is non-routine or which requires special expertise, such employee shall be selected from among the appropriate rosters having the personnel with the required expertise. Such roster selection shall not restrict the right of interchangeability of such employees with "other stagecraft persons."

<sup>4</sup> It is understood that crafts service personnel and teleprompter operators employed under this Agreement are to be treated and paid as "Other Stagecraft Department Persons."

## IATSE VIDEOTAPE AGREEMENT

### ON PROD/REPORT TO

	<b>Straight (8/40)</b>	<b>Overtime (8+)</b>	<b>Gold (12+)*</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	3x rate

### BUS TO

	<b>Straight (8/40)</b>	<b>Overtime (8+)</b>	<b>Gold (14+)*</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	3x rate

### OFF PROD/REPORT TO

	<b>Straight (8/40)</b>	<b>Overtime (8+)</b>	<b>Gold (12+)*</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	3x rate

\* For television only, golden hours shall be based on hours worked for "on production," employees in the studio on "zone locations" and nearby locations.

OT calculated in 6 minute segments.

### ON CALL (Art Director and Set Decorator)\*

1st 5 days worked	Flat rate (60 pension hrs.)
6th day worked	1.5x 1/5 weekly rate (12 pension hrs.)
7th day worked	1.5x 1/5 weekly rate (12 pension hrs.)

\* Applies only when either in "pre-production" or "on production" situation comedies (not high budget), game shows, strip shows, talk shows, syndicated shows (not high budget), and strip variety shows. Otherwise, the rate and working conditions of the applicable IATSE Film Agreement apply.

### REST PERIOD AND CALL-BACKS

<b>Award shows or 2nd or Subsequent Season of a Program (other than Day Time Serial)</b>		
	<b>Other than Post Prod. Employees</b>	<b>Post Prod. Employees</b>
<b>Studio</b>	10 <sup>*</sup> hours	9 <sup>***</sup> hours
<b>Report To (Studio Zone)</b>	10 hours	10 hours
<b>Report To (Secondary Studio Zone)</b>	10 hours	9 hours
<b>Bus To</b>	10 <sup>**</sup> hours	9 hours
<b>Distant</b>	8 hours	8 hours
<b>One Time Program other than Award Shows</b>		
	<b>Other than Post Prod. Employees</b>	<b>Post Prod. Employees</b>
<b>Studio</b>	10 <sup>^</sup> , <sup>*</sup> hours or 8 hours	9 <sup>^</sup> , <sup>***</sup> hours or 8 hours
<b>Report To</b>	10 <sup>^</sup> hours or 10 hours	10 hours
<b>Bus To</b>	10 <sup>^</sup> , <sup>**</sup> hours or 9 hours	9 hours
<b>Distant</b>	8 hours	8 hours

## IATSE VIDEOTAPE AGREEMENT

<sup>^</sup> The rest period applies to the employees who work fourteen (14) or more hours on two (2) consecutive days for the same Producer on the same production and continue each day thereafter until the employee works a day of fewer than fourteen (14) hours or the employee has a day off.

\*, \*\*, \*\*\* See **REST INVASION** section.

For all employees on a pilot or the first season of a program; for all employees on a one-time program (other than an awards show) working less than fourteen (14) hours on two (2) consecutive days; and for post-production employees working outside the studio on a one-time program (other than awards show), daytime serial, or other circumstance not covered below:

**Studio:** 8 hours

**Report To Within Zone:** 10 hours

**Nearby Location or Transportation Provided Within Zone or Secondary Zone:** 9 hours

**Distant Location:** 8 hours

### **REST INVASION**

#### **If Rest Period Is:**

* Studio: Invaded by 2 hrs. or less ** Bus To: Invaded by 1 hr or less *** Studio: Invaded 1 hr. or less	Effective April 17, 2019, pay additional straight time for all such invaded hours
Between 5 or more hrs and the applicable rest period or invaded by more than 1 hr or 2 hrs mentioned previously for *, **, ***.	Intervening time is not work time, but work prior to and after the break are added together to determine when Golden Hours begin; comes back at prevailing rate
Less than 5 hrs.	Included as work time; comes back at prevailing rate

#### **Min Guarantee:**

Call-backs within 8 hours of dismissal.

	<b>Daily Employee</b>	<b>Weekly Employee</b>
1st 5 days worked	4 hrs. at 1.5x	1/2 minimum call
6th/7th day worked/ Holidays*	3 hrs. at 2x	1/2 minimum call

\* Guarantees do not apply when employee reports to work on such days within 8 hrs. of time of dismissal from work starting on the previous day. In such event, the call-back guarantee is applicable minimum call.

### **NIGHT PREMIUM**

Applies to post-production employees only. But not on distant location.

8:00 PM and Midnight	10% of hourly rate
Midnight and 7:00 AM	20% of hourly rate

### **MEALS**

Shall commence within 6 hours of first call. Meal period shall be not less than 1/2 hour nor more than 1 hour.

- The meal interval may be extended 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- A 12 minute grace period may be called for production efficiency provided such grace period is not scheduled nor automatic nor intended for everyday use. May not be used in conjunction with A) above.

## IATSE VIDEOTAPE AGREEMENT

### Penalty (In Studio Only):

1st 1/2 hr. or fraction thereof	\$8.50
2nd 1/2 hr. or fraction thereof	\$11.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$13.50

### Penalty (Report To, Bus To, and Distant):

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

### MILEAGE

Within the 30 mile zone \$0.30.

### HOLIDAYS

**Worked: 2x rate    Gold (12+): 4x rate**

Work time on holidays is subject to night premiums.

**Nearby or Distant Location Gold (14+ consecutive hrs): 4x rate**

#### **Not Worked:**

**Daily:** May pay minimum call as holiday occurs (subject to pension, health and welfare contribution) **or** at end of show (not subject to pension, health and welfare).

**On Call/Weekly:** 1/5 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).

### TRAVEL DAY (paid as distant location)

Minimum 4 hrs. straight time; max. 8 hrs. straight time.

### DISTANT LOCATION IDLE DAYS

Four (4) hours of straight time pay plus pension and health contributions for eight (8) hours.

### INSURANCE

Producer shall provide accidental death insurance in a sum of not less than \$200,000.00 when the employee is required to travel at the request of the Producer in transportation furnished by the Producer.

### HAZARD PAY

Filming on aerial flights or submarine diving, employee receives \$60.00 per flight or dive with a \$180.00 maximum per shift.

### **Underwater Work**

- To a depth of 15 feet or more using a diving mask, air helmet, or diving suit, including skin diving, employee will be paid \$60.00 per dive with a \$180.00 maximum per shift.
- Directors of Photography and Video Camera persons only shall receive \$60.00 minimum for each occurrence (one "scuba" air tank, the equivalent of a single "72" tank).

**REALITY, INFORMATION AND ENTERTAINMENT/MAGAZINE SHOWS****Minimum Call: 4 hours.:**

- a. Regularly scheduled daily and weekly employees only on 6th day worked. For all other employees, those not regularly scheduled, 4 hr. minimum call applies to any day.
- b. When 4 hr. minimum applies, the employee shall receive 6 hrs. pay. If the employee works more than 4 hrs., he shall receive 8 hrs. pay.
- c. Pension & health contributions shall be based on minimum 6 hrs.

**DRAMATIC PROGRAMS****4+ Installments or Episodes, MOWs (other than pilots), or Novel Form:**

Daily Employees	Straight (8)	Overtime (8+)
6th/7th day worked	1.25x rate	1.5x rate

**Studio Zone:**

The studio zone area shall be the area within a circle thirty miles in radius from Beverly Blvd and La Cienega Blvs, Los Angeles, CA. The Metro-Goldwyn-Mater, Inc. Conejo Ranch Property, Auga Dulce, Castaic (including Lake Castaic), Leo Carrillo State Beach, Ontario International Airport, Piru, and Pomona (including the Los Angeles County Fair Grounds) shall be considered as within the studio zone.

**Secondary Studio Zone:**

The "Secondary Studio Zone" consists of an area extending ten (10) miles from the perimeter of the Studio Zone and including John Wayne Airport and the City of Huntington Beach in its entirety. When an employee is directed to report to a location within the Secondary Studio Zone, the following shall apply:

- Producer shall notify employees not less than twenty-four hours in advance that it intends to require employees to report to a location within the Secondary Studio Zone. Such notification shall not constitute a work call.
- Mileage shall be paid from the studio or production office to and from the location within the Secondary Studio Zone. In addition, the Producer shall pay a \$4.50 per day allowance to each employee asked to report within the Secondary Studio Zone.
- Courtesy housing shall be offered to those employees who work in excess of twelve (12) hours in the Secondary Studio Zone.
- Rest periods shall be calculated from the perimeter of the thirty (30) mile Studio Zone.
- Except as otherwise provided herein, all of the other provisions applicable to an employee reporting within the thirty (30) mile Studio Zone shall apply.
- The Union agrees to not unreasonably deny waivers for locations, such as Lake Hughes, Elizabeth Lake and the Nikken Building in Irvine, that are outside the thirty (30) mile Studio Zone and the Secondary Studio Zone, to be treated as within the Secondary Studio Zone.

The following locations continue to be considered within the thirty (30) mile Studio Zone and are not subject to the special rules for the Secondary Studio Zone: Agua Dulce, Castaic (including Castaic Lake), Leo Carrillo State Beach, Ontario International Airport, Piru, Pomona (including the Los Angeles County Fairgrounds), and the Metro-Goldwyn-Mayer, Inc. Ranch property.

**CALIFORNIA SICK LEAVE**

- Accrual. Commencing July 1, 2015, eligible employees covered by this Agreement shall accrue one hour of paid sick leave for every 30 hours worked in California for Producer, up to a maximum of 48 hours or six (6) days. (In lieu of the foregoing hourly accrual of paid sick leave, and provided that advance notice is given to

## IATSE VIDEOTAPE AGREEMENT

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the employee, a Producer may elect to provide employees, upon their eligibility to use sick leave as provided below (i.e., upon working 30 days in California for the Producer and after their 90th day of employment in California with the Producer (based on days worked or guaranteed), with a bank of 24 hours or three (3) days of sick leave per year, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Under this elected option, such banked sick leave days may not be carried over to the following year.)

- To be eligible to accrue paid sick leave, the employee must have worked for the Producer for at least 30 days in California within a one-year period, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Sick leave may be used in minimum increments of four (4) hours upon oral or written request after the eligible employee has been employed by the Producer in California for 90 days (based on days worked or guaranteed), such period to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Reasonable advance notification of the need for sick leave is required if the use is foreseeable; otherwise, notice is required as soon as practicable. Sick days accrued on an hourly basis shall carry over to the following year of employment; however, the Producer may limit the use of such accrued time to no more than 24 hours or three (3) days during each year of employment as defined by the Employer in advance.
- For employees employed on an hourly or daily basis, a day of sick leave pay shall be equal to eight (8) hours' pay at the employee's straight time hourly rate. If a four (4) hour increment of sick leave is taken, the employee shall be paid four (4) hours of pay at his straight time hourly rate. For weekly employees (including 'on-call' employees), a day of sick leave pay shall be equal to one-fifth of the employee's weekly rate under the studio minimum wage scales or one-sixth of the employee's weekly rate under the distant location minimum wage scales (or fifty percent (50%) thereof for a four (4) hour increment of sick leave taken). Replacements for weekly employees (including "on-call" employees) may be hired on a pro rata basis of the weekly rate regardless of any contrary provision in this Agreement. The employee shall not be required to find a replacement as a condition of exercising his right to paid sick leave.
- Sick leave may be taken for the diagnosis, care or treatment of an existing health condition of, or preventive care for, the employee or the employee's 'family member. Sick leave also may be taken by an employee who is a victim of domestic violence, sexual assault or stalking.
- Accrued, unused sick leave is not paid out on termination, resignation or other separation from employment. If an employee is rehired by the Producer within one year of the employee's separation from employment, the employee's accrued and unused sick leave shall be reinstated, and the employee may begin using the accrued sick leave upon rehire if the employee was previously eligible to use the sick leave or once the employee becomes eligible as provided above.
- Producer shall include in the employee's start paperwork the contact information for the designated Producer representative whom the employee may contact to confirm eligibility and the amount of accrued sick leave available. Such start paperwork shall also include information with respect to the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected to measure the 30-day and 90-day eligibility periods and the cap on accrual set forth in subparagraph (b) above or, alternatively, if the Producer elected to provide employees with a sick leave bank, the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected for the bank of three (3) sick days as provided in subparagraph (a) above. Producer also shall notify the Local Union office of the name and contact information of the designated Producer representative.
- Any Producer that has a sick leave policy, or paid leave or paid time off policy that permits the use of paid sick time, as of June 30, 2015, may continue such policy in lieu of the foregoing. Nothing shall prevent a Producer from negotiating a sick leave policy with better terms and conditions. There shall be no discrimination or retaliation against any employee for exercising his or her right to use paid sick leave.
- Any dispute with respect to sick leave for employees covered under this Agreement shall be subject to the grievance and arbitration procedures provided herein.

### **WAIVER OF NEW YORK EARNED SAFE AND SICK TIME ACT AND SIMILAR LAWS**

The IATSE expressly waives, to the full extent permitted by law, application of the following to all employees employed under this Agreement: the New York City Earned Safe and Sick Time Act of 2013(N.Y.C. Admin. Code, Section 20-911 *et seq.*); Section 1-24-045 of the Municipal Code of Chicago; the Cook County Earned Sick Leave Ordinance (Ordinance No. 16-4229); the San Francisco Paid Sick Leave Ordinance (San Francisco Administrative Code Section 12W); the Paid Sick Leave Ordinance of Berkeley, California (Municipal Code Chapter 13.100); all requirements pertaining to "paid sick leave" in Chapter 37 of Title 5 of the Municipal Code of Emeryville, California

## IATSE VIDEOTAPE AGREEMENT

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(including, but not limited to, Chapter 37.0.1.e), 37.03, 37.07.a)1)B.ii. and 37.07.f)); the Oakland Sick Leave Law (Municipal Code Section 5.92.030.); Chapter 4.62.025 of the Santa Monica Municipal Code (enacted by Ordinance No. 2509); the Seattle Paid Sick and Safe Time Ordinance (Ordinance No. 123698); Chapter 18.10 of Title 18 of the Municipal Code of the City of Tacoma, Washington (enacted by Ordinance No. 28275); Article 8.1 of Title 23, Chapter 2 of the Arizona Revised Statutes; the New Jersey Paid Sick Leave Act (C.34:11-56a *et seq.*); Chapter 160 of the Ordinances of the Township of Bloomfield, New Jersey (enacted by Ordinance No. 15-10); the Paid Sick Time for Private Employees Ordinance of East Orange, New Jersey (Ordinance No. 21-2014; East Orange Code Chapter 140, Section 1 *et seq.*); Chapter 8.56 of the Revised General Ordinances of the City of New Brunswick, New Jersey; Chapter 8, Article 5 of the Municipal Code of the City of Plainfield, New Jersey; the Paid Sick Time Law of Jersey City, New Jersey (Chapter 4 of the Jersey City Municipal Code; the Sick Leave for Private Employees Ordinances of Elizabeth, New Jersey (Ordinance No. 4617); Irvington, New Jersey (Ordinance No. MC-3513); Montclair, New Jersey; Newark, New Jersey (City Ordinance 13-2010); Morristown, New Jersey (Ordinance No. O-35-2016); Passaic, New Jersey (Ordinance No. 1998-14); Paterson, New Jersey (Paterson Code Chapter 412); and Trenton, New Jersey (Ordinance No. 14-45) and any other ordinance, statute or law requiring paid sick leave that is hereafter enacted. It is understood that the IATSE and the AMPTP shall memorialize any such waiver for any newly-enacted law by letter agreement.



## IATSE SUPPLEMENTAL DIGITAL PRODUCTION AGREEMENT

IATSE Supplemental Digital Production Agreement																										
Sideletter Title	Application	Wage Rates					Vacation				Holidays Not Worked				Holidays Worked				Golden Hours							
			Pilot	1st Yr Series	2nd Yr Series	3rd Yr Series	4th+ Yr Series		Pilot	1st Yr Series	2nd Yr Series	3rd Yr Series	4th+ Yr Series		Pilot	1st Yr Series	2nd Yr Series	3rd Yr Series	4th+ Yr Series		Pilot	1st Yr Series	2nd Yr Series	3rd Yr Series	4th+ Yr Series	
Special Conditions for New One-Half Hour Single Camera Dramatic Television Series and Non-Dramatic Series of Any Length, the Production of Which Commences On or After 10/1/06	Pre-production and production of one-half hour single camera dramatic television series and non-dramatic series of any length, the production of which commences on or after 10/1/06, which are committed to be produced in Los Angeles			Rollback																						
				Rollback																						
				Current																						
				Current																						

When working under the above Sideletter, the producer is not required to pay transportation allowance within a 10-mile radius of a point previously designated by said producer (the "zone location"), a point of which he will give the IATSE prior notice.

**Note:** The Digital Agreement wage schedule contains only those classifications for which the analogous classifications under the applicable West Coast Studio Local Agreement have 54, 48.6, or 43.2 hour weekly guarantees, or any weekly guarantee other than 40 hours. To determine the applicable rate for any other classification, consult the appropriate West Coast Studio Local Agreement wage schedules.

## IATSE SUPPLEMENTAL DIGITAL PRODUCTION AGREEMENT

The following Digital Production Agreement minimum wage schedule applies to one-half hour prime time dramatic digital programs.

### STAGECRAFT DEPARTMENTS

OCC. CODE	CLASSIFICATION	Schedule A Daily Employees		Schedule B-1 Weekly Employees			
		Minimum Call – 8 hours; 1.5 after 8		Weekly Guarantee – 50 cumulative hours; Minimum Call – 8 hours; 1.5 after 40			
PROPERTY		8/4/2019 – 8/1/2020	8/2/2020 – 7/31/2021	8/4/2019 – 8/1/2020	8/2/2020 – 7/31/2021	8/4/2019 – 8/1/2020	8/2/2020 – 7/31/2021
		HOURLY	HOURLY	HOURLY	WEEKLY	HOURLY	WEEKLY
7331	Property Master	\$50.32	\$51.83	\$49.66	\$2,731.30	\$51.15	\$2,813.25
7332	Asst Property Master	44.67	46.01	44.00	2,420.00	45.32	2,492.60
7351	Upholsterer/Draper/ Greens/Prop Gang Boss/Floor Coverer	43.75	45.06	43.11	2,371.05	44.40	2,442.00
GRIPS		Schedule B-2 Weekly Employees					
4551	1st Company Grip	\$50.32	\$51.83	\$49.66	\$2,731.30	51.15	\$2,813.25
4552	2nd Company Grip	45.67	47.04	44.87	2,467.85	46.22	2,542.10
		Schedule B-3 Weekly Employees					
		Weekly Guarantee – 42 cumulative hours; Minimum Call – 8 hours; 1.5 after 40					
		HOURLY	WEEKLY	HOURLY	WEEKLY	HOURLY	WEEKLY
4560	Canvas Room Grip			\$44.42	\$1,910.06	\$45.75	\$1,967.25
		Schedule A Daily Employees		Schedule B-1 Weekly Employees			
		Minimum Call – 8 hours; 1.5 after 8		Weekly Guarantee – 50 cumulative hours; Minimum Call – 8 hours; 1.5 after 40			
LIGHTING		8/4/2019 – 8/1/2020	8/2/2020 – 7/31/2021	8/4/2019 – 8/1/2020	8/2/2020 – 7/31/2021	8/4/2019 – 8/1/2020	8/2/2020 – 7/31/2021
		HOURLY	HOURLY	HOURLY	WEEKLY	HOURLY	WEEKLY
5401	Chief Lighting Technician	\$50.32	\$51.83	\$49.66	\$2,731.30	\$51.15	\$2,813.25
5403	Asst Chief Light Tech	45.67	47.04	44.87	2,467.85	46.22	2,542.10
5411	Sub-Foreman	47.32	48.74	44.87	2,467.85	46.22	2,542.10
5421	Chief Rigging Technician	47.32	48.74	44.87	2,467.85	46.22	2,542.10
5422	Lighting Programmer	45.67	47.04	44.87	2,467.85	46.22	2,542.10
5423	Lighting Plot Draftsperson	45.67	47.04	44.87	2,467.85	46.22	2,542.10
SCRIPT SUPERVISORS							
7701	Script Supervisor (1st yr)	\$37.96	\$39.10	\$37.30	\$2,051.50	\$38.42	\$2,113.10
7702	Script Supervisor (2nd yr)	40.41	41.62	39.20	2,156.00	40.38	2,220.90
7703	Script Supervisor (3rd yr)	42.71	43.99	41.38	2,275.90	42.62	2,344.10
COSTUME/WARDROBE							
2300	Costume Dept. Production Supervisor	---	---	\$45.40	\$2,497.00	\$46.76	\$2,571.80
2302	Costume Dept. Supervsr	\$46.58	\$47.98	44.19	2,430.45	45.52	2,503.60
2303	Costumer Keyperson	44.27	45.60	42.42	2,333.10	43.69	2,402.95
2305	Costumer	40.74	41.96	38.55	2,120.25	39.71	2,184.05
2306	Costumer Entry Level	34.37	35.40	32.61	1,793.55	33.59	1,847.45

# IATSE SUPPLEMENTAL DIGITAL PRODUCTION AGREEMENT

## STAGECRAFT DEPARTMENTS (Cont'd)

OCC. CODE NO.      CLASSIFICATION		Schedule A-1 Daily Employees				Schedule C-1 Weekly Employees			
		Minimum Call – 8 hours; 1.5 after 8				Weekly Guar. – 50 cum. hours; Min. Call – 8 hours; 1.5 after 54			
		8/4/2019 – 8/1/2020		8/2/2020 – 7/31/2021		8/4/2019 – 8/1/2020		8/2/2020 – 7/31/2021	
HAIR AND MAKE-UP		HRLY	DAILY	HRLY	DAILY	HRLY	WKLY	HRLY	WKLY
5700	Make-up Dept Head	\$63.46	\$507.68	\$65.36	\$522.88	\$59.99	\$2,999.50	\$61.79	\$3,089.50
5702	Asst M/U Dept Head	60.70	485.60	62.52	500.16	57.45	2,872.50	59.17	2,958.50
5711	Foreman								
5713	Make-up Technician								
5721	Make-up Artist	57.60	460.80	59.33	474.64	54.84	2,742.00	56.49	2,824.50
5722	Make-up Artist Trainee	48.96	391.68	50.43	403.44	46.61	2,330.50	48.02	2,401.00
						Schedule B-3 Weekly Employees			
						Weekly Guar. – 45 cum. hours; Min. Call – 8 hours; 1.5 after 48.6			
						HRLY	WKLY	HRLY	WKLY
5741	Head Hair Stylist	\$57.09	\$456.72	\$58.80	\$470.40	\$52.94	\$2,382.30	\$54.53	\$2,453.85
5742	Asst. Head Hair Stylist	51.85	414.80	53.41	427.28	48.28	2,172.60	49.73	2,237.85
5751	Hair Stylist	50.35	402.80	51.86	414.88	47.06	2,117.70	48.47	2,181.15
5752	Hair Stylist Trainee	42.80	342.40	44.08	352.64	40.00	1,800.00	41.20	1,854.00
						Schedule B-4 Weekly Employees			
						Weekly Guarantee – 45 cum. hrs.; Min. Call – 8 hours; 1.5 after 40			
						HRLY	WKLY	HRLY	WKLY
5761	Make-up Apprentices								
	1st 1000 hours worked					\$30.82	\$1,463.95	\$31.74	\$1,507.65
	2nd 1000 hours worked					32.27	1,532.83	33.24	1,578.90
	3rd 1000 hours worked					33.73	1,602.18	34.74	1,650.15
	4th 1000 hours worked					35.15	1,669.63	36.20	1,719.50
	5th 1000 hours worked					36.55	1,736.13	37.65	1,788.38
	6th 1000 hours worked					38.01	1,805.48	39.15	1,859.63
5771	Hair Stylist Apprentices								
	1st 1000 hours worked					31.04	1,474.40	31.97	1,518.58
	2nd 1000 hours worked					32.47	1,542.33	33.44	1,588.40
	3rd 1000 hours worked					33.94	1,612.15	34.96	1,660.60
	4th 1000 hours worked					35.64	1,692.90	36.71	1,743.73
						Schedule B Weekly Employees			
						Weekly Guar. – 50 cum. hours; Min. Call – 8 hours; 1.5 after 54			
						8/4/2019 – 8/1/2020		8/2/2020 – 7/31/2021	
PUBLICISTS						HRLY	WKLY	HRLY	WKLY
Jr. Publicist (Mo. Cont. Emp.)									
7411	A First 12					\$37.48	\$1,982.69	\$38.60	\$2,041.94
7412	B 13–24					38.42	2,032.42	39.57	2,093.25
7413	C 25–36					39.44	2,086.38	40.62	2,148.80
7414	D 37–48					40.47	2,140.86	41.68	2,204.87
7415	E 49–60					41.45	2,192.71	42.69	2,258.30
7416	F Over 60					42.51	2,248.78	43.79	2,316.49
		Schedule A Daily Employees				Schedule B-2 Weekly Employees			
		Minimum Call – 8 hours; 1.5 after 8				Weekly Guarantee – 42 cumulative hours; Minimum Call – 8 hours; 1.5 after 40			
		8/4/2019 – 8/1/2020		8/2/2020 – 7/31/2021		8/4/2019 – 8/1/2020		8/2/2020 – 7/31/2021	
FIRST AID		HOURLY				HRLY	WKLY	HRLY	WKLY
4301	Supervisor Nurse	\$42.15		\$43.41		\$41.38	\$1,779.34	\$42.62	\$1,832.66
4311	Registered Nurse	40.07		41.27		39.36	1,692.48	40.54	1,743.22
4321	Nurses, First Aid Person	40.07		41.27		39.36	1,692.48	40.54	1,743.22

## TECHNICAL DEPARTMENTS

<b>INTERNATIONAL PHOTOGRAPHERS ("WEST COAST")</b>						
	1901 <b>Director of Photography</b>		1911 <b>Camera Operator</b>		1921 <b>Portrait Photographer</b>	
<b>Schedule A</b> Daily Employees: Minimum Call – 8 hours; 1.5 after 8						
	<i>HOURLY</i>	<i>DAILY</i>	<i>HOURLY</i>	<i>DAILY</i>	<i>HOURLY</i>	<i>DAILY</i>
8/4/2019 – 8/1/2020	\$116.13	\$929.04	\$71.79	\$574.32	\$71.79	\$574.32
8/2/2020 – 7/31/2021	119.61	956.88	73.94	591.52	73.94	591.52
<b>Schedule F</b> Weekly Employees: Weekly Guar. – 42 cum. hours; Min. Call – 8 hours; 1.5 after 9.3						
	<i>HOURLY</i>	<i>WEEKLY</i>	<i>HOURLY</i>	<i>WEEKLY</i>	<i>HOURLY</i>	<i>WEEKLY</i>
8/4/2019 – 8/1/2020	\$103.44	\$4,344.48	\$65.79	\$2,763.18	\$65.79	\$2,763.18
8/2/2020 – 7/31/2021	106.54	4,474.68	67.76	2,845.92	67.76	2,845.92
<b>Schedule G</b> Weekly Employees: Weekly Guar. - 45 cum. hours; Min. Call – 8 hours; 1.5 after 48.6						
	<i>HOURLY</i>	<i>WEEKLY</i>	<i>HOURLY</i>	<i>WEEKLY</i>	<i>HOURLY</i>	<i>WEEKLY</i>
8/4/2019 – 8/1/2020	\$85.79	\$3,860.55	\$57.20	\$2,574.00	\$57.20	\$2,574.00
8/2/2020 – 7/31/2021	88.36	3,976.20	58.92	2,651.40	58.92	2,651.40
	1941 <b>1st Asst. Photographer</b>		1951 <b>2nd Asst. Photographer</b>		1961 <b>Technician</b>	
<b>Schedule A-1</b> Daily Employees: Minimum Call – 8 hours; 1.5 after 8 and/or 40						
	<i>HOURLY</i>		<i>HOURLY</i>		<i>HOURLY</i>	
8/4/2019 – 8/1/2020	\$52.45		\$48.38		\$62.57	
8/2/2020 – 7/31/2021	54.02		49.83		64.45	
<b>Schedule F-1</b> Weekly Employees: Weekly Guar. – 42 cum. hours; Min. Call – 8 hours; 1.5 after 40						
	<i>HOURLY</i>	<i>WEEKLY</i>	<i>HOURLY</i>	<i>WEEKLY</i>	<i>HOURLY</i>	<i>WEEKLY</i>
8/4/2019 – 8/1/2020	\$50.58	\$2,174.94	\$46.77	\$2,011.11	\$59.33	\$2,551.19
8/2/2020 – 7/31/2021	52.10	2,240.30	48.17	2,071.31	61.11	2,627.73
<b>Schedule G-1</b> Weekly Employees: Weekly Guar. – 45 cum. hours; Min. Call – 8 hours; 1.5 after 40						
	<i>HOURLY</i>	<i>WEEKLY</i>	<i>HOURLY</i>	<i>WEEKLY</i>	<i>HOURLY</i>	<i>WEEKLY</i>
8/4/2019 – 8/1/2020	\$46.53	\$2,210.18	\$43.46	\$2,064.35	\$53.65	\$2,548.38
8/2/2020 – 7/31/2021	47.93	2,276.68	44.76	2,126.10	55.26	2,624.85
			<b>Schedule A-2</b> Daily Employees		<b>Schedule B-2</b> Weekly Employees	
			Min. Call – 8 hours; 1.5 after 8		Weekly Guar. – 5 consc. Days; Min. Call – 8 hours; 1.5 after 40	
			8/4/2019 – 8/1/2020	8/2/2020 – 7/31/2021	8/4/2019 – 8/1/2020	8/2/2020 – 7/31/2021
			<i>HOURLY</i>	<i>HOURLY</i>	<i>WEEKLY</i>	<i>WEEKLY</i>
1981	Digital Imaging Technician		\$574.24 (\$71.78)	\$591.44 (\$73.93)	\$2,631.60 (\$65.79)	\$2,710.40 (67.76)
1982	Video Controller (Shader)		457.36 (57.17)	471.12 (58.89)	2,122.80 (53.07)	2,186.40 (54.66)
1983	Camera Utility		435.92 (54.49)	448.96 (56.12)	1,953.20 (48.83)	2,011.60 (50.29)
1984	Digital Utility Person		299.84 (37.48)	308.80 (38.60)	—	—

- Videotape operators and production recordists employed under this Agreement on one-half hour or one hour prime time dramatic digital productions shall be paid at the Y-7 rate (for Service Recorders/TV Engineers/Video Assists (Occ. Code Nos. 8141 and 8178). These classifications are interchangeable on the same basis as any other Y-7 classification, as set forth in Paragraph 12 of the Local 695 Agreement.
- Any audio utility person (sometimes also referred to as "audio assist" or "A-2") or chyron operator employed on one-half hour or one-hour prime time dramatic digital productions shall be paid at the rate of \$56.12/hour, effective 8/2/2020 when employed on a daily basis, and at the rate of \$2,011.20/week effective 8/2/2020 (based on an hourly rate of \$50.28) when employed on a weekly basis.
- For the purposes of this Supplemental Digital Production Agreement, "prime time" shall be defined as the hours between 8:00 pm and 11:00 pm in the Eastern and Pacific time zones on Sunday (one hour earlier in the Central and Mountain zones).

# IATSE SUPPLEMENTAL DIGITAL PRODUCTION AGREEMENT

## TECHNICAL DEPARTMENTS (Cont'd)

INTERNATIONAL PHOTOGRAPHERS							
(Employees employed under the Amendment Agreement working <b>outside</b> “the Corridor”)							
	1901 <b>Director of Photography</b>	1911 <b>Camera Operator</b>	1921 <b>Portrait Photographer</b>				
<b>Schedule D-2</b> Daily Employees: Minimum Call – 8 hours; 1.5 after 8							
	<i>HOURLY</i>	<i>DAILY</i>	<i>HOURLY</i>	<i>DAILY</i>	<i>HOURLY</i>	<i>DAILY</i>	
8/4/2019 – 8/1/2020	\$116.13	\$929.04	\$71.79	\$574.32	\$71.79	\$574.32	
8/2/2020 – 7/31/2021	119.61	956.88	73.94	591.52	73.94	591.52	
<b>Schedule E-2</b> Weekly Employees: Weekly Guarantee – 42 cumulative hours; Minimum Call – 8 hours; 1.5 after 9.3							
	<i>HOURLY</i>	<i>WEEKLY</i>	<i>HOURLY</i>	<i>WEEKLY</i>	<i>HOURLY</i>	<i>WEEKLY</i>	
8/4/2019 – 8/1/2020	\$103.44	\$4,344.48	\$65.79	\$2,763.18	\$65.79	\$2,763.18	
8/2/2020 – 7/31/2021	106.54	4,474.68	67.76	2,845.92	67.76	2,845.92	
	1941 <b>1st Asst. Photographer</b>	1951 <b>2nd Asst. Photographer</b>	1961 <b>Technician</b>				
<b>Schedule D-2</b> Daily Employees: Minimum Call – 8 hours; 1.5 after 8 and/or 40							
	<i>HOURLY</i>						
8/4/2019 – 8/1/2020	\$52.45		\$48.38		\$62.57		
8/2/2020 – 7/31/2021	54.02		49.83		64.45		
<b>Schedule E-2</b> Weekly Employees: Weekly Guar. – 42 cum. hours; Min. Call – 8 hours; 1.5 after 40							
	<i>HOURLY</i>	<i>WEEKLY</i>	<i>HOURLY</i>	<i>WEEKLY</i>	<i>HOURLY</i>	<i>WEEKLY</i>	
8/4/2019 – 8/1/2020	\$50.58	\$2,174.94	\$46.77	\$2,011.11	\$59.33	\$2,551.19	
8/2/2020 – 7/31/2021	52.10	2,240.30	48.17	2,071.31	61.11	2,627.73	
		<b>Schedule D-2</b> Daily Employees			<b>Schedule E-2</b> Weekly Employees		
		Min. Call – 8 hours; 1.5 after 8			Weekly Guar. – 5 consc. Days; Min. Call – 8 hours; 1.5 after 40		
		8/4/2019 – 8/1/2020	8/2/2020 – 7/31/2021	8/4/2019 – 8/1/2020	8/2/2020 – 7/31/2021		
		HOURLY	HOURLY	WEEKLY	WEEKLY		
1981 Digital Imaging Technician		\$574.24 (\$71.78)	\$591.44 (\$73.93)	\$2,631.60 (\$65.79)	\$2,710.40 (67.76)		
1982 Video Controller (Shader)		457.36 (57.17)	471.12 (58.89)	2,122.80 (53.07)	2,186.40 (54.66)		
1983 Camera Utility		435.92 (54.49)	448.96 (56.12)	1,953.20 (48.83)	2,011.60 (50.29)		
1984 Digital Utility Person		299.84 (37.48)	308.80 (38.60)	—	—		

- a) Videotape operators and production recordists employed under this Agreement on one-half hour or one hour prime time dramatic digital productions shall be paid at the Y-7 rate (for Service Recorders/TV Engineers/Video Assists (Occ. Code Nos. 8141 and 8178). These classifications are interchangeable on the same basis as any other Y-7 classification, as set forth in Paragraph 12 of the Local 695 Agreement.
- b) Any audio utility person (sometimes also referred to as "audio assist" or "A-2") or chyron operator employed on one-half hour or one-hour prime time dramatic digital productions shall be paid at the rate of \$56.12/hour, effective 8/2/2020 when employed on a daily basis, and at the rate of \$2,011.20/week effective 8/2/2020 (based on an hourly rate of \$50.28) when employed on a weekly basis.
- c) For the purposes of this Supplemental Digital Production Agreement, "prime time" shall be defined as the hours between 8:00 pm and 11:00 pm in the Eastern and Pacific time zones on Sunday (one hour earlier in the Central and Mountain zones).

# IATSE SUPPLEMENTAL DIGITAL PRODUCTION AGREEMENT

## TECHNICAL DEPARTMENTS (Cont'd)

SOUND									
	8105 Production Mixer (Journeyman) Y-1		8171 Production Mixer (Entry Level) Y-1		8109 Supervising Engineer (Journeyman) Y-3		8173 Supervising Engineer (Entry Level) Y-3		
Schedule A-3 Daily Employees: Minimum Call – 8 hours; 1.5 after 9									
	HRLY	DAILY	HRLY	DAILY	HRLY	DAILY	HRLY	DAILY	
8/4/2019 – 8/1/2020	\$79.89	\$639.12	\$69.26	\$554.08	\$79.89	\$639.12	\$69.26	\$554.08	
8/2/2020 – 7/31/2021	82.29	658.32	71.34	570.72	82.29	658.32	71.34	570.72	
Schedule C-2 Weekly Employees: Weekly Guar. – 45 cum. hours; Min. Call – 8 hours; 1.5 after 48.6									
	HRLY	WKLY	HRLY	WKLY	HRLY	WEEKLY	HRLY	WKLY	
8/4/2019 – 8/1/2020	\$67.77	\$3,049.65	\$58.94	\$2,652.30	\$67.77	\$3,049.65	\$58.94	\$2,652.30	
8/2/2020 – 7/31/2021	69.80	3,141.00	60.71	2,731.95	69.80	3,141.00	60.71	2,731.95	
		Schedule A-4 Daily Employees Minimum Call – 8 hours; 1.5 after 9 and/or 40				Schedule C-2 Weekly Employees Weekly Guar. – 45 cum. hours; Min. Call – 8 hours; 1.5 after 40			
		8/4/2019 – 8/1/2020		8/2/2020 – 7/31/2021		8/4/2019 – 8/1/2020		8/2/2020 – 7/31/2021	
		HRLY	DAILY	HRLY	DAILY	HRLY	WKLY	HRLY	WKLY
8111	Operative Supervisor and/or Engineer (Journeyman) Y-4	\$62.04	\$496.32	\$63.90	\$511.20	\$54.49	\$2,588.28	\$56.12	\$2,665.70
8174	Operative Supervisor and/or Engineer (Entry Level) Y-4	54.06	432.48	55.68	445.44	47.65	2,263.38	49.08	2,331.30
8131	Maintenance Tech. (Journeyman) Y-6	54.49	435.92	56.12	448.96	48.84	2,319.90	50.31	2,389.73
8176	Maintenance Tech. (Entry Level) Y-6	47.66	381.28	49.09	392.72	42.85	2,035.38	44.14	2,096.65
8141	Service Recorder/TV Engineer/Video Assist (Journeyman) Y-7	54.49	435.92	56.12	448.96	48.84	2,319.90	50.31	2,389.73
8178	Service Recorder/TV Engineer/Video Assist (Entry Level) Y-7	47.66	381.28	49.09	392.72	42.85	2,035.38	44.14	2,096.65
8144	Utility Sound Tech. (Journeyman) Y-7a	54.49	435.92	56.12	448.96	48.84	2,319.90	50.31	2,389.73
8180	Utility Sound Tech. (Entry Level) Y-7a	47.66	381.28	49.09	392.72	42.85	2,035.38	44.14	2,096.65
8151	Micro. Boom Opera. (Journeyman) Y-8	54.49	435.92	56.12	448.96	48.84	2,319.90	50.31	2,389.73
8181	Micro. Boom Operator (Entry Level) Y-8	47.66	381.28	49.09	392.72	42.85	2,035.38	44.14	2,096.65
8161	Sound Service Person III (Journeyman) Y-9	43.87	350.96	45.19	361.52	41.86	1,988.35	43.12	2,048.20
8182	Sound Service Person III (Entry Level) Y-9	34.99	279.92	36.04	288.32	36.90	1,752.75	38.01	1,805.48
8194	Sound Service Person II (Journeyman) Y-13	30.34	242.72	31.25	250.00	28.97	1,376.08	29.84	1,417.40
8184	Sound Service Person II (Entry Level) Y-13	26.34	210.72	27.13	217.04	25.18	1,196.05	25.94	1,232.15
8185	Sound Service Person I Y-16	22.29	178.32	22.96	183.68				
8192	Production Sound Trainee Y-16a	22.29	178.32	22.96	183.68				

# IATSE SUPPLEMENTAL DIGITAL PRODUCTION AGREEMENT

## TECHNICAL DEPARTMENTS (Cont'd)

EDITORS Post-Production Agreement (Majors)							
	4121 Motion Picture Editor Z-1			4123 Serial Editor Z-1			
Schedule A-1 Daily Employees: Minimum Call – 8 hours; 1.5 after 8							
	HOURLY			HOURLY			
8/4/2019 – 8/1/2020	\$63.08			\$63.08			
8/2/2020 – 7/31/2021	64.97			64.97			
Schedule C-1 Weekly Employees: Weekly Guar. – 45 cum. hours; Min. Call – 8 hours; 1.5 after 48.6							
	HOURLY		WEEKLY	HOURLY		WEEKLY	
8/4/2019 – 8/1/2020	\$58.24		\$2,620.80	\$58.24		\$2,620.80	
8/2/2020 – 7/31/2021	59.99		2,699.55	59.99		2,699.55	
TECHNICAL DEPARTMENTS	Schedule A-1 Daily Employees Minimum Call – 8 hours; 1.5 after 8 and/or 40			Schedule D-1 Weekly Employees Weekly Guar. – 42 cum. hours; Min. Call – 8 hours; 1.5 after 40			
	8/4/2019 – 8/1/2020		8/2/2020 – 7/31/2021	8/4/2019 – 8/1/2020		8/2/2020 – 7/31/2021	
	HOURLY		HOURLY	HRLY		WKLY	
	4151 Sound Effects Editor (1st 6 months) Z-5a		\$43.29 44.59	\$43.31 \$1,862.33		\$44.61 \$1,918.23	
	4152 Sound Effects Editor (2nd 6 months) Z-5b		45.07 46.42	45.06 1,937.58		46.41 1,995.63	
	4153 Sound Effects Editor (thereafter) Z-5c		47.61 49.04	47.62 2,047.66		49.05 2,109.15	
	4154 Sound Effects Editor (thereafter) Z-5cc		53.80 55.41	50.66 2,178.38		52.18 2,243.74	
	4161 Music Film Editor (1st 6 months) Z-5d		43.29 44.59	43.31 1,862.33		44.61 1,918.23	
	4162 Music Film Editor (2nd 6 months) Z-5e		45.07 46.42	45.06 1,937.58		46.41 1,995.63	
	4163 Music Film Editor (thereafter) Z-5f		47.61 49.04	47.62 2,047.66		49.05 2,109.15	
4164 Music Film Editor (thereafter) Z-5ff		53.80 55.41	50.66 2,178.38		52.18 2,243.74		
	Schedule C-1 Weekly Employees Weekly Guar. – 45 cum. hours; Min. Call – 8 hours; 1.5 after 48.6						
	8/4/2019 – 8/1/2020			8/2/2020 – 7/31/2021			
	HOURLY		WEEKLY	HOURLY		WEEKLY	
	4154 Sound Effects Editor (thereafter) Z-5cc		\$53.79 \$2,420.55	\$55.40		\$2,493.00	
4164 Music Film Editor (thereafter) Z-5ff		53.79 2,420.55	55.40		2,493.00		
	4171 Asst. Editor (1st 6 months) Z-5d		4172 Asst. Editor (2nd 6 months) Z-5e		4173 Asst. Editor (thereafter) Z-5f		
Schedule A-2 Daily Employees: Minimum Call – 8 hours; 1.5 after 8 and/or 40							
	HOURLY						
8/4/2019 – 8/1/2020	\$40.74		\$42.29		\$44.27		
8/2/2020 – 7/31/2021	41.96		43.56		45.60		
Schedule E-1 Weekly Employees: Weekly Guar. – 40 cum. hours; Min. Call – 8 hours; 1.5 after 40							
	HRLY	WKLY	HRLY	WKLY	HRLY	WKLY	
8/4/2019 – 8/1/2020	\$40.77	\$1,630.80	\$42.25	\$1,690.00	\$44.23	\$1,769.20	
8/2/2020 – 7/31/2021	41.99	1,679.60	43.52	1,740.80	45.56	1,822.40	

# IATSE SUPPLEMENTAL DIGITAL PRODUCTION AGREEMENT

## TECHNICAL DEPARTMENTS (Cont'd)

<b>EDITORS Post-Production Agreement (Majors) cont.</b>									
<b>TECHNICAL DEPARTMENTS</b>	<b>Schedule A-3 Daily Employees</b>				<b>Schedule C-1 Weekly Employees</b>				
	Minimum Call – 8 hours; 1.5 after 9				Weekly Guar. – 45 cum. hours; Min. Call – 8 hours; 1.5 after 48.6				
	8/4/2019 – 8/1/2020		8/2/2020 – 7/31/2021		8/4/2019 – 8/1/2020		8/2/2020 – 7/31/2021		
	<i>HRLY</i>	<i>DAILY</i>	<i>HRLY</i>	<i>DAILY</i>	<i>HRLY</i>	<i>WKLY</i>	<i>HRLY</i>	<i>WKLY</i>	
4100 Music Mixer (Journeyman) Y-1	\$79.89	\$639.12	\$82.29	\$658.32	\$67.77	\$3,049.65	\$69.80	\$3,141.00	
4110 Music Mixer (Entry Level) Y-1	69.26	554.08	71.34	570.72	58.94	2,652.30	60.71	2,731.95	
4120 Re-Recording Mixer (Journeyman) Y-1	79.89	639.12	82.29	658.32	67.77	3,049.65	69.80	3,141.00	
4111 Re-Recording Mixer (Entry Level) Y-1	69.26	554.08	71.34	570.72	58.94	2,652.30	60.71	2,731.95	
4130 Super. Engineer (Journeyman) Y-3a	79.89	639.12	82.29	658.32	67.77	3,049.65	69.80	3,141.00	
4113 Super. Engineer (Entry Level) Y-3a	69.26	554.08	71.34	570.72	58.94	2,652.30	60.71	2,731.95	
	<b>Schedule A-4 Daily Employees</b>				<b>Schedule C-2 Weekly Employees</b>				
	Minimum Call – 8 hours; 1.5 after 9 and/or 40				Weekly Guar. – 45 cum. hours; Min. Call – 8 hours; 1.5 after 40				
	8/4/2019 – 8/1/2020		8/2/2020 – 7/31/2021		8/4/2019 – 8/1/2020		8/2/2020 – 7/31/2021		
	<i>HRLY</i>	<i>DAILY</i>	<i>HRLY</i>	<i>DAILY</i>	<i>HRLY</i>	<i>WKLY</i>	<i>HRLY</i>	<i>WKLY</i>	
4140 Engineer (Journeyman) Y-4	\$62.04	\$496.32	\$63.90	\$511.20	\$54.49	\$2,588.28	\$56.12	\$2,665.70	
4114 Engineer (Entry Level) Y-4	54.06	432.48	55.68	445.44	47.65	2,263.38	49.08	2,331.30	
4105 Service Recorder (Journeyman) Y-7	54.49	435.92	56.12	448.96	48.84	2,319.90	50.31	2,389.73	
4115 Service Recorder (Entry Level) Y-7	47.66	381.28	49.09	392.72	42.85	2,035.38	44.14	2,096.65	
4106 Util. Sound Tech. (Journeyman) Y-7a	54.49	435.92	56.12	448.96	48.84	2,319.90	50.31	2,389.73	
4116 Util. Sound Tech. (Entry Level) Y-7a	47.66	381.28	49.09	392.72	42.85	2,035.38	44.14	2,096.65	
4107 Micro. Boom Oper. (Journeyman) Y-8	54.49	435.92	56.12	448.96	48.84	2,319.90	50.31	2,389.73	
4117 Micro. Boom Oper. (Entry Level) Y-8	47.66	381.28	49.09	392.72	42.85	2,035.38	44.14	2,096.65	
4150 Recording Machine Operator (Journeyman) Y-9	52.22	417.76	53.79	430.32	46.98	2,231.55	48.39	2,298.53	
4118 Recording Machine Operator (Entry Level) Y-9	45.70	365.60	47.07	376.56	41.26	1,959.85	42.50	2,018.75	
4109 Sound Service Person Y-16	22.29	178.32	22.96	183.68					
4119 Sound Department Trainee Y-16a	22.29	178.32	22.96	183.68					



# IATSE SUPPLEMENTAL DIGITAL PRODUCTION AGREEMENT

## TECHNICAL DEPARTMENTS (Cont'd)

EDITORS Post-Production Agreement (Independents)												
	4121 Motion Picture Editor Z-1		4154 Sound Editor Z-2		4164 Music Editor Z-3		4173 Assistant Editor Z-5		4153 Sound Editor Z-8(a)		4163 Music Editor Z-9(b)	
Schedule A-2 Daily Employees: Min. Call – 8 hrs.; 1.5 after 8 and/or 40												
	HRLY	DAILY	HRLY	DAILY	HRLY	DAILY	HRLY	DAILY	HRLY	DAILY	HRLY	DAILY
8/4/2019 – 8/1/2020	\$79.91	\$639.28	\$65.08	\$520.64	\$65.08	\$520.64	\$47.42	\$379.36	\$54.33	\$434.64	\$54.33	\$434.64
8/2/2020 – 7/31/2021	82.31	658.48	67.03	536.24	67.03	536.24	48.84	390.72	55.96	447.68	55.96	447.68
	4173 Assistant Editor Z-5				4153 Sound Editor Z-8(a)				4163 Music Editor Z-9(b)			
Schedule D-1 Weekly Employees: Weekly Guar. – 42 cum. hrs.; Min. Call – 8 hrs.; 1.5 after 40												
	HOURLY	WEEKLY		HOURLY		WEEKLY		HOURLY		WEEKLY		
8/4/2019 – 8/1/2020	\$44.23	\$1,901.89		\$50.66		\$2,178.38		\$50.66		\$2,178.38		
8/2/2020 – 7/31/2021	45.56	1,959.08		52.18		2,243.74		52.18		2,243.74		
	4121 Motion Picture Editor Z-1				4154 Sound Editor Z-2				4164 Music Editor Z-3			
Schedule C-1 Weekly Employees: Weekly Guar. – 45 cum. hrs.; Min. Call – 8 hrs.; 1.5 after 48.6												
	HOURLY	WEEKLY		HOURLY		WEEKLY		HOURLY		WEEKLY		
8/4/2019 – 8/1/2020	\$58.24	\$2,620.80		\$53.79		\$2,420.55		\$53.79		\$2,420.55		
8/2/2020 – 7/31/2021	59.99	2,699.55		55.40		2,493.00		55.40		2,493.00		

# IATSE SUPPLEMENTAL DIGITAL PRODUCTION AGREEMENT

## TECHNICAL DEPARTMENTS (Cont'd)

EDITORS Post Production Agreement (Independents)									
TECHNICAL DEPARTMENTS		Schedule A-3 Daily Employees Minimum Call – 8 hours; 1.5 after 9				Schedule C-1 Weekly Employees Weekly Guar. – 45 cum. hrs.; Min. Call – 8 hrs.; 1.5 after 48.6			
		8/4/2019 – 8/1/2020		8/2/2020 – 7/31/2021		8/4/2019 – 8/1/2020		8/2/2020 – 7/31/2021	
		HRLY	DAILY	HRLY	DAILY	HRLY	WKLY	HRLY	WKLY
4100	Music Mixer (Journeyman) Y-1	\$79.89	\$639.12	\$82.29	\$658.32	\$67.77	\$3,049.65	\$69.80	\$3,141.00
4110	Music Mixer (Entry Level) Y-1	69.26	554.08	71.34	570.72	58.94	2,652.30	60.71	2,731.95
4120	Re-Recording Mixer (Journeyman) Y-1	79.89	639.12	82.29	658.32	67.77	3,049.65	69.80	3,141.00
4111	Re-Recording Mixer (Entry Level) Y-1	69.26	554.08	71.34	570.72	58.94	2,652.30	60.71	2,731.95
4130	Supervising Engineer (Journeyman) Y-3a	79.89	639.12	82.29	658.32	67.77	3,049.65	69.80	3,141.00
4113	Supervising Engineer (Entry Level) Y-3a	69.26	554.08	71.34	570.72	58.94	2,652.30	60.71	2,731.95
		Schedule A-4 Daily Employees Min. Call – 8 hrs.; 1.5 after 9 and/or 40				Schedule C-2 Weekly Employees Weekly Guar. – 45 cum. hrs.; Min. Call – 8 hrs.; 1.5 after 40			
		8/4/2019 – 8/1/2020		8/2/2020 – 7/31/2021		8/4/2019 – 8/1/2020		8/2/2020 – 7/31/2021	
		HRLY	DAILY	HRLY	DAILY	HRLY	WKLY	HRLY	WKLY
4140	Engineer (Journeyman) Y-4	\$62.04	\$496.32	\$63.90	\$511.20	\$54.49	\$2,588.28	\$56.12	\$2,665.70
4114	Engineer (Entry Level) Y-4	54.06	432.48	55.68	445.44	47.65	2,263.38	49.08	2331.30
4105	Service Recorder (Journeyman) Y-7	54.49	435.92	56.12	448.96	48.84	2,319.90	50.31	2,389.73
4115	Service Recorder (Entry Level) Y-7	47.66	381.28	49.09	392.72	42.85	2,035.38	44.14	2,096.65
4106	Utility Sound Tech. (Journeyman) Y-7a	54.49	435.92	56.12	448.96	48.84	2,319.90	50.31	2,389.73
4116	Utility Sound Tech. (Entry Level) Y-7a	47.66	381.28	49.09	392.72	42.85	2,035.38	44.14	2,096.65
4107	Micro. Boom Operator (Journeyman) Y-8	54.49	435.92	56.12	448.96	48.84	2,319.90	50.31	2,389.73
4117	Micro. Boom Operator (Entry Level) Y-8	47.66	381.28	49.09	392.72	42.85	2,035.38	44.14	2,096.65
4150	Recording Mac. Op. (Journeyman) Y-9	52.22	417.76	53.79	430.32	46.98	2,231.55	48.39	2,298.53
4118	Recording Machine Operator (Entry Level) Y-9	45.70	365.60	47.07	376.56	41.26	1,959.85	42.50	2,018.75
4109	Sound Service Person Y-16	22.29	178.32	22.96	183.68				
4119	Sound Department Trainee Y-16a	22.29	178.32	22.96	183.68				

## **TERMS AND CONDITIONS APPLICABLE TO VARIOUS PROGRAM TYPES**

1-Hr and Long-Form → Basic Agreement wage scales and working conditions

Half-Hour Multicam Prime-time Dramatic → Basic Agreement wage scales and Videotape Agreement working conditions

Half-Hour Single Cam Prime Time Dramatic → Digital Agreement wage scales (rollback rates the first two seasons), Videotape Agreement working conditions (vacation and holiday accrual concessions the first two seasons), except that the Basic Agreement provisions regarding “Call-Backs” and “Night Premiums” shall apply in lieu of the corresponding provisions in the Videotape Agreement

Non-Dramatic Series of Any Length → Digital Agreement wage scales (rollback rates the first two seasons), Videotape Agreement working conditions (vacation and holiday accrual concessions the first two seasons)

## **MISCELLANEOUS**

### **REALITY, INFORMATION, AND ENTERTAINMENT/MAGAZINE SHOWS**

#### **Minimum Call – 4 Hours**

1. Regularly scheduled daily and weekly employees only on 6th day worked. For all other employees, those not regularly scheduled, 4 hour minimum call applies to any day.)
2. When 4 hour minimum applies, the employee shall receive 6 hours pay. If the employee works more than 4 hours, he shall receive 8 hours pay.
3. Pension and health contributions shall be based on minimum 6 hours.

### **DRAMATIC PROGRAMS**

#### **4+ Installments or Episodes, MOWs (Other than Pilots), or Novel Form**

<b>Daily employees</b>	<b>Straight (8)</b>	<b>Overtime (8+)</b>
6th/7th day worked	1.25x rate	1.5x rate

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## IATSE OCCUPATION CODE LIST

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## IATSE OCCUPATION CODE LIST

**NOTE:** To assist **ENTERTAINMENT PARTNERS** payroll clients, the following pages contain the EP Occupation Codes for the Los Angeles IATSE Basic Agreement, New Television and Videotape Sideletter, MOW Longform Sideletter, Basic Crafts, and Teamster Agreements. See Fringes for current applicable pension rates.

### ABOUT OCCUPATION CODES

What is commonly referred to as an employee's "Occupation Code" is in actuality a 3-part designation of the Union, Classification, and Schedule. Every employee receiving The Motion Picture Industry Pension and Health Plan's (MPIPHP) benefits must be reported in a very structured manner, which allows MPIPHP to audit benefit contributions.

**Occupation Code = Local + Classification + Schedule**

MPIPHP has assigned 4-digit numeric indicators for each specific job classification.

For certain Sideletters (e.g., Longform), MPIPHP has assigned unique classification coding. Although most unions have 4-digit classifications, some (e.g., Local 893) have 5.

The Schedules assigned by MPIPHP vary from A-E. Whereas a Schedule A is always a "Daily," the rest of the schedules vary from local to local (a Schedule C might be Exempt with one local, but a Weekly with another). For this reason, EP developed a 2-digit numeric system to identify the various schedules.

EP IA SCHEDULES					
<b>01</b>	Daily	1.5 after 8	<b>00</b>	Daily	1.5 after 9
<b>40</b>	40 hr. Weekly	1.5 after 40			
<b>43</b>	43.2 hr. Weekly	1.5 after 40	<b>44</b>	43.2 hr. Weekly	1.5 after 9.3 daily
<b>45</b>	45 hr. Weekly	1.5 after 40			
<b>48</b>	48.6 hr. Weekly	1.5 after 40	<b>49</b>	48.6 hr. Weekly	1.5 after 48.6
<b>54</b>	54 hr. Weekly	1.5 after 40	<b>55</b>	54 hr. Weekly	1.5 after 54
<b>56</b>	On Call				

**NOTE:** See footnotes/conditions for rate adjustments.

**EP OCCUPATION CODE LIST  
BASIC AGREEMENT – STUDIO**

The EP Occupation Code is comprised of the Union Number and Job Classification number as it appears on the AMPTP wage tables. The alpha Schedule codes have been assigned numbers by EP according to the hours.

**IATSE BASIC AGREEMENT – STUDIO**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Prior Period Effective** 8/4/2019 to 8/1/2020		Curr Period Effective* 8/2/2020 – 7/31/2021	
			HOURLY RATE	WEEKLY RATE	HOURLY RATE	WEEKLY RATE
1300 00	Art Directors Local 800 (876) Studio Rates and Hours – NO DISTANT WAGE SCHEDULE					
1301 56	Art Dir. – 1st 6 months – on call	60.0		\$3,276.59		\$3,374.89
1302 56	Art Dir. – 2nd 6 months – on call	60.0		3,635.12		3,744.17
1303 56	Art Dir. – thereafter – on call	60.0		3,983.11		4,102.60
1303 56	Production Designer	60.0		3,983.11		4,102.60
1311 56	Assistant Art Director – on call	60.0		3,006.99		3,097.20
1312 56	Visual Consultant	60.0		3,006.99		3,097.20
1321 56	Art Dir. – in charge of drafting room	60.0		3,157.13		3,251.84
1900 00	International Photographers Local 600 Studio Rates and Hours (other than 1/2hr P.T. Dramatic)					
1901 01	Director of Photography	8.0	\$116.13		\$119.61	
1901 44	Director of Photography	43.2	103.44	\$4,468.61	106.54	\$4,602.53
1901 49	Director of Photography	48.6	85.79	4,169.39	88.36	4,294.30
1911 01	Camera Operator	8.0	71.79		73.94	
1911 44	Camera Operator	43.2	65.79	2,842.13	67.76	2,927.23
1911 49	Camera Operator	48.6	57.20	2,779.92	58.92	2,863.51
1921 01	Portrait Photographer	8.0	71.79		73.94	
1921 44	Portrait Photographer	43.2	65.79	2,842.13	67.76	2,927.23
1921 49	Portrait Photographer	48.6	57.20	2,779.92	58.92	2,863.51
1931 01	Still Photographer	8.0	62.57		64.45	
1931 44	Still Photographer	40.0	58.04	2,321.60	59.78	2,391.20
1931 49	Still Photographer	40.0	52.80	2,112.00	54.38	2,175.20
1941 01	1st Assistant Photographer	8.0	52.45		54.02	
1941 43	1st Assistant Photographer	43.2	50.58	2,265.98	52.10	2,334.08
1941 48	1st Assistant Photographer	48.6	46.53	2,461.44	47.93	2,535.50
1951 01	2nd Assistant Photographer	8.0	48.38		49.83	
1951 43	2nd Assistant Photographer	43.2	46.77	2,095.30	48.17	2,158.02
1951 48	2nd Assistant Photographer	48.6	43.46	2,299.03	44.76	2,367.80
1961 01	Technician	8.0	62.57		64.45	
1961 43	Technician	43.2	59.33	2,657.98	61.11	2,737.73
1961 48	Technician	48.6	53.65	2,838.09	55.26	2,923.25
1971 01	Film Loader	8.0	41.57		42.82	
1972 01	Kodak Panavision Preview Sys. Op.	8.0	30.56		31.48	
1981 01	Digital Imaging Technician	8.0	71.78		73.93	
1981 40	Digital Imaging Technician	40.0	65.79	2,631.60	67.76	2,710.40
1982 01	Video Controller (Shader)	8.0	57.17		58.89	
1982 40	Video Controller (Shader)	40.0	53.07	2,122.80	54.66	2,186.40
1983 01	Camera Utility Person	8.0	54.49		56.12	
1983 40	Camera Utility Person	40.0	48.83	1,953.20	50.29	2,011.60
1984 01	Digital Utility Person	8.0	37.48		38.60	

\* The prior period LAIA Basic Agreement rates are applicable for the IATSE New Television and Videotape Sideletter

\*\* These rates are the current LAIA Basic Agreement.

\*\*\* EP Assigned occupation code number.



**EP OCCUPATION CODE LIST  
BASIC AGREEMENT – STUDIO**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Prior Period Effective** 8/4/2019 to 8/1/2020		Curr Period Effective* 8/2/2020 – 7/31/2021	
			HOURLY RATE	WEEKLY RATE	HOURLY RATE	WEEKLY RATE
7400 00	Publicists Local 600 Studio Rates and Hours – NO DISTANT WAGE SCHEDULE					
7401 56	Senior Publicist	60.0		\$2,712.13		\$2,793.49
7411 48	Junior Publicist 12 Months	48.6	\$37.48	1,1982.69	\$38.60	2,041.94
7412 48	Junior Publicist 13–24 Months	48.6	38.42	2,032.42	39.57	2,093.25
7413 48	Junior Publicist 25–36 Months	48.6	39.44	2,086.38	40.62	2,148.80
7414 48	Junior Publicist 37–48 Months	48.6	40.47	2,140.86	41.68	2,204.87
7415 48	Junior Publicist 49–60 Months	48.6	41.45	2,192.71	42.69	2,258.30
7416 48	Jr. Publicist Over 60 Months	48.6	42.51	2,248.78	43.79	2,316.49
7421 40	Apprentice Publicist	40.0	36.93	1,477.20	38.04	1,521.60
7431 56	Trailer Super 12 Months	60.0		2,792.98		2,876.77
7432 56	Trailer Super 13–24 Months	60.0		2,886.68		2,973.28
7433 56	Trailer Super 25–36 Months	60.0		2,980.25		3,069.66
7434 56	Trailer Super 37–48 Months	60.0		3,073.90		3,166.12
7435 56	Trailer Super After 48 Months	60.0		3,305.39		3,404.55
7441 56	Jr. Trailer Super 6 Months	60.0		2,045.91		2,107.29
7442 56	Jr. Trailer Super 7–12 Months	60.0		2,167.67		2,232.70
7443 56	Jr. Trailer Super 13–18 Months	60.0		2,289.38		2,358.06
7444 56	Jr. Trailer Super 19–24 Months	60.0		2,422.17		2,494.84
7445 56	Jr. Trailer Super 25–30 Months	60.0		2,532.85		2,608.84
7446 56	Jr. Trailer Super 31–36 Months	60.0		2,654.63		2,734.27
2200 00	Costume Designers Local 892 Studio Rates and Hours – NO DISTANT WAGE SCHEDULE					
2201 56	Costume Designer – Theatrical	60.0		\$3,048.41		\$3,139.86
2200 56	Costume Designer –Television	60.0		2,866.13		2,952.11
2202 56	Asst. Costume Designer	60.0		2,358.99		2,429.76
2211 01	Senior Costume Sketch Artist	8.0	\$48.69		\$50.15	
2211 40	Senior Costume Sketch Artist	40.0	44.87	1,794.80	46.22	1,848.80
2300 00	Costumers Local 705 Studio Rates and Hours					
2300 54	Costumer Production Super	54.0	\$45.40	\$2,769.40	\$46.76	\$2,852.36
2301 56	Costumer Dept. Foreperson	60.0		2,610.43		2,688.74
2302 01	Costumer Dept. Supervisor	8.0	46.58		47.98	
2302 54	Costumer Dept. Supervisor	54.0	44.19	2,695.59	45.52	2,776.72
2303 01	Costumer Keyperson	8.0	44.27		45.60	
2303 54	Costumer Keyperson	54.0	42.42	2,587.62	43.69	2,665.09
2305 01	Costumer	8.0	40.74		41.96	
2305 54	Costumer	54.0	38.55	2,351.55	39.71	2,422.31
2306 01	Costumer Entry Level	8.0	34.37		35.40	
2306 54	Costumer Entry Level	54.0	32.61	1,989.21	33.59	2,048.99
2323 01	Checkers	8.0	36.02		37.10	
2356 01	Stock Clerk	8.0	22.20		22.87	
2331 01	Mfg Foreperson Class 1	8.0	47.26		48.68	
2333 01	Pattern Maker & Fitter	8.0	45.76		47.13	
2334 01	Head Bearer	8.0	45.76		47.13	
2335 01	Women's Garment Tailor	8.0	44.68		46.02	
2336 01	Milliner	8.0	44.68		46.02	
2337 01	Table Person	8.0	44.68		46.02	

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			HOURLY RATE	WEEKLY RATE	HOURLY RATE	WEEKLY RATE
2300 00	Costumers Local 705 – continued					
2338 01	Figure Maker	8.0	\$44.68		\$46.02	
2340 01	Head Dyer	8.0	44.68		46.02	
2341 01	Alteration Fitter	8.0	44.68		46.02	
2343 01	Draper	8.0	42.90		44.19	
2346 01	Shirtmaker	8.0	42.90		44.19	
2347 01	Dyer	8.0	42.90		44.19	
2351 01	Beader	8.0	42.90		44.19	
2353 01	Special Operator	8.0	39.53		40.72	
2355 01	Millinery Maker	8.0	39.53		40.72	
2357 01	Cleaner	8.0	39.53		40.72	
2361 01	Finisher	8.0	39.53		40.72	
2362 00	Workroom Apprentice					
2362 01***	First 800 hrs.	8.0	27.99		28.83	
2363 01***	801–1,600 hrs.	8.0	30.58		31.50	
2364 01***	1,601 –2,400 hrs.	8.0	33.49		34.49	
2365 01***	2,401–3,200 hrs.	8.0	36.67		37.77	
2373 01	Men’s Tailor Cutter	8.0	45.76		47.13	
2375 01	Men’s Supervising Tailor	8.0	45.76		47.13	
2376 01	Special Costume Keyperson	8.0	45.76		47.13	
2381 01	Tailor Fitter	8.0	44.68		46.02	
2383 01	Coat, Vest & Pant Maker	8.0	44.68		46.02	
2385 01	Alteration Tailor	8.0	42.90		44.19	
2386 01	Special Costume Mfr.	8.0	42.90		44.19	
2387 01	Tailor’s Helper	8.0	39.53		40.72	
2391 01	Wardrobe Specialty Mfg.	8.0	44.68		46.02	
4100 00	Editors Local 700 (MAJORS) Studio Rates and Hours					
4121 01	Editor Feature Z-1	8.0	\$63.08		\$64.97	
4121 49	Editor Feature Z-1	48.6	58.24	\$2,830.46	59.99	\$2,915.51
4121 56	Editor Feature Z-1	60.0		3,566.65		3,673.65
4123 01	Serial Editor	8.0	63.08		64.97	
4123 49	Serial Editor	48.6	58.24	2,830.46	59.99	2,915.51
4125 01	Montage Editor	8.0	63.08		64.97	
4125 49	Montage Editor	48.6	58.24	2,830.46	59.99	2,915.51
4131 01	Shorts Editor	8.0	63.08		64.97	
4131 49	Shorts Editor	48.6	58.24	2,830.46	59.99	2,915.51
4135 01	Trailer Editor	8.0	50.63		52.15	
4135 45	Trailer Editor	45.0	50.66	2,406.35	52.18	2,478.55
4141 56	Supervising Sound Editor Z-4	60.0		2,778.00		2,861.34
4145 56	Head Music Film Editor Z-4a	60.0		2,778.00		2,861.34
4151 01	Sound Effects Editor 1st 6 mos Z-5a	8.0	43.29		44.59	
4151 43	Sound Effects Editor 1st 6 mos Z-5a	43.2	43.31	1,940.29	44.61	1,998.53
4152 01	Sound Effects Ed. 2nd 6 mos Z-5b	8.0	45.07		46.42	
4152 43	Sound Effects Ed. 2nd 6 mos Z-5b	43.2	45.06	2,018.69	46.41	2,079.17
4153 01	Sound Effects Editor thereafter Z-5c	8.0	47.61		49.04	
4153 43	Sound Effects Editor thereafter Z-5c	43.2	47.62	2,133.38	49.05	2,197.44
4154 01	Sound Effects Editor thereafter Z-5cc	8.0	53.80		55.41	
4154 43	Sound Effects Editor thereafter Z-5cc	43.2	50.66	2,269.57	52.18	2,337.66

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			HOURLY RATE	WEEKLY RATE	HOURLY RATE	WEEKLY RATE
4100 00	Editors Local 700 (MAJORS) – continued					
4154 49	Sound Effects Editor thereafter Z-5cc	48.6	\$53.79	\$2,614.19	\$55.40	\$2,692.44
4155 01	Foley Artist 1st 6 months Z-11a	8.0	43.29		44.59	
4155 43	Foley Artist 1st 6 months Z-11a	43.2	43.31	1,940.29	44.61	19,98.53
4156 01	Foley Artist 2nd 6 months Z-11b	8.0	45.07		46.42	
4156 43	Foley Artist 2nd 6 months Z-11b	43.2	45.06	2,018.69	46.41	2,079.17
4157 01	Foley Artist Thereafter Z-11c	8.0	47.61		49.04	
4157 43	Foley Artist Thereafter Z-11c	43.2	47.62	2,133.38	49.05	2,197.44
4158 01	Foley Artist Thereafter Z-11cc	8.0	53.80		55.41	
4158 43	Foley Artist Thereafter Z-11cc	43.2	50.66	2,269.57	52.18	2,337.66
4158 49	Foley Artist Thereafter Z-11cc	48.6	53.79	2,614.19	55.40	2,692.44
4161 01	Music Film Editor 1st 6 months Z-5d	8.0	43.29		44.59	
4161 43	Music Film Editor 1st 6 months Z-5d	43.2	43.31	1,940.29	44.61	1,998.53
4162 01	Music Film Editor 2nd 6 months Z-5e	8.0	45.07		46.42	
4162 43	Music Film Editor 2nd 6 months Z-5e	43.2	45.06	2018.69	46.41	2,079.17
4163 01	Music Film Editor thereafter Z-5f	8.0	47.61		49.04	
4163 43	Music Film Editor thereafter Z-5f	43.2	47.62	2,133.38	49.05	2,197.44
4164 01	Music Film Editor thereafter Z-5ff	8.0	53.80		55.41	
4164 43	Music Film Editor thereafter Z-5ff	43.2	50.66	2,269.57	52.18	2,337.66
4164 49	Music Film Editor thereafter Z-5ff	48.6	53.79	2,614.19	55.40	2,692.44
4171 01	Assistant Editor 1st 6 mos Z-6a	8.0	40.74		41.96	
4171 45	Assistant Editor 1st 6 mos Z-6a	43.0	40.77	1936.58	41.99	1,994.53
4172 01	Assistant Editor 2nd 6 mos Z-6b	8.0	42.29		43.56	
4172 45	Assistant Editor 2nd 6 mos Z-6b	43.2	42.25	2,006.88	43.52	2,067.20
4173 01	Assistant Editor thereafter Z-6c	8.0	44.27		45.60	
4173 45	Assistant Editor thereafter Z-6c	43.2	44.23	2,100.93	45.56	2,164.10
4182 01	Apprentice Editor Z-7	8.0	39.19		40.37	
4182 40	Apprentice Editor Z-7	40.0	39.22	1,568.80	40.40	1,616.00
4191 56	Head Librarian Z-8	60.0		2,650.73		2,730.25
4192 01	Supervising Librarian Z-9	8.0	43.84		45.16	
4192 43	Supervising Librarian Z-9	43.2	43.90	1,966.72	45.22	2,025.86
4193 01	Librarian1st 6 months Z-10a	8.0	39.47		40.65	
4193 43	Librarian1st 6 months Z-10a	43.2	39.44	1,766.91	40.62	1,819.78
4194 01	Librarian 2nd 6 months Z-10b	8.0	40.74		41.96	
4194 43	Librarian 2nd 6 months Z-10b	43.2	40.77	1,826.50	41.99	1,881.15
4195 01	Librarian thereafter Z-10c	8.0	42.29		43.56	
4195 43	Librarian thereafter Z-10c	43.2	42.25	1,892.80	43.52	1,949.70
4100 00	Sound Technicians – Post Production Agreement Local 700 (MAJORS)					
4100 00	Music Mixer Y-1	9.0	\$79.89		\$82.29	
4100 49	Music Mixer Y-1	48.6	67.77	\$3,293.62	69.80	\$3,392.28
4120 00	Re-Recording Mixer Y-1	9.0	79.89		82.29	
4120 49	Re-Recording Mixer Y-1	48.6	67.77	3,293.62	69.80	3,392.28
4130 00	Supervising Engineer Y-3a	9.0	79.89		82.29	
4130 49	Supervising Engineer Y-3a	48.6	67.77	3,293.62	69.80	3,392.28
4140 01	Engineer (Sound) Y-4	9.0	62.04		63.90	
4140 48	Engineer (Sound) Y-4	48.6	54.49	2,882.52	56.12	2,968.75
4105 01	Service Recorder Y-7	9.0	54.49		56.12	

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			HOURLY RATE	WEEKLY RATE	HOURLY RATE	WEEKLY RATE
4100 00	Sound Technicians – Post Production Agreement Local 700 (MAJORS) – continued					
4105 48	Service Recorder Y-7	48.6	48.84	2,583.64	50.31	2,661.40
4106 01	Utility Sound Tech Y-7a	9.0	54.49		56.12	
4106 48	Utility Sound Tech Y-7a	48.6	48.84	2,583.64	50.31	2,661.40
4107 01	Micro. Boom Operator Y-8	9.0	54.49		56.12	
4107 48	Micro. Boom Operator Y-8	48.6	48.84	2,583.64	50.31	2,661.40
4150 01	Record. Mach Operator Y-9	9.0	52.22		53.79	
4150 48	Record. Mach Operator Y-9	48.6	46.98	2,485.24	48.39	2,559.83
4110 00	Music Mixer Y-1	9.0	69.26		71.34	
4110 49	Music Mixer Y-1	48.6	58.94	2,864.48	60.71	2,950.51
4111 00	Re-Recording Mixer Y-1	9.0	\$69.26		71.34	
4111 49	Re-Recording Mixer Y-1	48.6	58.94	2,864.48	60.71	2,950.51
4113 00	Supervising Engineer Y-3a	9.0	69.26		71.34	
4113 49	Supervising Engineer Y-3a	48.6	58.94	2,864.48	60.71	2,950.51
4114 01	Engineer (Sound) Y-4	9.0	54.06		55.68	
4114 48	Engineer (Sound) Y-4	48.6	47.65	2,520.69	49.08	2,596.33
4115 01	Service Recorder Y-7	9.0	47.66		49.09	
4115 48	Service Recorder Y-7	48.6	42.85	2,266.77	44.14	2,335.01
4116 01	Utility Sound Tech Y-7a	9.0	47.66		49.09	
4116 48	Utility Sound Tech Y-7a	48.6	42.85	2,266.77	44.14	2,335.01
4117 01	Micro. Boom Operator Y-8	9.0	47.66		49.09	
4117 48	Micro. Boom Operator Y-8	48.6	42.85	2,266.77	44.14	2,335.01
4118 01	Record. Machine Op Y-9	9.0	45.70		47.07	
4118 48	Record. Machine Op Y-9	48.6	41.26	2,182.65	42.50	2,248.25
4109 01	Sound Service Person Y-16	9.0	22.29		22.96	
4119 01	Sound Production Trainee Y-16a	9.0	22.29		22.96	
41000 00	Editors Local 700 (INDEPENDENTS)					
41211 01***	Motion Picture Editor Z-1	8.0	\$79.91		82.31	
41211 49***	Motion Picture Editor Z-1	48.6	58.24	\$2,830.46	59.99	2,915.51
41211 56***	Motion Picture Editor Z-1	60.0		3,566.65		3,673.65
41531 01***	Sound Editor Z-8a	8.0	54.33		55.96	
41531 43***	Sound Editor Z-8a	43.2	50.66	2,269.57	52.18	2,337.66
41541 01***	Sound Editor Z-2	8.0	65.08		67.03	
41541 49***	Sound Editor Z-2	48.6	53.79	2,614.19	55.40	2,692.44
41581 01***	Foley Artist Z-11	8.0	65.08		67.03	
41581 49***	Foley Artist Z-11	48.6	52.22	2,537.89	55.40	2,692.44
41631 01***	Music Editor Z-9b	8.0	54.33		55.96	
41631 43***	Music Editor Z-9b	43.2	50.66	2,269.57	52.18	2,337.66
41641 01***	Music Editor Z-3	8.0	65.08		67.03	
41641 49***	Music Editor Z-3	48.6	53.79	2,614.19	55.40	2,692.44
41731 01***	Assistant Editor Z-5	8.0	47.42		48.84	
41731 45***	Assistant Editor Z-5	45.0	44.23	2,100.93	45.56	2,164.10
41821 01***	Editorial Apprentice Z-7	8.0	40.17		41.38	
41821 40***	Editorial Apprentice Z-7	40.0	39.22	1,568.80	40.40	1,616.00
41901 01***	Librarian Z-4a	8.0	49.64		51.13	
41901 43***	Librarian Z-4a	43.2	46.05	2,063.04	47.43	2,124.86
41911 56***	Head Librarian Z-4	60.0		2,650.73		2,730.25
41951 01***	Editorial Librarian Z-6	8.0	45.16		46.51	
41951 43***	Editorial Librarian Z-6	43.2	42.25	1,892.80	43.52	1,949.70

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			HOURLY RATE	WEEKLY RATE	HOURLY RATE	WEEKLY RATE
4100 00	Sound Technicians – Post Production Agreement Local 700 (INDEPENDENTS)					
41001 00***	Music Mixer Y-1	9.0	\$79.89		\$82.29	
41001 49***	Music Mixer Y-1	48.6	67.77	3,293.62	69.80	\$3,392.28
41201 00***	Re-Recording Mixer Y-1	9.0	79.89		82.29	
41201 49***	Re-Recording Mixer Y-1	48.6	67.77	3,293.62	69.80	3,392.28
41301 00***	Supervising Engineer Y-3a	9.0	79.89		82.29	
41301 49***	Supervising Engineer Y-3a	48.6	67.77	3,293.62	69.80	3,392.28
41401 01***	Engineer (Sound) Y-4	9.0	62.04		63.90	
41401 48***	Engineer (Sound) Y-4	48.6	54.49	2,882.52	56.12	2,968.75
41051 01***	Service Recorder Y-7	9.0	54.49		56.12	
41051 48***	Service Recorder Y-7	48.6	48.84	2,583.64	50.31	2,661.40
41061 01***	Utility Sound Tech Y-7a	9.0	\$54.49		56.12	
41061 48***	Utility Sound Tech Y-7a	48.6	48.84	\$2,583.64	50.31	2,661.40
41071 01***	Micro. Boom Operator Y-8	9.0	54.49		56.12	
41071 48***	Micro. Boom Operator Y-8	48.6	48.84	2,583.64	50.31	2,661.40
41501 01***	Record. Mach Operator Y-9	9.0	52.22		53.79	
41501 48***	Record. Mach Operator Y-9	48.6	46.98	2,485.24	48.39	2,559.83
41101 00***	Music Mixer Y-1	9.0	69.26		71.34	
41101 49***	Music Mixer Y-1	48.6	58.94	2,864.48	60.71	2,950.51
41111 00***	Re-Recording Mixer Y-1	9.0	69.26		71.34	
41111 49***	Re-Recording Mixer Y-1	48.6	58.94	2,864.48	60.71	2,950.51
41131 00***	Supervising Engineer Y-3a	9.0	69.26		71.34	
41131 49***	Supervising Engineer Y-3a	48.6	58.94	2,864.48	60.71	2,950.51
41141 01***	Engineer (Sound) Y-4	9.0	54.06		55.68	
41141 48***	Engineer (Sound) Y-4	48.6	47.65	2,520.69	49.08	2,596.33
41151 01***	Service Recorder Y-7	9.0	47.66		49.09	
41151 48***	Service Recorder Y-7	48.6	42.85	2,266.77	44.14	2,335.01
41161 01***	Utility Sound Tech Y-7a	9.0	47.66		49.09	
41161 48***	Utility Sound Tech Y-7a	48.6	42.85	2,266.77	44.14	2,335.01
41171 01***	Micro. Boom Operator Y-8	9.0	47.66		49.09	
41171 48***	Micro. Boom Operator Y-8	48.6	42.85	2,266.77	44.14	2,335.01
41181 01***	Record. Machine Op Y-9	9.0	45.70		47.07	
41181 48***	Record. Machine Op Y-9	48.6	41.26	2,182.65	42.50	2,248.25
41091 01***	Sound Service Person Y-16	9.0	22.29		22.96	
41191 01***	Sound Production Trainee Y-16a	9.0	22.29		22.96	

See following page for Projectionists Local 700. See footnotes in Local section.

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			HOURLY RATE	WEEKLY RATE	HOURLY RATE	WEEKLY RATE
8100 00	Projectionists Local 695 (Non-Lab)					
8159 56	Chief Projectionist (Supervisory)	60.0		\$2,726.43		\$2,808.22
8160 01	Projectionist Gang Boss (Working)	8.0	\$54.87		\$56.52	
8160 43	Projectionist Gang Boss	43.2	51.35	2,300.48	52.89	2,369.47
8162 43	Projectionist Gang Boss (Work/Supvr.)	43.2	53.12	2,379.78	54.71	2,451.01
8163 01	First Engineer	8.0	54.87		56.52	
8163 43	First Engineer	43.2	51.35	2,300.48	52.89	2,369.47
8164 01	First Process Projectionist	8.0	54.87		56.52	
8164 43	First Process Projectionist	43.2	51.35	2,300.48	52.89	2,369.47
8165 01	Scoring Projectionist	8.0	54.87		56.52	
8165 43	Scoring Projectionist	43.2	51.35	2,300.48	52.89	2,369.47
8166 01	Projectionist	8.0	50.88		52.41	
8166 43	Projectionist	43.2	47.80	2,141.44	49.23	2,205.50
8167 01	Process Projectionist	8.0	53.11		54.70	
8167 43	Process Projectionist	43.2	49.77	2,229.70	51.26	2,296.45
8168 01	Engineer (Projection)	8.0	53.11		54.70	
8168 43	Engineer (Projection)	43.2	49.77	2,229.70	51.26	2,296.45
8189 00	Trainee Projectionist					
81691 40***	1st 250 hrs. Worked	40.0	28.35	1,134.00	29.20	1,168.00
81692 40***	250.1 thru 650 hours worked	40.0	31.54	1,261.60	32.49	1,299.60
81693 40***	650.1 thru 1,400 hours worked	40.0	34.77	1,390.80	35.81	1,432.40
83000 00	Screen Story Analysts Local 700 Studio Rates and Hours – NO DISTANT WAGE SCHEDULE					
83010 00	1st 6 Months					
83011 40***	Regular Rate	40.0	\$38.61		\$39.77	
83012 01***	Spec Reading Rate/Domestic	8.0	41.40		42.64	
83013 01***	Special Reading Rate/Foreign	8.0	49.68		51.17	
83014 01***	Treatment/Synopsis	8.0	51.40		52.94	
83020 00	7 to 18 Months					
83021 40***	Regular Rate	40.0	41.17		42.41	
83022 01***	Spec Reading Rate/Domestic	8.0	43.95		45.27	
83023 01***	Special Reading Rate/Foreign	8.0	52.74		54.32	
83024 01***	Treatment/Synopsis	8.0	53.59		55.20	
83040 00	19 to 24 Months					
83041 40***	Regular Rate	40.0	42.35		43.62	
83042 01***	Spec Reading Rate/Domestic	8.0	45.25		46.61	
83043 01***	Special Reading Rate/Foreign	8.0	54.30		55.93	
83044 01***	Treatment/Synopsis	8.0	54.77		56.41	
83050 00	25 to 42 Months					
83051 40***	Regular Rate	40.0	43.69		45.00	
83052 01***	Spec Reading Rate/Domestic	8.0	46.46		47.85	
83053 01***	Special Reading Rate/Foreign	8.0	55.75		57.42	
83054 01***	Treatment/Synopsis	8.0	55.76		57.43	
83060 00	43 to 54 Months					
83061 40***	Regular Rate	40.0	44.95		46.30	
83062 01***	Spec Reading Rate/Domestic	8.0	47.80		49.23	
83063 01***	Special Reading Rate/Foreign	8.0	\$57.36		59.08	
83064 01***	Treatment/Synopsis	8.0	57.03		58.74	

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			HOURLY RATE	WEEKLY RATE	HOURLY RATE	WEEKLY RATE
83000 00	Screen Story Analysts Local 700 – continued					
83070 00	55 Mos And Thereafter					
83071 40***	Regular Rate	40.0	46.42		47.81	
83072 01***	Spec Reading Rate/Domestic	8.0	49.22		50.70	
83073 01***	Special Reading Rate/Foreign	8.0	59.06		60.84	
83074 01***	Treatment/Synopsis	8.0	58.21		59.96	
4300 00	First Aid Local 767/80 Studio Rates and Hours					
4301 01	Supervisor Nurse	8.0	\$42.15		\$43.41	
4301 43	Supervisor Nurse	43.2	41.38	\$1,853.82	42.62	\$1,909.38
4311 01	Registered Nurses	8.0	40.07		41.27	
4311 43	Registered Nurses	43.2	39.36	1,763.33	40.54	1,816.19
4321 01	Nurses/First Aid	8.0	40.07		41.27	
4321 43	Nurses/First Aid	43.2	39.36	1,763.33	40.54	1,816.19
4500 00	Grips/Crafts Service Local 80 Studio Rates and Hours					
4501 56	Head Grip Foreperson	60.0		\$2,945.22		\$3,033.58
4511 56	Grip Foreperson	60.0		2,726.43		2,808.22
4521 01	Grip Sub-Foreperson	8.0	\$48.72		\$50.18	
4523 01	Head Camera Crane Operator	8.0	47.26		48.68	
4525 01	Camera Crane Electric Control Oper.	8.0	47.26		48.68	
4526 01	Crab Dolly Operator	8.0	47.26		48.68	
4527 01	Blue Goose Operator	8.0	47.26		48.68	
4531 01	Grip Gang Boss	8.0	46.42		47.81	
4541 01	Grip	8.0	43.74		45.05	
4551 01	1st Company Grip	8.0	50.32		51.83	
4551 54	1st Company Grip	54.0	49.66	3,029.26	51.15	3,120.15
4551 01	Key Grip	8.0	50.32		51.83	
4551 54	Key Grip	54.0	49.66	3,029.26	51.15	3,120.15
4552 01	2nd Company Grip	8.0	45.67		47.04	
4552 54	2nd Company Grip	54.0	44.87	2,737.07	46.22	2,819.42
4552 01	Best Boy Grip	8.0	45.67		47.04	
4552 54	Best Boy Grip	54.0	44.87	2,737.07	46.22	2,819.42
4560 43	Canvas Room Grip	43.2	44.42	1,990.02	45.75	2,049.60
4561 01	Craft Service Foreperson	8.0	41.81		43.06	
4561 56	Craft Service Foreperson	60.0		2,198.25		2,264.20
4562 01	Craft Service Gang Boss	8.0	39.03		40.20	
4563 01	Craft Service Person	8.0	37.29		38.41	
4564 01	Sand Blaster	8.0	38.67		39.83	
4565 01	Roofer	8.0	38.67		39.83	
4566 01	Tar Pot Person	8.0	38.67		39.83	
4567 01	Pneumatic Tool Operator	8.0	39.03		40.20	
4568 01	Tool Room Keeper	8.0	38.42		39.57	

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			HOURLY RATE	WEEKLY RATE	HOURLY RATE	WEEKLY RATE
4500 00	Grips/Crafts Service Local 80 - continued					
4571 01	Boat Handler	8.0	Negotiated		Negotiated	
4571 54	Boat Handler	54.0	Negotiated	Negotiated	Negotiated	Negotiated
4572 01	Safety Diver	8.0	Negotiated		Negotiated	
4572 54	Safety Diver	54.0	Negotiated	Negotiated	Negotiated	Negotiated
4573 01	Picture Boat Operator	8.0	Negotiated		Negotiated	
4573 54	Picture Boat Operator	54.0	Negotiated	Negotiated	Negotiated	Negotiated
4574 01	Marine Coordinator	8.0	Negotiated		Negotiated	
4574 54	Marine Coordinator	54.0	Negotiated	Negotiated	Negotiated	Negotiated
4574 56	Marine Coordinator	60.0		Negotiated		Negotiated

See footnotes in Local section.



