

The **Paymaster** 2025-2026

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



ENTERTAINMENT
PARTNERS

AUGUST 2025 EDITION

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INTRODUCTION

THE PAYMASTER 2025–2026

This is the 37th 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 2025-2026 rate guide is readable on Windows or Mac platforms with Adobe®Reader®.

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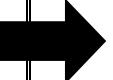
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INTRODUCTION

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 most cases, the conditions are separated accordingly: On Production/Report To, Bus To, Off Production/Report To, On Call, and Holidays. There is also an IATSE Provisions section with consolidate information for Meals, Rest Periods, Studio Zones, and Sick Leave.

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

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PAYMASTER 2025-2026
TABLE OF CONTENTS

Table of Contents

<u>INTRODUCTION</u>	3
TABLE OF CONTENTS.....	5
<u>DGA</u>	7
DGA FRINGE RATES.....	8
BASIC AGREEMENT SCALE RATES.....	9
FREELANCE LIVE AND TAPE TELEVISION SCALE RATES.....	20
TRAVEL INSURANCE.....	29
<u>SAG-AFTRA</u>	30
SAG-AFTRA FRINGE RATES.....	31
SCALE RATES AND SCHEDULES.....	32
TRAVEL INSURANCE.....	65
AFTRA LEGACY CW SUPPLEMENT TO THE NETWORK CODE.....	67
AFTRA LEGACY EXHIBIT A.....	68
SAG-AFTRA BACKGROUND ACTORS TERMS OF AGREEMENT	72
<u>WGA</u>	85
WGA FRINGE RATES.....	86
BASIC AGREEMENT SCALE RATES.....	87
TRAVEL INSURANCE.....	97
<u>IATSE – LOS ANGELES</u>	98
TABLE OF CONTENTS.....	98
IATSE FRINGE RATES.....	101
IATSE MEALS, REST PERIODS, STUDIO ZONES, AND SICK LEAVE.....	103
BASIC AGREEMENT LOCAL STUDIO AND DISTANT WAGE SCALES AND CONDITIONS	113
IATSE VIDEOTAPE ELECTRONICS SUPPLEMENTAL AGREEMENT.....	276
IATSE SUPPLEMENTAL DIGITAL AGREEMENT	288
IATSE OCCUPATION CODE LIST	296
IATSE BASIC AGREEMENT SIDELETTERS	333
ZONE LOCATION MAP	341
<u>BASIC CRAFTS – LOS ANGELES</u>	342
TABLE OF CONTENTS.....	342
BASIC CRAFTS FRINGE RATES.....	344
BASIC CRAFTS STUDIO ZONES AND SICK LEAVE.....	346
BASIC CRAFTS STUDIO AND DISTANT WAGE SCALES AND CONDITIONS.....	348
BASIC CRAFTS OCCUPATION CODE LIST	409
SIDELETTERS.....	421

PAYMASTER 2025-2026
TABLE OF CONTENTS

<u>CERTIFIED SAFETY OFFICERS AND FIRE SAFETY ADVISORS</u>	433
<u>NON-AFFILIATES</u>	438
<u>MILEAGE, PER DIEM AND PAYROLL TAXES</u>	445
TABLE OF CONTENTS.....	445
FEDERAL, STATE, AND CITY PAYROLL TAXES	446
MILEAGE AND PER DIEM.....	448
PENSION, HEALTH AND WELFARE GUIDELINES	449
PAYROLL TAX WITHHOLDING GUIDELINES	450
COUNTRIES WITH TOTALIZATION AGREEMENTS (U.S. TAX TREATIES).....	451
<u>CALENDAR – HOLIDAY BREAKDOWN</u>	453
<u>NATIONAL LOW BUDGET AGREEMENT</u>	457
<u>AREA STANDARDS AGREEMENT</u>	485
<u>NEW MEDIA</u>	504
IATSE BASIC AGREEMENT	505
IATSE AREA STANDARDS AGREEMENT.....	512
TEAMSTERS/BASIC CRAFTS AGREEMENT.....	518
DGA AGREEMENT	520
SAG-AFTRA AGREEMENT.....	521
WGA AGREEMENT	522
NEW YORK LOCALS AGREEMENTS.....	523
<u>CHICAGO UNIONS</u>	540
<u>NEW YORK UNIONS</u>	541
TABLE OF CONTENTS.....	541
NEW YORK LOCAL FRINGE RATES.....	542
IATSE/IBT – NEW YORK LOCALS	558
NEW YORK OCCUPATION CODES.....	632
NEW YORK SIDELETTERS.....	657
NEW YORK ZONE MAP.....	686
<u>SAN FRANCISCO UNIONS</u>	687
<u>TIME INCREMENTS – 24 HOUR CLOCK</u>	688
<u>MEAL PENALTY CHARTS</u>	689

CHAPTER 1: DIRECTORS GUILD OF AMERICA (DGA)



**DGA
FRINGE RATES**

DGA FRINGE RATES

Effective 07/1/2025						
	PENS	HEALTH/ WELFARE	OTHER	VAC	HOL	CEILING
						Television Theatrical
Director						
Film & Tape	8.75%	11.25%****	PPL ¹ : 0.5%			PENS: \$300,000 H/W: \$400,000
Daytime Serial	8.75%	11.25%****	PPL ¹ : 0.5%			Not to exceed \$350,000 per Company per calendar year
Pilot <=30min	8.75%	11.25%****	PPL ¹ : 0.5%			PH&W: \$170,000
Pilot 31 - <90min	8.75%	11.25%****	PPL ¹ : 0.5%			PH&W: \$225,000
Mini-Series & One-Time TV 90+ mins	8.75%	11.25%****	PPL ¹ : 0.5%			PH&W: \$300,000
UPM/Asst Director						
Film & Tape West	8.75%	11.25%**** 14.5%#^	PPL ¹ : 0.5% 1/8 of 1%** 3/8 of 1%***	4% ^#	4.583%	PENS: \$250,000 H/W: \$250,000 UPM H/W: \$350,000
Film & Tape East	8.75%	11.25%**** 14.5%#^	PPL ¹ : 0.5% 1/4 of 1%** 3/8 of 1%***	4% ^#	4.583%	PENS: \$250,000 H/W: \$250,000 UPM H/W: \$350,000

Solely for Pension purposes, when a Director's compensation is in excess of \$300,000 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 \$250,000 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).