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			HOURLY RATE	WEEKLY RATE	HOURLY RATE	WEEKLY RATE
5400 00	Electrical Lighting Technicians Local 728; Studio Rates and Hours					
5400 56	General Foreperson	60.0		\$2,726.43		\$2,808.22
5401 01	Chief Lighting Tech / Gaffer	8.0	\$50.32		\$51.83	
5401 54	Chief Lighting Tech / Gaffer	54.0	49.66	3,029.26	51.15	3,120.15
5403 01	Asst. Chief Lighting Tech / Best Boy	8.0	45.67		47.04	
5403 54	Asst. Chief Lighting Tech / Best Boy	54.0	44.87	2,737.07	46.22	2,819.42
5411 01	Sub-Foreperson	8.0	47.32		48.74	
5411 54	Sub-Foreperson	54.0	44.87	2,737.07	46.22	2,819.42
5421 01	Chief Rigging Technician	8.0	47.32		48.74	
5421 54	Chief Rigging Technician	54.0	44.87	2,737.07	46.22	2,819.42
5422 01	Lighting Programmer	8.0	45.67		47.04	
5422 54	Lighting Programmer	54.0	44.87	2,737.07	46.22	2,819.42
5423 01	Lighting Plot Draftsperson	8.0	45.67		47.04	
5423 54	Lighting Plot Draftsperson	54.0	44.87	2,737.07	46.22	2,819.42
5425 01	Running Repair Technician	8.0	44.68		46.02	
5431 01	Special Lighting Technician	8.0	44.68		46.02	
5441 01	Gang Boss	8.0	44.68		46.02	
5451 01	Electrical Lighting Tech	8.0	43.74		45.05	
5452 01	Rigging Technician (Off Prod.)	8.0	43.74		45.05	
5453 01	Entry Level Technicians	8.0	38.48		39.63	
5700 00	Make-Up & Hair Local 706; Studio Rates and Hours					
5700 01	Department Head	8.0	\$63.46		\$65.36	
5700 55	Department Head	54.0	59.99	\$3,239.46	61.79	\$3,336.66
5700 56	Department Head	60.0		3,471.15		3,575.28
5702 01	Assistant Department Head	8.0	60.70		62.52	
5702 55	Assistant Department Head	54.0	57.45	3,102.30	59.17	3,195.18
5711 01	Foreperson	8.0	60.70		62.52	
5711 55	Foreperson	54.0	57.45	3,102.30	59.17	3,195.18
5713 01	Make-Up Tech	8.0	60.70		62.52	
5713 55	Make-Up Tech	54.0	57.45	3,102.30	59.17	3,195.18
5721 01	Key Make-Up Artist	8.0	57.60		59.33	
5721 55	Key Make-Up Artist	54.0	54.84	2,961.36	56.49	3,050.46
5722 01	Key Make-Up Artist Trainee	8.0	48.96		50.43	
5722 55	Key Make-Up Artist Trainee	54.0	46.61	2,516.94	48.02	2,593.08
5741 01	Head Hair Stylist	8.0	57.09		58.80	
5741 49	Head Hair Stylist	48.6	52.94	2,572.88	54.53	2,650.16
5741 56	Head Hair Stylist	60.0		2,840.13		2,925.33
5742 01	Assistant Head Hair Stylist	8.0	51.85		53.41	
5742 49	Assistant Head Hair Stylist	48.6	48.28	2,346.41	49.73	2,416.88
5751 01	Key Hair Stylist	8.0	50.35		51.86	
5751 49	Key Hair Stylist	48.6	47.06	2,287.12	48.47	2,355.64
5752 01	Key Hair Stylist Trainee	8.0	42.80		44.08	
5752 49	Key Hair Stylist Trainee	48.6	40.00	1,944.00	41.20	2,002.32
5761 00	Make-Up Apprentice					
5761 48***	1st 1,000 hrs. Worked	48.6	30.82	1,630.38	31.74	1,679.05
5762 48***	2nd 1,000 hrs. Worked	48.6	32.27	1,707.08	33.24	1,758.40
5763 48***	3rd 1,000 hrs. Worked	48.6	33.73	1,784.32	34.74	1,837.75
5764 48***	4th 1,000 hrs. Worked	48.6	35.15	1,859.44	36.20	1,914.98
5765 48***	5th 1,000 hrs. Worked	48.6	36.55	1,933.50	37.65	1,991.69
5766 48***	6th 1,000 hrs. Worked	48.6	38.01	2,010.73	39.15	2,071.04

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			HOURLY RATE	WEEKLY RATE	HOURLY RATE	WEEKLY RATE
5700 00	Make-Up & Hair Local 706; Studio Rates and Hours – continued					
5771 00	Hair Stylist Apprentice					
5771 48***	1st 1,000 hrs. Worked	48.6	\$31.04	\$1,642.02	\$31.97	\$1,691.21
5772 48***	2nd 1,000 hrs. Worked	48.6	32.47	1,717.66	33.44	1,768.98
5773 48***	3rd 1,000 hrs. Worked	48.6	33.94	1,795.43	34.96	1,849.38
5774 48***	4th 1,000 hrs. Worked	48.6	35.64	1,885.36	36.71	1,941.96
5781 40	Wigmaker Class 1	40.0	43.81	1,752.40	45.12	1,804.80
5782 40	Wigmaker Class 2	40.0	39.14	1,565.60	40.31	1,612.40
5800 00	Illustrators & Matte Artists Local 800; Studio Rates and Hours					
5811 01	Matte Artist	8.0	\$72.62		\$74.80	
5811 40	Matte Artist	40.0	66.61		68.61	
5821 01	1st Assistant Matte Artist	8.0	52.90		54.49	
5821 40	1st Assistant Matte Artist	40.0	49.90		51.40	
5831 01	2nd Assistant Matte Artist	8.0	41.62		42.87	
5831 40	2nd Assistant Matte Artist	40.0	40.08		41.28	
5832 40	Apprentice Matte Artist	40.0	37.48		38.60	
5841 56	Production Illustrator	60.0		Negotiate		Negotiate
5842 56	Senior Illustrator	60.0		\$2,818.58		\$2,903.14
5851 40	Junior Illustrator	40.0	47.83		49.26	
5851 56	Junior Illustrator	60.0		2,528.69		2,604.55
5861 40	Apprentice Illustrator	40.0	37.48		38.60	
66000 00	Painters Local 729; Studio Rates and Hours					
66201 56	Head Paint Foreperson	60.0		\$2,945.22		\$3,033.58
66221 56	Foreperson Painter	60.0		2,726.43		2,808.22
66231 01	Decorator Gang Boss	8.0	\$51.04		\$52.57	
66311 01	Decorator	8.0	48.22		49.67	
66331 01	Color Mixer	8.0	47.26		48.68	
66341 01	Paperhanger Gang Boss	8.0	48.22		49.67	
66351 01	Paperhanger	8.0	46.46		47.85	
66361 01	Maint. Painter Gang Boss	8.0	48.39		49.84	
66411 01	Painter	8.0	44.68		46.02	
66481 01	Paint Shop Helper	8.0	40.07		41.27	
66601 01	Supv. Sign Writer	8.0	55.15		56.80	
66611 01	Journeyman Sign Writer	8.0	52.60		54.18	
66711 01	Production Painter	8.0	46.90		48.31	
66711 01	Standby Painter	8.0	46.90		48.31	
66621 01	Entry Level Sign Writer	8.0	51.23		52.77	
66501 01	Entry Level Painter	8.0	43.75		45.06	
66510 00	Apprentice Painter					
66511 01***	1st Month	8.0	33.12		34.11	
66512 01***	2nd Month	8.0	34.61		35.65	
66513 01***	3rd Month	8.0	36.02		37.10	
66514 01***	4th Thru 6th Month	8.0	37.64		38.77	
66515 01***	7th Thru 12th Month	8.0	38.61		39.77	
66516 01***	13th Thru 18th Month	8.0	39.92		41.12	
66517 01***	19th Thru 24th Month	8.0	41.17		42.41	
66518 01***	25th Thru 30th Month	8.0	42.50		43.78	
66519 01***	31st Thru 36th Month	8.0	43.75		45.06	
66550 00	Apprentice Sign Writer					
66551 01***	1st Thru 6th Month	8.0	35.51		36.58	
66552 01***	7th Thru 12th Month	8.0	39.56		40.75	
66553 01***	13th Thru 18th Month	8.0	43.21		44.51	
66554 01***	19th Thru 24th Month	8.0	49.22		50.70	

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			HOURLY RATE	WEEKLY RATE	HOURLY RATE	WEEKLY RATE
7300 00	Property Craftspersons Local 44 Studio Rates and Hours					
7300 01	Prop Maker Foreperson	8.0	\$51.03		\$52.56	
7300 56	Prop Maker Foreperson	60.0		\$2,726.43		\$2,808.22
7301 01	Prop Maker Gang Boss	8.0	47.26		48.68	
7303 01	Prop Maker Journeyman	8.0	44.68		46.02	
7303 01	Carpenter	8.0	44.68		46.02	
7310 01	Special Effects Foreperson	8.0	51.03		52.56	
7310 56	Special Effects Foreperson	60.0		2,726.43		2,808.22
7311 01	Special Effects Gang Boss	8.0	47.26		48.68	
7313 01	Special Effects Journeyman	8.0	44.68		46.02	
7315 01*	Licensed Powder Man	8.0	51.23		52.77	
7317 01	Asst Licensed Powder Man	8.0	47.83		49.26	
7319 01***	Greensman Foreperson	8.0	46.90		48.31	
7319 56***	Greensman Foreperson	60.0		2,551.28		2,627.82
7320 01*	Upholsterer Foreperson	8.0	46.90		48.31	
7320 56*	Upholsterer Foreperson	60.0		2,551.28		2,627.82
7321 01*	Draper Foreperson	8.0	51.03		52.56	
7321 56*	Draper Foreperson	60.0		2,726.43		2,808.22
7322 01*	Upholsterer Gang Boss	8.0	47.26		48.68	
7323 01*	Draper Gang Boss	8.0	47.26		48.68	
7325 01*	Upholsterer	8.0	44.68		46.02	
7326 01*	Draper	8.0	44.68		46.02	
7328 01*	Property Sewer Foreperson	8.0	47.26		48.68	
7329 01*	Property Sewing Person	60.0	44.68		46.02	
7330 01	Property Foreperson	8.0	46.90		48.31	
7330 56	Property Foreperson	60.0		2,551.28		2,627.82
7331 01	Property Master	8.0	50.32		51.83	
7331 54	Property Master	54.0	49.66	3,029.26	51.15	3,120.15
7332 01*	Assistant Property Master	8.0	44.67		46.01	
7332 54*	Assistant Property Master	54.0	44.00	2,684.00	45.32	2,764.52
7351 01	Greensman Gang Boss	8.0	43.75		45.06	
7351 54	Greensman Gang Boss	8.0	43.11	2,629.71	44.40	2,708.40
7351 01	Leadman	8.0	43.75		45.06	
7351 54	Leadman	54.0	43.11	2,629.71	44.40	2,708.40
7351 01	Property Gang Boss	8.0	43.75		45.06	
7351 54	Property Gang Boss	54.0	43.11	2,629.71	44.40	2,708.40
7369 01	Checkers	8.0	41.82		43.07	
7369 01	Electrical Property Person	8.0	41.82		43.07	
7369 01	Flower Person	8.0	41.82		43.07	
7369 01	Furniture Handlers	8.0	41.82		43.07	
7369 01	Greens Person	8.0	41.82		43.07	
7369 01	Hand Prop Persons	8.0	41.82		43.07	
7369 01	Property Person	8.0	41.82		43.07	
7369 01	Set Dresser	8.0	41.82		43.07	
7369 01	Swing Gang	8.0	41.82		43.07	
	Draper/Upholsterer Trainee employed at a Studio Facility					
7374 01	1st 800 Hours	8.0	25.70		25.70	
7375 01	2nd 800 Hours	8.0	29.48		29.48	
7376 01	3rd 800 Hours	8.0	33.70		33.70	
7377 01	4th 800 Hours	8.0	37.91		37.91	

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			HOURLY RATE	WEEKLY RATE	HOURLY RATE	WEEKLY RATE
7300 00	Property Craftspersons Local 44 - continued					
	Sewing Person Trainee employed at a Studio Facility					
7378 01	1st 520 Hours	8.0	25.70		25.70	
7379 01	2nd 520 Hours	8.0	29.48		29.48	
7380 01	3rd 520 Hours	8.0	33.70		33.70	
7381 01	4th 520 Hours	8.0	37.91		37.91	
7390 56	Set Decorator	60.0		3,080.13		3,172.53
7392 56	Coordinator	60.0		2,999.92		3,089.92
7392 56	Construction Coordinator	60.0		2,999.92		3,089.92

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			HOURLY RATE	WEEKLY RATE	HOURLY RATE	WEEKLY RATE
7500 00	Scenic & Title Artists Local 800 Studio Rates and Hours – NO DISTANT WAGE SCHEDULE					
7501 56	Scenic Arts Supervisor	60.0		\$3,712.62		\$3,824.00
7510 01	Lead Scenic Artist	8.0	\$65.34		\$67.30	
7520 01	Scenic Artist	8.0	59.21		60.99	
7521 01	Graphic Artist	8.0	59.21		60.99	
7530 01	Scenic Artist Assistant	8.0	48.22		49.67	
7540 01	Student Scenic Artist	8.0	44.68		46.02	
7550 01	Title Artist	8.0	57.30		59.02	
7550 40	Title Artist	40.0	52.60		54.18	
7550 56	Title Artist	60.0		Negotiated		Negotiated
7551 01	Lead Title Artist	8.0	57.91		59.65	
7551 40	Lead Title Artist	40.0	57.91		59.65	
7555 40	Title Artist Technician	40.0	44.28		45.61	
7560 40	Title Artist Trainee	40.0	17.79		17.79	
7570 01	Scenic Artist Trainee	8.0	19.41		19.41	
7575 01	Scenic Artist Shop Person	8.0	21.21		21.85	
7600 00	Set Designers & Model Builders Local 800 Studio Rates and Hours – NO DISTANT WAGE SCHEDULE					
7610 01	Senior Set Designer	8.0	\$53.40		\$55.00	
7610 40	Senior Set Designer	40.0	50.61	\$2,024.40	52.13	\$2,085.20
7611 01	Leadman Set Designer	8.0	61.41		63.25	
7611 40	Leadman Set Designer	40.0	58.20	2,328.00	59.95	2,398.00
7623 01	Junior Set Designer	8.0	48.47		49.92	
7623 40	Junior Set Designer	40.0	46.19	1,847.60	47.58	1,903.20
7631 00	Apprentice Set Designer					
7631 01***	1st 1,000 hrs. worked	8.0	31.94		32.90	
7632 01***	2nd 1,000 hrs. worked	8.0	33.66		34.67	
7633 01***	3rd 1,000 hrs. worked	8.0	35.34		36.40	
7634 01***	4th 1,000 hrs. worked	8.0	38.61		39.77	
7635 01***	5th 1,000 hrs. worked	8.0	41.86		43.12	
7636 01***	6th 1000 hrs. worked	8.0	46.96		48.37	
7643 01	Senior Set Model Builder	8.0	53.40		55.00	
7643 40	Senior Set Model Builder	40.0	50.61	2,024.40	52.13	2,085.20
7644 01	Leadman Set Model Builder	8.0	61.41		63.25	
7644 40	Leadman Set Model Builder	40.0	58.20	2,328.00	59.95	2,398.00
7645 01	Assistant Set Model Builder	8.0	44.23		45.56	
7645 40	Assistant Set Model Builder	40.0	42.49	1,699.60	43.76	1,750.40
7647 01	Apprentice Set Model Builder	8.0	35.93		37.01	
7647 40	Apprentice Set Model Builder	40.0	34.55	1,382.00	35.59	1,423.60

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			HOURLY RATE	WEEKLY RATE	HOURLY RATE	WEEKLY RATE
7700 00	Script Supervisors/Continuity Coordinators/Production Office Coordinators Local 871 Studio Rates and Hours					
7701 01	Script Supervisor – 1st Year	10.5	\$37.96		\$39.10	
7701 54	Script Supervisor – 1st Year	54.0	37.30	\$2,275.30	38.42	\$2,343.62
7702 01	Script Supervisor – 2nd Year	10.5	40.41		41.62	
7702 54	Script Supervisor – 2nd Year	54.0	39.20	2,391.20	40.38	2,463.18
7703 01	Script Supr/3rd Yr & thereafter	10.5	42.71		43.99	
7703 54	Script Supr/3rd Yr & thereafter	54.0	41.38	2,524.18	42.62	2,599.82
7704 01	Electronic Cueing Devices	8.0	45.10		46.45	
7704 01	Teleprompter	8.0	45.10		46.45	
7705 56	Production Office Coordinator	60.0		As Negotiated		As Negotiated
7706 56	Asst. Prod Office Coordinator	60.0		As Negotiated		As Negotiated
7707 56	Art Department Coordinator	60.0		As Negotiated		As Negotiated
	Assistant Production Office Coordinators employed on a television motion picture (other than a long-form television motion picture or program made for basic cable) *		15.76		16.23	
	Assistant Production Office Coordinators employed on a long-form television motion picture or program made for basic cable **		15.20		15.66	
	Art Department Coordinators employed on a television motion picture ***		16.33		16.82	
7100 00	Production Accountants Local 871 Studio Rates and Hours					
7100 56	Production Accountant		As Negotiated			
7102 56	Asst. Production Accountant		As Negotiated			
8100 00	Sound Technicians Local 695 Studio Rates and Hours					
8105 00	Production Mixer Y-1	9.0	\$79.89		\$82.29	
8105 49	Production Mixer Y-1	48.6	67.77	\$3,293.62	69.80	\$3,392.28
8109 00	Supervising Engineer Y-3	9.0	79.89		82.29	
8109 49	Supervising Engineer Y-3	48.6	67.77	3,293.62	69.80	3,392.28
8111 01	Operative Super &/or Engineer Y-4	9.0	62.04		63.90	
8111 48	Operative Super &/or Engineer Y-4	48.6	54.49	2,882.52	56.12	2,968.75
8131 01	Maintenance Technician Y-6	9.0	54.49		56.12	
8131 48	Maintenance Technician Y-6	48.6	48.84	2,583.64	50.31	2,661.40

Continued on next page.

\* This rate shall apply without modification to Assistant Production Office Coordinators employed on a television motion picture (other than a long-form television motion picture or a program made for basic cable) under this Agreement, including the Sideletter re. Special Conditions for Pilots, One-Hour Series and One-Half Hour Prime Time Series, as modified herein.

\*\* This rate shall apply without modification to Assistant Production Office Coordinators (i) employed on a long-form television motion picture or two-hour pilot for which no commitment for a series is attached to the pilot order under the Sideletter re Special Conditions for Long-Form Television Motion Pictures (Including Movies-of-the-Week, Mini-Series and Two (2) Hour Pilots for Which No Commitment for a Series Exists at the Time of the Pilot Order), as modified herein, or (ii) employed on a program made for basic cable under the Sideletter re Productions Made for Basic Cable, as modified herein.

\*\*\* This rate shall apply without modification to Art Department Coordinators employed on a television motion picture.

**EP OCCUPATION CODE LIST  
BASIC AGREEMENT – STUDIO**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Prior Period Effective** 8/4/2019 to 8/1/2020		Curr Period Effective* 8/2/2020 to 7/31/2021	
			HOURL Y RATE	WEEKLY RATE	HOURLY RATE	WEEKLY RATE
8100 00	Sound Technicians Local 695 – continued					
8141 01	Service Recorder/TV Engineer Video Assist Y-7	9.0	\$54.49		\$56.12	
8141 48	Service Recorder/TV Engineer Video Assist Y-7	48.6	48.84	\$2,583.64	50.31	2,661.40
8144 01	Utility Sound Technician Y-7a	9.0	54.49		56.12	
8144 48	Utility Sound Technician Y-7a	48.6	48.84	2,583.64	50.31	2,661.40
8151 01	Micro Boom Operator Y-8	9.0	54.49		56.12	
8151 48	Micro Boom Operator Y-8	48.6	48.84	2,583.64	50.31	2,661.40
8161 01	Sound Service Person III Y-9	9.0	43.87		45.19	
8161 48	Sound Service Person III Y-9	48.6	41.86	2,214.39	43.12	2,281.05
8171 00	Production Mixer Y-1	9.0	69.26		71.34	
8171 49	Production Mixer Y-1	48.6	58.94	2,864.48	60.71	2,950.51
8173 00	Supervising Engineer Y-3	9.0	69.26		71.34	
8173 49	Supervising Engineer Y-3	48.6	58.94	2,864.48	60.71	2,950.51
8174 01	Operative Super and/or Engineer Y-4	9.0	54.06		55.68	
8174 48	Operative Super and/or Engineer Y-4	48.6	47.65	2,520.69	49.08	2,596.33
8176 00	Maintenance Technician Y-6	9.0	47.66		49.09	
8176 48	Maintenance Technician Y-6	48.6	42.85	2,266.77	44.14	2,335.01
8178 01	Service Recorder/TV Engineer Video Assist Y-7	9.0	47.66		49.09	
8178 48	Service Recorder/TV Engineer Video Assist Y-7	48.6	42.85	2,266.77	44.14	2,335.01
8180 01	Utility Sound Technician Y-7a	9.0	47.66		49.09	
8180 48	Utility Sound Technician Y-7a	48.6	42.85	2,266.77	44.14	2,335.01
8181 01	Micro Boom Operator Y-8	9.0	47.66		49.09	
8181 48	Micro Boom Operator Y-8	48.6	42.85	2,266.77	44.14	2,335.01
8182 01	Sound Service Person III Y-9	9.0	34.99		36.04	
8182 48	Sound Service Person III Y-9	48.6	36.90	1,952.01	38.01	2,010.73
8184 01	Sound Service Person II Y-13	9.0	26.34		27.13	
8184 48	Sound Service Person II Y-13	48.6	25.18	1,332.02	25.94	1,372.23
8185 01	Sound Service Person I Y-16	9.0	22.29		22.96	
8192 01	Production Sound Trainee Y-16a	9.0	22.29		22.96	
8194 01	Sound Service Person II Y-13	9.0	30.34		31.25	
8194 48	Sound Service Person II Y-13	48.6	28.97	1,532.51	29.84	1,578.54
8199 01	Audio Utility Person/Audio Assist/Chyron Operator	9.0	54.49		56.12	
8199 48	Audio Utility Person/Audio Assist/Chyron Operator	48.6	48.82	1,952.80	50.28	2,011.20
8400 00	Teachers & Welfare Workers Local 884 Studio Rates and Hours					
8401 01	Teacher-Welfare Worker	8.0	\$55.07		\$56.72	
8401 56	Teacher-Welfare Worker	60.0		\$2,549.70		\$2,626.19
5900 00	Non-Affiliate Production Accountants					
5900 01	Production Accountant	8.0	Negotiated		Negotiated	
5900 56	Production Accountant	60.0		Negotiated		Negotiated
5901 01	Asst. Production Accountant	8.0	Negotiated		Negotiated	
5902 56	Asst. Production Accountant	60.0		Negotiated		Negotiated

See footnotes in Local section.

**EP OCCUPATION CODE LIST  
MOW LONG-FORM AGREEMENT**

**MOW LONG-FORM AGREEMENT**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 8/2/2020 to 7/31/2021			
			WEEKLY RATE	HOURLY RATE	DAILY RATE	HOURLY RATE
1800 00	Art Directors Local 800 Studio Rates and Hours					
1801 56	MOW Art Director – on call	60.0	\$3,130.16			
1899 01	MOW All Other Classifications	8.0	Subject to negotiation			
1899 40	MOW All Other Classifications	40.0	Subject to negotiation			
1800 00	Camera Local 600 Studio Rates and Hours					
1802 01	MOW Director of Photography	8.0	As negotiated under Local Agreements			
1802 44	MOW Director of Photography	43.2	As negotiated under Local Agreements			
1802 49	MOW Director of Photography	48.6	As negotiated under Local Agreements			
1803 01	MOW Camera Operator	8.0			\$463.36	\$57.92
1803 40	MOW Camera Operator	40.0	\$2,004.00	\$50.10		
1804 01	MOW First Assistant Camera	8.0			423.68	52.96
1804 40	MOW First Assistant Camera	40.0	1,832.80	45.82		
1805 01	MOW 2nd Assistant Camera	8.0			384.08	48.01
1805 40	MOW 2nd Assistant Camera	40.0	1,661.20	41.53		
1806 01	MOW Still Photographer	8.0			410.24	51.28
1806 40	MOW Still Photographer	40.0	1,773.60	44.34		
1847 01	MOW Film Loader	8.0			333.12	41.64
1847 40	MOW Film Loader	40.0	1,442.40	36.06		
1842 01	MOW Other Technical Persons	8.0			384.08	48.01
1842 40	MOW Other Technical Persons	40.0	1,661.20	41.53		
1800 00	Property Craftpersons Local 44 Studio Rates and Hours					
1807 56	MOW Const. Coord. – on call	60.0	\$2,683.85			
1808 01	MOW Construction Labor	8.0			\$306.64	\$38.33
1809 01	MOW Construction Foreperson	8.0			331.12	41.39
1809 40	MOW Construction Foreperson	40.0	1,433.60	35.84		
1823 01	MOW Special Effects	8.0			372.08	46.51
1823 40	MOW Special Effects	40.0	1,610.40	40.26		
1824 01	MOW Assistant Special Effects	8.0			306.64	38.33
1825 56	MOW Set Decorator – on call	60.0	2,683.85			
1826 01	MOW Lead Person	8.0			306.64	38.33
1826 40	MOW Lead Person	40.0	1,431.60	35.79		
1827 01	MOW Swing Gang	8.0			286.32	35.79
1828 01	MOW Prop Master	8.0			372.08	46.51
1828 40	MOW Prop Master	40.0	1,610.40	40.26		
1829 01	MOW Assistant Prop Master	8.0			311.44	38.93
1829 40	MOW Assistant Prop Master	40.0	1,349.60	33.74		
1842 01	MOW Other Technical Persons	8.0			384.08	48.01
1842 40	MOW Other Technical Persons	40.0	1,661.20	41.53		
1843 01	MOW Other Stagecraft Persons	8.0			306.64	38.33
1843 40	MOW Other Stagecraft Persons	40.0	1,330.00	33.25		
1899 01	MOW All Other Classifications	8.0	Subject to negotiation			
1899 40	MOW All Other Classifications	40.0	Subject to negotiation			

Continued on next page.



**EP OCCUPATION CODE LIST  
MOW LONG-FORM AGREEMENT**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 8/2/2020 to 7/31/2021			
			WEEKLY RATE	HOURLY RATE	DAILY RATE	HOURLY RATE
1800 00	Grips/Crafts Services Local 80 Studio Rates and Hours					
1810 01	MOW Key Grip	8.0			\$372.08	\$46.51
1810 40	MOW Key Grip	40.0	\$1,610.40	\$40.26		
1811 01	MOW Best Boy – Grip	8.0			311.44	38.93
1811 40	MOW Best Boy – Grip	40.0	1,463.60	36.59		
1812 01	MOW Company Grip	8.0			306.64	38.33
1812 40	MOW Company Grip	40.0	1,431.60	35.79		
1813 01	MOW Dolly Grip	8.0			311.44	38.93
1813 40	MOW Dolly Grip	40.0	1,463.60	36.59		
1814 56	MOW Craft Service – on call	60.0	1,890.41			
1815 01	MOW Craft Service – Daily	8.0			284.88	35.61
1815 40	MOW Craft Service	40.0	1,235.20	30.88		
1800 00	Painters Local 729 Studio Rates and Hours					
1816 01	MOW Prod Painter	8.0			\$372.08	\$46.51
1816 40	MOW Prod Painter	40.0	\$1,610.40	\$40.26		
1817 01	MOW Set Painter	8.0			306.64	38.33
1849 01	MOW Sign Writer	8.0			419.68	52.46
1899 01	MOW All Other Classifications	8.0	Subject to negotiation			
1899 40	MOW All Other Classifications	40.0	Subject to negotiation			
1800 00	Electrical Local 728 Studio Rates and Hours					
1818 01	MOW Chief Lighting Tech (Gaffer)	8.0			\$372.08	\$46.51
1818 40	MOW Chief Lighting Tech (Gaffer)	40.0	\$1,610.40	\$40.26		
1819 01	MOW Asst. Chief Lighting Tech	8.0			311.44	38.93
1819 40	MOW Asst. Chief Lighting Tech	40.0	1,463.60	36.59		
1821 01	MOW Electric Lighting Tech	8.0			306.64	38.33
1821 40	MOW Electric Lighting Tech	40.0	1,431.60	35.79		
1822 01	MOW Chief Rigging Tech	8.0			311.44	38.93
1822 40	MOW Chief Rigging Tech	40.0	1,463.60	36.59		
1800 00	Costume Designers Local 892 Studio Rates and Hours					
1830 56	MOW Costume Designer – on call	60.0	\$2,485.62			
1831 56	MOW Asst. Cost. Des. – on call	60.0	2,039.17			
1842 01	MOW Other Technical Persons	8.0			\$384.08	\$48.01
1842 40	MOW Other Technical Persons	40.0	1,661.20	\$41.53		
1843 01	MOW Other Stagecraft Persons	8.0			306.64	38.33
1843 40	MOW Other Stagecraft Persons	40.0	1,330.00	33.25		
1899 01	MOW All Other Classifications	8.0	Subject to negotiation			
1899 40	MOW All Other Classifications	40.0	Subject to negotiation			
1800 00	Costumers Local 705 Studio Rates and Hours					
1832 01	MOW Key Costumer	8.0			\$308.64	\$38.58
1832 40	MOW Key Costumer	40.0	\$1,337.60	\$33.44		
1833 01	MOW Costumer	8.0			282.24	35.28
1833 40	MOW Costumer	40.0	1,223.20	30.58		
1865 01	MOW Costume Manufacturer	8.0			282.24	35.28
1865 40	MOW Costume Manufacturer	8.0	1,223.20	30.58		
1843 01	MOW Other Stagecraft Persons	8.0			306.64	38.33
1843 40	MOW Other Stagecraft Persons	40.0	1,330.00	33.25		

**EP OCCUPATION CODE LIST  
MOW LONG-FORM AGREEMENT**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 8/2/2020 to 7/31/2021			
			WEEKLY RATE	HOURLY RATE	DAILY RATE	HOURLY RATE
	Make-Up/Hairstylists Local 706 Studio Rates and Hours					
1834 01	MOW Make Up Dept Head	8.0			\$392.08	\$49.01
1834 40	MOW Make Up Dept Head	40.0	\$1,695.60	\$42.39		
1835 01	MOW Assistant Make Up Dept Head	8.0			344.24	43.03
1835 40	MOW Assistant Make Up Dept Head	40.0	1,490.80	37.27		
1836 01	MOW Hairstylist Dept Head	8.0			344.24	43.03
1836 40	MOW Hairstylist Dept Head	40.0	1,490.80	37.27		
1837 01	MOW Hairstylist	8.0			306.64	38.33
1837 40	MOW Hairstylist	40.0	1,330.00	33.25		
1843 01	MOW Other Stagecraft Persons	8.0			306.64	38.33
1843 40	MOW Other Stagecraft Persons	40.0	1,330.00	33.25		
	Sound Technicians Local 695 (formerly 700) Studio Rates and Hours					
1838 01	MOW Sound Mixer	8.0			\$477.36	\$59.67
1838 40	MOW Sound Mixer	40.0	\$2,062.40	\$51.56		
1839 01	MOW Boom Operator	8.0			423.68	52.96
1839 40	MOW Boom Operator	40.0	1,832.80	45.82		
	Teachers/Welfare Workers Local 884 Studio Rates and Hours					
1840 01	MOW Teacher/Welfare Worker	8.0			\$380.80	\$47.60
1840 40	MOW Teacher/Welfare Worker	40.0	\$1,646.80	\$41.17		
	First Aid Local 767 Studio Rates and Hours					
1841 01	MOW First Aid	8.0			\$306.64	\$38.33
1841 40	MOW First Aid	40.0	\$1,330.00	\$33.25		
	Script Supervisors Local 871 Studio Rates and Hours					
1844 01	MOW Script Supervisor	8.0			\$353.97	\$39.33
1844 40	MOW Script Supervisor	40.0	\$1,363.20	\$34.08		
1850 01	Teleprompter Operator	8.0			309.52	38.69
1850 40	Teleprompter Operator	40.0	1,453.20	36.33		
	Set Designers Local 800 Studio Rates and Hours					
1845 01	MOW Set Designer	8.0			\$395.60	\$49.45
1845 40	MOW Set Designer	40.0	\$1,712.40	\$42.81		
1842 01	MOW Other Technical Persons	8.0			384.08	48.01
1842 40	MOW Other Technical Persons	40.0	1,661.20	41.53		
1843 01	MOW Other Stagecraft Persons	8.0			306.64	38.33
1843 40	MOW Other Stagecraft Persons	40.0	1,330.00	33.25		
	Scenic Title Artists Local 800 Studio Rates and Hours					
1846 01	MOW Scenic Artist	8.0			\$411.76	\$51.47
1846 40	MOW Scenic Artist	40.0	\$1,781.20	\$44.53		
1842 01	MOW Other Technical Persons	8.0			384.08	48.01
1842 40	MOW Other Technical Persons	40.0	1,661.20	41.53		
1843 01	MOW Other Stagecraft Persons	8.0			306.64	38.33
1843 40	MOW Other Stagecraft Persons	40.0	1,330.00	33.25		
1899 01	MOW All Other Classifications	8.0	Subject to negotiation			
1899 40	MOW All Other Classifications	40.0	Subject to negotiation			

**EP OCCUPATION CODE LIST  
ANIMATION LOCAL 839**

**ANIMATION LOCAL 839**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Current Period Effective 8/2/2020 to 7/31/2021	
			HOURLY RATE	WEEKLY RATE
21000 00	Animation Local 839 Studio Rates and Hours – NO DISTANT WAGE SCHEDULE			
	Animator			
21012 40	Journeyman	40.0	\$51.60	\$2,064.00
21012 41	2nd 6 months	40.0	49.75	1,990.00
21012 42	1st 6 months	40.0	48.65	1,946.00
21012 43	Supervisor	40.0	59.34	2,373.60
21012 56	On Call	56.0		2,270.41
21012 57	Supervisor On Call	56.0		2,580.01
	Background			
21032 40	Journeyman	40.0	51.60	2,064.00
21032 41	2nd 6 months	40.0	49.75	1,990.00
21032 42	1st 6 months	40.0	48.65	1,946.00
21032 43	Supervisor	40.0	59.34	2,373.60
21032 56	On Call	56.0		2,270.41
21032 57	Supervisor On Call	56.0		2,580.01
	Layout			
21042 40	Journeyman	40.0	51.60	2,064.00
21042 41	2nd 6 months	40.0	49.75	1,990.00
21042 42	1st 6 months	40.0	48.65	1,946.00
21042 43	Supervisor	40.0	59.34	2,373.60
21042 56	On Call	56.0		2,270.41
21042 57	Supervisor On Call	56.0		2,580.01
	Model Designer			
21052 40	Journeyman	40.0	51.60	2,064.00
21052 41	2nd 6 months	40.0	49.75	1,990.00
21052 42	1st 6 months	40.0	48.65	1,946.00
21052 43	Supervisor	40.0	59.34	2,373.60
21052 56	On Call	56.0		2,270.41
21052 57	Supervisor On Call	56.0		2,580.01
	Animation Story Person/Animation Writer			
21022 40	Journeyman	40.0	51.60	2,064.00
21022 41	2nd 6 months Journeyman	40.0	49.75	1,990.00
21022 42	1st 6 months	40.0	48.65	1,946.00
21022 43	Supervisor	40.0	59.34	2,373.60
21022 56	On Call	56.0		2,270.41
21022 57	Supervisor On Call	56.0		2,580.01
	Production Board			
21029 40	Journeyman	40.0	59.34	2,373.60
21028 40	2nd 6 months	40.0	57.20	2,288.00
21027 40	1st 6 months	40.0	55.93	2,237.20
	Staff Comic Strip Story Person and/or Artist			
21801 40	Journeyman	40.0	51.60	2,064.00
21800 40	2nd 6 months	40.0	49.75	1,990.00
21799 40	1st 6 months	40.0	48.65	1,946.00
21112 40	Key Assistant Animator	40.0	49.45	1,978.00
	Assistant Animator/Storyboard Revisionist			
21102 40	Journeyman	40.0	44.16	1,766.40
21101 41	2nd 6 months	40.0	42.21	1,688.40
21102 42	1st 6 months	40.0	41.19	1,647.60

**EP OCCUPATION CODE LIST  
ANIMATION LOCAL 839**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Current Period Effective 8/2/2020 to 7/31/2021	
			HOURLY RATE	WEEKLY RATE
21000 00	Animation Local 839 – continued			
	Assistant Background/Layout			
21122 40	Journey	40.0	\$44.16	\$1,766.40
21122 41	2nd 6 months	40.0	42.21	1,688.40
21122 42	1st 6 months	40.0	41.19	1,647.60
21122 56	On Call	56.0		1,943.05
	Assistant Model Designer			
21132 40	Journey	40.0	44.16	1,766.40
21132 41	2nd 6 months	40.0	42.21	1,688.40
21132 42	1st 6 months	40.0	41.19	1,647.60
21132 56	On Call	56.0		1,943.05
	Assist Staff Comic Strip Story Person and/or Artist			
21802 40	1st 6 months	40.0	41.19	1,647.60
21803 40	2nd 6 months	40.0	42.21	1,688.40
21804 40	Journeyman	40.0	44.16	1,766.40
	Breakdown			
21142 40	1st year	40.0	37.76	1,510.40
21143 40	Journeyman	40.0	38.78	1,551.20
	Inbetweener			
21152 40	1st 6 months	40.0	35.00	1,400.00
21153 40	2nd 6 months	40.0	36.01	1,440.40
21154 40	Journeyman	40.0	37.35	1,494.00
	Apprentice Layout, Model Designer, Background, and Production Board			
21202 40	6 months	40.0	37.72	1,508.80
	Blue Sketch			
21232 40	1st year	40.0	37.00	1,480.00
21233 40	Journeyman	40.0	38.03	1,521.20
	Story Sketch			
21312 40	1st year	40.0	45.66	1,826.40
21313 40	Journeyman	40.0	46.36	1,854.40
	Apprentice Story Person and/or Apprentice Story Sketch			
21322 40	1st 6 months	40.0	37.81	1,512.40
21323 40	2nd 6 months	40.0	39.47	1,578.80
	Assistant Director			
21331 40	1st month	40.0	39.28	1,571.20
21332 40	2nd 6 months	40.0	42.85	1,714.00
21333 40	3rd 6 months	40.0	46.41	1,856.40
21334 40	Journeyman	40.0	48.48	1,939.20
	Sheet Timer			
21335 40	1st 6 months	40.0	39.28	1,571.20
21336 40	2nd 6 months	40.0	42.85	1,714.00
21337 40	3rd 6 months	40.0	46.41	1,856.40
21338 40	Journeyman	40.0	48.48	1,939.20
	Scene Planner			
21242 40	1st year	40.0	44.04	1,761.60
21243 40	Journeyman	40.0	45.88	1,835.20

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**EP OCCUPATION CODE LIST  
ANIMATION LOCAL 839**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Current Period Effective 8/2/2020 to 7/31/2021	
			HOURLY RATE	WEEKLY RATE
21000 00	Animation Local 839 – continued			
	Animation Checker			
21252 40	1st 3 months	40.0	\$37.00	\$1,480.00
21253 40	Next 9 months	40.0	38.03	1,521.20
21254 40	Next 6 months	40.0	41.19	1,647.60
21255 40	Next 6 months	40.0	42.29	1,691.60
21256 40	Journeyman	40.0	44.16	1,766.40
	Ink and Paint Asst. Supervisor (Ink & Paint, Xerox Color Model or Paint Lab)			
21412 40	1st 6 months	40.0	37.88	1,515.20
21413 40	2nd 6 months	40.0	38.81	1,552.40
21414 40	Journeyman	40.0	40.12	1,604.80
	Inker			
21422 40	1st month	40.0	32.95	1,318.00
21423 40	Next 6 months	40.0	34.74	1,389.60
21424 40	Next 6 months	40.0	35.69	1,427.60
21425 40	Journeyman	40.0	36.94	1,477.60
	Ink Checker			
21442 40	1st year	40.0	37.52	1,500.80
21443 40	Journeyman	40.0	38.21	1,528.40
	Special Effects			
21452 40	1st year	40.0	37.52	1,500.80
21453 40	Journeyman	40.0	38.21	1,528.40
	Head Special Effects			
21453 40	Head Special Effects	40.0	39.28	1,571.20
	Color Modelist			
21498 40	1st 6 months	40.0	36.06	1,442.40
21499 40	2nd 6 months	40.0	37.04	1,481.60
21500 40	Journeyman	40.0	38.39	1,535.60
	Color Designer			
21501 40	1st 6 months	40.0	38.03	1,521.20
21502 40	2nd 6 months	40.0	41.75	1,670.00
21505 40	Journeyman	40.0	44.16	1,766.40
	Painter			
21522 40	1st month	40.0	32.95	1,318.00
21523 40	Next 6 months	40.0	34.26	1,370.40
21524 40	Next 6 months	40.0	35.25	1,410.00
21525 40	Journeyman	40.0	36.69	1,467.60
	Xerox Processor			
21542 40	1st 3 months	40.0	32.95	1,318.00
21543 40	Next 12 months	40.0	35.84	1,433.60
21544 40	Journeyman	40.0	36.69	1,467.60
	Key Xerox Processor			
21552 40	Key Xerox Processor	40.0	37.14	1,485.60

Continued on next page.

**EP OCCUPATION CODE LIST  
ANIMATION LOCAL 839**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Current Period Effective 8/2/2020 to 7/31/2021	
			HOURLY RATE	WEEKLY RATE
21000 00	Animation Local 839 – continued			
	Xerox Checker			
21562 40	1st year	40.0	\$37.52	\$1,500.80
21563 40	Journeyman	40.0	38.21	1,528.40
	Animation Stock Librarian			
21572 40	1st 6 months	40.0	35.91	1,436.40
21573 40	2nd 6 months	40.0	36.79	1,471.60
21574 40	Journeyman	40.0	38.21	1,528.40
	Production Final Checker/Mark Up			
21630 40	1st 6 months	40.0	35.91	1,436.40
21631 40	2nd 6 months	40.0	36.79	1,471.60
21632 40	Journeyman	40.0	38.21	1,528.40
	Head Final Checker			
21633 40	Head Final Checker	40.0	39.28	1,571.20
	Paint Checker			
21652 40	1st 6 months	40.0	35.00	1,400.00
21653 40	2nd 6 months	40.0	36.01	1,440.40
21654 40	Journeyman	40.0	37.35	1,494.00
	Picture Set-Up			
21672 40	1st year	40.0	37.00	1,480.00
21673 40	Journeyman	40.0	38.16	1,526.40
	Scan Checker			
21682 40	1st 6 months	40.0	34.09	1,363.60
21683 40	2nd 6 months	40.0	35.03	1,401.20
21684 40	Journeyman	40.0	36.31	1,452.40
	Cel Service			
21692 40	1st 6 months	40.0	33.93	1,357.20
21693 40	2nd 6 months	40.0	34.81	1,392.40
21694 40	Journeyman	40.0	35.94	1,437.60
	Mix and Match			
21722 40	1st year	40.0	35.41	1,416.40
21723 40	Journeyman	40.0	36.81	1,472.40
	Paint Technician			
21742 40	1st year	40.0	38.24	1,529.60
21743 40	Journeyman	40.0	39.57	1,582.80
	Letter Artist			
21792 40	1st 6 months	40.0	41.19	1,647.60
21793 40	2nd 6 months	40.0	42.29	1,691.60
21794 40	Journeyman	40.0	44.16	1,766.40
	Trainee			
21222 40	1st 6 months	40.0	33.40	1,336.00
21223 40	2nd 6 months	40.0	35.01	1,400.40
21224 40	3rd 6 months	40.0	36.63	1,465.20

**EP OCCUPATION CODE LIST**  
**IATSE VIDEOTAPE AGREEMENT – DRAMATIC PROGRAMS**

**IATSE VIDEOTAPE AGREEMENT – DRAMATIC PROGRAMS**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective Period 9/29/2019 to 10/3/2020		Effective Period 10/4/2020 to 9/30/2021	
			HOURLY RATE	WEEKLY RATE	HOURLY RATE	WEEKLY RATE
	Property Crafts Persons Local 44					
7300 01***	Prop Maker Foreperson	8.0	\$49.75		\$51.25	
7300 40***	Prop Maker Foreperson	40.0	45.95	\$1,838.00	47.325	\$1,893.00
7301 01***	Prop Maker Gang Boss	8.0	49.75		51.25	
7301 40***	Prop Maker Gang Boss	40.0	45.95	1,838.00	47.325	1,893.00
7303 01***	Carpenter	8.0	41.25		42.50	
7303 40***	Carpenter	40.0	37.60	1,504.00	38.725	1,549.00
7331 01***	Prop Master	8.0	49.75		51.25	
7332 01***	Asst Prop Master	8.0	41.25		42.50	
7332 40***	Asst Prop Master	40.0	37.60	1,504.00	38.725	1,549.00
7369 01***	Prop Person	8.0	41.25		42.50	
7369 40***	Prop Person	40.0	37.60	1,504.00	38.725	1,549.00
7390 56***	Set Decorator – on call	60.0		2,004.00		2,064.00
7392 01***	Construction Coordinator	8.0	49.75		51.25	
7392 40***	Construction Coordinator	40.0	45.95	1,838.00	47.325	1,893.00
	Grips/Crafts Services Local 80					
4501 01***	Grip Foreperson	8.0	\$49.75		\$51.25	
4501 40***	Grip Foreperson	40.0	45.95	\$1,838.00	47.325	\$1,893.00
4541 01***	Grip	8.0	41.25		42.50	
4541 40***	Grip	40.0	37.60	1,504.00	38.725	1,549.00
4563 01***	Craft Service Person	8.0	41.25		42.50	
4563 40***	Craft Service Person	40.0	37.60	1,504.00	38.725	1,549.00
	International Photographers Local 600					
1901 01***	Director of Photography	8.0	\$64.25		\$66.125	
1901 40***	Director of Photography	40.0	58.50	\$2,340.00	60.25	\$2,410.00
1911 01***	Camera Operator	8.0	57.25		59.00	
1911 40***	Camera Operator	40.0	53.075	2,123.00	54.675	2,187.00
1961 01***	Videotape Operator	8.0	43.50		44.75	
1961 40***	Videotape Operator	40.0	40.45	1,618.00	41.675	1,667.00
1982 01***	Video Controller (Shader)	8.0	57.25		59.00	
1982 40***	Video Controller (Shader)	40.0	53.075	2,123.00	54.675	2,187.00
1983 01***	Camera Utility	8.0	54.375		56.00	
1983 40***	Camera Utility	40.0	48.85	1,954.00	50.325	2,013.00
1984 01***	Digital Utility Person	8.0	37.75		38.875	
1985 01***	Digital Imaging Technician	8.0	71.875		74.00	
1985 40***	Digital Imaging Technician	40.0	65.825	2,633.00	67.80	2,712.00
	Sound Technicians Local 695					
8101 01***	Audio Mixer	8.0	\$64.25		\$66.125	
8101 40***	Audio Mixer	40.0	58.50	\$2,340.00	60.25	\$2,410.00
8141 01***	Service Recorder	8.0	57.25		59.00	
8141 40***	Service Recorder	40.0	53.075	2,123.00	54.675	2,187.00
8144 01***	Sound Technician	8.0	57.25		59.00	
8144 40***	Sound Technician	40.0	53.075	2,123.00	54.675	2,187.00
8178 01***	Video Playback	8.0	57.25		59.00	
8178 40***	Video Playback	40.0	53.075	2,123.00	54.675	2,187.00
8181 01***	Boom Operator	8.0	57.25		59.00	
8181 40***	Boom Operator	40.0	53.075	2,123.00	54.675	2,187.00

**EP OCCUPATION CODE LIST**  
**IATSE VIDEOTAPE AGREEMENT – DRAMATIC PROGRAMS**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective Period 9/29/2019 to 10/3/2020		Effective Period 10/4/2020 to 9/30/2021	
			HOURLY RATE	WEEKLY RATE	HOURLY RATE	WEEKLY RATE
	Costumers Local 705					
2305 01***	Costumer	8.0	\$41.375		\$42.625	
2305 40***	Costumer	40.0	38.00	\$1,520.00	39.15	\$1,566.00
	Make-Up Artists/Hairstylists Local 706					
5713 01***	Make-Up Artist	8.0	\$51.125		\$52.625	
5713 40***	Make-Up Artist	40.0	46.025	\$1,841.00	47.40	\$1,896.00
5721 01***	Asst Make-Up Artist	8.0	41.25		42.50	
5721 40***	Asst Make-Up Artist	40.0	37.60	1,504.00	38.725	1,549.00
5751 01***	Hair Stylist	8.0	44.625		46.00	
5751 40***	Hair Stylist	40.0	40.425	1,617.00	41.65	1,666.00
	Electrical Lighting Technicians Local 728					
5401 01***	Chief Lighting Technician	8.0	\$49.75		\$51.25	
5401 40***	Chief Lighting Technician	40.0	45.95	\$1,838.00	47.325	\$1,893.00
5431 01***	Special Operator	8.0	41.25		42.50	
5431 40***	Special Operator	40.0	37.60	1,504.00	38.725	1,549.00
5451 01***	Elect Lighting Technician	8.0	41.25		42.50	
5451 40***	Elect Lighting Technician	40.0	37.60	1,504.00	38.725	1,549.00
	Set Painters Local 729					
6662 01***	Sign Writer	8.0	\$41.25		\$42.50	
6662 40***	Sign Writer	40.0	37.60	\$1,504.00	38.725	\$1,549.00
	First Aid Local 767/80					
4301 01***	First Aid/Medic	8.0	\$41.25		\$42.50	
	Film Editors Local 700					
4121 01***	Editor	8.0	\$64.25		\$66.125	
4121 40***	Editor	40.0	58.50	\$2,340.00	60.25	\$2,410.00
4173 01***	Asst Editor	8.0	57.25		59.00	
4173 40***	Asst Editor	40.0	53.075	2,123.00	54.675	2,187.00
4192 01***	Supervising Librarian	8.0	57.25		59.00	
4192 40***	Supervising Librarian	40.0	53.075	2,123.00	54.675	2,187.00
4195 01***	Technical Director	8.0	65.50		67.50	
4195 40***	Technical Director	40.0	59.45	2,378.00	61.225	2,449.00
	Projectionists Local 695					
4186 01***	Projectionist	8.0	57.25		59.00	
4186 40***	Projectionist	40.0	53.075	2,123.00	54.675	2,187.00
	Scenic Artists Local 800					
7520 01***	Scenic Artist	8.0	\$49.75		\$51.25	
7520 40***	Scenic Artist	40.0	43.20	\$1,728.00	44.50	\$1,780.00
	Set Designers and Model Makers Local 800					
7611 40***	Set Designer	40.0	\$37.60	\$1,504.00	\$38.725	\$1,549.00
	Script Supervisors Local 871					
7703 01***	Script Supervisor	8.0	\$42.25		\$43.50	
7703 40***	Script Supervisor	40.0	39.025	\$1,561.00	40.20	\$1,608.00
7704 01***	Teleprompter	8.0	41.25		42.50	
	Art Directors Local 800					
1301 56***	Art Director – on call	60.0		\$3,298.00		\$3,397.00

See footnotes in Local section.



## IATSE SIDELETTERS

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**SIDELETTERS**  
**BASIC AGREEMENT AND VIDEOTAPE AGREEMENT**

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**IATSE BASIC AGREEMENT**

The following text has been included as a generalization of the 2015 IATSE ratified agreement and is based upon the sideletters within the Producer – IATSE and M.P.T.A.A.C. Basic Agreement of 2015. It is included here as a reference to basic guidelines and is not intended as a substitute for the individual contracts of the IATSE union.

**Special Conditions for One-Half Hour and One-Hour Pilots and One-Hour Episodic Television Series (Other than Pilots or Series Made for Basic Cable)**

Apply the following special conditions to pre-production and production of one-hour episodic television series, the production of which commenced prior to August 1, 2003, and all pilots (half-hour or one-hour, other than those covered under the long-form television motion pictures sideletter) which are committed to be produced in Los Angeles:

- a) **Wages** – For pilots and the first year of any series, except series which receive a short order of seven or fewer episodes in the first year, the wage rates set forth in the Local Agreements for the period immediately preceding the period in question shall apply (e.g., during the period August 2, 2015 to July 30, 2016, the wage rates for the period August 3, 2014 to July 31, 2015 shall apply); thereafter, the wage rates in the Local Agreements shall apply.  
For series which receive a short order of seven (7) or fewer episodes in the first year, the wage rates set forth in the Local Agreements for the period immediately preceding the period in question shall apply for the first two (2) years of the series; thereafter, the wage rates in the Local Agreements shall apply.
- b) **Vacation** – No vacation pay shall be payable for a pilot and the first year of any series; in the second year of the series, vacation will be payable at one-half of the applicable percentage in the Local Agreements; thereafter, the vacation provisions in the Local Agreements shall apply.
- c) **Holidays Not Worked** – No unworked holiday pay shall be payable for a pilot and the first year of any series; in the second year of the series, unworked holiday pay will be payable at one-half of the applicable percentage in the Local Agreements; thereafter, the unworked holiday provisions in the Local Agreements shall apply.
- d) **Holidays Worked** – Each employee working on a holiday shall be paid a minimum of eight (8) hours at double time for such holiday.
- e) **Overtime** – Daily overtime for hours worked shall be paid at the rate of time-and-one-half for each hour worked after eight (8) work hours, except as otherwise provided in a Local Agreement; golden hours shall be paid for each hour worked after twelve (12) work hours.
- f) **Transportation Allowance** – With respect to employees reporting to a "zone location," as described in the Basic Agreement and Local Agreements, Producer shall not be required to pay a transportation allowance to any employee who travels to any location in Los Angeles County within a ten (10) mile radius from a point to be determined by the Producer. Producer shall give prior notice to the IATSE of the point so designated. Such point may be changed by Producer at the beginning of each season. Commencing outside the ten (10) mile radius, a transportation allowance will be paid pursuant to the Basic Agreement and/or Local Agreements. The IATSE will not unreasonably refuse a request from the Producer that employees report to a location which is a reasonable distance beyond the thirty (30) mile zone described in the Basic Agreement and Local Agreements. Secured parking will be provided at such locations in accordance with the Basic Agreement and Local Agreements.
- g) **Interchange**– Producer shall select employees with the applicable primary skill and "on production" IATSE personnel will be interchangeable in performing bargaining unit work within the IATSE crafts based upon the Videotape Agreement concept.

**SIDELETTERS**  
**BASIC AGREEMENT AND VIDEOTAPE AGREEMENT**

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**Re: Special Conditions for New One-Hour Episodic Television Series, the Production of Which Commences On or After August 1, 2003 (see Charts following for terms and conditions; rates in Occ Code section)**

...apply the following special conditions to pre-production and production of one-hour episodic television series, the production of which commences on or after August 1, 2003, which are committed to be produced in Los Angeles:

- a) **Wages** – For the first two (2) production seasons of any series the wage rates set forth in the Local Agreements for the period immediately preceding the period in question shall apply (e.g., during the period August 2, 2015 to July 3, 2016, the wage rates for the period August 3, 2014 to July 31, 2015 shall apply); thereafter, the wage rates in the Local Agreements shall apply.
- b) **Vacation** – No vacation pay shall be payable for the first year of any series; in the second year of the series, vacation will be payable at one-half of the applicable percentage in the Local Agreements; thereafter, the vacation provisions in the Local Agreements shall apply.
- c) **Holidays Not Worked** – No unworked holiday pay shall be payable for a pilot and the first year of any series; in the second year of the series, unworked holiday pay will be payable at one-half of the applicable percentage in the Local Agreements; thereafter, the unworked holiday provisions in the Local Agreements shall apply.
- d) **Holidays Worked** – Each employee working on a holiday shall be paid a minimum of eight (8) hours at double time for such holiday.
- e) **Overtime** – Daily overtime for hours worked shall be paid at the rate of time-and-one-half for each hour worked after eight (8) work hours, except as otherwise provided in a Local Agreement; golden hours shall be paid for each hour worked after twelve (12) work hours.
- f) **Transportation Allowance** – With respect to employees reporting to a "zone location," as described in the Basic Agreement and Local Agreements, Producer shall not be required to pay a transportation allowance to any employee who travels to any location in Los Angeles County within a ten (10) mile radius from a point to be determined by the Producer. Producer shall give prior notice to the IATSE of the point so designated. Such point may be changed by Producer at the beginning of each season. Commencing outside the ten (10) mile radius, a transportation allowance will be paid pursuant to the Basic Agreement and/or Local Agreements. The IATSE will not unreasonably refuse a request from the Producer that employees report to a location which is a reasonable distance beyond the thirty (30) mile zone described in the Basic Agreement and Local Agreements. Secured parking will be provided at such locations in accordance with the Basic Agreement and Local Agreements.
- g) **Interchange** - Producer shall select employees with the applicable primary skill and "on production" IATSE personnel will be interchangeable in performing bargaining unit work within the IATSE crafts based upon the Videotape Agreement concept.

**Re: Special Conditions for Long-Form Television Motion Pictures (Including Movies-of-the-Week, Mini-Series and Two (2) Hour Pilots for Which No Commitment for a Series Exists at the Time of the Pilot Order)**

(see charts following sections for terms and conditions; rates in Occ Code section)

This sideletter and its special conditions shall apply to those made-for-television long-form projects (movies-of-the-week, mini-series and two (2) hour pilots, provided that no commitment for a series is attached to the pilot order\*), as well as to long-form motion pictures made for the videocassette/DVD market which are budgeted at \$9,000,000 or less, which are produced by the Producer in Los Angeles during the term of the 2015 IATSE Basic Agreement.

Additionally, for made-for-home video production budgeted at no more than \$12,000,000, Producer may elect to use the terms of the Low Budget Theatrical Agreement as provided in the Sideletter re Made-For-Home Video Productions.

All of the terms and conditions of the IATSE Basic Agreement of 2015 and the West Coast Studio Local Agreements shall apply, except as provided in the special conditions in this sideletter.

These special conditions shall not apply to any post-production work on the productions covered hereunder, and all post-production and lab work shall be performed in accordance with the IATSE Basic Agreement of 2015 and the West Coast Studio Local Agreements.

## SIDELETTERS BASIC AGREEMENT AND VIDEOTAPE AGREEMENT

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The Roster provisions of the IATSE Basic Agreement are fully applicable: See sideletter in IATSE Basic Agreement of 2012.

The special conditions applicable to the productions covered hereunder are:

- i) A) Notwithstanding any wage rate changes made in the future in the Basic Agreement and the West Coast Local Agreements, wages are as listed in the "Made for Television Long-Form Agreement Rate Schedules."
- B) It is the good faith intention of Producer that an employee (other than an employee engaged as Local #44 "Construction Labor" or Local #729 "Set Painter") who works in a pay classification for which a weekly wage rate has not been specified in the applicable Local Agreement (e.g., Production Painter in Local #729, Grip in Local #80, and Lamp Operator and Lighting Technician in Local #728) and who is employed and paid at the weekly wage rate is being engaged to perform the required work within the classification for all the time that particular work is needed on the project (e.g., Producer expects at the time of hiring to utilize a grip for all three (3) weeks on which grip work is needed during a four (4) week shoot). Otherwise, the applicable hourly or daily rate shall be paid for these classifications. This shall not be construed to be a run-of-the-show guarantee.

However, an employee in the "Construction Labor" and "Set Painter" craft and classifications on pre-production, for which the Local Agreement does not provide for a weekly salary, shall be hired only as a daily employee.

Any allegation of improper application of the above shall be promptly reviewed by representatives of the affected Local(s), the IATSE International Office and the Labor Relations Department of Producer before filing any grievances on the matter.

- ii) Staffing: See sideletter in IATSE Basic Agreement of 2015
- iii) Overtime will be paid at the rate of time and one-half after eight (8) hours worked, except that daily overtime for Script Supervisors shall be paid as provided in the Local #871 Agreement (i.e., time and one-half after six (6) hours); double time to be paid after fourteen (14) elapsed hours. Overtime pay for weekly employees shall be based on one-fortieth (1/40) of the weekly rate.
- iv) Meal periods – The time for breaking for the meal period may be extended by up to one-half hour beyond the time specified in the Local Agreements without penalty at the request of the Director. Notice for such a delayed break must be given no later than one (1) hour before the meal period and the extension may not be scheduled.

\*If there is a firm commitment for a series at the time the two (2) hour pilot is ordered, the "one-hour series" sideletter shall apply to that production (i.e., the Sideletter entitled "Special Conditions for One-Hour Episodic Television Series, the Production of Which Commenced Prior to August 1, 2003, and for One-Half Hour and One-Hour Pilots.")

- v) Producer will not be required to pay the percentage of salaries for the specified contractual holidays; however, any employee working on such holiday will be paid double time. Weekly employees will be paid for any holiday not worked during their period of employment.
- vi) Producer will not be required to pay the percentage of salaries as vacation pay.
- vii) Producer will not be required to pay any transportation allowance, such as that specified in Paragraph 21(c) and 22(b)(2) of the West Coast Studio Local Agreements (commonly called "drive to monies").
- viii) An employee hired as a weekly employee shall be paid a full week's pay. Producer will not prorate the weekly rate for the purpose of paying the employee on a daily rate or fractional weekly basis, unless the employee elects not to perform the full week's work (e.g., the employee, hired for a week, works three days and quits).

Prior to actual employment, Producer shall inform and provide written information to each employee to be hired of the special conditions applicable to the production.

Producer will provide to the appropriate West Coast Studio Locals the names of the project and, upon request, the names and classifications of the employees who will be employed under the special conditions of this sideletter.

## SIDELETTERS

### BASIC AGREEMENT AND VIDEOTAPE AGREEMENT

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The following additional special terms and conditions shall apply only to two (2) hour pilots for which there is no series commitment at the time the pilot is ordered and which are produced under the terms of this sideletter.

- i) Producer agrees to produce all future episodes resulting from the two (2) hour production under the episodic television provisions of the IATSE Basic Agreement in Los Angeles County or immediate areas, provided that when the series is required to be produced outside Los Angeles County or immediate areas due to creative reasons only, employment of a majority of the crew from Los Angeles County (or if the episodes are made in one of the "IATSE production cities") will satisfy this condition.
- ii) When the series is based in Los Angeles County, the Producer may do location work outside of Los Angeles County on isolated episodes and employ portions of the crew from Los Angeles County without the number constituting a majority of the crew from Los Angeles County.
- iii) If principal photography of the first episode commences within seventy (70) days of completion of principal photography of the two (2) hour long-form television production, the Producer shall retroactively pay to the IATSE-represented employees who worked on the two-hour television production the wages set forth in the episodic television provisions of the Basic Agreement.
- iv) The AMPTP and the IATSE shall appoint a joint committee to review and monitor any issues relating to the above.

The following additional special terms and conditions shall apply only to long-form motion pictures made for the videocassette/DVD market which are budgeted at \$9,000,000 or less and which the Producer has elected to cover under the terms of this sideletter, rather than under the terms of the Low Budget Theatrical Agreement::

- i) The IATSE shall have the right to audit any such production to ensure that its budget falls within the aforementioned limitation. If the budget cap is exceeded, the wages, terms and conditions of the Basic Agreement shall apply.
- ii) "Behind-the-scenes" shots, when done by the signatory company for such productions, shall also be covered under the terms of this sideletter.

The IATSE agrees to meet and negotiate on a production-by-production basis with respect to new one-hour episodic television series for which the pattern budget does not exceed \$1,300,000 in direct costs of production per episode. This approach will allow the parties to tailor the agreement to the specific needs of the production and, thus, is more likely to achieve the goal of encouraging low budget one-hour series production to be done in Los Angeles.

#### **Re: Productions Made for Basic Cable**

The following terms and conditions shall apply to productions made for basic cable:

Employees working on a pilot or first season of any series produced for basic cable shall be subject to the terms and conditions of the Long-Form Television Sideletter to the Agreement. Employees working on the second and subsequent seasons of any such series shall be subject to the terms and conditions of the Sideletter re Special Conditions for One-Half Hour and One-Hour Pilots and One-Hour Episodic Television Series to the Agreement (except that the reference in subparagraph a. of that Sideletter to "the first two (2) production seasons" shall be changed to "the second and third production seasons" and the references in subparagraphs b. and c. of that Sideletter to "the first year" and "the second year" shall be changed to "the second year" and "the third year", respectively).

#### **Re: Made-For-Home Video Productions**

A Producer may elect, on a production-by-production basis, to use the terms of either the Long-Form Television Sideletter or the Theatrical Low Budget Agreement for employees employed under the Basic Agreement on made-for-home video productions; provided, however, a Producer electing the Theatrical Low Budget Agreement; (1) shall not be entitled to use the Ultra Low Budget provisions thereof, and, instead, Tier One shall apply to all made-for-home video productions budgeted at \$5 million or under, and (2) shall pay the applicable Production Cities rates to employees represented by Locals 600, 700, and 800, even if those employees are employed outside the Production Cities.

**SIDELETTERS  
BASIC AGREEMENT AND VIDEOTAPE AGREEMENT**

**IATSE BASIC AGREEMENT**

For rates, please refer to the Occupational Code List section

IATSE Basic Agreement																									
Sideletter Title	Application	Wage Rates				Vacation				Holidays Not Worked				Holidays Worked		Golden Hours									
		Pilot	1st Yr Series	2nd Yr Series	3rd Yr Series	4th+ Yr Series	Pilot	1st Yr Series	2nd Yr Series	3rd Yr Series	4th+ Yr Series	Pilot	1st Yr Series	2nd Yr Series	3rd Yr Series	4th+ Yr Series	Pilot	1st Yr Series	2nd Yr Series	3rd Yr Series	4th+ Yr Series				
Special Conditions for One-Hour Episodic TV Series, the Production of Which Commenced Prior to 8/1/03, and for One-Half Hour and One-Hour Pilots	Pre-production and production of one-hour episodic TV series, the production of which commenced prior to 8/1/03, and all pilots (half-hour or one-hour) (other than those covered under the Long-form TV Motion Pictures Sideletter) which are committed to be produced in Los Angeles	Rollback	Rollback	Current - Note: Short order series follows roll-back for first two seasons		Current	Current	N/A	N/A	50% OF THE APPLICABLE PERCENTAGE		100% OF THE APPLICABLE PERCENTAGE		100% OF THE APPLICABLE PERCENTAGE		100% OF THE APPLICABLE PERCENTAGE		Minimum of 8 hours at 2x							
		Rollback	Rollback			Current	Current	N/A	N/A																
		Rollback	Rollback			Current	Current	N/A	N/A																
		Rollback	Rollback			Current	Current	N/A	N/A																
		Rollback	Rollback			Current	Current	N/A	N/A																
Special Conditions for New One-Hour Episodic TV Series, the Production of Which Commences On or After 8/1/03	Pre-production and production of one-hour episodic TV series, the production of which commences on or after 8/1/03, which are committed to be produced in Los Angeles	Rollback	Rollback			Current	Current	N/A	N/A	50% OF THE APPLICABLE PERCENTAGE		100% OF THE APPLICABLE PERCENTAGE		100% OF THE APPLICABLE PERCENTAGE		100% OF THE APPLICABLE PERCENTAGE		Minimum of 8 hours at 2x							
		Rollback	Rollback			Current	Current	N/A	N/A																
		Rollback	Rollback			Current	Current	N/A	N/A																
		Rollback	Rollback			Current	Current	N/A	N/A																
		Rollback	Rollback			Current	Current	N/A	N/A																
		Rollback	Rollback			Current	Current	N/A	N/A	50% OF THE APPLICABLE PERCENTAGE		100% OF THE APPLICABLE PERCENTAGE		100% OF THE APPLICABLE PERCENTAGE		100% OF THE APPLICABLE PERCENTAGE		After 12 hours worked							
		Rollback	Rollback			Current	Current	N/A	N/A																
		Rollback	Rollback			Current	Current	N/A	N/A																
		Rollback	Rollback			Current	Current	N/A	N/A																
		Rollback	Rollback			Current	Current	N/A	N/A																

**SIDELETTERS**  
**BASIC AGREEMENT AND VIDEOTAPE AGREEMENT**

**NOTE: See previous page for conditions applicable to Productions Made for Basic Cable and Made-For-Home Video Productions**

IATSE Basic Agreement Continued						
Sideletter Title	Application	Wage Rates	Vacation	Holidays Not Worked	Holidays Worked	Golden Hours
Special Conditions for Long-Form Television Motion Pictures (Including Movies-of-the-Week, Mini Series and Two (2) Hour Pilots for Which No Commitment for a Series Exists at the Time of the Pilot Order)	Pre-production and production of made for television long-form projects (including movies-of-the-week, mini series and two (2) hour pilots provided that no commitment for a series is attached to the pilot order), as well as to long-form motion pictures made for the DVD market that are budgeted at \$9,000,000 or less, which are produced by the Producer in Los Angeles	Per Long-Form Sideletter	N/A	N/A - Note: Weekly employees will be paid for any holiday not worked during their period of employment	2x	After 14 hours elapsed

**SPECIAL CONDITIONS LONG-FORM IATSE SIDELETTER**

**Minimum Staffing**

Staffing will be fully interchangeable with the following crew:

Art Director (1)	Greensperson as needed
Camera (4)	Electrical Operations (4)
Set Construction as needed	Special Effects as needed
Grip Operations (4)	Set Dressing (3)
Craft Services (1)	Props (2)
Production Painter as needed	Wardrobe (2)
First Aid as needed	Script Supervisor (1)
Make-up and Hair Stylists (1 each)	Set Designer as needed
Sound (Paragraph 106 of the Local 695 Agreement is applicable)	



## VIDEOTAPE AGREEMENT

IATSE Videotape Agreement							
Sideletter Title		Application	Wage Rates	Vacation	Holidays Not Worked	Holidays Worked	Golden Hours
Special Conditions for One-Hour Episodic TV Series, the Production of Which Commenced Prior to 10/1/03, and for One-Half Hour and One-Hour Pilots		Pre-production and production of one-hour episodic TV series, the production of which commenced prior to 10/1/03, and all pilots (half-hour or one-hour) (other than those covered under the Long-Form TV Motion Pictures Sideletter) that are committed to be produced in Los Angeles	Pilot Rollback 1st Yr Series 2nd Yr Series Current 3rd Yr Series Current 4th+ Yr Series	Pilot N/A 1st Yr Series 2nd Yr Series 3rd Yr Series Current 4th+ Yr Series	Pilot N/A 1st Yr Series 2nd Yr Series 3rd Yr Series Current 4th+ Yr Series	Pilot N/A 1st Yr Series 2nd Yr Series 3rd Yr Series Current 4th+ Yr Series	Pilot N/A 1st Yr Series 2nd Yr Series 3rd Yr Series Current 4th+ Yr Series
Special Conditions for New One-Hour Episodic TV Series, the Production of Which Commences On or After 10/1/03		Pre-production and production of one-hour episodic TV series, the production of which commences on or after 10/1/03, that are committed to be produced in Los Angeles	Rollback Rollback Current Current N/A 50% OF THE APPLICABLE PERCENTAGE 100% OF THE APPLICABLE PERCENTAGE 100% OF THE APPLICABLE PERCENTAGE	N/A 50% OF THE APPLICABLE PERCENTAGE 100% OF THE APPLICABLE PERCENTAGE 100% OF THE APPLICABLE PERCENTAGE	N/A 50% OF THE APPLICABLE PERCENTAGE 100% OF THE APPLICABLE PERCENTAGE 100% OF THE APPLICABLE PERCENTAGE	Minimum of 8 hours at 2x	After 12 hours worked

## 2020/2021 THE PAYMASTER

**SIDELETTERS**  
**BASIC AGREEMENT AND VIDEOTAPE AGREEMENT**

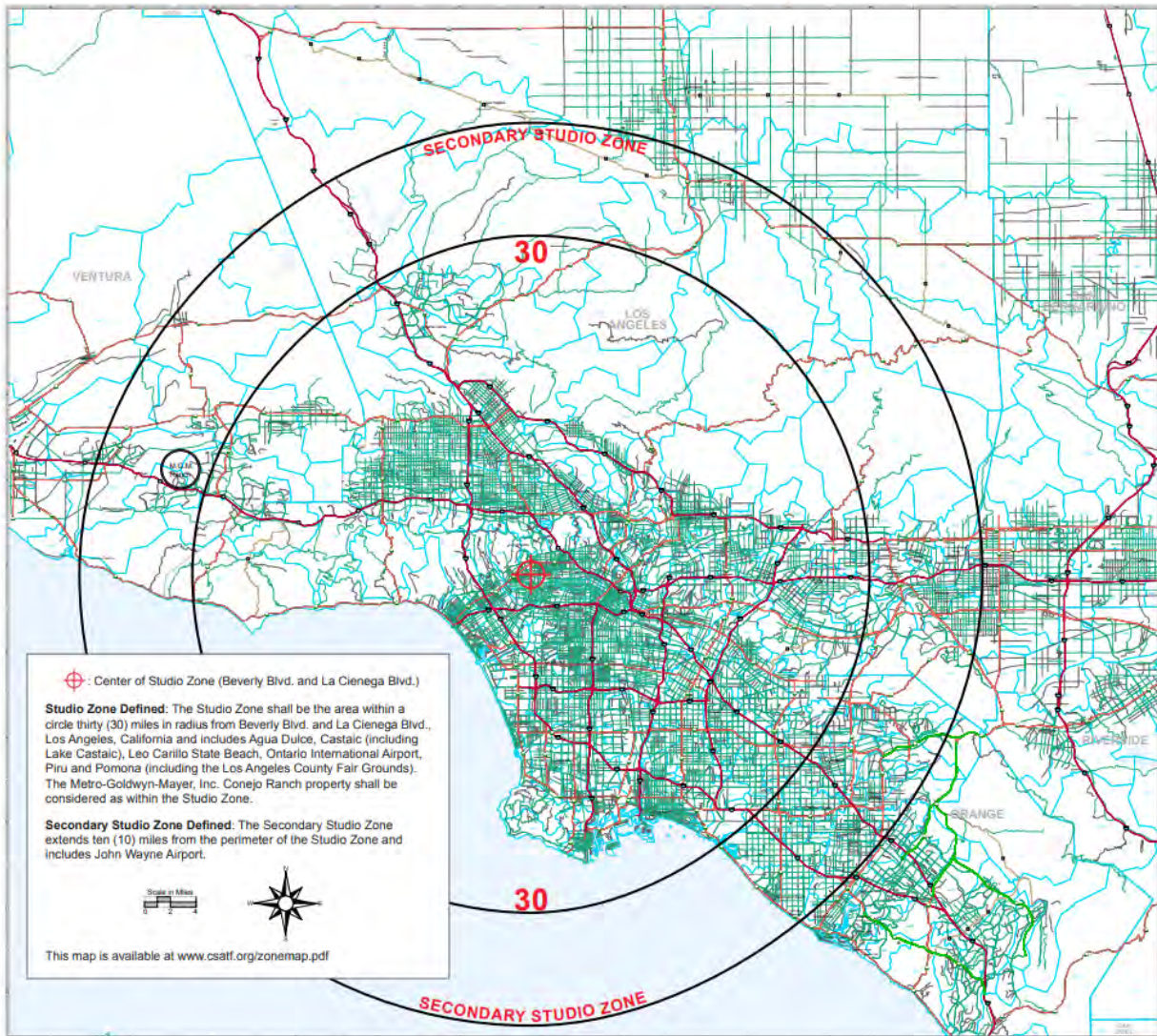
**For rates, please refer to the Occupational Code List section**

IATSE Videotape Agreement Continued																					
Sideletter Title	Application	Wage Rates				Vacation				Holidays Not Worked				Holidays Worked				Golden Hours			
Special Conditions for New One-Half Hour Single Camera Dramatic Television Series and Non-Dramatic Series of Any Length, the Production of Which Commences On or After 10/1/06	Pre-production and production of one-half hour single camera dramatic television series and non-dramatic series of any length, the production of which commences on or after 10/1/06, that are committed to be produced in Los Angeles	Pilot					Pilot					Pilot					Pilot				
		1st Yr Series	Rollback				1st Yr Series	N/A				1st Yr Series	N/A				1st Yr Series	Minimum of 8 hours at 2x			
		2nd Yr Series	Rollback				2nd Yr Series	50% OF THE APPLICABLE PERCENTAGE				2nd Yr Series	50% OF THE APPLICABLE PERCENTAGE				2nd Yr Series				
		3rd Yr Series	Current				3rd Yr Series	100% OF THE APPLICABLE PERCENTAGE				3rd Yr Series	100% OF THE APPLICABLE PERCENTAGE				3rd Yr Series				
		4th+ Yr Series	Current				4th+ Yr Series	100% OF THE APPLICABLE PERCENTAGE				4th+ Yr Series	100% OF THE APPLICABLE PERCENTAGE				4th+ Yr Series				
		Pilot					Pilot					Pilot					Pilot				
		1st Yr Series	N/A				1st Yr Series	N/A				1st Yr Series	N/A				1st Yr Series	After 12 hours worked			
		2nd Yr Series					2nd Yr Series	50% OF THE APPLICABLE PERCENTAGE				2nd Yr Series	50% OF THE APPLICABLE PERCENTAGE				2nd Yr Series				
		3rd Yr Series					3rd Yr Series	100% OF THE APPLICABLE PERCENTAGE				3rd Yr Series	100% OF THE APPLICABLE PERCENTAGE				3rd Yr Series				
		4th+ Yr Series					4th+ Yr Series	100% OF THE APPLICABLE PERCENTAGE				4th+ Yr Series	100% OF THE APPLICABLE PERCENTAGE				4th+ Yr Series				
		Pilot					Pilot					Pilot									
		1st Yr Series					1st Yr Series					1st Yr Series									
		2nd Yr Series					2nd Yr Series					2nd Yr Series									
		3rd Yr Series					3rd Yr Series					3rd Yr Series									
		4th+ Yr Series					4th+ Yr Series					4th+ Yr Series									
		Pilot					Pilot					Pilot									
		1st Yr Series					1st Yr Series					1st Yr Series									
		2nd Yr Series					2nd Yr Series					2nd Yr Series									
		3rd Yr Series					3rd Yr Series					3rd Yr Series									
		4th+ Yr Series					4th+ Yr Series					4th+ Yr Series									

# IA BASIC 30 MILE ZONE MAP

## EXHIBIT "Z"

### Los Angeles Studio Zone and Secondary Studio Zone Map



#### Studio Zone:

The Studio Zone shall be the area within a circle 30 miles in radius from Beverly Blvd. and La Cienega Blvd., Los Angeles, CA. The Metro-Goldwyn-Mayer, Inc. Conejo Ranch property, Agua Dulce, Castaic (including Lake Castaic), Leo Carillo State Beach, Ontario International Airport, Piru, and Pomona (including the Los Angeles County Fair Grounds).

#### Secondary Studio Zone:

The "Secondary Studio Zone" consists of an area extending ten (10) miles from the perimeter of the Studio Zone and including John Wayne Airport and the City of Huntington Beach in its entirety.

Circle drawn by AMPTP Research Center.

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**BASIC CRAFTS - LOS ANGELES  
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**BC LOS ANGELES – UNIONS/LOCALS, OCC CODES, AND PHONE NUMBERS**

**BASIC CRAFTS**

Local Union	Occ. Code	Occupation	Phone Number
40	37	Electrical Workers (IBEW)	818.762.4239
78	69	Plumbers/Pipefitters	213.688.9090
399	35	Teamsters	818.985.7374
399	36	Location Managers	818.985.7374
724	51	Utility Employees	323.938.6277
755	68	Plasterers/Cement Masons	818.379.9711

**BASIC CRAFTS – LOS ANGELES  
FRINGE RATES**

**FRINGE RATES**

<b>\$15 MILLION CONTRIBUTORS</b>					
<b>UNION</b>	<b>PENSION, HEALTH/ WELFARE (Per Hour)</b>	<b>OTHER</b>	<b>VAC</b>	<b>HOL</b>	<b>EXPIRES</b>
<b>Basic Crafts*</b> Local 40, 78, 399 Drivers, 724 & 755	\$7.5275 <sup>1</sup>	8% of scale to pension***	4% <sup>#</sup>	3.719% <sup>#</sup>	7/31/2021
<b>Cook Helper-Drivers</b> Local 399	\$7.5275 <sup>1</sup>	N/A	N/A	N/A	7/31/2021
<b>Location Managers</b> Local 399	\$7.1525 <sup>2</sup>	8% of scale to pension**	4% <sup>#</sup>	3.719% <sup>#</sup>	7/31/2021
<b>Casting Directors</b> Local 399/817	\$6.9095 <sup>3</sup>	5% of scale based on \$3,080/wk TH \$2,550/wk TV			10/03/2020
	\$7.0195 <sup>3</sup>	5% of scale based on \$3,080/wk TH \$2,550/wk TV			10/02/2021
<b>Associate Casting Directors</b> Local 399/817	\$6.9095 <sup>3</sup>	4% of scale based on \$900/wk			10/03/2020
	\$7.0195 <sup>3</sup>	4% of scale based on \$1,000/wk			10/02/2021

<b>NON \$15 MILLION CONTRIBUTORS</b>					
<b>UNION</b>	<b>PENSION, HEALTH/ WELFARE (Per Hour)</b>	<b>OTHER</b>	<b>VAC</b>	<b>HOL</b>	<b>EXPIRES</b>
<b>Basic Crafts*</b> Local 40, 78, 399 Drivers <sup>4</sup> , 724 & 755	\$9.3775 <sup>1</sup>	8% of scale to pension***	4% <sup>#</sup>	3.719% <sup>#</sup>	7/31/2021
<b>Cook Helper-Drivers</b> Local 399	\$9.3775 <sup>1</sup>	N/A	N/A	N/A	7/31/2021
<b>Location Managers</b> Local 399	\$9.0025 <sup>2</sup>	8% of scale to pension**	4% <sup>#</sup>	3.719% <sup>#</sup>	7/31/2021
<b>Casting Directors</b> Local 399/817	\$8.1095 <sup>3</sup>	5% of scale based on \$3,080/wk TH \$2,550/wk TV			10/03/2020
	\$8.8695 <sup>3</sup>	5% of scale based on \$3,080/wk TH \$2,550/wk TV			10/02/2021
<b>Associate Casting Directors</b> Local 399/817	\$8.1095 <sup>3</sup>	4% of scale based on \$900/wk			10/03/2020
	\$8.8695 <sup>3</sup>	4% of scale based on \$1,000/wk			10/02/2021

<sup>#</sup> BC See Sideletters section for the applicable vacation and holiday specifics.

\* Basic Crafts include: Local 399 Teamsters, Local 40 Electrical Workers, Local 724 Utility Employees, Local 755 Plasterers/Cement Workers, and Local 78 Plumbers/Pipe Fitters.

\*\* IAP (Individual Account Plan) contribution is the applicable percentage of straight time scale for all hours worked or guaranteed. For "On Call," contribution is the applicable percentage of straight time daily or weekly rate. EP Occupation Code section has scale rates.

\*\*\* 399 Teamsters Transportation Coordinator, Stunt and/or Blind Driver, Ramrod, and Trainer (Domestic Livestock) – \$2.91 per hour effective 8/2/2020.

<sup>1</sup> Rate includes \$0.60 CSATF contribution.

<sup>2</sup> Rate includes \$0.225 CSATF contribution.

<sup>3</sup> Rate includes \$0.082 CSATF contribution, \$0.092 CSATF effective 10/4/2020

Updated May 2021

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## ELECTRICAL WORKERS

## STUDIO

INTERNATIONAL BROTHERHOOD OF ELECTRICAL WORKERS LOCAL #40		STUDIO MINIMUM RATES	
		SCHEDULE A DAILY EMPLOYEES	SCHEDULE C (EXEMPT)
		EP Schedule 01	EP Schedule 56
OCC. CODE NO.	OTHER THAN LAB EMPLOYEES	8 HOURS; 1.5 AFTER 8 MINIMUM CALL 8 HOURS REGULAR BASIC HRLY RATE PER HOUR	WEEKLY "ON CALL" PER WEEK
	CLASSIFICATION		
3701	<b>Foreman:</b> Electrical Foreman		\$2,657.79
3705	Sound Installation Foreman		2,657.79
3705	Maintenance Foreman		2,657.79
3703	Air Conditioning Foreman		2,657.79
	<b>Gang Boss:</b>		
3711	Electrical Gang Boss	\$46.14	
3713	Air Cond. Gang Boss	46.14	
3714	Electronic Gang Boss <sup>1</sup>	47.91	
3737	Construction Gang Boss <sup>2</sup>	50.53	
	<b>Other Classifications:</b>		
3716	Cable Splicer	46.14	<b>SCHEDULE B-1<sup>8</sup></b>
3717	Electronic Technician <sup>1</sup>	45.44	WEEKLY GUARANTEE
3721	Journeyman Wireman	43.72	
3722	Journeyman Wireman <sup>3</sup>	46.93	<b>EP Schedule 48</b>
3723	Air Conditioning Engineer	43.72	48.6 CUM. HRS.
3724	Production Van Driver/Operator <sup>4</sup>	48.36	5 CONSECUTIVE DAYS MIN CALL 8 HOURS <sup>9</sup>
	<b>Generator</b>		
3725	"Hyphenate" Driver/Electrician <sup>5</sup>	See Footnote 5	REG BASIC HRLY. RATE
3726	Journeyman Wireman <sup>6</sup>	42.45	WEEKLY GUARANTEE
3727	Air Conditioning Engineer <sup>7</sup>	42.45	PER HOUR PER WEEK
3735	Sound Installation and/or Maint. Man	\$50.55	\$47.61 \$2,518.57
3736	Sound Gang Boss <sup>9</sup>	54.45	51.09 2,702.66
3732	<b>**Apprentice Wireman<sup>10</sup></b>		
	1st 1,000 hrs. worked, 45%	\$19.67	
	2nd 1,000 hrs. worked, 50.5%	22.08	
	3rd 1,000 hrs. worked, 56%	24.48	
	4th 1,000 hrs. worked, 61.5%	26.89	
	5th 1,000 hrs. worked, 67%	29.29	
	6th 1,000 hrs. worked, 72.5%	31.70	
	7th 1,000 hrs. worked, 78%	34.10	
	8th 1,000 hrs. worked, 83.5%	36.51	
	9th 1,000 hrs. worked, 89%	38.91	
	10th 1,000 hrs. worked, 94.5%	41.32	

NOTE: For any above positions, qualified persons may be hired as "Hyphenate Drivers" for an additional \$2.00 per hour.

See next page for footnote information.

INTERNATIONAL BROTHERHOOD OF ELECTRICAL WORKERS LOCAL #40		STUDIO MINIMUM RATES	
		<b>SCHEDULE A</b>	
		DAILY EMPLOYEES	
		<b>EP Schedule 01</b>	
OCC. CODE NO.	OTHER THAN LAB EMPLOYEES CLASSIFICATION	8 HOURS; 1.5 AFTER 8 MINIMUM CALL 8 HOURS REGULAR BASIC HRLY RATE PER HOUR	
**An Apprentice (Occ Code 3732) working with a Journeyman Wireman whom is receiving the Occ Code 3722 rate pursuant to footnote 3 shall receive the applicable Apprentice percentage (shown below):			
	1st 1,000 hrs. worked, 45%	\$21.12	
	2nd 1,000 hrs. worked, 50.5%	23.70	
	3rd 1,000 hrs. worked, 56%	26.28	
	4th 1,000 hrs. worked, 61.5%	28.86	
	5th 1,000 hrs. worked, 67%	31.44	
	6th 1,000 hrs. worked, 72.5%	34.02	
	7th 1,000 hrs. worked, 78%	36.61	
	8th 1,000 hrs. worked, 83.5%	39.19	
	9th 1,000 hrs. worked, 89%	41.77	
	10th 1,000 hrs. worked, 94.5%	44.35	
3733	Apprentice Maint Air Conditioning Mechanic (4 Year Prog.)		
	1st 6 Months, 56%	\$24.48	
	2nd 6 Months, 61.5%	26.89	
	3rd 6 Months, 67%	29.29	
	4th 6 Months, 72.5%	31.70	
	5th 6 Months, 78%	34.10	
	6th 6 Months, 83.5%	36.51	
	7th 6 months, 89%	38.91	
	8th 6 months, 94.5%	41.32	

<sup>1</sup> Applicable to Laboratories only – Person assigned to repair and maintenance work on new equipment which electronically controls laboratory production process. Such individual must have a knowledge of computer technology.

<sup>2</sup> Applicable when an Electrical Gang Boss #3711 is assigned to supervise construction work on a construction project with building trades work being performed by employees of an outside contractor(s) or when working on such a project in concert with employees of an outside contractor.

<sup>3</sup> Applicable when a Journeyman Wireman (#3721) is assigned to perform construction work on a construction projection with building trades work being performed by employees of an outside contractor(s) or when working on such a project in concert with employees of an outside contractor.

Applicable when an Air Conditioning Engineer (Occ. Code #3723) is assigned to install new air conditioning systems (excluding wall and window units) for projects on which work is being performed in conjunction with an outside contractor.

<sup>4</sup> Applicable when a Journeyman Electrician employed under this agreement is concurrently assigned to drive a production van under the terms/conditions of Transportation Drivers Local #399 agreement.

<sup>5</sup> Hyphenate Drivers

(a) Persons employed in the Hyphenate Driver job classification may be assigned to perform lot jobs such as routine or minor repairs, maintenance of buildings and grounds, electrical maintenance, furniture moving and similar facility jobs.

(b) Hyphenate Driver job assignments will be posted for a period of five (5) working days to allow qualified persons to bid.

The Producer will select based on qualifications; however:

- (1) preference shall be given to persons with seniority within their respective bargaining units (listed above) when the employees applying for such bid job possess, in the opinion of the Producer, the requisite skill, ability and personal qualification;
- (2) to the extent practicable and consistent with the skill, ability and personal qualification requirements set forth above, the Producer shall in good faith endeavor to select Hyphenate Drivers on a balanced basis, selecting an equal number of employees to fill Hyphenate Driver openings from each of the affected locals.

Each of the affected Local Unions will be given reasonable advance notice prior to the posting of such bid job(s). Prior to implementation of the bid job, the Producer will submit to the Local Union all pertinent information, such as job description, wage rate, basis of employment and person selected. A person so selected may be retained out of seniority for the duration of

the assignment, which shall be for a period of one year unless work is no longer available. Such job(s) shall be subject to bidding each year.

When performing such work, the employee(s) will be paid the higher of the applicable wage rates, plus an additional \$2.00 per hour.

<sup>6</sup> Journeyman Wireman

Applicable when hired directly by the production (or by the department for assignment to a production) to work as a Generator/Ritter Operator/Technician. It is understood that no mandatory staffing of this classification is required, and that the Producer may assign such work to other employees hereunder (including a Production Van Driver/Operator) or to an outside vendor subject to Paragraph 64.

<sup>7</sup> Air Conditioning Engineer

Applicable when hired directly by the production (or by the department for assignment to a production) to work as an On Set Air Conditioning Operator/Technician. It is understood that no mandatory staffing of this classification is required, and that the Producer may assign such work to other employees hereunder or to an outside vendor subject to Paragraph 64.

<sup>8</sup> Schedule B-1

(a) Weekly Employees – Employees under this schedule shall be paid at the scheduled Regular Basic Hourly Rate for the first forty (40) hours of the five-day workweek and not less than one and one-half (1½) times such basic hourly rate of pay for all time over forty (40) hours in such workweek, with a guarantee that the employee shall receive, for regular time and for such overtime as the necessities of the business may demand, a sum not less than the scheduled weekly guarantee for each five-day workweek.

(b) The guaranteed pay of weekly employees who absent themselves without the employer's consent may be reduced one-fifth (1/5) of the weekly guarantee for each day of absence.

(c) A combination of employment under studio and distant location schedules may be used to fulfill the weekly guarantee of five (5) days for studio employment.

(d) An employee (1) who is given an assignment on other than the first day of his regular workweek and who on the first day of his next workweek is to be placed on a guaranteed salary Weekly Schedule, or (2) whose weekly guarantee (or guarantees) is (are) discontinued by Producer and such employee's employment continues, shall be paid one-fifth (1/5) of the studio weekly rate for each studio workday which precedes or follows the establishment of such weekly guarantee (or guarantees); provided, also, that for each unworked holiday which intervenes, during the employee's regular five-day week only, between the days of such employment, such employee shall receive one-fifth (1/5) of the guaranteed salary of the appropriate Weekly Schedule.

<sup>9</sup> All Schedule B-1 (Weekly) employees guaranteed minimum 5 consecutive days. After this minimum guarantee has been fulfilled, employment may be continued at Schedule B-1 rates until termination.

<sup>10</sup> Applicable to apprentices hired on or after August 1, 1994 and enrolled in the five (5) year apprenticeship program.

**ON PROD**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (14+)*</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

**BUS TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (14+)*</b>
1st 5 days worked	1x rate	1.5x rate	2.5x rate
6th day worked	1.5x rate	1.5x rate	3.75x rate
7th day worked	2x rate	2x rate	5x rate

**OFF PROD/REPORT TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (12+)*</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

\* For television only, golden hours shall be based on hours worked for "on production" employees in the studio on "zone locations" and Nearby Location.

**Night Premium:**

Off Production employees called to work between 6:00 am and 8:00 pm receive 110% of basic rate after 8:00 pm until 6:00 am. If called to work between 8:00 pm and 4:00 am, all time is 120% of basic rate. If called to work between 4:00 am and 6:00 am, all time is 120% of basic rate until 6:00 am, when basic rate goes into effect for the remainder of the minimum call.

**ON CALL**

1st 5 days worked	Flat rate (60 pension hrs.)
6th day worked	1.5x 1/5 weekly rate (12 pension hrs.)
7th day worked	1.5x 1/5 weekly rate (12 pension hrs.)

**REST PERIOD**

	<b>Off Production</b>	<b>On Production</b>
Studio	8 hrs.	9 hrs.
Within 30 mile zone	10 hrs.	10 hrs.
Nearby Location (Bus To)	8 hrs.	9 hrs.

**PARTIAL WORK WEEK**

Any day worked prior to or after one full week of employment may be pro rated at 1/5th of the studio weekly rate.

**MEALS**

**Meal Period:** Every 6 hours.

**Exception:** Period may be extended 6.5 hours to wrap without penalty. The Producer may complete the camera take in progress, but may not commence another take. There will be a 12 minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty.

**Penalty:**

1st 1/2 hr. or fraction thereof	\$10.00
2nd 1/2 hr. or fraction thereof	\$12.50
Every 1/2 hr. thereafter	\$15.00

**HOLIDAYS**

	Worked (7 Days)	Gold
On Prod	2x rate	4x rate (14 hrs.+)
Bus To	2x rate	5x rate (14 hrs.+)
Off Prod/Report To	2x rate	4x rate (12 hrs.+)
On Call	additional 1/5 of weekly scheduled rate + overscale	

**Not Worked:**

**Daily:** May pay min. call as holiday occurs (subject to pension, health and welfare contribution) **or** at end of show (not subject to pension, health and welfare).

**On Call/Weekly:** 1/5 weekly paid as holiday occurs (subject to pension, health and welfare, holiday and vacation fringes).

**STUDIO ZONE**

The definition of the Studio Zone in Paragraph 21 of the Agreement includes the following locations: Agua Dulce, Castaic (including Lake Castaic), Leo Carrillo State Beach, Ontario International Airport, Piru, and Pomona (including the Los Angeles County Fair Grounds).

**Secondary Studio Zone:**

The "Secondary Studio Zone" consists of an area extending ten (10) miles from the perimeter of the Studio Zone and including John Wayne Airport and the City of Huntington Beach. When an employee is directed to report to a location within the Secondary Studio Zone, the following shall apply:

- Producer shall notify employees not less than twenty-four hours in advance that it intends to require employees to report to a location within the Secondary Studio Zone. Such notification shall not constitute a work call.
- Mileage shall be paid from the studio or production office to and from the location within the Secondary Studio Zone. In addition, the Producer shall pay a \$4.50 per day allowance to each employee asked to report within the Secondary Studio Zone.
- Courtesy housing shall be offered to those employees who work in excess of twelve (12) hours in the Secondary Studio Zone.
- Rest periods shall be calculated from the perimeter of the thirty (30) mile Studio Zone.
- Except as otherwise provided herein, all of the other provisions applicable to an employee reporting within the thirty (30) mile Studio Zone shall apply.
- The Union agrees to not unreasonably deny waivers for locations, such as Lake Hughes, Elizabeth Lake and the Nikken Building in Irvine, that are outside the thirty (30) mile Studio Zone and the Secondary Studio Zone, to be treated as within the Secondary Studio Zone.

The following locations continue to be considered within the thirty (30) mile Studio Zone and are not subject to the special rules for the Secondary Studio Zone: Agua Dulce, Castaic (including Castaic Lake), Leo Carillo State Beach, Ontario International Airport, Piru, Pomona (including the Los Angeles County Fairgrounds) and the Metro-Goldwyn-Mayer, Inc. Ranch property.

### **CALIFORNIA SICK LEAVE**

- Commencing July 1, 2015, eligible employees covered by this Agreement shall accrue one hour of paid sick leave for every 30 hours worked in California for Producer, up to a maximum of 48 hours or six (6) days. (In lieu of the foregoing hourly accrual of paid sick leave, and provided that advance notice is given to the employee, a Producer may elect to provide employees, upon their eligibility to use sick leave as provided below (i.e., upon working 30 days in California for the Producer and after their 90th day of employment in California with the Producer (based on days worked or guaranteed), with a bank of 24 hours or three (3) days of sick leave per year, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Under this elected option, such banked sick leave days may not be carried over to the following year.)
- To be eligible to accrue paid sick leave, the employee must have worked for the Producer for at least 30 days in California within a one-year period, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Sick leave may be used in minimum increments of four (4) hours upon oral or written request after the eligible employee has been employed by the Producer in California for 90 days (based on days worked or guaranteed), such period to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Reasonable advance notification of the need for sick leave is required if the use is foreseeable; otherwise, notice is required as soon as practicable. Sick days accrued on an hourly basis shall carry over to the following year of employment; however, the Producer may limit the use of such accrued time to no more than 24 hours or three (3) days during each year of employment as defined by the Employer in advance.
- For employees employed on an hourly or daily basis, a day of sick leave pay shall be equal to eight (8) hours' pay at the employee's straight time hourly rate. If a four (4) hour increment of sick leave is taken, the employee shall be paid four (4) hours of pay at his straight time hourly rate. For weekly employees (including 'on-call' employees), a day of sick leave pay shall be equal to one-fifth of the employee's weekly rate under the studio minimum wage scales or one-sixth of the employee's weekly rate under the distant location minimum wage scales (or fifty percent (50%) thereof for a four (4) hour increment of sick leave taken). Replacements for weekly employees (including "on-call" employees) may be hired on a *pro rata* basis of the weekly rate regardless of any contrary provision in this Agreement. The employee shall not be required to find a replacement as a condition of exercising his right to paid sick leave.
- Sick leave may be taken for the diagnosis, care or treatment of an existing health condition of, or preventive care for, the employee or the employee's 'family member. Sick leave also may be taken by an employee who is a victim of domestic violence, sexual assault or stalking.
- Accrued, unused sick leave is not paid out on termination, resignation or other separation from employment. If an employee is rehired by the Producer within one year of the employee's separation from employment, the employee's accrued and unused sick leave shall be reinstated, and the employee may begin using the accrued sick leave upon rehire if the employee was previously eligible to use the sick leave or once the employee becomes eligible as provided above.
- Producer shall include in the employee's start paperwork the contact information for the designated Producer representative whom the employee may contact to confirm eligibility and the amount of accrued sick leave available. Such start paperwork shall also include information with respect to the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected to measure the 30-day and 90-day eligibility periods and the cap on accrual set forth in subparagraph (b) above or, alternatively, if the Producer elected to provide employees with a sick leave bank, the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected for the bank of three (3) sick days as provided in subparagraph (a) above. Producer also shall notify the Local Union office of the name and contact information of the designated Producer representative.
- Any Producer that has a sick leave policy, or paid leave or paid time off policy that permits the use of paid sick time, as of June 30, 2015, may continue such policy in lieu of the foregoing. Nothing shall prevent a Producer from negotiating a sick leave policy with better terms and conditions. There shall be no discrimination or retaliation against any employee for exercising his or her right to use paid sick leave.

- Any dispute with respect to sick leave for employees covered under this Agreement shall be subject to the grievance and arbitration procedures provided herein.

**WAIVER OF NEW YORK EARNED SAFE AND SICK TIME ACT AND SIMILAR LAWS**

The Union expressly waives, to the full extent permitted by law, application of the following to all employees employed under this Agreement: the New York City Earned Safe and Sick Time Act of 2013(N.Y.C. Admin. Code, Section 20-911 et seq.); Section 1-24-045 of the Municipal Code of Chicago; the Cook County Earned Sick Leave Ordinance (Ordinance No. 16-4229); the San Francisco Paid Sick Leave Ordinance (San Francisco Administrative Code Section 12W); the Paid Sick Leave Ordinance of Berkeley, California (Municipal Code Chapter 13.100); all requirements pertaining to "paid sick leave" in Chapter 37 of Title 5 of the Municipal Code of Emeryville, California (including, but not limited to, Chapter 37.0.1.e), 37.03, 37.07.a)1)B.ii. and 37.07.f)); the Oakland Sick Leave Law (Municipal Code Section 5.92.030.); Chapter 4.62.025 of the Santa Monica Municipal Code (enacted by Ordinance No. 2509); the Seattle Paid Sick and Safe Time Ordinance (Ordinance No. 123698); Chapter 18.10 of Title 18 of the Municipal Code of the City of Tacoma, Washington (enacted by Ordinance No. 28275); Article 8.1 of Title 23, Chapter 2 of the Arizona Revised Statutes; the New Jersey Paid Sick Leave Act (C.34:11-56a et seq.); Chapter 160 of the Ordinances of the Township of Bloomfield, New Jersey (enacted by Ordinance No. 15-10); the Paid Sick Time for Private Employees Ordinance of East Orange, New Jersey (Ordinance No. 21-2014; East Orange Code Chapter 140, Section 1 et seq.); Chapter 8.56 of the Revised General Ordinances of the City of New Brunswick, New Jersey; Chapter 8, Article 5 of the Municipal Code of the City of Plainfield, New Jersey; the Paid Sick Time Law of Jersey City, New Jersey (Chapter 4 of the Jersey City Municipal Code; the Sick Leave for Private Employees Ordinances of Elizabeth, New Jersey (Ordinance No. 4617); Irvington, New Jersey (Ordinance No. MC-3513); Montclair, New Jersey; Newark, New Jersey (City Ordinance 13-2010); Morristown, New Jersey (Ordinance No. O-35-2016); Passaic, New Jersey (Ordinance No. 1998-14); Paterson, New Jersey (Paterson Code Chapter 412); and Trenton, New Jersey (Ordinance No. 14-45) and any other ordinance, statute or law requiring paid sick leave that is hereafter enacted. It is understood that the Union and the AMPTP shall memorialize any such waiver for any newly-enacted law by letter agreement.

## DISTANT

INTERNATIONAL BROTHERHOOD OF ELECTRICAL WORKERS LOCAL #40		DISTANT LOCATION MINIMUM RATES	
		SCHEDULE A DAILY EMPLOYEES	SCHEDULE C (EXEMPT)
		<b>EP Schedule 01</b>	<b>EP Schedule 56</b>
		1.5 After 8 and/or 40 MIN CALL 9.5 HRS.	WEEKLY "ON CALL"
OCC. CODE NO.	CLASSIFICATION	REGULAR BASIC HOURLY RATE PER HOUR	PER WEEK
<b>Foreman:</b>			
3701	Electrical Foreman		\$2,657.79 <sup>1</sup>
3705	Sound Installation Foreman		2,657.79 <sup>1</sup>
3705	Maintenance Foreman		2,657.79 <sup>1</sup>
3703	Air Conditioning Foreman		2,657.79 <sup>1</sup>
<b>Gang Boss:</b>			
3711	Electrical Gang Boss	\$46.14	
3713	Air Cond. Gang Boss	46.14	
3737	Construction Gang Boss <sup>2</sup>	50.53	
<b>Other Classifications:</b>			
3716	Cable Splicer	\$46.14	
3721	Journeyman Wireman	43.72	
3722	Journeyman Wireman <sup>3</sup>	46.93	
3723	Air Conditioning Engineer	43.72	
3724	Production Van Driver/Operator <sup>4</sup>	48.36	
<b>Generator</b>			
3726	Journeyman Wireman <sup>5</sup>	42.45	
3727	Air Conditioning Engineer <sup>6</sup>	42.45	
			<b>SCHEDULE B-1<sup>7</sup></b>
			WEEKLY GUARANTEE
			<b>EP Schedule 48</b>
			57 CUM. HRS. 6 CONS. DAYS MINIMUM CALL 7 HRS. <sup>8</sup>
		REG. BASIC HRLY. RATE PER HOUR	WEEKLY GUARANTEE PER WEEK
3735	Sound Installation and/or Maint. Man	\$50.55	\$47.61 \$3,118.46
3736	Sound Gang Boss	54.45	51.09 3,346.40

<sup>1</sup> This rate is for five (5) days only. See subparagraph (f) for rates applicable to six (6) days and seven (7) days within a payroll week.

<sup>2</sup> Applicable when an Electrical Gang Boss (Occ. Code #3711) is assigned to supervise construction work on a construction project with building trades work being performed by employees of an outside contractor(s) or when working on such a project in concert with employees or an outside contractor.

<sup>3</sup> Applicable when a Journeyman Wireman (Occ. Code #3721) is assigned to perform construction work on a construction project with building trades work being performed by employees of an outside contractor(s) or when working on such a project in concert with employees of an outside contractor.

Applicable when an Air Conditioning Engineer (Occ. Code #3723) is assigned to install new air conditioning systems (excluding wall and window units) for projects on which work is being performed in conjunction with an outside contractor.

<sup>4</sup> Applicable when a Journeyman Electrician employed under this Agreement is concurrently assigned to drive a production van under the terms and conditions of the Producer-Studio Transportation Drivers, Local #399 Agreement.

<sup>5</sup> Journeyman Wireman

Applicable when hired directly by the production (or by the department for assignment to a production) to work as a Generator/Ritter Operator/Technician. It is understood that no mandatory staffing of this classification is required, and that the Producer may assign such work to other employees hereunder (including a Production Van Driver/Operator) or to an outside vendor subject to Paragraph 64.



<sup>6</sup> Air Conditioning Engineer

Applicable when hired directly by the production (or by the department for assignment to a production) to work as an On Set Air Conditioning Operator/Technician. It is understood that no mandatory staffing of this classification is required, and that the Producer may assign such work to other employees hereunder or to an outside vendor subject to Paragraph 64.

<sup>7</sup> Schedule B-1

a) Weekly Employees – Employees under this schedule shall be paid at the scheduled Regular Basic Hourly Rate for the first forty (40) hours of the six (6) day workweek and not less than one and one-half (1-1/2) times such basic hourly rate of pay for all time over forty (40) hours in such workweek, with a guarantee that the employee shall receive, for regular time and for such overtime as the necessities of the business may demand, a sum not less than the scheduled weekly guarantee for each six-day workweek.

b) The guaranteed pay of weekly employees who absent themselves without the employer's consent may be reduced one-sixth (1/6) of the weekly guarantee for each day of absence.

c) An employee (1) who is given an assignment on other than the first day of his regular workweek and who on the first day of his next workweek is to be placed on a guaranteed salary Weekly Schedule, or (2) whose weekly guarantee (or guarantees) is (are) discontinued by Producer and such employee's employment continues, shall be paid one-sixth (1/6) of the distant location weekly rate for each distant location workday which precedes or follows the establishment of such weekly guarantee (or guarantees); provided, also, that for each unworked holiday, as provided in Paragraph 9(a), which intervenes during the employee's regular six-day workweek only, between the days of such employment, such employee shall receive one-sixth (1/6) of the guaranteed salary of the appropriate Weekly Schedule.

<sup>8</sup> All Schedule B-1 (Weekly) employees are guaranteed a minimum employment of six (6) consecutive days. After this minimum guarantee has been fulfilled, employment may be continued at Schedule B-1 rates until termination.

**ON PRODUCTION**

	<b>Straight (8/40)</b>	<b>Overtime (8+)</b>	<b>Gold (14+)</b>
1st 6 days worked	1x rate	1.5x rate	2.5x rate
7th day worked	2x rate	2x rate	5x rate

**Idle 6th or 7th Day:**

Daily/Weekly	4 hrs. straight time [at scale] (8 pension hrs.)
On Call	1/12 of the distant location on-call weekly rate. (6th day - 7 pension hrs.; 7th day - 8 pension hrs.)

**Rest Period:** 8 hours.

**ON CALL**

1st 5 days worked	5 day rate (60 pension hrs.)
6th day worked	1.5x 1/5 of 5 day rate (12 pension hrs.)
7th day worked	1/3 of 5 day rate (12 pension hrs.)

**ANY TRAVEL DAY**

Daily/Weekly	Payable at 1x (4 hour minimum; 8 hour max)
On Call	1/6th of scheduled minimum weekly "on call" rate

**PARTIAL WORK WEEK**

Any day worked prior to or after one full week of employment may be pro rated at 1/6th of the distant location rate.

**MEALS**

**Meal Period** every 6 hrs.

**Exception:** period may be extended 6.5 hours to wrap without penalty, the Producer may complete the camera take in progress, but may not commence another take. There will be a 12 minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty.

**Penalty:**

1st 1/2 hr. or fraction thereof	\$10.00
2nd 1/2 hr. or fraction thereof	\$12.50
Every 1/2 hr. thereafter	\$15.00

**HOLIDAYS**

**Worked:**

**7 Days:** 2x rate.

**Gold (14+):** 5x rate.

**On Call:** Additional 1/6 of weekly scheduled rate plus overscale.

**Not Worked:**

**Daily:** As holiday occurs, minimum call 9.5 hours (subject to pension, health and welfare, holiday and vacation fringes).

**On Call/Weekly:** 1/6 weekly paid as holiday occurs (subject to pension, health and welfare, holiday and vacation fringes).

**PLUMBERS AND PIPE FITTERS****STUDIO****NON-LAB EMPLOYEES**

UNITED ASSOCIATION OF JOURNEYMEN AND APPRENTICES OF THE PLUMBING AND PIPE FITTING INDUSTRY OF THE UNITED STATES AND CANADA LOCAL #78	STUDIO MINIMUM RATES	
	<b>SCHEDULE A</b> DAILY EMP.	<b>SCHEDULE C</b> WEEKLY EMP.
	<b>EP Schedule 01</b>	<b>EP Schedule 56</b>
<b>NON-LABORATORY EMPLOYEES</b>		
OCC.	1.5 AFTER 8; MIN. CALL 8 HOURS <sup>1</sup>	"ON CALL" <sup>2</sup>
CODE	PER HOUR	PER WEEK
NO. CLASSIFICATION		
6900 Plumber Foreman		\$2,657.79
6906 Assistant Foreman <sup>3</sup>	\$46.67	
6911 Journeyman Plumber <sup>4</sup>	43.72	
6921 "Hyphenate" Driver/Craftsperson <sup>5</sup>	(See 399 Hyphenate footnote)	

**LAB EMPLOYEES**

UNITED ASSOCIATION OF JOURNEYMEN AND APPRENTICES OF THE PLUMBING AND PIPE FITTING INDUSTRY OF THE UNITED STATES AND CANADA LOCAL #78	STUDIO MINIMUM RATES	
	<b>SCHEDULE A</b> DAILY EMP.	<b>SCHEDULE C</b> WEEKLY EMP.
	<b>EP Schedule 01</b>	<b>EP Schedule 56</b>
<b>LABORATORY EMPLOYEES</b>		
OCC.	1.5 AFTER 8; MIN. CALL 8 HOURS <sup>1</sup>	"ON CALL" <sup>2</sup>
CODE	PER HOUR	PER WEEK
NO. CLASSIFICATION		
6900 Plumber Foreman		\$2,602.65
6906 Assistant Foreman <sup>3</sup>	\$45.67	
6911 Journeyman Plumber <sup>4</sup>	42.77	
6921 "Hyphenate" Driver/Craftsperson <sup>5</sup>	See 399 Hyphenate footnote	

<sup>1</sup> The Producer may schedule "off production" employees to work on a daily basis with a ten (10) hour minimum call at straight time, provided the employee is guaranteed forty (40) hours within his workweek. Hours worked in excess of ten (10) in any day or in excess of forty (40) in any such week shall be paid at the rate of one and one-half times the scheduled minimum rate.

<sup>2</sup> "On Call" Employee Work on Recognized Holidays - If an employee hired under the "On Call" Schedule is specifically instructed and required by Producer to perform work on a recognized holiday, under the direction and control of Producer, he shall be paid an additional one-fifth (1/5) of his "on call" weekly rate in effect for each such day so worked.

"On Call" Employee Work on Six or Seven Days Within the Employee's Workweek - If an employee hired under the "On Call" Schedule is specifically instructed and required by Producer to perform work on six (6) or seven (7) days within the employee's workweek under the direction and control of the Producer, he shall receive one and one-half times one-fifth (1/5) of the "on call" weekly rate in effect for the sixth or seventh day(s) so worked.

The term "rate in effect" means wage scale plus amounts in excess of scale, if any.

<sup>3</sup> See Paragraph 61.

<sup>4</sup> The wage rate of any person working as a Journeyman Plumber (irrespective of classification) who is paid in excess of the Journeyman rate shall remain the same until such time as the Journeyman Plumber rate exceeds the rate actually paid to such

Journeyman Plumber. Thereafter, such Journeyman Plumber shall receive the Journeyman rate set forth in the applicable wage schedule.

<sup>5</sup> 399 "Hyphenate" Driver/Craftsperson

- a) Hyphenate Drivers - Persons employed in the Hyphenate Driver job classification may be assigned to perform lot jobs such as routine or minor repairs, maintenance of buildings and grounds, electrical maintenance, furniture moving and similar facility jobs.
- b) Hyphenate Driver job assignments will be posted for a period of five (5) working days to allow qualified persons to bid. The Producer will select based on qualifications; however:
  - 1) preference shall be given to persons with seniority within their respective bargaining units (listed above) when the employees applying for such bid job possess, in the opinion of the Producer, the requisite skill, ability and personal qualification;
  - 2) to the extent practicable and consistent with the skill, ability and personal qualification requirements set forth above, the Producer shall in good faith endeavor to select Hyphenate Drivers on a balanced basis, selecting an equal number of employees to fill Hyphenate Driver openings from each of the affected locals.

Each of the affected Local Unions will be given reasonable advance notice prior to the posting of such bid job(s). Prior to implementation of the bid job, the Producer will submit to the Local Union all pertinent information, such as job description, wage rate, basis of employment and person selected. A person so selected may be retained out of seniority for the duration of the assignment, which shall be for a period of one (1) year unless work is no longer available. Such job(s) shall be subject to bidding each year.

When performing such work, the employee(s) will be paid the higher of the applicable wage rates, plus an additional \$2.00 per hour.
- c) With respect to IA classifications, the use of hyphenate drivers is subject to agreement by the IATSE on a Local-by-Local basis.

### **ON PRODUCTION**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (14+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

### **BUS TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (14+)</b>
1st 5 days worked	1x rate	1.5x rate	2.5x rate
6th day worked	1.5x rate	1.5x rate	3.75x rate
7th day worked	2x rate	2x rate	5x rate

### **OFF PRODUCTION/REPORT TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (12+)</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

### **Studio Zone:**

The definition of the Studio Zone in Paragraph 21 of the Agreement includes the following locations: Agua Dulce, Castaic (including Lake Castaic), Leo Carrillo State Beach, Ontario International Airport, Piru, and Pomona (including the Los Angeles County Fair Grounds).

**Secondary Studio Zone:**

The "Secondary Studio Zone" consists of an area extending ten (10) miles from the perimeter of the Studio Zone and including John Wayne Airport and the City Huntington Beach. When an employee is directed to report to a location within the Secondary Studio Zone, the following shall apply:

- Producer shall notify employees not less than twenty-four hours in advance that it intends to require employees to report to a location within the Secondary Studio Zone. Such notification shall not constitute a work call.
- Mileage shall be paid from the studio or production office to and from the location within the Secondary Studio Zone. In addition, the Producer shall pay a \$4.50 per day allowance to each employee asked to report within the Secondary Studio Zone.
- Courtesy housing shall be offered to those employees who work in excess of twelve (12) hours in the Secondary Studio Zone.
- Rest periods shall be calculated from the perimeter of the thirty (30) mile Studio Zone.
- Except as otherwise provided herein, all of the other provisions applicable to an employee reporting within the thirty (30) mile Studio Zone shall apply.
- The Union agrees to not unreasonably deny waivers for locations, such as Lake Hughes, Elizabeth Lake and the Nikken Building in Irvine, that are outside the thirty (30) mile Studio Zone and the Secondary Studio Zone, to be treated as within the Secondary Studio Zone.

The following locations continue to be considered within the thirty (30) mile Studio Zone and are not subject to the special rules for the Secondary Studio Zone: Agua Dulce, Castaic (including Castaic Lake), Leo Carillo State Beach, Ontario International Airport, Piru, Pomona (including the Los Angeles County Fairgrounds), and the Metro-Goldwyn-Mayer, Inc. Ranch property.

**Night Premium:**

Off Production employees called to work between 6:00 am and 8:00 pm receive 110% of basic rate after 8:00 pm until 6:00 am. If called to work between 8:00 pm and 4:00 am, all time is 120% of basic rate. If called to work between 4:00 am and 6:00 am, all time is 120% of basic rate **until** 6:00 am, when basic rate goes into effect for the remainder of the minimum call.

**ON CALL**

1st 5 days worked	Flat rate (60 pension hrs.)
6th day worked	1.5x 1/5 weekly rate in effect (12 pension hrs.)
7th day worked	1.5x 1/5 weekly rate in effect (12 pension hrs.)

**REST PERIOD**

	Off Production	On Production
Studio	8 hours	9 hours
Within 30 mile zone	10 hours	10 hours
Nearby Location (Bus To)	8 hours	9 hours

**PARTIAL WORK WEEK**

Any day worked prior to or after one full week of employment may be pro rated at 1/5th of the studio weekly rate.

**MEALS**

**Meal Period:** Every 6 hrs.

**Exception:** Period may be extended to 6.5 hours to wrap without penalty, the Producer may complete the camera take in progress, but may not commence another take. There will be a 12 minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty.

**Penalty:**

1st 1/2 hour or fraction thereof	\$10.00
2nd 1/2 hour or fraction thereof	\$12.50
Every 1/2 hour thereafter	\$15.00

**HOLIDAYS**

<b>Worked (7 Days)</b>		<b>Gold</b>
On Prod	2x rate	4x rate (14 hrs.+)
Bus To	2x rate	5x rate (14 hrs.+)
Off/On Prod Report To	2x rate	4x rate (12 hrs.+)
On Call	additional 1/5 of "on call" weekly rate in effect	

**Not Worked:**

**Daily:** May pay minimum call as holiday occurs (subject to pension, health and welfare contribution) **or** at end of show (not subject to pension, health and welfare).

**On Call/Weekly:** 1/5 weekly paid as holiday occurs (subject to pension, health and welfare, holiday and vacation fringes).

**CALIFORNIA SICK LEAVE**

- **Accrual.** Commencing July 1, 2015, eligible employees covered by this Agreement shall accrue one hour of paid sick leave for every 30 hours worked in California for Producer, up to a maximum of 48 hours or six (6) days. (In lieu of the foregoing hourly accrual of paid sick leave, and provided that advance notice is given to the employee, a Producer may elect to provide employees, upon their eligibility to use sick leave as provided below (i.e., upon working 30 days in California for the Producer and after their 90th day of employment in California with the Producer (based on days worked or guaranteed), with a bank of 24 hours or three (3) days of sick leave per year, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Under this elected option, such banked sick leave days may not be carried over to the following year.)
- To be eligible to accrue paid sick leave, the employee must have worked for the Producer for at least 30 days in California within a one-year period, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Sick leave may be used in minimum increments of four (4) hours upon oral or written request after the eligible employee has been employed by the Producer in California for 90 days (based on days worked or guaranteed), such period to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Reasonable advance notification of the need for sick leave is required if the use is foreseeable; otherwise, notice is required as soon as practicable. Sick days accrued on an hourly basis shall carry over to the following year of employment; however, the Producer may limit the use of such accrued time to no more than 24 hours or three (3) days during each year of employment as defined by the Employer in advance.
- For employees employed on an hourly or daily basis, a day of sick leave pay shall be equal to eight (8) hours' pay at the employee's straight time hourly rate. If a four (4) hour increment of sick leave is taken, the employee shall be paid four (4) hours of pay at his straight time hourly rate. For weekly employees (including 'on-call' employees), a day of sick leave pay shall be equal to one-fifth of the employee's weekly rate under the studio minimum wage scales or one-sixth of the employee's weekly rate under the distant location minimum wage scales (or fifty percent (50%) thereof for a four (4) hour increment of sick leave taken). Replacements for weekly employees (including "on-call" employees) may be hired on a pro rata basis of the weekly rate regardless of any contrary provision in this Agreement. The employee shall not be required to find a replacement as a condition of exercising his right to paid sick leave.

- Sick leave may be taken for the diagnosis, care or treatment of an existing health condition of, or preventive care for, the employee or the employee's 'family member. Sick leave also may be taken by an employee who is a victim of domestic violence, sexual assault or stalking.
- Accrued, unused sick leave is not paid out on termination, resignation or other separation from employment. If an employee is rehired by the Producer within one year of the employee's separation from employment, the employee's accrued and unused sick leave shall be reinstated, and the employee may begin using the accrued sick leave upon rehire if the employee was previously eligible to use the sick leave or once the employee becomes eligible as provided above.
- Producer shall include in the employee's start paperwork the contact information for the designated Producer representative whom the employee may contact to confirm eligibility and the amount of accrued sick leave available. Such start paperwork shall also include information with respect to the year period (*i.e.*, calendar year or the employee's anniversary date) that the Producer selected to measure the 30-day and 90-day eligibility periods and the cap on accrual set forth in subparagraph (b) above or, alternatively, if the Producer elected to provide employees with a sick leave bank, the year period (*i.e.*, calendar year or the employee's anniversary date) that the Producer selected for the bank of three (3) sick days as provided in subparagraph (a) above. Producer also shall notify the Local Union office of the name and contact information of the designated Producer representative.
- Any Producer that has a sick leave policy, or paid leave or paid time off policy that permits the use of paid sick time, as of June 30, 2015, may continue such policy in lieu of the foregoing. Nothing shall prevent a Producer from negotiating a sick leave policy with better terms and conditions. There shall be no discrimination or retaliation against any employee for exercising his or her right to use paid sick leave.
- Any dispute with respect to sick leave for employees covered under this Agreement shall be subject to the grievance and arbitration procedures provided herein.

#### **WAIVER OF NEW YORK EARNED SAFE AND SICK TIME ACT AND SIMILAR LAWS**

The Union expressly waives, to the full extent permitted by law, application of the following to all employees employed under this Agreement: the New York City Earned Safe and Sick Time Act of 2013(N.Y.C. Admin. Code, Section 20-911 et seq.); Section 1-24-045 of the Municipal Code of Chicago; the Cook County Earned Sick Leave Ordinance (Ordinance No. 16-4229); the San Francisco Paid Sick Leave Ordinance (San Francisco Administrative Code Section 12W); the Paid Sick Leave Ordinance of Berkeley, California (Municipal Code Chapter 13.100); all requirements pertaining to "paid sick leave" in Chapter 37 of Title 5 of the Municipal Code of Emeryville, California (including, but not limited to, Chapter 37.0.1.e), 37.03, 37.07.a)1)B.ii. and 37.07.f)); the Oakland Sick Leave Law (Municipal Code Section 5.92.030.); Chapter 4.62.025 of the Santa Monica Municipal Code (enacted by Ordinance No. 2509); the Seattle Paid Sick and Safe Time Ordinance (Ordinance No. 123698); Chapter 18.10 of Title 18 of the Municipal Code of the City of Tacoma, Washington (enacted by Ordinance No. 28275); Article 8.1 of Title 23, Chapter 2 of the Arizona Revised Statutes; the New Jersey Paid Sick Leave Act (C.34:11-56a et seq.); Chapter 160 of the Ordinances of the Township of Bloomfield, New Jersey (enacted by Ordinance No. 15-10); the Paid Sick Time for Private Employees Ordinance of East Orange, New Jersey (Ordinance No. 21-2014; East Orange Code Chapter 140, Section 1 et seq.); Chapter 8.56 of the Revised General Ordinances of the City of New Brunswick, New Jersey; Chapter 8, Article 5 of the Municipal Code of the City of Plainfield, New Jersey; the Paid Sick Time Law of Jersey City, New Jersey (Chapter 4 of the Jersey City Municipal Code; the Sick Leave for Private Employees Ordinances of Elizabeth, New Jersey (Ordinance No. 4617); Irvington, New Jersey (Ordinance No. MC-3513); Montclair, New Jersey; Newark, New Jersey (City Ordinance 13-2010); Morristown, New Jersey (Ordinance No. O-35-2016); Passaic, New Jersey (Ordinance No. 1998-14); Paterson, New Jersey (Paterson Code Chapter 412); and Trenton, New Jersey (Ordinance No. 14-45) and any other ordinance, statute or law requiring paid sick leave that is hereafter enacted. It is understood that the Union and the AMPTP shall memorialize any such waiver for any newly-enacted law by letter agreement.

## DISTANT

### NON-LAB EMPLOYEES

UNITED ASSOCIATION OF JOURNEYMEN AND APPRENTICES OF THE PLUMBING AND PIPE FITTING INDUSTRY OF THE UNITED STATES AND CANADA LOCAL #78		DISTANT MINIMUM RATES	
		SCHEDULE A DAILY EMP.	SCHEDULE C WEEKLY EMP.
		<i>EP Schedule 01</i>	<i>EP Schedule 56</i>
<b>NON-LABORATORY EMPLOYEES</b> OCC.		1½ after 8 and/or 40; Minimum Call - 9½ Hours (Excluding Seventh Day in the Employee's Workweek) <sup>1</sup>	"ON CALL" <sup>2</sup>
CODE NO.	CLASSIFICATION	PER HOUR	PER WEEK
6900	Plumber Foreman		\$2,657.79
6906	Assistant Foreman <sup>3</sup>	\$46.67	
6911	Journeyman Plumber <sup>4</sup>	43.72	
6921	"Hyphenate" Driver/Craftsperson <sup>5</sup>	(See 399 Hyphenate footnote)	

Footnotes below

### LAB EMPLOYEES

UNITED ASSOCIATION OF JOURNEYMEN AND APPRENTICES OF THE PLUMBING AND PIPE FITTING INDUSTRY OF THE UNITED STATES AND CANADA LOCAL #78		DISTANT MINIMUM RATES	
		SCHEDULE A DAILY EMP.	SCHEDULE C WEEKLY EMP.
		<i>EP Schedule 01</i>	<i>EP Schedule 56</i>
<b>LABORATORY EMPLOYEES</b> OCC.		1½ after 8 and/or 40; Minimum Call - 9½ Hours (Excluding Seventh Day in the Employee's Workweek) <sup>1</sup>	"ON CALL" <sup>2</sup>
CODE NO.	CLASSIFICATION	PER HOUR	PER WEEK
6900	Plumber Foreman		\$2,602.65
6906	Assistant Foreman <sup>3</sup>	\$45.67	
6911	Journeyman Plumber <sup>4</sup>	42.77	
6921	"Hyphenate" Driver/Craftsperson <sup>5</sup>	(See 399 Hyphenate footnote)	

<sup>1</sup> The Producer may schedule "off production" employees to work on a daily basis with a ten (10) hour minimum call at straight time, provided the employee is guaranteed forty (40) hours within his workweek. Hours worked in excess of ten (10) in any day or in excess of forty (40) in any such week shall be paid at the rate of one and one-half times the scheduled minimum rate.

<sup>2</sup> This rate is for five (5) days only. See paragraph (g) for rates applicable to six (6) days and seven (7) days within a payroll week.

<sup>3</sup> See Paragraph 61.

<sup>4</sup> The wage rate of any person working as a Journeyman Plumber (irrespective of classification) who is paid in excess of the Journeyman rate shall remain the same until such time as the Journeyman Plumber rate exceeds the rate actually paid to such Journeyman Plumber. Thereafter, such Journeyman Plumber shall receive the Journeyman rate set forth in the applicable wage schedule.



<sup>5</sup> 399 "Hyphenate" Driver/Craftsperson

- a) Hyphenate Drivers - Persons employed in the Hyphenate Driver job classification may be assigned to perform lot jobs such as routine or minor repairs, maintenance of buildings and grounds, electrical maintenance, furniture moving and similar facility jobs.
- b) Hyphenate Driver job assignments will be posted for a period of five (5) working days to allow qualified persons to bid. The Producer will select based on qualifications; however:
  - 1) preference shall be given to persons with seniority within their respective bargaining units (listed above) when the employees applying for such bid job possess, in the opinion of the Producer, the requisite skill, ability and personal qualification;
  - 2) to the extent practicable and consistent with the skill, ability and personal qualification requirements set forth above, the Producer shall in good faith endeavor to select Hyphenate Drivers on a balanced basis, selecting an equal number of employees to fill Hyphenate Driver openings from each of the affected locals.

Each of the affected Local Unions will be given reasonable advance notice prior to the posting of such bid job(s). Prior to implementation of the bid job, the Producer will submit to the Local Union all pertinent information, such as job description, wage rate, basis of employment and person selected. A person so selected may be retained out of seniority for the duration of the assignment, which shall be for a period of one (1) year unless work is no longer available. Such job(s) shall be subject to bidding each year.

When performing such work, the employee(s) will be paid the higher of the applicable wage rates, plus an additional \$2.00 per hour.
- c) With respect to IA classifications, the use of hyphenate drivers is subject to agreement by the IATSE on a Local-by- Local basis.

**ON PRODUCTION**

	<b>Straight (8/40)</b>	<b>Overtime (8+)</b>	<b>Gold (14+)</b>
1st 6 days worked	1x rate	1.5x rate	2.5x rate
7th day worked	2x rate	2x rate	5x rate

**Idle 6th or 7th Day:**

Daily/Weekly	4 hrs. straight time [at scale] (8 pension hrs.)
On Call	1/2 day pay at contract wage rate [scale] (6th day: 7 pension hrs.; 7th day: 8 pension hrs.)

**Rest Period:**

8 hours.

**ON CALL**

1st 5 days worked	5 day rate (60 pension hrs.)
6th day worked	1.5x 1/5 of 5 day rate (12 pension hrs.)
7th day worked	1/3 of 5 day rate (12 pension hrs.)

**ANY TRAVEL DAY**

Daily/Weekly	Payable at 1x (4 hr. min. 8 hr. max)
On Call	1/6th of scheduled minimum weekly "on call" rate

**PARTIAL WORK WEEK**

Any day worked prior to or after one full week of employment may be pro rated at 1/6th of the distant location rate.

**MEALS**

**Meal Period:** Every 6 hours.

**Exception:** Period may be extended 6.5 hours to wrap without penalty, the Producer may complete the camera take in progress, but may not commence another take. There will be a 12 minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty.

**Penalty:**

1st 1/2 hr. or fraction thereof	\$10.00
2nd 1/2 hr or fraction thereof	\$12.50
Every 1/2 hr. thereafter	\$15.00

**HOLIDAYS****Worked:**

**7 Days:** 2x rate

**Gold (14+):** 5x rate

**On Call:** Additional 1/6 of "on call" weekly salary in effect

**Not Worked:**

**Daily:** As holiday occurs minimum call 9.5 hours (subject to pension, health and welfare, holiday, and vacation fringes).

**On Call/Weekly:** 1/6 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).

**LOCATION MANAGERS****STUDIO**

**NOTE:** See the IATSE/BC Sideletters for Location Managers wage scales for New Television, Pilots, Videotape Shows, and Longform TV shows.

STUDIO TRANSPORTATION DRIVERS LOCAL #399 LOCATION MANAGERS	STUDIO MINIMUM RATES <b>SCHEDULE C</b> WEEKLY "ON CALL"
CLASSIFICATION	PER WEEK
Location Manager	\$3,290.00
Key Assistant Location Manager <sup>#</sup>	1,976.00
Assistant Location Managers	1,355.00

<sup>#</sup> Negotiable but at no less than the rate indicated.

**FRACTIONAL WORK WEEK**

An employee employed for a fractional workweek shall be paid 1/5 of the Schedule C rate per day (including holidays not worked). Minimum guarantees shall apply when employees are called back for retakes, changes or added scenes on the same production.

**ON CALL**

1st 5 days worked	Flat rate (60 pension hrs.)
6th day worked	1.5x 1/5 weekly rate (12 pension hrs.)
7th day worked	2x 1/5 weekly rate (12 pension hrs.)

**Night Premium:**

None for "on call" employees.

**Rest Period:**

8 hours.

**Rest Invasion:**

An allowance equal to 1/5 of the applicable weekly rate

**MEALS**

Reasonable time for meals shall be allowed all employees hereunder, it being understood that the Location Manager is responsible for determining his own meal periods.

On a shooting day, when the Location Manager is performing duties required by the Producer on location (other than distant) and away from the shooting company, he shall be reimbursed for the actual cost of his second (evening) meal, not to exceed fifteen dollars (\$15.00). Reimbursement shall be contingent upon submission of a receipt for payment of the meal.

### **CAR ALLOWANCE**

\$91.00, effective 08/02/2020, for each day the car is driven by the employee in the service of the Producer.

### **MILEAGE**

Mileage reimbursement has been eliminated. Gasoline reimbursement subject to individual bargaining with Producer.

### **WRAP ALLOWANCE**

\$25.00, effective 8/04/2019, per production day to Key Assistant Location Manager or Assistant Location Manager who opens or closes a "location".

This provision does not apply to any employee paid on an hourly basis.

### **HOLIDAYS**

#### **Worked:**

2x 1/5 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).

#### **Not Worked:**

1/5 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).

### **CALIFORNIA SICK LEAVE ACT**

- Accrual. Commencing July 1, 2015, eligible employees covered by this Agreement shall accrue one hour of paid sick leave for every 30 hours worked in California for Producer, up to a maximum of 48 hours or six (6) days. (In lieu of the foregoing hourly accrual of paid sick leave, and provided that advance notice is given to the employee, a Producer may elect to provide employees, upon their eligibility to use sick leave as provided below (i.e., upon working 30 days in California for the Producer and after their 90th day of employment in California with the Producer (based on days worked or guaranteed), with a bank of 24 hours or three (3) days of sick leave per year, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Under this elected option, such banked sick leave days may not be carried over to the following year.)
- To be eligible to accrue paid sick leave, the employee must have worked for the Producer for at least 30 days in California within a one-year period, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Sick leave may be used in minimum increments of four (4) hours upon oral or written request after the eligible employee has been employed by the Producer in California for 90 days (based on days worked or guaranteed), such period to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Reasonable advance notification of the need for sick leave is required if the use is foreseeable; otherwise, notice is required as soon as practicable. Sick days accrued on an hourly basis shall carry over to the following year of employment; however, the Producer may limit the use of such accrued time to no more than 24 hours or three (3) days during each year of employment as defined by the Employer in advance.
- For 'on call' employees, a day of sick leave pay shall be equal to one-fifth of the employee's applicable minimum weekly rate (or fifty percent (50%) thereof for a four (4) hour increment of sick leave taken). For employees employed on a daily or weekly basis with an hourly rate, a day of sick leave pay shall be equal to eight (8) hours' pay at the employee's straight time hourly rate. If a four (4) hour increment of sick leave is taken, the employee shall be paid four (4) hours of pay at his straight time hourly rate. Replacements for employees may be hired on a pro rata basis of the applicable minimum weekly rate regardless of any contrary provision in this Agreement. The employee shall not be required to find a replacement as a condition of exercising his right to paid sick leave.
- Sick leave may be taken for the diagnosis, care or treatment of an existing health condition of, or preventive care for, the employee or the employee's 'family member. Sick leave also may be taken by an employee who is a victim of domestic violence, sexual assault or stalking.

- Accrued, unused sick leave is not paid out on termination, resignation or other separation from employment. If an employee is rehired by the Producer within one year of the employee's separation from employment, the employee's accrued and unused sick leave shall be reinstated, and the employee may begin using the accrued sick leave upon rehire if the employee was previously eligible to use the sick leave or once the employee becomes eligible as provided above.
- Producer shall include in the employee's start paperwork the contact information for the designated Producer representative whom the employee may contact to confirm eligibility and the amount of accrued sick leave available. Such start paperwork shall also include information with respect to the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected to measure the 30-day and 90-day eligibility periods and the cap on accrual set forth in subparagraph (b) above or, alternatively, if the Producer elected to provide employees with a sick leave bank, the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected for the bank of three (3) sick days as provided in subparagraph (a) above. Producer also shall notify the Local Union office of the name and contact information of the designated Producer representative.
- Any Producer that has a sick leave policy, or paid leave or paid time off policy that permits the use of paid sick time, as of June 30, 2015, may continue such policy in lieu of the foregoing. Nothing shall prevent a Producer from negotiating a sick leave policy with better terms and conditions. There shall be no discrimination or retaliation against any employee for exercising his or her right to use paid sick leave.

### **WAIVER OF NEW YORK EARNED SAFE AND SICK TIME ACT AND SIMILAR LAWS**

The Union expressly waives, to the full extent permitted by law, application of the following to all employees employed under this Agreement: the New York City Earned Safe and Sick Time Act of 2013 (N.Y.C. Admin. Code, Section 20-911 et seq.); Section 1-24-045 of the Municipal Code of Chicago; the Cook County Earned Sick Leave Ordinance (Ordinance No. 16-4229); the San Francisco Paid Sick Leave Ordinance (San Francisco Administrative Code Section 12W); the Paid Sick Leave Ordinance of Berkeley, California (Municipal Code Chapter 13.100); all requirements pertaining to "paid sick leave" in Chapter 37 of Title 5 of the Municipal Code of Emeryville, California (including, but not limited to, Chapter 37.0.1.e), 37.03, 37.07.a)1)B.ii. and 37.07.f); the Oakland Sick Leave Law (Municipal Code Section 5.92.030.); Chapter 4.62.025 of the Santa Monica Municipal Code (enacted by Ordinance No. 2509); the Seattle Paid Sick and Safe Time Ordinance (Ordinance No. 123698); Chapter 18.10 of Title 18 of the Municipal Code of the City of Tacoma, Washington (enacted by Ordinance No. 28275); Article 8.1 of Title 23, Chapter 2 of the Arizona Revised Statutes; the New Jersey Paid Sick Leave Act (C.34:11-56a et seq.); Chapter 160 of the Ordinances of the Township of Bloomfield, New Jersey (enacted by Ordinance No. 15-10); the Paid Sick Time for Private Employees Ordinance of East Orange, New Jersey (Ordinance No. 21-2014; East Orange Code Chapter 140, Section 1 et seq.); the Paid Sick Time Law of Jersey City, New Jersey (Chapter 4 of the Jersey City Municipal Code); Chapter 8.56 of the Revised General Ordinances of the City of New Brunswick, New Jersey; Chapter 8, Article 5 of the Municipal Code of the City of Plainfield, New Jersey; the Sick Leave for Private Employees Ordinances of Elizabeth, New Jersey (Ordinance No. 4617); Irvington, New Jersey (Ordinance No. MC-3513); Montclair, New Jersey; Morristown, New Jersey (Ordinance No. O-35-2016); Newark, New Jersey (City Ordinance 13-2010); Passaic, New Jersey (Ordinance No. 1998-14); Paterson, New Jersey (Paterson Code Chapter 412) and Trenton, New Jersey; and any other ordinance, statute or law requiring paid sick leave that is hereafter enacted. It is understood that the Union and the AMPTP shall memorialize any such waiver for any newly-enacted law by letter agreement.

**DISTANT****NOTE:** NO DISTANT WAGE SCHEDULE**ON CALL****Worked:**

1st 5 days worked	5 day rate (60 pension hrs.)
6th day worked	1.5x 1/5 of scheduled minimum on call rate (12 pension hrs.)
7th day worked	1/3 of scheduled minimum on call rate (12 pension hrs.)

The contributions are based on 60 hours for five days, 12 hours for the 6th day worked and 12 hours for the 7th day worked.

**Not Worked:**

6th day Not Worked	1/12 of scheduled minimum on call rate (7 pension hrs.)
7th Not Worked	1/12 of scheduled minimum on call rate (8 pension hrs.)

### **WRAP ALLOWANCE**

\$25.00, effective 8/04/2019, per production day to Key Assistant Location Manager or Assistant Location Manager who opens or closes a "location".

This provision does not apply to any employee paid on an hourly basis.

### **LOCATION ALLOWANCE**

All employees: \$6 per day

### **HOLIDAYS**

#### **Worked:**

2x 1/6 (1/3) weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).

#### **Not Worked:**

1/6 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).

### **ADDITIONAL SERVICES FOLLOWING COMPLETION OF ASSIGNMENT**

If a Location Manager or Assistant Location Manager renders services following completion of assignment at the request of and with authorization of the Producer, pay 1/10th of the weekly rate if 4 or fewer hours of work is required; or 1/5th of the weekly rate if more than 4 hours of work is required.

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## CASTING DIRECTORS

### SCOPE

This Agreement is applicable to all Freelance Casting Directors and Freelance Associate Casting Directors who are working in the City of New York, New York or in the County of Los Angeles, California, or who are hired in the City of New York, New York or in the County of Los Angeles, California to perform services outside those locations, but within the United States, in the production of live action theatrical motion pictures or live action prime time television motion pictures.

Only the pension and health and Individual Account Plan provisions of this Agreement shall apply to Casting Directors or Associate Casting Directors hired in the City of New York, New York or in the County of Los Angeles, California to perform services outside the United States.

This Agreement is not applicable to Freelance Casting Directors or Freelance Associate Casting Directors engaged in hiring background actors nor does it apply to Casting Directors and Associate Casting Directors engaged on other than a freelance basis.

Note: the Employer, in its sole discretion, may elect to cover under this Agreement Freelance Casting Directors and Freelance Associate Casting Directors employed within the geographic areas identified above on other types of productions not referred to in that paragraph.

### PENSION AND HEALTH CONTRIBUTIONS

Contributions shall be made to the Motion Picture Industry Pension and Health Plans, on an hourly basis.

An Employer which qualifies as a '\$15 Million Contributor' shall pay to the Motion Picture Industry Pension and Health Plans on behalf of Casting Directors and Associate Casting Directors, a total of \$6.8275 per hour effective 9/29/19 and a total of \$6.9275 per hour effective 10/4/2020.

An Employer other than a '\$15 Million Contributor' shall pay to the Motion Picture Industry Pension and Health Plans on behalf of Casting Directors and Associate Casting Directors, a total of \$8.0275 per hour effective 9/29/19 and a total of \$8.7775 per hour effective 10/4/2020.

Contributions on behalf of employees engaged on an "on-call" basis shall be based upon sixty (60) hours per week, except that for "on call" employees employed for less than a full workweek (i.e., less than five (5) days), contributions shall be based upon twelve (12) hours per day. Contributions on behalf of employees engaged on an hourly basis shall be made for each hour worked or guaranteed.

### Individual Account Plan

Employer shall contribute to the Individual Account Plan, on behalf of each Associate Casting Director employed a total of four percent (4%) of the "weekly base rate." Employer shall contribute to the Individual Account Plan, on behalf of each Casting Director employed a total of five percent (5%) effective 9/30/18 of the "weekly base rate."

The "weekly base rate," for purposes of calculating the percentage contribution to the Individual Account Plan in the second year and the third period of the contract term, (irrespective of whether the Casting Director or Associate Casting Director is paid more or less than this amount) shall be as follows:

**For Casting Directors employed on theatrical motion pictures: \$3,080/week**

**For Casting Directors employed on television motion pictures: \$2,550/week**

**For Associate Casting Directors employed on television or theatrical motion pictures: \$1,000/week effective 9/29/19**

The "weekly base rate" shall be prorated at the rate of one-fifth of said amount for each day worked when the Casting Director or Associate Casting Director is employed for less than a full workweek.

### **CSATF Contribution**

The Employer shall contribute to Contract Services Administration Trust Fund \$0.082 per hour effective 9/30/2018 and \$0.092 per hour effective 10/4/2020. Contributions on behalf of employees engaged on an 'on-call' basis shall be based upon sixty (60) hours per week, except that for 'on-call' employees employed for less than a full workweek (i.e., less than five (5) days), contributions shall be based upon twelve (12) hours per day. Contributions on behalf of employees engaged on an hourly basis shall be made for each hour worked or guaranteed.

### **MINIMUM SALARY RATES – THEATRICAL**

Salaries for Casting Directors and Associate Casting Directors will be subject to individual negotiation. Casting Directors shall be engaged on an "on call" basis. Associate Casting Directors may be employed on an "on call" basis or on an hourly basis. Casting Directors and Associate Casting Directors shall be paid for all work performed at the direction of the Employer.

### **MINIMUM SALARY RATES – TELEVISION**

Salaries for Casting Directors will be subject to negotiation, and they shall be engaged on an "on call" basis. The minimum salary rate for Associate Casting Directors employed on television motion pictures is \$18.45 per hour effective 9/29/2019 and \$19.00 per hour effective 10/4/2020.

Overtime for Associate Casting Directors employed on Television motion pictures shall be payable at the rate of one and one half times the employee's regular basic hourly rate for time worked in excess of eight (8) hours per day or in excess of forty (40) hours per week. However, daily and weekly overtime shall not be compounded.

### **EMPLOYMENT OF TEAMS**

When a team of Casting Directors is engaged for a production, only those members of the team who are actually rendering covered services on the production shall be entitled to pension and health contributions, regardless of the fact that other members of the team receive screen credit on the production.

### **PAYMENT ON A WEEKLY BASIS**

Payment for services performed in the payroll week beginning on Sunday and ending on the following Saturday shall be made on Thursday of the following payroll week (holiday weeks excluded). The regular pay day will be on Friday for employees working on distant location. The parties confirm that any day worked by an employee in a partial workweek may be prorated at the rate of one-fifth (1/5) of the weekly rate for each day worked.

### **HOLIDAYS**

Weekly employees shall not have their weekly rate of pay reduced in the event they do not work on a recognized holiday that falls during a workweek.

The recognized holidays for Casting Directors and Associate Casting Directors working on productions based in Los Angeles shall be New Year's Day, Presidents Day (third Monday in February), Good Friday, Memorial Day, Independence Day, Labor Day, Thanksgiving, the day after Thanksgiving, and Christmas.

The recognized holidays for Casting Directors and Associate Casting Directors working on productions based in New York shall be New Year's Day, Presidents Day, Memorial Day, Independence Day, Labor Day, Columbus Day, Thanksgiving Day, the day after Thanksgiving, and Christmas.

In the event that the Employer requires an Associate Casting Director to work on a holiday, he or she shall be paid: (a) double time for hours worked on the holiday if employed on an hourly basis; or (b) an additional 1/5 of the weekly rate if employed on a weekly basis. Pay for holidays worked and overtime shall not be compounded. The Associate Casting Director must secure advance approval from the Employer's designated representative to work on a holiday.

**CA SICK LEAVE**

See 399 Agreement.

**WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS**

See 399 Agreement.

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## TEAMSTERS

## STUDIO/DISTANT

INTERNATIONAL BROTHERHOOD OF TEAMSTERS, CHAUFFEURS, WAREHOUSEMEN, HELPERS, AND STUDIO TRANSPORTATION DRIVERS LOCAL #399		DAILY EMPLOYEE <sup>1</sup> 1.5 AFTER 8 and/or 40 MINIMUM CALL STUDIO: 8 HRS.; DISTANT: 9.5 HRS.
		REGULAR BASIC HOURLY RATE
		EP Schedule 01
CODE#	CLASSIFICATION	PER HOUR
3500	Transportation Coordinator <sup>2</sup>	None
3501	1st On Production Driver Gang Boss Hired <sup>3</sup>	\$47.38
3502	All Other Gang Bosses (except Occ. Code 3551 and 3581) (see footnote (3) for rates applicable to all other gang bosses employed in the film processing laboratories) <sup>3, 4, 5</sup>	43.13
3511	Drivers of automobiles, station wagons, minivans (9 or fewer passengers), and motorcycles	23.34
3518	Drivers of Automobiles, station wagons, minivans (9 or fewer passengers), and motorcycles who "regularly worked" in Occ. Code 3511 as defined in footnote 6	33.04
3512	Drivers of other vehicles which require a class C license to operate – crew cabs, pick-up trucks, lot tractors, (shop mules or hooties), 5-ton trucks, and condors; <b>Cook/Driver</b> <sup>7</sup>	35.00
3513	"Hyphenate" Driver/Craftsperson <sup>8</sup>	See footnote 8
3514	Cook Helper-Drivers <sup>9</sup>	See footnote 9
3515	Cook Helpers	17.00
3520	Drivers of vehicles requiring a Class B license, including operators of maxivans (10+ more passengers), buses (excluding 40+ passenger buses), dump trucks, 5-ton crew cabs, crew cabs towing trailers less than 6,000 lbs. off the lot, forklifts (excluding pettibone forklifts), skip loaders, water trucks and motor homes, but excluding 10-ton trucks <sup>7</sup>	38.19
3521	Drivers of forty (40) passenger buses, 10-ton trucks, and pettibone forklifts and drivers of vehicles requiring a Class A license to operate, including vehicles towing trailers over 6,000 lbs. and operators of cranes, back hoes, bulldozers, heavy duty tractors, and honey wagons	41.19
3527	Drivers of thirty-two (32) passenger vans	41.19
3523	Camera Car Driver <sup>10</sup>	47.38
3524	Production Van Driver/Operator; <b>Generator</b> <sup>11</sup>	48.36
3525	Stunt and/or Blind Driver <sup>12</sup>	None
3526	Chapman Crane Operator	47.38
3531	Automotive Service Person	23.34
3532	Automotive Service Person who worked Occ Code 3531 as defined in footnote 6	33.04
3543	Dispatcher <sup>4</sup>	43.13
3550	Ramrod <sup>2, 13, 14</sup>	None
3551	Wrangler Gang Boss <sup>13</sup>	43.34
3561	Wrangler	40.06
3562	Driver/Wrangler <sup>15</sup>	41.19
3563	Wrangler (Pick Up)	60.41
3565	Wrangler (Braider)	50.65
3571	Trainer (Domestic Livestock)	None
3573	Trainer (Stable) <sup>16</sup>	55.47
3575	Wild Animal Trainers <sup>16, 17, 18</sup>	55.47
3576	Wild Animal Handlers <sup>17, 18</sup>	48.10
3581	Automotive Gang Boss <sup>19, 20</sup>	47.38
3591	Automotive Mechanic <sup>19, 20</sup>	43.43
3592	Dog Trainer <sup>16, 17, 21, 22</sup>	48.10
3593	Dog Handler <sup>17, 22</sup>	40.06

See footnotes at end of section.

The (thirteen) 13 Western States include Alaska, Arizona, California, Colorado, Hawaii, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington, and Wyoming. The Union has confirmed that employees hired locally within the thirteen (13) western states pursuant to Paragraph 30 of the Agreement may be required to report to work at any location within a 30 mile radius of the production office.

## STUDIO

### ON PRODUCTION

All daily classifications except Cook Helper-Drivers and Cook Helpers:

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (14+)</b>
1st 5 days worked	1x rate	1.5x rate	2.5x rate
6th day worked	1.5x rate	1.5x rate	3.75x rate
7th day worked	2x rate	2x rate	5x rate

#### **Rest Period:**

On Production: 8 hours

### BUS TO

All daily classifications except Cook Helper-Drivers and Cook Helpers:

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (14+)</b>
1st 5 days worked	1x rate	1.5x rate	2.5x rate
6th day worked	1.5x rate	1.5x rate	3.75x rate
7th day worked	2x rate	2x rate	5x rate

**Rest Period:** 8 hours

### OFF/ON PRODUCTION REPORT TO

All daily classifications except Cook Helper-Drivers and Cook Helpers:

	<b>Straight (8)*</b>	<b>Overtime (8+)</b>	<b>Gold (14+)</b>
1st 5 days worked	1x rate	1.5x rate	2.5x rate
6th day worked	1.5x rate	1.5x rate	3.75x rate
7th day worked	2x rate	2x rate	5x rate

\* See Footnote on "Schedule A Daily 'Off Production' Employees."

#### **Rest Period:**

Rest Period: 8 hours

#### **Night Premium:**

Off Production employees called to work between 6:00 am and 8:00 pm receive 110% of basic rate after 8:00 pm until 6:00 am. If called to work between 8:00 pm and 4:00 am, all time is 120% of basic rate. If called to work between 4:00 am and 6:00 am, all time is 120% of basic rate **until** 6:00 am, when basic rate goes into effect for the remainder of the minimum call.

### ON CALL

1st 5 days worked	Flat rate (60 pension hrs.)
6th day worked	1.5x 1/5 weekly rate (12 pension hrs.)
7th day worked	2x 1/5 weekly rate (12 pension hrs.)

**PARTIAL WORK WEEK**

Any day worked prior to or after one full week of employment may be prorated at 1/5th of the studio weekly rate.

**MEALS**

**Meal Period:** Every 6 hours

**Exception:** Period may be extended to 6.5 hours to wrap without penalty, the Producer may complete the camera take in progress, but may not commence another take. There will be a 12 minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty.

**Penalty:**

1st 1/2 hr. or fraction thereof	\$10.00
2nd 1/2 hr. or fraction thereof	\$12.50
Every 1/2 hr. thereafter	\$15.00

**TOOL ALLOWANCE**

\$60.00 per week for mechanics who are required to supply tools

**HOLIDAYS****Worked:**

7 Days On Production, Bus To, On Production, Report To: 2x rate  
Gold (14+): 5x rate

**Not Worked:**

**Daily:** May pay minimum call as holiday occurs (subject to pension, health, and welfare contribution) **or** at end of show (not subject to pension, health, and welfare).

**On Call/Weekly:** 1/5 weekly paid as holiday occurs (subject to pension, health, and welfare, holiday, and vacation fringes).

**STUDIO ZONES:**

The definition of the Studio Zone in Paragraph 21 of the Agreement includes the following locations: Agua Dulce, Castaic (including Lake Castaic), Leo Carrillo State Beach, Ontario International Airport, Piru, and Pomona (including the Los Angeles County Fair Grounds).

Secondary Studio Zone:

The "Secondary Studio Zone" consists of an area extending ten (10) miles from the perimeter of the Studio Zone and including John Wayne Airport and the City of Huntington Beach. When an employee is directed to report to a location within the Secondary Studio Zone, the following shall apply:

- Producer shall notify employees not less than twenty-four hours in advance that it intends to require employees to report to a location within the Secondary Studio Zone. Such notification shall not constitute a work call.
- Mileage shall be paid from the studio or production office to and from the location within the Secondary Studio Zone. In addition, the Producer shall pay a \$4.50 per day allowance to each employee asked to report within the Secondary Studio Zone.
- Courtesy housing shall be offered to those employees who work in excess of twelve (12) hours in the Secondary Studio Zone.
- Rest periods shall be calculated from the perimeter of the thirty (30) mile Studio Zone.
- Except as otherwise provided herein, all of the other provisions applicable to an employee reporting within the thirty (30) mile Studio Zone shall apply.
- The Union agrees to not unreasonably deny waivers for locations, such as Lake Hughes, Elizabeth Lake and the Nikken Building in Irvine, that are outside the thirty (30) mile Studio Zone and the Secondary Studio Zone, to be treated as within the Secondary Studio Zone.

The following locations continue to be considered within the thirty (30) mile Studio Zone and are not subject to the special rules for the Secondary Studio Zone: Agua Dulce, Castaic (including Castaic Lake), Leo Carillo State Beach, Ontario International Airport, Piru, Pomona (including the Los Angeles County Fairgrounds) and the Metro-Goldwyn-Mayer, Inc. Ranch property.

### **CALIFORNIA SICK LEAVE**

- Accrual. Commencing July 1, 2015, eligible employees covered by this Agreement shall accrue one hour of paid sick leave for every 30 hours worked in California for Producer, up to a maximum of 48 hours or six (6) days. (In lieu of the foregoing hourly accrual of paid sick leave, and provided that advance notice is given to the employee, a Producer may elect to provide employees, upon their eligibility to use sick leave as provided below (i.e., upon working 30 days in California for the Producer and after their 90th day of employment in California with the Producer (based on days worked or guaranteed), with a bank of 24 hours or three (3) days of sick leave per year, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Under this elected option, such banked sick leave days may not be carried over to the following year.)
- To be eligible to accrue paid sick leave, the employee must have worked for the Producer for at least 30 days in California within a one-year period, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Sick leave may be used in minimum increments of four (4) hours upon oral or written request after the eligible employee has been employed by the Producer in California for 90 days (based on days worked or guaranteed), such period to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Reasonable advance notification of the need for sick leave is required if the use is foreseeable; otherwise, notice is required as soon as practicable. Sick days accrued on an hourly basis shall carry over to the following year of employment; however, the Producer may limit the use of such accrued time to no more than 24 hours or three (3) days during each year of employment as defined by the Employer in advance.
- For employees employed on an hourly or daily basis, a day of sick leave pay shall be equal to eight (8) hours' pay at the employee's straight time hourly rate. If a four (4) hour increment of sick leave is taken, the employee shall be paid four (4) hours of pay at his straight time hourly rate. For weekly employees (including 'on-call' employees), a day of sick leave pay shall be equal to one-fifth of the employee's weekly rate under the studio minimum wage scales or one-sixth of the employee's weekly rate under the distant location minimum wage scales (or fifty percent (50%) thereof for a four (4) hour increment of sick leave taken). Replacements for weekly employees (including "on-call" employees) may be hired on a pro rata basis of the weekly rate regardless of any contrary provision in this Agreement. The employee shall not be required to find a replacement as a condition of exercising his right to paid sick leave.
- Sick leave may be taken for the diagnosis, care or treatment of an existing health condition of, or preventive care for, the employee or the employee's 'family member. Sick leave also may be taken by an employee who is a victim of domestic violence, sexual assault or stalking.
- Accrued, unused sick leave is not paid out on termination, resignation or other separation from employment. If an employee is rehired by the Producer within one year of the employee's separation from employment, the employee's accrued and unused sick leave shall be reinstated, and the employee may begin using the accrued sick leave upon rehire if the employee was previously eligible to use the sick leave or once the employee becomes eligible as provided above.
- Producer shall include in the employee's start paperwork the contact information for the designated Producer representative whom the employee may contact to confirm eligibility and the amount of accrued sick leave available. Such start paperwork shall also include information with respect to the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected to measure the 30-day and 90-day eligibility periods and the cap on accrual set forth in subparagraph (b) above or, alternatively, if the Producer elected to provide employees with a sick leave bank, the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected for the bank of three (3) sick days as provided in subparagraph (a) above. Producer also shall notify the Local Union office of the name and contact information of the designated Producer representative.
- Any Producer that has a sick leave policy, or paid leave or paid time off policy that permits the use of paid sick time, as of June 30, 2015, may continue such policy in lieu of the foregoing. Nothing shall prevent a Producer from negotiating a sick leave policy with better terms and conditions. There shall be no discrimination or retaliation against any employee for exercising his or her right to use paid sick leave.



- Any dispute with respect to sick leave for employees covered under this Agreement shall be subject to the grievance and arbitration procedures provided herein.

### **WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS**

The Union expressly waives, to the full extent permitted by law, application of the following to all employees employed under this Agreement: the New York City Earned Safe and Sick Time Act of 2013 (N.Y.C. Admin. Code, Section 20-911 et seq.); Section 1-24-045 of the Municipal Code of Chicago; the Cook County Earned Sick Leave Ordinance (Ordinance No. 16-4229); the San Francisco Paid Sick Leave Ordinance (San Francisco Administrative Code Section 12W); the Paid Sick Leave Ordinance of Berkeley, California (Municipal Code Chapter 13.100); all requirements pertaining to "paid sick leave" in Chapter 37 of Title 5 of the Municipal Code of Emeryville, California (including, but not limited to, Chapter 37.0.1.e), 37.03, 37.07.a) B.ii. and 37.07.f); the Oakland Sick Leave Law (Municipal Code Section 5.92.030.); Chapter 4.62.025 of the Santa Monica Municipal Code (enacted by Ordinance No. 2509); the Seattle Paid Sick and Safe Time Ordinance (Ordinance No. 123698); Chapter 18.10 of Title 18 of the Municipal Code of the City of Tacoma, Washington (enacted by Ordinance No. 28275); Article 8, 1 of Title 23, Chapter 2 of the Arizona Revised Statutes; the New Jersey Paid Sick Leave Act (C.34:11-56a et seq.), Chapter 160 of the Ordinances of the Township of Bloomfield, New Jersey (enacted by Ordinance No. 15-10); the Paid Sick Time for Private Employees Ordinance of East Orange, New Jersey (Ordinance No. 21-2014; East Orange Code Chapter 140, Section 1 et seq.); Chapter 8.56 of the Revised General Ordinances of the City of New Brunswick, New Jersey; Chapter 8, Article 5 of the Municipal Code of the City of Plainfield, New Jersey; the Paid Sick Time Law of Jersey City, New Jersey (Chapter 4 of the Jersey City Municipal Code; the Sick Leave for Private Employees Ordinances of Elizabeth, New Jersey (Ordinance No. 4617); Irvington, New Jersey (Ordinance No. MC-3513); Montclair, New Jersey; Newark, New Jersey (City Ordinance 13-2010); Morristown, New Jersey (Ordinance No. Q-3 5-20 16); Passaic, New Jersey (Ordinance No. 1998-14); Paterson, New Jersey (Paterson Code Chapter 412); and Trenton, New Jersey (Ordinance No. 14-45) and any other ordinance, statute or law requiring paid sick leave that is hereafter enacted. It is understood that the Union and the AMPTP shall memorialize any such waiver for any newly-enacted law by letter agreement.

**DISTANT****ON PRODUCTION**

All daily classifications except Cook Helper-Drivers and Cook Helpers:

	<b>Straight (8/40*)</b>	<b>Overtime (8+)</b>	<b>Gold (14+)</b>
1st 6 days worked*	1x rate	1.5x rate	2.5x rate
7th day worked	2x rate	2x rate	5x rate

\* Subject to applicable wage and hour laws which require payment of 1.5 x the rate after 40 cumulative hours worked in a week.

**ON CALL****Worked:**

1st 5 days worked	5 day rate (60 pension hrs.)
6th day worked	1/6 minimum studio on call salary in effect (12 pension hrs.)
7th day worked	1/3 of minimum studio on call salary in effect (12 pension hrs.)

**IDLE 6TH OR 7TH DAY**

Daily/Weekly	4 hrs. straight <b>at scale</b> (8 pension hrs.)
On Call	1/12 of the scheduled studio minimum "on call" rate (6th day: 7 pension hrs.; 7th day: 8 pension hrs.)

**ANY TRAVEL DAY**

Daily/Weekly	Payable at 1x (4 hrs minimum, 8 hr. max)
On Call	1/6th of scheduled minimum weekly "on call" rate

**PARTIAL WORK WEEK**

Any day worked prior to or after one full week of employment may be pro rated at 1/6th of the distant location rate.

**MEALS**

**Meal Period:** Every 6 hours

**Exception:** Period may be extended to 6.5 hours to wrap without penalty, the Producer may complete the camera take in progress, but may not commence another take. There will be a 12 minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty.

**Penalty:**

1st 1/2 hr. or fraction thereof	\$10.00
2nd 1/2 hr. or fraction thereof	\$12.50
3rd 1/2 hr. and thereafter	\$15.00

The Employer may either provide food for the meal at the Employer's expense or pay the employee an allowance as a reimbursement. Such meal allowance shall be \$7.50 for meal periods between 2:00 am and 10:00 am; \$10.00 for meal periods after 10:00 am but before 6:00 pm and \$12.50 for meal periods after 6:00 pm but before 2:00 am.

Employer shall pay a meal allowance at the rate of \$40.00 per day to "Off Production" drivers who are tied to production (e.g., set dressing truck drivers) and cook/drivers, provided that the driver works more than twelve (12) hours per day, not counting meal periods.

### **LOCATION ALLOWANCE**

"On Call" employees shall receive, in addition to their current studio rate, a distant location allowance of six dollars (\$6.00) per diem. TOOL ALLOWANCE

\$60.00 per week for mechanics who are required to supply tools

### **HOLIDAYS**

#### **Worked:**

7 Days: 2x rate  
Gold (14+): 5x rate

#### **Not Worked:**

**Daily:** As holiday occurs minimum call 9.5 hours (subject to pension, health and welfare, holiday and vacation fringes).

**On Call/Weekly:** 1/6 weekly paid as holiday occurs (subject to pension, health and welfare, holiday and vacation fringes).

#### **Change or Cancellation of Call:**

Calls may be cancelled before 8:00 pm or changed before 10:00 pm of the day preceding the call for any day other than the 6th or 7th day worked in the employee's workweek, or changed with 2 hours notice on the day of the call, provided such notice is given after 6:00 am on the day of the call.

## **COOK HELPER-DRIVERS AND COOK HELPERS STUDIO**

- Employment shall be on a daily basis only; no weekly or "on call" scheduling
- Minimum call: 8 hours;
- Overtime: 1.5x after 8 hours worked in a day; 2x after 14 hours worked in a day; 6th day worked: 1.5x; 7th day and holidays worked: 2x (standard list of holidays in Paragraph 8 applies)
- There shall be no compounding of overtime or any premium or holiday pay
- Rest Periods: 8 hour
- Rest invasion penalty shall be paid at the rate in effect at the time of dismissal for invaded hours only
- No vacation or unworked holidays
- Refer to the Cook Helper-Drivers and Cook Helpers Amendment Agreement for other **Key Items**, such as Workday, Workweek, Change in Workweek, and Meal Periods
- Fringe Benefits: Please refer to Basic Crafts Fringe Rates section
- Other applicable provisions of the Black Book\*:
  - a. Article 8A ("Effect of Void Provisions")
  - b. Article 8B ("No Strike - No Lockout")
  - c. Article 34 ("California Sick Leave")
  - d. Article 35 (Waiver of Sick Leave Laws)

\* Any provision of the Black Book not listed above or otherwise addressed in this proposal does not apply to Cook Helper-Drivers or Cook Helpers under the proposed Amendment Agreement.

## STUDIO/DISTANT

### FOOTNOTES

<sup>1</sup> The Producer may schedule "off production" employees to work on a daily basis with a ten (10) hour minimum call at straight time, provided the employee is guaranteed forty (40) hours within his workweek. An individual employed on the basis of a ten hour/four day workweek shall be paid 1.5x for the 5th or 6th day worked within his work week and double time for the 7th day worked within his workweek. The guaranteed pay of such employees who absent themselves without the Producer's consent may be reduced one-fourth (1/4) of the weekly guarantee for each day of the weekly guarantee for each day of absence.

<sup>2</sup> Exempt Employees – The Producer and the individual employee shall enter into individual negotiations prior to the start of employment in such classification for the purpose of establishing an individual flat rate which shall be considered as exempt from the Fair Labor Standards Act and related applicable state laws and shall not be subject to overtime, meal periods, meal penalties, call-back provisions or other premium pay conditions contained herein; (provided, however, that for purposes of Motion Picture Health & Welfare Fund and Motion Picture Industry Pension Plan contributions, See Article 11, Article 12 (d) and Article 13 (d).

When working "on Production," a Transportation Coordinator shall be paid not less than the lowest paid full-time driver employed on such production. There shall be no self-dealing in the application of this provision.

<sup>3</sup> Driver Gang Boss – The first "on" production Gang Boss employed by the shooting company shall be paid at the rate set forth in the wage schedule, and considered the primary Gang Boss. Such premium rate shall be limited to one such Gang Boss on the shooting company. All subsequent "on" production Gang Bosses hired and all "off" production Gang Bosses shall be employed at the rate set forth in the wage schedule designated as "all others." "Off" production shall be as defined is detailed in Paragraph 82 of Teamsters Agreement.

<sup>4</sup> The rate for Occ Code No. 3502, All Other Gang Bosses, and Occ Code No. 3543, Dispatcher, is \$1.00 per hour above the rate for Occ Code No. 3521.

<sup>5</sup> The rate for persons employed in Occ. Code 3502, All Other Gang Bosses, in the film processing laboratories shall be: \$39.37 per hour for the period of 7/29/2018 to and including 8/03/2019; \$40.35 per hour for the period 8/04/2019, to and including 8/01/2020; and \$41.36 per hour for the period 8/02/2020, to and including 7/31/2021.

<sup>6</sup> Employees who "regularly worked" in Occ. Code Nos. 3511 or 3531, as herein defined, shall be eligible to be paid pursuant to Occ. Code Nos. 3518 or 3532, respectively. An employee shall be considered to have "regularly worked" in Occ. Code No. 3511 and/or 3531 if he was employed in said classification(s) for not less than three hundred (300) days by a single Producer during any two (2) consecutive year rolling period, going back as far as August 1, 2010. Once an employee has worked three hundred (300) days for a single Producer in Occ. Code No. 3511 or 3531, he shall so advise the Producer, who shall verify whether the employee meets the aforesaid experience requirement. If so, then the employee shall be upgraded to the Occ. Code No. 3518 or 3532 wage rate, as applicable, on the first day of the month following the Producer's verification of the experience requirement.

<sup>7</sup> This rate has been established through negotiations for the purpose of paying individuals in accordance with the license requirements for the equipment listed. Such rate shall not be paid for moving the equipment from place to place or spotting or gassing, etc

<sup>8</sup> Hyphenate Drivers

- a) Persons employed in the Hyphenate Driver job classification may be assigned to perform lot jobs such as routine or minor repairs, maintenance of buildings and grounds, electrical maintenance, furniture moving, and similar facility jobs.
- b) Hyphenate Driver job assignments will be posted for a period of 5 working days to allow qualified persons to bid.

The Producer will select based on qualifications; however:

- 1) Preference shall be given to persons with seniority within their respective bargaining units when the employees applying for such bid job possess, in the opinion of the Producer, the requisite skill, ability and personal qualification;
- 2) to the extent practicable and consistent with the skill, ability and personal qualification requirements set forth above, the Producer shall in good faith endeavor to select Hyphenate Drivers on a balanced basis, selecting an equal number of employees to fill Hyphenate Driver openings from each of the affected locals.

Each of the affected Local unions will be given reasonable advance notice prior to the posting of such bid job(s). Prior to implementation of the bid job, the Producer will submit to the Local Union all pertinent information, such as job description, wage rate, basis of employment and person selected. A person so selected may be retained out of seniority for the duration of the assignment, which shall be for a period of one year unless work is no longer available. Such job(s) shall be subject to bidding each year.

When performing such work, the employee(s) will be paid the higher of the applicable wage rates, plus an additional \$2.00 per hour effective 1/3/2016.

- c) With respect to IA classifications, the use of Hyphenate Drivers is subject to agreement by the IATSE on a Local-by-Local basis.
- d) Hyphenate Drivers may be temporarily replaced by another "Hyphenate Driver" without bidding for the temporary leave, so long as the replacement is for ninety (90) or fewer days.

<sup>9</sup> <sup>a</sup> Cook Helper-Drivers employed on productions other than one-half hour and one hour pilots, the first season of a one-hour series and long-form productions made for television, DVD and new media: \$22.00 per hour.

<sup>b</sup> Cook Helper-Drivers employed on one-hour and one-half hour pilots and the first season of a one-hour series (wage rates to be reduced by three percent (3%)): \$21.34 per hour.

<sup>c</sup> Cook Helper-Drivers employed on long-form productions made for television, DVD and new media: \$20.00 per hour.

<sup>10</sup> Shall include drivers of any motor vehicles used in running shots in tandem to the Camera Car. Rate does not apply when Camera Car is merely moved around the studio, such as when it is taken to the Camera Department for loading the evening prior to departure for a location or moving it to the gasoline pump. On distant location, the Camera Car rate shall be applicable on any day it is operated by its driver, but not on days when such driver only operates equipment not classified as special equipment.

<sup>11</sup> Production Van Driver/Operator – Applicable when a Production Van Driver employed under this Agreement is concurrently assigned to perform Journeyman Electrician work under the terms and conditions of the Producer-International Brotherhood of Electrical Workers, Local #40 Agreement.

<sup>12</sup> This rate is subject to individual negotiation. In the event a stunt or "blind driver" has not completed his individual negotiations at the completion of the day's work and further negotiations are necessary, he may be represented by an authorized representative of the Union to complete such negotiations.

<sup>13</sup> On distant location, the first Wrangler Gang Boss/Ramrod hired shall be paid the #3501 Driver Gang Boss rate.

<sup>14</sup> Wrangler Ramrod – The Wrangler Ramrod rate may be individually negotiated by each individual so employed.

<sup>15</sup> Driver/Wranglers – A Driver/Wrangler must possess the appropriate driver's license endorsements for driving of vehicles.

<sup>16</sup> On Call – The Producer may establish an "on call" salary for the designated wage classification upon mutual consent of employee and Union. See also "II. STUDIO WORKING CONDITIONS," Paragraphs 4 and following; and Paragraph 33, "Distant Location Pay Provisions."

<sup>17</sup> Producer may require party furnishing smaller wild animals or dogs to deliver to the studio. Compensation time of Wild Animal Trainer or Wild Animal Handler or of Dog Trainer or Dog Handler to begin and end at the studio; however, if such Trainer or Handler is not the owner of the smaller wild animals or the dogs, compensation time shall be paid from and to the compound or kennel. If such Trainer or Handler is not the owner of the smaller wild animals or of the dogs but supplies the car used for transporting them, he shall be paid an allowance of \$0.30 per mile for such transportation.

<sup>18</sup> Undomesticated Quadrupeds – Shall include undomesticated quadrupeds of the phylum mammalia.

<sup>19</sup> Mechanics Driving on Location – Notwithstanding the provisions of Paragraph 62 of the Agreement, when Mechanics are sent to a location, they may be permitted to drive service equipment for the purpose of maintenance and repair and to haul tools and parts for the purpose of such maintenance and repair, but not men or materials - except they may be permitted to transport another mechanic or auto service man. Mechanics may also be permitted to drive "U-Drive" equipment hired at the location site and perform the duties of a driver with such piece of equipment. When five (5) or more pieces of equipment are on a location, the Producer may have an Automotive Mechanic perform the duties of a Driver to, from and on such location.

<sup>20</sup> Heavy Duty Work – The Automotive Gang Boss rate shall apply during the period when an Automotive Mechanic is performing heavy duty work. The term "heavy duty work" shall mean work on the drive train, including axles, of a diesel-powered or gasoline-powered vehicle weighing 5 tons or more.

<sup>21</sup> Interview time shall be paid for in hourly units, commencing with the second hour.

<sup>22</sup> Small Animals – Shall include small animals such as squirrels, rabbits, guinea pigs, hamsters, etc.

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## UTILITY EMPLOYEES

## STUDIO

STUDIO UTILITY EMPLOYEES LOCAL #724		STUDIO MINIMUM RATES	
		SCHEDULE A DAILY EMPLOYEES	SCHEDULE C (EXEMPT)
		EP Schedule 01	EP Schedule 56
		1.5x AFTER 8/40 MIN. CALL 8 HOURS	WEEKLY "ON CALL" <sup>1</sup>
OCC. CODE		REGULAR BASIC HOURLY RATE	
NO.	CLASSIFICATION	PER HOUR	PER WEEK
5100	Laborer Foreman	\$40.36 <sup>2</sup>	\$2,118.31
5101	Laborer Gang Boss	37.62	
5103	Gardener Gang Boss	40.93	
5111	Laborer	35.90	
5112	Entry Level Employee <sup>3</sup>	17.04	
5119	Pot Washer (Paint)	37.01	
5120	Concrete Tender	38.24	
5121	Plaster Tender (Hod Carrier)	38.24	
5122	Sand Blaster	37.25	
5125	Roofer	37.25	
5126	Tar Pot Man	37.25	
5129	Pneumatic Tool Operator <sup>4</sup>	37.62	
5133	Horticulturist	38.66	
5143	Gardener	36.58	
5151	Toolroom Keeper	37.01	
5152	"Hyphenate" Driver/Laborer <sup>5</sup>	See footnote 5	

<sup>1</sup> On Call" Employee work on 6 or 7 Days within the Employee's workweek: If an employee hired under the "On Call" schedule is specifically instructed and required by Producer to perform work on 6 or 7 days within the employee's workweek, under the direction and control of the Producer, he shall receive 1.5x 1/5 of the "On Call" weekly rate in effect for the 6th or 7th day(s) so worked.

<sup>2</sup> This schedule may be used only if an "On Call" Schedule C person is also employed.

<sup>3</sup> All persons subject to this agreement (including furniture movers) hired on or after August 1, 1988, who are not eligible for placement on the Industry Experience Roster as of that date may be hired as Entry Level employees. The wage progression for such employees shall be as follows:

Entry Level Employee	
Length of Experience	Hourly Rate
0 to 80 days	\$17.04
81 to 160 days	25.13
161 to 240 days	26.93
241 to 320 days	28.72
321 to 400 days	30.52
401 to 480 days	32.31
over 480 days	35.90

CSATF will establish a procedure to certify the length of experience of all persons covered under the above wage scale progression.

It shall be the obligation of the employee to:

- (1) Request such certification.
- (2) Assist where necessary in obtaining the information required for certification.
- (3) Verify to the Producer employing him/her the status of his/her certified length of experience and wage scale progression. An employee shall not be entitled to a wage scale progression until he/she has obtained certification from CSATF and verified such certification with the Producer.

It shall be the obligation of the Producer to provide the employee and CSATF with employment information where necessary to certify length of experience and to determine the appropriate wage scale progression.

<sup>4</sup> Including hand-supported motor-driven post-hold diggers, chain saws, motor-operated weed spraying machines, hand-operated fork lifts.

<sup>5</sup> Hyphenate Drivers

(a) Persons employed in the Hyphenate Driver job classification may be assigned to perform lot jobs such as routine or minor repairs, maintenance of buildings and grounds, electrical maintenance, furniture moving and similar facility jobs.

(b) Hyphenate Driver job assignments will be posted for a period of five (5) working days to allow qualified persons to bid.

The Producer will select based on qualifications; however:

(1) preference shall be given to persons with seniority within their respective bargaining units (listed above) when the employees applying for such bid job possess, in the opinion of the Producer, the requisite skill, ability and personal qualification;

(2) to the extent practicable and consistent with the skill, ability and personal qualification requirements set forth above, the Producer shall in good faith endeavor to select Hyphenate Drivers on a balanced basis, selecting an equal number of employees to fill Hyphenate Driver openings from each of the affected Locals.

Each of the affected Local Unions will be given reasonable advance notice prior to the posting of such bid job(s). Prior to implementation of the bid job, the Producer will submit to the Local Union all pertinent information, such as job description, wage rate, basis of employment and person selected. A person so selected may be retained out of seniority for the duration of the assignment, which shall be for a period of one year unless work is no longer available. Such job(s) shall be subject to bidding each year.

When performing such work, the employee(s) will be paid the higher of the applicable wage rates, plus an additional \$2.00 per hour effective 1/3/2016.

### **ON PROD**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (14+)*</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

### **BUS TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (14+)*</b>
1st 5 days worked	1x rate	1.5x rate	2.5x rate
6th day worked	1.5x rate	1.5x rate	3.75x rate
7th day worked	2x rate	2x rate	5x rate

### **OFF PROD/REPORT TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (12+)*</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

\* For television only, golden hours shall be based on hours worked for "on production" employees in the studio on "zone locations" and nearby locations.

### **Night Premium:**

Off Production employees called to work between 6:00 am and 8:00 pm receive 110% of basic rate after 8:00 pm until 6:00 am. If called to work between 8:00 pm and 4:00 am, all time is 120% of basic rate. If called to work between 4:00 am and 6:00 am, all time is 120% of basic rate **until** 6:00 am when basic rate goes into effect for the remainder of the minimum call.



**ON CALL**

1st 5 days worked	Flat rate; 60 pension hrs.
6th day worked	1.5x 1/5 "on call" weekly rate; 12 pension hrs.
7th day worked	1.5x 1/5 "on call" weekly rate; 12 pension hrs.

**REST PERIOD**

	Off Production	On Production
Studio	8 hrs.	9 hrs.
Within 30 mile zone	10 hrs.	10 hrs.
Nearby Location (Bus To)	8 hrs.	9 hrs.

**PARTIAL WORK WEEK**

Any day worked prior to or after one full week of employment may be pro rated at 1/5th of the studio weekly rate.

**MEALS**

**Meal Period** every 6 hours. **Exception:** Period may be extended 6.5 hours to wrap without penalty, the Producer may complete the camera take in progress, but may not commence another take. There will be a 12 minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty.

**Penalty:**

1st 1/2 hr. or fraction thereof	\$10.00
2nd 1/2 hr. or fraction thereof	\$12.50
Every 1/2 hr. thereafter	\$15.00

**HOLIDAYS**

Worked (7 Days) subject to Night Premiums.

		Gold
On Prod	2x rate	4x rate (14 hrs+)
Bus To	2x rate	5x rate (14 hrs+)
Off/On Prod Report To	2x rate	4x rate (12 hrs+)
On Call	additional 1/5 of weekly scheduled rate + overscale	

**Not Worked:**

**Daily:** May pay minimum call as holiday occurs (subject to pension, health, and welfare contribution) **or** at end of show (not subject to pension, health and welfare).

**On Call/Weekly:** 1/5 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).

**STUDIO ZONES:**

The definition of the Studio Zone in Paragraph 21 of the Agreement includes the following locations: Agua Dulce, Castaic (including Lake Castaic), Leo Carrillo State Beach, Ontario International Airport, Piru, and Pomona (including the Los Angeles County Fair Grounds).

**Secondary Studio Zone:**

The "Secondary Studio Zone" consists of an area extending ten (10) miles from the perimeter of the Studio Zone and including John Wayne Airport and the City of Huntington Beach. When an employee is directed to report to a location within the Secondary Studio Zone, the following shall apply:

- Producer shall notify employees not less than twenty-four hours in advance that it intends to require employees to report to a location within the Secondary Studio Zone. Such notification shall not constitute a work call.
- Mileage shall be paid from the studio or production office to and from the location within the Secondary Studio Zone. In addition, the Producer shall pay a \$4.50 per day allowance to each employee asked to report within the Secondary Studio Zone.
- Courtesy housing shall be offered to those employees who work in excess of twelve (12) hours in the Secondary Studio Zone.
- Rest periods shall be calculated from the perimeter of the thirty (30) mile Studio Zone.
- Except as otherwise provided herein, all of the other provisions applicable to an employee reporting within the thirty (30) mile Studio Zone shall apply.
- The Union agrees to not unreasonably deny waivers for locations, such as Lake Hughes, Elizabeth Lake and the Nikken Building in Irvine, that are outside the thirty (30) mile Studio Zone and the Secondary Studio Zone, to be treated as within the Secondary Studio Zone.

The following locations continue to be considered within the thirty (30) mile Studio Zone and are not subject to the special rules for the Secondary Studio Zone: Agua Dulce, Castaic (including Castaic Lake), Leo Carrillo State Beach, Ontario International Airport, Piru, Pomona (including the Los Angeles County Fairgrounds) and the Metro-Goldwyn-Mayer, Inc. Ranch property.

**CALIFORNIA SICK LEAVE**

- Accrual. Commencing July 1, 2015, eligible employees covered by this Agreement shall accrue one hour of paid sick leave for every 30 hours worked in California for Producer, up to a maximum of 48 hours or six (6) days. (In lieu of the foregoing hourly accrual of paid sick leave, and provided that advance notice is given to the employee, a Producer may elect to provide employees, upon their eligibility to use sick leave as provided below (i.e., upon working 30 days in California for the Producer and after their 90th day of employment in California with the Producer (based on days worked or guaranteed), with a bank of 24 hours or three (3) days of sick leave per year, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Under this elected option, such banked sick leave days may not be carried over to the following year.)
- To be eligible to accrue paid sick leave, the employee must have worked for the Producer for at least 30 days in California within a one-year period, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Sick leave may be used in minimum increments of four (4) hours upon oral or written request after the eligible employee has been employed by the Producer in California for 90 days (based on days worked or guaranteed), such period to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Reasonable advance notification of the need for sick leave is required if the use is foreseeable; otherwise, notice is required as soon as practicable. Sick days accrued on an hourly basis shall carry over to the following year of employment; however, the Producer may limit the use of such accrued time to no more than 24 hours or three (3) days during each year of employment as defined by the Employer in advance.
- For employees employed on an hourly or daily basis, a day of sick leave pay shall be equal to eight (8) hours' pay at the employee's straight time hourly rate. If a four (4) hour increment of sick leave is taken, the employee shall be paid four (4) hours of pay at his straight time hourly rate. For weekly employees (including 'on-call' employees), a day of sick leave pay shall be equal to one-fifth of the employee's weekly rate under

the studio minimum wage scales or one-sixth of the employee's weekly rate under the distant location minimum wage scales (or fifty percent (50%) thereof for a four (4) hour increment of sick leave taken). Replacements for weekly employees (including "on-call" employees) may be hired on a pro rata basis of the weekly rate regardless of any contrary provision in this Agreement. The employee shall not be required to find a replacement as a condition of exercising his right to paid sick leave.

- Sick leave may be taken for the diagnosis, care or treatment of an existing health condition of, or preventive care for, the employee or the employee's 'family member. Sick leave also may be taken by an employee who is a victim of domestic violence, sexual assault or stalking.
- Accrued, unused sick leave is not paid out on termination, resignation or other separation from employment. If an employee is rehired by the Producer within one year of the employee's separation from employment, the employee's accrued and unused sick leave shall be reinstated, and the employee may begin using the accrued sick leave upon rehire if the employee was previously eligible to use the sick leave or once the employee becomes eligible as provided above.
- Producer shall include in the employee's start paperwork the contact information for the designated Producer representative whom the employee may contact to confirm eligibility and the amount of accrued sick leave available. Such start paperwork shall also include information with respect to the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected to measure the 30-day and 90-day eligibility periods and the cap on accrual set forth in subparagraph (b) above or, alternatively, if the Producer elected to provide employees with a sick leave bank, the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected for the bank of three (3) sick days as provided in subparagraph (a) above. Producer also shall notify the Local Union office of the name and contact information of the designated Producer representative.
- Any Producer that has a sick leave policy, or paid leave or paid time off policy that permits the use of paid sick time, as of June 30, 2015, may continue such policy in lieu of the foregoing. Nothing shall prevent a Producer from negotiating a sick leave policy with better terms and conditions. There shall be no discrimination or retaliation against any employee for exercising his or her right to use paid sick leave.
- Any dispute with respect to sick leave for employees covered under this Agreement shall be subject to the grievance and arbitration procedures provided herein.

### **WAIVER OF NEW YORK EARNED SAFE AND SICK TIME ACT AND SIMILAR LAWS**

The Union expressly waives, to the full extent permitted by law, application of the following to all employees employed under this Agreement: the New York City Earned Safe and Sick Time Act of 2013(N.Y.C. Admin. Code, Section 20-911 et seq.); Section 1-24-045 of the Municipal Code of Chicago; the Cook County Earned Sick Leave Ordinance (Ordinance No. 16-4229); the San Francisco Paid Sick Leave Ordinance (San Francisco Administrative Code Section 12W); the Paid Sick Leave Ordinance of Berkeley, California (Municipal Code Chapter 13.100); all requirements pertaining to "paid sick leave" in Chapter 37 of Title 5 of the Municipal Code of Emeryville, California (including, but not limited to, Chapter 37.0.1.e), 37.03, 37.07.a)1)B.ii. and 37.07.f)); the Oakland Sick Leave Law (Municipal Code Section 5.92.030.); Chapter 4.62.025 of the Santa Monica Municipal Code (enacted by Ordinance No. 2509); the Seattle Paid Sick and Safe Time Ordinance (Ordinance No. 123698); Chapter 18.10 of Title 18 of the Municipal Code of the City of Tacoma, Washington (enacted by Ordinance No. 28275); Article 8.1 of Title 23, Chapter 2 of the Arizona Revised Statutes; the New Jersey Paid Sick Leave Act (C.34:11-56a et seq.); Chapter 160 of the Ordinances of the Township of Bloomfield, New Jersey (enacted by Ordinance No. 15-10); the Paid Sick Time for Private Employees Ordinance of East Orange, New Jersey (Ordinance No. 21-2014; East Orange Code Chapter 140, Section 1 et seq.); Chapter 8.56 of the Revised General Ordinances of the City of New Brunswick, New Jersey; Chapter 8, Article 5 of the Municipal Code of the City of Plainfield, New Jersey; the Paid Sick Time Law of Jersey City, New Jersey (Chapter 4 of the Jersey City Municipal Code; the Sick Leave for Private Employees Ordinances of Elizabeth, New Jersey (Ordinance No. 4617); Irvington, New Jersey (Ordinance No. MC-3513); Montclair, New Jersey; Newark, New Jersey (City Ordinance 13-2010); Morristown, New Jersey (Ordinance No. O-35-2016); Passaic, New Jersey (Ordinance No. 1998-14); Paterson, New Jersey (Paterson Code Chapter 412); and Trenton, New Jersey (Ordinance No. 14-45) and any other ordinance, statute or law requiring paid sick leave that is hereafter enacted. It is understood that the Union and the AMPTP shall memorialize any such waiver for any newly-enacted law by letter agreement.

## DISTANT

STUDIO UTILITY EMPLOYEES LOCAL #724		DISTANT LOCATION MINIMUM RATES	
		SCHEDULE A DAILY	SCHEDULE C (EXEMPT)
		EP Schedule 01	EP Schedule 56
		1.5 AFTER 8 and/or 40 MIN. CALL 9.5 HRS (EXCLUDING 7th DAYS)	WEEKLY "ON CALL"
OCC. CODE		REGULAR BASIC HOURLY RATE	
NO.	CLASSIFICATION	PER HOUR	
5100	Laborer Foreman	\$40.36 <sup>1</sup>	\$2,118.31 <sup>2</sup>
5101	Laborer Gang Boss	37.62	
5103	Gardener Gang Boss	40.93	
5111	Laborer	35.90	
5112	Entry Level Employee <sup>3</sup>	17.04	
5119	Pot Washer (Paint)	37.01	
5120	Concrete Tender	38.24	
5121	Plaster Tender (Hod Carrier)	38.24	
5122	Sand Blaster	37.25	
5125	Roofer	37.25	
5126	Tar Pot Man	37.25	
5129	Pneumatic Tool Operator <sup>4</sup>	37.62	
5133	Horticulturist	38.66	
5143	Gardener	36.58	
5151	Toolroom Keeper	37.01	

<sup>1</sup> This schedule may be used only if an "on call" Schedule C person is also employed.

<sup>2</sup> This rate is for five (5) days only. See subparagraph (f) for rates applicable to six (6) days and seven (7) days within a payroll week.

<sup>3</sup> All persons subject to this Agreement (including furniture movers) hired on or after August 1, 1988 who are not eligible for placement on the Industry Experience Roster as of that date may be hired as Entry Level employees. The wage progression for such employees shall be as follows:

Entry Level Employee	
Length of Experience	Hourly Rate
0 to 80 days	\$17.04
81 to 160 days	25.13
161 to 240 days	26.93
241 to 320 days	28.72
321 to 400 days	30.52
401 to 480 days	32.31
over 480 days	35.90

CSATF will establish a procedure to certify the length of experience of all person covered under the above wage scale progression. It shall be the obligation of the employee to:

- (1) request such certification;
- (2) assist when necessary in obtaining the information required for certification;
- (3) verify to the Producer employing him/her the status of his certified length of experience and wage scale progression. (An employee shall not be entitled to a wage scale progression until he/she has obtained certification from CSATF and verified such certification with the Producer.)

It shall be the obligation of the Producer to provide the employee and CSATF with employment information when necessary to certify length of experience hours and to determine the appropriate wage scale progression.

<sup>4</sup> Including hand-supported motor-driven post-hold diggers, chain saws, motor-operated weed spraying machines, hand-operated fork lifts.

**ON PRODUCTION**

	<b>Straight (8/40)</b>	<b>Overtime (8+)</b>	<b>Gold (14+)</b>
1st 6 days worked	1x rate	1.5x rate	2.5x rate
7th day worked	2x rate	2x rate	5x rate

**Idle 6th or 7th Day:**

Daily/Weekly	4 hrs. straight time <b>at scale</b> ; 8 pension hrs.
On Call	1/2 day pay at contract wage rate <b>scale</b> ; (6th day: 7 pension hrs.; 7th day: 8 pension hrs.)

**REST PERIOD**

**Rest Period:** 8 hours

**ON CALL**

1st 5 days worked	5 day rate; 60 pension hrs.
6th day worked	1.5x 1/5 of "on call" Weekly rate; 12 pension hrs.
7th day worked	additional 1/3 of "on call" Weekly rate; 12 pension hrs.

**TRAVEL ONLY DAY**

Daily/Weekly	Payable at 1x (4 hr. minimum, 8 hr. max)
On Call	1/6th of scheduled minimum weekly "on call" rate

**Work and travel days:** See Agreement

**PARTIAL WORK WEEK**

Any day worked prior to or after one full week of employment may be pro rated at 1/6th of the distant location rate.

**MEALS**

**Meal Period:** Every 6 hours

**Exception:** Period may be extended to 6.5 hours to wrap without penalty. The Producer may complete the camera take in progress, but may not commence another take. There will be a 12 minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty.

**Penalty:**

1st 1/2 hr. or fraction thereof	\$10.00
2nd 1/2 hr. or fraction thereof	\$12.50
Every 1/2 hr. thereafter	\$15.00

**HOLIDAYS**

**Worked:**

**7 Days:** 2x rate

**Gold (14+):** 5x rate

**On Call:** Additional 1/5 of weekly scheduled rate + overscale

**Not Worked:**

**Daily:** As holiday occurs, minimum call 9.5 hrs.; subject to pension, health and welfare, holiday, and vacation fringes.

**On Call/Weekly:** 1/6 weekly paid as holiday occurs; subject to pension, health and welfare, holiday, and vacation fringes.

## PLASTERERS/CEMENT MASONS

## STUDIO

OPERATIVE PLASTERERS AND CEMENT MASONS INTERNATIONAL ASSOCIATION OF UNITED STATES AND CANADA, STUDIO PLASTERERS LOCAL #755		STUDIO MINIMUM RATES	
		SCHEDULE A DAILY EMPLOYEES	SCHEDULE C
		<i>EP Schedule 01</i>	<i>EP Schedule 56</i>
		8 HRS 1.5 AFTER 8 MIN. CALL 8 HRS	WEEKLY "ON CALL"
		REGULAR BASIC HOURLY RATE	
OCC. CODE NO.	CLASSIFICATION	PER HOUR	PER WEEK
6800	Plasterer Foreman	\$49.63	\$2,690.77
6801	Modeler Gang Boss	57.08	
6811	Artist <sup>2</sup>	55.21	
6812	Sculptor <sup>2</sup>	55.21	
6813	Modeler <sup>2</sup>	55.21	
6821	Plasterer Gang Boss <sup>3</sup>	47.16	
6823	Model Maker Gang Boss <sup>3</sup>	47.16	
6831	Plasterer	44.90	
6833	Model Maker	44.90	
6843	Mouldmaker	44.90	
6841	Caster	43.72	
6845	Cement Finisher <sup>4</sup>	43.72	
6851	Improver <sup>5</sup>	40.06	
6861	Helper	38.26	
6881	Standby or Keyman	44.90	
	Hyphenate Driver/Plasterer <sup>6</sup>	See footnote 6	
6871	Apprentice		
	1st 1000 Hours Worked, 50% <sup>7</sup>	22.45	
	2nd 1000 Hours Worked, 55%	24.70	
	3rd 1000 Hours Worked, 60%	26.94	
	4th 1000 Hours Worked, 65%	29.19	
	5th 1000 Hours Worked, 70%	31.43	
	6th 1000 Hours Worked, 75%	33.68	
	7th 1000 Hours Worked, 80%	35.92	
	8th 1000 Hours Worked, 85%	38.17	

<sup>2</sup> This rate is to be paid for Plasterer's work for Make-Up Department, including making molds on live persons.

<sup>3</sup> Employees operating gun to apply foam, fiberglass or plaster are to be paid the Gang Boss rate.

<sup>4</sup> Persons who perform cement finishing work shall be so assigned by the Staff Shop.

<sup>5</sup> Persons in this classification are to be certified by the Union.

<sup>6</sup> Hyphenate Drivers

(a) Persons employed in the Hyphenate Driver job classification may be assigned to perform lot jobs such as routine or minor repairs, maintenance of buildings and grounds, electrical maintenance, furniture moving and similar facility jobs.

(b) Hyphenate Driver job assignments will be posted for a period of five (5) working days to allow qualified persons to bid.

The Producer will select based on qualifications; however:

(1) preference shall be given to persons with seniority within their respective bargaining units (listed above) when the employees applying for such bid job possess, in the opinion of the Producer, the requisite skill, ability and personal qualification;

(2) to the extent practicable and consistent with the skill, ability and personal qualification requirements set forth above, the Producer shall in good faith endeavor to select Hyphenate Drivers on a balanced basis, selecting an equal number of employees to fill Hyphenate Driver openings from each of the affected locals.

Each of the affected Local Unions will be given reasonable advance notice prior to the posting of such bid job(s). Prior to implementation of the bid job, the Producer will submit to the Local Union all pertinent information, such as job description, wage rate, basis of employment and person selected. A person so selected may be retained out of seniority for the duration of the assignment, which shall be for a period of one year unless work is no longer available. Such job(s) shall be subject to bidding each year.

When performing such work, the employee(s) will be paid the higher of the applicable wage rates, plus an additional \$2.00/hr. effective 1/3/2016.

### **ON PRODUCTION**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (14+)*</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

### **BUS TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (14+)*</b>
1st 5 days worked	1x rate	1.5x rate	2.5x rate
6th day worked	1.5x rate	1.5x rate	3.75x rate
7th day worked	2x rate	2x rate	4x rate

### **ON/OFF PROD/REPORT TO**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (12+)*</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	3x rate
7th day worked	2x rate	2x rate	4x rate

\* For television only, golden hours shall be based on hours worked for "on production" employees in the studio, on "zone locations" and nearby locations.

### **Night Premium:**

Off Production employees called to work between 6:00 am and 8:00 pm receive 110% of basic rate after 8:00 pm until 6:00 am. If called to work between 8:00 pm and 4:00 am, all time is 120% of basic rate. If called to work between 4:00 am and 6:00 am, all time is 120% of basic rate **until** 6:00 am, when basic rate goes into effect for the remainder of the minimum call.

### **ON CALL**

1st 5 days worked	Flat rate; 60 pension hrs.
6th day worked	1.5x 1/5 "on call" weekly rate; 12 pension hrs.
7th day worked	1.5x 1/5 "on call" weekly rate; 12 pension hrs.



**REST PERIOD**

	Off Production	On Production
Studio	8 hours	9 hours
Within 30 mile zone	10 hours	10 hours
Nearby Location (Bus To)	8 hours	9 hours

**PARTIAL WORK WEEK**

Any day worked prior to or after one full week of employment may be prorated at 1/5th of the studio weekly rate.

**MEALS**

**Meal Period:** Every 6 hours

**Exception:** Period may be extended to 6.5 hours to wrap without penalty, the Producer may complete the camera take in progress, but may not commence another take. There will be a 12 minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty.

**Penalty:**

1st 1/2 hr. or fraction thereof	\$10.00
2nd 1/2 hr. or fraction thereof	\$12.50
Every 1/2 hr. thereafter	\$15.00

**HOLIDAYS****Worked:**

	Worked (7 Days)	Gold
On Production	2x rate	4x rate (14 hrs.+)
Bus To	2x rate	4x rate (14 hrs.+)
Off/On Prod. Report To	2x rate	4x rate (12 hrs.+)
On Call	additional 1/5 of the "on call" weekly rate in effect	

**Not Worked:**

**Daily:** May pay minimum call as holiday occurs (subject to pension, health, and welfare contribution) **or** at end of show (not subject to pension, health, and welfare).

**On Call/Weekly:** 1/5 weekly paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes).

**STUDIO ZONES:**

The definition of the Studio Zone in Paragraph 21 of the Agreement includes the following locations: Agua Dulce, Castaic (including Lake Castaic), Leo Carrillo State Beach, Ontario International Airport, Piru, and Pomona (including the Los Angeles County Fair Grounds).

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The "Secondary Studio Zone" consists of an area extending ten (10) miles from the perimeter of the Studio Zone and including John Wayne Airport and the City of Huntington Beach. When an employee is directed to report to a location within the Secondary Studio Zone, the following shall apply:

- Producer shall notify employees not less than twenty-four hours in advance that it intends to require employees to report to a location within the Secondary Studio Zone. Such notification shall not constitute a work call.
- Mileage shall be paid from the studio or production office to and from the location within the Secondary Studio Zone. In addition, the Producer shall pay a \$4.50 per day allowance to each employee asked to report within the Secondary Studio Zone.
- Courtesy housing shall be offered to those employees who work in excess of twelve (12) hours in the Secondary Studio Zone.
- Rest periods shall be calculated from the perimeter of the thirty (30) mile Studio Zone.
- Except as otherwise provided herein, all of the other provisions applicable to an employee reporting within the thirty (30) mile Studio Zone shall apply.
- The Union agrees to not unreasonably deny waivers for locations, such as Lake Hughes, Elizabeth Lake, and the Nikken Building in Irvine, that are outside the thirty (30) mile Studio Zone and the Secondary Studio Zone, to be treated as within the Secondary Studio Zone.