^ Sideletter No. 21: 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%). Effective 1/1/2024, this provision no longer applies to pay television motion pictures (other than on a pay-per-view basis) of a type generally produced for network prime time television or to High Budget SVOD Programs.

Tape Agreement: Prime Time Dramatic Programs: 4% Vacation; 4.583% Holiday; Programs 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.

¹ The Paid Parental Leave Fund shall be jointly administered by the Trustees of the Directors Guild of America-Producer Health Plan and subject to the same ceilings and exceptions provided in Paragraph 12-202.

DGA
BASIC AGREEMENT
DIRECTOR

BASIC AGREEMENT

DIRECTOR

THEATRICAL MOTION PICTURES

Type of Picture	Rate Per Week		Guar. Employment*	Prep Time**	Cutting Time***
	Effective 07/01/2024	07/01/2025			
Freelance					
Low Budget (to \$500,000)	\$14,934	\$15,457	8 weeks	2 weeks	1 week
Medium Budget (\$500,000 up to \$1,500,000)	16,974	17,568	10 weeks	2 weeks	1 week
High Budget (\$1,500,000 and Over)	23,767	24,599	10 weeks	2 weeks	1 week
Term	14,934	15,457	20 or more out of 26 weeks or any multiple of such period	None	None
Trailers, Talent Tests, and Promos****	16,974	17,568			
Freelance Shorts & Documentaries	16,974	17,568	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)	4,264	4,413			
Studio 6th day worked	150% of actual pro rata daily salary OR additional 200% of scale, whichever is lower				

	Rate Effective	
	07/01/2024	07/01/2025
Development Services		
Screenplay	\$66,845	\$69,185
Teleplay	50,131	51,886
Directors' Special Conditions		
Underwater Work Allowance	194	194
Aircraft Flight Allowance	194	194

* **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

FREE TELEVISION MOTION PICTURES

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

Length	Effective		Guaranteed Days* (Shooting/Prep) ***, *****
	07/01/2024	07/01/2025	
½ Hour	\$32,642	\$33,784	7 (4/3)
1 Hour	55,434	57,374	15 (8/7)
1 ½ Hours	92,393	95,627	25 (13/12)
2 Hours	155,213	160,645	42 (27/15)

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

Length	Effective		Guaranteed Days* (Shooting/Prep) ***, *****
	07/01/2024	07/01/2025	
Term Contract weekly 20 out of 26 weeks or multiples thereof	\$12,206	\$12,633	No Guarantee
Trailers and promos Weekly	12,206	12,633	Article 10-110 in BA
Daily	3,052	3,159	
7 Minutes and Under Same day additional film	3,052	3,159	1 day
8-15 Minutes	14,666	15,179	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.
16-30 Minutes	14,666	15,179	6 days (3/3)
1 Hour	29,321	30,347	12 days (6/6)
90 Minutes	43,994	45,534	18 days (9/9)
91-120 Minutes	61,254	63,398	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

Effective 07/01/2024 – 06/30/2025				
Program Rate	Guaranteed Preparation Period	Guaranteed Shooting Period	Compensation for Days Worked Beyond Guaranteed	Daily Employment Where Permitted
1/2 Hour Programs in 1st Season or budgeted at \$550,000 or more but less than \$1,610,000				
\$14,666	3 days	3 days	2,444/day	3,055/day
1/2 Hour Programs in 2nd or Subsequent Season and budgeted at \$1,610,000 or more but less than \$2,120,000				
\$18,498	3 days	4 days	2,643/day	3,303/day
1/2 Hour Programs in 2nd or Subsequent Season and budgeted at \$2,120,000 or more				
\$21,596	3 days	4 days	3,085/day	3,856/day
1 Hour Programs budgeted at \$1,200,000 or more but less than \$3,000,000				
\$29,321	6 days	6 days	2,443/day	3,054/day
1 Hour Programs in 1st Season and budgeted at \$3,000,000 or more				
\$30,179	6 days	6 days	2,515/day	3,144/day
1 Hour Programs in 2nd or Subsequent Season and budgeted at \$3,000,000 or more				
\$41,931	7 days	7 days	2,995/day	3,744/day
1-1/2 Hour Programs with budgets of \$2,750,000 or more				
\$43,994	9 days	9 days	2,444/day	3,055/day
2 Hour Programs with budgets of \$2,750,000 for the first 2 hours plus \$1,375,000 each additional hour or portion thereof				
\$105,135	15 days	27 days	2,503/day	3,129/day

Effective 07/01/2025 – 06/30/2026				
Program Rate	Guaranteed Preparation Period	Guaranteed Shooting Period	Compensation for Days Worked Beyond Guaranteed	Daily Employment Where Permitted
1/2 Hour Programs in 1st Season or budgeted at \$550,000 or more but less than \$1,610,000				
\$15,179	3 days	3 days	2,530/day	3,162/day
1/2 Hour Programs in 2nd or Subsequent Season and budgeted at \$1,610,000 or more but less than \$2,120,000				
\$19,145	3 days	4 days	2,735/day	3,419/day
1/2 Hour Programs in 2nd or Subsequent Season and budgeted at \$2,120,000 or more				
\$22,352	3 days	4 days	3,193/day	3,991/day
1 Hour Programs budgeted at \$1,200,000 or more but less than \$3,000,000				
\$30,347	6 days	6 days	2,529/day	3,161/day
1 Hour Programs in 1st Season and budgeted at \$3,000,000 or more				
\$31,235	6 days	6 days	2,603/day	3,254/day
1 Hour Programs in 2nd or Subsequent Season and budgeted at \$3,000,000 or more				
\$43,399	7 days	7 days	3,100/day	3,875/day
1-1/2 Hour Programs with budgets of \$2,750,000 or more				
\$45,534	9 days	9 days	2,530/day	3,162/day
2 Hour Programs with budgets of \$2,750,000 for the first 2 hours plus \$1,375,000 each additional hour or portion thereof				
\$108,815	15 days	27 days	2,591/day	3,239/day