The following locations continue to be considered within the thirty (30) mile Studio Zone and are not subject to the special rules for the Secondary Studio Zone: Agua Dulce, Castaic (including Castaic Lake), Leo Carrillo State Beach, Ontario International Airport, Piru, Pomona (including the Los Angeles County Fairgrounds), and the Metro-Goldwyn-Mayer, Inc. Ranch property.

**CALIFORNIA SICK LEAVE**

- Accrual. Commencing July 1, 2015, eligible employees covered by this Agreement shall accrue one hour of paid sick leave for every 30 hours worked in California for Producer, up to a maximum of 48 hours or six (6) days. (In lieu of the foregoing hourly accrual of paid sick leave, and provided that advance notice is given to the employee, a Producer may elect to provide employees, upon their eligibility to use sick leave as provided below (i.e., upon working 30 days in California for the Producer and after their 90th day of employment in California with the Producer (based on days worked or guaranteed), with a bank of 24 hours or three (3) days of sick leave per year, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Under this elected option, such banked sick leave days may not be carried over to the following year.)
- To be eligible to accrue paid sick leave, the employee must have worked for the Producer for at least 30 days in California within a one-year period, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Sick leave may be used in minimum increments of four (4) hours upon oral or written request after the eligible employee has been employed by the Producer in California for 90 days (based on days worked or guaranteed), such period to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Reasonable advance notification of the need for sick leave is required if the use is foreseeable; otherwise, notice is required as soon as practicable. Sick days accrued on an hourly basis shall carry over to the following year of employment; however, the Producer may limit the use of such accrued time to no more than 24 hours or three (3) days during each year of employment as defined by the Employer in advance.
- For employees employed on an hourly or daily basis, a day of sick leave pay shall be equal to eight (8) hours' pay at the employee's straight time hourly rate. If a four (4) hour increment of sick leave is taken, the employee shall be paid four (4) hours of pay at his straight time hourly rate. For weekly employees (including 'on-call' employees), a day of sick leave pay shall be equal to one-fifth of the employee's weekly rate under the studio minimum wage scales or one-sixth of the employee's weekly rate under the distant location minimum wage scales (or fifty percent (50%) thereof for a four (4) hour increment of sick leave taken).

Replacements for weekly employees (including "on-call" employees) may be hired on a pro rata basis of the weekly rate regardless of any contrary provision in this Agreement. The employee shall not be required to find a replacement as a condition of exercising his right to paid sick leave.

- Sick leave may be taken for the diagnosis, care or treatment of an existing health condition of, or preventive care for, the employee or the employee's family member. Sick leave also may be taken by an employee who is a victim of domestic violence, sexual assault or stalking.
- Accrued, unused sick leave is not paid out on termination, resignation or other separation from employment. If an employee is rehired by the Producer within one year of the employee's separation from employment, the employee's accrued and unused sick leave shall be reinstated, and the employee may begin using the accrued sick leave upon rehire if the employee was previously eligible to use the sick leave or once the employee becomes eligible as provided above.
- Producer shall include in the employee's start paperwork the contact information for the designated Producer representative whom the employee may contact to confirm eligibility and the amount of accrued sick leave available. Such start paperwork shall also include information with respect to the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected to measure the 30-day and 90-day eligibility periods and the cap on accrual set forth in subparagraph (b) above or, alternatively, if the Producer elected to provide employees with a sick leave bank, the year period (i.e., calendar year or the employee's anniversary date) that the Producer selected for the bank of three (3) sick days as provided in subparagraph (a) above. Producer also shall notify the Local Union office of the name and contact information of the designated Producer representative.
- Any Producer that has a sick leave policy, or paid leave or paid time off policy that permits the use of paid sick time, as of June 30, 2015, may continue such policy in lieu of the foregoing. Nothing shall prevent a Producer from negotiating a sick leave policy with better terms and conditions. There shall be no discrimination or retaliation against any employee for exercising his or her right to use paid sick leave.
- Any dispute with respect to sick leave for employees covered under this Agreement shall be subject to the grievance and arbitration procedures provided herein.

### **WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS**

The Union expressly waives, to the full extent permitted by law, application of the following to all employees employed under this Agreement: the New York City Earned Safe and Sick Time Act of 2013(N.Y.C. Admin. Code, Section 20-911 et seq.); Section 1-24-045 of the Municipal Code of Chicago; the Cook County Earned Sick Leave Ordinance (Ordinance No. 16-4229); the San Francisco Paid Sick Leave Ordinance (San Francisco Administrative Code Section 12W); the Paid Sick Leave Ordinance of Berkeley, California (Municipal Code Chapter 13.100); all requirements pertaining to "paid sick leave" in Chapter 37 of Title 5 of the Municipal Code of Emeryville, California (including, but not limited to, Chapter 37.0.1.e), 37.03, 37.07.a)1)B.ii. and 37.07.f)); the Oakland Sick Leave Law (Municipal Code Section 5.92.030.); Chapter 4.62.025 of the Santa Monica Municipal Code (enacted by Ordinance No. 2509); the Seattle Paid Sick and Safe Time Ordinance (Ordinance No. 123698); Chapter 18.10 of Title 18 of the Municipal Code of the City of Tacoma, Washington (enacted by Ordinance No. 28275); Article 8.1 of Title 23, Chapter 2 of the Arizona Revised Statutes; the New Jersey Paid Sick Leave Act (C.34:11-56a et seq.); Chapter 160 of the Ordinances of the Township of Bloomfield, New Jersey (enacted by Ordinance No. 15-10); the Paid Sick Time for Private Employees Ordinance of East Orange, New Jersey (Ordinance No. 21-2014; East Orange Code Chapter 140, Section 1 et seq.); Chapter 8.56 of the Revised General Ordinances of the City of New Brunswick, New Jersey; Chapter 8, Article 5 of the Municipal Code of the City of Plainfield, New Jersey; the Paid Sick Time Law of Jersey City, New Jersey (Chapter 4 of the Jersey City Municipal Code; the Sick Leave for Private Employees Ordinances of Elizabeth, New Jersey (Ordinance No. 4617); Irvington, New Jersey (Ordinance No. MC-3513); Montclair, New Jersey; Newark, New Jersey (City Ordinance 13-2010); Morristown, New Jersey (Ordinance No. O-35-2016); Passaic, New Jersey (Ordinance No. 1998-14); Paterson, New Jersey (Paterson Code Chapter 412); and Trenton, New Jersey (Ordinance No. 14-45) and any other ordinance, statute or law requiring paid sick leave that is hereafter enacted. It is understood that the Union and the AMPTP shall memorialize any such waiver for any newly-enacted law by letter agreement.

**DISTANT**

OPERATIVE PLASTERERS AND CEMENT MASONS INTERNATIONAL ASSOCIATION OF UNITED STATES AND CANADA, STUDIO PLASTERERS, LOCAL #755		DISTANT LOCATION MINIMUM RATES	
		SCHEDULE A DAILY EMPLOYEES	SCHEDULE C
		<i>EP Schedule 01</i>	<i>EP Schedule 56</i>
		1.5 AFTER 8/40 MIN. CALL 9.5 HRS (Excluding 7th Day Worked)	WEEKLY "ON CALL"
		REGULAR BASIC HOURLY RATE	
OCC. CODE NO.	CLASSIFICATION	PER HOUR	PER WEEK
6800	Plasterer Foreman	\$49.63	\$2,690.77
6801	Modeler Gang Boss	57.08	
6811	Artist <sup>2</sup>	55.21	
6812	Sculptor <sup>2</sup>	55.21	
6813	Modeler <sup>2</sup>	55.21	
6821	Plasterer Gang Boss <sup>3</sup>	47.16	
6823	Model Maker Gang Boss <sup>3</sup>	47.16	
6831	Plasterer	44.90	
6833	Model Maker	44.90	
6843	Mouldmaker	44.90	
6841	Caster	43.72	
6845	Cement Finisher	43.72	
6851	Improver <sup>4</sup>	40.06	
6861	Helper	38.26	
6881	Standby or Keyman	44.90	

<sup>2</sup> This rate is to be paid for Plasterer's work for Make-Up Department, including making molds on live persons.

<sup>3</sup> Employees operating gun to apply foam, fiberglass or plaster are to be paid the Gang Boss rate.

<sup>4</sup> Persons who perform cement finishing work shall be so assigned by the Staff Shop.

**ON PRODUCTION**

	<b>Straight (8/40)</b>	<b>Overtime (8+)</b>	<b>Gold (14+)</b>
1st 6 days worked	1x rate	1.5x rate	2.5x rate
7th day worked	2x rate	2x rate	5x rate

**Idle 6th or 7th Day:**

Daily/Weekly	4 hrs. straight time <b>at scale</b> ; 8 pension hrs.
On Call	1/2 day pay at contract wage rate <b>scale</b> ; 6th day: 7 pension hrs.; 7th day: 8 pension hrs.)

**REST PERIOD**

Rest Period: 8 hours

**ON CALL**

1st 5 days worked	5 day rate; 60 pension hrs.
6th day worked	1.5x 1/5 of 5 day rate; 12 pension hrs.
7th day worked	1.5x 1/5 of 5 day rate; 12 pension hrs.

**ANY TRAVEL DAY**

Daily/Weekly	Payable at 1x (4 hr. minimum., 8 hr. max)
On Call	1/6th of scheduled minimum weekly "on call" rate

**PARTIAL WORK WEEK**

Any day worked prior to or after one full week of employment may be pro rated at 1/6th of the distant location rate.

**MEALS**

**Meal Period:** Every 6 hours

**Exception:** Period may be extended 6.5 hours to wrap without penalty, the Producer may complete the camera take in progress, but may not commence another take. There will be a 12 minute grace period, which is not to be a scheduled grace period, prior to imposition of any meal penalty.

**Penalty:**

1st 1/2 hr. or fraction thereof	\$10.00
2nd 1/2 hr. or fraction thereof	\$12.50
Every 1/2 hr. thereafter	\$15.00

**HOLIDAYS****Worked:**

**7 Days:** 2x rate

Gold (14+): 5x rate

**On Call:** Additional 1/6 of the "on call" weekly rate in effect.

**Not Worked:**

**Daily:** As holiday occurs minimum call 9.5 hours (subject to pension, health, and welfare contribution) or at end of show (not subject to pension, health, and welfare).

**Weekly "On Call":** Included in salary.

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## BASIC CRAFTS OCCUPATION CODE LIST

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## BASIC CRAFTS OCCUPATION CODE LIST

**NOTE:** To assist **ENTERTAINMENT PARTNERS** payroll clients, the following pages contain the EP Occupation Codes for the Los Angeles IATSE Basic Agreement, New Television and Videotape Sideletter, MOW Longform Sideletter, Basic Crafts, and Teamster Agreements. See Fringes for current applicable pension rates.

### ABOUT OCCUPATION CODES

What is commonly referred to as an employee's "Occupation Code" is in actuality a 3-part designation of the Union, Classification, and Schedule. Every employee receiving The Motion Picture Industry Pension and Health Plan's (MPIPHP) benefits must be reported in a very structured manner, which allows MPIPHP to audit benefit contributions.

**Occupation Code = Local + Classification + Schedule**

MPIPHP has assigned 4-digit numeric indicators for each specific job classification.

For certain Sideletters (e.g., Longform), MPIPHP has assigned unique classification coding. Although most unions have 4-digit classifications, some (e.g., Local 893) have 5.

The Schedules assigned by MPIPHP vary from A-E. Whereas a Schedule A is always a "Daily," the rest of the schedules vary from local to local (a Schedule C might be Exempt with one local, but a Weekly with another). For this reason, EP developed a 2-digit numeric system to identify the various schedules.

EP IA SCHEDULES					
<b>01</b>	Daily	1.5 after 8	<b>00</b>	Daily	1.5 after 9
<b>40</b>	40 hr. Weekly	1.5 after 40			
<b>43</b>	43.2 hr. Weekly	1.5 after 40	<b>44</b>	43.2 hr. Weekly	1.5 after 9.3 daily
<b>45</b>	45 hr. Weekly	1.5 after 40			
<b>48</b>	48.6 hr. Weekly	1.5 after 40	<b>49</b>	48.6 hr. Weekly	1.5 after 48.6
<b>54</b>	54 hr. Weekly	1.5 after 40	<b>55</b>	54 hr. Weekly	1.5 after 54
<b>56</b>	On Call				

**NOTE:** See footnotes/conditions for rate adjustments.

**EP OCCUPATION CODE LIST  
BASIC CRAFTS/TEAMSTERS**

The EP Occupation Code is comprised of the Union Number and Job Classification number as it appears on the AMPTP wage tables. The alpha Schedule codes have been assigned numbers by EP according to the hours.

**BASIC CRAFTS/TEAMSTERS**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Current Period Effective 8/2/2020 to 7/31/2021		Prior Period Effective 8/4/2019 to 8/1/2020	
			HOURLY RATE	WEEKLY RATE	HOURLY RATE	WEEKLY RATE
3500 00	Teamsters Local 399 Studio Rates and Hours					
3500 56	Transportation Coordinator <sup>2</sup>	60.0		Negotiated		Negotiated
3500 01	Transportation Coordinator <sup>2</sup>	8.0	Negotiated		Negotiated	
3501 01	1st On Production Driver Gang Boss Hired <sup>3</sup>	8.0	\$47.38		\$46.22	
3502 01	All Other Gang Bosses (except Occ. Code Nos. 3551 and 3581) <sup>3,4,5</sup>	8.0	43.13		42.08	
3511 01	Drivers of automobiles, station wagons, minivans (9 or fewer passengers), and motorcycles	8.0	23.34		22.77	
3518 01	Drivers of automobiles, station wagons, minivans (9 or fewer passengers), and motorcycles who "regularly worked" for the Producer in Occ. Code No. 3511 as defined in footnote 6	8.0	33.04		32.23	
3512 01	Drivers of other vehicles which require a Class C license to operate – crew cabs, pick-up trucks, lot tractors (shop mules or hooties), 5-ton trucks – and condors	8.0	35.00		34.15	
3513 01	Hyphenate Driver/Craftperson	8.0	<sup>7</sup>		<sup>7</sup>	
3520 01	Drivers of vehicles requiring a Class B license, including operators of maxivans (10 or more passengers), buses (excluding forty (40) passenger buses), dump trucks, 5-ton crew cabs, crew cabs towing trailers less than 6,000 lbs. off the lot, forklifts (excluding pettibone forklifts), skip loaders, water trucks and motor homes, but excluding 10-ton trucks <sup>8</sup>	8.0	38.19		37.26	
3521 01	Drivers of forty (40) passenger buses, 10-ton trucks and pettibone forklifts and drivers of vehicles requiring a Class A license to operate, including vehicles towing trailers over 6,000 lbs. and operators of cranes, back hoes, bulldozers, heavy duty tractors and honey wagons <sup>8</sup>	8.0	41.19		40.19	
3523 01	Camera Car Driver <sup>9</sup>	8.0	47.38		46.22	
3524 01	Production Van Driver/Operator <sup>10</sup>	8.0	48.36		47.18	
3525 01	Stunt and/or Blind Driver <sup>11</sup>	8.0	Negotiated		Negotiated	
3526 01	Chapman Crane Operator	8.0	47.38		46.22	
3527 01	Drivers of thirty-two (32) passenger vans	8.0	41.19		40.19	

**EP OCCUPATION CODE LIST  
BASIC CRAFTS/TEAMSTERS**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Current Period Effective 8/2/2020 to 7/31/2021		Prior Period Effective 8/4/2019 to 8/1/2020	
			HOURLY RATE	WEEKLY RATE	HOURLY RATE	WEEKLY RATE
3500 00	Teamsters Local 399 - continued					
3531 01	Automotive Service Person	8.0	23.34		22.77	
3532 01	Automotive Service Person who "regularly worked" for the Producer in Occ. Code No. 3531 as defined in footnote 6	8.0	33.04		32.23	
3543 01	Dispatcher <sup>4</sup>	8.0	43.13		42.08	
3550 01	Ramrod <sup>2,12,13</sup>	8.0	Negotiated		Negotiated	
3551 01	Wrangler Gang Boss <sup>12</sup>	8.0	43.34		42.28	
3561 01	Wrangler	8.0	40.06		39.08	
3562 01	Driver/Wrangler <sup>14</sup>	8.0	41.19		40.19	
3563 01	Wrangler (Pick Up)	8.0	60.41		58.94	
3565 01	Wrangler (Braider)	8.0	50.65		49.41	
3571 01	Trainer (Domestic Livestock) <sup>15</sup>	8.0	Negotiated		Negotiated	
3573 01	Trainer (Stable) <sup>15</sup>	8.0	55.47		54.12	
3575 01	Wild Animal Trainers <sup>15,16,17</sup>	8.0	55.47		54.12	
3576 01	Wild Animal Handlers <sup>16,17</sup>	8.0	48.10		46.93	
3581 01	Automotive Gang Boss <sup>18,19</sup>	8.0	47.38		46.22	
3591 01	Automotive Mechanic <sup>18,19</sup>	8.0	43.43		42.37	
3592 01	Dog Trainer <sup>15,16,20,21</sup>	8.0	48.10		46.93	
3593 01	Dog Handler <sup>16,21</sup>	8.0	40.06		39.08	

See footnotes/conditions for rate adjustments.

**EP OCCUPATION CODE LIST  
BASIC CRAFTS/TEAMSTERS**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Current Period Effective 8/2/2020 to 7/31/2021		Prior Period Effective 8/4/2019 to 8/1/2020	
			HOURLY RATE	WEEKLY RATE	HOURLY RATE	WEEKLY RATE
3700 00	Electrical Workers Local 40 Studio Rates and Hours					
3701 56	Electrical Foreman	60.0		\$2,657.79		\$2,592.97
3705 56	Sound Installation Foreman	60.0		2,657.79		2,592.97
3705 56	Maintenance Foreman	60.0		2,657.79		2,592.97
3703 56	Air Conditioning Foreman	60.0		2,657.79		2,592.97
3711 01	Electrical Gang Boss	8.0	\$46.14		\$45.01	
3713 01	Air Conditioning Gang Boss	8.0	46.14		45.01	
3714 01	Electronic Gang Boss <sup>1</sup>	8.0	47.91		46.74	
3737 01	Construction Gang Boss <sup>2</sup>	8.0	50.53		49.30	
3716 01	Cable Splicer	8.0	46.14		45.01	
3717 01	Electronic Technician <sup>1</sup>	8.0	45.44		44.33	
3721 01	Journeyman Wireman	8.0	43.72		42.65	
3722 01	Journeyman Wireman <sup>3</sup>	8.0	46.93		45.79	
3723 01	Air Conditioning Engineer	8.0	43.72		42.65	
3724 01	Production Van Driver/Operator <sup>4</sup>	8.0	48.36		47.18	
3725 01	"Hyphenate" Driver/Electrician <sup>5</sup>	8.0	<sup>5</sup>		<sup>5</sup>	
3726 01	Journeyman Wireman <sup>6</sup>	8.0	42.45		41.41	
3727 01	Air Conditioning Engineer <sup>7</sup>	8.0	42.45		41.41	
3735 48	Sound Install and/or Maint. Man	48.6	47.61	2,518.57	46.45	2,457.21
3735 01	Sound Install and/or Maint. Man	8.0	50.55		49.32	
3736 48	Sound Gang Boss <sup>7 (Yr. 17-18); 9 (Yr. 18-19)</sup>	48.6	51.09	2,702.66	49.84	2,636.54
3736 01	Sound Gang Boss	8.0	54.45		53.12	
3733 01	Apprentice Maintenance Air Conditioning Mechanic (4 Year Program)					
	1st 6 Months, 56%	8.0	24.48		23.88	
	2nd 6 Months, 61.5%	8.0	26.89		26.23	
	3rd 6 Months, 67%	8.0	29.29		28.58	
	4th 6 Months, 72.5%	8.0	31.70		30.92	
	5th 6 Months, 78%	8.0	34.10		33.27	
	6th 6 Months, 83.5%	8.0	36.51		35.61	
	7th 6 Months, 89%	8.0	38.91		37.96	
	8th 6 Months, 94.5%	8.0	41.32		40.30	

Continued on next page.

**EP OCCUPATION CODE LIST  
BASIC CRAFTS/TEAMSTERS**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Current Period Effective 8/2/2020 to 7/31/2021		Prior Period Effective 8/4/2019 to 8/1/2020	
			HOURLY RATE	WEEKLY RATE	HOURLY RATE	WEEKLY RATE
3700 00	Electrical Workers Local 40 – continued					
3732 01	Apprentice Wireman <sup>8</sup> (Yr. 17-18); 10 (Yr. 18-19)					
	1st 1,000 hrs. worked, 45%	8.0	\$19.67		\$19.19	
	2nd 1,000 hrs. worked, 50.5%	8.0	22.08		21.54	
	3rd 1,000 hrs. worked, 56%	8.0	24.48		23.88	
	4th 1,000 hrs. worked, 61.5%	8.0	26.89		26.23	
	5th 1,000 hrs. worked, 67%	8.0	29.29		28.58	
	6th 1,000 hrs. worked, 72.5%	8.0	31.70		30.92	
	7th 1,000 hrs. worked, 78%	8.0	34.10		33.27	
	8th 1,000 hrs. worked, 83.5%	8.0	36.51		35.61	
	9th 1,000 hrs. worked, 89%	8.0	38.91		37.96	
	10th 1,000 hrs. worked, 94.5%	8.0	41.32		40.30	
Not Assigned	Apprentice (3732) working with Journeyman Wireman receiving occ code 3722 rate					
	1st 1,000 hrs. worked, 45%	8.0	\$21.12		\$20.61	
	2nd 1,000 hrs. worked, 50.5%	8.0	23.70		23.12	
	3rd 1,000 hrs. worked, 56%	8.0	26.28		25.64	
	4th 1,000 hrs. worked, 61.5%	8.0	28.86		28.16	
	5th 1,000 hrs. worked, 67%	8.0	31.44		30.68	
	6th 1,000 hrs. worked, 72.5%	8.0	34.02		33.20	
	7th 1,000 hrs. worked, 78%	8.0	36.61		35.72	
	8th 1,000 hrs. worked, 83.5%	8.0	39.19		38.23	
	9th 1,000 hrs. worked, 89%	8.0	41.77		40.75	
	10th 1,000 hrs. worked, 94.5%	8.0	44.35		43.27	
5100 00	Utility Employees Local 724 Studio Rates and Hours					
5100 56	Laborer Foreperson <sup>1</sup>	60.0		\$2,118.31		\$2,066.64
5100 01	Laborer Foreperson <sup>2</sup>	8.0	\$40.36		\$39.38	
5101 01	Laborer Gang Boss	8.0	37.62		36.70	
5103 01	Gardener Gang Boss	8.0	40.93		39.93	
5111 01	Laborer	8.0	35.90		35.02	
5112 01	Entry Level Employee <sup>3</sup>	8.0	17.04		16.62	
5119 01	Pot Washer (Paint)	8.0	37.01		36.11	
5120 01	Concrete Tender	8.0	38.24		37.31	
5121 01	Plaster Tender (Hod Carrier)	8.0	38.24		37.31	
5122 01	Sand Blaster	8.0	37.25		36.34	
5125 01	Roofer	8.0	37.25		36.34	
5126 01	Tar Pot Man	8.0	37.25		36.34	
5129 01	Pneumatic Tool Operator <sup>4</sup>	8.0	37.62		36.70	
5133 01	Horticulturist	8.0	38.66		37.72	
5143 01	Gardener	8.0	36.58		35.69	
5151 01	Toolroom Keeper	8.0	37.01		36.11	
5152 01	"Hyphenate" Driver/Laborer	8.0	<sup>5</sup>		<sup>5</sup>	

## See footnotes/conditions for rate adjustments.

**EP OCCUPATION CODE LIST  
BASIC CRAFTS/TEAMSTERS**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Current Period Effective 8/2/2020 to 7/31/2021		Prior Period Effective 8/4/2019 to 8/1/2020	
			HOURLY RATE	WEEKLY RATE	HOURLY RATE	WEEKLY RATE
6800 00	Plasterers and Cement Masons Local 755 Studio Rates and Hours <sup>##</sup>					
6800 56	Plasterer Foreperson <sup>1</sup>	60.0		\$2,690.77		\$2,625.14
6800 01	Plasterer Foreperson	8.0	\$49.63		\$48.42	
6801 01	Modeler Gang Boss	8.0	57.08		55.69	
6811 01	Artist <sup>2</sup>	8.0	55.21		53.86	
6812 01	Sculptor <sup>2</sup>	8.0	55.21		53.86	
6813 01	Modeler <sup>2</sup>	8.0	55.21		53.86	
6821 01	Plasterer Gang Boss <sup>3</sup>	8.0	47.16		46.01	
6823 01	Model Maker Gang Boss <sup>3</sup>	8.0	47.16		46.01	
6831 01	Plasterer	8.0	44.90		43.80	
6833 01	Model Maker	8.0	44.90		43.80	
6843 01	Mouldmaker	8.0	44.90		43.80	
6841 01	Caster	8.0	43.72		42.65	
6845 01	Cement Finisher <sup>4</sup>	8.0	43.72		42.65	
6851 01	Improver <sup>5</sup>	8.0	40.06		39.08	
6861 01	Helper	8.0	38.26		37.33	
6881 01	Standby or Keyman	8.0	44.90		43.80	
Not Assigned	Hyphenate Driver/Plasterer	8.0	<sup>6</sup>		<sup>6</sup>	
6871 01	Apprentice					
	1st 1,000 hrs. worked, 50% <sup>7</sup>	8.0	22.45		21.90	
	2nd 1,000 hrs. worked, 55%	8.0	24.70		24.09	
	3rd 1,000 hrs. worked, 60%	8.0	26.94		26.28	
	4th 1,000 hrs. worked, 65%	8.0	29.19		28.47	
	5th 1,000 hrs. worked, 70%	8.0	31.43		30.66	
	6th 1,000 hrs. worked, 75%	8.0	33.68		32.85	
	7th 1,000 hrs. worked, 80%	8.0	35.92		35.04	
	8th 1,000 hrs. worked, 85%	8.0	38.17		37.23	
6900 00	Plumbers/Pipe Fitters Local 78 Studio Rates and Hours					
NON-LABORATORY						
6900 56	Plumber Foreperson	60.0		\$2,657.79		\$2,592.97
6906 01	Assistant Foreperson	8.0	\$46.67		\$45.53	
6911 01	Journeyman Plumber	8.0	43.72		42.65	
6921 01	Hyphenate Driver/Craftsperson	8.0	<sup>5</sup>		<sup>5</sup>	
LABORATORY						
6900 56	Plumber Foreperson	60.0		2,602.65		2,539.17
6906 01	Assistant Foreperson	8.0	45.67		44.56	
6911 01	Journeyman Plumber	8.0	42.77		41.73	
6921 01	Hyphenate Driver/Craftsperson	8.0	<sup>5</sup>		<sup>5</sup>	

<sup>##</sup> See footnotes/conditions for rate adjustments.

**EP OCCUPATION CODE LIST  
MOW BASIC CRAFTS/TEAMSTERS**

**MOW BASIC CRAFTS/TEAMSTERS**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 8/2/2020 to 7/31/2021	
			WEEKLY RATE	HOURLY RATE
MOW	TEAMSTERS Local 399 Studio Transportation Drivers See footnotes/conditions for rate adjustments			
4622 56	Transportation Coordinator <sup>2</sup>	60.0	Exempt	
4623 01	1st On Production Driver Gang Boss Hired <sup>3</sup>	8.0		\$40.27
4624 01	All Other Gang Bosses (except Occ. Code 4637 and 4646) <sup>3,4,5</sup>	8.0		36.66
4625 01	Drivers of automobiles, station wagons, minivans (9 or fewer passengers), and motorcycles	8.0		19.84
4626 01	Drivers of other vehicles which require a Class C license to operate – crew cabs, pick-up trucks, lot tractors (shop mules or hooties), 5-ton trucks – and condors	8.0		29.75
4627 01	“Hyphenate” Driver/Craftsperson	8.0		7
4628 01	Drivers of vehicles requiring a Class B license to operate, including operators of maxivans (10 or more passengers), buses (excluding forty (40) passenger buses), dump trucks, 5-ton crew cabs, crew cabs towing trailers less than 6,000 lbs. off the lot, forklifts (excluding pettibone forklifts), skip loaders, water trucks and motor homes, but excluding 10-ton trucks <sup>8</sup>	8.0		32.46
4629 01	Drivers of forty (40) passenger buses, 10-ton trucks, and pettibone forklifts and drivers of vehicles requiring a Class A license, including vehicles towing trailers over 6,000 lbs. and operators of cranes, back hoes, bulldozers, heavy duty tractors and honey wagons <sup>8</sup>	8.0		35.01
4682 01	Drivers of thirty-two (32) passenger vans	8.0		35.01
4630 01	Camera Car Driver <sup>9</sup>	8.0		40.27
4631 01	Production Van Driver/Operator <sup>10</sup>	8.0		41.11
4632 01	Stunt and/or Blind Driver <sup>11</sup>	8.0		None
4633 01	Chapman Crane Operator	8.0		40.27
4634 01	Automotive Service Person	8.0		19.84
4635 01	Dispatcher <sup>4</sup>	8.0		36.66
4636 01	Ramrod <sup>2,12,13</sup>	8.0		None <sup>2,12,13</sup>
4637 01	Wrangler Gang Boss <sup>12</sup>	8.0		36.84
4638 01	Wrangler	8.0		34.05
4639 01	Driver/Wrangler <sup>14</sup>	8.0		35.01
4640 01	Wrangler (Pick-up)	8.0		51.35
4641 01	Wrangler (Braider)	8.0		43.05
4642 01	Trainer (Domestic Livestock)	8.0		None <sup>15</sup>
4643 01	Trainer (Stable) <sup>15</sup>	8.0		47.15
4644 01	Wild Animal Trainers <sup>15,16,17</sup>	8.0		47.15
4645 01	Wild Animal Handlers <sup>16,17</sup>	8.0		40.89
4646 01	Automotive Gang Boss <sup>18,19</sup>	8.0		40.27
4647 01	Automotive Mechanic <sup>18,19</sup>	8.0		36.92
4648 01	Dog Trainer <sup>15,16,20,21</sup>	8.0		40.89
4649 01	Dog Handler <sup>16,21</sup>	8.0		34.05

**EP OCCUPATION CODE LIST  
MOW BASIC CRAFTS/TEAMSTERS**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 8/2/2020 to 7/31/2021	
			WEEKLY RATE	HOURLY RATE
MOW	ELECTRICAL WORKERS Local 40 See footnotes/conditions for rate adjustments.			
4601 56	Electrical Foreperson	60.0	\$2,137.75	
4602 56	Sound Installation Foreperson	60.0	2,137.75	
4602 56	Maintenance Foreperson	60.0	2,137.75	
4603 56	Air Conditioning Foreperson	60.0	2,137.75	
4604 01	Electrical Gang Boss	8.0		\$37.13
4605 01	Air Conditioning Gang Boss	8.0		37.13
4606 01	Electronic Gang Boss <sup>1</sup>	8.0		38.59
4607 01	Construction Gang Boss <sup>2</sup>	8.0		40.68
4608 01	Cable Splicer	8.0		37.13
4609 01	Electronic Technician <sup>1</sup>	8.0		36.55
4610 01	Journeyman Wireman	8.0		35.20
4611 01	Journeyman Wireman <sup>3</sup>	8.0		37.78
4612 01	Air Conditioning Engineer	8.0		35.20
4613 01	Production Van Driver/Operator <sup>4</sup>	8.0		38.88
4614 01	"Hyphenate" Driver/Electrician <sup>5</sup>			<sup>5</sup>
4615 01	Sound Install and/or Maintenance Man	8.0		40.65
4616 01	Sound Gang Boss <sup>7</sup>	8.0		43.76
4617 01	Apprentice Wireman <sup>8</sup>	8.0		
	1st 1,000 hrs. worked, 45%	8.0		15.84
	2nd 1,000 hrs. worked, 50.5%	8.0		17.78
	3rd 1,000 hrs. worked, 56%	8.0		19.71
	4th 1,000 hrs. worked, 61.5%	8.0		21.65
	5th 1,000 hrs. worked, 67%	8.0		23.58
	6th 1,000 hrs. worked, 72.5%	8.0		25.52
	7th 1,000 hrs. worked, 78%	8.0		27.46
	8th 1,000 hrs. worked, 83.5%	8.0		29.39
	9th 1,000 hrs. worked, 89%	8.0		31.33
	10th 1,000 hrs. worked, 94.5%	8.0		33.26
Not assigned	Apprentice working with Journeyman Wireman who is receiving the "3" Rate			
	1st 1,000 hrs. worked, 45%	8.0		17.00
	2nd 1,000 hrs. worked, 50.5%	8.0		19.08
	3rd 1,000 hrs. worked, 56%	8.0		21.16
	4th 1,000 hrs. worked, 61.5%	8.0		23.23
	5th 1,000 hrs. worked, 67%	8.0		25.31
	6th 1,000 hrs. worked, 72.5%	8.0		27.39
	7th 1,000 hrs. worked, 78%	8.0		29.47
	8th 1,000 hrs. worked, 83.5%	8.0		31.55
	9th 1,000 hrs. worked, 89%	8.0		33.62
	10th 1,000 hrs. worked, 94.5%	8.0		35.70
4690 01	Apprentice Maint Air Conditioning Mechanic (4 Year Program)			
	1st 6 months, 56%	8.0		19.71
	2nd 6 months, 61.5%	8.0		21.65
	3rd 6 months, 67%	8.0		23.58
	4th 6 months, 72.5%	8.0		25.52
	5th 6 months, 78%	8.0		27.46
	6th 6 months, 83.5%	8.0		29.39
	7th 6 months, 89%	8.0		31.33
	8th 6 months, 94.5%	8.0		33.26



**EP OCCUPATION CODE LIST  
MOW BASIC CRAFTS/TEAMSTERS**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 8/2/2020 to 7/31/2021	
			WEEKLY RATE	HOURLY RATE
MOW	ELECTRICAL WORKERS Local 40 – continued			
4691 01	Journeyman Wireman <sup>6</sup>	8.0		\$34.16
4692 01	Air Conditioning Engineer <sup>7</sup>	8.0		34.16
MOW	UTILITY EMPLOYEES Local 724 See footnotes/conditions for rate adjustments.			
4650 56	Laborer Foreperson	60.0	\$1,831.76 <sup>1</sup>	
4650 01	Laborer Foreperson	8.0		\$34.90 <sup>2</sup>
4651 01	Laborer Gang Boss	8.0		32.45
4652 01	Gardener Gang Boss	8.0		35.39
4653 01	Laborer	8.0		31.05
4654 01	Entry Level Employee <sup>3</sup>	8.0		17.04
4655 01	Pot Washer (Paint)	8.0		32.03
4656 01	Concrete Tender	8.0		33.04
4657 01	Plaster Tender (Hod Carrier)	8.0		33.04
4658 01	Sand Blaster	8.0		32.30
4659 01	Roofer	8.0		32.30
4660 01	Tar Pot Man	8.0		32.30
4661 01	Pneumatic Tool Operator <sup>4</sup>	8.0		32.45
4662 01	Horticulturist	8.0		33.44
4663 01	Gardener	8.0		31.65
4664 01	Toolroom Keeper	8.0		32.03
4665 01	"Hyphenate" Driver/Laborer	8.0		<sup>5</sup>
MOW	PLASTERERS AND CEMENT MASONS Local 755 See footnotes/conditions for rate adjustments			
4666 56	Plasterer Foreperson	60.0	\$2,164.17 <sup>1</sup>	
4666 01	Plasterer Foreperson	8.0		\$39.93
4667 01	Modeler Gang Boss	8.0		45.84
4668 01	Artist <sup>2</sup>	8.0		44.40
4669 01	Sculptor <sup>2</sup>	8.0		44.40
4670 01	Modeler <sup>2</sup>	8.0		44.40
4671 01	Plasterer Gang Boss <sup>3</sup>	8.0		37.96
4672 01	Model Maker Gang Boss <sup>3</sup>	8.0		37.96
4673 01	Plasterer	8.0		36.16
4674 01	Model Maker	8.0		36.16
4675 01	Mouldmaker	8.0		36.16
4676 01	Caster	8.0		35.20
4677 01	Cement Finisher <sup>4</sup>	8.0		35.20
4678 01	Improver <sup>5</sup>	8.0		32.31
4679 01	Helper	8.0		30.85
4680 01	Standby or Keyman	8.0		36.16
	Hyphenate Driver/Plasterer	8.0		<sup>6</sup>
4681 01	Apprentice	8.0		
	1st 1,000 hrs. worked, 50% <sup>7</sup>	8.0		18.08
	2nd 1,000 hrs. worked, 55%	8.0		19.89
	3rd 1,000 hrs. worked, 60%	8.0		21.70
	4th 1,000 hrs. worked, 65%	8.0		23.50
	5th 1,000 hrs. worked, 70%	8.0		25.31
	6th 1,000 hrs. worked, 75%	8.0		27.12
	7th 1,000 hrs. worked, 80%	8.0		28.93
	8th 1,000 hrs. worked, 85%	8.0		30.74
MOW	PLUMBERS AND PIPE FITTERS Local 78			
4619 56	Plumber Foreperson	60.0	\$2,076.70	
4620 01	Assistant Foreperson	8.0		\$36.46
4621 01	Journeyman Plumber	8.0		34.18

**EP OCCUPATION CODE LIST**  
**IATSE VIDEOTAPE AGREEMENT – LOCATION MANAGERS**

**LOCATION MANAGERS**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Current Period Effective 8/2/2020 to 7/31/2021
			WEEKLY RATE
3600 00	Location Managers Local 399 Studio Rates and Hours		
3600 56***	Location Managers	60.0	\$3,290.00
3602 56***	Key Asst. Location Manager <sup>#</sup>	60.0	1,976.00
3601 56***	Asst. Location Manager	60.0	1,355.00

<sup>#</sup> Negotiable but at no less than the rate indicated.

EP OCC CODE	CLASSIFICATION	GUAR HRS	Current Period Effective 8/2/2020 to 7/31/2021
			WEEKLY RATE
MOW	Location Managers Local 399 Long Form Television Motion Pictures, Programs Made-for-DVD, and Low Budget Theatrical Productions Rates		
4601 56***	Location Managers	60.0	\$3,018.00
4611 56***	Key Asst. Location Manager <sup>#</sup>	60.0	1,808.00
4610 56***	Asst. Location Manager	60.0	1,238.00

<sup>#</sup> Negotiable but at no less than the rate indicated.

EP OCC CODE	CLASSIFICATION	GUAR HRS	Current Period Effective 8/2/2020 to 7/31/2021
			WEEKLY RATE
NEW SERIES/ PILOTS	Location Managers Local 399 New One-Hour Episodic TV Series, One-Half Hour Digital or Videotape Single Camera Dramatic TV Series, Digital or Videotape Non-Dramatic Series of Any Length, and all Pilots Rates		
36001 56***	Location Managers	60.0	\$3,210.00
36021 56***	Key Asst. Location Manager#	60.0	1,928.00
36011 56***	Asst. Location Manager	60.0	1,322.00

<sup>#</sup> Negotiable but at no less than the rate indicated.

See footnotes in Local Sections.

## IATSE/BC SIDELETTERS

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**SIDELETTERS**  
**BASIC CRAFTS/LOCATION MANAGERS**

Basic Crafts Agreement Continued																							
Special Conditions for Movies for Television and Long-Form Television Motion Pictures, Made for DVD Productions and Low Budget Theatrical Productions	Productions Made for Basic Cable	Sideletter Title	Application	Wage Rates				Vacation				Holidays Not Worked				Holidays Worked				Golden Hours			
				Pilot	1st Yr Series	2nd Yr Series	3rd Yr Series	4th+ Yr Series	Pilot	1st Yr Series	2nd Yr Series	3rd Yr Series	4th+ Yr Series	Pilot	1st Yr Series	2nd Yr Series	3rd Yr Series	4th+ Yr Series	Pilot	1st Yr Series	2nd Yr Series	3rd Yr Series	4th+ Yr Series
Pre-production and production of made for television long-form projects (including movies-of-the-week, mini series) which are produced by the Producer in Los Angeles between 8/1/07 and 7/31/10. This sideletter shall also apply to any such project produced outside Los Angeles during said term as long as 50% or more of the employees working in classifications subject to this agreement are covered thereunder. This sideletter also applies to direct-to-video productions and to "low budget" theatrical productions ("low budget" theatrical production is one for which the budget does not exceed \$8,000,000).	Pre-production and production of one-hour episodic TV series, the production of which commenced prior to 8/1/03, and all pilots (half-hour or one-hour) (other than those covered under the Long-Form TV Motion Pictures Sideletter) that are committed to be produced in Los Angeles	Per Long-Form Sideletter	Per Long-Form Sideletter	Per Long-Form Sideletter	Per Long-Form Sideletter	N/A	N/A	N/A	N/A	50% OF THE APPLICABLE PERCENTAGE	100% OF THE APPLICABLE PERCENTAGE	N/A	N/A	N/A	50% OF THE APPLICABLE PERCENTAGE	100% OF THE APPLICABLE PERCENTAGE	2X	2X	Minimum of 8 hours at 2x	After 14 hours elapsed	After 12 hours worked		
N/A - <b>Note:</b> Weekly employees will be paid for any holiday not worked during their period of employment.	2x	Per Long-Form Sideletter	Per Long-Form Sideletter	Per Long-Form Sideletter	Per Long-Form Sideletter	N/A	N/A	N/A	N/A	50% OF THE APPLICABLE PERCENTAGE	100% OF THE APPLICABLE PERCENTAGE	N/A	N/A	N/A	50% OF THE APPLICABLE PERCENTAGE	100% OF THE APPLICABLE PERCENTAGE	2X	2X	Minimum of 8 hours at 2x	After 14 hours elapsed	After 12 hours worked		
After 14 hours elapsed	After 14 hours elapsed	Per Long-Form Sideletter	Per Long-Form Sideletter	Per Long-Form Sideletter	Per Long-Form Sideletter	N/A	N/A	N/A	N/A	50% OF THE APPLICABLE PERCENTAGE	100% OF THE APPLICABLE PERCENTAGE	N/A	N/A	N/A	50% OF THE APPLICABLE PERCENTAGE	100% OF THE APPLICABLE PERCENTAGE	2X	2X	Minimum of 8 hours at 2x	After 14 hours elapsed	After 12 hours worked		

**SIDELETTERS  
BASIC CRAFTS/LOCATION MANAGERS**

**LOCAL 399 LOCATION MANAGERS AGREEMENTS**

**For rates, please refer to the Occupational Code List section**

Local 399 Location Manager Agreement																									
Sideletter Title		Application	Wage Rates				Vacation				Holidays Not Worked				Holidays Worked				Golden Hours						
			Pilot	1st Yr Series	2nd Yr Series	3rd Yr Series	4th+ Yr Series	Pilot	1st Yr Series	2nd Yr Series	3rd Yr Series	4th+ Yr Series	Pilot	1st Yr Series	2nd Yr Series	3rd Yr Series	4th+ Yr Series	Pilot	1st Yr Series	2nd Yr Series	3rd Yr Series	4th+ Yr Series			
Special Conditions for One-Hour Episodic TV Series, the Production of Which Commenced Prior to 8/1/03, and for One-Half Hour and One-Hour Pilots		Pre-production and production of one-hour episodic TV series, the production of which commenced prior to 8/1/03, and all pilots (half-hour or one-hour) (other than those covered under the Long-Form TV Motion Pictures Sideletter) which are committed to be produced in Los Angeles	Rollback	Rollback	Current	Current	Current	N/A	N/A	50% OF THE APPLICABLE PERCENTAGE	100% OF THE APPLICABLE PERCENTAGE	100% OF THE APPLICABLE PERCENTAGE	N/A	N/A	50% OF THE APPLICABLE PERCENTAGE	100% OF THE APPLICABLE PERCENTAGE	100% OF THE APPLICABLE PERCENTAGE	Minimum of 8 hours at 2x				After 12 hours worked			
Special Conditions for New One-Hour Episodic TV Series, the Production of Which Commences On or After 8/1/03 and for One-Half Hour Digital or Videotape Single Camera Dramatic Television Series and Digital or Videotape Non-Dramatic Series of Any Length, the Production of Which Commences on or After 10/1/06		Pre-production and production of one-hour episodic TV series, the production of which commences on or after 8/1/03 and for one-half hour digital or videotape single camera dramatic television series and digital or videotape non-dramatic series of any length, the production of which commences on or after 10/1/06, that are committed to be produced in Los Angeles	Rollback	Rollback	Current	Current		N/A	50% OF THE APPLICABLE PERCENTAGE	100% OF THE APPLICABLE PERCENTAGE	100% OF THE APPLICABLE PERCENTAGE		N/A	50% OF THE APPLICABLE PERCENTAGE	100% OF THE APPLICABLE PERCENTAGE	100% OF THE APPLICABLE PERCENTAGE		Minimum of 8 hours at 2x				After 12 hours worked			

Continued on next page.

**SIDELETTERS  
BASIC CRAFTS/LOCATION MANAGERS**

Local 399 Location Manager Agreement Continued											
Sideletter Title	Application	Wage Rates				Vacation				Holidays Not Worked	
		Pilot	1st Yr Series	2nd Yr Series	3rd Yr Series	4th+ Yr Series	Pilot	1st Yr Series	2nd Yr Series	3rd Yr Series	4th+ Yr Series
Productions Made for Basic Cable	Pre-production and production of one-hour episodic TV series, the production of which commenced prior to 8/1/03, and all pilots (half-hour or one-hour) (other than those covered under the Long-Form TV Motion Pictures Sideletter) that are committed to be produced in Los Angeles	Per Long-Form Sideletter	Per Long-Form Sideletter	Rollback – New One-Hour Series Sideletter	Rollback – New One-Hour Series Sideletter	Current	N/A	N/A	N/A	50% OF THE APPLICABLE PERCENTAGE	100% OF THE APPLICABLE PERCENTAGE
Special Conditions for Movies for Television and Long-Form Television Motion Pictures, Made for DVD Productions and Low Budget Theatrical Productions (including movies-of-the-week, mini series) which are produced by the Producer in Los Angeles between 8/1/09 and 7/31/12. This sideletter shall also apply to any such project produced outside Los Angeles during said term as long as 50% or more of the employees working in classifications subject to this agreement are covered thereunder. This sideletter also applies to direct-to-video productions and to "low budget" theatrical productions ("low budget" theatrical production is one for which the budget does not exceed \$8,000,000 effective 8/2/09 (\$8,500,000 effective 8/1/10 and \$9,000,000 effective	Per Long-Form Sideletter	Per Long-Form Sideletter				N/A	N/A				N/A - Note: Weekly employees will be paid for any holiday not worked during their period of employment.
2x	2x	2x				2x	2x				Minimum of 8 hours at 2x
After 14 hours elapsed	After 14 hours elapsed	After 14 hours elapsed				After 12 hours worked	After 12 hours worked				



## **CHAPTER 6: MILEAGE, PER DIEM AND PAYROLL TAXES**

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## PAYROLL TAXES, PER DIEM AND MILEAGE

The fringe rate is based upon the employee's gross wages; each item is paid by the employer on behalf of the employee. Fringe rates include the following:

- 1) Federal Payroll Taxes – Social security (FICA), Medicare, and federal unemployment insurance (FUI or FUTA)
- 2) State Payroll Taxes – State unemployment insurance (SUI)
- 3) State Workers' Compensation Insurance
- 4) Union/Guild Benefits (vacation, holiday, pension, health and welfare, travel, accident benefits)
- 5) City or local assessments as applicable. If you are unsure if this applies to your situation, call Entertainment Partners or the location tax agency.

### 2020 FEDERAL PAYROLL TAXES

Federal Insurance Contribution Act (FICA)	Taxable Wage	Tax Rate	Max. Employee Withholding
Old Age Survivor and Disability Insurance	\$137,700	6.20%	\$8,537.40
Medicare Hospital Insurance*	NO LIMIT	1.45%	NO Maximum
Total – Employer		7.65%	
* Additional Medicare Hospital Insurance (Employee withholding)	earnings over \$200,000	0.90%	NO Employer Match

### 2021 FEDERAL PAYROLL TAXES

Federal Insurance Contribution Act (FICA)	Taxable Wage	Tax Rate	Max. Employee Withholding
Old Age Survivor and Disability Insurance	\$142,800	6.20%	\$8,853.60
Medicare Hospital Insurance*	NO LIMIT	1.45%	NO Maximum
Total – Employer		7.65%	
* Additional Medicare Hospital Insurance (Employee withholding)	earnings over \$200,000	0.90%	NO Employer Match

### FEDERAL UNEMPLOYMENT INSURANCE (FUI OR FUTA)

FUI Rate: 0.60%

Ceiling: \$7,000

For FUI and FUI Solvency for other states, please contact EP Client Services.

**NOTE:** EP automatically stops fringes when ceilings are reached. For budgeting purposes, you may wish to account for the lower fringe rates when ceiling is reached.

## 2020-2021 STATE PAYROLL TAXES

### STATE UNEMPLOYMENT INSURANCE (SUI)

As State Unemployment Insurance rates are subject to change periodically, it is best to check with an Entertainment Partners Marketing Representative for the current rates.

## 2020-2021 CITY PAYROLL TAXES

When preparing your project budget, be advised to check into any special city or local taxes which may be assessed. You may also check for these rates with an Entertainment Partners Marketing Representative.

## STATE WORKERS' COMPENSATION

EP Payroll Services is covered in all 50 states.

### **Special considerations:**

In certain states, Workers' Compensation Insurance can only be purchased from the state itself. Coverage must be purchased from a government agency in the following states: North Dakota, Ohio, Washington, Wyoming, Puerto Rico, and Virgin Islands

### MILEAGE

The Federal standard mileage rate for transportation expenses paid or incurred on or after January 1, 2020, has been set at \$0.575 per mile for all miles of use for business purposes. As of January 1, 2021, the rate reduced to \$0.56 per mile for all miles of use for business purposes.

#### Per Diem & Mileage:

Non-Accountable Employee Business Expenses.

The following regulations are subject to possible changes in interpretation, if significant changes do occur before the release of the next Entertainment Partners *Paymaster Rate Guide*, we will post them on our web site at **ep.com** with revision pages in the next update:

- 1) **Reporting** – If payments are made in excess of prescribed federal limits, the employer involved should report them on form W-2 segregated between the portion that is allowable (i.e., federal limit) and the portion which is taxable (i.e., total paid - allowable = taxable). The allowable portion will be reported on form W-2 for information purposes only, while the taxable portion will be included with other forms of gross compensation (e.g., salary, box rentals, etc.) that are required to be reported for purposes of computing an individual's tax liability.
- 2) **Withholding** – Since July 1, 1990, withholding has been invoked on the taxable portion of these types of payments. For example, if a daily per diem allowance of \$150 were provided in a location where the federal limit amounted to \$100, the taxable portion (i.e., \$50) would be added with other income subject to withholding (e.g., salary).
- 3) **Allowable (Tax-Free) Per Diems** – Rates for Per Diems are set by the Federal Government and can be obtained from the IRS. Per diems are determined by the location the employee is traveling to.

**NOTE:** The Domestic Per Diem Rates are updated on a fiscal year cycle, effective October 1 of each year. Please visit our website at [ep.com](http://ep.com) for additional information.

## **PENSION, HEALTH, AND WELFARE**

### **SUBJECT HOURS**

#### **Daily/Weekly Schedule:**

Where a minimum call is applicable and the employee works less than the minimum call, the minimum call shall constitute time worked. Employees subject to the above Agreements employed for full weeks under guaranteed weekly salary schedules shall be credited with not less than the hours guaranteed in the weekly salary schedule. In the event such employee works in excess of such applicable number of hours guaranteed in such weekly schedule, additional contributions shall be made on such excess hours worked.

#### **On-Call Schedule:**

For the purposes of the above, studio, nearby and distant location employment under "on-call" weekly schedules shall be considered as follows:

1. Partial week – 12 hours per day
2. Five day work week – 60 hours
3. Six day work week – 72 hours
4. Seven day work week – 84 hours
5. 6th day NOT worked on distant location – 7 hours
6. 7th day NOT worked on distant location – 8 hours

#### **Local 839:**

1. Partial week – 12 hours per day
2. Five day work week – 56 hours
3. Six day work week – 63 hours
4. Seven day work week – 71 hours

#### **Non-affiliate Producers & Non-Affiliate Post Production Supervisors:**

60 min/max per week

#### **Non-affiliate Accountants:**

1. Partial week – 12 hours per day
2. Five day work week – 60 hours
3. Six day work week – 67 hours
4. Seven day work week – 75 hours

### **HOLIDAYS**

#### **Daily Employees:**

If holiday is paid as it occurs, 8 hours are subject to pension, health, and welfare contributions. If accrual is paid out at the end of the show, no contributions are due.

#### **On Call/Weekly Employees:**

Studio Employment: 1/5 of weekly guarantee

Distant Location: 1/6 of weekly guarantee

## COUNTRIES WITH TOTALIZATION AGREEMENTS (U.S. TAX TREATIES)

### GUIDELINES ON PAYROLL TAX WITHHOLDING

DETAILS	U.S. WITHHOLDING TAXES								FOREIGN WITHHOLDING TAXES	
	Employee					Employer			CANADA	Other
<b>U.S. CITIZEN</b>	<b>FIT</b>	<b>FICA</b>	<b>SIT</b>	<b>CIT</b>	<b>SDI</b>	<b>FUI</b>	<b>SUI</b>	<b>Other</b>		
<b>(a) Resident</b>										
Srvcs performed in U.S.	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes		
Srvcs performed outside U.S.										
Canada	No(6)	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes(7)	
United Kingdom	No(6)	Yes	Yes	Yes	Yes	Yes	Yes	No		Yes(8)
Other Source Country	No(6)	Yes	Yes	Yes	Yes	Yes	Yes	No		Yes(9)
1. If the foreign country requires withholding, then the federal income tax withholding box is blocked. However, voluntary, FIT withholding is allowed upon request of the employee. If a withholding WAIVER is obtained from the foreign country, an adjustment to transfer the previous foreign withholding to FIT box must be made and START WITHHOLDING the U. S. tax. DO NOT REFUND THE FOREIGN TAX WITHHOLDING. CANADA RATES ONLY: Actors = 23% withholding, effective 1/1/2002. 2. Other than Actors (CANADA ONLY): 15% withholding is required for both the individual and corporation. An additional 9% withholding is required in the province of Quebec for both the individual and corporation. 3. For countries other than CANADA, please check with the tax department for tax withholding policies. 4. A list of treaty countries is provided on pages 3–20.										
<b>U.S CORPORATION</b>										
Other Source Country	No	No	No	No	No	No	No	No	Yes(10)	Yes(10)
5. Most treaty countries treat a loan-out corporation the same as an individual.										
<b>STATES WITHOUT SIT WITHHOLDING:</b> Alaska, Florida, Nevada, New Hampshire, South Dakota, Tennessee, Texas, Virgin Islands, Washington, and Wyoming										
<b>STATES WITH SDI WITHHOLDING:</b> California, Hawaii, New Jersey, New York, Puerto Rico, and Rhode Island										
<b>STATES WITH SUI WITHHOLDING:</b> Alaska, Pennsylvania, and New Jersey										
<b>IMPORTANT: EP DOES NOT PAYROLL NON-INCORPORATED INDEPENDENT CONTRACTORS EITHER LOCAL OR FOREIGN!</b>										
DETAILS	U.S. WITHHOLDING TAXES									
	Employee					Employer				
<b>ALIENS</b>	<b>FIT</b>	<b>FICA</b>	<b>SIT</b>	<b>CIT</b>	<b>SDI</b>	<b>FUI</b>	<b>SUI</b>	<b>Other</b>		
<b>(a) Resident</b>										
Srvcs performed in U.S.	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes(1)	
Srvcs performed outside U.S.	Yes	Yes(2)	Yes	Yes	No	No	No	No	No	
<b>(b) Non-Resident</b>										
Srvcs performed in U.S.	Yes(3)	Yes(3)	Yes(3)	Yes(3)	Yes(3)	Yes(3)	Yes(3)	Yes(3)	Yes(3)	
Srvcs performed outside U.S.	No(4)	No(4)	No(4)	No(4)	No(4)	No(4)	No(4)	No(4)	No(4)	
<b>(c) Foreign Corporation</b>										
Srvcs performed in U.S.	Yes(5)	No	Yes(5)	No	No	No	No	No	No	
Srvcs performed outside U.S.	No(4)	No(4)	No(4)	No(4)	No(4)	No(4)	No(4)	No(4)	No(4)	
6. Additional tax fringes paid by the employer such as NV business, NY Metro, OR WFB, Denver Occupational Tax, San Francisco Payroll Expense Tax, Massachusetts Health Insurance, Oregon Tri-County and Lane District Taxes, and New Mexico workers compensation payroll assessment. 7. The employee is working for an American Employer. 8. Payment of wages to a non-resident alien employee is subject to Federal and State graduated withholding. However, a non-resident alien employee is allowed ONLY SINGLE ONE (S1) exemption for both Federal and State during the first 6 months of employment. A non-resident alien employee may be exempted from FICA withholding if he presents his employer with a Certificate of Coverage for social security benefits from his resident country. A list of addresses where the production company or the employee can obtain a Certificate of Coverage is on pages 3 - 20. A resident of CANADA, MEXICO, SOUTH KOREA, OR U.S. NATIONAL employed wholly in the U. S. is allowed the same number of exemptions as a U. S. citizen. 9. As per policy, Entertainment Partners and its affiliate companies DO NOT PAY individuals or loan-outs working under these circumstances. 10. Federal tax rate is 22%; California is 7%, Colorado is 4.63%, Georgia is 6%, Louisiana is 6.0%, New Mexico is 4.90%, North Carolina is 4%, Puerto Rico is 20%, South Carolina is 2%, Massachusetts 5.10%, Mississippi 5%, and New Jersey 6.37%. All other states have no withholding requirements. <b>Treaty Rules between the U.S. and other countries:</b> EP as an employer/withholding agent is personally liable for payment of any tax required to be withheld from payment of income to foreign employee or loan-out. EP is obligated to withhold the tax even if the non-resident alien claims tax exemption under a treaty between the U.S. and another country because EXEMPTION UNDER SUCH TREATY CANNOT BE DETERMINED UNTIL THE END OF THE TAX YEAR. At the end of the tax year, the alien may claim treaty benefits and a refund of the tax withheld from him by filing form 1040NR, U.S. Non-resident Alien Income Tax Return.										

## COUNTRIES WITH TOTALIZATION AGREEMENTS

Australia	Chile	France	Italy	Norway	Slovak Republic	United Kingdom
Austria	Czech Republic	Germany	Japan	Poland	South Korea	
Belgium	Denmark	Greece	Luxembourg	Portugal	Sweden	
Canada	Finland	Ireland	Netherlands	Spain	Switzerland	

### Addresses for Totalization Countries:

To be used by Production Companies in requesting **CERTIFICATE OF COVERAGE** for the *Non-Resident Alien Employee* to be exempt from **FICA WITHHOLDING**.

#### AUSTRALIA

Centrelink International Services  
GPO Box 273  
Hobart, Tasmania, 7001  
[www.ato.gov.au/super](http://www.ato.gov.au/super)

#### AUSTRIA

Hauptverband der Österreichischen  
Sozialversicherungsträger  
Kundmannngasse 21  
1030 Vienna  
[www.sozvers.at](http://www.sozvers.at)

#### BELGIUM

Office National de Sécurité Sociale  
Direction des Relations  
Internationales  
Place Victor Horta, 11  
B-1060 Brussels

#### CANADA

*If your work will remain covered by  
the Canada Pension Plan, obtain a  
certificate (form CPT 56A)*  
Canada Revenue Agency  
CPP/EI Rulings Section  
333 Laurier Avenue West, 11<sup>th</sup> Fl.  
Ottawa, Ontario K1A 0L9  
*If your work will remain covered by  
the Quebec Pension Plan, obtain  
certificate (form QUE/USA 101)*  
Service des prestations 3  
Bureau des ententes de sécurité  
sociale  
Régie des rentes du Québec  
1055, boulevard René-Lévesque Est,  
13<sup>e</sup> étage  
Montréal, Québec H2L 4S5

#### CHILE

Superintendencia de  
Administradoras de Fondos de  
Pensiones Teatinos 317  
Primer Piso, Oficina de Partes  
Santiago

#### CZECH REPUBLIC

Ceska správa socialního  
zabezpečení  
(Czech Social Security  
Administration)  
Krizova 25  
225 08 Praha 5  
CZECH REPUBLIC

#### DENMARK

National Social Security Agency  
6. Division, International Office  
Landemaerket 11  
DK-1119 Copenhagen

#### FINLAND

Ministry of Social Affairs and Health  
P.O. Box 33  
FIN-00023 Government

#### FRANCE

Centre de la Sécurité Sociale des  
Travailleurs Migrants  
11, rue de la Tour des Dames  
75436 Paris Cedex 09

#### GERMANY

Landesversicherungsanstalt Freie  
und Hansestadt-Hamburg  
Überseering 10  
Postfach  
200 Hamburg 60  
Bundesrepublik

#### GREECE

Social Security Institute  
Division of International Relations  
8, Agiou Konstantinou Str.  
10241 Athens

#### IRELAND

PRSI Special Collection Section  
Social Welfare Services Offices  
Cork Road  
Waterford

#### ITALY

I.N.P.S. – Direzione Generale  
Servizio Rapporti e Convenzioni  
Internazionali  
via della Frezza 17  
00186 Roma

#### JAPAN

Ministry of Health, Labor, and  
Welfare, Pension Bureau  
1-2-2 Kasumigaseki Chiyoda-ku  
Tokyo,  
100-8916 JAPAN 03-5253-1111

#### SOUTH KOREA

National Pension Service  
Kukmin-yeonkum Building  
7-16 Shincheon-dong, Songpa-gu  
Seoul 138-725

#### LUXEMBOURG

Centre Commun de la Sécurité  
Sociale  
Département affiliation  
L-2975 Luxembourg

#### NETHERLANDS

Sociale Verzekeringsbank  
Kantoor Verzekeringen  
Van Heuven  
Godedhartlaan 1  
P.O. Box 357  
1180 KJ Amstelveen

#### NORWAY

NAV utland  
Postboks 8138 Dep.  
0033 Oslo

#### POLAND

Central Bureau for Servicing  
International Agreements  
Kasprowicza 151, 01-949  
Warsaw



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## COUNTRIES WITH TOTALIZATION AGREEMENTS (U.S. TAX TREATIES)

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### **PORTUGAL**

Departamento de Relacoes  
Internacionais  
De Seguranca Social  
Rua de Junqueira, 112  
1302 Lisboa Codex

### **SLOVAK REPUBLIC**

Socialna Poistovna  
Ul. 29 Augusta c. 8 a10  
813 63 Bratislava  
Slovenska Republika

### **SPAIN**

Instituto Nacional de la Seguridad  
Social  
Calle Padre Damian 4 y 6  
28036 Madrid

### **SWEDEN**

National Social Insurance Board  
Lagbyran  
S-10351 Stockholm

### **SWITZERLAND**

Swiss Compensation Office  
18 Avenue Ed. Vaucher  
Ch-1211, Geneva 28

### **UNITED KINGDOM**

HM Revenue & Customs  
Charity, Assets & Residence  
Residency  
Rooms BP 1301  
Bamburgh House  
Benton Park View  
Newcastle upon Tyne NE98 1ZZ

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## CHAPTER 7: CALENDARS

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# CALENDARS HOLIDAYS

## 2020

<b>JANUARY</b> S M T W T F S 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	<b>FEBRUARY</b> S M T W T F S 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29	<b>MARCH</b> S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	<b>APRIL</b> S M T W T F S 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
<b>MAY</b> S M T W T F S 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	<b>JUNE</b> S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	<b>JULY</b> S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	<b>AUGUST</b> S M T W T F S 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31
<b>SEPTEMBER</b> S M T W T F S 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	<b>OCTOBER</b> S M T W T F S 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	<b>NOVEMBER</b> S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	<b>DECEMBER</b> S M T W T F S 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

### 2020

New Year's Day 1/1  
MLK, Jr. Day 1/20  
Lincoln's Birthday 2/12  
Washington's Birthday 2/17  
Presidents Day 2/17  
Good Friday 4/10  
Easter 4/12

Memorial Day 5/25  
Independence Day 7/3\*  
Labor Day 9/7  
Columbus Day 10/12  
Veterans Day 11/11  
Thanksgiving Day 11/26  
Christmas Day 12/25

### 2021

New Year's Day 1/1  
MLK, Jr. Day 1/18  
Lincoln's Birthday 2/12  
Washington's Birthday 2/15  
Presidents Day 2/15  
Good Friday 4/2  
Easter 4/4

Memorial Day 5/31  
Independence Day 7/5\*  
Labor Day 9/6  
Columbus Day 10/11  
Veterans Day 11/11  
Thanksgiving Day 11/25  
Christmas Day 12/24\*  
2022 New Year's Day 12/31\*

\*Holidays on a Saturday are observed on the preceding Friday, and holidays on a Sunday are observed on the following Monday.

## 2021

<b>JANUARY</b> S M T W T F S 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	<b>FEBRUARY</b> S M T W T F S 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28	<b>MARCH</b> S M T W T F S 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	<b>APRIL</b> S M T W T F S 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
<b>MAY</b> S M T W T F S 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	<b>JUNE</b> S M T W T F S 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	<b>JULY</b> S M T W T F S 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	<b>AUGUST</b> S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31
<b>SEPTEMBER</b> S M T W T F S 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	<b>OCTOBER</b> S M T W T F S 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	<b>NOVEMBER</b> S M T W T F S 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	<b>DECEMBER</b> S M T W T F S 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

Please see the following pages for the table of contractual holidays.

**CALENDARS  
HOLIDAY BREAKDOWN**

**HOLIDAY BREAKDOWN**

Agreement Title with Applicable Footnote	New Year's Day	Martin Luther King, Jr. Day	Presidents Day	Lincoln's Birthday	Washington's Birthday	Good Friday	Easter Sunday	Memorial Day	Independence Day	Labor Day	Columbus Day	Veterans Day	Thanksgiving Day	Day After Thanksgiving Day	Christmas Day
IATSE Basic Agreement <sup>1</sup>	X		X			X		X	X	X			X	X	X
Local 399 Driver Agreement <sup>1</sup>	X		X			X		X	X	X			X	X	X
Local 399 Location Manager Agreement <sup>1</sup>	X		X			X		X	X	X			X	X	X
Local 399/817 Casting Directors Agreement (working on productions based in Los Angeles)	X		X			X		X	X	X			X	X	X
Local 399/817 Casting Directors Agreement (working on productions based in New York)	X		X					X	X	X	X		X	X	X
Local 40, 724, and 755 Agreement <sup>1</sup>	X		X			X		X	X	X			X	X	X
DGA Basic Agreement <sup>2</sup>	X		X			X		X	X	X			X	X	X
DGA Tape Agreement <sup>3</sup>	X		X			X		X	X	X			X	X	X
SAG Basic & TV Agreement <sup>4</sup>	X		X			X		X	X	X			X	X	X
IATSE Area Standards Agreement <sup>5</sup>	X		X			X		X	X	X			X	X	X
IATSE National Low Budget Theatrical Agreement <sup>6</sup>	X	X	X			X		X	X	X			X	X	X
Local 600 Amendment Agreement <sup>7</sup>	X		X					X	X	X	X	X	X	X	X
Local 700 Amendment Agreement <sup>7</sup>	X		X					X	X	X	X	X	X	X	X
Local 52 Independent Agreement <sup>8</sup>	X		X			X	X	X	X	X	X	X	X	X	X
Local 161 Independent Agreement <sup>8</sup>	X	X	X					X	X	X	X	X	X	X	X
Local 764 Independent Agreement <sup>8</sup>	X		X			X	X	X	X	X	X	X	X	X	X
Local 798 Independent Agreement <sup>8</sup>	X		X					X	X	X	X	X	X	X	X
Local 829 Independent Agreement <sup>8</sup>	X		X			X		X	X	X	X	X	X	X	X
Local 52 Majors Agreement – Part A <sup>8</sup>	X		X					X	X	X		X	X	X	X
Local 52 Majors Agreement – Part B <sup>5</sup>	X		X			X		X	X	X			X	X	X
Local 161 Majors Agreement – Section III <sup>8</sup>	X		X					X	X	X		X	X	X	X
Local 161 Majors Agreement – Section IV <sup>5</sup>	X		X			X		X	X	X			X	X	X
Local 764 Majors Agreement <sup>10</sup>	X		X					X	X	X	X	X	X	X	X
Local 798 Majors Agreement – Section III <sup>11</sup>	X		X					X	X	X	X	X	X	X	X
Local 798 Majors Agreement – Section IV <sup>5</sup>	X		X			X		X	X	X			X	X	X
Local 829 Majors Agreement <sup>8</sup>	X		X					X	X	X	X	X	X	X	X
Local 817 Majors Agreement <sup>8</sup>	X			X	X			X	X	X	X	X	X	X	X
Local 16 Agreement	X		X			X		X	X	X			X	X	X
Local 476 Agreement (ASA Conditions) <sup>5</sup>	X		X			X		X	X	X			X	X	X

Please see the following page for footnotes.

## CALENDARS HOLIDAY BREAKDOWN FOOTNOTES

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### **FOOTNOTES**

<sup>1</sup> If any of the above holidays fall on a Saturday, the preceding Friday shall be considered the holiday. If the holiday falls on a Sunday, the following Monday shall be considered the holiday, except that on distant location, Saturday holidays will be recognized on Saturday.

<sup>2</sup> If any of the above holidays fall on a Sunday, the following Monday shall be considered the holiday. If the holiday falls on a Saturday, the preceding Friday shall be considered the holiday, except on distant locations not on a five day per week shooting schedule.

<sup>3</sup> If any of the above holidays falls on a Saturday, the preceding Friday shall be considered the holiday. If the holiday falls on a Sunday, the following Monday shall be considered the holiday. The foregoing shall not apply to Saturday or Sunday holidays occurring in distant location workweeks; in such cases, the holiday shall remain unchanged.

<sup>4</sup> Whenever any of said holidays fall on a Sunday, such holiday shall be deemed to fall on the Monday next succeeding.

<sup>5</sup> If any of the above holidays fall on a Sunday, the following Monday shall be considered the holiday. If the holiday falls on a Saturday, the preceding Friday shall be considered the holiday, except that during six (6) day workweeks, Saturday holidays will be recognized on Saturday.

<sup>6</sup> Holidays are to celebrated on the day they are officially celebrated, except when recognized on a different day under the SAG Basic Agreement, in which case they will be celebrated on the same day.

<sup>7</sup> Any holiday designated by federal statute shall be considered to fall on the day so designated, except that any holiday falling on a Saturday, whether designated by federal statute or not, shall for the purpose of this Amendment Agreement be celebrated on the previous Friday. However, on distant location, Saturday holidays will be recognized on Saturday, and any holiday falling on a Sunday, whether designated by federal statute or not, shall for the purposes of this Agreement be celebrated on the following Monday.

<sup>8</sup> Any holiday designated by federal statute shall be considered to fall on the day so designated, except that any holiday falling on a Saturday, whether designated by federal statute or not, shall for the purpose of this Agreement be celebrated on the previous Friday. Any holiday falling on a Sunday, whether designated by federal statute or not, shall for the purposes of this Agreement be celebrated on the following Monday.

<sup>9</sup> Any holiday designated by federal statute shall be considered to fall on the day so designated.

<sup>10</sup> Any holiday designated by federal statute shall be considered to fall on the day so designated, except that any holiday falling on a Saturday, whether designated by federal statute or not, shall for the purpose of this Agreement be recognized as falling on the previous Friday, and any holiday falling on Sunday shall be recognized as falling on the following Monday. However, a Saturday holiday in a six (6) day workweek will be celebrated on a Saturday.

<sup>11</sup> Any holiday designated by federal statute shall be considered to fall on the day so designated except that any holiday falling on a Saturday, whether designated by federal statute or not, shall for the purpose of this Agreement be celebrated on the previous Friday, and any holiday falling on a Sunday, whether designated by federal statute or not, shall for the purposes of this Agreement be celebrated on the following Monday. However, a Saturday holiday in a six (6) day workweek will be celebrated on a Saturday.

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## CHAPTER 8: NATIONAL LOW BUDGET AGREEMENT

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**Disclaimer:** The rates specified in this agreement are available only to those productions working under a Term Signatory. Productions with a single production basis will not have these rates available to them. EP highly recommends each production consult with outside labor counsel regarding each agreement and the applicable rates.

**2020-2022**

## **NATIONAL LOW BUDGET THEATRICAL AGREEMENT CONDITIONS**

**NOTE:** The following text has been included as a generalization of the 2020-2022 Low Budget Theatrical ratified agreement and is based upon the standard Low Budget Theatrical Agreement. It is included here as a reference to basic guidelines and is not intended as a substitute for the contract.

### **ARTICLE I – SCOPE AND APPLICATION**

(A) This Agreement shall be applicable to all low budget theatrical productions (as defined herein), produced in the United States... by Employer... for first exhibition in theatrical release. As set forth herein, this Agreement shall be applicable to any feature length motion picture which has production costs budgeted within the low budget tiers reflected below. Production costs ("production costs") means all production costs, "above" and "below the line" costs, "pre-production," "production," and "post-production." The costs of the premium for a completion bond and the contingency fund not to exceed ten percent (10%) of the budget shall not be included as part of the production costs.

(B) During the term of this Agreement,<sup>1</sup> the low budget tiers shall be as follows:

	<u>ULTRA-LOW</u>	<u>TIER ONE</u>	<u>TIER TWO</u>	<u>TIER THREE</u>
Effective January 1, 2020	At least fifteen (15) days of scheduled principal photography and production costs budgeted at no more than 2.75 million dollars (\$2,750,000)	Production costs budgeted at no more than 7.5 million dollars (\$2,750,001 to \$7,500,000)	Production costs budgeted over 7.5 million dollars and at not more than 11 million dollars (\$7,500,001 to \$11,000,000)	Production costs budgeted over 11 million dollars and at not more than 15 million dollars (\$11,000,001 to \$15,000,000)

### **ARTICLE II – RECOGNITION**

(A) Production coordinators, assistant production coordinators, production accountants, assistant production accountants, art department coordinators, publicists, and story analysts shall be included on a production basis only.

### **ARTICLE XV – MINIMUM TERMS AND CONDITIONS**

The wage scales and working condition provisions of this Agreement shall be minimums and employees shall not be precluded from obtaining "better conditions" as that term is understood in the motion picture industry. Any employee enjoying such better conditions shall not have their wages or working conditions reduced as a consequence of this Agreement.

<sup>1</sup> The applicable tier shall be based on the date on which principal photography commences and computed in US dollars. January 1<sup>st</sup> anniversary date wage rate and benefit contribution increases shall not be deemed "production costs" for films which commence principal photography prior to such anniversary date.

**ARTICLE XVI – ASSISTANCE/INTERCHANGE**

Where the grip, property and electric departments have been staffed by a department head, assistant and a Journey person, they and others within said departments may assist each other in the performance of the respective duties of said departments.

**ARTICLE XVII – WORK DAY, WEEK AND MINIMUM CALLS**

- (A) The work week shall be any five (5) or six (6) consecutive work days within seven (7) consecutive days. The work week may be shifted two (2) times without incurring additional costs during principal photography. The foregoing applies to both the main unit and any second unit independently and such units' work week weeks need not be identical or simultaneously shifted. Reasonable advance notice shall be given of any work week shift which shall be subject to a minimum thirty-two (32) hour rest period and there must be at least one full work week between shifts.
- (B) The minimum daily work call during pre-production and production shall be eight (8) hours excluding meals. Work time begins at the time of the set call and ends at the time of set dismissal. The minimum call on a travel only day shall be four (4) hours and the maximum shall be eight (8) hours paid as a straight time allowance. On a day when an employee is required to both work and travel, all hours such day shall be considered work hours.

**ARTICLE XVIII – OVERTIME**

- 1. The first eight (8) work hours during the first five (5) days of a work week shall be at straight time. Work hours in excess of eight (8) on the first five (5) days of the work week and on a sixth work day shall be paid at time and one-half. Double time shall be paid on the first six (6) work days of the work week and for all hours worked on a seventh work day in a work week or on a designated holiday in the following manner:
  - 1. Ultra Low and Tier One Productions
    - a. After fourteen (14) elapsed hours from January 1, 2020 thru December 31, 2021;
    - b. After thirteen (13) hours worked beginning January 1, 2022.
  - 2. Tier Two and Tier Three Productions
    - a. After fourteen (14) elapsed hours from January 1, 2020 thru December 31, 2020;
    - b. After thirteen (13) hours worked beginning January 1, 2021.
- (B) In order to discourage excessively long work days, work hours beyond fifteen (15) on any day shall be paid at triple time.
- (C) All time is to be computed in one-tenth (1/10) hourly units and overtime premiums shall not be compounded.

**ARTICLE XIX – REST PERIODS**

There shall be a ten (10) hour rest period from set wrap to set call for both on and off production personnel except as otherwise provided in Article XXI. There will be a forty-eight (48) hour rest period following a five (5) day work week and a thirty-two (32) hour rest period following a six (6) day work week. There will be a thirty-two (32) hour rest period preceding the sixth (6<sup>th</sup>) work day when occurring on the seventh (7<sup>th</sup>) day of the work week. The minimum weekend rest period following work on the seventh (7<sup>th</sup>) work day of the work week shall be twelve (12) hours. The maximum penalty for a rest period invasion will not exceed triple time under any circumstances. If the full rest period is not provided, then the employee shall be paid on return to work at the applicable base rate or overtime rate, plus an additional hour of straight time, for all invaded hours or portion thereof if at least eight (8) hours of rest has been provided, or for all hours worked if less than eight (8) hours of rest is provided until a ten (10) hour rest period is provided.

**ARTICLE XX – MEALS**

- (A) Meal periods shall not be less than one-half (½) hour nor more than one (1) hour in length. Not more than one (1) meal period shall be deducted from work time for an employee during the minimum call. (A second meal period may be deducted from work time for those employees who work in excess of the minimum call.) When the Employer furnishes meals, they shall be appropriate for the time of day and shall not be "fast food" with limited dietary options.

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- (B) The employee's first meal period should commence within six (6) hours following the time of the first call for the day; succeeding meal periods shall commence within six (6) hours after the end of the proceeding meal period. An employee's first meal period shall commence no earlier than three (3) hours after such employee reports for work except for persons called in earlier than the regular crew call who are provided with a hot non-deductible breakfast (within one (1) hour before or after the regular crew call) in which case their first deductible meal period will be due at the same time as the meal is due for the regular crew. Employees receiving a non-deductible breakfast shall be provided up to thirty (30) minutes for such meal.
- (C) The first deductible meal period may be extended by fifteen (15) minutes to complete a set up and a second deductible meal period may be extended by thirty (30) minutes to complete a set up and/or wrap. Extensions of the meal periods are not to be scheduled and, if exceeded, meal penalties shall relate back to the time the meal was otherwise due. Any second meal, excluding a non-deductible breakfast, may be a non-deductible walking meal, provided each employee is given a reasonable opportunity to eat and is dismissed within two (2) hours from the time the meal was otherwise due. With respect to all non-deductible meals, the employee shall be given a reasonable opportunity to eat.
- (D) A meal penalty allowance for delayed meals shall be computed as follows:

First one-half hour meal delay or fraction thereof	\$8.50
Second one-half hour meal delay or fraction thereof	\$11.00
Third and each succeeding one-half hour meal delay or fraction thereof	\$13.50

Such allowance shall be in addition to the compensation for work time during the delay and shall not be applied as part of any guarantee.

### ARTICLE XXI – LOCATIONS/TRAVEL

- (A) Employees shall report to work at designated local production locations within a circular thirty (30) mile zone, the radius of which is the Employer's production office, unless there are access difficulties, in which case the Employer will make appropriate transportation arrangements. On any day in which an employee reports to any production location and works in excess of fourteen (14) hours, the employee will be offered either, at the Employer's discretion, transportation home and back to work the next day or hotel accommodations.
- (B) The thirty (30) mile zone in Los Angeles shall be measured from the intersection of Beverly Boulevard and La Cienega Boulevard, and include Agua Dulce, Castaic (including Lake Castaic), Leo Carillo State Beach, Ontario International Airport, Piru and Pomona (including the Los Angeles County Fair Grounds.) The Metro-Goldwyn-Mayer, Inc., Conejo Ranch property shall be considered as within the studio zone. In New York City, the thirty (30) mile zone shall be measured from Columbus Circle.
- (C) 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 unless they are being provided with a reasonable car allowance. All mileage calculations are to be based on the shortest "driveable" route.
- (D) Employees may be requested to report to a production location outside the thirty (30) mile zone, in which case the employee shall be paid all transportation costs, including mileage, computed from the perimeter to the distance from the thirty (30) mile zone to the reporting place and return calculated at the current IRS allowable rate in the U.S. Such travel time outside of the thirty (30) mile zone shall be paid as an allowance at the employee's regular hourly rate and such travel time shall not accrue toward the required rest period.
- (E) 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. Prior to travel, the employer shall notify employees of arrangements for cashing per diem allowance checks. Employees may be provided coach-class air transportation to and from an overnight location. Housing provided by the Employer shall be single bedroom housing if available. The per diem allowance shall be as follows:

Breakfast	\$10.00
Lunch	\$15.00
Dinner	\$29.00

Any meals provided by the Employer may be deducted from the per diem at the above stated rates.

- (F) Work time for employees on overnight location, including distant hires under Article XXI (E), shall be calculated on a portal-to-portal basis and they shall be provided with transportation to and from the daily production location. Rest periods shall be calculated on a portal-to-portal basis when working inside the zone as set forth above.

- (G) On any day in which an employee reports to any production location outside the local 30 mile production zone described above and whose work and travel time from the edge of zone exceeds fourteen (14) hours, the employee will be offered either, at the Employer's discretion, transportation home and back to work the next day or hotel accommodations.
- (H) For the sixth and/or seventh day not worked on distant locations the following shall apply: (1) on Tier One productions as defined in Article I, the employee shall receive an amount equivalent to an extra one (1) day's per diem and the Employer shall make pension and health contributions for four (4) hours for those employees subject to Article XII hereof or an amount equivalent to one half (1/2) of the daily benefit contribution amount applicable to each individual employee on distant location who is not subject to Article XII hereof; or (2) on Tier Two and Tier Three productions as defined in Article I, the employee on distant location shall be paid four (4) hours of straight time at the wage rates applicable to such employee plus pension and health contributions for eight (8) hours or at the daily contribution rate, whichever is applicable, for each idle sixth or seventh day. No more than two (2) idle days shall be permitted in a workweek, except as a result of a workweek shift pursuant to Article XVII(A). The foregoing shall not apply to "on call" employees subject to Article XII and the provisions of the BA establish the basis of benefit contributions for 6th and 7th days on distant location.

#### **ARTICLE XXII – CANCELLATION / CHANGE OF CALLS**

(A) In the event of a cancellation of a call, if notification is not given by 5:00 p.m. of the previous day's work, then the employee shall be paid an eight (8) hour minimum call unless the cancelled call was for travel only, in which case the employee shall be paid a four (4) hour minimum call. For Employees who are not yet on the Employer's payroll, such work call cannot be cancelled.

(B) Calls may be changed for current employees by 8:00 p.m. the day preceding the call, or with six (6) hours' notice on the day of the call, provided such notice is given after 7:00 a.m.; in addition, calls may be pushed to a later hour as long as employees receive at least nine (9) hours' notice.

(C) 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.

In the event a daily employee is notified not to report to work, they shall be paid four (4) hours of pay at straight time, and the Employer shall contribute one-third (1/3) of the daily amount due under Article XXIV, or, for employees receiving MPIPHP contributions, four hours of benefit contributions; 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, and the Employer shall contribute one-third (1/3) of the amount due under Article XXIV, or, for employees receiving MPIPHP contributions, four (4) hours of benefit contributions; 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.

The foregoing is in addition to the Employer's rights under the Article XXII(D) below. The Union agrees that it will not unreasonably deny a request by the Employer to issue a "weather-permitting" call under this paragraph for other weather conditions.

(D) Notwithstanding the above, the Employer may cancel calls due to inclement weather (snow, sleet, ice storms, hurricanes), provided that the Employer provides notice to the Union as soon as practicable. The employees must be notified of the cancellation no later than 8:00 p.m. the night before the call. This provision shall also be applicable to calls for the first day of a new workweek (e.g., Monday) so long as the Employer makes the effort to inform employees on the last day of the preceding workweek (i.e., Friday in the case of a Monday call) of the possibility that the call will be cancelled and the employee is notified of the cancellation before 8:00 p.m. on the evening prior to the call (i.e., Sunday in the case of a Monday call.) The Union agrees that it will not unreasonably deny a request by the Employer to cancel a call under this subparagraph (D) due to other weather conditions.

**ARTICLE XXIII – HOLIDAYS**

(A) The following shall be recognized as holidays: New Year's Day, Martin Luther King, Jr. Day, Presidents' Day, Good Friday, Memorial Day, Independence Day, Labor Day, Thanksgiving Day, the day after Thanksgiving, and Christmas Day. Holidays are to be celebrated on the day they are officially celebrated, except when recognized on a different day under the Screen Actors Guild Codified Basic Agreement in which case they will be celebrated on the same day. Weekly employees and those on distant location shall be paid for an unworked holiday falling within their regular work week. A weekly employee shall not be converted to a daily employee for the purpose of evading the holiday obligation under this paragraph.

(B) For work performed in Canada, Employer may elect to observe the following Canadian holidays in lieu of the referenced holidays in this Article:

1. Victoria Day in lieu of Memorial Day; and
2. Canada Day in lieu of Independence Day (July 4<sup>th</sup>);

provided that the two holidays are within the employee's period of employment and the Employer gives no less than two (2) weeks' notice to the affected employee, unless the employee has been employed fewer than two (2) weeks prior to the first of the two holidays, in which case the Employer will provide notice to the affected employee at the time of hire. When the employee has not been employed on the Canadian holiday set forth above, but is employed to work on the U.S. holiday, the employee shall be paid a premium for the corresponding U.S. holiday.

The Union will not unreasonably deny requests to exchange other Canadian holidays for those listed in this Article (such as Family Day in lieu of Presidents' Day or Easter Monday in lieu of Good Friday).

**ARTICLE XXIV – BENEFITS**

- (A) Employees who are covered by Article XII hired by the Employer to perform services in the County of Los Angeles, or hired by the Employer in the County of Los Angeles to perform services outside the County of Los Angeles shall have benefit contributions remitted on their behalf to the Motion Picture Industry Pension and Health Plans (MPIPHP) and Contract Services Administration Trust Fund for every hour worked or guaranteed at the then current rates established by the MPIPHP and Contract Services Administration Trust Fund.\*
- (B) For camera department employees, post-production employees and publicists, Local 52-represented employees employed or hired in New York and New Jersey (except that part of New Jersey outside a 65 mile radius of Columbus Circle) or for Local 161 – represented employees employed or hired in New York, New Jersey or Connecticut who are not employed under Article XII, contributions shall be made to the MPIPHP for all hours worked or guaranteed at the then current rates established by the MPIPHP.†
- (C) For employees covered by the MPIPHP as provided in A and B above, the Employer shall make a six percent (6%) contribution to the Individual Account Plan. Contributions shall be based on the regular base scale hourly rate of pay for each covered employee's classification for all hours worked or guaranteed.
- (D) The Health and Defined Benefit contribution payments may be modified to rates set by the Board of Directors of the MPIPHP based on a determination by the actuaries and consultants of the MPIPHP which will be based upon the hourly cost per participant of benefits.

\* The provisions of Article XII shall also be applicable to employees in job classifications within the jurisdiction of any West Coast Studio Local of the IATSE whose contract jurisdiction under the BA is not limited to the County of Los Angeles, provided, however, the Employer shall not be required to make contributions pursuant to Article XII on behalf of such employee if such West Coast Studio Local has agreed that contributions may be made on behalf of such employee pursuant to subparagraph (F) of Article XXIV.

† The inclusion of camera department employees, post-production employees and publicists hired outside of the County of Los Angeles shall not serve, in and of itself, to trigger any obligations arising under Articles XIX or XXVIII of the Basic Agreement nor the New Media sideletter thereto.

- (E) Unless otherwise specified, for persons hired within the jurisdiction of the IATSE, benefit contributions shall be made to the appropriate benefit plans referenced in (F) and (G) of this Article XXIV in the following aggregate amounts:
- (i) For individuals employed on Ultra Low and Tier One productions:  
Effective January 1, 2020 = \$112.00 per day  
Effective January 1, 2021 = \$116.00 per day  
Effective January 1, 2022 = \$121.00 per day
  - (ii) For individuals employed on Tier Two and Tier Three productions:  
Effective January 1, 2020 = \$114.00 per day  
Effective January 1, 2021 = \$118.00 per day  
Effective January 1, 2022 = \$123.00 per day
- (F) For persons hired within the geographical jurisdiction of production city locals (as set forth in Appendix A(1)(b) having their own established benefit plans that meet the requirements of 29 U.S.C. section 302, benefit contributions shall be made to such benefit plans in the following aggregate amounts:
- (i) For individuals employed on Ultra Low Budget productions:  
Effective January 1, 2020 = \$119.00 per day  
Effective January 1, 2021 = \$123.00 per day  
Effective January 1, 2022 = \$128.00 per day
  - (ii) For individuals employed on Tier One productions:  
Effective January 1, 2020 = \$126.00 per day  
Effective January 1, 2021 = \$130.00 per day  
Effective January 1, 2022 = \$135.00 per day
  - (iii) For individuals employed on Tier Two productions:  
Effective January 1, 2020 = \$143.00 per day  
Effective January 1, 2021 = \$147.00 per day  
Effective January 1, 2022 = \$152.00 per day
  - (iv) For individuals employed on Tier Three productions:  
Effective January 1, 2020 = \$147.00 per day  
Effective January 1, 2021 = \$151.00 per day  
Effective January 1, 2022 = \$156.00 per day
- (G) The Union will notify the Employer of the allocation of all benefit contributions into the benefit plans referenced above, not only the IATSE National Benefit Funds which include the IATSE National Pension Fund, the IATSE National Health and Welfare Fund, and the IATSE Annuity Fund. The Union may, upon ten (10) days written notice to the Employer, modify the allocation formula. The Union will make its best effort to provide such notice prior to the commencement of production.
- (H) For those jurisdictions not otherwise referenced that have their own benefit plans, the IATSE shall notify the Employer of the allocation into such plans.
- (I) The Employer will execute any documents required to constitute it an appropriate Employer contributor to any of the foregoing benefit plans.

#### **ARTICLE XXV – BEREAVEMENT LEAVE**

In the event of the death of a parent, grandparent, grandchild, sibling, spouse, or child of an eligible employee, such employee shall be allowed up to three paid days off and his/her job shall be available upon return from bereavement leave. Employees who work fifty percent (50%) or more of the total work days of their department shall be deemed eligible for bereavement leave pay. Payment for bereavement leave may be deferred until the Employer can determine the employee's eligibility. Bereavement pay shall be calculated on the same basis as unworked holidays.

#### **ARTICLE XXVII – 401(K) PLANS**

If an employee covered by this Agreement is eligible to participate in an IRS Qualified 401(k) Plan sponsored by the IATSE or an IATSE Local Union, the Employer will honor the written authorization of such employee to deduct from the employee's gross wages the specified eligible amount to be remitted to such 401(k) Plan. Either the Local Union sponsoring such 401(k) Plan or the Plan Administrator shall confirm in writing that employees are eligible to participate and shall provide any other information relevant to the proper administration of authorized employee



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contributions to the Employer or its designated payroll service who may be assigned administrative responsibility for this provision.

### **ARTICLE XXIX – WAGE RATES/PAYMENTS**

- (A) The applicable minimum wage rates for positions covered by this Agreement are set forth in Appendices A, B, C, and D attached. Specifically, as set forth in Appendices A, B, C, and D attached, there shall be various minimum rates of compensation applicable to productions having production costs within the budget Tiers specified in Article I hereof. There are no guarantees of employment beyond one (1) day for daily employees and one (1) week for weekly employees. If the last work week of a weekly employee is a partial work week at the beginning or end of production or the completion of post-production, it may be prorated at the rate of one-fifth (1/5) of the weekly rate for each workday.
- (B) With respect to an "Ultra Low Budget Film", one with at least fifteen days of scheduled principal photography whose production costs do not exceed two million seven hundred fifty thousand dollars (\$2,750,000) as budgeted, the wage rates for covered employees shall be as negotiated with such an employee provided however they shall be at rates not less than one hundred twenty-five (125%) of the applicable statutory minimum wage and overtime shall be computed and paid in compliance with applicable law. Evidence of a pattern or practice of wage payments not meeting the foregoing standards shall entitle all covered employees on the film to an adjustment to the then current Tier Two minimum wage rates and working conditions retroactive to each covered employees' first day of employment.
- (C) If an employee works continuously for two (2) or more hours in a higher classification with appropriate authorization, the rate of the higher classification shall be applicable for the entire day.
- (D) Wages must be paid to employees no later than the Friday following the end of each production work week.
- (E) Preparation pay for Script Supervisors shall be calculated at not less than the minimum scale per day and shall not be less than two (2) work days. Pay for timing is in addition to, and separate from, preparation pay.

**ARTICLE XXX – SPECIALIZED WORK** - *Please contact your paymaster for Specialized Work details.*

### **ARTICLE XXXI – BEYOND TIER THREE**

- (A) For all productions with production costs in excess of the Tier Three budget limits, as defined in Article I, in the United States the wages, benefits and terms and conditions of the following agreements, as applicable, shall apply to such productions: the current Producer-IATSE Basic Agreement, the "Majors" Agreements of the New York Production Locals, and/or Theatrical and Television Motion Picture Area Standards Agreement. The Employer will execute any documents required to implement this Agreement.
- (B) For all productions with production costs in excess of the Tier Three budget limits in Canada, the established theatrical motion picture agreements of the respective Canadian locals of the IATSE which cover theatrical motion pictures with budgets exceeding such limits shall be applicable to such productions.

### **ARTICLE XXXII – TRAINING TRUST FUND**

The Employer shall contribute to the IATSE Entertainment and Exhibition Industries Training Trust Fund during the term of this Agreement the amount of .25% of gross wages paid an employee covered by this Collective Bargaining Agreement excluding, however, wages paid to employees for which contributions to the Contract Services Administration Trust Fund are required. All contributions to the Fund shall be payable no later than the fifteenth (15th) day of the month for the hours worked in the preceding month. All contributions shall be payable to IATSE Training Trust Fund, P.O. Box 51317, Los Angeles, CA 90051-5617, along with a list of all covered employees and the total gross wages paid to each employee in the reported month. Employer agrees to be signatory to the IATSE Entertainment and Exhibition Industries Training Trust Fund, established June 22, 2011, ("Trust Agreement") and to abide by and be bound by its terms and conditions, and any amendments thereto, and all policies and procedures of the Fund, including Collection of Contributions Payable by Employers, as related to the contributions due as per the above referenced collective bargaining agreement..

### **ARTICLE XXXV – TERM AND EFFECTIVE DATE**

This Agreement shall be effective as of January 1, 2020, and shall remain in full force and effect through December 31, 2022.

## PRODUCTION CENTERS

### APPENDIX A: MINIMUM WAGE RATE SCHEDULE

#### **Production Cities**

- (A) For all persons hired to work on a production (without respect to where hired or employed) with production costs budgeted within Tier One, the minimum wage rates of Appendix B shall apply.
- (B) For persons hired in the Production Cities to perform services in said cities or hired in said cities to perform services outside of said cities, and for persons hired outside of said cities to perform services in the Production Cities, hereafter identified, the applicable minimum wage rates of Appendix C shall apply on productions with production costs budgeted within Tier Two or Tier Three.

The Production Cities are:

- Chicago, Illinois
- Cleveland, Ohio
- Detroit, Michigan
- Orlando, Florida
- San Francisco, California
- St. Louis, Missouri
- New York, New York
- Washington, D.C.

- (C) For persons hired under Article XII to work on a production with production costs budgeted within Tier Two or Tier Three, the applicable minimum wage rates of Appendix C shall apply.
- (D) Dolly grips hired on a weekly basis may be paid the same rate as a Best Boy Grip employed on a weekly basis.
- (E) Swing Gang members hired on a weekly basis shall be paid the same rate as a Craft Service person employed on a weekly basis.

#### **All Other Production Locations**

For persons hired at all other locations to perform services outside of the Production Cities to work on a production with production costs budgeted within Tier Two or Tier Three, the minimum applicable wage rates set forth in Appendix D shall apply.

## WAGE TABLES

### APPENDIX B: WAGE SCALE

#### **TIER ONE PRODUCTIONS (NO MORE THAN \$7.5 MILLION) ALL COVERED EMPLOYEES<sup>8</sup>**

Hourly Wages		Hourly Wages	
Director of Photography	STN	Key Greens	2nd
Camera Operator	STN	Marine Coordinator	STN
Digital Imaging Technician	STN	Boat Handlers	STN
1st Asst. Camera	Key	On Set Picture Cars & Boats	STN
2nd Asst. Camera	2nd	Costume Designer	STN
Still Photographer	STN	Key Costumer	Key
Film Loader	3rd	First Set Costumer	2nd
Camera Utility	Key	Custom Made Costumer	2nd
Digital Utility	3rd	Costumer	3rd
Publicist	Key	Head Makeup Artist	Key
Key Grip	Key	Makeup Artist	2nd
Best Boy Grip	2nd	Head Hair Stylist	Key
Company Grip	3rd	Hair Stylist	2nd
Dolly Grip	2nd	Sound Mixer	STN
Chief Lighting Technician	Key	Re-Recording Mixer	STN
Asst. Chief Lighting Technician	2nd	Microphone Boom Operator	2nd
Lighting Programmer	2nd	Utility Sound Technician	3rd
Lighting Technician	3rd	Video Assist (Record)	Key
Rigging Gaffer	Key	Script Supervisor	Key
Art Director (Weekly On Call)	STN	First Aid/Medic	2nd
Production Designer	STN	Craft Services	2nd
Lead Person	Key	Craft Utility	3rd
On Set Dresser	2nd	Studio Teacher / Set Teacher	Key
Swing Gang	3rd	Editor (Weekly On Call)	STN
Lead/Production Painter	Key	Sound Editor	STN
Set Painter	3rd	Music Editor	STN
Set Designer	Key	Asst. Editor (45 hr/wk)	Key
Scenic Artist	STN	Apprentice Editor (40 hr/wk)	3rd
Construction Coordinator	STN	Production Coordinator	Key
Propmaker Foreman	Key	Asst. Production Coordinator	2nd
Propmaker	3rd	Art Dept. Coordinator	2nd
Gang Boss	2nd	Accountant	Key
Special Effects Foreman	STN	Assistant Accountant	2nd
Asst. Special Effects	STN	Story Analyst	Key
Set Decorator	STN	Location Manager (On Call)	STN <sup>9</sup>
Prop Master	Key	Assistant Location Manager	STN <sup>9</sup>
Asst. Prop Master	2nd	All Others	STN

Effective 1/01/2020		Effective 1/01/2021		Effective 1/01/2022	
Key	\$27.87/Hour	Key	\$28.71/Hour	Key	\$29.57/Hour
2nd	\$25.18/Hour	2nd	\$25.94/Hour	2nd	\$26.72/Hour
3rd	\$22.48/Hour	3rd	\$23.15/Hour	3rd	\$23.84/Hour

<sup>8</sup>Any rate "Subject to Negotiation" or "STN" shall be greater than the key rate (excluding "All Others") except as otherwise provided. The "STN" for "All Others" shall not be lower than the 3<sup>rd</sup> rate in any circumstances.

<sup>9</sup> Location scouts are not covered by this Agreement unless promoted to an Assistant Location Manager or Location Manager in which case they shall be covered from their date of hire on the production. Footnote 8 shall not be applicable to this classification.

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**APPENDICES C(1) & C(2) WAGE SCALE**

**LOS ANGELES AND PRODUCTION CITIES**

	Tier Two <sup>8</sup> (Over \$7.5 million and at not more than \$11 million)			Tier Three <sup>8</sup> (Over \$11 million and at not more than \$15 million)		
<b>CLASSIFICATION</b>	<b>Effective 1/01/2020</b>	<b>Effective 1/01/2021</b>	<b>Effective 1/01/2022</b>	<b>Effective 1/01/2020</b>	<b>Effective 1/01/2021</b>	<b>Effective 1/01/2022</b>
Director of Photography	STN	STN	STN	STN	STN	STN
Camera Operator	\$52.88	\$54.47	\$56.10	\$55.68	\$57.35	\$59.07
Digital Imaging Technician	\$52.88	\$54.47	\$56.10	\$55.68	\$57.35	\$59.07
1st Asst. Camera	\$45.89	\$47.27	\$48.69	\$48.31	\$49.76	\$51.25
2nd Asst. Camera	\$35.16	\$36.21	\$37.30	\$37.01	\$38.12	\$39.26
Still Photographer	\$52.88	\$54.47	\$56.10	\$55.68	\$57.35	\$59.07
Film Loader	\$31.65	\$32.60	\$33.58	\$33.34	\$34.34	\$35.37
Camera Utility	\$36.67	\$37.77	\$38.90	\$38.58	\$39.74	\$40.93
Digital Utility	\$31.65	\$32.60	\$33.58	\$33.34	\$34.34	\$35.37
Publicist	\$36.67	\$37.77	\$38.90	\$38.58	\$39.74	\$40.93
Key Grip	\$36.67	\$37.77	\$38.90	\$38.58	\$39.74	\$40.93
Best Boy Grip	\$33.15	\$34.14	\$35.16	\$34.90	\$35.95	\$37.03
Company Grip	\$31.65	\$32.60	\$33.58	\$33.34	\$34.34	\$35.37
Dolly Grip	\$34.34	\$35.37	\$36.43	\$36.16	\$37.24	\$38.36
Chief Lighting Technician	\$36.67	\$37.77	\$38.90	\$38.58	\$39.74	\$40.93
Asst. Chief Lighting Technician	\$33.15	\$34.14	\$35.16	\$34.90	\$35.95	\$37.03
Lighting Programmer	\$33.15	\$34.14	\$35.16	\$34.90	\$35.95	\$37.03
Lighting Technician	\$31.65	\$32.60	\$33.58	\$33.34	\$34.34	\$35.37
Rigging Gaffer	\$34.38	\$35.41	\$36.47	\$36.19	\$37.28	\$38.40
Art Director (Weekly on Call)	\$2,881.76	\$2,968.21	\$3,057.26	\$3,087.63	\$3,180.26	\$3,275.67
Production Designer	STN	STN	STN	STN	STN	STN
Lead Person	\$33.15	\$34.14	\$35.16	\$34.90	\$35.95	\$37.03
On Set Dresser	\$33.15	\$34.14	\$35.16	\$34.90	\$35.95	\$37.03
Swing Gang	\$31.65	\$32.60	\$33.58	\$33.34	\$34.34	\$35.37
Lead/Production Painter	\$40.29	\$41.50	\$42.75	\$42.44	\$43.71	\$45.02
Set Painter	\$35.08	\$36.13	\$37.21	\$36.93	\$38.04	\$39.18
Set Designer	\$38.98	\$40.15	\$41.35	\$41.00	\$42.23	\$43.50
Scenic Artist	STN	STN	STN	STN	STN	STN
Construction Coordinator	STN	STN	STN	STN	STN	STN
Propmaker Foreman	\$37.18	\$38.30	\$39.45	\$39.15	\$40.32	\$41.53
Propmaker	\$32.38	\$33.35	\$34.35	\$34.08	\$35.10	\$36.15
Special Effects Foreman	STN	STN	STN	STN	STN	STN
Asst. Special Effects	STN	STN	STN	STN	STN	STN
Set Decorator	STN	STN	STN	STN	STN	STN
Prop Master	\$36.67	\$37.77	\$38.90	\$38.58	\$39.74	\$40.93
Asst. Prop Master	\$32.38	\$33.35	\$34.35	\$34.08	\$35.10	\$36.15
Marine Coordinator	\$32.38	\$33.35	\$34.35	\$34.08	\$35.10	\$36.15
Boat Handler	\$31.54	\$32.49	\$33.46	\$33.36	\$34.36	\$35.39
On Set Picture Cars & Boats	\$31.54	\$32.49	\$33.46	\$33.36	\$34.36	\$35.39
Key Greens	\$33.15	\$34.14	\$35.16	\$34.90	\$35.95	\$37.03
Costume Designer	STN	STN	STN	STN	STN	STN
Key Costumer	\$36.67	\$37.77	\$38.90	\$38.58	\$39.74	\$40.93
First Set Costumer	\$33.15	\$34.14	\$35.16	\$34.90	\$35.95	\$37.03
Custom Made Costumer	\$33.15	\$34.14	\$35.16	\$34.90	\$35.95	\$37.03

**LOW BUDGET THEATRICAL AGREEMENT 2020-2022**

	Tier Two <sup>8</sup> (Over \$7.5 million and at not more than \$11 million)			Tier Three <sup>8</sup> (Over \$11 million and at not more than \$15 million)		
<b>CLASSIFICATION</b>	<b>Effective 1/01/2020</b>	<b>Effective 1/01/2021</b>	<b>Effective 1/01/2022</b>	<b>Effective 1/01/2010</b>	<b>Effective 1/01/2021</b>	<b>Effective 1/01/2022</b>
Costumer	\$31.65	\$32.60	\$33.58	\$33.34	\$34.34	\$35.37
Head Makeup Artist	\$42.14	\$43.40	\$44.70	\$44.39	\$45.72	\$47.09
Makeup Artist	\$35.84	\$36.92	\$38.03	\$37.72	\$38.85	\$40.02
Head Hair Stylist	\$42.14	\$43.40	\$44.70	\$44.39	\$45.72	\$47.09
Hair Stylist	\$35.84	\$36.92	\$38.03	\$37.72	\$38.85	\$40.02
Sound Mixer	\$57.34	\$57.34	\$57.34	\$60.31	\$60.31	\$60.31
Re-Recording Mixer	\$59.06	\$60.83	\$62.65	\$62.12	\$63.98	\$65.90
Microphone Boom Operator	\$39.81	\$41.00	\$42.23	\$41.91	\$43.17	\$44.47
Utility Sound Technician	\$38.11	\$39.25	\$40.43	\$40.08	\$41.28	\$42.52
Video Assist (Record)	\$36.67	\$37.77	\$38.90	\$38.58	\$39.74	\$40.93
Script Supervisor	\$36.95	\$38.06	\$39.20	\$38.88	\$40.05	\$41.25
First Aid/Medic	\$33.15	\$34.14	\$35.16	\$34.90	\$35.95	\$37.03
Craft Services	\$33.15	\$34.14	\$35.16	\$34.90	\$35.95	\$37.03
Craft Utility	\$31.65	\$32.60	\$33.58	\$33.34	\$34.34	\$35.37
Studio Teacher/Set Teacher	\$36.67	\$37.77	\$38.90	\$38.58	\$39.74	\$40.93
Editor (Weekly on Call)	\$3,493.04	\$3,597.83	\$3,705.76	\$3,676.87	\$3,787.18	\$3,900.80
Sound Editor (48.6 hr/week)	\$2,516.67	\$2,592.17	\$2,669.94	\$2,583.95	\$2,661.47	\$2,741.31
Music Editor (48.6 hr/week)	\$2,516.67	\$2,592.17	\$2,669.94	\$2,583.95	\$2,661.47	\$2,741.31
Asst. Editor (45 hr/week)	\$2,029.28	\$2,090.16	\$2,152.86	\$2,136.63	\$2,200.73	\$2,266.75
Apprentice Editor (40 hr/week)	\$1,055.38	\$1,087.04	\$1,119.65	\$1,110.93	\$1,144.26	\$1,178.59
Location Mgr. (On Call) <sup>9</sup>	STN	STN	STN	STN	STN	STN
Asst. Loc. Mgr. (On Call) <sup>9</sup>	STN	STN	STN	STN	STN	STN
Production Coordinator	\$36.67	\$37.77	\$38.90	\$38.58	\$39.74	\$40.93
Asst. Production Coordinator	\$25.94	\$26.72	\$27.51	\$26.71	\$27.51	\$28.34
Art Dept. Coordinator	\$25.93	\$26.71	\$27.51	\$26.71	\$27.51	\$28.34
Production Accountant	\$28.71	\$29.57	\$30.46	\$29.58	\$30.47	\$31.38
Asst. Prod. Accountant	\$25.93	\$26.71	\$27.51	\$26.71	\$27.51	\$28.34
All Others	STN	STN	STN	STN	STN	STN

<sup>8</sup>Any rate "Subject to Negotiation" or "STN" shall be greater than the key rate (excluding "All Others") except as otherwise provided.

<sup>9</sup> Location scouts are not covered by this Agreement unless promoted to an Assistant Location Manager or Location Manager in which case they shall be covered from their date of hire on the production. Footnote 8 shall not be applicable to this classification.

**LOW BUDGET THEATRICAL AGREEMENT 2020-2022**

**APPENDICES D(1) AND D(2)**

**WAGE SCALE NON-PRODUCTION CITIES**

	Tier Two <sup>8</sup> (Over \$7.5 million and at not more than \$11 million)			Tier Three <sup>8</sup> (Over \$11 million and at not more than \$15 million)		
CLASSIFICATION	Effective 1/01/2020	Effective 1/01/2021	Effective 1/01/2022	Effective 1/01/2020	Effective 1/01/2021	Effective 1/01/2022
Director of Photography	STN	STN	STN	STN	STN	STN
Camera Operator	\$50.24	\$51.75	\$53.30	\$52.88	\$54.47	\$56.10
Digital Imaging Technician	\$50.24	\$51.75	\$53.30	\$52.88	\$54.47	\$56.10
1st Asst. Camera	\$43.60	\$44.91	\$46.26	\$45.89	\$47.27	\$48.69
2nd Asst. Camera	\$33.41	\$34.41	\$35.44	\$35.16	\$36.21	\$37.30
Still Photographer	\$50.24	\$51.75	\$53.30	\$52.88	\$54.47	\$56.10
Film Loader	\$30.07	\$30.97	\$31.90	\$31.65	\$32.60	\$33.58
Camera Utility	\$34.83	\$35.87	\$36.95	\$36.67	\$37.77	\$38.90
Digital Utility	\$30.07	\$30.97	\$31.90	\$31.65	\$32.60	\$33.58
Publicist	\$34.83	\$35.87	\$36.95	\$36.67	\$37.77	\$38.90
Key Grip	\$34.83	\$35.87	\$36.95	\$36.67	\$37.77	\$38.90
Best Boy Grip	\$31.51	\$32.46	\$33.43	\$33.15	\$34.14	\$35.16
Company Grip	\$30.07	\$30.97	\$31.90	\$31.65	\$32.60	\$33.58
Dolly Grip	\$32.62	\$33.60	\$34.61	\$34.33	\$35.36	\$36.42
Chief Lighting Technician	\$34.83	\$35.87	\$36.95	\$36.67	\$37.77	\$38.90
Asst. Chief Lighting Technician	\$31.51	\$32.46	\$33.43	\$33.15	\$34.14	\$35.16
Lighting Programmer	\$31.51	\$32.46	\$33.43	\$33.15	\$34.14	\$35.16
Lighting Technician	\$30.07	\$30.97	\$31.90	\$31.65	\$32.60	\$33.58
Rigging Gaffer	\$32.65	\$33.63	\$34.64	\$34.38	\$35.41	\$36.47
Art Director (Weekly on Call)	\$2,737.69	\$2,819.82	\$2,904.41	\$2,881.76	\$2,968.21	\$3,057.26
Production Designer	STN	STN	STN	STN	STN	STN
Lead Person	\$31.51	\$32.46	\$33.43	\$33.15	\$34.14	\$35.16
Onset Dresser	\$31.51	\$32.46	\$33.43	\$33.15	\$34.14	\$35.16
Swing Gang	\$30.07	\$30.97	\$31.90	\$31.65	\$32.60	\$33.58
Lead/Production Painter	\$38.28	\$39.43	\$40.61	\$40.29	\$41.50	\$42.75
Set Painter	\$33.30	\$34.30	\$35.33	\$35.08	\$36.13	\$37.21
Set Designer	\$37.02	\$38.13	\$39.27	\$38.98	\$40.15	\$41.35
Scenic Artist	STN	STN	STN	STN	STN	STN
Construction Coordinator	STN	STN	STN	STN	STN	STN
Propmaker Foreman	\$35.33	\$36.39	\$37.48	\$37.18	\$38.30	\$39.45
Propmaker	\$30.76	\$31.68	\$32.63	\$32.38	\$33.35	\$34.35
Special Effects Foreman	STN	STN	STN	STN	STN	STN
Asst. Special Effects	STN	STN	STN	STN	STN	STN
Set Decorator	STN	STN	STN	STN	STN	STN
Prop Master	\$34.83	\$35.87	\$36.95	\$36.67	\$37.77	\$38.90
Asst. Prop Master	\$30.76	\$31.68	\$32.63	\$32.38	\$33.35	\$34.35
Marine Coordinator	\$30.76	\$31.68	\$32.63	\$32.38	\$33.35	\$34.35
Boat Handler	\$30.10	\$31.00	\$31.93	\$31.68	\$32.63	\$33.61
On Set Picture Cars & Boats	\$30.10	\$31.00	\$31.93	\$31.68	\$32.63	\$33.61
Key Greens	\$31.51	\$32.46	\$33.43	\$33.15	\$34.14	\$35.16
Costume Designer	STN	STN	STN	STN	STN	STN
Key Costumer	\$34.83	\$35.87	\$36.95	\$36.67	\$37.77	\$38.90
First Set Costumer	\$31.51	\$32.46	\$33.43	\$33.15	\$34.14	\$35.16
Custom Made Costumer	\$31.51	\$32.46	\$33.43	\$33.15	\$34.14	\$35.16

**LOW BUDGET THEATRICAL AGREEMENT 2020-2022**

	Tier Two <sup>8</sup> (Over \$7.5 million and at not more than \$11 million)			Tier Three <sup>8</sup> (Over \$11 million and at not more than \$15 million)		
<b>CLASSIFICATION</b>	<b>Effective 1/01/2020</b>	<b>Effective 1/01/2021</b>	<b>Effective 1/01/2022</b>	<b>Effective 1/01/2020</b>	<b>Effective 1/01/2021</b>	<b>Effective 1/01/2022</b>
Costumer	\$30.07	\$30.97	\$31.90	\$31.65	\$32.60	\$33.58
Head Makeup Artist	\$40.06	\$41.26	\$42.50	\$42.14	\$43.40	\$44.70
Makeup Artist	\$34.04	\$35.06	\$36.11	\$35.84	\$36.92	\$38.03
Head Hair Stylist	\$40.06	\$41.26	\$42.50	\$42.14	\$43.40	\$44.70
Hair Stylist	\$34.04	\$35.06	\$36.11	\$35.84	\$36.92	\$38.03
Sound Mixer	\$54.46	\$54.46	\$54.46	\$57.34	\$57.34	\$57.34
Re-Recording Mixer	\$56.10	\$57.78	\$59.51	\$59.06	\$60.83	\$62.65
Microphone Boom Operator	\$37.84	\$38.98	\$40.15	\$39.81	\$41.00	\$42.23
Utility Sound Technician	\$36.19	\$37.28	\$38.40	\$38.11	\$39.25	\$40.43
Video Assist (Record)	\$34.83	\$35.87	\$36.95	\$36.67	\$37.77	\$38.90
Script Supervisor	\$35.10	\$36.15	\$37.23	\$36.95	\$38.06	\$39.20
First Aid/Medic	\$31.51	\$32.46	\$33.43	\$33.15	\$34.14	\$35.16
Craft Services	\$31.51	\$32.46	\$33.43	\$33.15	\$34.14	\$35.16
Craft Utility	\$30.07	\$30.97	\$31.90	\$31.65	\$32.60	\$33.58
Studio Teacher/Set Teacher	\$34.83	\$35.87	\$36.95	\$36.67	\$37.77	\$38.90
Editor (Weekly on Call)	\$3,318.39	\$3,417.94	\$3,520.48	\$3,476.17	\$3,580.46	\$3,687.87
Sound Editor (48.6 hr/week)	\$2,422.47	\$2,495.14	\$2,569.99	\$2,516.67	\$2,592.17	\$2,669.94
Music Editor (48.6 hr/week)	\$2,422.47	\$2,495.14	\$2,569.99	\$2,516.67	\$2,592.17	\$2,669.94
Asst. Editor (45 hr/week)	\$1,927.83	\$1,985.66	\$2,045.23	\$2,029.28	\$2,090.16	\$2,152.86
Apprentice Editor (40 hr/week)	\$1,002.60	\$1,032.68	\$1,063.66	\$1,055.38	\$1,087.04	\$1,119.65
Location Mgr. (On Call) <sup>9</sup>	STN	STN	STN	STN	STN	STN
Asst. Loc. Mgr. (On Call) <sup>9</sup>	STN	STN	STN	STN	STN	STN
Production Coordinator	\$34.83	\$35.87	\$36.95	\$36.67	\$37.77	\$38.90
Asst. Production Coordinator	\$25.94	\$26.72	\$27.51	\$26.71	\$27.51	\$28.34
Art Dept. Coordinator	\$25.93	\$26.71	\$27.51	\$26.71	\$27.51	\$28.34
Production Accountant	\$28.71	\$29.57	\$30.46	\$29.58	\$30.47	\$31.38
Asst. Prod. Accountant	\$25.93	\$26.71	\$27.51	\$26.71	\$27.51	\$28.34
All Others	STN	STN	STN	STN	STN	STN

<sup>8</sup> Any rate "Subject to Negotiation" or "STN" shall be greater than the key rate (excluding "All Others") except as otherwise provided.

<sup>9</sup> Location scouts are not covered by this Agreement unless promoted to an Assistant Location Manager or Location Manager in which case they shall be covered from their date of hire on the production. Footnote 8 shall not be applicable to this classification.

**LOW BUDGET THEATRICAL AGREEMENT 2020-2022  
SIDELETTERS**

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**SIDELETTERS**

**NOTE:** The following is intended to memorialize agreements and understandings reached between the parties to the above-referenced Agreement during the course of negotiations.

**BASE CAMP POWER AND GENERATORS**

The parties confirmed that the installation, connection and striking of temporary electric power sources emanating from a location base camp is work within the jurisdiction of the IATSE.

The operation of generators is within the jurisdiction of the IATSE except where another labor organization has established jurisdiction with motion picture producers covering such work. The foregoing is not a staffing requirement.

**ADDITIONAL CLASSIFICATIONS**

The specific inclusion of the publicist, marine coordinator and boat handler classifications shall not be deemed to preclude continuation of the past practice of industry employers in securing such services from third party suppliers and subcontractors, provided however, individuals directly employed to render such services shall be appropriately classified and subject to the Agreement.

**PROMOTIONAL RIGHTS**

The parties confirmed that the rights derived from the services of employees performing their regular duties covered by the Agreement include the right to exploit the proceeds of their services and their likeness, image, or voice in the promotion, marketing, or exploitation of the motion picture. The foregoing does not apply when the likeness, image, or voice appear in the motion picture itself.

**WORKWEEK SHIFTS**

The IATSE will continue its past practice of considering timely requested waivers to permit additional workweek shifts related to a scheduled holiday hiatus and/or travel to or from an overnight production location.

**DIRECTOR OF PHOTOGRAPHY/CAMERA OPERATOR**

A Director of Photography ("DP") and the Producer of the film may request that the DP be permitted to also function as a Camera Operator. Such request must be made in writing during the film's pre-production and directed to the IATSE with a copy to the appropriate Camera Local. The IATSE shall have the authority to grant such request based upon special needs or extraordinary circumstances.

The agreement of the DP to operate the camera shall not be a condition of the DP's employment and the DP and Producer shall confirm same in their request.

**LOCATION MANAGERS**

During the course of negotiations for the 2020-2022 Low Budget Theatrical Agreement the parties agreed to include the classifications of Location Managers and Assistant Locations Managers as covered classifications in recognition that the IATSE represents such employees in numerous geographical locations covered by the Agreement. The parties further agreed that such recognition did not extend to geographical areas where another labor organization had established jurisdiction in such areas reflected in agreements with other employers, including but not limited to New York, Los Angeles, Canada, Georgia, New Mexico, and Michigan, and did not preclude the employment of Location Managers and Assistant Location managers under such agreements to work in geographical areas where such person, if hired locally, would be subject to the 2020-2022 Low Budget Theatrical Agreement.



## CHAPTER 9: IATSE AREA STANDARDS AGREEMENT

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**Disclaimer:** The rates specified in this agreement are available only to those productions working under a Term Signatory. Productions with a single production basis will not have these rates available to them. EP highly recommends each production consult with outside labor counsel regarding each agreement and the applicable rates.

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## IATSE AREA STANDARDS AGREEMENT

The Area Standards Agreement covers the production of theatrical and/or television motion pictures in Puerto Rico, the U.S. Virgin Islands, and all states of the United States which are outside the jurisdiction of the IATSE Basic Agreement, the New York production Locals and their respective geographical jurisdictions, Local 16, and Local 476.

### Wage Rates:

**“Non-Maryland” Rates** apply to the following: **Alabama, Alaska, Arizona, Arkansas, Colorado, Georgia, Idaho, Indiana, Iowa, Kansas, Kentucky, Louisiana, Michigan** (outside Southeastern Michigan), **Minnesota, Mississippi, Missouri, Montana, Nebraska, Nevada** (outside of Las Vegas), **New Mexico, North Carolina, North Dakota, Ohio, Oklahoma, Oregon, Pittsburgh (PA), Puerto Rico, San Diego (CA), South Carolina, South Dakota, Tennessee, Texas, U.S. Virgin Islands, Utah, Virginia, Washington State, West Virginia, Wisconsin, and Wyoming.**

**“Maryland” Rates** apply to the following: **California** (outside San Diego, outside the jurisdiction of Local 16, and outside the scope of the IA Basic Agreement and West Coast Studio Local Agreements), **Florida, Maryland, and Southeastern Michigan.** **“Southeastern Michigan” is defined as the counties of Lapeer, Lenawee, Livingston, Macomb, Monroe, Oakland, Sanilac, St. Clair, Washtenaw, and Wayne.**

In Washington, D.C.<sup>1,2</sup>, the following wage rates shall apply:

Minimum Wage Rate	Effective 7/29/2018 – 8/3/2019		Effective 8/4/2019 – 8/1/2020		Effective 8/2/2020 – 7/31/2021	
	Theatrical	Television	Theatrical	Television	Theatrical	Television
<b>Key</b>	\$46.66	\$45.52	\$48.06	\$46.89	\$49.50	\$48.30
<b>2nd</b>	43.17	41.66	44.47	42.91	45.80	44.20
<b>3rd</b>	38.92	37.80	40.09	38.93	41.29	40.10
<b>Utility</b>	33.63	30.86	34.64	31.79	35.68	32.74

In Maine, Massachusetts, New Hampshire, Rhode Island and Vermont, the following rates shall apply:

Minimum Wage Rate	Effective 7/29/2018 – 8/3/2019		Effective 8/4/2019 – 8/1/2020		Effective 8/2/2020 – 7/31/2021	
	Theatrical	Television	Theatrical	Television	Theatrical	Television
<b>Key</b>	STN	Maryland Rates	STN	Maryland Rates	STN	Maryland Rates
<b>2nd</b>	\$40.11	Maryland Rates	\$41.31	Maryland Rates	\$42.55	Maryland Rates
<b>3rd</b>	37.04	Maryland Rates	38.15	Maryland Rates	39.29	Maryland Rates
<b>Utility</b>	30.44	Maryland Rates	31.35	Maryland Rates	32.29	Maryland Rates

<sup>1</sup> The first two persons hired locally in the property, grip and electric departments shall be paid at the Key and 2nd rates, respectively

<sup>2</sup> Set Teachers and Location Managers shall be employed on an “on call” basis at rates subject to individual negotiation. Assistant Location Managers shall be paid at the 2nd rate

For **Las Vegas (NV)** and **Hawaii**, the rates in the Producer – IATSE Basic Agreement shall apply.

Appendix C – The Producer may hire a daily Projectionist to run dailies, if such dailies require the skills and abilities of a Projectionist. Said Projectionist may be employed on an “as needed” basis, and shall be compensated under the applicable rate in Appendix A with a minimum hourly rate equal to the 3rd rate. Projectionists may be employed for a minimum of four (4) hours. The Employer shall make a daily contribution to the IATSE National Benefit Plans in the total amount of \$118.00 effective 7/29/2018; \$122.00 effective 8/4/2019, \$127.00 effective 8/2/2020 for each work day or portion thereof worked by the Employee.

**IATSE AREA STANDARDS AGREEMENT  
WAGE TABLE**

**WAGE TABLE**

Effective 8/2/2020 to 7/31/2021						
Crafts and Classifications	“Maryland” Minimum Hourly Wage Rates			“Non-Maryland” Minimum Hourly Wage Rates		
	Theatrical	Television		Theatrical	Television	
		Pilots, Long-Form, and First Year of One-Hour Episodic Series	All Other Television		Pilots, Long-Form, and First Year of One-Hour Episodic Series	All Other Television
CONSTRUCTION, PAINT, AND SCENIC						
Coordinator	Negotiable	Negotiable	Negotiable	\$37.63	Negotiable	Negotiable
Draftsperson	\$36.79	\$34.33	\$36.01	31.05	\$29.69	\$30.28
Foreman	43.34	40.10	42.55	37.63	Negotiable	Negotiable
Gang Boss	39.29	36.79	38.44	34.33	32.89	33.54
Shop Crafts Person	36.79	34.33	36.01	31.05	29.69	30.28
Prop/Model Makers	36.79	34.33	36.01	31.05	29.69	30.28
Construction Divers	36.79	34.33	36.01	31.05	29.69	30.28
Utility Technicians*	31.89	31.05	31.89	27.80	26.44	26.98
Buyer	39.29	36.79	38.44	31.05	29.69	30.28
Tool Person (MD)	36.79	34.33	36.01	N/A	N/A	N/A
Key Scenic Artist (MD)	Negotiable	Negotiable	Negotiable	N/A	N/A	N/A
Scenic Foreperson	43.34	40.10	42.55	34.33	32.89	33.54
Set Painters	36.79	34.33	36.01	31.05	29.69	30.28
Graphic Artist	36.79	34.33	36.01	34.33	32.89	33.54
Scenic Artist	36.79	34.33	36.01	34.33	32.89	33.54
Sign Painters/Writers	39.29	36.79	38.44	34.33	32.89	33.54
On Set Painters	39.29	36.79	38.44	34.33	32.89	33.54
Sculptors/Plasterers	36.79	34.33	36.01	31.05	29.69	30.28
PROPS^, *						
Prop Master	\$43.34	\$40.10	\$42.55	\$37.63	Negotiable	Negotiable
Assistant Prop Master/Prop Assistant	39.29	36.79	38.44	34.33	\$32.89	\$33.54
Buyer	36.79	34.33	36.01	31.05	29.69	30.28
Prop Weapons	39.29	36.79	38.44	34.33	32.89	33.54
On Set Picture Cars/Boats	36.79	34.33	36.01	31.05	29.69	30.28
Marine Coordinator	39.29	36.79	38.44	34.33	32.89	33.54
Boat Handlers	36.79	34.33	36.01	31.05	29.69	30.28
Prop Person	36.79	34.33	36.01	31.05	29.69	30.28
SET DRESSING						
Set Decorator	Negotiable	Negotiable	Negotiable	\$37.63	Negotiable	Negotiable
Lead Person	\$43.34	\$40.10	\$42.55	34.33	\$32.89	\$33.54
Draper/Upholsterer	36.79	34.33	36.01	31.05	29.69	30.28
Buyer	43.34	40.10	42.55	31.05	29.69	30.28
First Dresser (MD)	39.29	36.79	38.44	N/A	N/A	N/A
Dressers, On Set, Off Set, Swing Gang	36.79	34.33	36.01	31.05	29.69	30.28
GREENS						
Greens Persons/Foreman	\$43.34	\$40.10	\$42.55	\$37.63	Negotiable	Negotiable
First Greens	39.29	36.79	38.44	34.33	32.89	33.54
On Set Greens	36.79	34.33	36.01	31.05	29.69	30.28

See Footnotes at end of table section.

# IATSE AREA STANDARDS AGREEMENT WAGE TABLE

Effective 8/2/2020 to 7/31/2021						
Crafts and Classifications	“Maryland” Minimum Hourly Wage Rates			“Non-Maryland” Minimum Hourly Wage Rates		
	Theatrical	Television		Theatrical	Television	
		Pilots, Long-Form, and First Year of One-Hour Episodic Series	All Other Television		Pilots, Long-Form, and First Year of One-Hour Episodic Series	All Other Television
WARDROBE						
Wardrobe Supervisor	Negotiable	Negotiable	Negotiable	Negotiable	Negotiable	Negotiable
Costume Designer	Negotiable	Negotiable	Negotiable	Negotiable	Negotiable	Negotiable
Assistant Costume Designer	Negotiable	Negotiable	Negotiable	Negotiable	Negotiable	Negotiable
Key Wardrobe/Lead Set Wardrobe	\$43.34	\$40.10	\$42.55	\$34.33	\$32.89	\$33.54
Assistant Key (non-MD)	N/A	N/A	N/A	31.05	29.69	30.28
Costumer/Buyer/Stylist	36.79	34.33	36.01	31.05	29.69	30.28
Set Costumer	36.79	34.33	36.01	31.05	29.69	30.28
Key Tailor/Fitter (MD)	39.29	36.79	38.44	N/A	N/A	N/A
Seamstress/Tailor/Stitcher/Sewer	36.79	34.33	36.01	31.05	29.69	30.28
GRIPS^, +						
Key	\$43.34	\$40.10	\$42.55	\$37.63	Negotiable	Negotiable
Best Boy Grip	39.29	36.79	38.44	34.33	\$32.89	\$33.54
Dolly Grip	39.29	36.79	38.44	34.33	32.89	33.54
Crane Operators	36.79	34.33	36.01	31.05	29.69	30.28
Grips	36.79	34.33	36.01	31.05	29.69	30.28
Pre-Riggers	36.79	34.33	36.01	31.05	29.69	30.28
ELECTRIC^, +						
Gaffer	\$43.34	\$40.10	\$42.55	\$37.63	Negotiable	Negotiable
Best Boy	39.29	36.79	38.44	34.33	\$32.89	\$33.54
General Operator	39.29	36.79	38.44	34.33	32.89	33.54
Electrician	36.79	34.33	36.01	31.05	29.69	30.28
Lighting Programmer	39.29	36.79	38.44	34.33	32.89	33.54
Pipe Rigging	36.79	34.33	36.01	31.05	29.69	30.28
SPECIAL EFFECTS						
Coordinator Key	\$43.34	\$40.10	\$42.55	\$37.63	Negotiable	Negotiable
Effects Assistant/Charge Person	39.29	36.79	38.44	34.33	\$32.89	\$33.54
Additional Effects/Mechanical Effects/Powder Person	36.79	34.33	36.01	31.05	29.69	30.28
Divers	39.29	36.79	38.44	34.33	32.89	33.54
SOUND						
Mixer/Recordist	\$43.34	\$40.10	\$42.55	\$37.63	Negotiable	Negotiable
Boom Person/Assistant	39.29	36.79	38.44	34.33	\$32.89	\$33.54
Cable Utility Person	36.79	34.33	36.01	31.05	29.69	30.28
VIDEO ASSIST						
VTR/Playback	\$43.34	\$40.10	\$42.55	\$37.63	Negotiable	Negotiable
Non-Record Video/Video Assist	36.79	34.33	36.01	31.05	\$29.69	\$30.28

See Footnotes at end of table section.

# IATSE AREA STANDARDS AGREEMENT WAGE TABLE

Effective 8/2/2020 to 7/31/2021						
Crafts and Classifications	“Maryland” Minimum Hourly Wage Rates			“Non-Maryland” Minimum Hourly Wage Rates		
	Theatrical	Television		Theatrical	Television	
		Pilots, Long-Form, and First Year of One-Hour Episodic Series	All Other Television		Pilots, Long-Form, and First Year of One-Hour Episodic Series	All Other Television
CRAFTS SERVICE						
Key Crafts Service	\$39.29 <sup>2</sup>	\$36.79 <sup>2</sup>	\$38.44 <sup>2</sup>	\$34.33	\$32.89	\$33.54
Crafts Service Assistant	36.79 <sup>2</sup>	34.33 <sup>2</sup>	36.01 <sup>2</sup>	31.05	29.69	30.28
FIRST AID						
First Aid(EMT/Paramedic/RN)	\$39.29	\$36.79	\$38.44	\$34.33	\$32.89	\$33.54
SET TEACHER						
Set Teacher <sup>4</sup>	Negotiable	Negotiable	Negotiable	Negotiable	Negotiable	Negotiable
SCRIPT SUPERVISOR						
Script Supervisor <sup>3</sup>	\$43.34	\$40.10	\$42.55	\$37.63	Negotiable	Negotiable
HAIR AND MAKE-UP						
Key Hair/Key Make-Up <sup>3</sup>	\$43.34	\$40.10	\$42.55	\$37.63	Negotiable	Negotiable
Asst. Hair/Asst. Make-Up <sup>3</sup>	39.29	36.79	38.44	34.33	32.89	33.54
PRODUCTION OFFICE						
Production Office Coordinator <sup>3, 4</sup>	Negotiable	Negotiable	Negotiable	Negotiable	Negotiable	Negotiable
Assistant Production Office Coordinator <sup>3, 4</sup>	Negotiable	Negotiable	Negotiable	Negotiable	Negotiable	Negotiable
ART DEPARTMENT						
Art Department Coordinator <sup>4</sup>	Negotiable	Negotiable	Negotiable	Negotiable	Negotiable	Negotiable
PROJECTION						
Daily Projectionist (AppendixC)	\$36.79	\$34.33	\$36.01	\$31.05	\$29.69	\$30.28
TRANSPORTATION (Puerto Rico Only)						
Transportation Coordinator	N/A	N/A	N/A	\$37.63	Negotiable	Negotiable
Transportation Captain	N/A	N/A	N/A	34.33	\$32.89	\$33.54
Driver	N/A	N/A	N/A	31.05	29.69	30.28
LOCATIONS Theatrical and Television Motion Pictures in Colorado, Maine, Maryland, Massachusetts, New Hampshire, New Mexico, Louisiana excluding Shreveport and Baton Rouge, Rhode Island, Tennessee, Vermont, Virginia, Puerto Rico, and Washington, D.C.						
Location Manager (Select locations only) <sup>4</sup>	Negotiable	Negotiable	Negotiable	Negotiable	Negotiable	Negotiable
Asst. Loc. Manager (Select locations only)	\$39.29	\$36.79	\$38.44	\$34.33	\$32.89	\$33.54

\* Utility persons may be hired at the ratio of one (1) utility person for each five (5) full journeymen hired in the construction department (journeymen do not include forepersons and gang boss classifications). This ratio shall be suspended for the striking of scenery after the last day of principal photography. No strike personnel shall have their current wage diminished as a result of this provision.

^ Within Cuyahoga County, Ohio, the first two persons hired locally by the Property, Grip, and Electric departments shall be paid at the Key and 2nd rates, respectively.

+ Within Southeastern Michigan, the first two persons hired locally in the Props, Grip and Electric departments shall be paid at the Key and 2nd rates, respectively.

<sup>2</sup> All off and on production labor except for active construction will be performed by Craft Service.

<sup>3</sup> Unless otherwise represented by another IATSE Local Union.

<sup>4</sup> Employed on an "on call" basis.

**IATSE AREA STANDARDS AGREEMENT  
BENEFIT CONTRIBUTIONS**

## BENEFIT CONTRIBUTIONS

**Contributions shall be made to Plans noted with the Agreement in the following amounts:**

**For Alabama, Alaska, Arizona, Arkansas, Colorado, Georgia, Idaho, Indiana, Iowa, Kansas, Kentucky, Louisiana, Michigan (outside Southeastern Michigan), Minnesota, Mississippi, Missouri, Montana, Nebraska, Nevada (outside of Las Vegas), New Mexico, North Carolina, North Dakota, Oklahoma, Pittsburgh (PA), Puerto Rico, San Diego (CA)\*, South Carolina, South Dakota, Tennessee, Texas, U.S. Virgin Islands, Utah, Virginia, Washington (TV only), West Virginia, Wisconsin, and Wyoming:** the “non-Maryland fringe rate” shall be applicable per day.

\* Contributions on behalf of employees employed in San Diego, California as follows: (a) health and welfare contributions shall be made to the San Diego Theatrical Health and Welfare Trust Fund; and (b) the amount allocated to pension and annuity contributions shall be made solely to the I.A.T.S.E. Annuity Fund.”

<b>Non-Maryland Fringe Rates</b>	<b>7/29/2018 – 8/3/2019</b>		<b>8/4/2019 – 8/1/2020</b>		<b>8/2/2020 – 7/21/2021</b>	
	<b>Theatrical</b>	<b>Television</b>	<b>Theatrical</b>	<b>Television</b>	<b>Theatrical</b>	<b>Television</b>
Health and Welfare	\$90.00	\$90.00	\$94.00	\$94.00	\$99.00	\$99.00
Annuity	17.00	13.00	17.00	13.00	17.00	13.00
Pension (Def. Ben.)	11.00	11.00	11.00	11.00	11.00	11.00
<b>Total</b>	<b>118.00</b>	<b>114.00</b>	<b>122.00</b>	<b>118.00</b>	<b>127.00</b>	<b>123.00</b>

For **California** (outside San Diego, outside the jurisdiction of Local 16, and outside the scope of the Basic Agreement and West Coast Studio Local Agreements), **Florida, Maryland, and Ohio\***: the “Maryland fringe rates” shall apply per day.

<b>Maryland Fringe Rates</b>	<b>7/29/2018 – 8/3/2019</b>		<b>8/4/2019 – 8/1/2020</b>		<b>8/2/2020 – 7/21/2021</b>	
	<b>Theatrical</b>	<b>Television</b>	<b>Theatrical</b>	<b>Television</b>	<b>Theatrical</b>	<b>Television</b>
Health and Welfare	\$94.00	\$94.00	\$98.00	\$98.00	\$103.00	\$103.00
Annuity	19.00	15.00	19.00	15.00	19.00	15.00
Pension (Def. Ben.)	11.00	11.00	11.00	11.00	11.00	11.00
<b>Total</b>	<b>124.00</b>	<b>120.00</b>	<b>128.00</b>	<b>124.00</b>	<b>133.00</b>	<b>129.00</b>

\* Pension contributions for employees hired within the jurisdiction of Local 209 shall be made to the Local 27 Pension Plan.

For **Southeastern Michigan\*\***, the following fringe rates shall apply per day:

	<b>7/29/2018 – 8/3/2019</b>		<b>8/4/2019 – 8/1/2020</b>		<b>8/2/2020 – 7/21/2021</b>	
	<b>Theatrical</b>	<b>Television</b>	<b>Theatrical</b>	<b>Television</b>	<b>Theatrical</b>	<b>Television</b>
Health and Welfare	\$98.00	\$92.00	\$102.00	\$96.00	\$107.00	\$101.00
Pension	37.00	33.00	37.00	33.00	37.00	33.00
<b>Total</b>	<b>135.00</b>	<b>125.00</b>	<b>139.00</b>	<b>129.00</b>	<b>144.00</b>	<b>134.00</b>

\*\* Pension for Local 161-represented POCs, APOCs, and ADCs employed in Southeast MI shall be to the IATSE National Pension Fund.

## IATSE AREA STANDARDS AGREEMENT BENEFIT CONTRIBUTIONS

For **Washington, D.C.**, the following fringe rates shall apply per day:

	7/29/2018 – 8/3/2019		8/4/2019 – 8/1/2020		8/2/2020 – 7/21/2021	
	Theatrical	Television	Theatrical	Television	Theatrical	Television
Health and Welfare	\$108.00	\$102.00	\$112.00	\$106.00	\$117.00	\$111.00
Annuity	17.00	13.00	17.00	13.00	17.00	13.00
Pension	11.00	11.00	11.00	11.00	11.00	11.00
<b>Total</b>	<b>\$136.00</b>	<b>\$126.00</b>	<b>\$140.00</b>	<b>\$130.00</b>	<b>\$145.00</b>	<b>\$135.00</b>

For **Maine, Massachusetts, New Hampshire, Rhode Island, and Vermont**, the following fringe rates shall apply per day:

	7/29/2018 – 8/3/2019		8/4/2019 – 8/1/2020		8/2/2020 – 7/31/2021	
	Theatrical	Television	Theatrical	Television	Theatrical	Television
<b>Total</b>	<b>\$133.00</b>	<b>\$120.00</b>	<b>\$137.00</b>	<b>\$124.00</b>	<b>\$142.00</b>	<b>\$129.00</b>

For **Las Vegas, NV**, the following fringe rates shall apply:

	7/29/2018 – 8/3/2019	8/4/2019 – 8/1/2020	8/2/2020 – 7/31/2021
	Theatrical and Television	Theatrical and Television	Theatrical and Television
Health and Welfare	\$92.32 per day	\$96.32 per day	\$101.32 per day
Pension	8% of Gross	8% of Gross	8% of Gross

For **Hawaii**, the following fringe rates shall apply:

	7/29/2018 – 8/3/2019	8/4/2019 – 8/1/2020	8/2/2020 – 7/31/2021
	Theatrical and Television	Theatrical and Television	Theatrical and Television
Health and Welfare	\$2.10 per hour plus \$70.00 per day	\$2.10 per hour plus \$74.00 per day	\$2.10 per hour plus \$79.00 per day
Annuity	\$2.10 per hour	\$2.10 per hour	\$2.10 per hour
Pension	\$10.00 per day	\$10.00 per day	\$10.00 per day

For **Oregon and Washington**, the following fringe rates shall apply:

	7/29/2018 – 8/3/2019		8/4/2019 – 8/1/2020		8/2/2020 – 7/31/2021	
	Theatrical	Television	Theatrical	Television	Theatrical	Television
<b>Total</b>	<b>\$133.00</b>	<b>\$114.00</b>	<b>\$137.00</b>	<b>\$118.00</b>	<b>\$142.00</b>	<b>\$123.00</b>

## IATSE Training Trust Fund

The Employers shall make contributions to the IATSE Training Trust Fund in the amount of fifteen cents (\$.15) per hour for each hour worked by an employee, up to a maximum of twelve (12) hours per day. Contributions for employees whose rates are subject to individual negotiation shall be made on the basis of twelve (12) hours per day.



**IATSE AREA STANDARDS AGREEMENT  
PRODUCTION CENTERS**

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**PRODUCTION CENTERS**

Each of the cities listed below shall be established as a “production center.” Each “production center” encompasses an area within a thirty (30) mile radius of its City Hall. Any individual who is hired from within the jurisdiction of the Local Union administering the agreement to work within a designated production center will be treated as a Local Hire (and is therefore not entitled to a living allowance). In addition, any place where a television pilot or series is based will be treated as a “production center” for that pilot or series whether that city appears on the list of designated production centers or not, thereby making all persons hired within the geographical jurisdiction of the Local Union administering the Agreement on the pilot or series “Local Hires.” In the event that a pilot based outside of a designated production center leads to an initial order for a series that is not located within the geographical jurisdiction of the Local Union where the pilot was based, the Employer shall make a retroactive payment to or on behalf of those employees who were employed on a pilot under this Agreement and who would have otherwise have qualified as Nearby Hires of: (a) the living allowance as provided in Article 3(H)(2), (b) daily benefit plan contribution for any idle seventh day as provided in Article 3(K)(2), and (c) the applicable travel allowance for “travel only” days as provided in Article 8(G)(ii). Payments shall be based on the rate in effect at the time the work was performed on the pilot.

State	Production Center	State	Production Center
Alaska	Anchorage	Nevada	Las Vegas
Arizona	Phoenix, Tucson	New Mexico	Albuquerque, Santa Fe
California	Sacramento, San Diego	North Carolina	Charlotte, Wilmington
Colorado	Denver	Ohio	Cleveland
Florida	Fort Lauderdale, Miami, Orlando	Oregon	Portland
Georgia	Atlanta	Pennsylvania	Pittsburgh
Hawaii	Honolulu	Puerto Rico	San Juan
Louisiana	New Orleans, Shreveport	Tennessee	Nashville
Maryland	Baltimore	Texas	Austin, Dallas – Ft. Worth, Houston, San Antonio
Massachusetts	Boston	Utah	Salt Lake City
Michigan	Detroit	Virginia	Richmond
Minnesota	Minneapolis – St. Paul		Washington, D.C.
Missouri	St. Louis	Washington	Seattle

**Work Outside a “Production Center,” Local, Nearby, and Distant Hires:**

**For work outside a “Production Center”:**

**Local Hire:**

Any person who resides within 60 miles of the production location.

**Nearby Hire:**

Any person who resides outside the 60 miles of the production location and within the geographical jurisdiction of the Local Union administering the Agreement.

**Distant Hire:**

Any person who resides outside the geographical definition of a “Nearby Hire” in a given production area.

**“Nearby Hires” shall be paid a weekly living allowance of no less than \$532.00 per week, or \$76.00 per day prorated effective August 2, 2020.**

## IATSE AREA STANDARDS AGREEMENT CONDITIONS

**NOTE:** If the Employer replaces a Nearby Hire or a Distant Hire with a Local Hire, it shall either give two (2) weeks notice to the Nearby or Distant Hire of the replacement or, if such Nearby Hire or Distant Hire is replaced prior to receiving two (2) weeks notice, the Employer shall pay to any such Nearby Hire the balance of the living allowance that the Nearby Hire would have received had he continued working for the full two (2) week notice period, or in the case of a Distant Hire, shall pay to the Distant Hire the cost of housing for such Distant Hire plus per diem to the Distant Hire would have received had he continued working for the full two (2) week notice period.

## CONDITIONS

### ON PRODUCTION

	<b>Straight (8/40)</b>	<b>Overtime (8+)</b>	<b>Gold (12+ worked)*</b>
1st 5 days worked	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	2x rate
7th day worked	2x rate	2x rate	2x rate

\* For television only, Golden Hours shall begin after fourteen (14) elapsed hours. Overtime calculated in 1/10th hour increments.

### REST PERIOD

There will be a nine hour daily rest period after dismissal. In the event that an employee works 14 or more hours on two consecutive days for the same employer on the same production, there will be a 10 hour rest period commencing upon the employee's dismissal on the second consecutive day continuing each day thereafter that the employee works for the same employer on the same production until the employee either works a day of fewer than 14 hours or the employee has a day off. The preceding sentence shall not apply to pilots nor series in their first season of production.

The rest period is also increased to ten hours for local or nearby hires employed on television productions that are either a mini-series, one-hour episodic series, or half-hour single cam series and are in their second or subsequent seasons only. (This is also applicable to limited series, 36 to 65 minute episodic series, and 20 to 35 minute single cam episodic series on the High Budget SVOD platform.)

Employees who do not receive a full rest period as provided shall receive additional straight time for all invaded hours.

### PER DIEM FOR DISTANT HIRES

<b>Breakfast</b>	\$9.50
<b>Lunch</b>	\$14.00
<b>Dinner</b>	\$30.00
<b>Daily Total</b>	\$53.50

Any meals provided by the employer may be deducted from per diem at the above stated rates.

### MEALS

The Employer need not provide a meal or a meal allowance whenever eating facilities are available in the vicinity of the production location. shall commence within 6 hrs. of first call. Meal period shall be not less than 1/2 hr nor more than 1 hr.

- The meal interval may be extended 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved.
- A 12 minute grace period may be called for production efficiency provided such grace period is not scheduled nor automatic nor intended for everyday use. May not be used in conjunction with a) above.

## IATSE AREA STANDARDS AGREEMENT CONDITIONS

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### **Penalty:**

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$12.50

### **Penalty on Television Motion Pictures Shooting in a Studio:**

1st 1/2 hr. or fraction thereof	\$8.50
2nd 1/2 hr. or fraction thereof	\$11.00
3rd 1/2 hr. or every 1/2 hr. thereafter	\$13.50

### **“TRAVEL ONLY” DAY**

**Nearby Hires:** Minimum 2 hrs. straight time; max. 8 hrs. straight time allowance.

**Distant Hires:** Minimum 4 hrs. straight time; max. 8 hrs. straight time allowance.

### **TRAVEL-WORK DAY**

Travel time is paid for as work time. If within the 8 hour minimum call, it goes towards the computation of double time. If not within the 8 hour minimum it is not used to determine the commencement of double time.

### **IDLE PAY**

Distant Hires are entitled to 4 hours pay at the employee's scale hourly rate for each idle day in a workweek and benefit plan contributions for each idle day. Idle pay is limited to two days in a workweek.

Nearby Hires are only entitled to the daily benefit plan contribution for each idle seventh day occurring within a six-day workweek.

### **SPECIALIZED WORK**

The employees selected to perform specialized work and Producer are to negotiate and agree upon rate in advance of such work and, if no agreement is so reached, the employee will not jeopardize working opportunities by refusing to perform such work.

If an employee is required to sign a waiver for any state or governmental agency or owner of private property and refuses to sign such waiver, such employee may be replaced, but such refusal shall not limit such employee's future employment opportunities with Producer. When Producer knows in advance that such a waiver is required, Producer will advise the Union of the situation.

For taking motion pictures on aerial flights or submarine diving, employee shall receive \$60.00 per flight or dive, but with a maximum of payment in a single shift of \$180.00.

Any employee designated by Producer to work completely under water using a diving mask, air helmet or diving suit, including skin diving, will be paid a bonus of 25% of his/her rate in effect at the time of such performance for the entire work shift, except when the total time required by the employee to perform such work, including diving, is less than 1 hour.

Any employee designated by Producer to dive to a depth of 15 feet or more using a diving mask, air helmet, or diving suit, including skin diving, will be paid an allowance of \$60.00 for each dive with a maximum payment in a single shift of \$180.00. Such allowance shall supersede and replace the 25% bonus referred to above. When an employee is required to dive under water 20 feet or more, he shall be accompanied by another diver.

## **IATSE AREA STANDARDS AGREEMENT CONDITIONS**

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### **MILEAGE ALLOWANCE**

Unless transported by the employer, employees traveling to any production location outside of the production zone shall be paid a mileage allowance calculated at \$0.30 per mile from the edge of the zone to the production location.

### **HOLIDAYS**

#### **Worked:**

2x rate

#### **Not Worked:**

8 hours (at the employee's regular straight time hourly rate). In order for an employee to be eligible for pay for a holiday not worked, an employee must work the scheduled workday before and the scheduled workday after the holiday. If the next scheduled workday after the holiday follows a hiatus of one week or more, no holiday pay shall be payable. There shall be no pay for any holiday not worked for employees working on long-form TV productions, pilots, or the first season of any one-hour TV series.

The following days shall be recognized as holidays: New Year's Day, Presidents Day, Good Friday, Memorial Day, Independence Day, Labor Day, Thanksgiving Day, the day after Thanksgiving, and Christmas Day.

If any of these falls on a Sunday, the following Monday shall be considered the holiday. If any of these falls on a Saturday, the preceding Friday shall be considered the holiday (except that during six (6) day work weeks, Saturday holidays will be recognized on Saturday).

### **PRODUCTIONS MADE FOR NEW MEDIA**

Please contact [laborrelations2@ep.com](mailto:laborrelations2@ep.com) for details on Sideletter No.12 governing productions made for new media.

### **LOCATIONS DEPARTMENT**

Employers agree to recognize the IATSE as the exclusive bargaining representative of individuals employed under the Area Standards Agreement in the Location Manager and Assistant Location Manager classifications in the states of CO, ME, MD, MA, NH, NM, LA (excluding Shreveport and Baton Rouge), RI, TN, VT, VA, Puerto Rico, and Washington D.C., subject to the following:

- The Employer shall have freedom of selection of employees in the Location Manager and Assistant Location Manager classifications.
- The foregoing does not apply to any Location Manager or Assistant Location Manager hired in Los Angeles County under the Producer–Studio Transportation Drivers Agreement for Local #399 Location Managers; to any Second Assistant Director hired in the New York Area or Chicago under the DGA Basic Agreement; or to any Assistant Location Manager employed in either New York, New Jersey, or Connecticut under an Agreement with the Local 817 Teamsters.
- The foregoing shall not prevent the Employer from continuing to assign the duties of a location manager or assistant location manager to persons not covered under the Area Standards Agreement who have customarily performed such duties in the past.

### **SET TEACHERS**

Employers agree to recognize the IATSE as the exclusive bargaining representative of individuals employed under the Area Standards Agreement in the Set Teacher classification, subject to the following:

- The parties recognize that the work of a Set Teacher is bargaining unit work of a type that has heretofore been subcontracted and that such work may continue to be subcontracted.
- Set Teachers shall sign all necessary authorizations in order for an Employer to conduct a criminal record check, social security trace and sex offender registry search prior to an engagement.

## **IATSE AREA STANDARDS AGREEMENT CONDITIONS**

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### **SPECIAL CONDITIONS FOR PROGRAMS MADE FOR BASIC CABLE OR THE CW**

- a. Wages - For employees working under the Area Standards Agreement in the areas covered by Article 3(A)(1) and (4), the 'Maryland rates' set forth in Appendix A for 'Pilots, Long-Form and First Year of One-Hour Episodic Series' shall apply to a pilot and during the first, second and third seasons of any series; for employees working under the Area Standards Agreement in the areas covered by Article 3(A)(2), the 'Non-Maryland rates' set forth in Appendix A for 'Pilots, Long-Form and First Year of One-Hour Episodic Series' shall apply to a pilot and during the first, second and third seasons of any series; and for employees working under the Area Standards Agreement in the areas covered by Article 3(A)(5), the rates set forth in the 'Made for Television Long-Form Agreement Rate Schedules' of the Producer - I.A.T.S.E. Basic Agreement shall apply to a pilot and during the first season of any series, and the rates set forth in the Sideletter Re: Special Conditions for One-Half Hour and One-Hour Pilots and One-Hour Episodic Television Series, the Production of the Producer - I.A.T.S.E. Basic Agreement shall apply during the second and third seasons of any series.
- b. Holidays Not Worked - On a pilot and during the first two seasons of any series, Employer shall not be required to make any payment under Article 7 for holidays which are not worked. During the third year of any series, employees who are eligible for unworked holiday pay under Article 7 shall be paid for unworked holidays on the basis of four (4) hours (at the employee's regular straight time hourly rate). Thereafter, payment for unworked holidays shall be as provided in Article 7.

### **MOTION PICTURES MADE FOR THE HOME VIDEO MARKET**

The terms of the Theatrical Low Budget Agreement shall apply to employees employed under the Area Standards Agreement on a motion picture made for the home video market ('Made-For-Home-Video Productions').

### **CALIFORNIA SICK LEAVE ACT**

- a. Accrual. Commencing July 1, 2015, eligible employees covered by the IATSE Area Standards Agreement shall accrue one hour of paid sick leave for every 30 hours worked in California for the Employer, up to a maximum of 48 hours or six (6) days. (In lieu of the foregoing hourly accrual of paid sick leave, and provided that advance notice is given to the employee, an Employer may elect to provide employees, upon their eligibility to use sick leave as provided below (i.e., upon working 30 days in California for the Employer and after their 90th day of employment in California with the Employer (based on days worked or guaranteed), with a bank of 24 hours or three (3) days of sick leave per year, such year to be measured, as designated by the Employer, as either a calendar year or starting from the employee's anniversary date. Under this elected option, such banked sick leave days may not be carried over to the following year.)
- b. To be eligible to accrue paid sick leave, the employee must have worked for the Employer for at least 30 days in California within a one-year period, such year to be measured, as designated by the Employer, as either a calendar year or starting from the employee's anniversary date. Sick leave may be used in minimum increments of four (4) hours upon oral or written request after the eligible employee has been employed by the Employer in California for 90 days (based on days worked or guaranteed), such period to be measured, as designated by the Employer, as either a calendar year or starting from the employee's anniversary date. Reasonable advance notification of the need for sick leave is required if the use is foreseeable; otherwise, notice is required as soon as practicable. Sick days accrued on an hourly basis shall carry over to the following year of employment; however, the Employer may limit the use of such accrued time to no more than 24 hours or three (3) days during each year of employment as defined by the Employer in advance.
- c. A day of paid sick leave shall be equal to eight (8) hours' pay for hourly employees. Four (4) hours of paid sick leave shall be equal to four (4) hours' pay for hourly employees. To the extent that an employee works in a classification for which the rate of pay is subject to individual negotiation, and the employee negotiates a weekly guarantee, the rate of paid sick leave shall be computed on the basis of one-fifth (1/5th) of the employee's weekly rate for a day of paid sick leave (and fifty percent (50%) thereof if a four (4) hour increment of sick leave is taken). Replacements for weekly employees (including 'on-call' employees) may be hired on a pro rata basis of the weekly rate regardless of any contrary provision in this Agreement. The employee shall not be required to find a replacement as a condition of exercising his right to paid sick leave.
- d. Sick leave may be taken for the diagnosis, care or treatment of an existing health condition of, or preventive care for, the employee or the employee's 'family member. Sick leave also may be taken by an employee who is a victim of domestic violence, sexual assault or stalking.

## **IATSE AREA STANDARDS AGREEMENT CONDITIONS**

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- e. Accrued, unused sick leave is not paid out on termination, resignation or other separation of employment. If the employee is rehired by the Employer within one year of the employee's separation from employment, the employee's accrued and unused sick leave is reinstated, and the employee may begin using the accrued sick leave upon rehire if the employee was previously eligible to use the sick leave or once the employee becomes eligible as provided above.
- f. Employer shall include information in the employee's start paperwork to advise the employee of the designated Employer representative whom the employee may contact to confirm eligibility and the amount of accrued sick leave available under this California Sick Leave Policy. Such start paperwork also shall advise the employee which period (i.e., calendar year or the employee's anniversary date) the Employer selected to measure the 30-day and 90-day eligibility periods and the cap on accrual set forth in Paragraph b. above or which period (i.e., calendar year or the employee's anniversary date) the Employer selected to apply the bank of three (3) sick days as provided in Paragraph a. above. Employer also shall notify the IATSE of the name and contact information of the designated Employer representative.
- g. Any Employer that has a sick leave policy, or paid leave or paid time off policy that permits the use of paid sick time, as of June 30, 2015, may continue such policy in lieu of the foregoing. Nothing shall prevent an Employer from negotiating a sick leave policy with better terms and conditions. There shall be no discrimination or retaliation against any employee for exercising his or her right to use paid sick leave.
- h. Any dispute with respect to sick leave for employees covered under this Agreement shall be subject to the grievance and arbitration procedures provided therein."

### **WAIVER OF OTHER SICK LEAVE LAWS**

The Union expressly waives, to the full extent permitted by law, application of the following to all employees employed under this Agreement: the Seattle Paid Sick and Safe Time Ordinance (Ordinance No. 123698); Chapter 18.10 of Title 18 of the Municipal Code of the City of Tacoma, Washington (enacted by Ordinance No. 28275); and any other ordinance, statute or law requiring paid sick leave that is hereafter enacted within the jurisdiction of this Agreement. It is understood that the Union and the AMPTP shall memorialize any such waiver for any newly-enacted law by letter agreement.

## CHAPTER 10: NEW MEDIA

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## IATSE BASIC AGREEMENT

### Other than “High Budget” SVOD

Terms and conditions, including wage rates, for programs that do not meet the “High Budget” SVOD criteria are freely negotiable so long as they meet or exceed applicable state and/or federal minimums. Notwithstanding the above, benefit contributions are still due in the amounts laid out in the West Coast Local Agreements. However, if the project’s budget is less than \$25,000 per minute, only Active and Retiree MPIPHP Contributions are due.

### “Mid-Budget” and “High Budget” SVOD Programs Defined

To be deemed a “Mid” or “High Budget” SVOD, the program must be on a subscriber-based platform (subscription video on demand), and must meet the following budget criteria:

Length of Program	“Mid-Budget” Threshold	“High Budget” Threshold
<b>20-35 Minutes</b>	\$900,000 or more but less than \$1,300,000	\$1,300,000 and above
<b>36-65 Minutes</b>	\$1,750,000 or more but less than \$2,500,000	\$2,500,000 and above
<b>66 Minutes or more</b>	\$2,100,000 or more but less than \$3,000,000	\$3,000,000 and above

Note: Programs less than 20 minutes are not considered “mid” or “high budget” regardless of the budgets.

Program Length	High Budget Tiers
<b>20 – 35 Minutes</b>	Tier 1: \$2,100,000 or more
	Tier 2: \$1,300,000 or more but less than \$2,100,000
<b>36 – 65 Minutes</b>	Tier 1: \$3,800,000 or more
	Tier 2: \$2,500,000 or more but less than \$3,800,000
<b>66- 95 Minutes</b>	Tier 1: \$4,000,000 or more
	Tier 2: \$3,000,000 or more but less than \$4,000,000
<b>96 Minutes or more</b>	Tier 1: \$4,500,000 (plus \$2,250,000 for each additional 35 minutes or portion thereof) or more*
	Tier 2: \$3,000,000 or more but less than \$4,500,000 (plus \$2,250,000 for each additional 35 minutes or portion thereof)

\* “High Budget” SVOD Programs 96 minutes or more in length other than a pilot, episode of a series or part of a mini-series with budgets exceeding \$30,900,000 effective 8/4/2019 and \$31,827,000 effective 8/2/2020 exhibited on a subscription consumer pay video-on demand new media service with 20,000,000 or more domestic subscribers will be subject to theatrical wage rates and working conditions.

## NEW MEDIA

<b>IATSE Basic Agreement – Mid-Budget &amp; High Budget SVOD</b>					
<b>Project Conditions</b>	<b>Tier 1 <u>and</u> 20 million or more subscribers (fewer than 66 minutes)</b>	<b>Tier 1 <u>and</u> 20 million or more subscribers (66 minutes or more)</b>	<b>Tier 2, or Tier 1 <u>and</u> fewer than 20 million subscribers</b>	<b>Mid-Budget SVOD</b>	<b>High Budget Programs 96 minutes or more, budgeted at \$31,827,000 eff. 8/2/2020 <u>and</u> 20 million subscribers</b>
<b>Wage Rates</b>	Rollback Basic rates for one-time programs, pilots, and 1st and 2nd seasons	Long-Form (MOW) rates;	Long-Form (MOW) rates* for one-time programs, pilots and 1st season; Rollback Basic rates for 2nd and 3rd seasons	2-year-rollback Long-Form rates	Current Basic rates
<b>Wage Rates for Post Employees</b>	Post employees including Amendment = rollback Basic (Majors) rates for one-time programs, pilots, 1st and 2nd seasons	Post employees including Amendment = rollback Basic (Majors) rates for one-time programs, pilots, 1st and 2nd seasons	Post employees including Amendment = "Exhibit 1*" rates for one-time programs, pilots and 1st season; rollback Basic (Majors) rates for 2nd and 3rd seasons	Post employees = 2-year-rollback "Exhibit 1*" rates	Post employees = Current Basic rates
<b>Conditions **, including Post Employees</b>	One-Hour Sideletter conditions apply regardless of where produced, except that golden hours shall be paid after 12 hours worked for studio, and after 14 hours elapsed for "bus to" and distant	Long-Form (MOW) Sideletter conditions apply regardless of where produced, except that golden hours shall be paid after 12 hours worked for studio, and after 14 hours elapsed for "bus to" and distant	Basic Cable Sideletter conditions apply regardless of where produced, except that golden hours shall be paid after 12 hours worked for studio, and after 14 hours elapsed for "bus to" and distant	Long-Form (MOW) Sideletter conditions apply; except that Paragraph 5.(viii) of Long-Form Sideletter shall not apply	Theatrical conditions
<b>Vacation &amp; Holiday Accrual Concessions</b>	No V&H for one-time productions, pilots and 1st season; 50% of full V&H for 2nd season; full V&H for 3rd and subseq. seasons	No V&H	No V&H for one-time productions, pilots, 1st season, and 2nd season; 50% of full V&H for 3rd seasons; full V&H for 4th and subseq. seasons	No V&H	Full V&H
<b>Vacation &amp; Holiday Accrual Concessions for Post Employees</b>	Full V&H	Full V&H	Full V&H	No V&H	Full V&H

\* See Exhibit 1 on next page for applicable Local 700 rates

\*\* Please see the IATSE REST PROVISIONS FOR BASIC AGREEMENT section.

## EXHIBIT 1

# **LOCAL #700 RATE SCHEDULE** **8/2/2020 to 7/31/2021**

**Local #700 (Editors) Agreements (Majors and Independents)**

<b>Hired from or working in Los Angeles County</b>		
<b>High Budget SVOD Rates</b>	<b>Weekly*</b>	<b>Hourly Rate Daily*</b>
Motion Picture Editor – On Call Z-1	\$3,122.60	\$55.24 (\$441.92/day)
Sound Effects Editor Z-5cc	\$1,883.60 (\$47.09/hr)	\$47.10 (\$376.80/day)**
Foley Artist Z-11cc	\$1,883.60 (\$47.09/hr)	\$47.10 (\$376.80/day)**
Music Film Editor Z-5ff	\$1,883.60 (\$47.09/hr)	\$47.10 (\$376.80/day)**
Assistant Editor Z-6c	\$1,548.40 (\$38.71/hr)	\$38.74 (\$309.92/day)
Apprentice Z-7	\$1,373.20 (\$34.33/hr)	\$34.31 (\$274.48/day)
<b>New York-Based Productions within 250 miles of Columbus Circle</b>		
<b>High Budget SVOD Rates</b>	<b>Weekly*</b>	<b>Hourly Rate Daily*</b>
Motion Picture Editor	\$2,816.80 (\$70.42/hr)	\$88.03 (\$704.24/day)
Sound Effects Editor	\$2,577.20 (\$64.43/hr)	\$80.53 (\$644.24/day)
Foley Artist	\$2,577.20 (\$64.43/hr)	\$80.53 (\$644.24/day)
Music Film Editor	\$2,577.20 (\$64.43/hr)	\$80.53 (\$644.24/day)
Assistant Editor	\$1,652.80 (\$41.32/hr)	\$51.68 (\$413.44/day)
Editing Room Assistant	\$921.60 (\$23.04/hr)	\$28.81 (\$230.48/day)
<b>Third Area</b>		
<b>High Budget SVOD Rates</b>	<b>Weekly*</b>	<b>Hourly Rate Daily*</b>
Motion Picture Editor – On Call Z-1	\$3,013.32	--
Sound Effects Editor Z-5cc	\$1,624.80 (\$40.62/hr)	\$47.37 (\$378.96/day)
Foley Artist Z-11cc	\$1,624.80 (\$40.62/hr)	\$47.37 (\$378.96/day)
Music Film Editor Z-5ff	\$1,624.80 (\$40.62/hr)	\$47.37 (\$378.96/day)
Assistant Editor Z-6c	\$1,500.80 (\$37.52/hr)	\$39.04 (\$312.32/day)
Apprentice Z-7	\$1,261.60 (\$31.54/hr)	\$32.75 (\$262.00/day)

In the event IA classifications are utilized that may not be reflected in the above Rate Schedule, the employee's rate may be individually negotiated.

\* Weekly rates are for 40 hours of work (except for "on call"). Daily rates are for 8 hours of work.

\*\* Employees may be employed on a daily basis as a Sound Effects Editor, Foley Artist or Music Film Editor under the Local #700 (Editors) Agreements (Majors and Independents) in the following circumstances: for the purpose of replacing employees who are given time off pursuant to Paragraph 7.1 of the Agreement, for work on screen tests or for additional work to be performed after the final dub. In the latter case, employment shall first be offered to the

individual(s) who performed work during the regular post-production period in the job classification(s) in which the additional work is to be performed. If such individual(s) accepts the offer of employment, he (they) shall be paid at the rate under which he (they) was (were) formerly employed. Such employees may also be employed on a daily basis for electronic sound editing on motion pictures other than theatrical motion pictures, but such daily schedule employment shall not be used for the purpose of avoiding premium pay for the sixth or seventh day worked in an employee's workweek. In addition, Assistant Editors and Librarians may be employed on a daily basis due to temporary increases in workload (including temp dubs). Except as provided above, employment on a daily basis shall be on an emergency basis only. The Producer shall immediately notify the Union of its intention to employ such employees on a daily basis in an emergency and state the emergency purpose for which the employee will be employed on a daily basis.

## IATSE AREA STANDARDS AGREEMENT

### Other than “High Budget” SVOD

Terms and conditions, including wage rates, for programs that do not meet the “High Budget” SVOD criteria are freely negotiable so long as they meet or exceed applicable state and/or federal minimums. Notwithstanding the above, benefit contributions are still due in the amounts laid out in the Area Standards Agreement. However, if the project’s budget is less than \$25,000 per minute, only a daily Health & Welfare contribution of \$50 is due.

### “Mid-Budget” and “High Budget” SVOD Programs Defined

To be deemed a “Mid” or “High Budget” SVOD, the program must be on a subscriber-based platform (subscription video on demand), and must meet the following budget criteria:

Length of Program	“Mid-Budget” Threshold	“High Budget” Threshold
<b>20-35 Minutes</b>	\$900,000 or more but less than \$1,300,000	\$1,300,000 and above
<b>36-65 Minutes</b>	\$1,750,000 or more but less than \$2,500,000	\$2,500,000 and above
<b>66 Minutes or more</b>	\$2,100,000 or more but less than \$3,000,000	\$3,000,000 and above

Note: Programs less than 20 minutes are not considered “mid” or “high budget” regardless of the budgets.

Program Length	High Budget Tiers
<b>20 – 35 Minutes</b>	Tier 1: \$2,100,000 or more
	Tier 2: \$1,300,000 or more but less than \$2,100,000
<b>36 – 65 Minutes</b>	Tier 1: \$3,800,000 or more
	Tier 2: \$2,500,000 or more but less than \$3,800,000
<b>66- 95 Minutes</b>	Tier 1: \$4,000,000 or more
	Tier 2: \$3,000,000 or more but less than \$4,000,000
<b>96 Minutes or more</b>	Tier 1: \$4,500,000 (plus \$2,250,000 for each additional 35 minutes or portion thereof) or more*
	Tier 2: \$3,000,000 or more but less than \$4,500,000 (plus \$2,250,000 for each additional 35 minutes or portion thereof)

\* “High Budget” SVOD Programs 96 minutes or more in length other than a pilot, episode of a series or part of a mini-series with budgets exceeding \$30,900,000 effective 8/4/2019 and \$31,827,000 effective 8/2/2020 exhibited on a subscription consumer pay video-on-demand new media service with 20,000,000 or more domestic subscribers will be subject to theatrical wage rates and working conditions.

**NEW MEDIA**

<b>IATSE Area Standards Agreement – Mid-Budget &amp; High Budget SVOD</b>				
<b>Project Conditions</b>	<b>Tier 1 <u>and</u> 20 million or more subscribers</b>	<b>Tier 2, or Tier 1 <u>and</u> fewer than 20 million subscribers</b>	<b>Mid-Budget SVOD</b>	<b>High Budget Programs 96 minutes or more, budgeted at \$31,827,000 eff. 8/2/2020 and 20 million subscribers</b>
<b>Wage rates for working in Article 3(A)(1) &amp; 3(A)(2) Work States</b>	"Pilots, Long-Form and First Year of One-Hour Episodic TV Series" of "Maryland" or "non-Maryland" rates of Appendix A for one-time programs, pilots, and 1st season; "All Other Television" of "Maryland" or "non-Maryland" rates of Appendix A for 2nd and subseq. seasons	"Pilots, Long-Form and First Year of One-Hour Episodic TV Series" of "Maryland" or "non-Maryland" rates of Appendix A for one-time programs, pilots, and first 3 seasons; "All Other Television" of "Maryland" or "non-Maryland" rates of Appendix A for 4th and subseq. seasons	2-year-rollback "Pilot, Long-Form and First Year of One-Hour Episodic Series" of "Maryland" or "non-Maryland" rates of Appendix A	Theatrical rates
<b>Wage rates for working in Washington, D.C.</b>	TV rates in Article 3(A)(3)	TV rates in Article 3(A)(3)	2-year-rollback TV rates in Article 3(A)(3)	Theatrical rates in Article 3(A)(3)
<b>Wage rates for working in Article 3(A)(4) Work States</b>	TV rates in Article 3(A)(4)	TV rates in Article 3(A)(4)	2-year-rollback TV rates in Article 3(A)(4)	Theatrical rates in Article 3(A)(4)
<b>Wage rates for working in Las Vegas and Hawaii</b>	Rates per Paragraph G.(4)(a) of Producer-IATSE Basic Agreement New Media Sideletter	Rates per Paragraph G.(4)(b) of Producer-IATSE Basic Agreement New Media Sideletter	2-year-rollback Producer-IATSE Basic Agreement "Long-Form Sideletter" rates	Basic rates in the Producer-IATSE Basic Agreement
<b>Conditions</b>	ASA TV conditions	ASA TV conditions	ASA TV conditions	ASA Theatrical conditions
<b>Unworked Holiday</b>	No unworked holiday payment required for one-time programs, pilots, and 1st season of any series; pay full unworked holiday payment (8 hours) for 2nd and subseq. seasons of any series	No unworked holiday payment required for one-time programs, pilots, and first 2 seasons of any series; pay ½ unworked holiday payment (4 hours) for 3rd season of any series; pay full unworked holiday payment (8 hours) for 4th and subseq. seasons of any series	No unworked holiday payment	Pay full unworked holiday payment (8 hours)

## TEAMSTERS/BASIC CRAFTS

### Project-Specific Terms Applicable

The Local 399 Teamsters and Los Angeles Basic Crafts Locals do not have New Media Sideletters. Rather, each production has a project-specific agreement that outlines the applicable terms and conditions.

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## DGA

### Other than “High Budget” SVOD

For those programs produced under the DGA Basic Agreement that do not meet the “High Budget” SVOD criteria, and for all programs produced under the DGA FLTTA, terms and conditions, including wage rates, are freely negotiable so long as they meet or exceed applicable state and/or federal minimums. Notwithstanding the above, benefit contributions are still due in the amounts laid out in the Agreements.

### “High Budget” SVOD Programs Defined

To be deemed “High Budget” SVOD, the program must be on a subscriber-based platform (subscription video on demand), and must meet the following budget criteria:

Length of Program	“High Budget” Threshold
20-35 Minutes	\$1,000,000 and above
36-65 Minutes	\$1,700,000 and above
66 Minutes or more	\$3,000,000 and above

Note: Programs less than 20 minutes are not considered “high budget” regardless of the budget.

### Minimum Compensation for “High Budget” SVOD Programs

Please see the chart on the next page for minimum compensation due to directors of a “High Budget” SVOD Program.

For all other employees, the minimum compensation due is that which is applicable to programs made for basic cable, which is 83.5% of the minimums provided for under Articles 13 and 24.

### “High Budget” Feature-Length Programs Budgeted at \$30,000,000 or More

Notwithstanding the above, the Guild reserves the right to bargain concerning different rates and other conditions of employment for “High Budget” Programs at least 85 minutes in length that are budgeted at \$30,000,000 or more and are intended for initial review on a platform with 20 million or more subscribers.



## DIRECTOR'S SALARY

### Minimum Salaries for Directors on "High Budget" SVOD Programs with 20 Million or More Subscribers

Program Length	Budget Tier	Weekly Rate 7/1/20 - 6/30/21	Guaranteed Days (Shoot/Prep)
<b>20 – 35 Minutes</b>	Tier 1: \$2,100,000 or more	\$28,452	7 (4/3)
	Tier 2: \$1,000,000 or more but less than \$2,100,000	\$16,046	7 (4/3)
<b>36 – 65 Minutes</b>	Tier 1: \$3,800,000 or more	\$48,318	15 (8/7)
	Tier 2: \$1,700,000 or more but less than \$3,800,000	\$32,093	14 (7/7)
<b>66- 95 Minutes</b>	Tier 1: \$4,000,000 or more	\$80,532	25 (13/12)
	Tier 2: \$3,000,000 or more but less than \$4,000,000	\$38,161	18 (9/9)
<b>96 Minutes or more</b>	Tier 1: \$4,500,000 (plus \$2,250,000 for each additional 35 minutes or portion thereof) or more	\$135,287	42 (27/15)
	Tier 2: \$3,000,000 or more but less than \$4,500,000 (plus \$2,250,000 for each additional 35 minutes or portion thereof)	\$91,193	42 (27/15)

### Minimum Salaries for Directors on "High Budget" SVOD Programs with Fewer Than 20 Million Subscribers

Program Length	Budget Tier	Weekly Rate 7/1/20 - 6/30/21	Guaranteed Days (Shoot/Prep)
<b>20 – 35 Minutes</b>	Tier 1: \$2,100,000 or more	\$18,732	7 (4/3)
	Tier 2: \$1,000,000 or more but less than \$2,100,000	\$16,046	7 (4/3)
<b>36 – 65 Minutes</b>	Tier 1: \$3,800,000 or more	\$37,464	14 (7/7)
	Tier 2: \$1,700,000 or more but less than \$3,800,000	\$32,093	14 (7/7)
<b>66- 95 Minutes</b>	Tier 1: \$4,000,000 or more	\$38,161	18 (9/9)
	Tier 2: \$3,000,000 or more but less than \$4,000,000	\$38,161	18 (9/9)
<b>96 Minutes or more</b>	Tier 1: \$4,500,000 (plus \$2,250,000 for each additional 35 minutes or portion thereof) or more	\$91,193	42 (27/15)
	Tier 2: \$3,000,000 or more but less than \$4,500,000 (plus \$2,250,000 for each additional 35 minutes or portion thereof)	\$91,193	42 (27/15)

## SAG-AFTRA

### Other than “High Budget” SVOD

Terms and conditions, including wage rates, for programs that do not meet the “High Budget” SVOD criteria are freely negotiable so long as they meet or exceed applicable state and/or federal minimums. Notwithstanding the above, benefit contributions are still due in the amounts laid out in the SAG-AFTRA Television Agreement.

### “High Budget” SVOD Programs

To be deemed “High Budget” SVOD, the program must be on a subscriber-based platform (subscription video on demand), and must meet the following budget criteria:

Length of Program	“High Budget” Threshold
20-35 Minutes	\$1,000,000 and above
36-65 Minutes	\$1,700,000 and above
66 Minutes or more	\$3,000,000 and above

Note: Programs less than 20 minutes are not considered “high budget” regardless of the budget.

The “High Budget” SVOD designation means less for SAG-AFTRA than it does for IATSE, as it does not involve rollback rates or benefit concessions. The more important takeaway is that terms and conditions are not negotiable. Indeed, paying SAG-AFTRA on a “High Budget” SVOD project is much like paying it on a regular full budget television show, but there are a few things to take into consideration including, but not limited to:

- “Major role” performer provisions do not apply, so performers who would typically be “top of show” can be paid under the daily or weekly schedules
- When the SVOD platform has less than 20 million subscribers or when budgets are less than \$2,100,000 for 20-35 minute programs; \$3,800,000 for 36-65 minute programs; \$4,000,000 for 66-95 minute programs; and \$4,500,000 for programs 96 minutes or more (adding \$2,250,000 for each additional 35 minutes):
  - For series and contract term performers only, the producer may credit amounts earned in excess of 65% of the minimum, but not to exceed the minimum, against any other compensation otherwise due
  - Travel time can be compensated for at straight time even when premium pay for travel would ordinarily have become due

Effective 02/01/2020, SAG-AFTRA released the following agreements\* pertaining to New Media:

- Ultra Low Budget Project Agreement (“UPA”) – non-episodic productions budgeted under \$300,000.
- Moderate Low Budget Project Agreement (“MPA”) – non-episodic productions budgeted between \$300,000 and \$700,000.

\* See SAG-AFTRA chapter for rates and additional information on these agreements.

## WGA

### Other than “High Budget” SVOD

Terms and conditions, including wage rates, are freely negotiable so long as they meet or exceed applicable state and/or federal minimums. Notwithstanding the above, benefit contributions are still due in the amounts laid out in the WGA Basic Agreement.

### “High Budget” SVOD Programs

To be deemed “High Budget” SVOD, the program must be on a subscriber-based platform (subscription video on demand), and must meet the following budget criteria:

Length of Program	“High Budget” Threshold
20-35 Minutes	\$1,000,000 and above
36-65 Minutes	\$1,700,000 and above
66 Minutes or more	\$3,000,000 and above

Note: Programs less than 20 minutes are not considered “high budget” regardless of the budget.

The “High Budget” SVOD designation means less for WGA than it does for IATSE, as it does not involve rollback rates or benefit concessions. The more important takeaway is that terms and conditions are not negotiable. Indeed, paying WGA on a “High Budget” SVOD project is much like paying it on a regular full budget television show. The WGA puts out a “Schedule of Minimums” containing detailed rate information. This comprehensive guide can be found on the Guild’s website at [www.wga.org](http://www.wga.org).

## NEW YORK IATSE AGREEMENT

### Other than “High Budget” SVOD

Terms and conditions, including wage rates, for programs that do not meet the “High Budget” SVOD criteria are freely negotiable so long as they meet or exceed applicable state and/or federal minimums. Notwithstanding the above, benefit contributions are still due per Paragraph E. of the Sideletter for Productions Made for New Media set forth in New York Local Majors Agreements.

### “Mid-Budget”<sup>^</sup> and “High Budget” SVOD Programs Defined

To be deemed a “Mid” or “High Budget” SVOD, the program must be on a subscriber-based platform (subscription video on demand), and must meet the following budget criteria:

Length of Program	“Mid-Budget” <sup>^</sup> Threshold	“High Budget” Threshold
<b>20-35 Minutes</b>	\$900,000 or more but less than \$1,300,000	\$1,300,000 and above
<b>36-65 Minutes</b>	\$1,750,000 or more but less than \$2,500,000	\$2,500,000 and above
<b>66 Minutes or more</b>	\$2,100,000 or more but less than \$3,000,000	\$3,000,000 and above

<sup>^</sup> Mid Budget SVOD provisions are only applicable to NY Majors Local 161, 764 and 798.

Note: Programs less than 20 minutes are not considered “mid” or “high budget” regardless of the budgets.

Program Length	Budget Tier
<b>20 – 35 Minutes</b>	Tier 1: \$2,100,000 or more
	Tier 2: \$1,300,000 or more but less than \$2,100,000
<b>36 – 65 Minutes</b>	Tier 1: \$3,800,000 or more
	Tier 2: \$2,500,000 or more but less than \$3,800,000
<b>66- 95 Minutes</b>	Tier 1: \$4,000,000 or more
	Tier 2: \$3,000,000 or more but less than \$4,000,000
<b>96 Minutes or more</b>	Tier 1: \$4,500,000 (plus \$2,250,000 for each additional 35 minutes or portion thereof) or more*
	Tier 2: \$3,000,000 or more but less than \$4,500,000 (plus \$2,250,000 for each additional 35 minutes or portion thereof)

\* “High Budget” SVOD Programs 96 minutes or more in length (other than a pilot, episode of a series or part of a mini-series) with excessive budget amounts<sup>#</sup> on a subscription consumer pay video-on demand new media service with 20,000,000 or more domestic subscribers will be subject to theatrical wage and fringe rates and working conditions.

# Local 52	Effective 5/19/2019, budget exceeding \$30,900,000	Effective 5/17/2020, budget exceeding \$31,827,000
# Local 161	Effective 3/3/2019, budget exceeding \$30,900,000	Effective 3/1/2020, budget exceeding \$31,827,000
# Local 764	Effective 3/3/2019, budget exceeding \$30,900,000	Effective 3/1/2020, budget exceeding \$31,827,000
# Local 798	Effective 3/3/2019, budget exceeding \$30,900,000	Effective 3/1/2020, budget exceeding \$31,827,000
# Local 829	Effective 9/29/2019, budget exceeding \$30,900,000	Effective 10/4/2020, budget exceeding <b>\$31,830,000</b>

## NEW YORK LOCAL 52, IATSE

### “High Budget” SVOD Term and Conditions of the 2018 Majors Agreement

#### F. (4) Terms and Conditions

(a) The terms and conditions for employees employed on High Budget SVOD Programs in Tier 1, as defined in subparagraph (3) above, that are intended for initial exhibition on a subscription video-on demand consumer pay platform with 20 million or more subscribers in the United States and Canada shall be as provided in the 2015 Local #52 Feature and Television Production Contract or the 2015 Local #52 Supplemental Digital Production Agreement, as applicable, including all Digital Production Agreement, as applicable, including all Sideletters, for a prime time dramatic television motion picture, subject to the following clarification:

i. Except as provided in subparagraph (ii) below, a High Budget SVOD Program between 20 and 35 minutes in length or a High Budget SVOD series consisting of episodes between 20 and 35 minutes in length shall be treated as a half-hour program or series; a High Budget SVOD Program between 36 and 65 minutes in length or a High Budget SVOD series consisting of episodes between 36 and 65 minutes shall be treated as a one-hour program or series; and a High Budget SVOD Program that is 66 minutes or more in length shall be treated as a long-form television motion picture.

ii. The wage rates and working conditions applicable to theatrical motion pictures, as set forth in the Local #52 Feature and Television Production Contract, shall apply to a live action High Budget SVOD Program that is 96 minutes or more in length and budgeted at over \$30 million [to be increased by the wage increases in each year of the Agreement] (other than a pilot, episode of a series or part of a mini-series) and (that is intended primarily for use on a subscription consumer pay video-on-demand new media service with 20 million or more subscribers in the United States and Canada<sup>2</sup>. The foregoing applies only to a High Budget SVOD Program that is subject to a license agreement entered into on or after January 1, 2019 (or, in the absence of a license agreement, the principal photography of which commences on or after January 1, 2019).

(b) The terms and conditions for employees employed on High Budget SVOD Programs in Tier 2, as defined in subparagraph (3) above, that are intended for initial exhibition on a subscription video-on demand consumer pay platform with 20 million or more subscribers in the United States and Canada, or for High Budget SVOD Programs that are intended for initial exhibition on a subscription video-on-demand consumer pay platform with fewer than 20 million subscribers in the United States and Canada, shall be as follows:

##### (i) Minimum Rates

(A) The minimum rates for employees employed in New York and/or New Jersey on any one-time High Budget SVOD program, High Budget SVOD pilot and during the first season of any High Budget SVOD series shall be as provided in Section 1(a)(3) of the Local #52 Feature and Television Production Contract. During the second season of any High Budget SVOD series, the minimum rates set forth in Section 1(a)(5) of the Local #52 Feature and Television Production Contract for a “New One-Hour Series in its First or Second Season” shall apply. During the third and subsequent seasons of any High Budget SVOD series, the minimum rates set forth in Section 1(a)(5) for a “New One-Hour Series in its Third or Subsequent Season” shall apply.

(B) The minimum rates for employees employed in Connecticut, Delaware or those portions of Pennsylvania within the geographical jurisdiction of the Local #52 Feature and Television Production Contract on any one-time High Budget SVOD Program, High Budget SVOD pilot and during the first season of any High Budget SVOD series shall be the rates set forth in Section 26(a)(3) (or Section 26(d) for weekly employees) of the Local #52 Feature and Television Production Contract, reduced by 10%. During the second and third seasons of any High Budget SVOD series, the minimum rates for such employees shall lag the rates set forth in Section 26(a)(3) (or Section 26(d) for weekly employees) by one year. Thereafter, the minimum rates shall be as set forth in Section 26(a)(3) (or Section 26(d) for weekly employees).

##### (ii) Working Conditions

###### (A) High Budget SVOD Programs Between 20 and 35 Minutes in Length

The working conditions applicable to High Budget SVOD Programs that are between 20 and 35 minutes in length shall be as provided in the Local #52 Supplemental Digital Production Agreement, except:

<sup>2</sup> Please see Sideletter Agreement for footnote.

## NEW MEDIA

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1) The following shall apply to employees employed in New York and/or New Jersey:

(a) No unworked holiday pay shall be payable on a one-time High Budget SVOD Program, a High Budget SVOD pilot and during the first season of a High Budget SVOD series. During the second season of a High Budget SVOD series, unworked holiday pay shall be payable at one-half of the applicable percentage set forth in the Local #52 Supplemental Digital Production Agreement. Thereafter, unworked holiday pay shall be as set forth in the Local #52 Supplemental Digital Production Agreement.

(b) No vacation pay shall be payable on a one-time High Budget SVOD Program, a High Budget SVOD pilot and during the first season of a High Budget SVOD series. During the second season of a High Budget SVOD series, vacation pay shall be payable at one-half of the applicable percentage set forth in the Local #52 Supplemental Digital Production Agreement. Thereafter, vacation pay shall be as set forth in the Local #52 Supplemental Digital Production Agreement.

(2) The following shall apply to employees employed in Connecticut, Delaware or those portions of Pennsylvania within the geographical jurisdiction of the Local #52 Feature and Television Production Contract:

(a) No unworked holiday pay shall be payable on a one-time High Budget SVOD Program, a High Budget SVOD pilot and during the first and second seasons of a High Budget SVOD series. During the third season of a High Budget SVOD series, unworked holiday pay shall be payable at one-half of the applicable percentage set forth in the Local #52 Supplemental Digital Production Agreement. Thereafter, unworked holiday pay shall be as set forth in the Local #52 Supplemental Digital Production Agreement.

(b) No vacation pay shall be payable on a one-time High Budget SVOD Program, a High Budget SVOD pilot and during the first and second seasons of a High Budget SVOD series. During the third season of a High Budget SVOD series, vacation pay shall be payable at one-half of the applicable percentage set forth in the Local #52 Supplemental Digital Production Agreement. Thereafter, vacation pay shall be as set forth in the Local #52 Supplemental Digital Production Agreement.

**(B) High Budget SVOD Programs 36 Minutes or More in Length**

The working conditions applicable to High Budget SVOD Programs that are 36 minutes or more in length shall be as provided in the Local #52 Feature and Television Production Contract, except:

(1) The following shall apply to employees employed in New York and/or New Jersey:

(a) No unworked holiday pay shall be payable on a one-time High Budget SVOD Program, a High Budget SVOD pilot and during the first season of a High Budget SVOD series. During the second season of a High Budget SVOD series, unworked holiday pay shall be payable at one-half of the applicable percentage set forth in the Local #52 Feature and Television Production Contract. Thereafter, unworked holiday pay shall be as set forth in the Local #52 Feature and Television Production Contract.

(b) No vacation pay shall be payable on a one-time High Budget SVOD Program, a High Budget SVOD pilot and during the first season of a High Budget SVOD series. During the second season of a High Budget SVOD series, vacation pay shall be payable at one-half of the applicable percentage set forth in the Local #52 Feature and Television Production Contract. Thereafter, vacation pay shall be as set forth in the Local #52 Feature and Television Production Contract.

(2) For employees employed in Connecticut, Delaware or those portions of Pennsylvania within the geographical jurisdiction of Local #52 Feature and Television Production Contract, no unworked holiday pay shall be payable on a one-time High Budget SVOD Program, a High Budget SVOD pilot and during the first and second seasons of a High Budget SVOD series. During the third season of a High Budget SVOD series, there shall be a 50% reduction in unworked holiday pay for such employees. Thereafter, unworked holiday pay shall be as set forth in the Local #52 Feature and Television Production Contract.

(3) Employer may interchange employees based upon the concept set forth in the Supplemental Videotape Electronics Agreement.

(c) The second paragraph of Paragraph C. of this Sideletter shall apply to a Derivative New Media Production that falls within the definition of a High Budget SVOD Program as provided in this Paragraph F.

(d) For purposes of determining applicable terms and conditions under this subparagraph (4), the number of subscribers in the United States and Canada shall be determined as of July 1<sup>st</sup> of each year of the Agreement. For a High Budget SVOD series, the number of subscribers in the United States and Canada that applies to the first episode of the season shall apply to the entire season.

## NEW YORK LOCAL 161, IATSE

### “High Budget” SVOD Term and Conditions of the 2019 Majors Agreement

#### F. (4) Terms and Conditions

(a) The terms and conditions for employees employed on High Budget SVOD Programs in Tier 1, as defined in subparagraph (3) above, that are intended for initial exhibition on a subscription video-on-demand consumer pay platform with 20 million or more subscribers in the United States and Canada shall be as provided in the 2016 Local #161 Motion Picture Theatrical and TV Series Production Agreement or the 2016 Local #161 Supplemental Digital Production Agreement, as applicable, including all Sideletters, for a television motion picture, subject to the following:

i. The minimum rates set forth in the 2016 Local #161 Motion Picture Theatrical and TV Series Production Agreement shall apply to High Budget SVOD Programs, except that rates in the Supplemental Digital Production Agreement shall apply to digitally-recorded High Budget SVOD Programs of the type which, if produced for television, would be considered “non-prime time,” such as *iCarly* and *Saved by the Bell*.

ii. A High Budget SVOD Program between 20 and 35 minutes in length or a High Budget SVOD series consisting of episodes between 20 and 35 minutes in length shall be treated as a half-hour program or series; a High Budget SVOD Program between 36 and 65 minutes in length or a High Budget SVOD series consisting of episodes between 36 and 65 minutes shall be treated as a one-hour program or series; and a High Budget SVOD Program that is 66 minutes or more in length shall be treated as a long-form television motion picture.

iii. The wage rates, fringe rates and working conditions applicable to theatrical motion pictures, as set forth in the Local #161 Motion Picture Theatrical and TV Series Production Agreement, shall apply to a live action High Budget SVOD Program that is 96 minutes or more in length and budgeted at over \$30 million (to be increased by the wage increases in each year of the Agreement) (other than a pilot, episode of a series or part of a mini-series) and that is intended primarily for use on a subscription consumer pay video-on-demand new media service with 20 million or more domestic subscribers.<sup>2</sup> The foregoing applies only to a High Budget SVOD Program that is subject to a license agreement entered into on or after August 1, 2019 (or, in the absence of a license agreement, the principal photography of which commences on or after August 1, 2019).

(b) The terms and conditions for employees employed on High Budget SVOD Programs in Tier 2, as defined in subparagraph (3) above, that are intended for initial exhibition on a subscription video-on-demand consumer pay platform with 20 million or more subscribers in the United States and Canada, or for High Budget SVOD Programs that are intended for initial exhibition on a subscription video-on-demand consumer pay platform with fewer than 20 million subscribers in the United States and Canada, shall be as provided in the 2016 Local #161 Motion Picture Theatrical and TV Series Production Agreement or the 2016 Local #161 Supplemental Digital Production Agreement, as applicable, including all Sideletters, for a television motion picture, subject to the following:

#### (i) Minimum Rates

(A) The minimum rates for employees employed in New York, New Jersey and/or Connecticut on any one-time High Budget SVOD program, High Budget SVOD pilot and during the first season of any High Budget SVOD series shall be as provided in Article 9(a)(3) (or Article 9(b)(3), as applicable) of the Local #161 Motion Picture Theatrical and TV Series Production Agreement. During the second season of any High Budget SVOD series, the minimum rates set forth in Article 9(a)(2)(A)(ii) (or Article 9(b)(2), as applicable) of the Local #161 Motion Picture Theatrical and TV Series Production Agreement for a “New One-Hour Series in its First or Second Season” shall apply. During the third and subsequent seasons of any High Budget SVOD series, the minimum rates set forth in Article 9(a)(2)(A)(ii) (or Article 9(b)(2), as applicable) for a “New One- Hour Series in its Third or Subsequent Season” shall apply.