DGA
BASIC AGREEMENT
DIRECTOR

Pilot and Spinoff Films – Network Prime Time:

Length	Effective		Maximum Guaranteed Days
	07/01/2024	07/01/2025	
½ Hour	\$92,393	\$95,627	14
1 Hour	123,185	127,496	24
1 ½ Hours	153,970	159,359	34
2 Hours	215,572	223,117	50
Days in excess of maximum	3,866	4,001	

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		Maximum Guaranteed Days
	07/01/2024	07/01/2025	
½ Hour	\$55,436	\$57,376	14
1 Hour	73,911	76,498	24
1 ½ Hours	92,382	95,615	34
2 Hours	129,343	133,870	50

Series Bonus:

Length	Effective	
	07/01/2024	07/01/2025
½ Hour	\$5,017	\$5,193
1 Hour	10,027	10,378
90 Minutes or Longer	13,367	13,835

Presentations:

Length	Effective		Guaranteed Days
	07/01/2024	07/01/2024	
0–15 minutes	\$34,966	\$36,190	10 (4 must be consecutive)
16–30 minutes or the applicable pilot fee, if less: but in no event less than:	69,944	72,392	14 (6 must be consecutive)
	34,966	36,190	
Multiple Picture Commitments	170,336	176,298	

DGA
BASIC AGREEMENT
UPM AND ASSISTANT DIRECTOR

UPM AND ASSISTANT DIRECTOR

(ARTICLE 13 OF THE BASIC AGREEMENT)

SALARY AND PRODUCTION FEE

5-Day Studio Workweek:

Freelance or Term	Weekly Salary	Weekly Production Fee	Weekly Salary	Weekly Production Fee
	Effective 07/01/2024		Effective 07/01/2025	
UPM	\$6,784	\$1,471	\$7,021	\$1,522
1st AD	6,450	1,197	6,676	1,239
Key 2nd AD	4,322	911	4,473	943
Second 2nd AD	4,080	N/A	4,223	N/A
Additional 2nd AD*	2,484	N/A	2,571	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	Weekly Production Fee	Weekly Salary	Weekly Production Fee
	Effective 07/01/2024		Effective 07/01/2025	
UPM	\$9,498	\$1,751	\$9,830	\$1,812
1st AD	9,022	1,471	9,338	1,522
Key 2nd AD	6,040	1,197	6,251	1,239
Second 2nd AD	5,705	NA	5,905	NA
Additional 2nd AD*	3,484	NA	3,606	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	
	07/01/2024	07/01/2025
Distant Location Incidental Allowance	\$24	\$24
Wrap Supervision Allowance	62	62
Aircraft Flight Allowance	194	194
Underwater Work Allowance	194	194
Dinner Allowance (not applicable to Article 24 Multi-Camera productions)	33	33
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**

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 hour after camera wrap (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 WORKDAY (including meal periods)

UNIT PRODUCTION MANAGER and ADDITIONAL 2nd ASSISTANT DIRECTOR		
All conditions	>16 hrs	= additional 1 day's pay for each 4hr period or portion thereof
1st ASSISTANT DIRECTOR **		
All conditions	>13 to ≤15 hrs	= additional ½ day's pay
	>15 to ≤19 hrs	= additional ½ day's pay
	>19 hrs	= additional 1 day's pay for each 4hr period or portion thereof
KEY 2nd or SECOND 2nd ASSISTANT DIRECTOR** – 1 Only		
Studio/Report To	>13 to ≤15 hrs	= additional ½ day's pay
	>15 hrs	= additional 1 day's pay for each 4hr period or portion thereof
Bus To/Distant	>13 to ≤15 hrs	= additional ½ day's pay
	>15 hrs	= additional 1 day's pay for each 4hr period or portion thereof
KEY 2nd and SECOND 2nd ASSISTANT DIRECTOR** – 2 or More		
All conditions	>15 hrs	= additional 1 day's pay for each 4hr period or portion thereof

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

* See also UPM's and AD's – 6th/7th Day.

** But if multi-camera stage show or when not working in conjunction with a shooting company, do not apply. Instead, apply the following: >15 hrs = additional 1 day's pay for each 4 hr fraction thereof beyond 15 hours.

DGA
BASIC AGREEMENT
UPM AND ASSISTANT DIRECTOR

UPM AND ASSISTANT DIRECTOR – 6th / 7th

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 Distant	Additional 1/5 of actual or prorated studio weekly salary (Weekly total = 8/5). Additional 1/6 of production fee if shooting 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:

14 hrs worked and past 1:00 am into 6th or 7th day		1 day off	2 days off
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

REST INVASION

If such rest period is more than 4.5 hours but less than 9 hours:	Pay 1/4 of 1 day's salary for every hour of invasion
If such rest period is 4.5 hours or less:	Pay 1/4 of 1 day's salary for every hour worked from dismissal until a 9-hour rest period is given, minus the actual hours of rest given to Employee

HOLIDAYS WORKED

Studio	200% of his/her actual gross daily salary (an additional 100% of his/her actual gross daily salary)
Distant	Additional 1/5 of his/her actual gross studio 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

**DGA
BASIC AGREEMENT
UPM AND ASSISTANT DIRECTOR**

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 extended day, 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 and is subject to pension and health contributions and to vacation and unworked holiday.

DGA
BASIC AGREEMENT
UPM AND ASSISTANT DIRECTOR

TRAINEE (Section 14-103) of the Basic Agreement

Weekly and Daily Rate	07/01/2024 – 06/30/2025				07/01/2025 – 06/30/2026			
	West Coast		East Coast		West Coast		East Coast	
Time Period (Days)	Basic Hourly Rate	Weekly Guar.	Basic Hourly Rate	Weekly Guar.	Basic Hourly Rate	Weekly Guar.	Basic Hourly Rate	Weekly Guar.
1–100	\$16.774	\$1,023	\$16.774	\$1,023	\$17.361	\$1,059	\$17.361	\$1,059
101–200	18.019	1,099	18.019	1,099	18.650	1,138	18.650	1,138
201–300	19.313	1,178	19.313	1,178	19.989	1,219	19.989	1,219
301–400	20.602	1,257	20.602	1,257	21.323	1,301	21.323	1,301

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.

**DGA
BASIC AGREEMENT
UPM AND ASSISTANT DIRECTOR**

**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
	07/01/2024	07/01/2024	07/01/2025	07/01/2025
UPM	\$6,159	\$1,337	\$6,375	\$1,384
1st AD	5,853	1,082	6,058	1,120
Key 2nd AD	4,064	828	4,206	857
Second 2nd AD	3,858	N/A	3,993	N/A
Additional 2nd AD	2,361	N/A	2,444	N/A
Associate Director (Line Cut Programs)	5,572	1,030	5,767	1,066

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
	07/01/2024	07/01/2024	07/01/2025	07/01/2025
UPM	\$8,623	\$1,588	\$8,925	\$1,644
1st AD	8,183	1,337	8,469	1,384
Key 2nd AD	5,582	1,082	5,777	1,120
Second 2nd AD	5,286	N/A	5,471	N/A
Additional 2nd AD	3,241	N/A	3,354	N/A
Associate Director (Line Cut Programs)	7,795	1,269	8,068	1,313

* 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	
	07/01/2024	07/01/2025
Daily	\$1,454	\$1,505
Three (3) Day	3,968	4,107
Weekly	5,828	6,032

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BASIC AGREEMENT
UPM AND ASSISTANT DIRECTOR**

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

Effective January 1, 2024, the Sideletter no longer applies to pay television motion pictures (other than on a pay-per-view basis) of a type generally produced for network prime time television nor to High Budget Subscription Video on Demand (High Budget SVOD) Programs. Notwithstanding the prior sentence, Sideletter No. 21 applies to work on additional scenes and reshoots (and associated wrap) that takes place after January 1, 2024 for those pay television and High Budget SVOD series that complete principal photography prior to January 1, 2024.

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
	07/01/2024	07/01/2024	07/01/2025	07/01/2025
UPM	\$6,523	\$1,414	\$6,784	\$1,471
1st Assistant Director	6,202	1,151	6,450	1,197
Key 2nd AD	4,156	876	4,322	911
Second 2nd AD	3,923	N/A	4,080	N/A
Additional 2nd AD	2,388	N/A	2,484	N/A

Distant Location Workweek	Weekly Salary Effective	Weekly Production Fee	Weekly Salary Effective	Weekly Production Fee
	07/01/2024	07/01/2024	07/01/2025	07/01/2025
UPM	\$9,133	\$1,684	\$9,498	\$1,751
1st Assistant Director	8,675	1,414	9,022	1,471
Key 2nd AD	5,808	1,151	6,040	1,197
Second 2nd AD	5,486	N/A	5,705	N/A
Additional 2nd AD	3,350	N/A	3,484	N/A

FREELANCE LIVE AND TAPE TELEVISION AGREEMENT

DIRECTOR

DRAMATIC PROGRAMS – NETWORK PRIME TIME

Program Length	Effective		Included Days
	07/01/2024	07/01/2025	
0-15 Minutes	\$21,223	\$21,966	4 days
16-30 Minutes	32,642	33,784	7 (1 day need not be consecutive)
31-60 Minutes	55,434	57,374	15 (2 days need not be consecutive)
61-90 Minutes	92,393	95,627	25 (4 days need not be consecutive)
91-120 Minutes	155,213	160,645	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

High Budget:

Program Length	Effective		Included Days
	07/01/2024	07/01/2025	
0-15 Minutes	\$7,331	\$7,588	3 days
16-30 Minutes	13,954	14,442	6 (1 day need not be consecutive)
31-60 Minutes	25,653	26,551	12 (2 days need not be consecutive)
61-90 Minutes	41,000	42,435	24 (4 days need not be consecutive)
91-120 Minutes	49,430	51,067	24 (5 days need not be consecutive)

Low Budget:

Program Length	Effective		Included Days
	07/01/2024	07/01/2025	
0-15 Minutes	\$3,649	\$3,777	2
16-30 Minutes	6,271	6,490	4
31-60 Minutes	7,271	7,525	5
61-90 Minutes	9,242	9,565	6
91-120 Minutes	11,111	11,500	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.

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DIRECTOR**

VARIETY PROGRAMS – NETWORK PRIME TIME

Network Prime Time Series:

Program Length	Effective		Included Days
	07/01/2024	07/01/2025	
0-15 Minutes	\$7,841	\$8,115	3 days
16-30 Minutes	12,049	12,471	5 (1 day need not be consecutive)
31-60 Minutes	20,888	21,619	9 (2 days need not be consecutive)
61-90 Minutes	41,791	43,254	18 (4 days need not be consecutive)
90+ Minutes	48,221	49,909	24 (5 days need not be consecutive)

Network Prime Time Variety Specials:

Program Length	Effective		Included Days
	07/01/2024	07/01/2025	
0-30 Minutes	\$27,345	\$28,302	10 (2 days need not be consecutive)
31-60 Minutes	46,429	48,054	18 (4 days need not be consecutive)
61-90 Minutes	77,378	80,086	36 (8 days need not be consecutive)
90+ Minutes	111,983	115,902	48 (10 days need not be consecutive)

VARIETY PROGRAMS – NON-NETWORK OR NON-PRIME TIME

High Budget:

Program Length	Effective		Included Days
	07/01/2024	07/01/2025	
0-15 Minutes	\$5,158	\$5,339	3 days
16-30 Minutes	7,911	8,188	6 (1 day need not be consecutive)
31-60 Minutes	11,436	11,836	9 (2 days need not be consecutive)
61-90 Minutes	14,961	15,485	14 (4 days need not be consecutive)
91-120 Minutes	21,144	21,884	18 (5 days need not be consecutive)

Low Budget:

Program Length	Effective		Included Days
	07/01/2024	07/01/2025	
0-15 Minutes	\$3,649	\$3,777	2
16-30 Minutes	5,608	5,804	4
31-60 Minutes	7,271	7,525	5
61-90 Minutes	9,242	9,565	6
91-120 Minutes	11,111	11,500	7