(B) The minimum rates for employees employed in Delaware, the District of Columbia, Florida, Georgia, Maine, Maryland, Massachusetts, New Hampshire, North Carolina, Pennsylvania, Rhode Island, South Carolina, Vermont, Virginia and/or West Virginia on any one-time High Budget SVOD Program, High Budget SVOD pilot and during the first season of any High Budget SVOD series shall be the rates set forth in Article 9(a)(3) (or Article 9(b)(3), as applicable) of the Local #161 Motion Picture Theatrical and TV Series Production Agreement, reduced by 10%. During the second and third seasons of any High Budget SVOD series, the minimum rates for such employees shall lag the rates set forth in Article 9(a)(2)(B) (or Article 9(b)(2), as applicable) by one year. Thereafter, the minimum rates shall be as set forth in Article 9(a)(2)(B) (or Article 9(b)(2), as applicable).

#### (ii) Working Conditions

##### (A) High Budget SVOD Programs Between 20 and 35 Minutes in Length

<sup>2</sup> Please see Sideletter Agreement for footnote.

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## NEW MEDIA

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The working conditions applicable to High Budget SVOD Programs that are between 20 and 35 minutes in length shall be as provided in the Local #161 Supplemental Digital Production Agreement, except:

(1) The following shall apply to employees employed in New York, New Jersey and/or Connecticut:

(a) No unworked holiday pay shall be payable on a one-time High Budget SVOD Program, a High Budget SVOD pilot and during the first season of a High Budget SVOD series. During the second season of a High Budget SVOD series, unworked holiday pay shall be payable at one-half of the applicable percentage set forth in the Local #161 Supplemental Digital Production Agreement. Thereafter, unworked holiday pay shall be as set forth in the Local #161 Supplemental Digital Production Agreement.

(b) No vacation pay shall be payable on a one-time High Budget SVOD Program a High Budget SVOD pilot and during the first season of a High Budget SVOD series. During the second season of a High Budget SVOD series, vacation pay shall be payable at one-half of the applicable percentage set forth in the Local #161 Supplemental Digital Production Agreement. Thereafter, vacation pay shall be as set forth in the Local #161 Supplemental Digital Production Agreement.

(2) The following shall apply to employees employed in Delaware, Florida, Georgia, Maine, Maryland, Massachusetts, New Hampshire, North Carolina, Pennsylvania, Rhode Island, Vermont, South Carolina, Virginia, West Virginia and/or the District of Columbia:

(a) No unworked holiday pay shall be payable on a one-time High Budget SVOD Program, a High Budget SVOD pilot and during the first and second seasons of a High Budget SVOD series. During the third season of a High Budget SVOD series, unworked holiday pay shall be payable at one-half of the applicable percentage set forth in the Local #161 Supplemental Digital Production Agreement. Thereafter, unworked holiday pay shall be as set forth in the Local #161 Supplemental Digital Production Agreement. (b) No vacation pay shall be payable on a one-time High Budget SVOD Program, a High Budget SVOD pilot and during the first and second seasons of a High Budget SVOD series. During the third season of a High Budget SVOD series, vacation pay shall be payable at one-half of the applicable percentage set forth in the Local #161 Supplemental Digital Production Agreement. Thereafter, vacation pay shall be as set forth in the Local #161 Supplemental Digital Production Agreement.

(3) Production Office Coordinators and Assistant Production Office Coordinators shall be covered by the terms and conditions of the Local #161 Motion Picture Theatrical and TV Series Production Agreement, with the same modifications to as set forth above under subsections (1)(a) and (2)(a) to the extent applicable.

**(B) High Budget SVOD Programs 36 Minutes or More in Length**

The working conditions applicable to High Budget SVOD Programs that are 36 minutes or more in length shall be as provided in the Local #161 Motion Picture Theatrical and TV Series Production Agreement, except:

(1) The following shall apply to employees employed in New York, New Jersey and/or Connecticut:

(a) No unworked holiday pay shall be payable on a one-time High Budget SVOD Program, a High Budget SVOD pilot and during the first season of a High Budget SVOD series. During the second season of a High Budget SVOD series, unworked holiday pay shall be payable at one-half of the applicable percentage set forth in the Local #161 Motion Picture Theatrical and TV Series Production Agreement. Thereafter, unworked holiday pay shall be as set forth in the Local #161 Motion Picture Theatrical and TV Series Production Agreement.

(b) No vacation pay shall be payable on a one-time High Budget SVOD Program, a High Budget SVOD pilot and during the first season of a High Budget SVOD series. During the second season of a High Budget SVOD series, vacation pay shall be payable at one-half of the applicable percentage set forth in the Local #161 Motion Picture Theatrical and TV Series Production Agreement. Thereafter, vacation pay shall be as set forth in the Local #161 Motion Picture Theatrical and TV Series Production Agreement.

(2) For employees employed in Delaware, Florida, Georgia, Maine, Maryland, Massachusetts, New Hampshire, North Carolina, Pennsylvania, Rhode Island, Vermont, South Carolina, Virginia, West Virginia and/or the District of Columbia, no unworked holiday pay shall be payable on a one-time High Budget SVOD Program, a High Budget SVOD pilot and during the first and second seasons of a High Budget SVOD series. During the third season of a High Budget SVOD series, there shall be a 50% reduction in unworked holiday pay for such employees. Thereafter, unworked holiday pay shall be as set forth in the Local #161 Motion Picture Theatrical and TV Series Production Agreement. (3) Employer may interchange employees based upon the concept set forth in the Supplemental Videotape Electronics Agreement.

(C) The second paragraph of Paragraph C. of this Sideletter shall apply to a Derivative New Media Production that falls within the definition of a High Budget SVOD Program as provided in this Paragraph F.



## NEW YORK LOCAL 764, IATSE

### “High Budget” SVOD Term and Conditions of the 2019 Majors Agreement

#### F. (4) Terms and Conditions

(a) The terms and conditions for employees employed on High Budget SVOD Programs in Tier 1, as defined in subparagraph (3) above, that are intended for initial exhibition on a subscription video-on-demand consumer pay platform with 20 million or more subscribers in the United States and Canada shall be as set forth in the 2016 Local #764 Feature and Television Production Agreement and the 2016 Local #764 Supplemental Digital Production Agreement, as applicable, including all Sideletters, for a television motion picture, subject to the following:

i. The rates for long-form television motion pictures and pilots set forth in Article 12(b)(1)(C) of the Local #764 Feature and Television Production Agreement shall apply to one-time High Budget SVOD Programs and High Budget SVOD pilots, regardless of the length of such programs, and High Budget SVOD Programs 66 minutes or more in length.

ii. The rates for new one-hour series set forth in Article 12(b)(1)(B) of the Local #764 Feature and Television Production Agreement shall apply to any High Budget SVOD series consisting of episodes between 36 and 65 minutes in length.

iii. The wage rates, fringe rates and working conditions applicable to theatrical motion pictures, as set forth in the Local #764 Feature and Television Production Agreement, shall apply to a live action High Budget SVOD Program that is 96 minutes or more in length and budgeted at over \$30 million (to be increased by the wage increases in each year of the Agreement) (other than a pilot, episode of a series or part of a mini-series) and that is intended primarily for use on a subscription consumer pay video-on-demand new media service with 20 million or more domestic subscribers.<sup>2</sup> The foregoing applies only to a High Budget SVOD Program that is subject to a license agreement entered into on or after August 1, 2019 (or, in the absence of a license agreement, the principal photography of which commences on or after August 1, 2019).

iv. Except as provided above, a High Budget SVOD Program between 20 and 35 minutes in length or a High Budget SVOD series consisting of episodes between 20 and 35 minutes in length shall be treated as a one-half hour program or series; a High Budget SVOD Program between 36 and 65 minutes in length or a High Budget SVOD series consisting of episodes between 36 and 65 minutes in length shall be treated as a one-hour program or series; and a High Budget SVOD Program that is 66 minutes or more in length shall be treated as a long-form television motion picture.

(b) The terms and conditions for employees employed on High Budget SVOD Programs in Tier 2, as defined in subparagraph (3) above, that are intended for initial exhibition on a subscription video-on-demand consumer pay platform with 20 million or more subscribers in the United States and Canada, or on High Budget SVOD Programs that are intended for initial exhibition on a subscription video-on-demand consumer pay platform with fewer than 20 million subscribers in the United States and Canada, shall be as set forth in the 2016 Local #764 Feature and Television Production Agreement for a television motion picture (other than a television motion picture covered by Sideletter No. 5 to the 2016 Local #764 Supplemental Digital Production Agreement), subject to the following modifications:

i. The rates for long-form television motion pictures and pilots set forth in Article 12(b)(1)(C) of the Local #764 Feature and Television Production Agreement shall apply to a one-time High Budget SVOD Program, High Budget SVOD pilot, during the first production season of any High Budget SVOD series and during all production seasons of any High Budget SVOD series that is 66 minutes or more in length. In addition, there shall be no unworked holiday pay for such programs.

ii. The rates for new one-hour series set forth in Article 12(b)(1)(B) of the Local #764 Feature and Television Production Agreement shall apply to the second and subsequent production seasons of any High Budget SVOD series less than 66 minutes in length. In addition, there shall be no unworked holiday pay for the second production season of such series; and the unworked holiday pay shall be for four (4) hours for the third production season of such series.

iii. The working conditions set forth in Sideletter No. 5 to the Local #764 Supplemental Digital Production Agreement shall apply to single camera High Budget SVOD series consisting of episodes between 20 and 35 minutes in length.

(c) The second paragraph of Paragraph C. of this Sideletter shall apply to a Derivative New Media Production that falls within the definition of a High Budget SVOD Program as provided in this Paragraph F.

<sup>2</sup> Please see Sideletter Agreement for footnote.

## NEW YORK LOCAL 798, IATSE

### “High Budget” SVOD Term and Conditions of the 2019 Majors Agreement

#### F. (4) Terms and Conditions

(a) The terms and conditions for employees employed on High Budget SVOD Programs in Tier 1, as defined in subparagraph (3) above, that are intended for initial exhibition on a subscription video-on-demand consumer pay platform with 20 million or more subscribers in the United States and Canada shall be as set forth in the 2016 Local #798 Major Film Theatrical and Television Series Agreement or the 2016 Local #798 Supplemental Digital Production Agreement, as applicable, including all Sideletters, for a television motion picture, subject to the following:

i. The minimum rates set forth in the 2016 Local #798 Major Film Theatrical and Television Series Agreement shall apply to High Budget SVOD Programs, except that rates in the Supplemental Digital Production Agreement shall apply to digitally-recorded High Budget SVOD Programs of the type which, if produced for television, would be considered “nonprime time,” such as *iCarly* and *Saved by the Bell*.

ii. A High Budget SVOD Program between 20 and 35 minutes in length or a High Budget SVOD series consisting of episodes between 20 and 35 minutes in length shall be treated as a half-hour program or series; a High Budget SVOD Program between 36 and 65 minutes in length or a High Budget SVOD series consisting of episodes between 36 and 65 minutes in length shall be treated as a one-hour program or series; and a High Budget SVOD Program that is 66 minutes or more in length shall be treated as a long-form television motion picture.

iii. The wage rates, fringe rates and working conditions applicable to theatrical motion pictures, as set forth in the Local #798 Major Film Theatrical and Television Series Agreement, shall apply to a live action High Budget SVOD Program that is 96 minutes or more in length and budgeted at over \$30 million (to be increased by the wage increases in each year of the Agreement) (other than a pilot, episode of a series or part of a mini-series) and that is intended primarily for use on a subscription consumer pay video-on-demand new media service with 20 million or more domestic subscribers.<sup>2</sup> The foregoing applies only to a High Budget SVOD Program that is subject to a license agreement entered into on or after August 1, 2019 (or, in the absence of a license agreement, the principal photography of which commences on or after August 1, 2019).

(b) The terms and conditions for employees employed on High Budget SVOD Programs in Tier 2, as defined in subparagraph (3) above, that are intended for initial exhibition on a subscription video-on-demand consumer pay platform with 20 million or more subscribers in the United States and Canada, or on High Budget SVOD Programs that are intended for initial exhibition on a subscription video-on-demand consumer pay platform with fewer than 20 million subscribers in the United States and Canada, shall be as provided in the 2016 Local #798 Major Film Theatrical and Television Series Agreement or the 2016 Local #798 Supplemental Digital Production Agreement, as applicable, including all Sideletters, for a television motion picture, subject to the following:

(i) Minimum Rates<sup>5</sup>

(A) The minimum rates for employees employed in New York, New Jersey and/or Connecticut on any one-time High Budget SVOD Program, High Budget SVOD pilot and during the first season of any High Budget SVOD series shall be as provided in Article 11(a)(3) of the Local 2016 #798 Major Film Theatrical and Television Series Agreement. During the second season and subsequent production seasons of any High Budget SVOD series, the minimum rates set forth in Article 11(a)(2) of the 2016 Local #798 Major Film Theatrical and Television Series Agreement shall apply.

(B) The minimum rates for employees employed in Delaware, the District of Columbia, Florida, Georgia, Louisiana, Maine, Maryland, Massachusetts, New Hampshire, North Carolina, Pennsylvania, Rhode Island, South Carolina, Vermont, Virginia and/or West Virginia on any one-time High Budget SVOD Program, High Budget SVOD pilot and during the first season of any High Budget SVOD series shall be the rates set forth in Article 11(a)(3) of the 2016 Local #798 Major Film Theatrical and Television Series Agreement, reduced by 10%. During the second and third season of any High Budget SVOD series, the minimum rates for such employees shall lag the rates set forth in Article 11(a)(2) by one year. Thereafter, the minimum rates shall be as set forth in Article 11(a)(2) of the 2016 Local #798 Major Film Theatrical and Television Series Agreement.

2,5 Please see Sideletter Agreement for footnotes.

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## NEW MEDIA

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### (ii) Working Conditions

(A) High Budget SVOD Programs Between 20 and 35 Minutes in Length - The working conditions applicable to High Budget SVOD Programs that are between 20 and 35 minutes in length shall be as provided in the Local #798 Supplemental Digital Production Agreement, except:

(1) The following shall apply to employees employed in New York, New Jersey and/or Connecticut:

(a) No unworked holiday pay shall be payable on a one-time High Budget SVOD Program, a High Budget SVOD pilot and during the first season of a High Budget SVOD series. During the second season of a High Budget SVOD series, unworked holiday pay shall be payable at one-half of the applicable percentage set forth in the Local #798 Supplemental Digital Production Agreement. Thereafter, unworked holiday pay shall be as set forth in the Local #798 Supplemental Digital Production Agreement.

(b) No vacation pay shall be payable on a one-time High Budget SVOD Program, a High Budget SVOD pilot and during the first season of a High Budget SVOD series. During the second season of a High Budget SVOD series, vacation pay shall be payable at one-half of the applicable percentage set forth in the Local #798 Supplemental Digital Production Agreement. Thereafter, vacation pay shall be as set forth in the Local #798 Supplemental Digital Production Agreement.

(2) The following shall apply to employees employed in Delaware, the District of Columbia, Florida, Georgia, Louisiana, Maine, Maryland, Massachusetts, New Hampshire, North Carolina, Pennsylvania, Rhode Island, South Carolina, Vermont, Virginia and/or West Virginia:

(a) No unworked holiday pay shall be payable on a one-time High Budget SVOD Program, a High Budget SVOD pilot and during the first and second seasons of a High Budget SVOD series. During the third season of a High Budget SVOD series, unworked holiday pay shall be payable at one-half of the applicable percentage set forth in the Local #798 Supplemental Digital Production Agreement. Thereafter, unworked holiday pay shall be as set forth in the Local #798 Supplemental Digital Production Agreement.

(b) No vacation pay shall be payable on a one-time High Budget SVOD Program, a High Budget SVOD pilot and during the first and second seasons of a High Budget SVOD series. During the third season of a High Budget SVOD series, vacation pay shall be payable at one-half of the applicable percentage set forth in the Local #798 Supplemental Digital Production Agreement. Thereafter, vacation pay shall be as set forth in the Local #798 Supplemental Digital Production Agreement.

(B) High Budget SVOD Programs 36 Minutes or More in Length - The working conditions applicable to High Budget SVOD Programs that are 35 minutes or more in length shall be as provided in Part III of the 2016 Local #798 Major Film Theatrical and Television Series Agreement for employees employed in Connecticut, Delaware, Florida, Maine, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont and the District of Columbia or as provided in Part IV of the 2016 Local #798 Major Film Theatrical and Television Series Agreement for employees employed in Georgia, Louisiana, Maryland, North Carolina, South Carolina, Virginia and West Virginia, except:

(1) For employees employed in Georgia, Maryland, North Carolina, South Carolina, Virginia and West Virginia, no unworked holiday pay shall be payable on a one-time High Budget SVOD Program, a High Budget SVOD pilot and during the first and second seasons of a High Budget SVOD series. During the third season of a High Budget SVOD series, there shall be a 50% reduction in unworked holiday pay for such employees. Thereafter, unworked holiday pay shall be as set forth in the Local #798 Major Film Theatrical and Television Series Agreement.

(2) Employer may interchange employees based upon the concept set forth in the Supplemental Videotape Electronics Agreement.

(c) The second paragraph of Paragraph C. of this New Media Production that falls within the definition of a High Budget SVOD Program as provided in this Paragraph F.

## NEW YORK LOCAL 829, IATSE

### “High Budget” SVOD Term and Conditions of the 2018 Majors Agreement

#### F. (4) Terms and Conditions

(a) The terms and conditions for employees employed on High Budget SVOD Programs in Tier 1, as defined in subparagraph (3) above, that are intended for initial exhibition on a subscription video-on-demand consumer pay platform with 20 million or more subscribers in the United States and Canada shall be as set forth in the 2015 Local USA 829 Agreement for a television motion picture (other than a television motion picture covered by Exhibit 6), subject to the following:

- i. The rates for long-form television motion pictures and pilots set forth in Article 4.D. of the Local USA 829 Agreement shall apply to one-time High Budget SVOD Programs and High Budget SVOD pilots.
- ii. The rates for one-hour series set forth in Article 4.C. of the Local USA 829 Agreement shall apply to any High Budget SVOD series consisting of episodes 36 minutes or more in length.
- iii. The rates for one-half hour series set forth in Article 4.A. of the Local USA 829 Agreement shall apply to any multi-camera High Budget SVOD series consisting of episodes between 20 and 35 minutes in length.
- iv. The terms and conditions of Exhibit 6 of the Local USA 829 Agreement, including the rates, shall apply to any single camera High Budget SVOD series consisting of episodes between 20 and 35 minutes in length.
- v. The wage and fringe rates and the working conditions applicable to theatrical motion pictures, as set forth in the Local USA 829 Agreement, shall apply to a live action High Budget SVOD Program that is 96 minutes or more in length and budgeted at over \$30 million (at over \$30.9 million effective September 29, 2019 and \$31.83 million effective October 4, 2020) (other than a pilot, episode of a series or part of a mini-series) and that is intended primarily for use on a subscription consumer pay video-on-demand new media service with 20,000,000 or more domestic subscribers.<sup>5</sup> The foregoing applies only to a High Budget SVOD Program that is subject to a license agreement entered into on or after January 1, 2019 (or, in the absence of a license agreement, the principal photography of which commences on or after January 1, 2019).

(b) The terms and conditions for employees employed on High Budget SVOD Programs in Tier 2, as defined in subparagraph (3) above, that are intended for initial exhibition on a subscription video-on-demand consumer pay platform with 20 million or more subscribers in the United States and Canada, or for High Budget SVOD Programs that are intended for initial exhibition on a subscription video-on-demand consumer pay platform with fewer than 20 million subscribers in the United States and Canada, shall be as set forth in the 2015 Local USA 829 Agreement for a television motion picture (other than a television motion picture covered by Exhibit 6), subject to the following modifications:

- (i) The rates for long-form television motion pictures USA 829 Agreement shall apply to one-time High Budget SVOD Programs, High Budget SVOD pilots and the first season of any High Budget SVOD series, regardless of the length of the episodes.
- (ii) The rates for series set forth in Article 4.C. of the Local USA 829 Agreement shall apply to the second and subsequent seasons of any High Budget SVOD series regardless of the length of the episodes, except that in the second season, the rate for the previous period shall apply.
- (iii) The working conditions set forth in Exhibit 6 of the Local USA 829 Agreement shall apply to single camera High Budget SVOD series consisting of episodes between 20 and 35 minutes in length.

(c) The second paragraph of Paragraph C. of this Exhibit shall apply to a Derivative New Media Production that falls within the definition of a High Budget SVOD Program as provided in this Paragraph F.

<sup>5</sup> Please see Sideletter Agreement for footnote

## CHAPTER 11: CHICAGO IATSE

**NOTE:** Please contact Local 727 for Chicago Teamster rates.

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## CHICAGO FRINGE RATES

LOCAL 476 STUDIO MECHANICS					
PROJECT TYPE	PENSION	HEALTH/ WELFARE	ANNUITY	OTHER	Expires
Features	\$3.90 per hour	\$7.05 per hour	\$23.00 per day	0.25% of gross wages to Journeyman Apprentice Training Fund and \$0.25 per hr – Legal/Education Fund	8/31/2021
Television	\$3.90 per hour	\$7.05 per hour	Negotiated per project	0.25% of gross wages to Journeyman Apprentice Training Fund and \$0.25 per hr – Legal/Education Fund	8/31/2021
LOCAL 769 WARDROBE					
PROJECT TYPE	HEALTH/WELFARE		ANNUITY	Expires	
Pilots / 1 <sup>st</sup> Season	\$87.77 per day		\$58.51 per day	7/31/2021	
All Other Television	\$87.77 per day		\$58.51 per day	7/31/2021	
Features w/ Budgets up to 2.035 Mil	\$79.20 per day		\$52.80 per day	7/31/2021	
Features w/ Budgets ≥ 2.035 Mil, less than 6 Mil	\$82.20 per day		\$54.80 per day	7/31/2021	
Features w/ Budgets ≥ 6 Mil, less than 10 Mil	\$92.40 per day		\$61.60 per day	7/31/2021	
Features w/ Budgets 10 Mil and above	\$94.80 per day		\$63.20 per day	7/31/2021	

## LOCAL 476 STUDIO MECHANICS

### STUDIO/DISTANT

**IATSE Local 476 agrees to the terms and conditions set forth in the current Area Standards Agreement with the following modifications:**

1. First local person hired in all departments shall be paid the key rate.
2. Employer shall contribute one quarter of one percent (0.25%) of the gross wages to the Local 476 Journeyman Apprentice Training Fund.
3. These rates reflect a \$0.50 per hour deduction that was allocated to the Local 476 Legal and Education Fund starting 9/01/2015.

MINIMUMS Effective 9/1/2020 – 8/31/2021							
	Features#	TV Pilots, Long Form, & 1st Year Series	TV 2nd Year & Other TV		Features#	TV Pilots, Long Form, & 1st Year Series	TV 2nd Year & Other TV
Gaffer	\$45.18	\$39.29	\$40.10	Sound Mixer	\$59.16	\$51.68	\$52.74
Best Boy - Electric	42.39	36.85	37.61	Sound Boom	44.57	38.81	39.59
Fixture Gaffer	45.18	***	***	Sound Technician	40.93	35.60	36.33
Sp. Op/Fixture Rate	42.39	***	***	Sound Playback	40.93	35.60	36.33
Electrician	38.50	33.44	34.13	Video Engineer /			
Balloon Tech	***	***	***	Computer Video	59.16	51.68	52.74
Generator Operator	40.93	35.60	36.33	Supervisor			
Prod Van Driver /	**	**	**	Video Assist /	44.57	38.81	39.59
Generator Operator				Playback			
Lighting Console	42.39	36.85	37.61	Video Assist /	40.93	35.60	36.33
Programmer				Assistant			
Key Grip	45.18	39.29	40.10	Teleprompter	40.93	35.60	36.33
Best Boy - Grip	42.39	36.85	37.61	Make-Up	54.71	47.74	48.73
Dolly Grip / Crane Grip	42.39	36.85	37.61	Hair Stylist	54.71	47.74	48.73
Crane Tech	***	***	***	First Aid	39.25	47.74	48.73
Grip	38.50	33.44	34.13	Special Effects	45.18	39.29	40.10
Scenic Artist	43.29	37.68	38.45	Coordinator			
Set Designer	48.34	42.13	42.98	Licensed Pyro Op	***	***	***
Graphic Designer	40.93	35.60	36.33	Asst Pyro Technician	43.29	37.68	38.45
Sculptor / Modeler	48.34	42.13	42.98	Special Effects	42.39	36.85	37.61
Set Decorator	45.18	39.29	40.10	(Foreman)			
Lead Person / On-Set	43.29	37.68	38.45	Special Effects	38.50	33.44	34.13
Dresser				(Assist)			
Buyer / Gang Boss	40.93	35.60	36.33	Special Effects	43.29	37.68	38.45
Swing Gang (Set)	38.50	33.44	34.13	Welder Foreman			
Prop Master	45.18	39.29	40.10	Special Effects	40.93	35.60	36.33
Armorer	***	***	***	Welder			
Asst Props (On Set)	43.29	37.68	38.45	Heating / AC Op	38.50	33.44	34.13
Prop Buyer	40.93	35.60	36.33	Craft Service	39.38	34.22	34.92
Props	38.50	33.44	34.13	(Foreman)			
Coordinator	45.18	39.29	40.10	Craft Service (Assist)	38.50	33.44	34.13
(Carpenter)				Greensman Foreman	43.29	37.68	38.45
				On-Set Greensman	40.93	35.60	36.33

Rates continue on next page...



Carpenter Foreman / Welder Foreman / Standby Carpenter	43.29	37.68	38.45	Greensman	39.25	34.10	34.79
Gang Boss / Construction	41.66	36.20	36.95	Studio Teacher / Welfare Worker	45.18	39.29	40.10
Carpenters / Welders	40.93	35.60	36.33	Production Office Coordinator	***	***	***
Tool Room Tech*	40.93	35.60	36.33	Assistant Production Office Coordinator	***	***	***
Paint Supervisor	45.18	39.29	40.10	Travel Coordinator	***	***	***
Painter / Plasterer Foreman	43.29	37.68	38.45	Art Department Coord	***	***	***
Painters / Plasterers	40.93	35.60	36.33	Set Dec Coordinator	***	***	***
Paper Hanger / Standby Painter*	43.29	37.68	38.45	Accountant Including Payroll	***	***	***
Labor Foreman	39.38	34.22	34.92	Accountant Including Payroll	***	***	***
Laborers	38.50	33.44	34.13	Assistant Accountant Including Payroll	***	***	***
Surface Protection Foreman	39.38	34.22	34.92	Script Coordinator	***	***	***
Stylist	42.39	36.85	37.61	Writers Assistance	***	***	***
Script Supervisor	47.51	41.41	42.24	Illustrator/Storyboard Artist	***	***	***
				Facility Stage Manager	***	***	***

\*\*\* per Individual Negotiation

# Features over \$14.2 million

\*\* Wage to be set by Teamster Local 727 Contract

## LOCAL 769 WARDROBE

MINIMUMS Effective 08/01/2020 – 07/31/2021						
	Pilot / First Season	All Other Television	Features w/ Budgets under \$2.035 Million	Features w/ Budgets at least \$2.035 Million, but under \$6 Million	Features w/ Budgets at least \$6 Million, but under \$10 Million	Features w/ Budgets at least \$10 Million
Costume Supervisor	Negotiable	Negotiable	Negotiable	Negotiable	Negotiable	Negotiable
Key Costumer	\$40.23	\$41.05	\$31.71	\$35.93	\$39.62	\$42.27
Costumer/Shopper	37.43	38.15	30.53	34.62	38.68	40.72
Seamstress/Tailor	38.65	39.42	31.49	35.70	39.89	41.94
Ager/Dyer	38.65	39.42	31.49	35.70	39.89	41.94

## CHAPTER 12: NEW YORK

### IATSE/IBT

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# NEW YORK

Local 52 – Studio Mechanics – MAJORS Agreement					
Theatrical and Television – Contributions					
Hired in:	Employed in:	PH&W	IAP %	Other	Expires
NY, NJ, CT, DE, and PA (except in the city of Pittsburgh and in that area of PA within a fifty (50) mile of the city of Pittsburgh)	NJ, NY	15 mil group = \$6.9275 per hour worked or guaranteed	6%	Local #52 Education and Safety Trust Fund fifty dollars (\$50.00) per shooting day, with a maximum contribution of three thousand dollars (\$3,000) per calendar year per Employer	5/15/21
		Non 15 mil group = \$15.669 per hour worked or guaranteed			3/20/21
		Non 15 mil group = \$16.690 per hour worked or guaranteed			--
NY or that part of NJ that is within a sixty-five (65) mile radius of Columbus Circle	CT, DE, and PA (except in the city of Pittsburgh and in that area of PA within a fifty (50) mile of the city of Pittsburgh)	15 mil group = \$6.9275 per hour worked or guaranteed	6%		5/15/21
		Non 15 mil group = \$15.669 per hour worked or guaranteed			3/20/21
		Non 15 mil group = \$16.690 per hour worked or guaranteed			--
CT, DE, and PA (except in the city of Pittsburgh and in that area of PA within a fifty (50) mile of the city of Pittsburgh)	CT, DE, and those portions of PA within the jurisdiction of the Local 52 Agreement, but outside of Philadelphia	\$131.00 per day	N/A		5/15/21
CT, DE, and PA (except in the city of Pittsburgh and in that area of PA within a fifty (50) mile of the city of Pittsburgh)	Philadelphia	\$139.00 per day	N/A		5/15/21

## FRINGE RATES – NEW YORK

Local 52 – Studio Mechanics – MAJORS Agreement - CONT			
Theatrical – Vacation & Holiday Percentages			
Hired in:	Employed in:	Vacation	Holiday
NY, NJ, CT, DE, and PA (except in the city of Pittsburgh and in that area of PA within a fifty (50) mile of the city of Pittsburgh)	NJ, NY	3% of the applicable straight time hourly scale rate of pay for all hours worked at straight time	3.719% of the employee's annual straight time work earnings
All Other	All Other	N/A	N/A
Television – Vacation & Holiday Percentages			
Hired in:	Employed in:	Vacation	Holiday
NY, NJ, CT, DE, and PA (except in the city of Pittsburgh and in that area of PA within a fifty (50) mile of the city of Pittsburgh)	NJ, NY	TV, except for new one-hour series (i.e., one-hour series that began production prior to 5/16/06) = 3% of the applicable straight time hourly scale rate of pay for all hours worked at straight time	TV, except for new one-hour series (i.e., one-hour series that began production prior to 5/16/06) = 3.719% of the employee's annual straight time work earnings
		New one-hour series (i.e., one-hour series that began production on or after 5/16/06): 1st Season = N/A 2nd Season = 1.5% of the applicable straight time hourly scale rate of pay for all hours worked at straight time 3rd and subsequent season = 3% of the applicable straight time hourly scale rate of pay for all hours worked at straight time	New one-hour series (i.e., one-hour series that began production on or after 5/16/06): 1st Season = N/A 2nd Season = 1.8595% of the employee's annual straight time work earnings 3rd and subsequent season = 3.719% of the employee's annual straight time work earnings
NY or that part of NJ that is within a sixty-five (65) mile radius of Columbus Circle	CT, DE, and PA (except in the city of Pittsburgh and in that area of PA within a fifty (50) mile of the city of Pittsburgh)	N/A	N/A
NY or that part of NJ that is outside a sixty-five (65) mile radius of Columbus Circle			

## FRINGE RATES – NEW YORK

Local 52 – Studio Mechanics – INDEPENDENT Agreement					
Theatrical – Contributions					
Hired in:	Employed in:	PH&W	IAP %	Other	Expires
The geographical jurisdiction bestowed upon Local 52 by the International Offices of I.A.T.S.E. and M.P.T, A.A.C. of U.S. and Canada. This includes NY, NJ, PA, DE, and CT	NJ, NY	\$15.669 per hour worked or guaranteed	6%	<b>Education and Safety Fund</b>  The Employers shall contribute to the Local 52 Education and Safety Trust Fund \$50.00 per day, from the start of production, with a maximum contribution of \$3,000 per calendar year per Employer	3/20/21
		\$16.690 per hour worked or guaranteed			--
NJ, NY	The geographical jurisdiction bestowed upon Local 52 by the International Offices of I.A.T.S.E. and M.P.T, A.A.C. of U.S. and Canada. This includes NY, NJ, PA, DE, and CT	\$15.669 per hour worked or guaranteed	6%		3/20/21
		\$16.690 per hour worked or guaranteed			--
Theatrical – Vacation & Holiday Percentages					
Hired in:	Employed in:	Vacation		Holiday	
The geographical jurisdiction bestowed upon Local 52 by the International Offices of I.A.T.S.E. and M.P.T, A.A.C. of U.S. and Canada. This includes NY, NJ, PA, DE, and CT	The geographical jurisdiction bestowed upon Local 52 by the International Offices of I.A.T.S.E. and M.P.T, A.A.C. of U.S. and Canada. This includes NY, NJ, PA, DE, and CT	4% of the applicable straight time hourly scale rate of pay for all hours worked at straight time		3.719% of straight work time earnings, including night premiums	

Local 161 – Script Supervisor & POC – MAJORS Agreement				
Theatrical – Contributions				
Hired in:	Employed in:	PH&W	OTHER	Expires
CT, DE, FL, GA, ME, MD, MA, NH, NJ, NC, NY, PA, RI, SC, VT, VA, WV, D.C.	CT, NJ, NY	15 mil group = \$6.8275 per hour worked or guaranteed	6% IAP, *	2/27/21
		15 mil group = \$6.9275 per hour worked or guaranteed		3/2/22
		Non 15 mil group = \$15.669 per hour worked or guaranteed		3/20/21
		Non 15 mil group = \$16.690 per hour worked or guaranteed		--
CT, NJ, NY	DE, FL, GA, ME, MD, MA, NH, NC, PA, RI, SC, VT, VA, WV, D.C.	15 mil group = \$6.8275 per hour worked or guaranteed	6% IAP, *	2/27/21
		15 mil group = \$6.9275 per hour worked or guaranteed		3/2/22
		Non 15 mil group = \$15.669 per hour worked or guaranteed		3/20/21
		Non 15 mil group = \$16.690 per hour worked or guaranteed		--
DE, FL, GA, ME, MD, MA, NH, NC, PA, RI, SC, VT, VA, WV, D.C.	FL	\$130.00 per day	***	2/27/21
		\$135.00 per day		3/2/22
	DE, GA, ME, MD, MA, NH, NC, PA, RI, SC, VT, VA, WV, D.C.	\$127.00 per day	** , ***	2/27/21
		\$132.00 per day		3/2/22

# FRINGE RATES – NEW YORK

Local 161 – Script Supervisor & POC – MAJORS Agreement CONT				
Television – Contributions				
Hired in:	Employed in:	PH&W	OTHER	Expires
CT, DE, FL, GA, ME, MD, MA, NH, NJ, NC, NY, PA, RI, SC, VT, VA, WV, D.C.	CT, NJ, NY	15 mil group = \$6.8275 per hour worked or guaranteed	6% IAP, *	2/27/21
		15 mil group = \$6.9275 per hour worked or guaranteed		3/2/22
		Non 15 mil group = \$15.669 per hour worked or guaranteed		3/20/21
		Non 15 mil group = \$16.690 per hour worked or guaranteed		--
CT, NJ, NY	DE, FL, GA, ME, MD, MA, NH, NC, PA, RI, SC, VT, VA, WV, D.C.	15 mil group = \$6.8275 per hour worked or guaranteed	6% IAP, *	2/27/21
		15 mil group = \$6.9275 per hour worked or guaranteed		3/2/22
		Non 15 mil group = \$15.669 per hour worked or guaranteed		3/20/21
		Non 15 mil group = \$16.690 per hour worked or guaranteed		--
DE, FL, GA, ME, MD, MA, NH, NC, PA, RI, SC, VT, VA, WV, D.C.	FL, GA, MD, NC, SC, VA, WV	\$117.00 per day	***	2/27/21
		\$122.00 per day		3/2/22
	DE, ME, MA, NH, PA, RI, VT, D.C.	\$125.00 per day	** , ***	2/27/21
		\$130.00 per day		3/2/22
Theatrical and Television – IATSE Training Trust				
IATSE Training Trust	<p>* Effective 3/13/16 - \$40.00 for each shooting day on which the Producer employs an individual in NY, NJ or CT under the terms of the Agreement, with a maximum contribution to the IATSE Training Trust Fund of \$2,500 per calendar year per Producer. Producer will be deemed to have reached the maximum contribution to the IATSE Training Trust Fund of \$2,500 per calendar year when the total contribution by Producers within the same corporate family as the Producer has reached \$2,500 per calendar year.</p> <p>** Effective March 4, 2018 - Employer shall contribute to the IATSE Training Trust Fund \$0.07 per hour for each hour worked, up to a maximum of 12 hours per day, by an employee employed under Part III of this Agreement, but outside New York, New Jersey and Connecticut (i.e., for each employee employed in Delaware, Maine, Massachusetts, New Hampshire, Pennsylvania, Rhode Island, Vermont or the District of Columbia).</p> <p>*** Effective March 4, 2018 - Employer shall contribute to the IATSE Training Trust Fund \$0.07 per hour for each hour worked, up to a maximum of 12 hours per day, by an employee employed under Part IV of this Agreement (i.e., for each employee employed in Florida, Georgia, Maryland, North Carolina, South Carolina, Virginia or West Virginia).</p>			



## FRINGE RATES – NEW YORK

Local 161 – Script Supervisor & POC – MAJORS Agreement			
Theatrical – Vacation & Holiday Percentages			
Hired in:	Employed in:	Vacation	Holiday
CT, DE, FL, GA, ME, MD, MA, NH, NJ, NC, NY, PA, RI, SC, VT, VA, WV, D.C.	CT, NJ, NY	1%	3.719%
CT, NJ, NY	CT, DE, FL, GA, ME, MD, MA, NH, NJ, NC, NY, PA, RI, SC, VT, VA, WV, D.C.	1%	3.719%
DE, FL, GA, ME, MD, MA, NH, NC, PA, RI, SC, VT, VA, WV, D.C.	DE, ME, MA, NH, PA, RI, VT, D.C.	N/A	3.719%
DE, FL, GA, ME, MD, MA, NH, NC, PA, RI, SC, VT, VA, WV, D.C.	FL, GA, MD, NC, SC, VA, WV	N/A	N/A
Television – Vacation & Holiday Percentages			
Hired in:	Employed in:	Vacation	Holiday
CT, DE, FL, GA, ME, MD, MA, NH, NJ, NC, NY, PA, RI, SC, VT, VA, WV, D.C.	CT, NJ, NY	1% New 1-Hour Series: 1st Year = N/A 2nd Year = 0.5%	3.719% Long Form & Pilot = N/A New 1-Hour Series: 1st Year = N/A 2nd Year = 1.8595%
CT, NJ, NY	CT, DE, ME, MA, NH, NJ, NY, PA, RI, VT, D.C.	1% New 1-Hour Series: 1st Year = N/A 2nd Year = 0.5%	3.719% Long Form & Pilot = N/A New 1-Hour Series: 1st Year = N/A 2nd Year = 1.8595%
CT, NJ, NY	FL, GA, MD, NC, SC, VA, WV	1%	N/A
DE, FL, GA, ME, MD, MA, NH, NC, PA, RI, SC, VT, VA, WV, D.C.	FL, GA, MD, NC, SC, VA, WV	N/A	N/A

Local 161 INDEPENDENT Agreement				
Theatrical and Television – Contributions				
Hired in:	Employed in:	PH&W	IAP %	Expires
ME, NH, VT, MA, CT, RI, NY, NJ, PA, DE, MD, VA, WV, NC, SC, GA, FL, D.C., AL, IL (other than Cook County), LA, MI, OH, TN	CT, NJ, NY	\$15.669 per hour worked or guaranteed	6%	3/20/21
		\$16.690 per hour worked or guaranteed		--
ME, NH, VT, MA, RI, PA, DE, MD, VA, WV, NC, SC, GA, FL, D.C., AL, IL (other than Cook County), LA, MI, OH, TN	ME, NH, VT, MA, RI, PA, DE, MD, VA, WV, NC, SC, GA, FL, D.C., AL, IL (other than Cook County), LA, MI, OH, TN	\$98.00 per day	N/A	5/15/16
Theatrical and Television – Vacation & Holiday Percentages				
Hired in:	Employed in:	Vacation	Holiday	
ME, NH, VT, MA, CT, RI, NY, NJ, PA, DE, MD, VA, WV, NC, SC, GA, FL, D.C., AL, IL (other than Cook County), LA, MI, OH, TN	ME, NH, VT, MA, CT, RI, NY, NJ, PA, DE, MD, VA, WV, NC, SC, GA, FL, D.C., AL, IL (other than Cook County), LA, MI, OH, TN	4% of the applicable straight time hourly scale rate of pay for all hours worked at straight time	3.719% of employee's annual straight time work earnings	

## FRINGE RATES – NEW YORK

Local 764 Wardrobe – MAJORS Agreement					
Theatrical – Contributions					
Hired in:	Employed in:	Pension	Health & Welfare	Annuity	Expires
Within a radius of fifty (50) miles from Columbus Circle and it shall include, in addition, all of Long Island	Within a radius of fifty (50) miles from Columbus Circle and it shall include, in addition, all of Long Island	\$1.85 per hour based on an eight (8) hour daily minimum with a maximum of twelve (12) hours	\$6.00 per hour based on an eight (8) hour daily minimum with a maximum of twelve (12) hours, plus \$38.00 per day	\$27.50 per day (the \$27.50 per day contribution shall consist of a \$20.00 contribution representing the employer's annuity contribution and a \$7.50 contribution which is in lieu of a vacation payment)	2/27/21
			\$6.00 per hour based on an eight (8) hour daily minimum with a maximum of twelve (12) hours, plus \$43.00 per day		2/28/22
IATSE Training Trust		\$40.00 for each shooting day on which the Producer employs an individual under the terms of the Agreement, with a maximum contribution to the IATSE Training Trust Fund of \$2,500 per calendar year per Producer. Producer will be deemed to have reached the maximum contribution to the IATSE Training Trust Fund of \$2,500 per calendar year when the total contribution by Producers within the same corporate family as the Producer has reached \$2,500 per calendar year.			
Television – Contributions					
Hired in:	Employed in:	Pension	Health & Welfare	Annuity	Expires
Within a radius of fifty (50) miles from Columbus Circle and it shall include, in addition, all of Long Island	Within a radius of fifty (50) miles from Columbus Circle and it shall include, in addition, all of Long Island	\$20.00 per day	\$84.50 per day	\$27.50 per day	2/27/21
			\$89.50 per day		2/28/22
IATSE Training Trust		\$40.00 for each shooting day on which the Producer employs an individual under the terms of the Agreement, with a maximum contribution to the IATSE Training Trust Fund of \$2,500 per calendar year per Producer. Producer will be deemed to have reached the maximum contribution to the IATSE Training Trust Fund of \$2,500 per calendar year when the total contribution by Producers within the same corporate family as the Producer has reached \$2,500 per calendar year.			

Local 764 INDEPENDENT Agreement				
Theatrical – Contributions				
Hired in:	Employed in:	Pension	Welfare	Annuity
Within a radius of fifty (50) miles from Columbus Circle and it shall include, in addition, all of Long Island	Within a radius of fifty (50) miles from Columbus Circle and it shall include, in addition, all of Long Island	\$1.85 per hour based on an eight (8) hour daily minimum with a maximum of twelve (12) hours	\$6.00 per hour based on an eight (8) hour daily minimum with a maximum of twelve (12) hours	\$27.50 per day

# FRINGE RATES – NEW YORK

Local 798 Makeup/Hair – MAJORS Agreement					
Theatrical – Contributions					
Hired in:	Employed in:	Welfare	Pension	Annuity	Expires
CT, NJ, NY	CT, GA, LA, MD, NC, NJ, NY, SC, VA, WV	\$5.57 per hour for each hour worked up to 12 hours in any day, plus \$34.00 per day	\$4.46 per hour for each hour worked up to 12 hours in any day, plus \$9.00 per day	\$19.66 per day, plus an amount equal to five percent (5%) of the applicable straight time hourly scale rate of pay for all hours worked or guaranteed	2/27/21
		\$5.57 per hour for each hour worked up to 12 hours in any day, plus \$36.00 per day	\$4.46 per hour for each hour worked up to 12 hours in any day, plus \$9.50 per day	\$20.16 per day, plus an amount equal to five percent (5%) of the applicable straight time hourly scale rate of pay for all hours worked or guaranteed	2/28/22
CT, NJ, NY, DE, FL, GA, LA, ME, MD, MA, NH, NC, NJ, NY, PA, RI, SC, VT, VA, WV, D.C.	CT, NJ, NY	\$5.57 per hour for each hour worked up to 12 hours in any day, plus \$34.00 per day	\$4.46 per hour for each hour worked up to 12 hours in any day, plus \$9.00 per day	\$19.66 per day, plus an amount equal to five percent (5%) of the applicable straight time hourly scale rate of pay for all hours worked or guaranteed	2/27/21
		\$5.57 per hour for each hour worked up to 12 hours in any day, plus \$36.00 per day	\$4.46 per hour for each hour worked up to 12 hours in any day, plus \$9.50 per day	\$20.16 per day, plus an amount equal to five percent (5%) of the applicable straight time hourly scale rate of pay for all hours worked or guaranteed	2/28/22
DE, FL, GA, LA, ME, MD, MA, NH, NC, PA, RI, SC, VT, VA, WV, D.C.	DE, FL, GA, ME, MD, MA, NH, NC, PA, RI, SC, VT, VA, WV, D.C.	\$5.57 per hour for each hour worked up to 8 hours in any day, plus \$34.00 per day	\$4.46 per hour for each hour worked up to 8 hours in any day, plus \$9.00 per day	\$19.66 per day	2/27/21
		\$5.57 per hour for each hour worked up to 8 hours in any day, plus \$36.00 per day	\$4.46 per hour for each hour worked up to 8 hours in any day, plus \$9.50 per day	\$20.16 per day	2/28/22
DE, FL, ME, MA, NH, PA, RI, VT, D.C., GA, LA, MD, NC, SC, VA, WV	LA	\$5.57 per hour for each hour worked up to 8 hours in any day, plus \$34.00 per day	\$4.46 per hour for each hour worked up to 8 hours in any day, plus \$9.00 per day	\$11.00 per day	2/27/21
		\$5.57 per hour for each hour worked up to 8 hours in any day, plus \$36.00 per day	\$4.46 per hour for each hour worked up to 8 hours in any day, plus \$9.50 per day	\$11.50 per day	2/28/22

## FRINGE RATES – NEW YORK

Local 798 Makeup/Hair – MAJORS Agreement – CONT					
Television – Contributions					
Hired in:	Employed in:	Welfare	Pension	Annuity	Expires
CT, DE, FL, GA, LA, ME, MD, MA, NH, NJ, NY, NC, PA, RI, SC, VT, VA, WV, D.C.	DE, GA, LA, ME, MD, MA, NH, NC, PA, RI, SC, VT, VA, WV, DC	\$5.57 per hour for each hour worked up to 8 hours in any day, plus \$34.00 per day	\$3.46 per hour for each hour worked up to 8 hours in any day, plus \$9.00 per day	\$11.00 per day	2/27/21
		\$5.57 per hour for each hour worked up to 8 hours in any day, plus \$36.00 per day	\$3.46 per hour for each hour worked up to 8 hours in any day, plus \$9.50 per day	\$11.50 per day	2/28/22
CT, DE, FL, GA, LA, ME, MD, MA, NH, NJ, NY, NC, PA, RI, SC, VT, VA, WV, D.C.	FL	\$5.57 per hour for each hour worked up to 8 hours in any day, plus \$34.00 per day	\$4.46 per hour for each hour worked up to 8 hours in any day, plus \$9.00 per day	\$11.00 per day	2/27/21
		\$5.57 per hour for each hour worked up to 8 hours in any day, plus \$36.00 per day	\$4.46 per hour for each hour worked up to 8 hours in any day, plus \$9.50 per day	\$11.50 per day	2/28/22
CT, NJ, NY	CT, GA, LA, MD, NC, NJ, NY, SC, VA, WV	\$145.00 aggregate allocated among Welfare, Pension and Annuity			2/27/21
		\$148.00 aggregate allocated among Welfare, Pension and Annuity			2/28/22
CT, DE, FL, GA, LA, ME, MD, MA, NH, NJ, NY, NC, PA, RI, SC, VT, VA, WV, D.C.	CT, NJ, NY	\$145.00 aggregate allocated among Welfare, Pension and Annuity			2/27/21
		\$148.00 aggregate allocated among Welfare, Pension and Annuity			2/28/22
Theatrical and Television – IATSE Training Trust					
IATSE Training Trust		<p>\$40.00 for each shooting day on which the Producer employs an individual under the terms of the Agreement, with a maximum contribution to the IATSE Training Trust Fund of \$2,500 per calendar year per Producer. Producer will be deemed to have reached the maximum contribution to the IATSE Training Trust Fund of \$2,500 per calendar year when the total contribution by Producers within the same corporate family as the Producer has reached \$2,500 per calendar year.</p> <p>Effective March 4, 2018, Employer shall contribute to the IATSE Training Trust Fund \$0.15 per hour for each hour worked, up to a maximum of 12 hours per day for employees employed in DE, FL, GA, LA, ME, MD, MA, NH, NC, PA, RI, SC, VT, VA, WV, and D.C.</p>			

Local 798 INDEPENDENT Agreement				
Theatrical – Contributions				
Hired in:	Employed in:	Welfare	Pension	Annuity
Within the geographical jurisdiction bestowed upon Local 798 by the International Offices of the I.A.T.S.E., M.P.T, A.A.C. of U.S., Canada	Within the geographical jurisdiction bestowed upon Local 798 by the International Offices of the I.A.T.S.E., M.P.T, A.A.C. of U.S., Canada	Contact Local		

## FRINGE RATES – NEW YORK

Local 817 Teamsters – MAJORS Agreement						
Theatrical – Contributions						
Hired in:	Employed in:	Welfare	Pension	Scholarship	Expires	
NY metropolitan area, which is defined as the boroughs of the NY City, Long Island, Westchester County and the area within a radius of fifty (50) miles of Columbus Circle. That area which is outside the NY metropolitan area, but within the states of NY, NJ, CT, or RI shall be called a Distant Location.	NY metropolitan area, which is defined as the boroughs of the NY City, Long Island, Westchester County and the area within a radius of fifty (50) miles of Columbus Circle. That area which is outside the NY metropolitan area, but within the states of NY, NJ, CT, or RI shall be called a Distant Location.	Non-Weekly Flats 17.5% of the gross	Non-Weekly Flats 12% of the gross	Non-Weekly Flats 2.5% of the gross	10/30/21	
		Weekly Flats 18.5% of the gross	Weekly Flats 12% of the gross	Weekly Flats 2.5% of the gross		
		401(k)				Expires
		Weekly Flats 1% of the gross				10/31/20
		Weekly Flats 2% of the gross				10/30/21
Local 817 Teamsters – MAJORS Agreement						
Television – Contributions						
Hired in:	Employed in:	Welfare	Pension	Scholarship	Expires	
NY metropolitan area, which is defined as the boroughs of the City of New York, Long Island, Westchester County and the area within a radius of fifty (50) miles of Columbus Circle. That area which is outside the NY metropolitan area, but within the states of NY, NJ, CT, or RI shall be called a Distant Location.	NY metropolitan area, which is defined as the boroughs of the City of New York, Long Island, Westchester County and the area within a radius of fifty (50) miles of Columbus Circle. That area which is outside the NY metropolitan area, but within the states of NY, NJ, CT, or RI shall be called a Distant Location.	1st to 3rd Seasons 14.5% of the gross	1st to 3rd Seasons 12% of the gross	1st to 3rd Seasons 2.5% of the gross	10/30/21	
		4th and Subsequent Seasons Non-Weekly Flats 17.5% of the gross	4th and Subsequent Seasons Non-Weekly Flats 12% of the gross	4th and Subsequent Seasons Non-Weekly Flats 2.5% of the gross		
		4th and Subsequent Seasons Weekly Flats 18.5% of the gross	4th and Subsequent Seasons Weekly Flats 12% of the gross	4th and Subsequent Seasons Weekly Flats 2.5% of the gross		
		401(k)				Expires
		1% of gross				10/31/20
		2% of gross				10/30/21

Local 817 Teamsters – INDEPENDENT Agreement					
Theatrical – Contributions					
Pension	Welfare	Scholarship	401(k)	Dues	Expires
12% of gross wages	18.5% of gross wages	2.5% of gross wages	1% of gross wages	3% of gross wages	11/1/20
Television – Contributions					
Pension	Welfare*	Scholarship	401(k)	Dues	Expires
12% of gross wages	14.5% of gross wages	2.5% of gross wages	1% of gross wages	3% of gross wages	11/1/20

\* Any Episodic TV series beginning 4th season pays Theatrical Welfare contribution rate of 18.5%.

## FRINGE RATES – NEW YORK

Local 829 MAJORS Agreement						
Theatrical						
Hired in:	Employed in:	Pension	Welfare	Annuity	Apprentice Fund	Expires
The five (5) Burroughs of the City of New York, Nassau County, and that area in the State of New Jersey known as the Meadowlands	The five (5) Burroughs of the City of New York, Nassau County, and that area in the State of New Jersey known as the Meadowlands	\$57.50 per day	\$65.50 per day	5.5% of scale	N/A	10/3/20
		\$59.50 per day	\$68.50 per day			9/30/21
Art Department Coordinator	Art Department Coordinator	\$54.00 per day	\$66.00 per day	\$19.00 per day	N/A	10/3/20
The five (5) Burroughs of the City of New York, Nassau County, and that area in the State of New Jersey known as the Meadowlands	The five (5) Burroughs of the City of New York, Nassau County, and that area in the State of New Jersey known as the Meadowlands	\$57.00 per day	\$69.00 per day	\$20.00 per day		9/30/21
Apprentice	Apprentice	\$57.50 per day	\$65.50 per day	5.5% of scale	\$10.00 per day <sup>1</sup>	10/3/20
The five (5) Burroughs of the City of New York, Nassau County, and that area in the State of New Jersey known as the Meadowlands	The five (5) Burroughs of the City of New York, Nassau County, and that area in the State of New Jersey known as the Meadowlands	\$59.50 per day	\$68.50 per day			9/30/21
Television						
Hired in:	Employed in:	Pension	Welfare	Annuity	Apprentice Fund	Expires
The five (5) Burroughs of the City of New York, Nassau County, and that area in the State of New Jersey known as the Meadowlands	The five (5) Burroughs of the City of New York, Nassau County, and that area in the State of New Jersey known as the Meadowlands	\$47.50 per day	\$65.50 per day	\$14.00 per day	N/A	10/3/20
		\$49.50 per day	\$67.50 per day	\$15.00 per day		9/30/21
Art Department Coordinator	Art Department Coordinator	\$47.50 per day	\$65.50 per day	\$14.00 per day	N/A	10/3/20
The five (5) Burroughs of the City of New York, Nassau County, and that area in the State of New Jersey known as the Meadowlands	The five (5) Burroughs of the City of New York, Nassau County, and that area in the State of New Jersey known as the Meadowlands	\$49.50 per day	\$67.50 per day	\$15.00 per day		9/30/21
Apprentice	Apprentice	\$47.50 per day	\$65.50 per day	\$14.00 per day	\$10.00 per day <sup>1</sup>	10/3/20
The five (5) Burroughs of the City of New York, Nassau County, and that area in the State of New Jersey known as the Meadowlands	The five (5) Burroughs of the City of New York, Nassau County, and that area in the State of New Jersey known as the Meadowlands	\$49.50 per day	\$67.50 per day	\$15.00 per day		9/30/21

<sup>1</sup> In addition, each Producer shall contribute to the Local USA-829 Apprenticeship Trust Fund forty dollars (\$40.00) for each day on which the Producer employs an individual under the terms of this Agreement and within the geographic jurisdiction of this Agreement, with a maximum contribution of two thousand five hundred dollars (\$2,500) per calendar year per Producer. A Producer will be deemed to have reached the maximum contribution to the Local USA-829 Apprenticeship Trust Fund of two thousand five hundred dollars (\$2,500) per calendar year when the total contribution by Producers within the same corporate family as the Producer has reached two thousand five hundred dollars (\$2,500) per calendar year.

## FRINGE RATES – NEW YORK

Local 829 INDEPENDENT Agreement						
Theatrical and Television – Contributions						
Hired in:	Employed in:	Pension	Welfare	Annuity	Apprenticeship Program	Expires
Within the states of NY, NJ, PA (except for a 100 mile radius around Pittsburgh), DE, CT, ME, MA, NH, RI, VT	Within the states of NY, NJ, PA (except for a 100 mile radius around Pittsburgh), DE, CT, ME, MA, NH, RI, VT	\$63.00 per day	\$71.00 per day	5.5% of the applicable straight time hourly scale rate of pay for all hours worked or guaranteed	\$5.85 per covered employee, per day	--



## FRINGE RATES – NEW YORK

Local 600 Amendment Agreement					
Theatrical and Television – Contributions					
Hired in:	Employed in:	PH&W	IAP%	Other	Expires
ME, NH, VT, NY, MA, CT, RI, NJ, PA, MD, DE, D.C., VA, WV, NC, SC, Puerto Rico, AL, AR, FL, GA, IL, IN, IA, KS, KY, LA, MI, MN, MS, MO, ME, ND, OH, OK, SD, TN, TX, WI	ME, NH, VT, NY, MA, CT, RI, NJ, PA, MD, DE, D.C., VA, WV, NC, SC, Puerto Rico, AL, AR, FL, GA, IL, IN, IA, KS, KY, LA, MI, MN, MS, MO, ME, ND, OH, OK, SD, TN, TX, WI	<b>15 Million Group =</b> \$6.9275 per hour worked or guaranteed	6%	<b>Accidental Death and Dismemberment</b> seventy-five cents (\$0.75) per day on behalf of each employee	7/31/21
		<b>Non-15 Million Group =</b> \$15.669 per hour worked or guaranteed			3/20/21
		<b>Non-15 Million Group =</b> \$16.690 per hour worked or guaranteed			--
Theatrical and Television – IATSE Training Trust					
IATSE Training Trust		Effective October 10, 2018, there is a new fringe for those employees employed under the Basic Agreement terms who are not due CSATF contributions (i.e. Local 600 and 700 Amendment Agreements). Employers must make contributions to the IATSE Training Trust Fund in the amount they would for an employee employed under the terms of the Area Standards Agreement. This amount is currently fifteen cents (\$.15) per hour for each hour worked by an employee, up to a maximum of twelve (12) hours per day. Contributions for employees whose rates are subject to individual negotiation shall be made on the basis of twelve (12) hours per day.			

Local 600 Amendment Agreement			
Theatrical – Vacation and Holiday Percentages			
Hired in:	Employed in:	Vacation	Holiday
ME, NH, VT, NY, MA, CT, RI, NJ, PA, MD, DE, D.C., VA, WV, NC, SC, Puerto Rico, AL, AR, FL, GA, IL, IN, IA, KS, KY, LA, MI, MN, MS, MO, ME, ND, OH, OK, SD, TN, TX, WI	CT, DE, MD, MA, NJ, NY, PA, D.C.	4% of the straight time scale Corridor wage rate	N/A
	ME, NH, VT, RI, VA, WV, NC, SC, Puerto Rico, AL, AR, FL, GA, IL, IN, IA, KS, KY, LA, MI, MN, MS, MO, ME, ND, OH, OK, SD, TN, TX, WI	4% of total annual earnings for hours worked at straight time, including hours worked on night premiums at straight time and hours paid as vacation time	
Television – Vacation and Holiday Percentages			
Hired in:	Employed in:	Vacation	Holiday
ME, NH, VT, NY, MA, CT, RI, NJ, PA, MD, DE, D.C., VA, WV, NC, SC, Puerto Rico, AL, AR, FL, GA, IL, IN, IA, KS, KY, LA, MI, MN, MS, MO, ME, ND, OH, OK, SD, TN, TX, WI	CT, DE, MD, MA, NJ, NY, PA, D.C.	<b>Pilots and Long-form = N/A</b> <b>New One-hour Series*:</b> 1st year = N/A 2nd Year = 2% 3rd and subsequent Season = 4%	N/A
	ME, NH, VT, RI, VA, WV, NC, SC, Puerto Rico, AL, AR, FL, GA, IL, IN, IA, KS, KY, LA, MI, MN, MS, MO, ME, ND, OH, OK, SD, TN, TX, WI	<b>Pilots and Long-form = N/A</b> <b>New One-hour Series**:</b> 1st year = N/A 2nd Year = 2% 3rd and subsequent Season = 4%	

\* Percentages are of the straight time scale Corridor wage rate.

\*\* Percentages are of total annual earnings for those hours worked at straight time, including hours worked on night premiums at straight time and hours paid as vacation time.



## FRINGE RATES – NEW YORK

Local 600 Independent Agreement					
Theatrical and Television – Contributions					
Hired in:	Employed in:	PH&W	IAP%	Other	Expires
ME, NH, VT, NY, MA, CT, RI, NJ, PA, MD, DE, D.C., VA, WV, NC, SC, Puerto Rico, AL, AR, FL, GA, IL, IN, IA, KS, KY, LA, MI, MN, MS, MO, ME, ND, OH, OK, SD, TN, TX, WI	ME, NH, VT, NY, MA, CT, RI, NJ, PA, MD, DE, D.C., VA, WV, NC, SC, Puerto Rico, AL, AR, FL, GA, IL, IN, IA, KS, KY, LA, MI, MN, MS, MO, ME, ND, OH, OK, SD, TN, TX, WI	\$15.669 per hour worked or guaranteed	6%	<b>Accidental Death and Dismemberment</b> seventy-five cents (\$0.75) per day on behalf of each employee	3/20/21
		\$16.690 per hour worked or guaranteed			--
Theatrical and Television – Vacation and Holiday Percentages					
Hired in:	Employed in:	Vacation		Holiday	
ME, NH, VT, NY, MA, CT, RI, NJ, PA, MD, DE, D.C., VA, WV, NC, SC, Puerto Rico, AL, AR, FL, GA, IL, IN, IA, KS, KY, LA, MI, MN, MS, MO, ME, ND, OH, OK, SD, TN, TX, WI	ME, NH, VT, NY, MA, CT, RI, NJ, PA, MD, DE, D.C., VA, WV, NC, SC, Puerto Rico, AL, AR, FL, GA, IL, IN, IA, KS, KY, LA, MI, MN, MS, MO, ME, ND, OH, OK, SD, TN, TX, WI	4% of the employee's straight time wage, for those hours worked at straight time		3.719% of straight work time earnings, including night premiums	

## FRINGE RATES – NEW YORK

Local 700 Amendment Agreement				
Theatrical and Television - Contributions				
Hired in:	Employed in:	PH&W	IAP%	Expires
United States (including Puerto Rico), but outside Los Angeles County	The five Burroughs in the City of New York and the geographic area in New Jersey known as the Meadowlands. It also covers the employment of the classification of Editor on New York based productions within a radius of 250 miles of Columbus Circle, New York City.	<b>15 Million Group =</b> \$6.9275 per hour worked or guaranteed	6%	7/31/21
		<b>Non- 15 Million Group =</b> \$15.669 per hour worked or guaranteed		3/20/21
		<b>Non- 15 Million Group =</b> \$16.690 per hour worked or guaranteed		--
	"Third Area" - (i.e., Outside of Los Angeles County, outside the five Burroughs in the City of New York and the geographic area in New Jersey known as the Meadowlands and outside a radius of 250 miles of Columbus Circle, New York City.)	<b>15 Million Group =</b> \$6.9275 per hour worked or guaranteed	6%	7/31/21
		<b>Non- 15 Million Group =</b> \$15.669 per hour worked or guaranteed		3/20/21
		<b>Non- 15 Million Group =</b> \$16.690 per hour worked or guaranteed		--
Theatrical and Television – IATSE Training Trust				
IATSE Training Trust	Effective October 10, 2018, there is a new fringe for those employees employed under the Basic Agreement terms who are not due CSATF contributions (i.e. Local 600 and 700 Amendment Agreements). Employers must make contributions to the IATSE Training Trust Fund in the amount they would for an employee employed under the terms of the Area Standards Agreement. This amount is currently fifteen cents (\$.15) per hour for each hour worked by an employee, up to a maximum of twelve (12) hours per day. Contributions for employees whose rates are subject to individual negotiation shall be made on the basis of twelve (12) hours per day.			

## FRINGE RATES – NEW YORK

Local 700 Amendment Agreement - CONT			
Theatrical - Vacation and Holiday Percentages			
Hired in:	Employed in:	Vacation	Holiday
United States (including Puerto Rico), but outside Los Angeles County	The five Burroughs in the City of New York and the geographic area in New Jersey known as the Meadowlands. It also covers the employment of the classification of Editor on New York based productions within a radius of 250 miles of Columbus Circle, New York City.	4% of the employee's minimum rate of compensation set forth in Paragraph 3.(a)(7)(A) or (B), as the case may be	N/A
	"Third Area" – (i.e., Outside of Los Angeles County, outside the five Burroughs in the City of New York and the geographic area in New Jersey known as the Meadowlands and outside a radius of 250 miles of Columbus Circle, New York City)	4% of total annual earnings for hours worked at straight time, including hours worked on night premiums at straight time and hours paid as vacation time	3.719% of annual straight work time earnings, including night premiums
Television - Vacation and Holiday Percentages			
Hired in	Employed in:	Vacation	Holiday
United States (including Puerto Rico), but outside Los Angeles County	The five Burroughs in the City of New York and the geographic area in New Jersey known as the Meadowlands. It also covers the employment of the classification of Editor on New York based productions within a radius of 250 miles of Columbus Circle, New York City	4% of the employee's minimum rate of compensation set forth in Paragraph 3.(a)(7)(A) or (B), as the case may be	N/A
	"Third Area" – (i.e., Outside of Los Angeles County, outside the five Burroughs in the City of New York and the geographic area in New Jersey known as the Meadowlands and outside a radius of 250 miles of Columbus Circle, New York City)	<b>Pilots and Long-form = N/A</b> <b>New One-hour Series:</b> 1st year = N/A 2nd Year = 2% 3rd and subsequent Season = 4% of total annual earnings for those hours worked at straight time, including hours worked on night premiums at straight time and hours paid as vacation time	<b>Pilots and Long-form = N/A</b> <b>New One-hour Series:</b> 1st year = N/A 2nd Year = 1.8595% 3rd and subsequent Season = 3.719% of annual straight work time earnings, including night premiums

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## STUDIO MECHANICS

## INDEPENDENT – STUDIO\*\*

INDEPENDENT MINIMUMS STUDIO/DISTANT	Effective 5/15/2020 – 5/15/2021	
	Daily (8 Hrs.)	Hourly
<b>Sound/Video</b>		
Production Mixer	\$634.40	\$79.30
Boom Person	513.36	64.17
Video Assist (Record/Playback/Monitor Combined)	634.40	79.30
Utility Person	513.36	64.17
Playback Mixer	634.40	79.30
<b>Department. Heads</b>		
Special Effects Coordinator	As Negotiated	
Construction Coordinator (above dept head rate)	\$572.96	\$71.62
Shop Craftsperson	534.88	66.86
Electrician	513.36	64.17
Decorator*	5,172.93	--
Property Shoot/Dresser	513.36	64.17
Grips	513.36	64.17
Draper	513.36	64.17
Generator Operator	513.36	64.17
First Aid Employees	513.36	64.17
<b>Foremen</b>		
Special Effects Assistant	As Negotiated	
Shop Craftsperson	\$513.36	\$64.17
Electrician	473.92	59.24
Property Shoot/Dresser	473.92	59.24
Grips	473.92	59.24
First Aid Employees	473.92	59.24
<b>Operators</b>		
Shop Crafts Person	\$498.48	\$62.31
Electrician	450.40	56.30
Property Shoot/Dresser	450.40	56.30
Grips	45.40	56.30

\* 5 days = 12 hours minimum

\*\*Note: Independent rates are subject to negotiation on a project by project basis.

**REGULAR WORK SCHEDULE**

5 days or more on Theatrical Productions.

**Day Call (8):** 5 out of 7 days. Start between 6:00 am – 6:00 pm. Interior or Exterior all year. Weekly rate 5x applicable daily rate.**ON PRODUCTION\***

	Straight (8)**	OT (8+)**	Gold (12+)**	Gold (14+)**	Gold (16+)**
1st 5 days	1x rate	1.5x rate	2x rate	2.5x rate	3x rate
6th day worked	1.5x rate	2x rate	2.5x rate	3x rate	3x rate
7th day worked	2x rate	2.5x rate	2.5x rate	3x rate	3x rate

\* All overtime is calculated in 1/2 hr. units.

\*\* Worked hrs.

\*\*\* Elapsed hrs.

**6 for 8:** Start between 6:00 pm – 2:00 am.

<b>Straight (6 paid 8 hrs.)</b> 1x rate	<b>Overtime (7–12)</b> 1.5x 1/6 regular basic daily rate	<b>Gold (12+) elapsed***</b> 2x 1/6 regular basic daily rate
	<b>Gold (14+) elapsed***</b> 2.5x 1/6 regular basic daily rate	<b>Gold (16+) elapsed***</b> 3x 1/6 regular basic daily rate

**Work Call:** Start between 2:00 am – 6:00 am.

<b>Until 6:00 am</b>	<b>After 6:00 am remainder of 1st 8 hrs</b>	<b>All work after 8 hours</b>
1.5x rate	1x rate	As specified under regular day call

### REST PERIOD

<b>Daily</b>	<b>5 days (2 consecutive days off)</b>	<b>6 days (1 day off)</b>
10 hours	50 hours	34 hours

### **Rest Invasion:**

1.5x added to last hourly rate of previous day, not to exceed 3.5x. If more than 14 elapsed hrs. worked, then 3x regular hourly rate until rest period is given.

### **Shift in Work Week:**

May be shifted once without penalty by adding 1 or 2 days off consecutive with the 6th or 7th day off of prior week and/or shifting a Tuesday work week to Monday provided the intervening Sunday is a day off.

### **Invasion Penalty:**

Pay premium for 6th and/or 7th day worked of the preceding work week.

### MEALS

**Day Call Lunch:** 6:00 am – 6:00 pm. Minimum 4 hours, maximum 6 hours from call or previous meal.

**Night Call:** After 6:00 pm, prior to 6:00 am. 1st meal minimum 4 hours, maximum 5.5 hours from call. Subsequent meals as outlined in Day Call.

**Midnight Lunch:** 4th meal – time paid. 6 hours after preceding meal.

### **Penalties:**

1st 1/2 hour	\$15.00
2nd and all subsequent 1/2 hours	pay 1 hour at prevailing rate

Meals called in less than 4 hrs. are work time.

### **MEAL ALLOWANCES**

New York Location	Breakfast	Lunch	Dinner
	\$6.00	\$7.00	\$12.00

### **Allowance Waived:**

Breakfast at 7:00 am or earlier has a hot catered meal available 45 minutes before and after call time. A hot catered meal is provided for lunch and/or dinner.

## **PAY REQUIREMENTS**

### **Pay Day:**

Friday for all straight time through and including that Friday and all OT and penalties of the previous week.

## **HOLIDAYS**

### **Recognized Holidays:**

New Year's Day, Presidents Day, Good Friday, Easter Sunday, Memorial Day, Fourth of July, Labor Day, Columbus Day, Veterans Day, Thanksgiving Day, the day after Thanksgiving, and Christmas Day.

### **Worked:**

Paid as for 7th day.

**Exceptions:** Easter Sunday and Christmas Day 3x rate.

### **Not Worked:**

8 hours at 1x rate if worked 2 scheduled days prior to and 1 scheduled day after.

## **HAZARDOUS WORK**

Aerial flights, mine shafts, underwater, speeding vehicles, motorcycles, hostile areas, shooting close to explosives, radiation, aircraft landings and take-offs, exposure to asbestos, or contaminated atmosphere.

2x applicable rate minimum 4 hours. In excess of 4 hours, pay minimum 8 hours. On hourly basis thereafter.

## **ZONE LOCATIONS**

### **Nearby:**

Away from studio, within the 5 boroughs. Distant beyond 5 boroughs and/or requiring overnight housing.

### **Report To:**

**Manhattan:** Between 125th St. & the Battery (zone). Work starts at location.

**In-town outside Manhattan (zone):** 6:00 am – 6:00 pm within boroughs of Manhattan, Queens, Brooklyn, and the Bronx. Work includes travel time from subway stop nearest to reporting/dismissal place.

### **Bus To:**

Dismissal after 6:00 pm. On clock until delivered to Manhattan.

## INDEPENDENT – DISTANT

Guaranteed 8 hour minimum at prevailing rate each day, plus minimum 8 hour benefits/day.

### TRAVEL

Arrival and departure at New York City.

**W/Work:** Regular hours. All time counted as work.

**No Work:** 8 hours at 1x rate during each 24 hour period (from 8:30 am – 8:30 am).

**Local Transportation:** Travel time to and from lodging and work place is paid as work time.

### MEALS

#### Meal Allowances (Out of Town):

Breakfast	Lunch	Dinner
\$8.00	\$12.00	\$25.00



## MAJORS

Minimum daily rates for employees working on theatrical motion pictures shooting in New York and New Jersey:

MAJORS MINIMUMS STUDIO/DISTANT		Effective 5/19/2019 – 5/16/2020	Effective 5/17/2020 – 5/15/2021
		Daily Min Call 8 Hours	Daily Min Call 8 Hours
Sound	Production Mixer	\$542.03	\$558.29
	Boom Person	432.84	445.83
	Utility Person	432.84	445.83
Dept. Heads (Keys)	Shop Craftsperson	\$454.98	\$468.63
	Electrician	424.28	437.01
	Property Person	424.28	437.01
	Grip	424.28	437.01
	Drapery Person	424.28	437.01
	Generator Person	424.28	437.01
Foremen (2nds)	Shop Craftsperson	\$429.97	\$442.87
	Electrician	370.67	381.79
	Property Person	370.67	381.79
	Grip	370.67	381.79
Operators (3rds)	Shop Craftsperson	\$412.35	\$424.72
	Electrician	354.42	365.05
	Property Person	354.42	365.05
	Grip	354.42	365.05

OT is calculated in 1/10th hour units.

Minimum daily rates for employees working on television motion pictures, MOWs, and pilots, except one-hour series shooting in New York and New Jersey:

MAJORS MINIMUMS STUDIO/DISTANT		Effective 5/19/2019 – 5/16/2020		Effective 5/17/2020 – 5/15/2021	
		Daily Min Call 8 Hours	Daily Min Call 8 Hours	Daily Min Call 8 Hours	Daily Min Call 8 Hours
		TV	MOW/Pilots	TV	MOW/Pilots
Sound	Production Mixer	\$542.03	\$499.34	\$558.29	\$514.32
	Boom Person	428.56	391.03	441.42	402.76
	Utility Person	428.56	391.03	441.42	402.76
Dept. Heads (Keys)	Shop Craftsperson	\$454.98	\$419.28	\$468.63	\$431.86
	Electrician	424.28	391.03	437.01	402.76
	Property Person	424.28	391.03	437.01	402.76
	Grip	424.28	391.03	437.01	402.76
	Drapery Person	424.28	391.03	437.01	402.76
	Generator Person	424.28	391.03	437.01	402.76
Foremen (2nds)	Shop Craftsperson	\$424.28	\$391.03	\$437.01	\$402.76
	Electrician	364.94	336.45	375.89	346.54
	Property Person	364.94	336.45	375.89	346.54
	Grip	364.94	336.45	375.89	346.54
Operators (3rds)	Shop Craftsperson	\$409.53	\$369.58	\$421.82	\$380.67
	Electrician	351.58	316.24	362.13	325.73
	Property Person	351.58	316.24	362.13	325.73
	Grip	351.58	316.24	362.13	325.73

OT is calculated in 1/10th hour units.

**ONE-HOUR SERIES BEGINNING PRIOR TO MAY 16, 2006**

Minimum daily rates for employees working on one-hour series shooting in New York or New Jersey which began production prior to May 16, 2006.

ONE HOUR SERIES MINIMUMS	5/19/2019 – 5/16/2020	5/17/2020 – 5/15/2021
	Daily 8 Hour Minimum Call	Daily 8 Hour Minimum Call
<b>Sound</b>		
Production Mixer	\$526.46	\$542.25
Boom Person	416.44	428.93
Utility Person (cable)	416.44	428.93
<b>Dept. Heads (Keys)</b>		
Shop Craftsperson	\$441.98	\$455.24
Electrician	412.18	424.55
Property Person	412.18	424.55
Grip	412.18	424.55
Drapery Person	412.18	424.55
Generator Person	412.18	424.55
<b>Foremen (2nds)</b>		
Shop Craftsperson	\$412.18	\$424.55
Electrician	354.56	365.20
Property Person	354.56	365.20
Grip	354.56	365.20
<b>Operators (3rds)</b>		
Shop Craftsperson	\$398.10	\$410.04
Electrician	341.84	352.10
Property Person	341.84	352.10
Grip	341.84	352.10

## NEW ONE-HOUR SERIES

Minimum daily rates for employees working on new one-hour series shooting in New York or New Jersey which began production on or after May 16, 2006.

NEW ONE HOUR SERIES MINIMUMS	First or Second Season During the Period		
	5/13/2018 – 5/18/2019	5/19/2019 – 5/16/2020	5/17/2020 – 5/15/2021
	Daily 8 Hr. Min Call	Daily 8 Hr. Min Call	Daily 8 Hr. Min Call
<b>Sound</b>			
Production Mixer	\$510.91	\$526.24	\$542.03
Boom Person	404.99	417.23	429.84
Utility Person (cable)	404.99	417.23	429.84
<b>Dept. Heads (Keys)</b>			
Shop Craftsperson	\$428.86	\$441.73	\$454.98
Electrician	399.92	411.92	424.28
Property Person	399.92	411.92	424.28
Grip	399.92	411.92	424.28
Drapery Person	399.92	411.92	424.28
Generator Person	399.92	411.92	424.28
<b>Foremen (2nds)</b>			
Shop Craftsperson	\$401.29	\$413.45	\$425.97
Electrician	345.39	355.87	366.67
Property Person	345.39	355.87	366.67
Grip	345.39	355.87	366.67
<b>Operators (3rds)</b>			
Shop Craftsperson	\$386.68	\$398.34	\$410.35
Electrician	332.08	342.10	352.42
Property Person	332.08	342.10	352.42
Grip	332.08	342.10	352.42

NEW ONE HOUR SERIES MINIMUMS	Third or Subsequent Season During the Period		
	5/13/2018 – 5/18/2019	5/19/2019 – 5/16/2020	5/17/2020 – 5/15/2021
	Daily 8 Hr. Min Call	Daily 8 Hr. Min Call	Daily 8 Hr. Min Call
<b>Sound</b>			
Production Mixer	\$526.24	\$542.03	\$558.29
Boom Person	417.23	429.84	442.83
Utility Person (cable)	417.23	429.84	442.83
<b>Dept. Heads (Keys)</b>			
Shop Craftsperson	\$441.73	\$454.98	\$468.63
Electrician	411.92	424.28	437.01
Property Person	411.92	424.28	437.01
Grip	411.92	424.28	437.01
Drapery Person	411.92	424.28	437.01
Generator Person	411.92	424.28	437.01
<b>Foremen (2nds)</b>			
Shop Craftsperson	\$413.45	\$425.97	\$438.87
Electrician	355.87	366.67	377.79
Property Person	355.87	366.67	377.79
Grip	355.87	366.67	377.79
<b>Operators (3rds)</b>			
Shop Craftsperson	\$398.34	\$410.35	\$422.72
Electrician	342.10	352.42	363.05
Property Person	342.10	352.42	363.05
Grip	342.10	352.42	363.05

## **ZONE LOCATIONS**

### **Studio Zone:**

Within a radius of 30 miles of Columbus Circle, NYC.

### **Weekly:**

5x daily rate. Locations outside the NYC zone shall be reduced by 10%.

### **Report To:**

Within studio zone other than Sandy Hook, NJ. No travel pay. Work starts and ends at location (except Long Island – work time begins at Queens-Nassau border).

### **Nearby Location:**

Outside the report to zone and not an overnight location. Work/travel time starts and ends at either a mutually agreed upon point in the area bounded by 125th Street and the Battery or from its perimeter.

**Mileage:** 30 cents per mile computed from the perimeter of area bounded by 125th Street and the Battery.

## **WORK WEEK**

Any 5 out of 7 consecutive days.

### **Work into 2nd Day:**

Credited to first day except when shift overlaps into a holiday or from a holiday into the next day. Hours worked on a holiday pay 2x rate.

**NOTE:** Any employee or group, such as second units, construction, and swing gangs, may have a different work week than the main unit.

## **REST PERIOD**

**Rest Period:** 9 hours

Rest Invasion: Pay invaded hours only at additional straight time.

Exception: For theatrical pictures **shooting outside the 50 mile zone** or any television motion picture, the rest period **after 14 elapsed hours** is 10 hrs. Pay rate in effect at the end of the first call until a full 10 hr rest period received.

## **MEALS**

### **Meal Period:**

- a) Not less than 1/2 hr. nor more than 1 hr. One meal deducted from minimum call. Second meal may be deducted if day in excess of minimum call. Guarantee 1.5 hrs. work minimum after 2nd meal unless meal is provided at Producer's expense
- b) 2–6 hrs from call; succeeding meals within 6 hrs. A 12-minute grace period, not to be a scheduled grace period, for production efficiency prior to imposition of any meal penalty. The 12-minute grace period may not be utilized when extension under (c) below is used.
- c) Meal interval may be extended by 1/2 hr. without penalty to wrap up camera take(s) in progress (1 hr. for TV). Shall not be scheduled nor automatic.
- d) If a reasonable hot breakfast is provided after commencement of work (non-deductible time), the 1st meal may be 6 hrs. after such breakfast.

**Meal Penalties:**

In addition to compensation for work time during delay and not to be applied to any guarantee.

**Theatrical Motion Pictures**

1st 1/2 hr. or fraction	2nd 1/2 hr. or fraction	3rd and succeeding 1/2 hrs.
\$10.00	\$15.00	1 hr. pay at prevailing rate

**Television Motion Pictures "In Studio"**

1st 1/2 hr. or fraction	2nd 1/2 hr. or fraction	3rd 1/2 hr. or fraction	4th and succeeding 1/2 hrs.
\$7.50	\$8.50	\$18.50	1 hr. pay at prevailing rate

**Television Motion Pictures "Outside of a Studio"**

1st 1/2 hr. or fraction	2nd 1/2 hr. or fraction	3rd 1/2 hr. or fraction	4th and succeeding 1/2 hrs.
\$6.50	\$7.50	\$17.50	1 hr. pay at prevailing rate

Employer may institute "**French hours**" on a daily basis for "on-production" employees with the approval of a majority of the crew.

**PAY REQUIREMENTS**

Pay Day: The regular pay day on Distant Location shall be Friday for all work performed during the previous payroll week.

Termination of Services: **When an 'off production' employee is hired at the daily rate, he shall be notified prior to 3:00 p.m. by the Employer if his work is to terminate at the end of that particular day. When an 'on production' employee is hired at the daily rate, he shall be notified prior to 5:00 p.m. by the Employer if his work is to terminate at the end of that particular day. (It shall be the responsibility of the heads of department of Local #52 to ask for this information and, in the event of failure to do so, the following sentence will not apply.) In the event that such notice is not given, it shall be construed that the employee is to report for work the following day. When the services of a daily employee are terminated, he shall be paid all monies due him under the Agreement, in cash or by check, within seven (7) calendar days after termination.**

**HOLIDAYS****Recognized Holidays:**

New Year's Day, Presidents Day, Memorial Day, Fourth of July, Labor Day, Veterans Day, Thanksgiving Day, the day after Thanksgiving, and Christmas Day.

**Holidays Worked:** 2x rate; then 2.5x in excess of 14 elapsed hours.

**HAZARDOUS WORK**

Additional \$40.00 for each dive, aerial flight, or artificial air helmet dive done while inspecting, rehearsing, or producing, not to exceed \$80.00 in one day.

**WAIVER OF NEW YORK EARNED SICK TIME ACT**

The Union expressly waives, to the full extent permitted by law, application of the following to all employees employed under this Agreement: the New York City Earned Sick Time Act of 2013; Chapter 160 of the Ordinances of the Township of Bloomfield, New Jersey (enacted by Ordinance No. 15-10); the Paid Sick Time for Private Employees Ordinance of East Orange, New Jersey (Ordinance No. 21-2014; East Orange Code Chapter 140, Section 1 et seq.); the Sick Leave for Private Employees Ordinances of Irvington, New Jersey (Ordinance No. MC-3513); Montclair, New Jersey; Newark, New Jersey (City Ordinance 13-2010); Passaic, New Jersey (Ordinance No. 1998-14); Paterson, New Jersey (Paterson Code Chapter 412) and Trenton, New Jersey; and any other ordinance, statute or law requiring paid sick leave that is hereafter enacted. It is understood that the Union and the AMPTP shall memorialize any such waiver for any newly-enacted law by letter agreement

## MAJORS – DISTANT

### LAYOVER (No Work)

**Idle 6th or 7th Day:** 4 hrs. minimum scale plus 8 hrs. pension and welfare.

### TRAVEL

#### **With Work:**

**Regular hours:** All time counted as work.

**Overtime:** Maximum 4 hours at 1.5x during each 24 hour period (from 8:30 am – 8:30 am)

#### **No Work:**

**Any day including holidays:** 4 hours at 1x rate or time actually traveled; maximum 8 hours at 1x rate.

#### **Meal Allowances:**

Applicable to employees on location working on motion pictures in New York or New Jersey.

Breakfast	Lunch	Dinner
\$4.50	\$6.50	\$12.00

First class hotel accommodations and first class travel shall be provided.

**ALL PRODUCTIONS**

NYC Zone and locations within 50 miles of Columbus Circle.

**ON PRODUCTION**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Overtime (12+)</b>	<b>Gold (14+)*</b>
1st 5 days	1x rate	1.5x rate	2x rate	2.5x rate
6th day worked	1.5x rate	1.5x rate	2x rate	2.5x rate
7th day-Hol worked	2x rate	2x rate	2x rate	2.5x rate

\* OT and gold after worked hours, calculated in 1/10 hr. units.

\*\* Theatrical Motion Pictures only

**Call (8):** 5 out of 7 consecutive days.

**PRODUCTIONS SHOOTING OUTSIDE THE NYC ZONE****ON PRODUCTION**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Overtime (12+)*</b>
1-5 days	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	2x rate
7th day-Hol worked	2x rate	2x rate	2x rate

\* Applies to Theatrical Motion Pictures outside the 50 mile zone but within New York or New Jersey; and Television Motion Pictures.

**Call (8):**

5 out of 7 consecutive days.

**Idle 6th or 7th Day:**

4 hours minimum scale plus 8 hours Pension and Welfare contribution.

## EXPANDED JURISDICTION

Minimum hourly rates for employees working on theatrical motion pictures shooting in Connecticut, Delaware, and those portions of Pennsylvania within the jurisdiction of this agreement, but outside a thirty (30) mile radius of Independence Hall in Philadelphia, Pennsylvania:

	5/19/2019 – 5/16/2020	5/17/2020 – 5/15/2021
	Hourly Rate	Hourly Rate
<b>Sound</b>		
Production Mixer	\$44.05	\$45.37
Boom Person	39.94	41.14
Utility Person (cable)	37.45	38.57
<b>Dept. Heads (Keys)</b>		
Shop Craftsperson	\$44.05	\$45.37
Electrician	44.05	45.37
Property Person	44.05	45.37
Grip	44.05	45.37
Draper Person	44.05	45.37
Generator Person	44.05	45.37
<b>Foremen (2nds)</b>		
Shop Craftsperson	\$39.94	\$41.14
Electrician	39.94	41.14
Property Person	39.94	41.14
Grip	39.94	41.14
<b>Operators (3rds)</b>		
Shop Craftsperson	\$37.45	\$38.57
Electrician	37.45	38.57
Property Person	37.45	38.57
Grip	37.45	38.57
Utility Person	37.45	38.57

Minimum hourly rates for employees working on theatrical motion pictures shooting within a thirty (30) mile radius of Independence Hall in Philadelphia, Pennsylvania:

	5/19/2019 – 5/16/2020	5/17/2020 – 5/15/2021
	Hourly Rate	Hourly Rate
<b>Sound</b>		
Production Mixer	\$44.05	\$45.37
Boom Person	41.00	42.23
Utility Person (cable)	38.52	39.68
<b>Dept. Heads (Keys)</b>		
Shop Craftsperson	\$44.05	\$45.37
Electrician	44.05	45.37
Property Person	44.05	45.37
Grip	44.05	45.37
Draper Person	44.05	45.37
Generator Person	44.05	45.37
<b>Foremen (2nds)</b>		
Shop Craftsperson	\$40.64	\$41.86
Electrician	40.64	41.86
Property Person	40.64	41.86
Grip	40.64	41.86
<b>Operators (3rds)</b>		
Shop Craftsperson	\$38.87	\$40.04
Electrician	38.87	40.04
Property Person	38.87	40.04
Grip	38.87	40.04



Minimum hourly rates for employees working on television motion pictures shooting in Connecticut, Delaware, and those portions of Pennsylvania within the jurisdiction of this agreement, including the thirty (30) mile radius of Independence Hall in Philadelphia, Pennsylvania.

	5/19/2019 – 5/16/2020	5/17/2019 – 5/15/2021
	Hourly Rate	Hourly Rate
<b>Sound</b>		
Production Mixer	\$40.75	\$41.97
Boom Person	36.64	37.74
Utility Person (cable)	32.48	33.45
<b>Dept. Heads (Keys)</b>		
Shop Craftsperson	\$40.75	\$41.97
Electrician	40.75	41.97
Property Person	40.75	41.97
Grip	40.75	41.97
Drapery Person	40.75	41.97
Generator Person	40.75	41.97
<b>Foremen (2nds)</b>		
Shop Craftsperson	\$36.64	\$37.74
Electrician	36.64	37.74
Property Person	36.64	37.74
Grip	36.64	37.74
<b>Operators (3rds)</b>		
Shop Craftsperson	\$32.48	\$33.45
Electrician	32.48	33.45
Property Person	32.48	33.45
Grip	32.48	33.45

For this expanded jurisdiction section only, productions made for **basic cable or The CW** that are pilots or 1<sup>st</sup> season series get a 10% discount on wage rates, and those in the 2<sup>nd</sup> and 3<sup>rd</sup> seasons get a one-year lag.

Also, crew members hired in New Jersey outside the 65 mile radius (as on previous page) are paid New York fringe benefits for work in that part of New Jersey outside a 65 mile radius.

### ON PRODUCTION

	Straight (8)	Overtime (8+/40+)	Overtime (12+)
1st 5 days	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	2x rate
7th day-Hol worked	2x rate	2x rate	2x rate

Note: All hours are worked. **Exception:** Television productions 2x rate after 14 elapsed hours.

**Call (8):** OT is calculated in 1/10th hr. units.

**Work Week:** Any 5 or 6 consecutive days out of 7. 6th day need not be consecutive in 5 day work week. Work week may be shifted 2 times without penalty subject to a 32 hour rest period.

### REST PERIOD

**Rest Period:** 9 hours

**Rest Invasion:** Pay invaded hours only at additional straight time.

### LOCAL, NEARBY, AND DISTANT HIRES

	Employee Residence/Production Location	Paid
Local	Within 60 miles of production location	"Set to set"
Nearby	Outside 60 miles, but within jurisdiction	"Set to set"
Distant	Outside geographical definition of Nearby	"Portal to Portal" includes travel time

**IDLE DAYS**

**Nearby Hires:** For a 6 day work week only, daily benefit plan contribution for the idle 7th day is due.

**Distant Hires:** 4 hours minimum scale plus daily benefit plan contribution per each 6th or 7th day idle is due.

**MEALS**

Same as under General Provisions with exceptions below.

"Off production" employees meals or meal allowance. When meals are provided to shooting unit outside the studio and an "off production" crew is at the same site, meals or a meal allowance will be provided.

**Penalties:**

	1st 1/2 hr or fraction	2nd 1/2 hr or fraction	3rd and succeeding 1/2 hrs
Television "In Studio"	\$8.50	\$11.00	\$13.50 (\$18.50 in Philadelphia)
Theatrical & TV "Outside Studio"	\$7.50	\$10.00	\$12.50 (\$17.50 in Philadelphia)

**Per Diem:**

	Breakfast	Lunch	Dinner	Total
Distant Hires Only	\$8.00	\$12.00	\$25.00	\$45.00

Note: Any meals provided by the Employer may be deducted from per diem at the above stated rates.

**PAY REQUIREMENTS**

**Pay Day:** On distant location, Friday following the end of each production work week.

**HOLIDAYS****Recognized Holidays:**

New Year's Day, Presidents Day, Good Friday, Memorial Day, Independence Day, Labor Day, Thanksgiving Day, the day after Thanksgiving, and Christmas Day.

**Holidays Worked:**

2x rate; then 2.5x in excess of 14 elapsed hrs.

**Unworked Holidays:**

Crew members working the scheduled day before and the scheduled day after receive 8 hrs of straight time pay. No unworked holiday pay for long-form television, pilots, 1<sup>st</sup> season one-hr series, and 1<sup>st</sup> and 2<sup>nd</sup> season series produced for **basic cable or The CW**. The 3<sup>rd</sup> season of a series produced for **basic cable or The CW** gets 4 hrs of straight time pay.

**ZONE LOCATIONS**

**Production Zone:** Circle 30 mile radius from production office.

**Nearby Location:** Outside production zone. Transportation provided to all employees who are housed.

**Report To:** Outside the zone. Paid for travel time and mileage from edge of zone.

**Mileage:** 30 cents per mile from edge of zone to location.

# SCRIPT SUPERVISORS/PRODUCTION OFFICE COORDINATORS

## INDEPENDENT – STUDIO\*\*

INDEPENDENT MINIMUMS STUDIO	Effective 5/15/2020 – 5/15/2021	
	Daily (8 Hours)	Hourly
Script Supervisor*	\$592.72	\$74.09
Production Office Coordinator	445.20	55.65
Asst. Prod. Office Coordinator	357.12	44.64
Production Accountant	601.92	75.24
Assistant Production Accountant	459.84	57.48
2nd Assistant Production Accountant	357.12	44.64
Payroll Accountant	424.48	53.06

\* Motion Picture film only: 2 or more cameras in operation 50% of day, additional \$65/day.

\*\* Note: Independent rates are subject to negotiation on a project by project basis.

### REGULAR WORK SCHEDULE

5 days or more Theatrical/ TV Productions

ON PRODUCTION	Straight (8)	Overtime (8+)	Overtime (12+)*	Gold (14+)*
1st 5 days	1x rate	1.5x rate	2x rate	2.5x rate
6th day worked	1.5x rate	1.5x rate	2x rate	2.5x rate
7th day worked	2x rate	2x rate	2x rate	2.5x rate

\* Consecutive hrs.

**Work Day: 8 hours**

**Work Week:** Any 5 consecutive days out of 7 consecutive days.

**Prep Time: Theatrical – Script Supervisor, POC:** 1 week (cannot be rehearsal time)

**Day Call (8):**

**Studio/Interior Locations:**

Start 6:00 am no later than 6:00 pm.

**Outdoor Locations:**

Start 6:00 am no later than 3:00 pm October – April.

Start 6:00 am no later than 6:00 pm May – September.

**Work Outside Regular Call:**

Start after 2:00 am prior to 6:00am paid at 1.5x rate until 6:00 am.

**Night Call (6/8):**

Start after 3:00 pm (October – April) or 6:00 pm (May – September). Any 5 consecutive nights; 30 hours. Same rate as daily schedule.

## **REST PERIOD**

### **Rest Period:**

8 hrs.

### **Rest Invasion:**

2x rate for invaded hours. If worked 14+ elapsed hours., 2.5x until receives 8 hour rest.

**Exception:** Script Supervisor time after "wrap" paid OT rate.

### **Shift in Work Week:**

**Motion Picture:** May be shifted once without penalty by adding 1 or 2 days off consecutive with the 6th or 7th day off of prior week and/or shifting a Tuesday work week to Monday provided the intervening Sunday is a day off.

**Episodic TV:** May exercise once between hiatus periods.

### **Invasion Penalty:**

Pay premium for 6th and/or 7th day worked of the preceding work week.

## **MEALS**

1 hour meal during day calls; 1/2 hour min if hot meal provided.