VARIETY PROGRAMS – SEGMENTS BY AN ADDITIONAL DIRECTOR

Program Length	Effective		Included Days
	07/01/2024	07/01/2025	
Less than 5 Minutes	\$2,802	\$2,900	1

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TALENT TEST

	Effective	
	07/01/2024	07/01/2025
Talent Test or Audition	\$1,826	\$1,890

PRESENTATIONS

Length	Effective		Guaranteed Days
	07/01/2024	07/01/2025	
0-15 Minutes	\$34,966	\$36,190	10 (4 must be consecutive)
16-30 Minutes or the applicable pilot fee, if less	69,944	72,392	14 (6 must be consecutive)
But in no event less than	34,966	36,190	

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	
	07/01/2024	07/01/2025
1/2 Hour	\$5,017	\$5,193
1 Hour	10,027	10,378
90 Minutes or Longer	13,367	13,835

ALLOWANCES

Allowances	Effective	
	07/01/2024	07/01/2025
Use of Automobile	\$194	\$194
Underwater Work Allowance	194	194
Aircraft Flight Allowance	194	194

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ASSOCIATE DIRECTOR AND STAGE MANAGER

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.

Studio Workweek*	Weekly Salary	Weekly Production Fee	Weekly Salary	Weekly Production Fee
	Effective 07/01/2024		Effective 07/01/2025	
Associate Director	\$6,025	1,118	\$6,236	1,157
First Stage Manager	5,000	1,049	5,175	1,086
Stage Manager	4,322	N/A	4,473	N/A

Distant Location Workweek*	Weekly Salary	Weekly Production Fee	Weekly Salary	Weekly Production Fee
	Effective 07/01/2024		Effective 07/01/2025	
Associate Director	\$8,429	\$1,372	\$8,724	\$1,420
First Stage Manager	6,987	1,361	7,232	1,409
Stage Manager	6,040	N/A	6,251	N/A

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

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 1/5

Distant: pro rata by 1/6

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Extended Workday:

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.

1 ASSOCIATE DIRECTOR & 1 STAGE MANAGER		
(Camera Rehearsal or Taping)		
Associate Director Studio/Distant	>14 to 16 hrs.	= additional ½ day's pay
	>16 to 20 hrs.	= additional ½ day's pay
	>20 hrs.	= additional 1 day's pay for every 4 hrs or fraction of thereafter.
Stage Manager Studio	>13 to 16 hrs.	= additional ½ day's pay.
	>16 hrs.	= additional 1 day's pay for every 4 hrs or fraction of thereafter.
Stage Manager Distant	>14 to 16 hrs.	= additional ½ day's pay.
	>16 hrs.	= additional 1 day's pay for every 4 hrs or fraction of thereafter.
(Other than Camera Rehearsal or Taping)		
Associate Director & Stage Manager Studio/Distant	>16 hrs.	= additional 1 day's pay for every 4 hrs or fraction of thereafter.

3 OR MORE COMBINED ASSOCIATE DIRECTORS AND STAGE MANAGERS		
Associate Director & Stage Manager Studio/Distant	>16 hrs.	= additional 1 day's pay for every 4 hrs or fraction of thereafter.

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

Rest Period: 9 Hours

Studio/Distant	If less than 9 hours., but more than 4 ½ hours, 1/4 of 1 day's pay for each invaded hour. If 4 ½ hours or less, 1/4 of 1 day's pay for each hour worked until 9 hour rest period is received.
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NOTE: Production fee is **not** to be included in the above rest period provision

ALLOWANCES

	Effective	
	07/01/2024	07/01/2025
Distant Location Allowance	24	24

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Holidays Worked

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 2/5 weekly studio production fee.
Distant	1/7 weekly distant rate and 2/6 weekly distant production fee.

Daily

Associate Directors/Stage Managers receive 4.583% of employee's annual earnings to be sent by check by April 15 in the calendar year after the calendar year in which it was accumulated. Pay for unworked holidays on distant location shall be offset against funds computed as above.

Weekly

The total amount paid in the period of a calendar year for holidays not worked shall be deducted from the 4.583% 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.

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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	
	07/01/2024	07/01/2025	07/01/2024	07/01/2025
Daily (8 hrs.)	\$880	\$911	\$802	\$830
Daily Flat (12 hrs.)	1,179	1,220	1,096	1,134
Weekly (40 hrs.)	3,888	4,024	3,586	3,712
Weekly Flat (12 hr. days)	5,196	5,378	4,803	4,971
OT Rate (per hr.; see Weekly Flat under Overtime below)	165.00	170.81	150.38	155.63
Vacation Pay at 4% of Gross Compensation				

Associate Director and Stage Manager combination – where permitted

Type of Employment	Effective	
	07/01/2024	07/01/2025
Daily (8 hrs.; see Daily Flat under Overtime below)	\$1,259	\$1,303
Daily Flat (12 hrs.)	1,717	1,777
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)	236.06	244.31
Vacation Pay at 4% of Gross Compensation		

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
6th day	Pro rata Hourly rate for Weekly flat; 1.5x; Min 150% day's pay
7th day	Minimum payment of 200% day's pay
Distant idle days	8 hours at straight time when no work or travel

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Production Fee Per Day	Effective	
	07/01/2024	07/01/2025
Primetime entertainment (other than dramatic)		
Associate Directors and Stage Managers	\$100.25	\$103.75
Non-Primetime		
Associate Directors and Stage Managers	33.25	34.50
Maximum weekly production fee	N/A*	N/A*

*No weekly maximum effective January 1, 2024.

Holidays Worked

Associate Directors and Stage Managers = additional 1 day of salary

Holidays Not Worked

If a holiday is not worked, but falls within a week assignment, the Company shall pay the Employee his or her salary for such day.

There is no holiday accrual for Programs Other than Prime Time Dramatic Programs.

Rest Period: 9 Hours

Daily (8) or Weekly (40)	If less than 9 hours, additional 1/2 time for each hour invaded in 1/4 hour segments.
Daily Flat (12) or Weekly Flat (60)	If less than 9 hours, the additional 1/3 of the applicable overtime rate for each hour invaded, computed in 1/4 hour segments.