**Distant:** May be 1/2 hour without penalty.

**1st Meal:** 3–6 hours from call.

### **Penalties:**

**1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> 1/2 hour invasion of first meal:** \$7.50, \$8.50, \$18.50

**4<sup>th</sup> and each succeeding one-half our delay or fraction thereof:** 1 hour at prevailing rate

**2nd Meal:** 3–6 hours after 1st meal. All subsequent meals at 6 hour intervals.

### **Meal Allowances:**

Out of Town

Breakfast	Lunch	Dinner
\$10.00	\$17.00	\$35.00

## **PAY REQUIREMENTS**

### **Pay Day:**

Friday for all work through and including the prior Friday.

### **Termination:**

Daily employees will be paid on the same day, however, any overtime on the last day worked will be paid no later than the following day.

## **HOLIDAYS**

### **Recognized Holidays:**

See IATSE – New York – Holiday Schedule on New York chapter tab.

## **HAZARDOUS WORK**

Aerial flights, space flights, submarine dives, or work in combat zones. \$100 per flight or dive or incident.

## **ZONE LOCATIONS**

### **Studio:**

Within the 5 boroughs or Nassau or Suffolk counties. Work starts and ends at studio.

### **Report To:**

**Manhattan:** Between 125th St. & the Battery (zone). Work starts/ends at location provided suitable transportation is available nearby.

**In-town outside Manhattan (zone):** 6:00 am – 6:00 pm within boroughs of Manhattan, Queens, Brooklyn, and the Bronx. Paid travel time from subway stop nearest to reporting/dismissal place.

### **Bus To:**

No travel/wait time is compensated.

**Location (away from studio):** Sent and returns same day, all travel time counted as time worked/paid.

## **IMPORTANT NOTE**

There are special provisions if:

- A project shoots at least 66-2/3% of principal photography in New York.
- A Longform television project shoots 100 percent in New York.

**INDEPENDENT – DISTANT****LAYOVER**

Idle 6th, 7th/Holiday. 1 day at straight time for each day.

<b>ON PRODUCTION</b>	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Overtime (12+)</b>
1st 5 days	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	2x rate
7th day worked	2x rate	2x rate	2x rate

**Work Day:**

Start at any time, 8 hours.

**TRAVEL****W/Work:**

Counts as work at prevailing rate.

**No Work:**

1 day's pay at 1x rate.

**MEALS**

May be 1/2 hour without penalty.

**Penalties:**

1st 1/2 hour invasion of first meal	\$7.50
2nd 1/2 hour invasion	\$8.50
3 <sup>rd</sup> 1/2 hour invasion	\$18.50
4th & each succeeding 1/2 hour invasion any meal, 1 hour	one hour of pay at prevailing rate for each 1/2 hour segment.

## MAJORS

### THEATRICAL MOTION PICTURES

**Shooting in NY, NJ, CT or Within a 30-Mile Radius of Independence Hall in Philadelphia:**

Minimum Daily and Weekly Rates	Effective			
	3/3/2019 – 2/29/2020		3/1/2020 – 2/27/2021	
	Daily 8 Hours	Weekly 40 Hours	Daily 8 Hours	Weekly 40 Hours
Script Supervisor	\$508.19	\$2,290.19	\$523.44	\$2,358.90
Production Office Coordinator	325.75	1,478.09	335.52	1,522.43
Assistant Production Office Coordinator	188.31	926.62	193.96	954.42

**Shooting Within the Jurisdiction of this Agreement but Outside NY, NJ, CT and a 30-Mile Radius of Independence Hall in Philadelphia:**

Minimum Daily and Weekly Rates	Effective			
	3/3/2019 – 2/29/2020		3/1/2020 – 2/27/2021	
	Daily 8 Hours	Weekly 40 Hours	Daily 8 Hours	Weekly 40 Hours
Script Supervisor	\$508.19	\$2,290.19	\$523.44	\$2,358.90
Production Office Coordinator	325.75	1,478.09	335.52	1,522.43
Assistant Production Office Coordinator	173.17	862.43	178.37	888.30

### TELEVISION MOTION PICTURES

**Shooting in NY, NJ, CT, Excluding Long-Form, Pilots and New and Existing 1-Hour Series:**

Minimum Daily and Weekly Rates	Effective			
	3/3/2019 – 2/29/2020		3/1/2020 – 2/27/2021	
	Daily 8 Hours	Weekly 40 Hours	Daily 8 Hours	Weekly 40 Hours
Script Supervisor	\$508.19	\$2,290.19	\$523.44	\$2,358.90
Production Office Coordinator	325.75	1,478.09	335.52	1,522.43
Assistant Production Office Coordinator	181.49	903.96	186.93	931.08

**Shooting Within the Jurisdiction of this Agreement but Outside NY, NJ, CT, Excluding Long-Form, Pilots and New and Existing 1-Hour Series: <sup>3</sup>**

Minimum Daily and Weekly Rates	Effective			
	3/3/2019 – 2/29/2020		3/1/2020 – 2/27/2021	
	Daily 8 Hours	Weekly 40 Hours	Daily 8 Hours	Weekly 40 Hours
Script Supervisor	\$508.19	\$2,290.19	\$523.44	\$2,358.90
Production Office Coordinator	325.75	1,478.09	335.52	1,522.43
Assistant Production Office Coordinator	173.17	862.43	178.37	888.30

<sup>3</sup> For minimum rates applicable to employees working on a series made for basic cable or The CW:

On the first production season, apply the applicable "long-form television motion pictures and pilots" rates (Articles 10(a)(3) or 10(b)(3)).

On the second and third production seasons, apply a one-year lag in the applicable rates in Article 10(a) and a one-year lag in the applicable rates in Article 10(b).

## EXISTING ONE-HOUR SERIES

Shooting in NY, NJ or CT Which Began Production Prior to March 3, 2007:

Minimum Daily and Weekly Rates	Effective			
	3/3/2019 – 2/29/2020		3/1/2020 – 2/27/2021	
	Daily 8 Hours	Weekly 40 Hours	Daily 8 Hours	Weekly 40 Hours
Script Supervisor	\$493.66	\$2,224.71	\$508.47	\$2,291.45
Production Office Coordinator	316.52	1,436.22	326.02	1,479.31
Assistant Production Office Coordinator	176.69	880.06	181.99	906.46

## NEW ONE-HOUR SERIES

Shooting in NY, NJ or CT Which Began Production On or After March 3, 2007:

Minimum Daily and Weekly Rates		1st or 2nd Season		3rd or Subsequent Season	
		During the period			
		3/3/2019 – 2/29/2020	3/1/2020 – 2/27/2021	3/3/2019 – 2/29/2020	3/1/2020 – 2/27/2021
Script Supervisor	Daily 8 hrs	\$493.39	\$508.19	\$508.19	\$523.44
	Weekly 40 hrs	2,223.49	2,290.19	2,290.19	2,358.90
Production Office Coordinator	Daily 8 hrs	316.26	325.75	325.75	335.52
	Weekly 40 hrs	1,435.04	1,478.09	1,478.09	1,522.43
Assistant Production Office Coordinator	Daily 8 hrs	171.87	177.35	177.35	183.00
	Weekly 40 hrs	853.28	880.27	880.27	908.07

## NEW AND EXISTING ONE-HOUR SERIES

Shooting Within the Jurisdiction of this Agreement but Outside NY, NJ and CT: <sup>4</sup>

Minimum Daily and Weekly Rates	Effective			
	3/3/2019 – 2/29/2020		3/1/2020 – 2/27/2021	
	Daily 8 Hours	Weekly 40 Hours	Daily 8 Hours	Weekly 40 Hours
Script Supervisor	\$493.66	\$2,224.71	\$508.47	\$2,291.45
Production Office Coordinator	316.52	1,436.22	326.02	1,479.31
Assistant Production Office Coordinator	168.38	838.50	173.43	863.66

<sup>4</sup> For minimum rates applicable to employees working on a series made for basic cable or The CW, see Article 10(a)(4) of the Agreement.

## LONG-FORM AND PILOTS

Shooting Within the Jurisdiction of this Agreement:

Minimum Daily and Weekly Rates	Effective			
	3/3/2019 – 2/29/2020		3/1/2020 – 2/27/2021	
	Daily 8 Hours	Weekly 40 Hours	Daily 8 Hours	Weekly 40 Hours
Script Supervisor	\$468.20	\$2,110.28	\$482.25	\$2,173.59
Production Office Coordinator	300.35	1,363.16	309.36	1,404.05
Assistant Production Office Coordinator	159.99	796.74	164.79	820.64



The following minimum wage rates apply to Production Office Coordinators and Assistant Production Office Coordinators hired outside a 50 mile radius of New York City and outside Long Island and who are engaged to work outside of such 50 mile radius and outside Long Island on a weekly basis for 10 weeks or more only. When employed for fewer than 10 weeks of work, the minimum rate is the applicable minimum wage rate noted in the aforementioned rate tables.<sup>5</sup>

<sup>5</sup> For minimum rates applicable to employees working on a series made for basic cable or The CW outside of New York, New Jersey and Connecticut, see Article 10(b)(4) of the Agreement.

## THEATRICAL AND TELEVISION MOTION PICTURES

**Shooting Within the Jurisdiction of this Agreement, Excluding Long-Form, Pilots and New 1-Hour Series:**

Minimum Weekly Rates	Effective 3/3/2019 – 2/29/2020	Effective 3/1/2020 – 2/27/2021
	Weekly 40 Hours	
Production Office Coordinator	\$1,318.48	\$1,358.03
Asst. Production Office Coord	822.09	846.75

## NEW ONE-HOUR SERIES

**Shooting within the jurisdiction of this Agreement:**

Minimum Weekly Rates	Effective 3/3/2019 – 2/29/2020	Effective 3/1/2020 – 2/27/2021
	Weekly 40 Hours	
Production Office Coordinator	\$1,281.26	\$1,319.70
Asst. Production Office Coord	799.40	823.38

## LONG-FORM AND PILOTS

**Shooting within the jurisdiction of this Agreement:**

Minimum Weekly Rates	Effective 3/3/2019 – 2/29/2020	Effective 3/1/2020 – 2/27/2021
	Weekly 40 Hours	
Production Office Coordinator	\$1,216.30	\$1,252.79
Asst. Production Office Coord	759.61	782.40

**GENERAL PROVISIONS – MAJORS****THEATRICAL AND TELEVISION WORKING CONDITIONS****CT, DE, ME, MA, NH, NJ, NY, PA, RI, VT, D.C.****THEATRICAL**

Shooting in NY, NJ, CT:

ON PRODUCTION	Straight (8)	Overtime (8+)	Overtime (12+)	Gold (14+)
1st 5 days	1x rate	1.5x rate	2x rate	2.5x rate
6th day worked	1.5x rate	1.5x rate	2x rate	2.5x rate
7th day	2x rate	2x rate	2x rate	2.5x rate
Holiday worked	2x rate	2x rate	2x rate	2x rate

Shooting in DE, ME, MA, NH, PA, RI, VT, D.C.:

ON PRODUCTION	Straight (8)	Overtime (8+)	Overtime (12+)	Gold (14+)
1st 5 days	1x rate	1.5x rate	2x rate	2x rate
6th day worked	1.5x rate	1.5x rate	2x rate	2x rate
7th day worked	2x rate	2x rate	2x rate	2.5x rate
Holiday worked	2x rate	2x rate	2x rate	2x rate

**TELEVISION**

Shooting in NY, NJ, CT, DE, ME, MA, NH, PA, RI, VT, D.C.:

ON PRODUCTION	Straight (8)	Overtime (8+)	Overtime (12+)	Gold (14+)
1st 5 days	1x rate	1.5x rate	2x rate	2x rate
6th day worked	1.5x rate	1.5x rate	2x rate	2x rate
7th day worked	2x rate	2x rate	2x rate	2.5x rate
Holiday worked	2x rate	2x rate	2x rate	2x rate

OT calculated on worked hours.

OT shall be payable in 1/10th hour units.

OT and premium rate may not be compounded

**WORK DAY****Minimum Call:**

8 consecutive hours

Work Into Next Day:

Shall be credited to first calendar day, except when shift overlaps into a holiday or from a holiday into the next day shall be paid 2x rate on the calendar holiday.

**WORK WEEK**

Any 5 consecutive out of 7 consecutive days.

**Shift In Work Week:**

May be shifted once without penalty by adding 1 or 2 days off consecutive with the 6th and/or 7th days off of the prior week and/or shifting a Tuesday work week to Monday provided the intervening Sunday is a day off. In the case of episodic television, the employer may exercise the foregoing rights once between hiatus periods (i.e. between the commencement or resumption of production and a cessation of principal photography for the series for at least 1 week). "Round Trip" switch is allowed. If the Employer otherwise shifts the workweek such that the new workweek invades the preceding workweek and the employee would receive fewer than 2 consecutive days off in the workweek as a result of a workweek shift the Employer shall pay the premium for the 6th and/or 7th day worked of the preceding workweek.

**PREP TIME**

Theatrical	Script Supervisor, POC	1 week (cannot be rehearsal time)
1/2-Hour TV Series	Script Supervisor	1 day prior to 1st episode of season
1-Hour TV Series	Script Supervisor	2 days prior to 1st episode of season

**REST PERIOD**

9 hours

**Rest Invasion:**

Pay for the invaded hours only at an additional straight time or 2.5x rate for all hours worked if the employee works more than 14 elapsed hours and does not receive a 9 hour rest period.

**MEALS****Meal Period:**

- Not less than 1/2 hour nor more than 1 hour. One meal deducted from minimum call. Second meal may be deducted if day in excess of minimum call. Guarantee 1.5 hours work minimum after 2nd meal unless meal is provided at Producer's expense.
- First meal shall be within 2 to 6 hrs from call; succeeding meals within 6 hours after end of the preceding meal. A 12-minute grace period, not to be a scheduled grace period, for production efficiency prior to imposition of any meal penalty. The 12 minute grace period may not be utilized when extension under (c) below is used.
- Meal interval may be extended by 1/2 hour without penalty to wrap up camera take(s) in progress; 1 hour for TV. Shall not be scheduled nor automatic.
- If a reasonable hot breakfast is provided after commencement of work (non-deductible time 30 minutes), the 1st meal may be 6 hours after such breakfast.

**Work in Studio:**

Neither meal money nor meal need be provided.

**Meal Penalties:**

In addition to compensation for work time during delay and not to be applied to any guarantee.

**Theatrical in NY, NJ, CT:**

1st 1/2 hr. or fraction	2nd 1/2 hr. or fraction	3rd and succeeding 1/2 hrs.
\$10.00	\$15.00	1 hr. pay at prevailing rate

**Theatrical in DE, ME, MA, NH, PA, RI, VT, D.C. and All Television:**

1st 1/2 hr. or fraction	2nd 1/2 hr. or fraction	3rd 1/2 hr. or fraction	4th and succeeding 1/2 hrs.
\$7.50	\$8.50	\$18.50	1 hr. pay at prevailing rate

**"French Hours":**

Employer may institute "French hours" on a daily basis for "on-production" employees with the approval of a majority of the crew.

**PAY REQUIREMENTS**

**Pay Day:**

Friday for all work of a given week for all work through and including the prior Friday.

**Termination:**

Daily employees shall be paid within 7 calendar days.

**HOLIDAYS**

**Recognized Holidays:**

New Year's Day, Presidents' Day, Memorial Day, Fourth of July, Labor Day, Veterans' Day, Thanksgiving Day, the day after Thanksgiving and Christmas Day. Holidays falling on a Saturday shall be celebrated on the previous Friday and holidays falling on Sunday shall be celebrated on the following Monday. However, any Saturday holiday in a 6 day work week will be observed on Saturday. Request for waiver will not be unreasonably denied if the Producer reaches an agreement with Local 52 to switch the Veterans Day holiday for Good Friday on a given production.

**Not Worked:**

**Theatrical and Television:** Dailies (Distant Hires Only) / Weeklies: 8 hours

**Long-Form and Pilots:** No holiday pay

**First season of New 1-Hour TV series:** No holiday pay

**Second season of New 1-Hour TV series:** ½ of the amount for unworked holiday pay

**Basic Cable and The CW Outside New York, New Jersey and Connecticut:** no unworked holiday pay for pilot, 1<sup>st</sup> & 2<sup>nd</sup> seasons, and 50% reduction in holiday pay for 3<sup>rd</sup> season. 4+ seasons, regular unworked holiday pay applies.

**HAZARDOUS WORK**

Aerial flights, space flights, submarine dives, or work in combat zones \$40 per flight or dive with maximum \$80/day.

**LAYOVER (NO WORK)**

Idle 6th or 7th Day: 4 hours minimum scale plus 8 hours Pension and Welfare.

**TRAVEL**

**With Work:**

Regular hours. All time paid as work.

**No Work:**

Allowance equal to 4 hours at 1x rate or all time traveled maximum 8 hours for any day including holidays  
Meal Allowances: Same as Studio. Provide allowance if no regular meal is furnished while traveling.

**LOCAL, NEARBY AND DISTANT HIRES OUTSIDE NY METROPOLITAN AREA**

	Employee Residence/Production Location	Paid
<b>Local</b>	Within 75 miles of production location	"Set to set"
<b>Nearby</b>	Outside 75 miles, but within jurisdiction	"Set to set" Living allowance: \$315/week or \$45/day
<b>Distant</b>	Outside geographical definition of "nearby"	"Portal to Portal" includes travel time

**ZONE LOCATIONS****NY Metropolitan Area:**

<b>Studio Zone</b>	Within a radius of 30 miles of Columbus Circle, NYC.
<b>Nearby Location</b>	Outside the report to zone and not an overnight location. Work/travel time starts and ends at either a mutually agreed upon point in the area bounded by 125th Street and the Battery or from its perimeter. When employer makes transportation available from that "point," no employee utilizing such transport shall be paid for any travel or waiting time.
<b>Report To</b>	Within studio zone other than Sandy Hook, NJ. No travel pay. Work starts/ends at location.
<b>Mileage</b>	\$0.30 per mile computed from the perimeter of area bounded by 125th Street and the Battery.

**Outside NY Metropolitan Area:**

<b>Production Zone</b>	Within a circle of 30-mile radius from the production office.
<b>Nearby Location</b>	Outside the production zone. Transportation provided to all employees who are housed.
<b>Report To</b>	Outside the production zone. Paid for travel time and mileage from edge of zone.
<b>Travel Time</b>	Paid regular hourly rate for to and from outside edge of zone to location.
<b>Mileage</b>	\$0.30 per mile from edge of zone to location. Local hires paid only when use of their outside vehicle 30-mile production zone.

**THEATRICAL AND TELEVISION WORKING CONDITIONS  
FL, GA, MD, NC, SC, VA, WV****THEATRICAL**

ON PRODUCTION	Straight (8/40)	Overtime (8+)	Overtime (12+)
1st 5 days	1x rate	1.5x rate	2x rate
6th day worked	1.5x rate	1.5x rate	2x rate
7th day & Hol worked	2x rate	2x rate	2x rate

**TELEVISION**

ON PRODUCTION	Straight (8/40)	Overtime (8+)	Overtime (14+)
1st 5 days	1x rate	1.5x rate	2x rate*
6th day worked	1.5x rate	1.5x rate	2x rate*
7th day & Hol worked	2x rate	2x rate	2x rate*

OT is calculated on worked hours.

\* Television: Pay 2x rate after 14 elapsed hours.

OT shall be payable in 1/10th hour units.

OT and premium rates may not be compounded.

**WORK DAY****Minimum Call:**

8 hours, excluding meal periods

**Work into Next Day:**

Shall be credited to first calendar day, except when shift overlaps into a holiday or from a holiday into the next day shall be paid 2x rate on the calendar holiday.

**WORK WEEK**

Either 5 or 6 consecutive work days out of any 7 calendar days.

**Shift In Work Week:**

May be shifted 2 times without incurring additional costs during principal photography for each production. In the case of episodic television, the workweek may be shifted 2 times between hiatus periods. Any workweek shift shall be subject to a minimum 32 hour rest period.

**REST PERIOD**

9 hours

In the event that an employee works 14 or more hours on 2 consecutive days for the same Employer on the same production, there will be a 10-hour rest period commencing upon the employee's dismissal on the second consecutive day so worked and continuing each day thereafter that the employee works for the same Employer on the same production until the employee either works a day of fewer than 14 hours or the employee has a day off. The preceding sentence shall not apply to pilots nor to series in their first season of production.

**Rest Invasion:** Pay for the invaded hours only at an additional straight time

**MEALS****Meal Period:**

- a) Not less than 1/2 hour nor more than 1 hour. One meal deducted from minimum call. Second meal may be deducted if day in excess of minimum call. Guarantee 1.5 hrs. work minimum after 2nd meal unless meal is provided at Producer's expense.
- b) First meal shall be within 2 to 6 hrs from call; succeeding meals within 6 hrs. Persons called up to 2 hours earlier than regular crew call, who are provided with non-deductible hot breakfast and time to sit and eat (within 1 hour before or after regular crew call) will have first deductible meal period as regular crew.
- c) Meal interval may be extended by 12 minutes without penalty to complete camera setup in progress or 1/2 hour. for wrap without penalty if dismissed within 1/2 hour.

**Meal Penalties:**

1st 1/2 hr. or fraction	2nd 1/2 hr. or fraction	3rd and succeeding 1/2 hrs.
\$7.50	\$10.00	\$12.50

**Employees Employed on TV Motion Pictures Shooting in a Studio:**

1st 1/2 hr. or fraction	2nd 1/2 hr. or fraction	3rd and succeeding 1/2 hrs.
\$8.50	\$11.00	\$13.50

**"French Hours":**

Employer may institute 'French hours' on a daily basis for "on-production" employees with the approval of a majority of the crew.

**Meal Allowances:**

Breakfast	Lunch	Dinner	Total
\$10.00	\$14.00	\$27.00	\$51.00

**PAY REQUIREMENTS****Pay Day:**

No later than Friday following the end of each production work week.

**HOLIDAYS****Recognized Holidays:**

New Year's Day, Presidents Day, Good Friday, Memorial Day, Fourth of July, Labor Day, Thanksgiving Day, the day after Thanksgiving, and Christmas Day. Holidays falling on a Saturday shall be celebrated on the previous Friday and holidays falling on Sunday shall be celebrated on the following Monday. However, any Saturday holiday in a 6 day work week will be observed on Saturday.

**Not Worked:**

**Theatrical and Television:** Dailies and Weeklies 8 hours.

(Must work the scheduled day before and after the holiday to be eligible.)

**Long-Form and Pilots:** No holiday pay

**First season of any 1-Hour TV series:** No holiday pay

**HAZARDOUS WORK**

Special rate may be negotiated for performing such work.

**LAYOVER (NO WORK)****Nearby hires:**

Idle 7th day only: 6-day workweeks only, applicable benefit plan contribution

**Distant hires:**

Idle 6th and 7th day: Pay 4 hours at employee's scale hourly rate plus contribution for 8 hours

**TRAVEL****With Work:**

Regular hours. All time paid as work.

**No Work:**

An allowance of 4 hours minimum, time actually traveled up to a maximum 8 hours at 1x rate for any day including holidays

**CANCELLATION OF CALL**

Notice by 6:00 pm of previous day's work or paid an 8 hour minimum call.

Local #161 agrees that it will not unreasonably deny a request by the Employer to cancel calls due to inclement weather (snow, sleet, ice storms, hurricanes). The employee must be notified of the cancellation no later than 8:00 p.m. the night before the call. This provision shall also be applicable to calls for the first day of a new workweek (e.g., Monday) so long as the Employer makes an effort to inform employees on the last day of the preceding workweek (i.e., Friday in the case of a Monday call) of the possibility that the call will be cancelled and the employee is notified of the cancellation before 8:00 p.m. on the evening prior to the call (i.e., Sunday in the case of a Monday call).

**LOCAL, NEARBY, AND DISTANT HIRES**

	Employee Residence/Production Location	Paid
<b>Local</b>	Within 75 miles of production location	"Set to set"
<b>Nearby</b>	Outside 75 miles, but within jurisdiction	"Set to set" Living allowance: \$315/week or \$45/day
<b>Distant</b>	Outside geographical definition of "nearby"	"Portal to Portal" includes travel time

**ZONE LOCATIONS**

<b>Production Zone</b>	Within a circle of 30-mile radius from the production office.
<b>Nearby Location</b>	Outside the production zone. Transportation provided to all employees who are housed.
<b>Report To</b>	Outside the production zone. Paid for travel time and mileage from edge of zone.
<b>Travel Time</b>	Paid regular hourly rate for to and from outside edge of zone to location.
<b>Mileage</b>	30 cents per mile from edge of zone to location. Local hires paid only when use of their vehicle outside 30-mile production zone.



# INTERNATIONAL PHOTOGRAPHERS

## INDEPENDENT AGREEMENT

### STUDIO/DISTANT

INDEPENDENT MINIMUMS STUDIO/DISTANT	Effective 5/14/2020 – 05/15/2021	
	Daily (8 Hrs.)	Hourly
Director of Photography	\$992.56	\$124.07
Camera Operator	804.24	100.53
1st Camera Assistant	592.72	74.09
2nd Camera Assistant	483.44	60.43
Still Photographer	675.36	84.42
Camera Loader	422.64	52.83
Preview Technician	393.04	49.13
Camera Utility	535.60	66.95
Digital Imaging Tech	673.84	84.23
Unit Publicist (56 Hour week/60 hour benefit contribution)	\$3,489.01	

**\* Note: The Independent rates and other terms and conditions are subject to negotiation on a project by project basis, so this boilerplate language should be used as a guide only.**

### HAZARDOUS WORK

Aerial flights, mine shafts, underwater, speeding vehicles, motorcycles, flying in combat zones, shooting close to explosives, radiation, and aircraft landings and take-offs: add \$60 each.

## STUDIO

### ON PRODUCTION

	Straight (8)	Overtime (8+)	Overtime (12+)*	Gold (14+)*
1st 5 days	1x rate	1.5x rate	2x rate	2.5x rate
6th day worked	1.5x rate	1.5x rate	2x rate	2.5x rate
7th day/Hol worked	2x rate	2x rate	2x rate	2.5x rate

\* Elapsed hrs.

OT in 1/4 hour units.

Call after 2:00 am but prior to 6:00 am at 1.5x rate for time worked before 6:00 am.

### **Work Week:**

Any 5 consecutive days out of 7 consecutive days; 40 hrs.

### **Studio/Interior Locations:**

Start 6:00 am no later than 6:00 pm.

### **Outdoor Locations:**

Start 6:00 am no later than 3:00 pm October – April

Start 6:00 am no later than 6:00 pm May – September

**Night Call (6/8):**

**Start after 3:00 pm or 6:00 pm ending at 2:00 am:** 6 hours; 1/2 hour supper not included as work time.  
**Any 5 consecutive days:** 30 hours. Same rate as daily and weekly schedules.

**REST PERIOD**

Daily	5 days (2 consecutive days off)	6 days (1 day off)
10 hours	50 hours	28 hours

**Rest Invasion:** 2x rate for invaded hours; if over 14 hours elapsed from start, 2.5x rate until full 10 hour rest period is allowed.

**Exception – TV Series:** 2nd Assistant Camera when “wrap up” causes work more than 14 consecutive hours, 3x rate for invaded hours until 10 hour rest period is received.

**Shift in Work Week:**

**Motion Picture:** May be shifted once without penalty by adding 1 or 2 days off consecutive with the 6th or 7th day off of prior week and/or shifting a Tuesday work week to Monday provided the intervening Sunday is a day off.

**Episodic TV:** May exercise once between hiatus periods.

**Invasion Penalty:** Pay premium for 6th and/or 7th day worked of the preceding work week.

**HOLIDAYS**

**Recognized Holidays:** See Holiday tab.

**MEALS**

1 hour meal period; 1/2 hour if hot meal is provided.

**First Meal:** 3–6 hours from call.

**Second Meal:** 3–6 hours from prior meal.

**Penalties:**

1st Meal		
1st 1/2 hr. invasion	2nd 1/2 hr. invasion	3rd and succeeding 1/2 hrs. or portion thereof
\$10.00	\$15.00	pay 1 hr. at prevailing rate

2nd Meal	
1st 1/2 hr. invasion	All subsequent 1/2 hr. segments
\$15.00	pay 1 hr. at prevailing rate

3rd Meal	
1st 1/2 hr. invasion	All subsequent 1/2 hr. segments
pay 1 hr. at prevailing rate	pay 1 hr. at prevailing rate

**PAY REQUIREMENTS**

**Pay Day:** Friday of a given week for all straight time work through and including Friday. Includes overtime for Monday and Tuesday of paid week plus all overtime for Wednesday through Sunday of prior week.

## **ZONE LOCATIONS**

### **Nearby:**

Away from studio, within the 5 boroughs

### **Report To:**

**Manhattan:** Between 125th St. & the Battery (zone). Work starts/ends at location provided suitable transportation is available nearby

**In-town outside Manhattan (zone):** 6:00 am – 6:00 pm within boroughs of Manhattan, Queens, Brooklyn, and the Bronx. Paid travel time from subway stop nearest to reporting/dismissal place.

### **Bus To:**

To and from zone between 6:00 am – 6:00 pm. No travel/wait time is compensated.

## **DISTANT**

### **6TH, 7TH, HOLIDAY**

6th day worked	1.5x rate up to 12 elapsed hrs.
7th day/Hol worked	2x rate all work performed
Any day	2.5x rate all work after 14 elapsed hours

## **TRAVEL**

### **With Work:**

**Before 8:30 am and after 5:30 pm:** 1.5x rate; maximum 4 hours

**6th consecutive work day:** 1.5x rate

**7th consecutive work day/Holiday:** 2x daily rate; except if at start of assignment at 1x rate

**Night Train:** 4 hours at 1x rate in addition to day's pay

Departure after minimum call pay time spent waiting for transportation at same rate.

### **No Work:**

**Night Train:** 8 hours at 1x rate

**AMENDMENT AGREEMENT – INSIDE CORRIDOR**

Applicable when hired under the Amendment Agreement and working *in* Connecticut, Delaware, Maryland, Massachusetts, New Jersey, New York, and Pennsylvania, and Washington D.C.

**THEATRICAL AND TELEVISION PRODUCTIONS RATES  
(EXCLUDING LONG-FORM, PILOTS, AND ONE-HOUR SERIES)**

OCC. CODE NO.	CLASSIFICATION	Effective 8/02/2020 – 7/31/2021	
		STUDIO MINIMUM RATES	
		SCHEDULE D-2 Daily Employee	SCHEDULE E Weekly Employee
		DAILY 8 HOURS; 1.5 AFTER 8	WEEKLY GUAR. 5 CONSECUTIVE DAYS; 40 HRS.
1901	Director of Photography	\$996.31	\$4,261.76
1911	Camera Operator	779.26	3,135.94
1931	Still Photographer	620.01	2,493.14
1941	1st Assistant Photographer	513.31	2,084.00
1951	2nd Assistant Photographer	406.48	1,927.27
1971	Film Loader	342.56	

**PILOTS\* AND ONE-HOUR SERIES RATES**

CLASSIFICATION	Effective 8/02/2020 – 7/31/2021	
	Per Day	Per Week
Director of Photography/First Cameraperson	\$938.15	\$4,178.13
Camera Operator	703.11	2,828.65
1st Assistant Photographer	464.18	2,042.93
2nd Assistant Photographer	390.79	1,889.18
Still Photographer	559.04	2,344.39
Film Loader	335.78	

\*Long-Form rates are applicable to two-hour pilots for which no series commitment exists at time of order.

**LONG-FORM TELEVISION MOTION PICTURES RATES**

CLASSIFICATION	Effective 8/02/2020 – 7/31/2021			
	Weekly	Hourly (40)	Daily	Hourly (8)
Director of Photography	AS NEGOTIATED UNDER LOCAL AGREEMENT			
Camera Operator	\$2,147.60	\$53.69	\$522.48	\$65.31
1st Assistant Camera Operator	1,832.80	45.82	423.68	52.96
2nd Assistant Camera Operator	1,661.20	41.53	384.08	48.01
Still Photographer	1,849.60	46.24	468.88	58.61
Film Loader	1,442.40	36.06	333.12	41.64

**AMENDMENT AGREEMENT – OUTSIDE CORRIDOR**

Applicable to employment of those camerapersons employed *outside* Connecticut, Delaware, Maryland, Massachusetts, New Jersey, New York, and Pennsylvania, and Washington D.C. not currently covered under the West Coast Agreement and in Puerto Rico

**THEATRICAL AND TELEVISION PRODUCTIONS RATES  
(EXCLUDING LONG-FORM, PILOTS, AND ONE-HOUR SERIES)**

CLASSIFICATION	Effective 8/02/2020 – 7/31/2021			
	Schedule E-1 Weekly		Schedule D-1 Daily	
	Guarantee 5 consecutive days; 43.2 hours; Minimum call - 8.6 hours; 1.5X after 9.3 hours		Daily 8 Hours; 1.5X after 8 hours; Minimum call - 8 Hours	
	Weekly	Hourly	Daily	Hourly
1901 Director of Photography	\$4,602.53	\$106.54	\$956.88	\$119.61
1911 Camera Operator	2,927.23	67.76	591.52	73.94
1921 Portrait Photographer	2,927.23	67.76	591.52	73.94
1931 Still Photographer*	2,391.20	59.78	515.60	64.45
	Guarantee 5 consecutive days; Minimum call - 7 hours; 43.2 hours week		1.5X after 8 and or 40 hours; Minimum call - 8 hours	
	Weekly	Hourly	Hourly	
1941 1 <sup>st</sup> Assistant Photographer	\$2,334.08	\$52.10	\$54.02	
1951 2 <sup>nd</sup> Assistant Photographer	2,158.02	48.17	49.83	
1961 Technician	2,737.73	61.11	64.45	
1971 Film Loader			42.82	
	Guarantee 5 consecutive days; Minimum call - 8 hours; 1.5X after 40 hours		Minimum call - 8 hours	
	Weekly	Hourly	Daily	Hourly
1981 Digital Imaging Technician	\$2,710.40	\$67.76	\$591.44	\$73.93
1982 Video Controller (Shader)	2,186.40	54.66	471.12	58.89
1983 Camera Utility Person	2,011.60	50.29	448.96	56.12
1984 Digital Utility Person			308.80	38.60

\* The weekly guarantee for Still Photographers employed under a Weekly Schedule shall be forty (40) hours. The minimum call for Still Photographers employed under such Schedule shall be eight (8) hours per day.

**PILOTS\*\* AND ONE-HOUR SERIES RATES**

CLASSIFICATION	Effective 8/02/2020 – 7/31/2021			
	Weekly	Hourly (40)	Daily	Hourly (8)
Director of Photography	\$4,468.61	\$103.44	\$929.04	\$116.13
Camera Operator	2,842.13	65.79	574.32	71.79
Portrait Photographer	2,842.13	65.79	574.32	71.79
Still Photographer	2,321.60	58.04	500.56	62.57
1st Assistant Camera Operator	2,265.98	50.58	419.60	52.45
2nd Assistant Camera Operator	2,095.30	46.77	387.04	48.38
Technician	2,657.98	59.33	500.56	62.57
Film Loader			332.56	41.57

\*\* Long-Form rates are applicable to two-hour pilots for which no series commitment exists at time of order.

**LONG-FORM\*\* TELEVISION MOTION PICTURES RATES**

CLASSIFICATION	Effective 8/02/2020 – 7/31/2021			
	Weekly	Hourly (40)	Daily	Hourly (8)
Director of Photography	AS NEGOTIATED UNDER LOCAL AGREEMENT			
Camera Operator	\$2,004.00	\$50.10	\$463.36	\$57.92
1st Assistant Camera Operator	1,832.80	45.82	423.68	52.96
2nd Assistant Camera Operator	1,661.20	41.53	384.08	48.01
Still Photographer	1,773.60	44.34	410.24	51.28
Film Loader	1,442.40	36.06	333.12	41.64

\*\* Long-Form rates are applicable to two-hour pilots for which no series commitment exists at time of order.

**AMENDMENT AGREEMENT – CONDITIONS**

The terms and conditions applicable to the Amendment Agreement are the same as those applicable to the West Coast Agreement (excluding Basic Cable Sideletter) except as modified below.

**OVERTIME**

In corridor:

	0 - 8 Hrs	8+ Hrs	12+ Hrs Worked	14+ Hrs Elapsed
<b>Special Condition Sideletters lists in Paragraph 1(a) of the Amendment Agreement (other than the Home Video Sideletter)</b>	1x rate	1.5x rate	2x rate	2.5x rate

	0 - 8 Hrs	8+ Hrs	12+ Hrs Elapsed
<b>1/2 Hour Pilot; 1 Hour Pilot; 1 Hour Episodic TV Series; Long-Form TV; Mini Series; 2 Hour Pilot*</b>	1x rate	1.5x rate	2x rate

\* No commitment for a series exists at the time of the pilot order

	0 - 8 Hrs	8+ Hrs	14+ Hrs Elapsed
<b>Home Video Sideletter for which the Producer has elected to use the terms of Long-Form TV Sideletter</b>	1x rate	1.5x rate	2x rate

	0 - 8 Hrs	8+ Hrs	12+ Hrs Elapsed	14+ Hrs Elapsed
<b>All other motion pictures</b>	1x rate	1.5x rate	2x rate	2.5x rate

**REST PERIOD**

In corridor: 10 hrs

**REST INVASION**

In corridor:

PRODUCT TYPES	Penalty		
	If worked more than 14 elapsed hours on the 1st call:	If worked 14 or fewer elapsed hours on the 1st call:	
		If the rate in effect at the end of the 1st call is <u>not</u> the same as the rate in effect at the beginning of the next call:	If the rate in effect at the end of the 1st call is the same as the rate in effect at the beginning of the next call:
1/2 Hour Pilot; 1 Hour Pilot; 1 Hour Episodic TV Series; Long-Form TV; Mini Series; 2 Hour Pilot*	Pay all hours at 2.5X the regular basic hourly rate until the employee receives the applicable rest period.	Pay the invaded hours at the rate in effect at the end of the 1st call.	Pay the invaded hours at the rate in effect at the end of the 1st call, plus an additional straight time.
All other motion pictures	Pay all hours at the rate in effect at the end of the 1st call until the employee receives the applicable rest period.	Pay the invaded hours at the rate in effect at the end of the 1st call.	Pay the invaded hours at the rate in effect at the end of the 1st call, plus an additional straight time.

\* No commitment for a series exists at the time of the pilot order

**HOLIDAYS**

New Year's Day, Presidents Day, Memorial Day, Independence Day, Labor Day, Columbus Day, Veterans Day, Thanksgiving Day, the day after Thanksgiving , and Christmas Day.

No holiday accrual percentage pay.

In corridor: Travel on holiday at 2x rate, but if travel is at start of assignment pay at 1x rate.

### **NEW YORK METROPOLITAN AREA ZONE LOCATIONS**

**Report To:**

Any location within a radius of (30) miles of Columbus Circle (the thirty (30) mile report-to zone), other than Sandy Hook, New Jersey, shall be a report-to location without any travel payment requirement. When an employee reports for workworks solely within the thirty (30) mile report-to zone, the employee's call time shall commence at the location and shall end when dismissed at such location.

**Nearby Location:**

Any employee who is required to work at a nearby location (i.e., a location other than a distant (overnight) location which is outside the 30-mile report-to zone) shall be paid mileage based on thirty cents (\$.30) per mile computed from the perimeter of the area bounded by 125th Street and the Battery to such location and return from such location to the perimeter of such area, unless offered transportation from a point within the area of Manhattan bounded by 125th Street and the Battery to the nearby location and back. In that case, the employee's work time shall commence at the time which results when the amount of time needed to travel to the location either from a mutually-agreed upon point in the area bounded by 125th and the Battery or from the perimeter of the area bounded by 125th Street and the Battery is added to the call time and shall end at the time which results when the amount of time needed to travel from the location to either such mutually-agreed upon point or to the perimeter of the area bounded by 125th Street and the Battery is added to the dismissal time. A designated representative of the Company and a designated representative of the Union shall determine the amount of time needed to travel between the location and either the mutually-agreed upon point or the perimeter of the area bounded by 125th Street and the Battery.

### **VIDEOTAPE PRODUCTIONS**

The Producer-IATSE Videotape Electronics Supplemental Basic Agreement, including rates, is applicable both inside and outside the corridor.



# EDITORS

## INDEPENDENT

### STUDIO\*\*

INDEPENDENT MINIMUMS STUDIO	Effective 5/15/2020 – 5/15/2021	
	Weekly (40 hrs.)	Hourly
Editor	\$3,320.00	\$83.00
Sound FX, FX Editor, ADR & Dubbing Editor	3,075.60	76.89
Music Editor	3,075.60	76.89
Foley Artist	3,075.60	76.89
Assistant Editor	2,127.60	53.19
Editing Room Assistant	1,510.80	37.77
Re-recording Mixer	3,428.40	85.71
Supervising Engineer	2,876.00	71.90
Engineer	2,397.20	59.93
Record Machine Operator	2,130.40	53.26
Transfer Engineer	2,130.40	53.26

\*\*Rates subject to negotiation on a project by project basis. Contact union directly for Independent rates.

### ON PRODUCTION

	Straight (8/40)	Overtime (8+/40+)	Overtime (12+)	Gold (16+)
Monday – Friday	1x rate	1.5x rate	2x rate	3x rate
Sat/Sun/Hol worked	2x rate	2x rate	3x rate	

#### Work Week:

Mon–Fri: 5 days, 40 hours.

Weekly employee may be changed to a daily during the last week of editorial on a motion picture provided they are given notice by 1:00 pm on Friday.

#### Work Call:

Start after 6:00 pm, before 6:00 am.

Monday – Friday	1.5x rate 1st 12 continuous hours
Sat/Sun/Hol worked	2.5x rate 1st 12 continuous hours

### REST PERIOD

Daily	5 days (2 consecutive days off)	6 days (1 day off)
10 hours	50 hours	30 hours

#### Rest Invasion:

Pay most recent rate, plus 1/2x hourly rate for all invaded hours.

### MEALS

1 hour meal period 3–6 hours from call. Subsequent meals 3–6 hour intervals from end of previous meal.

**Penalties:**

Additional straight time for time worked until the meal period is given or dismissal.

**HOLIDAYS****Recognized Holidays:**

See Calendar tab.

**Not Worked:**

**Weekly:** Regular pay.

**DISTANT****LAYOVER****No Work:**

**Saturday/Sunday Idle:** 8 hours 1x rate, plus 8 hours Pension and Welfare.

**SAT, SUN, HOLIDAY****Worked:**

	<b>1–12 Hours</b>	<b>12+ Hours</b>	<b>16+ Hours</b>
<b>Sat worked</b>	1.5x rate	2x rate	3x rate
<b>Sun/Hol worked</b>	2x rate	3x rate	

**TRAVEL**

Actual travel time for travel outside New York City is considered work time up to a limit of 8 hours.

**MEAL ALLOWANCES**

<b>Breakfast</b>	<b>Lunch</b>	<b>Dinner</b>
\$10.00	\$15.00	\$25.00

**Note:** Contact union directly for Independent rates.

## AMENDMENT AGREEMENT – NEW YORK AREA

MINIMUMS STUDIO/DISTANT – “New York Rates”	8/02/2020 – 7/31/2021	
	Weekly (40 hrs)	
Editor	\$3,314.07	
Sound Effects, ADR & Dubbing Editor	3,031.57	
Music Editor	3,031.57	
Foley Artist	3,031.57	
Assistant Editor	1,944.87	
Editing Room Assistant	1,084.47	
	Daily (8 hrs)	
	Per Hour	Per Day
Re-recording/Music Mixer (Journeyman)	\$82.29	\$658.32
Re-recording/Music Mixer (Entry Level*)	71.34	570.72

\*The Entry Level rate shall apply for one (1) year from the date an Employee becomes a member of the Union.

**ON PRODUCTION**

	Straight (8)	Overtime** (8+/40+)	Gold (12+*)	Gold (14+*)
1st 5 days	1x rate	1.5x rate	2x rate	2.5x rate
6th worked	1.5x rate	1.5x rate	2x rate	2.5x rate
7th/Hol worked	2x rate	2x rate	2x rate	2.5x rate

\* Elapsed hours

\*\*1.5x after 9 or 40 hours for Foley Artist

**REST PERIOD**

**Rest Period:** 10 hrs

**Rest Invasion:** If an employee is requested to perform any work sooner than ten (10) hours after the completion of his most recent prior work, he shall be paid at the rate of double time (or his last prevailing rate *when in principal photography*) for all work performed prior to the elapse of said ten (10) hours.

**MEALS**

Must occur 3–6 hours from call, not to exceed 1 hr. Subsequent meals at 6 hour intervals from end of previous meal.

**Meal Penalties for Theatrical and Television Pictures Not Shooting in a Studio:**

First 1/2 hour meal delay or fraction thereof	\$8.50
Second 1/2 hour meal delay or fraction thereof	\$11.00
Third and each succeeding 1/2 hour meal delay or fraction thereof	\$13.50

**Meal Penalties for Television Pictures Shooting in a Studio:**

First 1/2 hour meal delay or fraction thereof	\$7.50
Second 1/2 hour meal delay or fraction thereof	\$10.00
Third and each succeeding 1/2 hour meal delay or fraction thereof	\$12.50

**HOLIDAYS**

Holiday worked	2x, and 2.5x after 14 elapsedhrs
Unworked holiday	Included in pay for weekly employees as part of weekly salary, but daily employees do not get paid for the holiday

**RECOGNIZED HOLIDAYS:** New Year's Day, Presidents' Day, Memorial Day, Independence Day, Labor Day, Columbus Day, Veteran's Day, Thanksgiving Day, Day after Thanksgiving Day, and Christmas Day.

**AMENDMENT AGREEMENT – THIRD AREA**

Includes that area that is within the United States (including Puerto Rico), but outside the jurisdiction of the Local 700 Post-Production Agreement, the Videotape Agreement, or the Digital Production Agreement (not hired from or working in Los Angeles County) and outside the jurisdiction of the New York area. All of the terms and conditions of the Local 700 Post-Production Agreement, the Videotape Agreement, or the Digital Production Agreement are applicable with the following exceptions for wages:

- (1) The wage rates of the Local 700 Post-Production Agreement or in the Videotape Agreement shall apply, except as follows:

Product Types	Wage Rates
1-Hour Episodic Series; 1/2-Hour or 1-Hour Pilot; Basic Cable Productions - 2nd and 3rd Seasons	Prior year wage rates in the 2018 Local 700 Post-Production Agreement or in the Videotape Agreement
Productions of Long-Form Sideletter: MOW, Mini-Series, 2-Hour Pilots, Basic Cable Production Pilot and 1st Season, or Made-for-DVD with the terms of Long-Form Sideletter	Wage rates set forth in Appendix A in the 2018 Local 700 Post-Production Agreement
Made-for-DVD with terms of Theatrical Low Budget Agreement	Wage rates set forth in the Theatrical Low Budget Agreement per the applicable production cities

- (2) The rate for the Apprentice classification shall be subject to individual negotiation, but shall not be less than \$1,006 per week for a 40 hour week effective 8/02/2020 – 7/31/2021.

- (3) Unworked Holiday Pay

(A) When Employees are employed on 1/2-hour or 1-hour pilots, 2-hour pilots for which no commitment for a series exists at the time of the pilot order, long-form TV motion pictures, mini-series, made-for-DVD productions for which the Producer has elected to use the terms of the Long-Form Television Sideletter for production employees or the 1st season of a 1-hour episodic TV series, of a 1/2-hour single camera prime time dramatic series or of a non-dramatic series of any length, Producer shall not be required to pay the percentage of salaries for the specified contractual holidays under Paragraph 9 of the Local 700 Post-Production Agreement or Article 31 of the Videotape Agreement, as applicable.

(B) When Employees are employed on the 2nd season of a 1-hour episodic television series, of a 1/2-hour single camera prime time dramatic series or of a non-dramatic series of any length, unworked holiday pay will be payable at 1/2 of the applicable percentage in the Local 700 Post-Production Agreement or Videotape Agreement; thereafter, the unworked holiday provisions in Paragraph 9 of the Local 700 Post-Production Agreement or Article 31 of the Videotape Agreement, as applicable, shall apply.

**WARDROBE****INDEPENDENT – STUDIO\*\***

<b>INDEPENDENT MINIMUMS STUDIO</b>	<b>Effective 05/15/2020 – 5/15/2021</b>	
	<b>Day 8 Hours</b>	<b>Hourly</b>
Wardrobe Supervisor	\$570.16	\$71.27
Assistants	519.68	64.96
Costume Shop Supervisor	519.68	64.96
Shop Assistants	434.00	54.25

\*\* Note: Independent rates are subject to negotiation on a project by project basis.

**Day Call (8):**

5 consecutive days out of 7 consecutive days.

6:00 am – 6:00 pm Interior (all year) or Outdoor (May – September)

6:00 am – 3:00 pm Outdoor (October – April)

**Weekly Rate:**

5x applicable daily rate

<b>ON PRODUCTION*</b>	<b>Straight (8)**</b>	<b>OT (8+)**</b>	<b>Gold (12+)**</b>	<b>Gold (14+)**</b>	<b>Gold (16+)**</b>
1st 5 days	1x rate	1.5x rate	2x rate	2.5x rate	3x rate
6th day worked	1.5x rate	2x rate	2.5x rate	3x rate	3x rate
7th day worked	2x rate	2.5x rate	2.5x rate	3x rate	3x rate

\* All overtime is calculated in 1/2 hour units.

\*\* Worked hours.

\*\*\* Elapsed hours.

**6 for 8:** Start between 6:00 pm – 2:00 am.

<b>Straight (6 paid 8 hours)</b>	<b>Overtime (7–12)</b>	<b>Gold (12+) Elapsed</b>
1x rate	1.5x 1/6 regular basic daily rate	2x 1/6 regular basic daily rate

<b>Gold (14+) Elapsed</b>	<b>Gold(16+) Elapsed</b>
2.5x 1/6 regular basic daily rate	3x 1/6 regular basic daily rate

**Work Call:**

Start between 2:00 am – 6:00 am.

<b>Until 6:00 am</b>	<b>After 6:00 am remainder of 1st 8 hours</b>	<b>All work after 8 hours</b>
1.5x rate	1x rate	As specified under regular day call

**REST PERIOD**

<b>Daily</b>	<b>5 days (2 consecutive days off)</b>	<b>6 days (1 day off)</b>
10 hours	50 hours	34 hours

**Rest Invasion:**

1.5x added to last hourly rate of previous day, not to exceed 3.5x for invaded hours only. If more than 14 elapsed hours worked, then 3x regular hourly rate until rest period is given.

**Shift In Work Week:**

May be shifted once without penalty by adding 1 or 2 days off consecutive with the 6th or 7th day off of prior week and/or shifting a Tuesday work week to Monday provided the intervening Sunday is a day off.

**Invasion Penalty:**

Pay premium for 6th and/or 7th day worked of the preceding work week. Employer shall notify wardrobe supervisor at least 72 hours prior to any shift in the work week.

**MEALS**

1 hour. May be reduced to 1/2 hour when a hot catered meal is provided. Begins 4 to 6 hours from call or end of previous meal. 4th meal (Midnight Lunch) time paid, hot catered meal to be provided 6 hours after preceding meal.

**Penalties:**

<b>1st meal</b>	1st 1/2 hr. or fraction thereof \$10.00
	2nd 1/2 hr. or fraction thereof \$15.00
	3rd 1/2 hr. or fraction thereof and all subsequent 1/2 hrs., pay 1 hr. at prevailing rate
<b>2nd meal</b>	1st 1/2 hr. or fraction thereof \$15.00
	2nd 1/2 hr. or fraction thereof and all subsequent 1/2 hrs., pay 1 hr. at prevailing rate
<b>3rd meal</b>	1st 1/2 hr. or fraction thereof and all subsequent 1/2 hrs., pay 1 hr. at prevailing rate

No penalty when traveling or making traveling transfers if food cannot be supplied within the specified time limits due to an emergency. Meals called in less than 4 hours are work time.

**Meal Allowances:**

New York Location 7:00 am or prior

<b>Breakfast</b>	<b>Lunch</b>	<b>Dinner</b>
\$6.00	\$7.00	\$12.00

**Allowance Waived:**

Breakfast at 7:00 am or earlier has a hot catered meal available 45 minutes before or after call time. A hot catered meal is provided for lunch and/or dinner.

**Kit Allowance:**

<b>Wardrobe Supervisor</b>	\$30.00
<b>Assistant Supervisor</b>	\$25.00

**HOLIDAYS****Recognized Holidays:**

New Year's Day, Presidents Day, Good Friday, Easter Sunday, Memorial Day, Fourth of July, Labor Day, Columbus Day, Veterans Day, Thanksgiving Day, the day after Thanksgiving, and Christmas Day.

**Worked:**

Paid as for 7th day.

**Exceptions:** Easter Sunday and Christmas Day; 3x rate.

**Not Worked:**

8 hours at 1x rate if worked 2 scheduled days prior to and 1 scheduled day after.

**HAZARDOUS WORK**

Aerial flights, mine shafts, underwater, speeding vehicles, motorcycles, hostile areas, shooting close to explosives, demolition, radiation, aircraft landings and take-offs, exposure to asbestos or contaminated atmosphere.

2x applicable rate minimum 4 hours. In excess of 4 hours, pay minimum 8 hours. On hourly basis thereafter.

**JURISDICTION**

Area within a radius of 50 miles from Columbus Circle, NYC; in addition all of Long Island.

**ZONE LOCATIONS**

**Report To:**

Within studio zone (25 mile radius of Columbus Circle) other than Sandy Hook, NJ. No travel pay. Work starts and ends at location. May request waiver to expand zone to 30 miles radius from Columbus Circle.

**Nearby Location:**

Outside the report to zone and not an overnight location. Work/travel time starts and ends at either a mutually agreed upon point in the area bounded by 125th Street and the Battery or from its perimeter.

**Mileage:** 30 cents per mile computed from the perimeter of area bounded by 125th Street and the Battery.

## INDEPENDENT – DISTANT

Guaranteed 8 hour minimum at prevailing rate each day plus minimum 8 hour benefits/day.

### TRAVEL

#### **With Work:**

Regular hours. All time counted as work.

#### **No Work:**

8 hour minimum.

#### **Local Transportation:**

Travel time to and from lodging and work place is paid as work time.

### MEALS

#### **Meal Allowances:**

Out of Town

Breakfast	Lunch	Dinner
\$8.00	\$12.00	\$25.00

Additional monies shall be paid with area standards.



**MAJORS – GENERAL PROVISIONS**

<b>MAJORS MINIMUMS</b>	<b>Effective</b>					
	<b>3/03/2019 – 02/29/2020</b>			<b>03/01/2020 – 02/27/2021</b>		
	<b>Features/ Television (excluding long-form, pilots and new one- hour series</b>	<b>New One- Hour Series</b>	<b>Long-form Television &amp; Pilots</b>	<b>Features/ Television (excluding long-form, pilots and new one- hour series</b>	<b>New One- Hour Series</b>	<b>Long-form Television &amp; Pilots</b>
	<b>Day 8 Hrs.</b>					
Wardrobe Head	\$476.96	\$463.07	\$438.78	\$491.27	\$476.96	\$451.94
Wardrobe Assistants	425.11	412.73	391.07	437.86	425.11	402.80
Costume Shop Supervisors	425.11	412.73	391.07	437.86	425.11	402.80
Others (Costume Shop)	346.13	336.05	319.32	356.51	346.13	328.90

**ZONE LOCATIONS****Jurisdiction:**

Within a radius of 50 miles of Columbus Circle, NYC, and includes all of Long Island.

**Report To:**

Within a radius of 30 miles of Columbus Circle, NYC (other than Sandy Hook, NJ). No travel pay. Work starts and ends at location. May be expanded to 30 mile radius.

**Nearby:**

Outside the 30 mile zone, travel time paid from edge of zone nearest to reporting/dismissal place.

**Mileage:**

\$0.30 per mile computed from the perimeter of area bounded by 125th Street and the Battery.

**ON PRODUCTION**

	<b>Straight (8)</b>	<b>Overtime (8+)*</b>	<b>Gold (12+)</b>	<b>Gold (14+)</b>
1st 5 days	1x rate	1.5x rate	2x rate	2.5x rate***
6th worked**	1.5x rate	1.5x rate	2x rate	2.5x rate***
7th/Hol worked**	2x rate	2x rate	2x rate	2.5x rate

\* OT is calculated in 1/10 hour units.

\*\* Minimum 8 hours.

\*\*\* Theatrical only.

**Work Day:**

Any 8 hours. For any 'crowd' scenes (those using ten (10) or more additional persons), when additional wardrobe employees are employed, the minimum call for these 'additional' employees shall be four (4) hours. Such employees shall receive six (6) hours pay for such four (4) hours. If such daily employees work beyond the fourth hour, they shall be paid not less than the eight (8) hour minimum call.

**Work into 2nd Day:**

Credited to the first day, except when shift overlaps into a holiday or from a holiday into the next day. Hours worked on a holiday at 2x rate.

**Work Week**

Any 5 consecutive out of 7 consecutive days.

**Wardrobe Head:** Minimum 5 day work week overtime paid as applicable.

**REST PERIOD**

10 hours.

**Rest Invasion:**

2x rate for invaded hours. If worked more than 14 consecutive hours on previous day, 2.5x rate for hours so invaded.

**Shift In Work Week:**

May be shifted once without penalty by adding 1 or 2 days off consecutive with the 6th or 7th day off of prior week and/or shifting a Tuesday work week to Monday provided the intervening Sunday is a day off. "Round Trip" switch is allowed.

**Invasion Penalty:**

Pay premium for 6th and/or 7th day worked of the preceding work week.

**MEALS****Meal Period:**

- a) Not less than 1/2 hour nor more than hour. One meal deducted from minimum call. Second meal may be deducted if day in excess of minimum call. Guarantee 1.5 hours work minimum after 2nd meal unless meal is provided at Producer's expense.
- b) 2–6 hrs from call; succeeding meals within 6 hours. A 12 minute grace period, not to be a scheduled grace period, for production efficiency prior to imposition of any meal penalty. The 12 minute grace period may not be utilized when extension under (c) below is used.
- c) Meal interval may be extended by 1/2 hour without penalty to wrap up camera take(s) in progress (1 hour for TV). Shall not be scheduled nor automatic.
- d) If a reasonable hot breakfast is provided after commencement of work (non-deductible time), the 1st meal may be 6 hours after such breakfast.

**Penalties:**

In addition to compensation for work time during delay and not to be applied to any guarantee.

**Theatrical Motion Pictures:**

1st 1/2 hr. or fraction	2nd 1/2 hr. or fraction	3rd and succeeding 1/2 hrs.
\$10.00	\$15.00	1 hr. pay at prevailing rate

**Television Motion Pictures – In Studio Only:**

1st 1/2 hr. or fraction	2nd 1/2 hr. or fraction	3rd 1/2 hr. or fraction	4th and succeeding 1/2 hrs.
\$7.50	\$8.50	\$18.50	1 hr. pay at prevailing rate

**Television Motion Pictures – Location:**

1st 1/2 hr. or fraction	2nd 1/2 hr. or fraction	3rd 1/2 hr. or fraction	4th and succeeding 1/2 hrs.
\$6.50	\$7.50	\$17.50	1 hr. pay at prevailing rate

**“French Hours”:**

Employer may institute “French hours” on a daily basis for “on-production” employees with the approval of a majority of the crew.

**Kit Allowance:**

Shall be negotiated when employee is required to supply his or her own equipment.

**PAY REQUIREMENTS**

**Pay day:**

Friday for all work of the previous payroll week (i.e., the preceding Sunday through Saturday).

**Termination:**

Daily employees shall be paid within 7 calendar days.

**HOLIDAYS**

**Recognized Holidays:**

See **Calendar section**. A Saturday holiday in a 6 day work week will be observed on Saturday. Request for waiver will not be unreasonably denied if the Producer reaches an agreement with Local 52 to switch the Veterans Day holiday for Good Friday on a given production.

**Worked:**

2x rate; in excess of 14 worked hours, 2.5x rate.

**Not Worked:**

**Weekly:** 8 hours

**Daily:** 5 day work week if works 4 consecutive days preceding holiday and 1 day of holiday week. **6 day work week** if works 5 consecutive days preceding holiday and 1 day of holiday week.

**HAZARDOUS WORK**

\$60 per flight or dive, maximum. \$180 per single shift.

## MAJORS – DISTANT

### LAYOVER

#### **No Work:**

**6th/7th Day Idle:** 4 hours minimum day plus 8 hours Pension and Welfare.

### TRAVEL

#### **With Work:**

Regular hours. All time paid as work.

#### **No Work:**

**Any day including holidays:** 4 hours at 1x rate or all time traveled plus 8 hours Pension and Welfare; maximum 8 hours.

#### **Local Transportation:**

Travel time to and from lodging and work place is paid as work time.

**MAKE-UP ARTISTS/HAIR STYLISTS****INDEPENDENT – STUDIO\*\***

INDEPENDENT MINIMUMS STUDIO/DISTANT	Effective 5/15/2020 – 5/15/2021	
	Daily (8 hrs.)	Hourly
Department Head Make-up	\$601.52	\$75.19
Department Head Hair	601.52	75.19
Key and Additional Make-up	574.48	71.81
Key and Additional Hair	574.48	71.81

\*\* Note: Independent rates are subject to negotiation on a project by project basis.

**FEATURE PRODUCTIONS****Shooting less than 5 days**

Follow the terms and conditions of the November 1990 agreement, except for the above wage scales and rates of Pension and Health and Welfare. See Fringes section.

**REGULAR WORK SCHEDULE****5 days or more on Theatrical Productions****Day Call (8):**

5 consecutive out of 7 days. Weekly rate 5x applicable daily rate.

Start between 6:00 am – 6:00 pm Interior (all year) and Outdoor (May – September).

Start between 6:00 am – 3:00 pm Outdoors (October – April).

**ON PRODUCTION**

ON PRODUCTION*	Straight (8)**	OT (8+)**	Gold (12+)**	Gold (14+)**	Gold (16+)**
1st 5 days	1x rate	1.5x rate	2x rate	2.5x rate	3x rate
6th day worked	1.5x rate	2x rate	2.5x rate	3x rate	3x rate
7th day worked	2x rate	2.5x rate	2.5x rate	3x rate	3x rate

\* All overtime is calculated in 1/2 hour units.

\*\* Worked hours.

\*\*\* Elapsed hours.

**6 for 8:**

Start between 6:00 pm – 2:00 am.

Straight (6 paid 8 hrs.)	Overtime (7–12)	Gold (12+) elapsed***
1x rate	1.5x 1/6 regular basic daily rate	2x 1/6 regular basic daily rate

Gold (14+) Elapsed***	Gold (16+) Elapsed***
2.5x 1/6 regular basic daily rate	3x 1/6 regular basic daily rate

**Work Call:**

Start between 2:00 am – 6:00 pm.

<b>Until 6:00 AM</b>	<b>After 6:00 am remainder of 1st 8 hrs.</b>	<b>All work after 8 hrs.</b>
1.5x rate	1x rate	As specified under regular day call

**REST PERIOD**

<b>Daily</b>	<b>5 days (2 consecutive days off)</b>	<b>6 days (1 day off)</b>
10 hours	50 hours	34 hours

**Rest Invasion:**

1.5x added to last hourly rate of previous day, not to exceed 3.5x. If more than 14 elapsed hrs. worked, then 3x regular hourly rate until rest period is given.

**Shift In Work Week:**

May be shifted once without penalty by adding 1 or 2 days off consecutive with the 6th or 7th day off of prior week and/or shifting a Tues work week to Mon provided the intervening Sun is a day off.

**Invasion Penalty:**

Pay premium for 6th and/or 7th day worked of the preceding work week.

**MEALS**

**Meal Period:** 1 hour may be reduced to 1/2 hr. when hot catered meal is provided.

**Day Call Lunch:** 6:00 am – 6:00 pm; minimum 4 hours, maximum 6 hours from call or previous meal.

**Penalties:****First Meal Break**

1st 1/2 hr. or fraction	2nd 1/2 hr. or fraction	3rd and succeeding 1/2 hrs.
\$10.00	\$15.00	1 hr. pay at prevailing rate

**Second Meal Break**

1st 1/2 hr. or fraction	2nd 1/2 hr. or fraction and succeeding 1/2 hrs.
\$15.00	1 hr. pay at prevailing rate

**Third Meal Break**

1st 1/2 hr. or fraction and succeeding 1/2 hrs.	1 hr. pay at prevailing rate
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**Midnight Lunch:**

4th meal – time paid; 6 hours after preceding meal. Hot catered meals will be provided. Meals called in less than 4 hours are work time.

**Meal Allowances (NYC Locations):**

Breakfast	Lunch	Dinner
\$6.00	\$7.00	\$12.00

**Allowance Waived:**

Breakfast at 7:00 am or earlier has a hot catered meal available 45 minutes before and after call time. A hot catered meal is provided for lunch and/or dinner.

**PAY REQUIREMENTS**

**Pay Day:**

Friday for all straight time through and including that Friday and all OT and penalties of previous week.

**HOLIDAYS**

**Recognized Holidays:**

New Year's Day, Presidents Day, Good Friday, Easter Sunday, Memorial Day, Fourth of July, Labor Day, Columbus Day, Veterans Day, Thanksgiving Day, the day after Thanksgiving, and Christmas Day.

**Worked:**

Paid as for 7th day.

**Exceptions:** Easter Sunday and Christmas Day 3x rate.

**Not Worked:**

8 hours at 1x rate if worked 2 scheduled days prior to and 1 scheduled day after.

**HAZARDOUS WORK**

Aerial flights, mine shafts, work above the first floor outside or on top of structures without safety rails, underwater, speeding vehicles, motorcycles, hostile areas, shooting close to demolition or explosives, radiation, aircraft landings and take-offs, exposure to asbestos, or contaminated atmosphere.

**ZONE LOCATIONS**

**Nearby:**

Away from studio, within the 5 boroughs. Distant beyond 5 boroughs and/or requiring overnight housing.

**Report To:**

**Manhattan:** Between 125th St. & the Battery (zone). Work starts at location.

**In-town outside Manhattan (zone):** 6:00 am – 6:00 pm within boroughs of Manhattan, Queens, Brooklyn, and the Bronx. Work includes travel time from subway stop nearest to reporting/dismissal place.

Set Calls prior to 6:00 am or dismissal after 6:00 pm are provided transportation from/to location from a point in the zone. Travel leaving and/or returning to that point is work time.

**Bus To:**

Dismissal after 6:00 pm. On clock until delivered to Manhattan (zone).

## INDEPENDENT – DISTANT

Guaranteed 8 hour minimum at prevailing rate each day plus minimum 8 hour benefits/day.

### **TRAVEL**

Arrival and departure at New York City.

#### **W/Work:**

Regular hours. All time counted as work.

#### **No Work:**

8 hours at 1x rate during each 24 hour period (from 8:30 am – 8:30 am).

#### **Local Transportation:**

Travel time to and from lodging and work place is paid as work time.

### **MEALS**

#### **Meal Allowances:**

##### **Out of Town**

Breakfast	Lunch	Dinner
\$8.00	\$12.00	\$25.00



**MAJORS****THEATRICAL AND TELEVISION MOTION PICTURES  
(EXCLUDING LONG-FORM, PILOTS, AND NEW ONE-HOUR SERIES)**

<b>MAJORS MINIMUMS STUDIO/DISTANT</b>	<b>Effective</b>	
	<b>3/3/2019 – 2/29/2020 Daily</b>	<b>3/1/2020 – 2/27/2021 Daily</b>
Make-Up Artist Dept Head	\$482.41	\$496.88
Hair Stylist Dept Head	482.41	496.88
2nd & Add'l Make-Up Artist	456.03	469.71
2nd & Add'l Hair Stylist	456.03	469.71

**NEW ONE-HOUR SERIES**

<b>NEW ONE-HOUR SERIES MINIMUMS</b>	<b>Effective</b>	
	<b>3/3/2019 – 2/29/2020 Daily</b>	<b>3/1/2020 – 2/27/2021 Daily</b>
Make-Up Artist	\$468.34	\$482.39
Hair Stylist	468.34	482.39
2nd & Add'l Make-Up Artist	442.75	456.03
2nd Add'l Hair Stylist	442.75	456.03

**LONG-FORM TELEVISION AND PILOTS**

<b>LONG-FORM / TV PILOTS MINIMUMS</b>	<b>Effective</b>	
	<b>3/3/2019 – 2/29/2020 Daily</b>	<b>3/1/2020 – 2/27/2021 Daily</b>
Make-Up Artist	\$443.78	\$457.09
Hair Stylist	443.78	457.09
2nd & Add'l Make-Up Artist	419.53	432.12
2nd Add'l Hair Stylist	419.53	432.12

**MAJORS – STUDIO****ZONE LOCATIONS**

New York Metropolitan area

**Report To:**

Within a 30 mile radius of Columbus Circle zone (other than Sandy Hook, NJ). No travel pay required. Start/dismissal begins at location.

**Nearby Location:**

Any location other than distant (overnight) outside the 25 or 30 mile report to zone. Time needed to travel to nearby location from a mutually-agreed point bounded by 125th Street & the Battery, or from the perimeter of the area bounded by 125th Street & the Battery is added to the call time.

**Mileage:**

\$0.30 per mile from perimeter of the area bounded by 125th Street & the Battery to and from such location.

**ON PRODUCTION**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (12+)**</b>
1st 5 days	1x rate	1.5x rate	2x rate*
6th worked	1.5x rate	1.5x rate	2x rate*
7th worked	2x rate	2x rate	2x rate*,**

OT is calculated in 1/10th hr. units.

\***Theatrical** work in NY, NJ, and CT = any day at 2.5x rate

\*\***Theatrical** work outside NY, NJ, and CT = 14+(worked), 7th day only at 2.5x rate;

**Television** = 14+ (elapsed), 7th day only at 2.5x rate

**Day Call:**

Minimum call 8 hours.

**Prep Time:**

18 minutes.

**Work into 2nd Day:**

Credited to the first day, except when shift overlaps into a holiday or from a holiday into the next day. Hours worked on a holiday at 2x rate.

**Work Week:**

Any 5 consecutive days out of 7 consecutive days.

**REST PERIOD**

Theatrical 10 hours

Television 9 hours.

**Rest Invasion:**

Pay for the invaded hours only at an additional straight time; except that when the employee works more than 14 elapsed hours and does not receive a 10 hour rest period for theatrical or a 9 hour rest period for television, when resumes work, pay at the rate in effect at the time dismissed from the first call for all hours worked in excess of 14 until the employee receives a 10 hour rest period for theatrical or a 9 hour for television.

**Shift In Work Week:**

**Motion Picture:** May be shifted once without penalty by adding 1 or 2 days off consecutive with the 6th or 7th day off of prior week and/or shifting a Tuesday work week to Monday provided the intervening Sunday is a day off.

**Episodic TV:** May exercise once between hiatus periods.

**Invasion Penalty:**

Pay premium for 6th and/or 7th day worked of the preceding work week.

**MEALS****Meal Period**

- a) Not less than 1/2 hour nor more than 1 hour. Only one meal deducted from minimum call. Second meal may be deducted if day in excess of minimum call. Guarantee 1.5 hours work minimum after 2nd meal unless meal is provided at Producer's expense.
- b) 2–6 hrs from call; succeeding meals within 6 hours of preceding meal. A 12-minute grace period, which is not to be a scheduled grace period, for production efficiency prior to imposition of any meal penalty. The 12-minute grace period may not be utilized when extension under (c) below is used.
- c) Meal interval may be extended by 1/2 hour without penalty to wrap up camera take(s) in progress; 1 hour. for TV. Shall not be scheduled or automatic.
- d) If a reasonable hot breakfast is provided after commencement of work (non-deductible time), the 1st meal may be 6 hours after such breakfast.

**Penalties:**

In addition to compensation for work time during delay and not to be applied to any guarantee.

**Theatrical Motion Pictures within NY, NJ, CT:**

1st 1/2 hr. or fraction	2nd 1/2 hr. or fraction	3rd and succeeding 1/2 hrs.
\$10.00	\$15.00	1 hr. pay at prevailing rate

**Theatrical and Television Motion Pictures within GA, LA, MD, NC, SC, VA, WV:**

1st 1/2 hr. or fraction	2nd 1/2 hr. or fraction	3rd and succeeding 1/2 hrs.
\$7.50	\$10.00	\$12.50

**Television Motion Pictures shooting in a studio within GA, LA, MD, NC, SC, VA, WV:**

1st 1/2 hr. or fraction	2nd 1/2 hr. or fraction	3rd and succeeding 1/2 hrs.
\$8.50	\$11.00	\$13.50

**Television Motion Pictures (other than TV motion pictures shooting in a studio) within NY, NJ, and CT and on Theatrical and Television Motion Pictures (other than TV motion pictures shooting in a studio) within DE, FL, ME, MA, NH, PA, RI, VT, and D.C.:**

1st 1/2 hr. or fraction	2nd 1/2 hr. or fraction	3rd 1/2 hr. or fraction	4th and succeeding 1/2 hrs.
\$6.50	\$7.50	\$17.50	1 hr. pay at prevailing rate

**Television Motion Pictures shooting in a studio within NY, NJ & CT, DE, FL, ME, MA, NH, PA, RI, VT, and D.C.:**

1st 1/2 hr. or fraction	2nd 1/2 hr. or fraction	3rd 1/2 hr. or fraction	4th and succeeding 1/2 hrs.
\$7.50	\$8.50	\$18.50	1 hr. pay at prevailing rate

**“French Hours”:**

Employer may institute “French hours” on a daily basis for on-production employees with the approval of a majority of the crew.

**Meal Allowances:****Nearby Location**

Breakfast	\$4.00	(call prior to 7:00 am)
Lunch	\$5.50	(work beyond 5 hours)
Dinner	\$9.00	(if not dismissed by 7:00 pm)

**Kit Allowance:** Theatrical \$30/day; Television \$25/day.

### **PAY REQUIREMENTS**

#### **Pay Day:**

Friday for all work of the previous payroll week (i.e., the preceding Sunday through Saturday).

#### **Termination:**

Daily employees will be paid within 7 calendar days.

### **HOLIDAYS**

#### **Recognized Holidays:**

**See Calendar section.** A Saturday holiday in a 6 day work week will be observed on Saturday. Request for waiver will not be unreasonably denied if the Producer reaches an agreement with Local 52 to switch the Veterans Day holiday and Good Friday on a given production.

#### **Worked:**

2x rate minimum call 8 hours.

#### **Not Worked:**

**Distant Location:** If falls in employee's regular work week, pay 1x rate.

## MAJORS – DISTANT

### LAYOVER

#### **No Work:**

**6th/7th day idle:** 4 hours minimum day not counted as work time plus 8 hours Pension and Welfare.

### TRAVEL

#### **With Work:**

Regular hours/Overtime. Counts as work plus maximum 4 hours travel at prevailing rate.  
Travel covering several days – reimbursement maximum 1 day pay for each 24 hours travel.

#### **No Work:**

Any day including holidays: 4 hrs. at 1x rate or time actually traveled, but no more than 8 hrs.  
**Local Transportation:** Travel time from and to housing base is included as work time.

### PER DIEM (DISTANT HIRE)

**Effective:** 3/6/2016  
**Breakfast:** \$10.00  
**Lunch:** \$14.00  
**Dinner:** \$27.00  
**Total Per Diem:** \$51.00

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**THEATRICAL TEAMSTERS****MAJORS - MINIMUMS****THEATRICAL**

	Effective 11/2/2019 – 10/31/2020			
	Daily (7 Hrs.)	OT 2x Hr. Rate	Night – Sat/Sun/Hol 4 Hr. Call	Weekly (Flat)* (5 Days)
Captain	\$397.67	\$113.64	\$454.54	\$5,256.19* (70 hrs.)
Co-Captain	370.01	105.70	422.81	4,254.94 (64 hrs.)
Special Equip. Driver	370.01	105.70	422.81	4,254.94 (64 hrs.)
DOT Compliance**	370.01	105.70	422.81	4,254.94 (64 hrs.)
Dispatcher/DOT Com.**	370.01	105.70	422.81	4,254.94 (64 hrs.)
Chauffeur	334.74	95.64	382.58	3,849.45 (64 hrs.)
Helper	320.69	91.62	366.47	3,687.93 (64 hrs.)

	Effective 11/1/2020 – 10/30/2021			
	Daily (7 Hrs.)	OT 2x Hr. Rate	Night – Sat/Sun/Hol 4 Hr. Call	Weekly (Flat)* (5 Days)
Captain	\$405.62	\$115.90	\$463.63	\$5,361.31* (70 hrs.)
Co-Captain	377.41	107.82	431.27	4,340.04 (64 hrs.)
Special Equip. Driver	377.41	107.82	431.27	4,340.04 (64 hrs.)
DOT Compliance**	377.41	107.82	431.27	4,340.04 (64 hrs.)
Dispatcher/DOT Com.**	377.41	107.82	431.27	4,340.04 (64 hrs.)
Chauffeur	341.43	97.56	390.23	3,926.44 (64 hrs.)
Helper	327.10	93.46	373.80	3,761.69 (64 hrs.)

\* OT on Weekly Flats is computed in 1/2 hour segments. Hours worked in excess of 64 are paid at 2x until 70 hours, then pay at 2.5x rate. Employees engaged for 1, 2, or 3 days in a week are paid 2x for all hours worked in excess of 13 on a given day.

\*\* Applies only to feature productions and one-time television or new media productions, the principal photography of which commences on or after January 1, 2020. For series productions, the foregoing shall apply only to seasons which commence principal photography on or after January 1, 2020.

**TELEVISION**

	Effective 11/2/2019 – 10/31/2020			
	Daily (7 Hrs.)	OT 2x Hr. Rate	Night – Sat/Sun/Hol 4 Hr. Call	Weekly (Flat)* (5 Days)
Captain	\$375.00	\$107.14	\$428.53	\$4,956.25* (70 hrs.)
Co-Captain	348.86	99.68	398.68	4,012.13 (64 hrs.)
Special Equip. Driver	348.86	99.68	398.68	4,012.13 (64 hrs.)
DOT Compliance**	348.86	99.68	398.68	4,012.13 (64 hrs.)
Dispatcher/DOT Com.**	348.86	99.68	398.68	4,012.13 (64 hrs.)
Chauffeur	315.65	90.18	360.73	3,629.79 (64 hrs.)
Helper	302.35	86.40	345.62	3,477.51 (64 hrs.)

	Effective 11/1/2020 – 10/30/2021			
	Daily (7 Hrs.)	OT 2x Hr. Rate	Night – Sat/Sun/Hol 4 Hr. Call	Weekly (Flat)* (5 Days)
Captain	\$382.50	\$109.28	\$437.10	\$5,055.38* (70 hrs.)
Co-Captain	355.84	101.66	406.65	4,092.37 (64 hrs.)
Special Equip. Driver	355.84	101.66	406.65	4,092.37 (64 hrs.)
DOT Compliance**	355.84	101.66	406.65	4,092.37 (64 hrs.)
Dispatcher/DOT Com.**	355.84	101.66	406.65	4,092.37 (64 hrs.)
Chauffeur	321.96	91.98	367.94	3,702.39 (64 hrs.)
Helper	308.40	88.14	352.53	3,547.06 (64 hrs.)

\* OT on Weekly Flats is computed in 1/2 hour segments. Hours worked in excess of 64 are paid at 2x until 70 hours, then pay at 2.5x rate. Employees engaged for 1, 2, or 3 days in a week are paid 2x for all hours worked in excess of 13 on a given day.

\*\* Applies only to feature productions and one-time television or new media productions, the principal photography of which commences on or after January 1, 2020. For series productions, the foregoing shall apply only to seasons which commence principal photography on or after January 1, 2020.

**Contact union directly for Independent rates. Rates are subject to negotiation on a project-by project basis.**

## STUDIO

### ON PRODUCTION

	Straight (7)	Overtime (7+)*
Mon-Fri	1x rate	2x rate**
Night – 6th day worked/7th day worked/Hol (4 hour minimum)	2x rate	

\* In 1 hour units.

\*\* Hours worked before and after minimum day calls; regular night calls, work on 6th day, 7th day, and holidays.

### **Weekly (Flat):**

Call on Monday for 5 consecutive 24 hour periods (the span).

**NOTE:** Producer may request work schedule of any 5 out of 7 days with the 6th and 7th day worked being premium days where need to work on Saturday or Sunday is demonstrated.

### **Day Call:**

**April – October:** 5:00 am – 9:30 am

**November – March:** 6:00 am – 10:30 am

### **Night Call:**

4:00 pm – 4:00 am (4 hour minimum) at 2x rate.

4:00 pm Friday and before 4:00 am Monday (4 hour minimum) at 2x rate.

### MEALS

### **Day Call:**

**Lunch:** 3–6 hours from start (1 hour unpaid)

All subsequent meals at 6 hour intervals; Independents at 5 hours.

**Supper:** Meal provided or paid 1 hour overtime at prevailing rate.



**Night Call:**

If work more than 4 hours, meal provided or \$6.00 meal money and meal period with no loss of pay.

**Penalties:**

If meal time less than 1 hour, then pay 2x rate for that hour.

**Meal Allowances (Location inside Metropolitan Area):**

Breakfast (for employees ordered out prior to 7:00 am)	Lunch	Supper (for employees who work past the hour of 7:00 pm)
\$9.50	\$11.00	\$14.50

**HOLIDAYS**

**Recognized Holidays:**

See **Calendar section**. When holiday falls on a regularly scheduled day off, Producer to designate either the work day immediately before or following the calendar holiday as the day on which the holiday will be celebrated.

**DISTANT**

**LAYOVER**

**No Work:**

**Sat/Sun/Hol:** 1 day at 1x rate for each day.

**OT On Location:**

Pay full hour for a fraction of an hour worked.

**Meal Allowances (Location outside Metropolitan Area):**

Breakfast	Lunch	Supper
\$5.00	\$6.50	\$8.50

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## SCENIC ARTISTS

## INDEPENDENT – STUDIO\*\*

INDEPENDENT MINIMUMS STUDIO/DISTANT	Effective 5/15/2020 – 5/15/2021		
	Daily (8 Hours)	Hourly	Weekly (60 hour week) 5 Days <sup>+</sup>
Production Designer (5 day week) <i>must be at or above Art Director rate</i>			Overscale
Art Director (5 day week)			\$5,149.11
Storyboard Artist (5 day week)			5,149.11
Assistant Art Director	\$718.88	\$89.86	
Computer Graphic Artist	718.88	89.86	
Costume Designer (5 day week)			5,149.11
Assistant Costume Designer	640.24	80.03	
Assistant Costume Design/Shopper	485.04	60.63	
Charge Scenic Artist	661.68	82.71	
Camera Scenic Artist	661.68	82.71	
Lead Scenic Artist	595.84	74.48	
Journey Scenic Artist	563.68	70.46	
Scenic Department Shop Person	393.04	49.13	
Art/Costume Department Coordinator	426.56	53.32	

\* Paid full week if work more than 3 days in work week. If work 3 days or less, prorate at 1/5th for each day worked.

\*\* Note: Independent rates are subject to negotiation on a project by project basis.

**ZONE LOCATION****Jurisdiction:**

Covers the 5 boroughs of New York City, Nassau, Suffolk, and Westchester Counties, New Jersey, and all of New England (Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, and Vermont).

**Report To:**

The boroughs of Manhattan, Bronx, Brooklyn, Staten Island, and Queens. Work time starts at call and ends at dismissal from that location, not including meal periods. No mileage.

**ON PRODUCTION**

	<b>Straight (8)</b>	<b>Overtime (8+/40)</b>	<b>Gold (12+)</b>	<b>Gold (14+)</b>
1st 5 days	1x rate	1.5x rate**	2x rate*	2.5x rate*
6th worked	1.5x rate	1.5x rate*	2x rate*	2.5x rate*
7th/Holiday worked	2x rate	2.5x rate		

**ON CALL**

6th (unlimited hours)	1.5x 1/5 weekly rate; <b>Gold (12+)*</b> 2x 1/6 of employee's weekly rate.
7th (unlimited hours)	2/5 weekly rate must be authorized in advance

Overtime is calculated in 1/2 hr. increments.

\* Elapsed hours.

\*\* Hrs. worked before and after minimum day calls; regular night calls.

**Work Week:**

**Daily:** Any 5 consecutive days out of 7 days.

**On Call:** 2 consecutive days off during any 7 days; not to exceed 60 hrs. for 5 consecutive days worked.

**Work Day:**

8 hours between 6:00 am and 6:00 pm. Premium pay for such time worked before 6:00 am. Minimum call is equal to 8 hours at straight time.

**REST PERIOD**

Daily	5 Days (2 consecutive days off)	6 Days (1 day off)
10 hours	54 hours	34 hours

**Rest Invasion:**

If over 14 hrs. worked, 3x until full 10 hour rest period is allowed. During principal photography, 10 hrs. 2.5x rate for invaded hours.

**Shift in Work Week:**

**Motion Picture:** May be shifted once without penalty by adding 1 or 2 days off consecutive with the 6th or 7th day off of prior week and/or shifting a Tuesday work week to Monday, provided the intervening Sunday is a day off.

**Episodic TV:** May exercise once between hiatus periods.

**Invasion Penalty:**

Pay premium for 6th and/or 7th day worked of the preceding work week.

**Termination Notice:**

Employees must be notified by 2:30 PM the preceding work day.

**MEALS**

Every 3–6 hrs. from call and between all meals.

**Penalty:**

1st 1/2 hr. or fraction thereof	\$15.00
2nd 1/2 hr. or fraction thereof	\$25.00
For each succeeding 1/2 hr.	1 hr. of the prevailing pay rate

Meal penalties do not apply to those hired on unlimited hour basis.

**Meal Allowances:**

In Town

Breakfast	Lunch	Dinner
\$6.00	\$8.00	\$15.00

### **PAY REQUIREMENTS**

#### **Pay Day:**

Thursday of a given week for all straight time work through and including Friday, plus all overtime of prior week.

### **HOLIDAYS**

#### **Recognized Holidays:**

See **Calendar Section**. Contact the Business Representative to request holiday modification/adjustments to accommodate shooting schedule.

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**INDEPENDENT – DISTANT****ON PRODUCTION**

6th day idle	8 hours at 1x rate
6th day worked	8 hours at 1.5x rate

<b>Daily Employees</b>	7th day/Sun/Hol worked	4 hours at 2x rate
<b>Weekly</b>	Idle days	1/5th weekly wage

**TRAVEL****W/Work:**

**Daily:** Regular hours/Overtime. Counts as work plus maximum 4 hours travel at prevailing rate.

**Weekly:** Additional 1/10 of weekly wage for each day in standard work week. 6th or 7th consecutive day an additional 1/10 to respective wage for 6th or 7th day.

**No Work:**

**Daily:** 8 hours straight time plus Pension and Welfare.

**Weekly:** 1/5th weekly wage.

**Meal Allowances:**

Unless a hot catered meal is provided

Out of Town

Breakfast	Lunch	Dinner
\$8.50	\$12.00	\$25.00

**Per Diem:**

\$48 per day.

**MAJORS**

Theatrical and TV (except for long-form television, pilots, and new one-hour series):

<b>MAJORS MINIMUMS STUDIO/DISTANT</b>	<b>9/29/2019 – 10/3/2020</b>		<b>10/4/2020 – 9/30/2021</b>	
	<b>Daily 8 Hours</b>	<b>Weekly 5 Days<sup>+</sup></b>	<b>Daily 8 Hours</b>	<b>Weekly 5 Days<sup>+</sup></b>
Art Director		\$4,607.16		\$4,768.41
Assistant Art Director	\$666.02		\$672.68	
Costume Designer		3,926.16		4,142.10
Assistant Costume Designer	452.05		465.61	
Charge Scenic Artist	618.23		636.78	
Journey Scenic Artist	504.17		519.30	
Shopperson	300.88		309.91	

<sup>+</sup> Paid full week if work more than 3 days in work week. If work 3 days or less, prorate at 1/5th for each day worked.

**MAJORS – STUDIO****EMPLOYEES ON HOURLY WAGES**

	<b>Straight (8)</b>	<b>Overtime (8+)</b>	<b>Gold (12+)</b>	<b>Gold (14+) Theatrical only</b>
1st 5 days	1x rate	1.5x rate	2x rate	2.5x rate
6th (Consecutive)	1.5x rate	1.5x rate	1.5x rate	
7th (4 hour min.)	2x rate	2x rate	2x rate	
Holiday worked	2x rate	2x rate	2x rate	

All OT paid in 1/10th hr. increments. All hours are worked hours.

**Work Week – Employees on hourly wages:**

The regular work week for employees not on unlimited hours shall be any 5 out of 7 consecutive days.

The regular work day shall consist of any 8 hours.

The minimum call on a prep day which involves a production meeting only shall be 4 hours, but if the meeting exceeds 4 hours, then the 8 hour minimum call shall apply.

**EMPLOYEES ON UNLIMITED HOURS**

Permit 2 consecutive days off during any 7 days.

If an Art Director or Costume Designer is required to work on a prep day which involves a production meeting only, he or she shall be paid one-half day's pay, but if the meeting exceeds 4 hours, he or she shall be paid one day's pay

<b>6th</b>	3/10 (1.5x 1/5) weekly rate
<b>7th/Holiday</b>	2/5 weekly rate (must be authorized in advance)

**Work a 5<sup>th</sup> or 6<sup>th</sup> day into a 6<sup>th</sup> or 7<sup>th</sup> Day:**

A work day starting on one calendar day and running into the next calendar day shall be credited to the first calendar day; however, subject to prior authorization of the Producer's designated representative, an Art Director or Costume Designer who, having commenced work on the previous day, continues to work past 1:00 am on a 6th or 7th consecutive work day and who worked at least 15 hours, including meal period(s), before being dismissed on such sixth or seventh day worked in an employee's work week, shall be paid for the 6th or 7th day at the applicable premium rate.

**Night Premium (for Scenic Artist only):**

**Off Production:** Call begins 8:00 pm or later, but prior to 4:00 am, 15% premium for entire shift.

**Rest Period**

10 hours; during Principal Photography, 8 hours (does not apply to "on-call").

**Rest Invasion:**

2x if 14 or less hours worked in a day, until the full 10 hour Rest Period is allowed  
2.5x if more than 14 hours worked, until the full 10 hour Rest Period is allowed

**MEALS****Meal Period:**

- a. Not less than 1/2 hour nor more than 1 hour. Only one meal deducted from minimum call. Second meal may be deducted if day in excess of minimum call. Guarantee 1.5 hours work minimum after 2nd meal unless meal is provided at Producer's expense.
- b. 2-6 hours from call; succeeding meals within 6 hours of preceding meal. A 12 minute grace period, which is not to be a scheduled grace period, for production efficiency prior to imposition of any meal penalty. The 12 minute grace period may not be utilized when extension under (c) below is used.
- c. Meal interval may be extended by 1/2 hour without penalty to wrap up camera take(s) in progress (1 hour for TV). Shall be neither scheduled nor automatic.
- d. If a reasonable hot breakfast is provided after commencement of work (non-deductible time), the 1st meal may be 6 hours after such breakfast.

**Penalties:**

In addition to compensation for work time during delay and not to be applied to any guarantee.

**Theatrical Motion Pictures:**

1st 1/2 hr. or fraction	2nd 1/2 hr. or fraction	3rd and succeeding 1/2 hrs.
\$10.00	\$15.00	1 hr. pay at prevailing rate

**Television Motion Pictures:**

1st 1/2 hr. or fraction	2nd 1/2 hr. or fraction	3rd 1/2 hr. or fraction	4th and succeeding 1/2 hrs.
\$6.50	\$7.50	\$17.50	1 hr. pay at prevailing rate

**"French Hours":**

Employer may institute "French hours" on a daily basis for on-production employees with the approval of a majority of the crew.

**Meal Allowances:**

In town eliminated.

**Shift in Work Week:**

**Motion Picture:** May be shifted once without penalty by adding 1 or 2 days off consecutive with the 6th or 7th day off of prior week and/or shifting a Tuesday work week to Monday provided the intervening Sun is a day off.

**Episodic TV:** May exercise once between hiatus periods.



**Rest Invasion:**

Pay premium for the 6th and/or 7th day worked of the preceding work week.

**PAYMENT REQUIREMENTS**

**Pay Day:**

Friday for all work of the previous payroll week (i.e., the preceding Sunday through Saturday).

**Termination:**

Daily employees will be paid within 7 calendar days.

**HOLIDAYS**

**See Calendar section for recognized holidays.** Request for waiver to switch the Veterans Day holiday and Good Friday on a given production will not be unreasonably denied if the Producer reaches an agreement with Local 52 to do so.

**MAJORS – DISTANT**

**ON PRODUCTION**

**Daily:**

6th/7th day idle	4 hours minimum wage rate (1 day's Pension and Welfare)
6th day worked	8 hours at overtime rate
7th/Sun/Hol worked	4 hours minimum at 2x rate

**ON-CALL**

6th/7th day idle	1/12th minimum weekly rate (1 day's Pension and Welfare)
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**TRAVEL**

**Travel/Work:**

Regular hours/Overtime. Counts as work plus maximum 4 hours travel at prevailing rate.

**Travel Only:**

**Any day including holidays:** 4 hours at 1x rate or time actually traveled, but no more than 8 hours.

**Meal Allowances:**

Breakfast	Lunch	Dinner
\$4.50	6.50	9.00

**Per Diem:**

\$30 per day.

## ONE-HOUR SERIES

Shooting within the jurisdiction of the Agreement, for which the principal photography of the first episode of the first season commenced on or before 9/28/2013:

MINIMUMS	9/29/2019 – 10/3/2020		10/4/2020 – 9/30/2021	
	Daily 8 Hours	Weekly 5 Days	Daily 8 Hours	Weekly 5 Days
Art Director		\$4,475.36		\$4,632
Assistant Art Director	\$646.29		\$652.75	
Costume Designer		3,815.45		4,025.30
Assistant Costume Designer	430.96		443.89	
Charge Scenic Artist	600.23		618.24	
Journey Scenic Artist	489.49		504.17	
Shopperson	292.48		301.25	

Shooting within the jurisdiction of the Agreement, for which the principal photography of the first episode of the first season commences on or after 9/29/2013:

MINIMUMS	9/29/2019 – 10/3/2020		10/4/2020 – 9/30/2021	
	Daily 8 Hours	Weekly 5 Days	Daily 8 Hours	Weekly 5 Days
Art Director		\$4,451.36		\$4,607.16
Assistant Art Director	\$659.43		\$666.02	
Costume Designer		3,721.48		3,926.16
Assistant Costume Designer	438.88		452.05	
Charge Scenic Artist	600.22		618.23	
Journey Scenic Artist	489.49		504.17	
Shopperson	292.12		300.88	

## LONG-FORM TELEVISION AND PILOTS

LONG-FORM TV / PILOTS MINIMUMS	9/29/2019 – 10/3/2020		10/4/2020 – 9/30/2021	
	Daily 8 Hours	Weekly 5 Days <sup>+</sup>	Daily 8 Hours	Weekly 5 Days <sup>+</sup>
Art Director		\$4,245.12		\$4,393.70
Assistant Art Director	\$611.87		\$617.99	
Costume Designer		3,621.99		3,821.20
Assistant Costume Designer	417.04		429.55	
Charge Scenic Artist	568.78		585.84	
Journey Scenic Artist	463.82		477.73	
Shopperson	277.81		286.14	

<sup>+</sup> Unlimited work hours; idle days not included.

**NEW YORK IATSE OCCUPATION CODE LIST  
THEATRICAL AND TELEVISION**

## NY IATSE OCCUPATION CODE LIST

**NOTE:** The New York locals distinguish between the New York Majors Agreements and the Independent Agreements for which rates and conditions can vary. A production company having an overall IATSE Term Agreement would be signatory to the New York Majors Agreements regardless of whether it is affiliated with a major studio.