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

ALLOWANCES

Associate Directors & Stage Managers	Effective	
	07/01/2024	07/01/2025
Add'l Fee for Work on Distant Location	60	62

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EXCERPT FEES

Other Uses of Television Programs:

EXCERPT FEES

Theatrical Exhibition:

Length	Effective	
	07/01/2024	07/01/2025
Excerpt less than 30 seconds	\$540	\$540
Excerpt 30 seconds to 2 minutes	1,079	1,079
Excerpt over 2 minutes – first 2 minutes	1,079	1,079
Each additional minute	435	435
Recaps	269	269
Flashbacks	269	269

Television Tape Clips:

Length	Effective	
	07/01/2024	07/01/2025
10 seconds or less	\$435	\$435
Over 10 seconds but not more than 2 minutes	1,299	1,299
Over 2 minutes but not more than 10 minutes		
First 2 minutes	1,299	1,299
Each additional minute	216	216

Excerpt from a Theatrical Motion Picture in any Television Tape:

Length	Effective	
	07/01/2024	07/01/2025
30 seconds or less	\$305	\$305
Over 30 seconds but not more than 2 minutes	870	870
Over 2 minutes – first 2 minutes	870	870
Each additional minute	219	219

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.

CHAPTER 2: SAG-AFTRA



**SAG-AFTRA
FRINGE RATES**

SAG-AFTRA FRINGE RATES

Effective 01/01/2025			
GUILD	PENSION, HEALTH & WELFARE	CEILING	
		Television	Theatrical
SAG-AFTRA Basic & TV Agreement	21%* (Includes 0.5% IACF)	1/2 hour – \$25,000 1 hour – \$35,000 1.5 hours – \$33,000 2+ hours – \$40,000 ¹	\$232,000
SAG-AFTRA Background	20.5%*		
SAG-AFTRA Network TV Code	20.3%** (Includes 0.3% IACF)	\$250,000 ^{2, 3}	
SAG-AFTRA TV Animation	20.8% (Includes 0.3% IACF)	1/2 hour – \$15,000 1 hour – \$24,500 1.5 hours – \$33,000 2+ hours – \$40,000 ¹	
SAG-AFTRA Corporate/Educational and Non-Broadcast	18.75% (Includes 0.3% IACF)		
SAG-AFTRA Interactive Media	17% ⁴		
SAG-AFTRA New Media	20.5%	1/2 hour – \$25,000 1 hour – \$35,000 1.5 hours – \$33,000 2+ hours – \$40,000 ¹	

* Sideletter K: Effective 07/01/2020, 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 on or after 07/01/2020, 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.

**The contribution rate for the SAG-AFTRA Health Plan was increased by 0.5% effective 01/01/2025

¹ **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 \$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.

² **SAG-AFTRA Netcode Non-Dramatic Serials or Sports program ceilings per performer, per signatory, per calendar year:** ½-hour serials – \$200,000, 1-hour serials – \$230,000; Sports program – \$240,000. There is no cap for dramatic serials.

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

⁴ 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 CODIFIED BASIC AGREEMENT
SCALE RATE CHART**

CODIFIED BASIC AGREEMENT

SCALE RATE CHART

BASIC AGREEMENT DAILY	MINIMUM RATES		
	11/09/23-06/30/24	07/01/24-06/30/25	07/01/25-06/30/26
Day Performers			
Performer	\$1,158	\$1,204	\$1,246
Stunt Performer	1,158	1,204	1,246
Stunt Coordinator			
(not employed on a "flat deal")	1,158	1,204	1,246
(employed on a "flat deal" basis)	1,800	1,872	1,938
Airplane Pilot (Studio)	1,548	1,610	1,666
Airplane Pilot (Location)	2,015	2,096	2,169
Dancers			
Solo/Duo*	\$1,158	\$1,204	\$1,246
Group 3-8*	1,014	1,055	1,092
Group 9+*	886	921	953
Rehearsals	683		
Singers			
Solo and Duo	\$1,254	\$1,304	\$1,350
Groups 3-8	1,099	1,143	1,183
Groups 9+	960	998	1,033
Mouthing 1-16	919	956	989
Mouthing 17+	715	744	770
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 CODIFIED BASIC AGREEMENT
SCALE RATE CHART**

BASIC AGREEMENT WEEKLY	MINIMUM RATES		
	11/09/23-06/30/24	07/01/24-06/30/25	07/01/25-06/30/26
Weekly Performers			
Performer	\$4,019	\$4,180	\$4,326
Stunt Performer	4,316	4,489	4,646
Stunt Coordinator			
(not employed on a "flat deal" basis)	4,316	4,489	4,646
(employed on a "flat deal" basis)	7,101	7,385	7,643
Airplane Pilot (studio and location)	4,316	4,489	4,646
Airplane Pilot (Flying/Taxiing - Daily Adjustment)	1,328	1,381	1,429
Dancers			
Solo/Duo**	\$3,725	\$3,874	\$4,010
Group 3-8**	3,415	3,552	3,676
Group 9+**	3,105	3,229	3,342
Singers			
Solo and Duo	\$4,019	\$4,180	\$4,326
Groups 3-8	3,686	3,833	3,967
Groups 9+	3,354	3,488	3,610
"Step-Out" (Per Day; Up to 15 Cumulative Bars)	626	651	674
"Step-Out" (Per Day; 16 Cum. Bars or, if detained 1 Hr. +)	1,254	1,304	1,350
Contractor 3-8	+50%	+50%	+50%
Contractor 9+	+100%	+100%	+100%
Choral Group Call-Out for 5 Bars or More	\$68	\$71	\$73
Term Performers			
10 Out of 19 Weeks Guaranteed (Per Week)	\$3,451	\$3,589	\$3,715
20 or more Weeks Guaranteed (Per Week)	2,871	2,986	3,091
Beginners (0-6 Months)	1,548	1,610	1,666
Beginners (7-12 Months)	1,729	1,798	1,861
Stunt Performers (Employed under Term Contracts)			
10 Out of 19 Weeks Guaranteed (Per Week)	\$3,451	\$3,589	\$3,715
20 or more Weeks Guaranteed (Per Week)	2,871	2,986	3,091