### THEATRICAL AND TELEVISION (EXCLUDING LONG-FORM, PILOTS, AND ONE-HOUR SERIES)

#### STUDIO MECHANICS LOCAL 52 MAJORS

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 05/17/2020 – 05/15/2021	
			HOURLY RATE	DAILY
Various	Studio Mechanics Local 52 Majors – Theatrical Motion Picture shooting in NY and NJ			
	Sound			
26010 01	Production Mixer	8.0	\$69.79	\$558.29
26020 01	Boom Person	8.0	55.73	445.83
26030 01	Utility Person	8.0	55.73	445.83
	Department Heads			
26310 01	Shop Craftsperson	8.0	58.58	468.63
26410 01	Electrician	8.0	54.63	437.01
26510 01	Property Person	8.0	54.63	437.01
26610 01	Grip	8.0	54.63	437.01
26900 01	Drapery Person	8.0	54.63	437.01
26910 01	Generator Person	8.0	54.63	437.01
	Foreman			
26320 01	Shop Craftsperson	8.0	55.36	442.87
26420 01	Electrician	8.0	47.72	381.79
26520 01	Property Person	8.0	47.72	381.79
26620 01	Grip	8.0	47.72	381.79
	Operators			
26330 01	Shop Craftsperson	8.0	53.09	424.72
26430 01	Electrician	8.0	45.63	365.05
26530 01	Property Person	8.0	45.63	365.05
26630 01	Grip	8.0	45.63	365.05

**NEW YORK IATSE OCCUPATION CODE LIST  
THEATRICAL AND TELEVISION**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 05/17/2020 – 05/15/2021	
			HOURLY RATE	DAILY
Various	Studio Mechanics Local 52 Majors – Television Motion Picture shooting in NY and NJ, except for long-form, pilots and one-hour series			
	Sound			
26010 01	Production Mixer	8.0	\$69.79	\$558.29
26020 01	Boom Person	8.0	55.18	441.42
26030 01	Utility Person	8.0	55.18	441.42
	Department Heads			
26310 01	Shop Craftsperson	8.0	58.58	468.63
26410 01	Electrician	8.0	54.63	437.01
26510 01	Property Person	8.0	54.63	437.01
26610 01	Grip	8.0	54.63	437.01
26900 01	Drapery Person	8.0	54.63	437.01
26910 01	Generator Person	8.0	54.63	437.01
	Foreman			
26320 01	Shop Craftsperson	8.0	54.63	437.01
26420 01	Electrician	8.0	46.99	375.89
26520 01	Property Person	8.0	46.99	375.89
26620 01	Grip	8.0	46.99	375.89
	Operators			
26330 01	Shop Craftsperson	8.0	52.73	421.82
26430 01	Electrician	8.0	45.27	362.13
26530 01	Property Person	8.0	45.27	362.13
26630 01	Grip	8.0	45.27	362.13

**NEW YORK IATSE OCCUPATION CODE LIST  
THEATRICAL AND TELEVISION**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 05/17/2020 – 05/15/2021
			HOURLY RATE
Various	Studio Mechanics Local 52 Majors – Theatrical Motion Picture shooting in CT, DE, and those portions of PA within the jurisdiction of this Agreement, but outside a 30-mile radius of Independence Hall in Philadelphia.		
	NOTE: Any individual who is hired in NY or NJ to work in CT, DE, and those portions of PA within the jurisdiction of this Agreement shall be paid at the applicable rate established for such work in NY.		
	Sound		
26010 01	Production Mixer	8.0	\$45.37
26020 01	Boom Person	8.0	41.14
26030 01	Utility Person	8.0	38.57
	Department Heads		
26310 01	Shop Craftsperson	8.0	45.37
26410 01	Electrician	8.0	45.37
26510 01	Property Person	8.0	45.37
26610 01	Grip	8.0	45.37
26900 01	Drapery Person	8.0	45.37
26910 01	Generator Person	8.0	45.37
	Foreman		
26320 01	Shop Craftsperson	8.0	41.14
26420 01	Electrician	8.0	41.14
26520 01	Property Person	8.0	41.14
26620 01	Grip	8.0	41.14
	Operators		
26330 01	Shop Craftsperson	8.0	38.57
26430 01	Electrician	8.0	38.57
26530 01	Property Person	8.0	38.57
26630 01	Grip	8.0	38.57

**NEW YORK IATSE OCCUPATION CODE LIST  
THEATRICAL AND TELEVISION**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 05/17/2020 – 05/15/2021
			HOURLY RATE
Various	Studio Mechanics Local 52 Majors – Theatrical Motion Picture shooting within a 30-mile radius of Independence Hall in Philadelphia.		
	NOTE: Any individual who is hired in NY or NJ to work in CT, DE, and those portions of PA within the jurisdiction of this Agreement shall be paid at the applicable rate established for such work in NY.		
	Sound		
26010 01	Production Mixer	8.0	\$45.37
26020 01	Boom Person	8.0	42.23
26030 01	Utility Person	8.0	39.68
	Department Heads		
26310 01	Shop Craftsperson	8.0	45.37
26410 01	Electrician	8.0	45.37
26510 01	Property Person	8.0	45.37
26610 01	Grip	8.0	45.37
26900 01	Drapery Person	8.0	45.37
26910 01	Generator Person	8.0	45.37
	Foreman		
26320 01	Shop Craftsperson	8.0	41.86
26420 01	Electrician	8.0	41.86
26520 01	Property Person	8.0	41.86
26620 01	Grip	8.0	41.86
	Operators		
26330 01	Shop Craftsperson	8.0	40.04
26430 01	Electrician	8.0	40.04
26530 01	Property Person	8.0	40.04
26630 01	Grip	8.0	40.04

**NEW YORK IATSE OCCUPATION CODE LIST  
THEATRICAL AND TELEVISION**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 05/17/2020 – 05/15/2021
			HOURLY RATE
Various	Studio Mechanics Local 52 Majors – Television Motion Picture shooting in CT, DE, and those portions of PA within the jurisdiction of this Agreement.		
	NOTE: Any individual who is hired in NY or NJ to work in CT, DE, and those portions of PA within the jurisdiction of this Agreement shall be paid at the applicable rate established for such work in NY.		
	Sound		
26010 01	Production Mixer	8.0	\$41.97
26020 01	Boom Person	8.0	37.74
26030 01	Utility Person	8.0	33.45
	Department Heads		
26310 01	Shop Craftsperson	8.0	41.97
26410 01	Electrician	8.0	41.97
26510 01	Property Person	8.0	41.97
26610 01	Grip	8.0	41.97
26900 01	Drapery Person	8.0	41.97
26910 01	Generator Person	8.0	41.97
	Foreman		
26320 01	Shop Craftsperson	8.0	37.74
26420 01	Electrician	8.0	37.74
26520 01	Property Person	8.0	37.74
26620 01	Grip	8.0	37.74
	Operators		
26330 01	Shop Craftsperson	8.0	33.45
26430 01	Electrician	8.0	33.45
26530 01	Property Person	8.0	33.45
26630 01	Grip	8.0	33.45

**NEW YORK IATSE OCCUPATION CODE LIST  
THEATRICAL AND TELEVISION**

**STUDIO MECHANICS LOCAL 52 INDEPENDENT FEATURE**

EP OCC CODE	CLASSIFICATION	Guar Hrs	Effective 5/15/2020 – 5/15/2021	
			HOURLY	DAILY
	Local 52 Independent Feature			
	Rates are subject to negotiation on a project-by project basis. Contact union directly.			
Sound/Video				
26010 01	Production Mixer	8.0	\$79.30	\$634.40
26020 01	Boom Person	8.0	64.17	513.36
26030 01	Utility Person	8.0	64.17	513.36
26960 01	Video Assist (Record/Playback/Monitor combined)	8.0	79.30	634.40
26950 01	Playback Mixer	8.0	79.30	634.40
Department Heads				
26970 01	Special Effects Coordinator	8.0	As Negotiated	As Negotiated
26210 01	Construction Coordinator (above Dept Head rate)	8.0	71.62	572.96
26310 01	Shop Craftsperson	8.0	66.86	534.88
26410 01	Electrician	8.0	64.17	513.36
26110 56	Decorator (5 Days – 12 Hours Min.)	60.0	5,172.93	
26510 01	Property Shoot/Dresser	8.0	64.17	513.36
26610 01	Grips	8.0	64.17	513.36
26900 01	Draper	8.0	64.17	513.36
26910 01	Generator Operator	8.0	64.17	513.36
26920 01	First Aid Employees	8.0	64.17	513.36
Foreman				
26940 01	Special Effects Assistant	8.0	As Negotiated	As Negotiated
26320 01	Shop Craftsperson	8.0	64.17	513.36
26420 01	Electrician	8.0	59.24	473.92
26520 01	Property Shoot/Dresser	8.0	59.24	473.92
26620 01	Grips	8.0	59.24	473.92
26930 01	First Aid Employees	8.0	59.24	473.92
Operators				
26330 01	Shop Craftsperson	8.0	62.31	498.48
26430 01	Electrician	8.0	56.30	450.40
26530 01	Property Shoot/Dresser	8.0	56.30	450.40
26630 01	Grips	8.0	56.30	450.40



**NEW YORK IATSE OCCUPATION CODE LIST  
THEATRICAL AND TELEVISION**

**LOCAL 161 MAJORS SCRIPT SUPERVISORS AND PRODUCTION COORDINATORS**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 3/3/2019 – 2/29/2020		Effective 3/1/2020 – 2/27/2021	
			DAILY (8 Hrs)	WEEKLY (40 Hrs)	DAILY (8 Hrs)	WEEKLY (40 Hrs)
71000 00	Local 161 Majors Script Supervisors and Production Coordinators working on Theatrical Motion Pictures Shooting in NY, NJ, CT, or within a 30-Mile Radius of Independence Hall in Philadelphia					
77030 01	Script Supervisor	8.0	\$508.19		\$523.44	
77030 40	Script Supervisor	40.0		\$2,290.19		\$2,358.90
71200 01	Production Office Coordinator	8.0	325.75		335.52	
71200 40	Production Office Coordinator	40.0		1,478.09		1,522.43
71300 01	Asst. Production Office Coordinator	8.0	188.31		193.96	
71300 40	Asst. Production Office Coordinator	40.0		926.62		954.42

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 3/3/2019 – 2/29/2020		Effective 3/1/2020 – 2/27/2021	
			DAILY (8 Hrs)	WEEKLY (40 Hrs)	DAILY (8 Hrs)	WEEKLY (40 Hrs)
71000 00	Local 161 Majors Script Supervisors and Production Coordinators working on Theatrical Motion Pictures Shooting within the jurisdiction of this Agreement, but outside NY, NJ, CT, and a 30-Mile Radius of Independence Hall in Philadelphia					
77030 01	Script Supervisor	8.0	\$508.19		\$523.44	
77030 40	Script Supervisor	40.0		\$2,290.19		\$2,358.90
71200 01	Production Office Coordinator	8.0	325.75		335.52	
71200 40	Production Office Coordinator	40.0		1,478.09		1,522.43
71300 01	Asst. Production Office Coordinator	8.0	173.17		178.37	
71300 40	Asst. Production Office Coordinator	40.0		862.43		888.30

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 3/3/2019 – 2/29/2020		Effective 3/1/2020 – 2/27/2021	
			DAILY (8 Hrs)	WEEKLY (40 Hrs)	DAILY (8 Hrs)	WEEKLY (40 Hrs)
71000 00	Local 161 Majors Script Supervisors and Production Coordinators working on Television Motion Pictures Shooting in NY, NJ, or CT, Excluding Long-form, Pilots, and New and Existing One-Hour Series					
77030 01	Script Supervisor	8.0	\$508.19		\$523.44	
77030 40	Script Supervisor	40.0		\$2,290.19		\$2,358.90
71200 01	Production Office Coordinator	8.0	325.75		335.52	
71200 40	Production Office Coordinator	40.0		1,478.09		1,522.43
71300 01	Asst. Production Office Coordinator	8.0	181.49		186.93	
71300 40	Asst. Production Office Coordinator	40.0		903.96		931.08

**NEW YORK IATSE OCCUPATION CODE LIST  
THEATRICAL AND TELEVISION**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 3/3/2019 – 2/29/2020		Effective 3/1/2020 – 2/27/2021	
			DAILY (8 Hrs)	WEEKLY (40 Hrs)	DAILY (8 Hrs)	WEEKLY (40 Hrs)
71000 00	Local 161 Majors Script Supervisors and Production Coordinators working on Television Motion Pictures Shooting within the Jurisdiction of this Agreement, but outside NY, NJ, and CT , Excluding Long-form, Pilots, and New and Existing One-Hour Series					
77030 01	Script Supervisor	8.0	\$508.19		\$523.44	
77030 40	Script Supervisor	40.0		\$2,290.19		\$2,358.90
71200 01	Production Office Coordinator	8.0	325.75		335.52	
71200 40	Production Office Coordinator	40.0		1,478.09		1,522.43
71300 01	Asst. Production Office Coordinator	8.0	173.17		178.37	
71300 40	Asst. Production Office Coordinator	40.0		862.43		888.30

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 3/3/2019 – 2/29/2020		Effective 3/1/2020 – 2/27/2021	
			WEEKLY (40 Hrs)		WEEKLY (40 Hrs)	
71000 00	Local 161 Majors Production Office Coordinators and Assistant Production Office Coordinators Both Hired and Engaged to Work Outside a 50 Mile Radius of New York City and Outside All of Long Island on Theatrical and Television Motion Pictures Shooting within the Jurisdiction of this Agreement, Excluding Long-form, Pilots, and New and Existing One-Hour Series					
71200 40	Production Office Coordinator	40.0		\$1,318.48		\$1,358.03
71300 40	Asst. Production Office Coordinator	40.0		822.09		846.75

**LOCAL 161 PRODUCTION OFFICE COORDINATORS AND ASSISTANT PRODUCTION OFFICE COORDINATORS INDEPENDENT FEATURE**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 5/15/2020 – 5/15/2021	
			HOURLY	DAILY
	Local 161 Independent Feature			
	Rates are subject to negotiation on a project-by project basis. Contact union directly.			
77030 01	Script Supervisor	8.0	\$74.09	\$592.72
71200 01	Production Office Coordinator	8.0	55.65	445.20
71300 01	Assistant Production Office Coordinator	8.0	44.64	357.12
71000 01	Production Accountant	8.0	75.24	601.92
71020 01	Assistant Production Accountant	8.0	57.48	459.84
77050 01	2nd Assistant Production Accountant	8.0	44.64	357.12
71030 01	Payroll Accountant	8.0	53.06	424.48

**NEW YORK IATSE OCCUPATION CODE LIST  
THEATRICAL AND TELEVISION**

**LOCAL 600 INTERNATIONAL PHOTOGRAPHERS AMENDMENT AGREEMENT**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 8/02/2020 – 7/31/2021	
			DAILY (8 Hrs)	WEEKLY (40 Hrs)
19000 00	International Photographers Local 600 Basic Agreement (Amendment Agreement – Corridor)			
19010 01	Director of Photography	8.0	\$996.31	
19010 40	Director of Photography	40.0		\$4,261.76
19110 01	Camera Operator	8.0	779.26	
19110 40	Camera Operator	40.0		3,135.94
19310 01	Still Photographer	8.0	620.01	
19310 40	Still Photographer	40.0		2,493.14
19410 01	1st Assistant Photographer	8.0	513.31	
19410 40	1st Assistant Photographer	40.0		2,084.00
19510 01	2nd Assistant Photographer	8.0	406.48	
19510 40	2nd Assistant Photographer	40.0		1,927.27
19710 01	Film Loader	8.0	342.56	

**LOCAL 600 INTERNATIONAL PHOTOGRAPHERS INDEPENDENT FEATURE**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 5/14/2020 – 5/15/2021	
			HOURLY RATE	DAILY (8 Hrs)
19000 00	International Photographers Local 600 Independent Feature			
	Rates are subject to negotiation on a project-by project basis. Contact union directly.			
19010 01	Director of Photography	8.0	\$124.07	\$992.56
19110 01	Camera Operator	8.0	100.53	804.24
19410 01	1st Assistant Photographer	8.0	74.09	592.72
19510 01	2nd Assistant Camera Operator	8.0	60.43	483.44
19310 01	Still Photographer	8.0	84.42	675.36
19710 01	Camera Loader	8.0	52.83	422.64
19720 01	Preview Technician	8.0	49.13	393.04
19830 01	Camera Utility	8.0	66.95	535.60
19850 01	Digital Imaging Technician	8.0	84.23	673.84
74010 56	Unit Publicist (56 hour week / 60 hours benefit contributions)	60.0	3,489.01	

**NEW YORK IATSE OCCUPATION CODE LIST  
THEATRICAL AND TELEVISION**

**LOCAL 700 EDITORS AMENDMENT AGREEMENT**

EP OCC CODE	CLASSIFICATION	Effective 8/2/2020 – 7/31/2021
		WEEKLY RATE (40 Hrs.)
<b>41000 00</b>	<b>Editors Local 700 Majors – Amendment Agreement/NY Based Productions Within 250 Miles of Columbus Circle, NY</b>	
41220 40	Editor	\$3,314.07
41590 40	Sound, Effects ADR & Dubbing Editor and Foley Artists	3,031.57
41650 40	Music Editor	3,031.57
41740 40	Assistant Editor	1,944.87
41830 40	Editing Room Assistant	1,084.47
41240 01	Re-Recording/Music Mixer (Journey)	<b>DAILY RATE (8 hrs)</b> \$82.29/hr, \$658.32/day
41241 01	Re-Recording/Music Mixer (Entry)	71.34/hr, 570.72/day

**LOCAL 700 EDITORS INDEPENDENT FEATURE**

EP OCC CODE	CLASSIFICATION	Effective 5/15/2020 – 5/15/2021	
		HOURLY RATE	WEEKLY RATE (40 Hrs.)
	<b>Editors Local 700 Independent Feature</b>		
	<b>Rates are subject to negotiation on a project-by project basis. Contact union directly.</b>		
41210 40	Editor	\$83.00	\$3,320.00
41540 40	Sound Editor, Effects Editor, ADR, and Dubbing Editor	76.89	3,075.60
41640 40	Music Editor	76.89	3,075.60
41570 40	Foley Editor	76.89	3,075.60
41730 40	Assistant Editor	53.19	2,127.60
41820 40	Editing Room Assistant	37.77	1,510.80
41010 40	Re-Recording Mixer	85.71	3,428.40
41030 40	Supervising Engineer	71.90	2,876.00
41040 40	Engineer	59.93	2,397.20
41080 40	Record Machine Operator	53.26	2,130.40
41090 40	Transfer Engineer	53.26	2,130.40

**LOCAL 764 WARDROBE MAJORS**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 3/3/2019 – 2/29/2020		Effective 3/1/2020 – 2/27/2021	
			HOURLY RATE	DAILY (8 Hrs)	HOURLY RATE	DAILY (8 Hrs)
23000 00	Wardrobe Local 764 Majors – Theatrical & TV, except for Long-form, pilots, and new one-hour series					
23000 01	Wardrobe Head	8.0	\$59.62	\$476.96	\$61.4088	\$491.27
23010 01	Wardrobe Assistant	8.0	53.1388	425.11	54.7325	437.86
23020 01	Costume Shop Supervisor	8.0	53.1388	425.11	54.7325	437.86
23060 01	Others (Costume Shop)	8.0	43.2663	346.13	44.5638	356.51

**NEW YORK IATSE OCCUPATION CODE LIST  
THEATRICAL AND TELEVISION**

**LOCAL 764 WARDROBE INDEPENDENT FEATURE**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 5/15/2020 – 5/15/2021	
			HOURLY	DAILY
	Wardrobe Local 764 Independent Feature			
	Rates are subject to negotiation on a project-by project basis. Contact local directly.			
23000 01	Wardrobe Supervisor	8.0	\$71.27	\$570.16
23010 01	Assistants	8.0	64.96	519.68
23020 01	Costume Shop Supervisor	8.0	64.96	519.68
23060 01	Shop Assistants	8.0	54.25	434.00

**LOCAL 798 MAKE-UP ARTISTS & HAIR STYLISTS MAJORS**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 3/3/2019 – 2/29/2020		Effective 3/1/2020 – 2/27/2021		
			HOURLY RATE	DAILY (8 Hrs)	HOURLY RATE	DAILY (8 Hrs)	
57000 00	Make-Up Artists & Hair Stylists Local 798 Majors – Theatrical and TV, excluding long-form, pilots, and new one-hour series						
57210 01	Make-Up Artist Department Head	8.0	\$60.3013	\$482.41	\$62.11	\$496.88	
57410 01	Hair Stylist Department Head	8.0	60.3013	482.41	62.11	496.88	
57130 01	2nd and Additional Make-Up Artist	8.0	57.0038	456.03	58.7138	469.71	
57420 01	2nd and Additional Hair Stylist	8.0	57.0038	456.03	58.7138	469.71	

**Local 798 Majors Note:** Please contact payroll for information on Productions Made for Basic Cable or The CW Outside New York, New Jersey and Connecticut

**LOCAL 798 MAKE-UP ARTISTS & HAIR STYLISTS INDEPENDENT FEATURE**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 5/15/2020 – 5/15/2021	
			HOURLY	DAILY
	Make-Up Artists & Hair Stylists Local 798 Independent Feature			
	Rates are subject to negotiation on a project-by project basis. Contact union directly.			
57210 01	Department Head Make-Up	8.0	\$75.19	\$601.52
57510 01	Department Head Hair	8.0	75.19	601.52
57220 01	Key and Additional(s) Make-Up	8.0	71.81	574.48
57520 01	Key and Additional(s) Hair	8.0	71.81	574.48

**NEW YORK IATSE OCCUPATION CODE LIST  
THEATRICAL AND TELEVISION**

**LOCAL 817 THEATRICAL TEAMSTERS MAJORS**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 11/2/2019 – 10/31/2020		
			2X HRLY RATE	DAILY (7 Hrs)	WEEKLY (5 Days)
	Teamsters Local 817 Majors Theatrical Rates				
35000 01	Captain	7.0	\$113.64	\$397.67	
35000 70	Captain	70.0			\$5,256.19
35200 01	Co-Captain/Special Equipment Driver	7.0	105.70	370.01	
35200 64	Co-Captain/Special Equipment Driver	64.0			4,254.94
	DOT Compliance**	7.0	105.70	370.01	
	DOT Compliance**	64.0			4,254.94
	Dispatcher/DOT Compliance**	7.0	105.70	370.01	
	Dispatcher/DOT Compliance**	64.0			4,254.94
35110 01	Chauffeur	7.0	95.64	334.74	
35110 64	Chauffeur	64.0			3,849.45
35620 01	Helper	7.0	91.62	320.69	
35620 64	Helper	64.0			3,687.93
			Effective 11/1/2020 – 10/30/2021		
			2X HRLY RATE	DAILY (7 Hrs)	WEEKLY (5 Days)
	Teamsters Local 817 Majors Theatrical Rates				
35000 01	Captain	7.0	\$115.90	\$405.62	
35000 70	Captain	70.0			\$5,361.31
35200 01	Co-Captain/Special Equipment Driver	7.0	107.82	377.41	
35200 64	Co-Captain/Special Equipment Driver	64.0			4,340.04
	DOT Compliance**	7.0	107.82	377.41	
	DOT Compliance**	64.0			4,340.04
	Dispatcher/DOT Compliance**	7.0	107.82	377.41	
	Dispatcher/DOT Compliance**	64.0			4,340.04
35110 01	Chauffeur	7.0	97.56	341.43	
35110 64	Chauffeur	64.0			3,926.44
35620 01	Helper	7.0	93.46	327.10	
35620 64	Helper	64.0			3,761.69

\*\*Applicable to feature productions, one-time television productions, and seasons of television series which begin principal photography on or after January 1, 2020.

**NEW YORK IATSE OCCUPATION CODE LIST  
THEATRICAL AND TELEVISION**

**LOCAL 817 TELEVISION TEAMSTERS MAJORS**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 11/2/2019 – 10/31/2020		
			2X HRLY RATE	DAILY (7 Hrs)	WEEKLY (5 Days)
	Teamsters Local 817 Majors Television Motion Pictures Rates				
35000 01	Captain	7.0	\$107.14	\$375.00	
35000 70	Captain	70.0			\$4,956.25
35200 01	Co-Captain/Special Equipment Driver	7.0	99.68	348.86	
35200 64	Co-Captain/Special Equipment Driver	64.0			4,012.13
	DOT Compliance**	7.0	99.68	348.86	
	DOT Compliance**	64.0			4,012.13
	Dispatcher/DOT Compliance**	7.0	99.68	348.86	
	Dispatcher/DOT Compliance**	64.0			4,012.13
35110 01	Chauffeur	7.0	90.18	315.65	
35110 64	Chauffeur	64.0			3,629.79
35620 01	Helper	7.0	86.40	302.35	
35620 64	Helper	64.0			3,477.51
			Effective 11/01/2020 – 10/30/2021		
			2X HRLY RATE	DAILY (7 Hrs)	WEEKLY (5 Days)
	Teamsters Local 817 Majors Television Motion Pictures Rates				
35000 01	Captain	7.0	\$109.28	\$382.50	
35000 70	Captain	70.0			\$5,055.38
35200 01	Co-Captain/Special Equipment Driver	7.0	101.66	355.84	
35200 64	Co-Captain/Special Equipment Driver	64.0			4,092.37
	DOT Compliance**	7.0	101.66	355.84	
	DOT Compliance**	64.0			4,092.37
	Dispatcher/DOT Compliance**	7.0	101.66	355.84	
	Dispatcher/DOT Compliance**	64.0			4,092.37
35110 01	Chauffeur	7.0	91.98	321.96	
35110 64	Chauffeur	64.0			3,702.39
35620 01	Helper	7.0	88.14	308.40	
35620 64	Helper	64.0			3,547.06

\*\*Applicable to feature productions, one-time television productions, and seasons of television series which begin principal photography on or after January 1, 2020.

**NEW YORK IATSE OCCUPATION CODE LIST  
THEATRICAL AND TELEVISION**

**LOCAL 829 SCENIC ARTISTS MAJORS**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 9/29/2019 – 10/03/2020	
			DAILY (8 Hrs.)	WEEKLY
Various	Scenic Artists Local 829 Majors Theatrical and TV (except for long-form TV, pilots and new one-hour)			
13010 01	Art Director (5 Day Week)			\$4,607.16
13110 01	Assistant Art Director	8.0	\$666.02	
22010 01	Costume Designer (5 Day Week)			3,926.16
22020 01	Assistant Costumer Designer	8.0	452.05	
75010 01	Charge Scenic Artist	8.0	618.23	
75200 01	Journeyman Scenic Artists	8.0	504.17	
73030 01	Shopperson	8.0	300.88	
			Effective 10/4/2020 – 9/30/2021	
			DAILY (8 Hrs.)	WEEKLY
13010 01	Art Director (5 Day Week)			\$4,768.41
13110 01	Assistant Art Director	8.0	\$672.68	
22010 01	Costume Designer (5 Day Week)			4,142.10
22020 01	Assistant Costumer Designer	8.0	465.61	
75010 01	Charge Scenic Artist	8.0	636.78	
75200 01	Journeyman Scenic Artists	8.0	519.30	
73030 01	Shopperson	8.0	309.91	

**LOCAL 829 SCENIC ARTISTS INDEPENDENT FEATURE**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 5/15/2020 – 5/15/2021		
			HOURLY	DAILY	WEEKLY (5 Days)
	Scenic Artists Local 829 Independent Feature				
	Rates are subject to negotiation on a project-by project basis. Contact local directly.				
13020 56	Production Designer (5-day week; must be at or above Art Director rate)	60.0			Overscale
13010 56	Art Director (5-day week)	60.0			\$5,149.11
58420 56	Storyboard Artist (5-day week)	60.0			5,149.11
13110 01	Assistant Art Director	8.0	\$89.86	\$718.88	
22000 01	Computer Graphic Artist	8.0	89.86	718.88	
22010 56	Costume Designer (5-day week)	60.0			5,149.11
22020 01	Assistant Costume Designer	8.0	80.03	640.24	
22030 01	Assistant Costume Design/Shopper	8.0	60.63	485.04	
75010 01	Charge Scenic Artist	8.0	82.71	661.68	
75020 01	Camera Scenic Artist	8.0	82.71	661.68	
75100 01	Lead Scenic Artists	8.0	74.48	595.84	
75200 01	Journey Scenic Artists	8.0	70.46	563.68	
73030 01	Scenic Dept. Shopperson	8.0	49.13	393.04	
59040 01	Art/Costume Department Coordinator	8.0	53.32	426.56	



**NEW YORK IATSE OCCUPATION CODE LIST  
NEW ONE-HOUR SERIES**

**NEW YORK NEW ONE-HOUR SERIES**

**LOCAL 52 STUDIO MECHANICS MAJORS**

EP OCC CODE	CLASSIFICATION	GUAR HRS	5/19/19 thru 5/16/20	5/17/20 thru 5/15/21	5/19/19 thru 5/16/20	5/17/20 thru 5/15/21	5/19/19 thru 5/16/20	5/17/20 thru 5/15/21
			DAILY		DAILY	DAILY	DAILY	DAILY
Various	Studio Mechanics Local 52 Majors One-Hour Series Shooting in NY and NJ Which Began Production Prior To 5/16/2006				New One-Hour Series In NY and NJ Which Began Production On Or After 5/16/2006			
					First or Second Season		Third or Subsequent Season	
	Sound							
81010 01	Production Mixer	8.0	\$526.46	\$542.25	\$526.24	\$542.03	\$542.03	\$558.29
81510 01	Boom Man	8.0	416.44	428.93	417.23	429.84	429.84	442.83
81440 01	Utility Person	8.0	416.44	428.93	417.23	429.84	429.84	442.83
	Dept. Heads							
73010 01	Shop Craftsperson	8.0	441.98	455.24	441.73	454.98	454.98	468.63
54010 01	Electrician	8.0	412.18	424.55	411.92	424.28	424.28	437.01
73310 01	Property Person	8.0	412.18	424.55	411.92	424.28	424.28	437.01
45010 01	Grip	8.0	412.18	424.55	411.92	424.28	424.28	437.01
73200 01	Drapery Person	8.0	412.18	424.55	411.92	424.28	424.28	437.01
37240 01	Generator Person	8.0	412.18	424.55	411.92	424.28	424.28	437.01
	Foreman							
73000 01	Shop Craftsperson	8.0	412.18	424.55	413.45	425.97	425.97	438.87
54110 01	Electrician	8.0	354.56	365.20	355.87	366.67	366.67	377.79
73310 01	Property Person	8.0	354.56	365.20	355.87	366.67	366.67	377.79
45110 01	Grip	8.0	354.56	365.20	355.87	366.67	366.67	377.79
	Operators							
73030 01	Shop Craftsperson	8.0	398.10	410.04	398.34	410.35	410.35	422.72
54310 01	Electrician	8.0	341.84	352.10	342.10	352.42	352.42	363.05
73690 01	Property Person	8.0	341.84	352.10	342.10	352.42	352.42	363.05
45410 01	Grip	8.0	341.84	352.10	342.10	352.42	352.42	363.05

**NEW YORK IATSE OCCUPATION CODE LIST  
NEW ONE-HOUR SERIES**

**LOCAL 161 SCRIPT SUPERVISORS AND PRODUCTION COORDINATORS MAJORS**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 3/3/2019 – 2/29/2020		Effective 3/3/2019 – 2/29/2021	
			DAILY	WEEKLY	DAILY	WEEKLY
71000 00	Local 161 Majors Script Supervisors and Production Coordinators Working on Existing One-Hour Series Which Began Production Prior To 3/3/2007					
77030 01	Script Supervisor	8.0	\$493.66		\$508.47	
77030 40	Script Supervisor	40.0		\$2,224.71		\$2,291.45
71200 01	Prod. Office Coordinator	8.0	316.52		326.02	
71200 40	Prod. Office Coordinador	40.0		1,436.22		1,479.31
71300 01	Asst. Prod. Office Coordinator	8.0	176.69		181.99	
71300 40	Asst. Prod. Office Coordinator	40.0		880.06		906.46

EP OCC CODE	CLASSIFICATION	GUAR HRS	First or Second Season			
			Effective 3/3/2019 – 2/29/2020		Effective 3/1/2020 – 2/27/2021	
			DAILY	WEEKLY	DAILY	WEEKLY
71000 00	New One-Hour Series Shooting in NY, NJ or CT Which Began Production On Or After 3/3/2007 In Its:					
77030 01	Script Supervisorsss	8.0	\$493.39		\$508.19	
77030 40	Script Supervisor	40.0		\$2,223.49		\$2,290.19
71200 01	Prod. Office Coordinator	8.0	316.26		325.75	
71200 40	Prod. Office Coordinador	40.0		1,435.04		1,478.09
71300 01	Asst. Prod. Office Coordinator	8.0	171.87		177.35	
71300 40	Asst. Prod. Office Coordinator	40.0		853.28		880.27
			Third or Subsequent Season			
			Effective 3/3/2019 – 2/29/2020		Effective 3/1/2020 – 2/27/2021	
			DAILY	WEEKLY	DAILY	WEEKLY
77030 01	Script Supervisor	8.0	\$508.19		\$523.44	
77030 40	Script Supervisor	40.0		\$2,290.19		\$2,358.90
71200 01	Prod. Office Coordinator	8.0	325.75		335.52	
71200 40	Prod. Office Coordinador	40.0		1,478.09		1,522.43
71300 01	Asst. Prod. Office Coordinator	8.0	177.35		183.00	
71300 40	Asst. Prod. Office Coordinator	40.0		880.27		908.07

**NEW YORK IATSE OCCUPATION CODE LIST  
NEW ONE-HOUR SERIES**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 3/3/2019 – 2/29/2020		Effective 3/1/2020 – 2/27/2021	
			DAILY (8 Hrs)	WEEKLY (40 Hrs)	DAILY (8 Hrs)	WEEKLY (40 Hrs)
71000 00	Local 161 Majors Script Supervisors and Production Coordinators working on New and Existing One-Hour Series Shooting within the jurisdiction of this Agreement, but outside NY, NJ, and CT.					
77030 01	Script Supervisor	8.0	\$493.66		\$508.47	
77030 40	Script Supervisor	40.0		\$2,224.71		\$2,291.45
71200 01	Production Office Coordinator	8.0	316.52		326.02	
71200 40	Production Office Coordinator	40.0		1,436.22		1,479.31
71300 01	Asst. Production Office Coordinator	8.0	168.38		173.43	
71300 40	Asst. Production Office Coord.	40.0		838.50		863.66

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 3/3/2019 – 2/29/2020		Effective 3/1/2020 – 2/27/2021	
			WEEKLY (40 Hrs)		WEEKLY (40 Hrs)	
71000 00	Local 161 Majors Production Office Coordinators and Assistant Production Office Coordinators Both Hired and Engaged to Work Outside a 50 Mile Radius of New York City and Outside All of Long Island on New One-Hour Series Shooting with the Jurisdiction of this Agreement					
71200 40	Production Office Coordinator	40.0		\$1,281.26		\$1,319.70
71300 40	Asst. Production Office Coord.	40.0		799.40		823.38

**Local 161 Majors Note: Please contact payroll for information on Productions Made for Basic Cable or The CW Outside New York, New Jersey and Connecticut**

**NEW YORK IATSE OCCUPATION CODE LIST  
NEW ONE-HOUR SERIES**

**LOCAL 600 INTERNATIONAL PHOTOGRAPHERS AMENDMENT AGREEMENT**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 8/2/2020 – 7/31/2021	
			DAILY (8 Hrs)	WEEKLY (40 Hrs)
19000 00	International Photographers Local 600 Basic Agreement (Amendment Agreement - Corridor) Pilots (other than those covered under the Long-form TV Sideletter) and One-Hour Series			
19010 01	Director of Photography	8.0	\$938.15	
19010 40	Director of Photography	40.0		\$4,178.13
19110 01	Camera Operator	8.0	703.11	
19110 40	Camera Operator	40.0		2,828.65
19410 01	1st Assistant Camera Operator	8.0	464.18	
19410 40	1st Assistant Camera Operator	40.0		2,042.93
19510 01	2nd Assistant Camera Operator	8.0	390.79	
19510 40	2nd Assistant Camera Operator	40.0		1,889.18
19310 01	Still Photographer	8.0	559.04	
19310 40	Still Photographer	40.0		2,344.39
19710 01	Film Loader	8.0	335.78	

**LOCAL 764 WARDROBE MAJORS**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 3/3/2019 – 2/29/2020	
			HOURLY RATE	DAILY (8 Hrs)
23000 00	Wardrobe Local 764 Majors New One-Hour Series			
23000 01	Wardrobe Head	8.0	\$57.8838	\$463.07
23010 01	Wardrobe Assistant	8.0	51.5913	412.73
23020 01	Costume Shop Supervisor	8.0	51.5913	412.73
23060 01	Others (Costume Shop)	8.0	42.0063	336.05
			Effective 3/1/2020 – 2/27/2021	
			HOURLY RATE	DAILY (8 Hrs)
23000 01	Wardrobe Head	8.0	\$59.62	\$476.96
23010 01	Wardrobe Assistant	8.0	53.1388	425.11
23020 01	Costume Shop Supervisor	8.0	53.1388	425.11
23060 01	Others (Costume Shop)	8.0	43.2663	346.13

**NEW YORK IATSE OCCUPATION CODE LIST  
NEW ONE-HOUR SERIES**

**LOCAL 798 MAKE-UP & HAIR STYLISTS MAJORS**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 3/3/2019 – 2/29/2020	
			HOURLY RATE	DAILY (8 Hrs)
57000 00	Make-Up Artists & Hair Stylists Local 798 Majors New One-Hour Series			
57210 01	Make-Up Artist Dept Head	8.0	\$58.5425	\$468.34
57410 01	Hair Stylist Dept Head	8.0	58.5425	468.34
57130 01	2nd & Additional Make-Up Artist	8.0	55.3438	442.75
57420 01	2nd & Additional Hair Stylist	8.0	55.3438	442.75
			Effective 3/1/2020 – 2/27/2021	
			HOURLY RATE	DAILY (8 Hrs)
57210 01	Make-Up Artist Dept Head	8.0	\$60.2988	\$482.39
57410 01	Hair Stylist Dept Head	8.0	60.2988	482.39
57130 01	2nd and Additional Make-Up Artist	8.0	57.0038	456.03
57420 01	2nd and Additional Hair Stylist	8.0	57.0038	456.03

**LOCAL 829 SCENIC ARTISTS MAJORS**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 10/4/2020 – 9/30/21	
			DAILY (8 Hrs)	WEEKLY
Various	Scenic Artists Local 829 Majors New One-Hour Series – principal photography of the first episode of the first season commenced on or before 9/28/2013.			
13010 01	Art Director (5 Day Week)			\$4,632.00
13110 01	Assistant Art Director	8.0	\$652.75	
22010 01	Costume Designer (5 Day Week)			4,025.30
22020 01	Assistant Costumer Designer	8.0	443.89	
75010 01	Charge Scenic Artist	8.0	618.24	
75100 01	Journeyman Scenic Artists	8.0	504.17	
73030 01	Shopperson	8.0	301.25	
			Effective 10/4/2020 – 9/30/2021	
			DAILY (8 Hrs)	WEEKLY
Various	Scenic Artists Local 829 Majors New One-Hour Series – principal photography of the first episode of the first season commenced on or after 9/29/2013.			
13010 01	Art Director (5 Day Week)			\$4,607.16
13110 01	Assistant Art Director	8.0	\$666.02	
22010 01	Costume Designer (5 Day Week)			3,926.16
22020 01	Assistant Costumer Designer	8.0	452.05	
75010 01	Charge Scenic Artist	8.0	618.23	
75100 01	Journeyman Scenic Artists	8.0	504.17	
73030 01	Shopperson	8.0	300.88	

**NEW YORK IATSE OCCUPATION CODE LIST  
LONG-FORM TELEVISION/PILOTS**

**NEW YORK LONG-FORM TELEVISION / PILOTS**

**LOCAL 52 STUDIO MECHANICS MAJORS**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 5/19/2019-5/16/2020		Effective 5/17/2020-5/15/2021	
			HOURLY RATE	DAILY	HOURLY RATE	DAILY
Various	Studio Mechanics Local 52 Majors – Long-form and Pilots Shooting in NY and NJ					
	Sound					
81010 01	Production Mixer	8.0	\$62.4175	\$499.34	\$64.29	\$514.32
81510 01	Boom Person	8.0	48.8788	391.03	50.345	402.76
81440 01	Utility Person	8.0	48.8788	391.03	50.345	402.76
	Department Heads					
73010 01	Shop Craftsperson	8.0	52.41	419.28	53.9825	431.86
54010 01	Electrician	8.0	48.8788	391.03	50.345	402.76
73310 01	Property Person	8.0	48.8788	391.03	50.345	402.76
45010 01	Grip	8.0	48.8788	391.03	50.345	402.76
73200 01	Drapery Person	8.0	48.8788	391.03	50.345	402.76
37240 01	Generator Person	8.0	48.8788	391.03	50.345	402.76
	Foreman					
73000 01	Shop Craftsperson	8.0	48.8788	391.03	50.345	402.76
54110 01	Electrician	8.0	42.0563	336.45	43.3175	346.54
73310 01	Property Person	8.0	42.0563	336.45	43.3175	346.54
45110 01	Grip	8.0	42.0563	336.45	43.317	346.54
	Operators					
73030 01	Shop Craftsperson	8.0	46.1975	369.58	47.5838	380.67
54310 01	Electrician	8.0	39.53	316.24	40.7163	325.73
73690 01	Property Person	8.0	39.53	316.24	40.7163	325.73
45410 01	Grip	8.0	39.53	316.24	40.7163	325.73

**LOCAL 161 SCRIPT SUPERVISORS & PRODUCTION COORDINATORS MAJORS**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 3/6/2019 – 2/29/2020		Effective 3/1/2020 – 2/27/2021	
			DAILY (8 Hrs)	WEEKLY (40 Hrs)	DAILY (8 Hrs)	WEEKLY (40 Hrs)
71000 00	Local 161 Majors Script Supervisors & Production Coordinators working on Long-form Television Motion Pictures and Pilots Shooting Within the Jurisdiction of this Agreement					
77030 01	Script Supervisor	8.0	\$468.20		\$482.25	
77030 40	Script Supervisor	40.0		\$2,110.28		\$2,173.59
71200 01	Production Office Coordinator	8.0	300.35		309.36	
71200 40	Production Office Coordinator	40.0		1,363.16		1,404.05
71300 01	Asst. Prod. Office Coordinator	8.0	159.99		164.79	
71300 40	Asst. Prod. Office Coordinator	40.0		796.74		820.64
71000 00	Local 161 Majors Production Office Coordinators and Assistant Production Office Coordinators Both Hired and Engaged to Work Outside a 50 Mile Radius of New York City and Outside All of Long Island on Long-form Television Pictures and Pilots Shooting with the Jurisdiction of this Agreement					
71200 40	Production Office Coordinator	40.0		\$1,216.30		\$1,252.79
71300 40	Asst. Prod. Office Coordinator	40.0		759.61		782.40

**NEW YORK IATSE OCCUPATION CODE LIST  
LONG-FORM TELEVISION/PILOTS**

**LOCAL 600 INTERNATIONAL PHOTOGRAPHERS AMENDMENT AGREEMENT**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 8/2/2020 – 7/31/2021		
			HOURLY RATE	DAILY (8 Hrs)	WEEKLY (40 Hrs)
19000 00	International Photographers Local 600 Basic Agreement (Amendment Agreement – Corridor) LONG-FORM Television				
19010 01	Director of Photography	8.0	As Negotiated Under The Local Agreement		
19010 40	Director of Photography	40.0	As Negotiated Under The Local Agreement		
19110 01	Camera Operator	8.0	\$65.31	\$522.48	
19110 40	Camera Operator	40.0	53.69		\$2,147.60
19410 01	1st Assistant Camera Operator	8.0	52.96	423.68	
19410 40	1st Assistant Camera Operator	40.0	45.82		1,832.80
19510 01	2nd Assistant Camera Operator	8.0	48.01	384.08	
19510 40	2nd Assistant Camera Operator	40.0	41.53		1,661.20
19310 01	Still Photographer	8.0	58.61	468.88	
19310 40	Still Photographer	40.0	46.24		1,849.60
19710 01	Film Loader	8.0	41.64	333.12	
19710 40	Film Loader	40.0	36.06		1,442.40

**LOCAL 764 WARDROBE MAJORS**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 3/3/2019 – 2/29/2020	
			HOURLY RATE	DAILY (8 Hrs)
23000 00	Wardrobe Local 764 Majors LONG-FORM Television and Pilots			
23000 01	Wardrobe Head	8.0	\$54.8475	\$438.78
23010 01	Wardrobe Assistant	8.0	48.8838	391.07
23020 01	Costume Shop Supervisor	8.0	48.8838	391.07
23060 01	Other Wardrobe	8.0	39.9150	319.32
			Effective 3/1/2020 – 2/27/2021	
			HOURLY RATE	DAILY (8 Hrs)
23000 01	Wardrobe Head	8.0	\$56.4925	\$451.94
23010 01	Wardrobe Assistant	8.0	50.35	402.80
23020 01	Costume Shop Supervisor	8.0	50.35	402.80
23060 01	Other Wardrobe	8.0	41.1125	328.90

**NEW YORK IATSE OCCUPATION CODE LIST  
LONG-FORM TELEVISION/PILOTS**

**LOCAL 798 MAKE-UP ARTISTS & HAIR STYLISTS MAJORS**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 3/3/2019 – 2/29/2020	
			HOURLY RATE	DAILY (8 Hrs.)
57000 00	Make-Up Artists & Hair Stylists Local 798 Majors LONG-FORM Television and Pilots			
57210 01	Make-Up Artist Dept Head	8.0	\$55.4725	\$443.78
57410 01	Hair Stylist Dept Head	8.0	55.4725	443.78
57130 01	2nd and Additional Make-Up Artist	8.0	52.4413	419.53
57420 01	2nd and Additional Hair Stylist	8.0	52.4413	419.53
			Effective 3/1/2020 – 2/27/2021	
			HOURLY RATE	DAILY (8 Hrs.)
57210 01	Make-Up Artist Dept Head	8.0	\$57.1363	\$457.09
57410 01	Hair Stylist Dept Head	8.0	57.1363	457.09
57130 01	2nd and Additional Make-Up Artist	8.0	54.015	432.12
57420 01	2nd and Additional Hair Stylist	8.0	54.015	432.12

**LOCAL 829 SCENIC ARTISTS MAJORS**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 9/29/2019 – 10/03/2020	
			DAILY (8 Hrs.)	WEEKLY
Various	Scenic Artists Local 829 Majors LONG-FORM Television and Pilots			
13010 01	Art Director (5 Day Week)			\$4,245.12
13110 01	Assistant Art Director	8.0	\$611.87	
22010 01	Costume Designer (5 Day Week)			3,621.99
22020 01	Assistant Costumer Designer	8.0	417.04	
75010 01	Charge Scenic Artist	8.0	568.78	
75100 01	Journeyman Scenic Artists	8.0	463.82	
73030 01	Shopperson	8.0	277.81	
			Effective 10/4/2020 – 9/30/2021	
			DAILY (8 Hrs.)	WEEKLY
13010 01	Art Director (5 Day Week)			\$4,393.70
13110 01	Assistant Art Director	8.0	\$617.99	
22010 01	Costume Designer (5 Day Week)			3,821.20
22020 01	Assistant Costumer Designer	8.0	429.55	
75010 01	Charge Scenic Artist	8.0	585.84	
75100 01	Journeyman Scenic Artists	8.0	477.73	
73030 01	Shopperson	8.0	286.14	



## **SIDELETTER LOCALS 52 MAJORS TV THEATRICAL BASIC AGREEMENT**

### **Special Conditions for New One-Hour Episodic Television Series, the Production of Which Commences on or After May 16, 2006:**

The following special conditions to pre-production and production of one-hour episodic television series, the production of which commences on or after May 16, 2006, which are committed to be produced within the geographical area covered by Part A of the Local 52 Feature and Television Production Contract with Major Producers (i.e., New York and New Jersey):

- a) Wages – For the first two (2) production seasons of any such series, the wage rates shall lag the “theatrical rates,” computed as described in the next paragraph, by one year. For the third or any subsequent season, the wage rates shall be the “theatrical rates” computed as described in the next paragraph.

The “theatrical rates” to be used for these purposes shall be the applicable theatrical rates in Section 1 (a) (I) of this Agreement (i.e., the theatrical rates in effect one year previously for one-hour series in their first or second season or the current theatrical rates for series in their third or subsequent season) adjusted as follows:

Note that the rates for new one hour series have been computed for the term of this Agreement and are reflected in Section(a)(5).

- i) The rates for the Boom Person and Utility Person shall be reduced by \$3.00 per day;
  - ii) The rates for all persons employed in the Foremen classifications shall be reduced by \$4.00 per day; and
  - iii) The rates for all persons employed in the Operator classifications shall be reduced by \$2.00 per day.
- b. Vacation – No vacation pay shall be payable for the first year of any series; in the second year of the series, vacation will be payable at one-half of the applicable percentage in this Agreement; thereafter, the vacation provision in this Agreement shall apply.
- c. Holidays Not Worked – No unworked holiday pay shall be payable for the first year of any series; in the second year of the series, unworked holiday pay will be payable at one-half of the applicable percentage in this Agreement; thereafter, the unworked holiday provisions in this Agreement shall apply.
- d. Interchange – “On production” Local #52 personnel will be interchangeable in performing bargaining unit work based upon the concept set forth in the Supplemental Videotape Electronics Agreement.

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## **LOCAL 829 MAJORS AGREEMENT DIGITAL**

### **Special Conditions for New Digital One-Half Hour Single Camera Dramatic Television Series, the Production of Which Commences on or After October 1, 2006:**

The following special conditions to digital one-half hour single camera dramatic television series, the production of which commences on or after October 1, 2006, which are committed to be produced within the jurisdiction of Local #829:

- a) Wages – For the first two (2) production seasons of any series, the wage rates set forth in the Agreement for the period immediately preceding the period in question shall apply (e.g., during the period October 2, 2016 to September 30, 2017, the wage rates for the period October 4, 2015 through October 1, 2016 shall apply); thereafter, the wage rates in the Agreement shall apply.
- b) Holidays Worked – Each employee working on a holiday shall be paid a minimum of eight (8) hours at double time for such holiday.
- c) Overtime – Daily overtime for hours worked shall be paid at the rate of time-and-one-half for each hour worked after eight (8) work hours; double time shall be paid for each hour worked after twelve (12) work hours.
- d) Interchange – Producer may interchange Scenic Artists with other employees in the stagecraft department in the same manner as provided in the IATSE Videotape Electronic Supplemental Basic Agreement.

For purposes of administering this sideletter, production "commences" on the first day an employee covered by the Local #829 Agreement is employed on the production.

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## **LOCAL 52 MAJORS SUPPLEMENTAL DIGITAL PRODUCTION AGREEMENT**

### **Special Conditions for One-Half Hour Pilots, One-Hour Pilots (Other Than One-Hour Prime Time Dramatic Pilots), and One-Hour Episodic Television Series (Other Than One-Hour Prime Time Dramatic Episodic Television Series):**

The special conditions set forth herein are applicable to pre-production and production of the following digitally-recorded motion pictures which are committed to be produced within the geographical jurisdiction of Local #52:

- (1) One-half hour and one-hour non-dramatic pilots;
- (2) One-half hour dramatic pilots (except for single cam on Basic Cable or the CW in CT, DE, or PA not inclusive of a 50-mile radius of Pittsburgh);
- (3) One-hour non-prime time dramatic pilots; and
- (4) One-hour non-prime time dramatic episodic series.

The special conditions applicable to such motion pictures are:

a. Wages

i. Pilots (Other Than One-Hour Prime Time Dramatic Pilots)

(A) For non-dramatic pilots and for non-prime time dramatic pilots, the wage rates set forth in the Local #52 Supplemental Digital Production Agreement (hereinafter, the "Digital Agreement") for the period immediately preceding the period in question shall apply (e.g., during the period October 4, 2015 through October 1, 2016, the wage rates for the period May 16, 2015 to October 3, 2015 shall apply).

(B) For one-half hour prime time dramatic pilots, the wage rates set forth in the Local #52 Feature and Television Production Contract shall apply.

ii. One-Hour Episodic Series (Other Than One-Hour Prime Time Dramatic Episodic Series) For the first two (2) production seasons of any one-hour non-prime time dramatic episodic series, the wage rates set forth in the Digital Agreement for the period immediately preceding the period in question shall apply (e.g., during the period October 4, 2015 through October 1, 2016, the wage rates for the period May 16, 2015 to October 3, 2015 shall apply); thereafter, the wage rates in the Digital Agreement shall apply.

b. Vacation - No vacation pay shall be payable for a pilot and the first year of any one-hour series; in the second year of the series, vacation will be payable at one-half of the applicable percentage in the Digital Agreement; thereafter, the vacation provisions in the Digital Agreement shall apply.

c. Holidays Not Worked - No unworked holiday pay shall be payable for a pilot and the first year of any one-hour episodic series; in the second year of the series, unworked holiday pay will be payable at one-half of the applicable percentage in the Digital Agreement; thereafter the unworked holiday provisions in the Digital Agreement shall apply.

d. Holidays Worked - Each employee working on a holiday shall be paid a minimum of eight (8) hours at double time for such holiday.

e. Overtime - Daily overtime for hours worked shall be paid at the rate of time-and-one-half for each hour worked after eight (8) work hours, except as otherwise provided in the Digital Agreement; golden hours shall be paid for each hour worked after twelve (12) hours.

f. Interchange - Producer may interchange employees as provided in the Supplemental Digital Production Agreement.

**NEW YORK SIDELETTERS**  
**MAJORS SUPPLEMENTAL DIGITAL PRODUCTION AGREEMENT (LOCAL 52)**

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**Special Conditions for (1) One-Half Hour Single Camera Dramatic Television Series, the Production of Which Commences On or After October 1, 2006; (2) One-Half Hour Single Camera Dramatic Pilots and Television Series Made for Basic Cable or The CW in Connecticut, Delaware, or Pennsylvania, the Production of Which Commences On or After May 16, 2015; and (3) Non-Dramatic Series of Any Length, the Production of Which Commences On or After October 1, 2006:**

The special conditions set forth herein are applicable to pre-production and production of the following digitally-recorded motion pictures which are committed to be produced within the geographic jurisdiction of the Local #52 Feature and Television Production Contract:

- (1) One-half hour single camera dramatic series, the production of which commences on or after October 1, 2006;
- (2) One-half hour single camera dramatic pilots and television series made for basic cable or The CW, the production of which commences on or after May 16, 2015 in Connecticut, Delaware or Pennsylvania (except in the city of Pittsburgh and in that area of Pennsylvania within a fifty (50) mile radius of the city of Pittsburgh); and
- (3) Non-dramatic television series of any length, the production of which commences on or after October 1, 2006.

a. Wages

i. One-Half Hour Single Camera Dramatic Series

(A) Prime Time Series – Except as provided in (C) below, for the first two production seasons of any one-half hour single camera prime time dramatic television series, the production of which commences on or after October 1, 2006, the wage rates set forth in the Local #52 Feature and Television Production Contract for the period immediately preceding the period in question shall apply (e.g., during the period October 4, 2015 through October 1, 2016, the wage rates for the period May 16, 2015 to October 3, 2015 shall apply); thereafter, the wage rates in the Local #52 Feature and Television Production Contract for the period in question shall apply.

(B) Non-Prime Time Series – Except as provided in (C) below, for the first two (2) production seasons of any one-half hour single camera non-prime time dramatic series, the production of which commences on or after October 1, 2006, the wage rates set forth in the Local #52 Supplemental Digital Production Agreement (“Digital Agreement”) for the period immediately preceding the period in question shall apply (e.g., during the period October 4, 2015 to October 1, 2016, the wage rates for the period May 16, 2015 to October 3, 2015 shall apply); thereafter, the wage rates in the Digital Agreement for the period in question shall apply.

(C) Pilots and Series Made for Basic Cable or The CW, the Production of Which Commences on or After May 16, 2015 in Connecticut, Delaware or Pennsylvania Only – For employees employed in Connecticut, Delaware or Pennsylvania (except in the city of Pittsburgh and in that area of Pennsylvania within a fifty (50) mile radius of the city of Pittsburgh) on the pilot and first production season of any one-half hour single camera dramatic series made for basic cable or The CW, the production of which commences on or after May 16, 2015, the wage rates shall be as provided in Section 26(a)(3) of the Local #52 Feature and Television Production Contract (or Section 26(d) for weekly employees), reduced by ten percent (10%). For the second and third production seasons of any such series, the wage rates for the period immediately preceding the period in question shall apply (e.g., during the period October 4, 2015 through October 1, 2016, the wage rates for the period May 16, 2015 to October 3, 2015 shall apply); thereafter, the wage rates in Section 26(a)(3) of the Local #52 Feature and Television Production Contract (or Section 26(d) for weekly employees) for the period in question shall apply.

ii. Non-Dramatic Series – For the first two (2) production seasons of any non-dramatic series, the wage rates set forth in the Digital Agreement for the period immediately preceding the period in question shall apply (e.g., during the period October 4, 2015 to October 1, 2016, the wage rates for the period May 16, 2015 to October 3, 2016 shall apply); thereafter, the wage rates in the Digital Agreement for the period in question shall apply.

b. Vacation - No vacation pay shall be payable for a pilot and the first year of any series; in the second year of the series, vacation will be payable at one-half of the applicable percentage in the Digital Agreement; thereafter, the vacation provisions in the Digital Agreement shall apply.

**NEW YORK SIDELETTERS**  
**MAJORS SUPPLEMENTAL DIGITAL PRODUCTION AGREEMENT (LOCAL 52)**

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c. Holidays Not Worked

i. Except as provided in ii. below, no unworked holiday pay shall be payable for a pilot and the first year of any series; in the second year of the series, unworked holiday pay will be payable at one-half of the applicable percentage in the Digital Agreement; thereafter, the unworked holiday provisions in the Digital Agreement shall apply.

ii. For employees employed in Connecticut, Delaware or Pennsylvania (except in the city of Pittsburgh and in that area of Pennsylvania within a fifty (50) mile radius of the city of Pittsburgh) on any one-half hour single camera dramatic series made for basic cable or The CW, the production of which commences on or after May 16, 2015, no unworked holiday pay will be payable for a pilot and the first and second years of such series; in the third year of such series, unworked holiday pay will be payable at one-half of the applicable percentage in the Digital Agreement; thereafter, the unworked holiday provisions in the Digital Agreement shall apply.

d. Holidays Worked – Each employee working on a holiday shall be paid a minimum of eight (8) hours at double time for such holiday.

e. Overtime – Daily overtime for hours worked shall be paid at the rate of time-and-one-half for each hour worked after eight (8) work hours, except as otherwise provided in the Digital Agreement; golden hours shall be paid for each hour worked after twelve (12) work hours.

f. Interchange – Producer may interchange employees as provided in the Digital Agreement.

g. Prime Time Series – As to any prime time series covered by this Sideletter, in lieu of Article 24 of this Agreement, Section 4, "Rest Period," of the Feature and Television Production Contract will apply to employees working within New York or New Jersey, and Section 32, "Rest Period," of the Feature and Television Production Contract will apply to employees working within Connecticut, Delaware or that part of Pennsylvania within the geographic jurisdiction of the Feature and Television Production Contract. It is agreed that if the Producer discontinues production within the geographic jurisdiction of the Local #52 Feature and Television Production Contract of any dramatic series covered under this sideletter and commences production of said dramatic series outside the geographic jurisdiction of the Local #52 Feature and Television Production Contract, or if Producer discontinues production in the United States of any non-dramatic series covered under this sideletter and commences production of said non-dramatic series outside the United States, then the Producer shall be responsible for adjusting the wages of all employees who were heretofore employed on the series under the terms and conditions of this sideletter to the otherwise applicable wage rates in the Feature and Television Production Contract, or the Digital Agreement, as applicable, and such employees will be paid the full holiday and vacation percentage benefit, retroactive to the first day of each employee's employment on the series.

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**LOCAL 161 MAJORS SUPPLEMENTAL DIGITAL PRODUCTION  
AGREEMENT SIDELETTERS**

**Special Conditions for One Hour Non-Prime Time Dramatic Episodic Television Series,  
the Production of Which Commenced Prior to October 1, 2003, and for One-Half Hour  
Dramatic and One-Hour Non-Prime Time Dramatic Pilots:**

The following special conditions to pre-production and production of digitally-recorded one-hour non-prime time dramatic episodic television series, the production of which commenced prior to October 1, 2003 (hereinafter "one-hour series"), and one-half hour dramatic and one-hour non-prime time dramatic pilots, which are committed to be produced within the geographical jurisdiction of Local #161:

- a) Wages – For one-half hour dramatic and one-hour non-prime time dramatic pilots and the first year of any one-hour series, except series which receive a short order of seven or fewer episodes in the first year, the wage rates set forth in the Local #161 Supplemental Digital Production Agreement (hereinafter, the "Digital Agreement") for the period immediately preceding the period in question shall apply ( e.g., during the period March 13, 2016 through October 1, 2016, the wage rates for the period September 28, 2014 to September 30, 2015 shall apply); thereafter, the wage rates in the Digital Agreement shall apply.  
  
For one-hour series which receive a short order of seven (7) or fewer episodes in the first year, the wage rates set forth in the Digital Agreement for the period immediately preceding the period in question shall apply for the first two (2) years of the series ( e.g., during the period March 13, 2016 through October 1, 2016, the wage rates for the period September 28, 2014 through September 30, 2015 shall apply; thereafter, the wage rates in the Digital Agreement shall apply.
- b) Vacation – No vacation pay shall be payable for a pilot and the first year of any one-hour series; in the second year of the series, vacation will be payable at one half of the applicable percentage in the Digital Agreement; thereafter, the vacation provisions in the Digital Agreement shall apply.
- c) Holidays Not Worked – No unworked holiday pay shall be payable for a pilot and the first year of any one-hour series; in the second year of the series, unworked holiday pay will be payable at one-half of the applicable percentage in the Digital Agreement; thereafter, the unworked holiday provisions in the Digital Agreement shall apply.
- d) Holidays Worked – Each employee working on a holiday shall be paid a minimum of eight (8) hours at double time for such holiday.
- e) Overtime – Daily overtime for hours worked shall be paid at the rate of time-and one-half for each hour worked after eight (8) work hours, except as otherwise provided in the Digital Agreement; golden hours shall be paid for each hour worked after twelve (12) work hours.

**NEW YORK SIDELETTERS**  
**MAJORS SUPPLEMENTAL DIGITAL PRODUCTION AGREEMENT (LOCAL 161)**

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**Special Conditions for New One-Hour Non-Prime Time Dramatic Episodic Television Series the Production of Which Commences On or After October 1, 2003.**

The following special conditions to pre-production and production of digitally-recorded one-hour non-prime time dramatic episodic television series, the production of which commences on or after October 1, 2003, which are committed to be produced within the geographical jurisdiction of Local #161:

- a) Wages – For the first two (2) production seasons of any series the wage rates set forth in the Local #161 Supplemental Digital Production Agreement (hereinafter, the "Digital Agreement") for the period immediately preceding the period in question shall apply (e.g., during the period March 3, 2013, through September 28, 2013, the wage rates for the period September 30, 2012, to March 2, 2013 shall apply); thereafter, the wage rates in the Digital Agreement shall apply.
- b) Vacation – No vacation pay shall be payable for the first year of any series; in the second year of the series, vacation will be payable at one-half of the applicable percentage in the Digital Agreement; thereafter, the vacation provisions in the Digital Agreement shall apply.
- c) Holidays Not Worked – No unworked holiday pay shall be payable for the first year of any series; in the second year of the series, unworked holiday pay will be payable at one-half of the applicable percentage in the Digital Agreement; thereafter, the unworked holiday provisions in the Digital Agreement shall apply.
- d) Holidays Worked – Each employee working on a holiday shall be paid a minimum of eight (8) hours at double time for such holiday.
- e) Overtime – Daily overtime for hours worked shall be paid at the rate of time-and-one-half for each hour worked after eight (8) work hours, except as otherwise provided in the Digital Agreement; golden hours shall be paid for each hour worked after twelve (12) work hours.

**NEW YORK SIDELETTERS**  
**MAJORS SUPPLEMENTAL DIGITAL PRODUCTION AGREEMENT (LOCAL 161)**

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**Special Conditions for New One-Half Hour Single Camera Dramatic Television Series, the Production of Which Commences On or After October 1, 2006:**

The following special conditions apply to pre-production and production of digitally-recorded one-half hour single camera dramatic television series, the production of which commences on or after October 1, 2006, which are committed to be produced within the geographic jurisdiction of the Local # 161 Agreement.

- a. Wages – For the first two (2) production seasons of any series covered hereunder, other than new one-half hour single camera prime time dramatic television series, the wage rates set forth in the Local #161 Supplemental Digital Production Agreement (hereinafter the "Digital Agreement") for the period immediately preceding the period in question shall apply (e.g., during the period March 3, 2013, through September 28, 2013, the wage rates for the period September 30, 2012, to March 2, 2013 shall apply); thereafter, the wage rates in the Digital Agreement shall apply.  
  
For the first two production seasons of any new one-half hour single camera prime time dramatic television series, the wage rates set forth in the Local # 161 Agreement for the period immediately preceding the period in question shall apply (e.g., during the period March 3, 2013, through September 28, 2013, the wage rates for the period September 30, 2012, to March 2, 2013 shall apply); thereafter, the wage rates in the Digital Agreement shall apply.
- b. Vacation – No vacation pay shall be payable for the first year of any series; in the second year of the series, vacation will be payable at one-half of the applicable percentage in the Digital Agreement; thereafter, the vacation provisions in the Digital Agreement shall apply.
- c. Holidays Not Worked – No unworked holiday pay shall be payable for a pilot and the first year of any series; in the second year of the series, unworked holiday pay will be payable at one-half of the applicable percentage in the Digital Agreement; thereafter, the unworked holiday provisions in the Digital Agreement shall apply.
- d. Holidays Worked – Each employee working on a holiday shall be paid a minimum of eight (8) hours at double time for such holiday.
- e. Overtime – Daily overtime for hours worked shall be paid at the rate of time-and-one-half for each hour worked after eight (8) work hours, except as otherwise provided in the Digital Agreement; golden hours shall be paid for each hour worked after twelve (12) work hours.
- f. Interchange – Producer may interchange employees as provided in the Supplemental Digital Production Agreement.
- g. Prime Time Series – As to any prime time series covered by this Sideletter, in lieu of Article 25 of this Agreement, Article 13, "Rest Period," of the Motion Picture Theatrical and TV Series Production Contract will apply to employees working in Connecticut, Delaware, Maine, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont, and the District of Columbia, and Article 33, "Rest Periods," of the Motion Picture, Theatrical, and TV Series Production Contract will apply to employees working in Florida, Georgia, Maryland, North Carolina, South Carolina, Virginia, and West Virginia.

It is agreed that if the Producer discontinues production within the geographic jurisdiction of the Local #161 Agreement of any dramatic series covered under this sideletter and commences production of said dramatic series outside the geographic jurisdiction of the Local #161 Agreement, then the Producer shall be responsible for adjusting the wages of all employees who were heretofore employed on the series under the terms and conditions of this sideletter to the otherwise applicable wage rates in the Motion Picture Theatrical and TV Series Production Contract, or the Digital Agreement, as applicable, and such employees will be paid the full holiday and vacation percentage benefit, retroactive to the first day of each employee's employment on the series.

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**LOCAL 764 MAJORS SUPPLEMENTAL DIGITAL PRODUCTION  
AGREEMENT SIDELETTER**

**Special Conditions for One-Hour Episodic Television Series (Other Than One-Hour Prime Time Dramatic Episodic Television Series), the Production of Which Commenced Prior to October 1, 2003, for One-Half Hour Pilots and for One-Hour Pilots (Other Than One-Hour Prime Time Dramatic Pilots):**

The following special conditions to pre-production and production of digitally-recorded one-hour episodic television series (other than one-hour prime time dramatic series), the production of which commenced prior to October 1, 2003 (hereinafter "one-hour series") and one-half hour or one-hour pilots (other than one-hour prime time dramatic pilots), which are committed to be produced within the geographical jurisdiction of Local #764:

- a) Wages – For non-dramatic or non-prime time dramatic one-half hour pilots, for one-hour pilots (other than one-hour prime time dramatic pilots), and for the first year of any one-hour series, except series which receive a short order of seven (7) or fewer episodes in the first year, the wage rates set forth in the Local #764 Supplemental Digital Production Agreement (hereinafter the "Digital Agreement") for the period immediately preceding the period in question shall apply (e.g., during the period October 2, 2016, to September 30, 2017, the wage rates for the period October 1, 2015 to October 1, 2016 shall apply); thereafter, the wage rates in the Digital Agreement shall apply.

For one-hour series which receive a short order of seven (7) or fewer episodes in the first year, the wage rates set forth in the Digital Agreement for the period immediately preceding the period in question shall apply for the first two (2) years of the series (e.g., during the period October 2, 2016, to September 30, 2017, the wage rates for the period October 1, 2015, to October 1, 2016 shall apply); thereafter, the wage rates in the Digital Agreement shall apply.

For one-half hour prime time dramatic pilots, the wage rates set forth in the Local #764 Feature and Television Production Agreement shall apply.

- b) Vacation – No vacation pay shall be payable for a pilot and the first year of any one-hour series; in the second year of the series, vacation will be payable at one-half of the applicable percentage in the Digital Agreement; thereafter, the vacation provisions in the Digital Agreement shall apply.
- c) Holidays Not Worked – No unworked holiday pay shall be payable for a pilot and the first year of any one-hour episodic series; in the second year of the series, unworked holiday pay will be payable at one-half of the applicable percentage in the Digital Agreement; thereafter, the unworked holiday provisions in the Digital Agreement shall apply.
- d) Holidays Worked – Each employee working on a holiday shall be paid a minimum of eight (8) hours at double time for such holiday.
- e) Overtime – Daily overtime for hours worked shall be paid at the rate of time-and-one-half for each hour worked after eight (8) work hours, except as otherwise provided in the Digital Agreement; golden hours shall be paid for each hour worked after twelve (12) work hours.

**NEW YORK SIDELETTERS**  
**MAJORS SUPPLEMENTAL DIGITAL PRODUCTION AGREEMENT (LOCAL 764)**

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**Special Conditions for New One-Hour Episodic Television Series (Other Than One-Hour Prime Time Dramatic Series), The Production of Which Commences On or After October 1, 2003:**

The following special conditions to pre-production and production of digitally-recorded one-hour episodic television series (other than one-hour prime time dramatic series), the production of which commences on or after October 1, 2003, which are committed to be produced within the geographical jurisdiction of Local #764:

- a) Wages – For the first two (2) production seasons of any series, the wage rates set forth in the Local #764 Supplemental Digital Production Agreement (hereinafter, the "Digital Agreement") for the period immediately preceding the period in question shall apply (e.g., during the period October 2, 2016, to September 30, 2017, the wage rates for the period October 1, 2015, to October 1, 2016 shall apply); thereafter, the wage rates in the Digital Agreement shall apply.
- b) Vacation – No vacation pay shall be payable for the first year of any series; in the second year of the series, vacation will be payable at one-half of the applicable percentage in the Digital Agreement; thereafter, the vacation provisions in the Digital Agreement shall apply.
- c) Holidays Not Worked – No unworked holiday pay shall be payable for the first year of any series; in the second year of the series, unworked holiday pay will be payable at one-half of the applicable percentage in the Digital Agreement; thereafter, the unworked holiday provisions in the Digital Agreement shall apply.
- d) Holidays Worked – Each employee working on a holiday shall be paid a minimum of eight (8) hours at double time for such holiday.
- e) Overtime – Daily overtime for hours worked shall be paid at the rate of time-and-one-half for each hour worked after eight (8) work hours, except as otherwise provided in the Digital Agreement; golden hours shall be paid for each hour worked after twelve (12) work hours.

**NEW YORK SIDELETTERS**  
**MAJORS SUPPLEMENTAL DIGITAL PRODUCTION AGREEMENT (LOCAL 764)**

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**Special Conditions for New One-Half Hour Single Camera Dramatic Television Series and Non-Dramatic Series of Any Length, the Production of Which Commences On or After October 1, 2006:**

The following special conditions to pre-production and production of digitally-recorded one-half hour single camera dramatic television series and non-dramatic series of any length, the production of which commences on or after October 1, 2006, which are committed to be produced within the geographic jurisdiction of the Local #764 Feature and Television Production Agreement.

- a) Wages – For the first two (2) production seasons of any series covered hereunder, other than new one-half hour single camera prime time dramatic television series, the wage rates set forth in the Local #764 Supplemental Digital Production Agreement for the period immediately preceding the period in question shall apply (e.g., during the period October 2, 2016, to September 30, 2017, the wage rates for the period October 1, 2015, to October 1, 2016 shall apply); thereafter, the wage rates in the Digital Agreement shall apply.

For the first two production seasons of any new one-half hour single camera prime time dramatic television series, the wage rates set forth in the Local #764 Feature and Television Production Agreement for the period immediately preceding the period in question shall apply (e.g., during the period October 2, 2016, to September 30, 2017, the wage rates for the period October 1, 2015, to October 1, 2016 shall apply); thereafter, the wage rates in the Feature and Television Production Agreement shall apply.

- b) Vacation – No vacation pay shall be payable for the first year of any series; in the second year of the series, vacation will be payable at one-half of the applicable percentage in the Digital Agreement; thereafter, the vacation provisions in the Digital Agreement shall apply.
- c) Holidays Not Worked – No unworked holiday pay shall be payable for a pilot and the first year of any series; in the second year of the series, unworked holiday pay will be payable at one-half of the applicable percentage in the Digital Agreement; thereafter, the unworked holiday provisions in the Digital Agreement shall apply.
- d) Holidays Worked – Each employee working on a holiday shall be paid a minimum of eight (8) hours at double time for such holiday.
- e) Overtime – Daily overtime for hours worked shall be paid at the rate of time-and-one-half for each hour worked after eight (8) work hours, except as otherwise provided in the Digital Agreement; golden hours shall be paid for each hour worked after twelve (12) work hours.
- f) Interchange – Producer may interchange employees as provided in the Supplemental Digital Production Agreement.
- g) Prime Time Series – As to any prime time series covered by this Sideletter, in lieu of Article 25 of this Agreement, Article 5 of the Feature and Television Production Agreement, "Turnaround," will apply.

It is agreed that if the Producer discontinues production within the geographic jurisdiction of Local #764 of any dramatic series covered under this side letter and commences production of said dramatic series outside the geographic jurisdiction of Local #764, or if Producer discontinues production in the United States of any non-dramatic series covered under this side letter and commences production of said non-dramatic series outside the United States, then the Producer shall be responsible for adjusting the wages of all employees who were heretofore employed on the series under the terms and conditions of this side letter to the otherwise applicable wage rates in the Feature and Television Production Agreement or the Digital Agreement, as applicable, and such employees will be paid the full holiday and vacation percentage benefit, retroactive to the first day of each employee's employment on the series.

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**NEW YORK SIDELETTERS**  
**MAJORS SUPPLEMENTAL DIGITAL PROD. AGREEMENT SIDELETTERS (LOCAL 798)**

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**Note: Please contact payroll for information on Productions Made for Basic Cable or The CW Outside New York, New Jersey and Connecticut.**

**LOCAL 798 MAJORS SUPPLEMENTAL DIGITAL PRODUCTION  
AGREEMENT SIDELETTERS**

**Special Conditions for One-Hour Episodic Television Series (Other Than One-Hour Prime Time Dramatic Episodic Television Series), the Production of Which Commenced Prior to October 1, 2003, for One-Half Hour Pilots, and for One-Hour Pilots (Other Than One-Hour Prime Time Dramatic Pilots):**

The following special conditions to pre-production and production of digitally recorded one-hour episodic television series (other than one-hour prime time dramatic series), the production of which commenced prior to October 1, 2003 (hereinafter "one-hour series"), and one-half hour or one-hour pilots (other than one-hour prime time dramatic pilots), which are committed to be produced within the geographical jurisdiction of Local #798:

- a. Wages – For non-dramatic or non-prime time dramatic one-half hour pilots, for one-hour pilots (other than one-hour prime time dramatic pilots), and for the first year of any one-hour series, except series which receive a short order of seven (7) or fewer episodes in the first year, the wage rates set forth in the Local #798 Supplemental Digital Production Agreement (hereinafter the "Digital Agreement") for the period immediately preceding the period in question shall apply (e.g., during the period October 2, 2016 to September 30, 2017, the wage rates for the period from March 1, 2016 to October 1, 2016 shall apply); thereafter, the wage rates in the Digital Agreement shall apply.

For one-hour series which receive a short order of seven (7) or fewer episodes in the first year, the wage rates set forth in the Digital Agreement for the period immediately preceding the period in question shall apply for the first two (2) years of the series (e.g., during the period from October 2, 2016 to September 30, 2017, the wage rates for the period from March 1, 2016 to October 1, 2016 shall apply); thereafter, the wage rates in the Digital Agreement shall apply.

For one-half hour prime time dramatic pilots, the wage rates set forth in the Local #798 Major Film Theatrical and Television Series Agreement shall apply.

- b. Vacation – No vacation pay shall be payable for a pilot and the first year of any one-hour series; in the second year of the series, vacation will be payable at one-half of the applicable percentage in the Digital Agreement; thereafter, the vacation provisions in the Digital Agreement shall apply.
- c. Holidays Not Worked – No unworked holiday pay shall be payable for a pilot and the first year of any one-hour episodic series; in the second year of the series, unworked holiday pay will be payable at one-half of the applicable percentage in the Digital Agreement; thereafter, the unworked holiday provisions in the Digital Agreement shall apply.
- d. Holidays Worked – Each employee working on a holiday shall be paid a minimum of eight (8) hours at double time for such holiday.
- e. Overtime – Daily overtime for hours worked shall be paid at the rate of time-and-one-half for each hour worked after eight (8) work hours, except as otherwise provided in the Digital Agreement; golden hours shall be paid for each hour worked after twelve (12) work hours.

**NEW YORK SIDELETTERS**  
**MAJORS SUPPLEMENTAL DIGITAL PROD. AGREEMENT SIDELETTERS (LOCAL 798)**

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**Special Conditions for New One-Hour Episodic Television Series (Other Than One-Hour Prime Time Dramatic Series), The Production of Which Commences On or After October 1, 2003:**

The following special conditions to pre-production and production of digitally-recorded one-hour episodic television series (other than one-hour prime time dramatic series), the production of which commences on or after October 1, 2003, which are committed to be produced within the geographical jurisdiction of Local #798:

- a. Wages – For the first two (2) production seasons of any series, the wage rates set forth in the Local #798 Supplemental Digital Production Agreement (hereinafter, the "Digital Agreement") for the period immediately preceding the period in question shall apply (e.g., during the period October 2, 2016 to September 30, 2017, the wage rates for the period March 1, 2016 to October 1, 2016 shall apply); thereafter, the wage rates in the Digital Agreement shall apply.
- b. Vacation – No vacation pay shall be payable for the first year of any series; in the second year of the series, vacation will be payable at one-half of the applicable percentage in the Digital Agreement; thereafter, the vacation provisions in the Digital Agreement shall apply.
- c. Holidays Not Worked – No unworked holiday pay shall be payable for the first year of any series; in the second year of the series, unworked holiday pay will be payable at one-half of the applicable percentage in the Digital Agreement; thereafter, the unworked holiday provisions in the Digital Agreement shall apply.
- d. Holidays Worked – Each employee working on a holiday shall be paid a minimum of eight (8) hours at double time for such holiday.
- e. Overtime – Daily overtime for hours worked shall be paid at the rate of time-and-one-half for each hour worked after eight (8) work hours, except as otherwise provided in the Digital Agreement; golden hours shall be paid for each hour worked after twelve (12) work hours.

**NEW YORK SIDELETTERS**  
**MAJORS SUPPLEMENTAL DIGITAL PROD. AGREEMENT SIDELETTERS (LOCAL 798)**

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**Special Conditions for New One-Half Hour Single Camera Dramatic Television Series and Non-Dramatic Series of Any Length, the Production of Which Commences On or After October 1, 2006:**

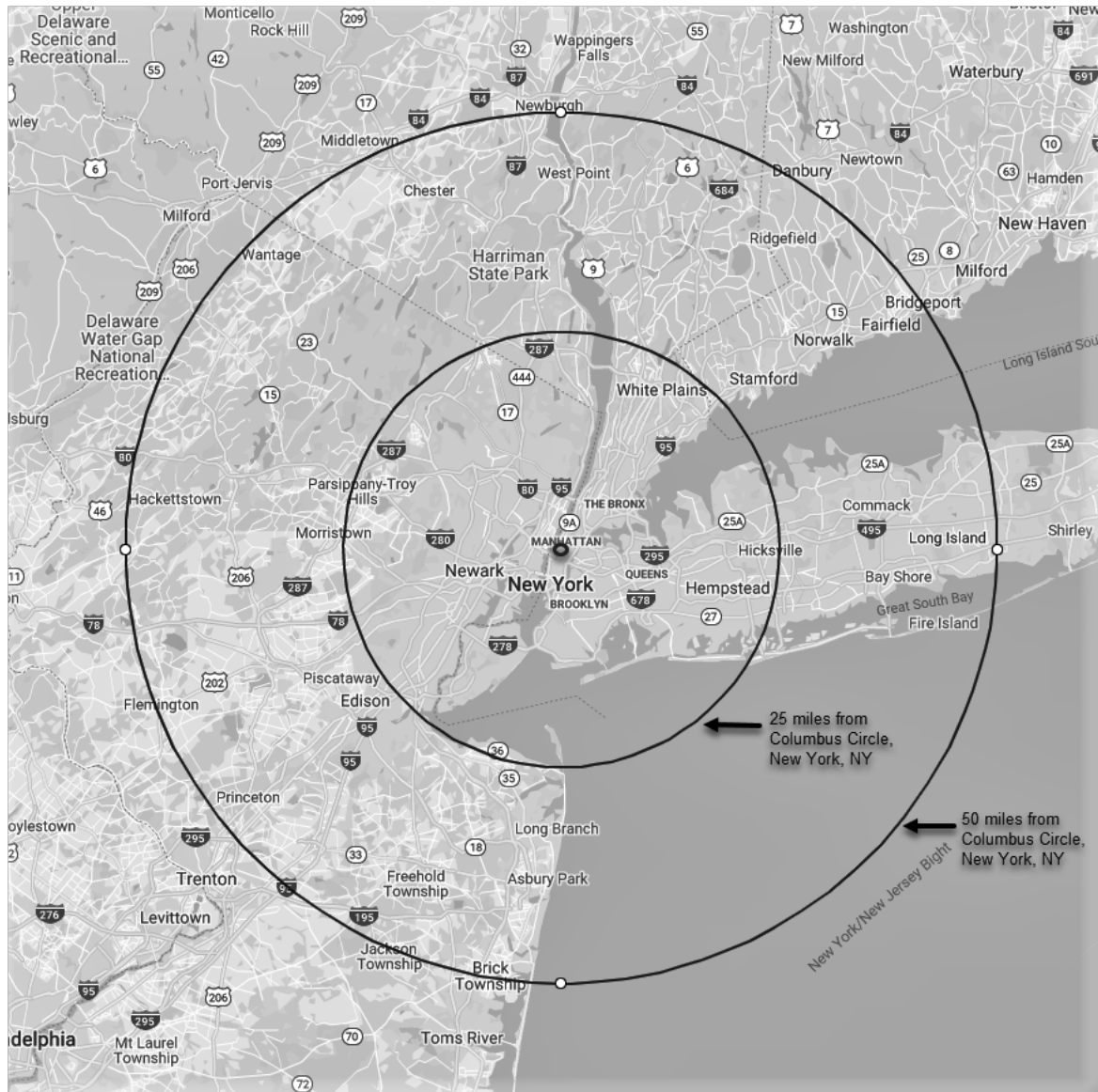
The following special conditions to pre-production and production of digitally-recorded one-half hour single camera dramatic television series and non-dramatic series of any length, the production of which commences on or after October 1, 2006, which are committed to be produced within the geographical jurisdiction of the Local #798 Major Film Theatrical and Television Series Agreement.:

- a. Wages – For the first two (2) production seasons of any series covered hereunder, other than new one-half hour single camera prime time dramatic television series, the wage rates set forth in the Local #798 Supplemental Digital Production Agreement for the period immediately preceding the period in question shall apply (e.g., during the period from October 2, 2016 to September 30, 2017, the wage rates for the period from March 1, 2016 to October 1, 2016 shall apply); thereafter, the wage rates in the Digital Agreement shall apply.  
  
For the first two production seasons of any new one-half hour single camera prime time dramatic television series, the wage rates set forth in the Local #798 Major Film Theatrical and Television Series Agreement for the period immediately preceding the period in question shall apply (e.g., during the period from October 2, 2016 to September 30, 2017, the wage rates for the period from March 1, 2016 to October 1, 2016 shall apply); thereafter, the wage rates in the Major Film Theatrical and Television Series Agreement shall apply.
- b. Vacation – No vacation pay shall be payable for the first year of any series; in the second year of the series, vacation will be payable at one-half of the applicable percentage in the Digital Agreement; thereafter, the vacation provisions in the Digital Agreement shall apply.
- c. Holidays Not Worked – No unworked holiday pay shall be payable for a pilot and the first year of any series; in the second year of the series, unworked holiday pay will be payable at one-half of the applicable percentage in the Digital Agreement; thereafter, the unworked holiday provisions in the Digital Agreement shall apply.
- d. Holidays Worked – Each employee working on a holiday shall be paid a minimum of eight (8) hours at double time for such holiday.
- e. Overtime – Daily overtime for hours worked shall be paid at the rate of time-and-one-half for each hour worked after eight (8) work hours, except as otherwise provided in the Digital Agreement; golden hours shall be paid for each hour worked after twelve (12) work hours.
- f. Interchange – Producer may interchange employees as provided in the Supplemental Digital Production Agreement.
- g. Prime Time Series – As to any prime time series covered by this Sideletter, in lieu of Article 26 of this Agreement, Article 15 of the Major Film Theatrical and Television Series Agreement, "Rest Period," will apply to employees employed in Connecticut, Delaware, Florida, Maine, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont, and the District of Columbia and Article 38 of the Major Film Theatrical and Television Series Agreement, "Rest Periods," will apply to employees employed in Georgia, Louisiana, Maryland, North Carolina, South Carolina, Virginia, and West Virginia.

It is agreed that if the Producer discontinues production within the geographic jurisdiction of Local #798 of any dramatic series covered under this side letter and commences production of said dramatic series outside the geographic jurisdiction of Local #798, or if Producer discontinues production in the United States of any non-dramatic series covered under this sideletter and commences production of said non-dramatic series outside the United States, then the Producer shall be responsible for adjusting the wages of all employees who were heretofore employed on the series under the terms and conditions of this sideletter to the otherwise applicable wage rates in the Major Film Theatrical and Television Series Agreement or the Digital Agreement, as applicable, and such employees will be paid the full holiday and vacation percentage benefit, retroactive to the first day of each employee's employment on the series.

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## NEW YORK 25 & 50 MILE ZONE MAP



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## CHAPTER 13: SAN FRANCISCO IATSE

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**SAN FRANCISCO IATSE FRINGES**

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**SAN FRANCISCO FRINGES**

SAN FRANCISCO					
UNION	PENSION	HEALTH/ WELFARE	OTHER	VAC	Expires
Stage Hands IA Local 16	10.4% of gross <sup>1</sup>	15.5% of gross <sup>1</sup>	3.5% dues (deduction)	8% of gross <sup>2</sup>	7/31/2021
			0.5% Training Trust Fund <sup>1</sup>		
Teamsters Local 2785	As Negotiated				

<sup>1</sup> Gross includes vacation pay.

<sup>2</sup> Added to wages.



## THEATRICAL STAGE EMPLOYEES

	8/1/2020 to 7/31/2021 MINIMUM PER HOUR
<b>FIRST TECHNICIAN IN EACH DEPARTMENT (INCLUDES 1st UNIT, 2nd UNIT, AND PRE-RIG)</b>	
Electric, Property, Grip, Set Decorator, Special Effects, Video, Etc.	\$51.50
<b>SECOND TECHNICIAN IN EACH DEPARTMENT</b>	
Dolly Grip, Best Boy, Department Asst., Onset Dresser, Draper, Special Lighting Tech, Generator Op, Lead Set Dresser	47.88
<b>EXTRA HELP</b>	
Electricians, Property Personnel, Craft Service, Grips, Utility	44.32
Set Dresser	44.32
Sound Mixer	74.31
Boom	51.50
Video Asst. (Extra)	44.32
Special Effects Coordinator	59.68
Special Effects Foreman	51.50
Special Effects Technician	44.88
Script*	47.88
First Aid	40.08
Studio Teacher	53.73
Head Hair	58.78
Key Hair	53.58
Extra Hair	51.50
Head Makeup	58.78
Key Makeup	53.58
Extra Makeup	51.50
Head Scenic Artist	51.07
Scenic Artist/Painter	46.91
Construction Coordinator	53.14
Prop Maker Foreman	49.41
Prop Maker Gang Boss	46.91
Prop Maker	45.62
Laborer	37.76
Greensman	47.88
Asst. Art Director/Set Designer	44.32
Draftsman	39.10
Graphic Designer	46.91
Art Department Coordinator	39.10
	<b>8/1/2020 to 7/31/2021 MINIMUM PER WEEK</b>
Art Director	\$4,024.07

\* When Script personnel are working multiple cameras they shall be compensated an additional stipend per day subject to negotiation.

Any category not covered by this agreement which falls under the jurisdiction of the IATSE will be negotiated by the employer and Local 16. The Hollywood Basic Agreement between the IATSE and the AMPTP will be used as the standard.

### HOURLY CONDITIONS

	Straight (8)	Overtime (8+)	Overtime (12+) Elapsed	Overtime (15+) Elapsed
1st 5 Days Worked	1x rate	1.5x rate	2x rate	3x rate
6th Day Worked*	1.5x rate	2x rate	2x rate	3x rate
7th Day and Holiday*	2x rate	2x rate	3x rate	3x rate

\* The workweek shall consist of any 5 consecutive days worked with 2 consecutive days off.

All time is computed in 1/10 hr. increments.

**Daily:**

Minimum call 8 hours. Pre-employment COVID testing shall be in accordance with the Motion Picture Return to Work protocols. A five (5) hour minimum shall apply when COVID testing on a day off.

**Rest Period:**

10 hour minimum. If an employee should be called back to work before a rest period of ten (10) hours has elapsed, said employee will be paid one (1) hour of the basic straight time rate for every hour worked in addition to the employee's prevailing applicable straight time rate until a ten (10) hour rest period has been given.

**MEALS**

- a) The first meal period must commence within 6 hrs. following the first call of the day but no earlier than 3 hours after reporting to work. Succeeding meal periods must be within 6 hours of the preceding meal period.
- b) There will be a 12 minute grace period, which is not to be a scheduled grace period, prior to imposition of any penalty, providing that the period intervening between the meals has not been extended as permitted by the agreement.
- c) The meal interval may be extended 1/2 hour without penalty when used for wrapping up or to complete the camera take(s) in progress, until print quality is achieved. Extension shall not be scheduled or automatic.
- d) 1 hour meal period; 1/2 hour if meal is provided by producer.
- e) Only one meal period may be deducted during minimum call. Second meal may be deducted if work exceeds minimum call.

**Penalty:**

Computed in 1/2 hour increments.  
Prevailing hourly rate plus:

1st 1/2 hr. or fraction thereof	\$10.00
2nd 1/2 hr. or fraction thereof	\$12.50
Every 1/2 hr. thereafter	\$15.00

**MEAL ALLOWANCE**

No less than \$59 per day.

Breakfast	Lunch	Dinner
\$10.00	\$17.00	\$32.00

**VACATION**

Shall be added to the total gross wages (therefore everything should be subject to).

**LOCATION CALLS**

Employees may report to one location within Local 16's jurisdiction (where practical) and then bused to any other location.

Studio Zone shall be a 30 mile radius measured from the Civic Center BART Station in San Francisco. Mileage outside of the zone shall be paid at the IRS Standard Rate.

### **HOLIDAYS**

#### **Not Worked:**

**8 hrs.:** Hired 30 calendar days prior.

#### **Worked:**

If hired 30 calendar days prior	2x all hours worked plus holiday pay
All others	2x all hours worked, 8 hr. minimum

### **HAZARDOUS WORK**

When smoke is used on set, proper breathing apparatus will be provided by the producer. When working on "condors", "Scissors Lifts", boom mounted, telescoping and rotating equipment, safety belts and all other protective equipment must be utilized. Work construed hazardous under the existing Hollywood conditions for Locals 44, 80, 600, and 728 shall be compensated at no less than the extra rates implemented by those locals and the AMPTP.



## TIME INCREMENTS

### 24 Hour Clock



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

Example 1:33 pm = 13:33

### TENTHS OF AN HOUR

Fractional Equivalents of Minutes

MINUTES						TENTHS
1	2	3	4	5	6	1
7	8	9	10	11	12	2
13	14	15	16	17	18	3
19	20	21	22	23	24	4
25	26	27	28	29	30	5
31	32	33	34	35	36	6
37	38	39	40	41	42	7
43	44	45	46	47	48	8
49	50	51	52	53	54	9
55	56	57	58	59	60	10

Example 1:33 pm = 13.6



# The Paymaster

## 2020-2021

### MEAL PENALTY CHARTS

#### Los Angeles IATSE

# of M.P.	AMOUNT
1	\$ 7.50
2	\$ 17.50
3	\$ 30.00
4	\$ 42.50
5	\$ 55.00
6	\$ 67.50
7	\$ 80.00
8	\$ 92.50
9	\$ 105.00
10	\$ 117.50

# of M.P.	AMOUNT
11	\$ 130.00
12	\$ 142.50
13	\$ 155.00
14	\$ 167.50
15	\$ 180.00
16	\$ 192.50
17	\$ 205.00
18	\$ 217.50
19	\$ 230.00
20	\$ 242.50

#### Los Angeles IATSE TV in Studio Penalty

# of M.P.	AMOUNT
1	\$ 8.50
2	\$ 19.50
3	\$ 33.00
4	\$ 46.50
5	\$ 60.00
6	\$ 73.50
7	\$ 87.00
8	\$ 100.50
9	\$ 114.00
10	\$ 127.50

# of M.P.	AMOUNT
11	\$ 141.00
12	\$ 154.50
13	\$ 168.00
14	\$ 181.50
15	\$ 195.00
16	\$ 208.50
17	\$ 222.00
18	\$ 235.50
19	\$ 249.00
20	\$ 262.50

#### Los Angeles Basic Crafts

# of M.P.	AMOUNT
1	\$ 10.00
2	\$ 22.50
3	\$ 37.50
4	\$ 52.50
5	\$ 67.50
6	\$ 82.50
7	\$ 97.50
8	\$ 112.50
9	\$ 127.50
10	\$ 142.50

# of M.P.	AMOUNT
11	\$ 157.50
12	\$ 172.50
13	\$ 187.50
14	\$ 202.50
15	\$ 217.50
16	\$ 232.50
17	\$ 247.50
18	\$ 262.50
19	\$ 277.50
20	\$ 292.50

## PAYMASTER UPDATE

NOVEMBER 2020

TYPE OF CHANGE	SECTION	DESCRIPTION	PAGE(S)
Update	SAG-AFTRA	Updated fringes and wages for 20-21	30-36, 47
Update	WGA	Updated fringe table to include more detailed PHW Caps	78
Update	WGA	Updated rates per the MOA	79-87
Correction	LA IA Fringe Rates	PH&W fix for Non-Affiliate Producers	93
Correction	Local 706 – Make-Up/Hair	Rate correction for Occ Code 5700	227
Correction	Basic Crafts Fringe Rates	Expiration date fix for Associate Casting Directors	399
Update	Calendars	Holiday update for Local 817	486
Update	IA Area Standards	Updated various benefit contributions & provisions	511-512
Update	New Media	Updated thresholds for SAG-AFTRA & WGA High Budget SVOD	528-531
Update	Local 476 – Chicago	Updated rates for 20-21	543-545
Update	NY Fringes – 829	Updated reallocation of 829 fringes	558
Update	Local 52 – Independents	Updated wages for 20-21	565
Update	Local 161 – Independents	Updated wages for 20-21	579
Update	NY 600 – Independents	Updated wages for 20-21	593
Update	NY 700 – Independents	Updated wages for 20-21	601
Update	Local 764 – Independents	Updated wages for 20-21	605
Update	Local 798 – Independents	Updated wages for 20-21	613
Update	Local 829 – Independents	Updated wages for 20-21	627



## PAYMASTER UPDATE

FEBRUARY 2021

TYPE OF CHANGE	SECTION	DESCRIPTION	PAGE(S)
Correction	Table of Contents	Corrected typo in table of contents	5
Correction	SAG-AFTRA	Corrected Schedule F Multi-Part Closed End TV Picture weekly amount.	47
Update	SAG-AFTRA	Updated "Legacy" AFTRA Wage Rates	62-64
Update	Los Angeles Fringe Rates	Updated 2021 Non-15 Mil contribution rate for Non-Affiliate Accountants.	93
Correction	Local 600 Majors	Corrected Travel table under Distant conditions	158
Correction	Local 695 Majors	Corrected Occ Codes for Trainee Projectionists	177
Correction	Local 700 Majors (West Coast)	Corrected EP Schedule Code for Distant Weekly Schedule B-3.	195
Update	CFSO & LAPD	Updated FSA hourly rate and effective date and LAPD rates and effective date.	325 & 328
Update	Los Angeles Mileage and Payroll Taxes	Updated Federal Payroll Tax information and mileage for 2021.	475-477
Update	New York Fringe Rates	Updated 2021 fringe rates for various NY locals.	549, 551-553, 555-556, 558, 560-562
Correction	Local 600 Independents (NY)	Corrected rate for Unit Publicist	593
Correction	Local 700 Majors (3 <sup>rd</sup> Area)	Corrected Apprentice rate	604
Update	New York Occ Codes	Updated Independent Wage Scales for various New York locals	640, 642-645, 648
Update	Local 16 – San Francisco	Updated wages for 20-21	680-68 2



## PAYMASTER UPDATE

MAY 2021

TYPE OF CHANGE	SECTION	DESCRIPTION	PAGE(S)
Update	SAG	Updated 6 <sup>th</sup> & 7 <sup>th</sup> Day language for Schedule F Performers	48
Update	SAG	Updated rates for background actors	67 & 75
Update	WGA	Updated fringe & wage rates for 2021	78-87
Correction	LA Fringe Rates – Non-Affiliates	Corrected expiration date for \$15M Non-Affil Producers and Post Production Supervisors and updated rate and expiration date for Non-\$15M Non-Affil Producers	93
Update	LA CFSO	Updated Uniformed Fire Safety Officer (UFSO) rate	326
Correction	LA Occ Codes – Local 839	Corrected On-Call rates	379
Update	BC Fringe Rates – Local 399/817	Updated and corrected fringe rates and expiration dates for Casting & Assoc Casting Directors	399
Correction	ASA	Added Set Teacher to Wage Table	510