** 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.

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

TELEVISION AGREEMENT

SCALE RATE CHART

The following minimum salary rates apply to: (a) new series and new television programs, the principal photography of which commences on or after November 9, 2023, including series based on a pilot or presentation produced before November 9, 2023; (b) ongoing series, the principal photography of which commenced prior to November 9, 2023 under the terms and conditions of the 2011 or any predecessor SAG Television Agreement; (c) "High Budget" Derivative and Original Dramatic New Media Productions made for initial exhibition on subscription video-on-demand consumer pay platforms for which principal photography of the program or first episode of the series commences on or after November 9, 2023; and (d) "High Budget" AVOD Programs or the season of a "High Budget" AVOD series for which principal photography of the first episode of the season commences on or after 1st Sunday following notice of ratification] .

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		
	11/09/23-06/30/24	07/01/24-06/30/25	07/01/25-06/30/26
Day Performers			
Performer	\$1,158	\$1,204	\$1,246
Stunt Performer	1,158	1,204	1,246
Stunt Coordinator			
(not employed on a "flat deal" basis)	1,158	1,204	1,246
(employed on a "flat deal" basis – other than Grandfathered HBSVOD programs)	1,473	1,569	1,647
(employed on a "flat deal" basis – Grandfathered HBSVOD programs)	1,365	1,420	1,470
Airplane Pilot (Studio)	1,548	1,610	1,666
Airplane Pilot (Location)	2,015	2,096	2,169
Weekly Performers			
Performer	\$4,019	\$4,180	\$4,326
Stunt Performer	4,316	4,489	4,646
Stunt Coordinator			
(not employed on a "flat deal" basis)	4,316	4,489	4,646
(employed on a "flat deal" basis - other than Grandfathered HBSVOD programs)	5,661	6,029	6,330
(employed on a "flat deal" basis - Grandfathered HBSVOD programs)	5,250	5,460	5,651
Airplane Pilot (studio and location)	4,316	4,489	4,646
Airplane Pilot (Flying/Taxiing - Daily Adjustment)	1,328	1,381	1,429

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

TELEVISION AGREEMENT (Cont'd)	MINIMUM RATES		
	11/09/23-06/30/24	07/01/24-06/30/25	07/01/25-06/30/26
3-Day Performers			
Performer and Singer (½ Hour or 1 Hour show)	\$2,933	\$3,050	\$3,157
Stunt Performer (½ hour or 1 Hour show)	3,166	3,293	3,408
Performer, Singer or Stunt Performer (1 ½ Hour or 2 Hour show)	3,451	3,589	3,715
Major Role Performer			
(10% above Day Performer rate)			
Applicable only to ½ hour or 1-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.			
½ Hour Programs (based on 5 days)	\$6,369	\$6,622	\$6,853
1 Hour Programs (based on 8 days)	10,190	10,595	10,965
Multiple Pictures – Weekly Contracts Performers			
½ Hour and 1 Hour Shows	\$2,979	\$3,098	\$3,206
1 ½ Hour Show	3,501	3,641	3,768
2 Hour Show	4,126	4,291	4,441
Multiple Pictures – Weekly Contracts Stunt Performers and Pilots			
½ Hour and 1 Hour Shows	\$4,755	\$4,945	\$5,118
1 ½ Hour Show	5,272	5,483	5,675
2 Hour Show	5,851	6,085	6,298
Series Contracts			
½ Hour Programs			
13 or more	\$4,019	\$4,180	\$4,326
Less than 13, but more than 6	4,601	4,785	4,952
Guaranteed 6	5,364	5,579	5,774
1 Hour Programs			
13 or more	4,836	5,029	5,205
Less than 13, but more than 6	5,395	5,611	5,807
Guaranteed 6	6,310	6,562	6,792
1 ½ Hour Programs			
13 or more	6,441	6,699	6,933
Less than 13, but more than 6	7,294	7,586	7,852
2 Hour Programs			
13 or more	8,053	8,375	8,668
Less than 13, but more than 6	9,333	9,706	10,046
2 or More Series in Combined Format			
1 Hour	6,310	6,562	6,792
1 ½ Hour	8,517	8,858	9,168
2 Hour	10,886	11,321	11,717

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

TELEVISION AGREEMENT (Cont'd)	MINIMUM RATES		
	11/09/23-06/30/24	07/01/24-06/30/25	07/01/25-06/30/26
Term Performers			
10 Out of 19 Weeks Guaranteed (Per Week)	\$3,451	\$3,589	\$3,715
20 or more Weeks Guaranteed (Per Week)	2,871	2,986	3,091
Beginners (0-6 Months)	1,548	1,610	1,666
Beginners (7-12 Months)	1,729	1,798	1,861
Stunt Coordinator			
(Not employed on a "Flat Deal" basis)			
Daily	\$1,158	\$1,204	\$1,246
3 Day Contract			
½ Hour and 1 Hour shows	3,451	3,589	3,715
1 ½ Hour and 2 Hour shows	3,451	3,589	3,715
Weekly	4,316	4,489	4,646
Stunt Coordinator			
(Employed on a "Flat Deal" basis)			
Other than Grandfathered High Budget SVOD			
Daily	\$1,473	\$1,569	\$1,647
3 Day Contract			
½ Hour and 1 Hour shows	3,992	4,251	4,464
1 ½ Hour and 2 Hour shows	4,462	4,752	4,990
Weekly	5,661	6,029	6,330
Stunt Coordinator			
(Employed on a "Flat Deal" basis)			
Grandfathered High Budget SVOD			
Daily	\$1,365	\$1,420	\$1,470
3 Day Contract			
½ Hour and 1 Hour shows	3,701	3,849	3,984
1 ½ Hour and 2 Hour shows	4,137	4,302	4,453
Weekly	5,250	5,460	5,651
Singers			
Daily (On-Camera)			
Solo and Duo	\$1,254	\$1,304	\$1,350
Groups 3-8	1,099	1,143	1,183
Groups 9+	960	998	1,033
Mouthing 1-16	919	956	989
Mouthing 17+	715	744	770
Daily (Off-Camera 4-Hour Session)			
Solo and Duo	1,254	1,304	1,350
Groups 3-8	663	690	714
Groups 9+	569	592	613

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

TELEVISION AGREEMENT (Cont'd)	MINIMUM RATES		
	11/09/23-06/30/24	07/01/24-06/30/25	07/01/25-06/30/26
Singers (Cont'd)			
Weekly			
Solo and Duo	4,019	4,180	4,326
Groups 3-8	3,686	3,833	3,967
Groups 9+	3,354	3,488	3,610
"Step Out" (per day - up to 15 cum. bars) +	626	651	674
"Step Out" (per day - 16+ cum. bars or detained 1 Hr) +	1,254	1,304	1,350
Contractor 3-8	+50%	+50%	+50%
Contractor 9+	+100%	+100%	+100%
Dancers			
Daily			
Solo and Duo	\$1,158	\$1,204	\$1,246
3-8	1,014	1,055	1,092
9+	886	921	953
Rehearsal	683		
Weekly			
Solo and Duo	3,725	3,874	4,010
3-8	3,415	3,552	3,676
9+	3,105	3,229	3,342

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

TELEVISION AGREEMENT (Cont'd)	MINIMUM RATES		
	11/09/23-06/30/24	07/01/24-06/30/25	07/01/25-06/30/26
TV EXHIBIT A – SECTION 1			
Non-Commercial Billboards – 3 or More Episodes			
On Camera			
Performers – Use on 13 Shows	\$4,019	\$4,180	\$4,326
Performers – Additional Days	1,158	1,204	1,246
Off-Camera – Performers Other Than Singers			
Performers – Use on 13 Shows	4,019	4,180	4,326
Performers – Additional Days	1,158	1,204	1,246
Off-Camera – Singers (8-Hour Day)			
Solo and Duo	3,101	3,225	3,338
Groups 3–8	2,933	3,050	3,157
Groups 9+	2,704	2,812	2,910
Additional Days			
Solo and Duo	1,254	1,304	1,350
Groups 3–8	1,099	1,143	1,183
Groups 9+	960	998	1,033
Off-Camera – Signatures Only (8-Hour Day)			
Solo and Duo	3,101	3,225	3,338
Groups 3–8	2,933	3,050	3,157
Groups 9+	2,704	2,812	2,910
Additional Days			
Solo and Duo	\$1,254	1,304	1,350
Groups 3–8	1,099	1,143	1,183
Groups 9+	960	998	1,033
TV EXHIBIT A – SECTION 2			
Non-Commercial Billboards and Signatures – Single Episodes			
Performers other than Singers	\$1,158	\$1,204	\$1,246
Singers			
Solo and Duo	\$1,254	1,304	1,350
Groups 3–8	1,099	1,143	1,183
Groups 9+	960	998	1,033
WARDROBE CLEANING ALLOWANCE			
Formal Wear	\$18	\$27	\$27
Police Uniforms	36	36	36
All Other Wardrobe	12	12	12

SAG-AFTRA TELEVISION AGREEMENT
OT MONEY BREAK / NETWORK PRIME-TIME RERUN CEILINGS CHART

OVERTIME MONEY BREAKS	MINIMUM RATES		
	11/09/2023-06/30/26		
Schedule A		Two times the day performer rate	
Schedule C – More Than: TV		\$4,400	
Schedule C – More Than: Theatrical		\$5,500	
Schedule F			
Guaranteed Weekly Salary		Greater than \$4,400	
Television Motion Picture Salary		Greater than or equal to \$40,000	
Theatrical Motion Picture			
Schedule H, Part I – Stunt Performer Daily		Two times the day performer rate	
Schedule H, Part II – Stunt Performer Weekly			
Television – Episodic Series		\$4,400	
Television – Other Than Episodic Series		\$5,150	
Theatrical		\$6,350	
Schedule K, Part I – Stunt Coordinator Daily		Two times the day performer rate	
3-Day Television Performer		\$3,150	
NETWORK PRIME TIME RERUN CEILINGS	11/09/23-06/30/24	7/01/24-06/30/25	07/01/25-06/30/26
½ Hour	\$2,578	\$2,578	\$2,578
1 Hour	3,668	3,668	3,668
1 ½ Hour	3,665	3,665	3,665
2 Hours	3,948	3,948	3,948
Over 2 Hours	4,514	4,514	4,514

SAG-AFTRA
SCHEDULE A – DAY PLAYER

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

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 Workday:

1 hour minimum pay for each call. Additional time paid in 15 minute units. Performers guaranteed over \$1,500 per day shall not be entitled to any compensation.

Fitted and Not Used:

1 day of pay.

WARDROBE & MAKE-UP TESTS

Prior to Workday:

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	\$27
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

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 $\frac{1}{2}$ hour or fraction	\$25
2nd $\frac{1}{2}$ hour or fraction	\$35
3rd $\frac{1}{2}$ hour and each additional $\frac{1}{2}$ hour 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 PLAYER

SCHEDULE B – WEEKLY (FREELANCE)

TV Freelance performers whose weekly guaranteed salary is \$5,150 or less per week and who are guaranteed less than \$35,000 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.

SAG-AFTRA
SCHEDULE B – WEEKLY PLAYER

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.

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 Workday:

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.

SAG-AFTRA
SCHEDULE B – WEEKLY PLAYER

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	\$27
Police Uniform	\$36
All other	\$12/outfit
Wardrobe	

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 $\frac{1}{2}$ hour or fraction	\$25
2nd $\frac{1}{2}$ hour or fraction	\$35
3rd $\frac{1}{2}$ hour and each additional $\frac{1}{2}$ hour or fraction thereof	\$50

SAG-AFTRA
SCHEDULE B – WEEKLY PLAYER

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)

NOTE: 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.

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
3-DAY PLAYER**

3-DAY PLAYER (TELEVISION)

Guaranteed 3 days of consecutive employment.

OVERTIME

2x after 10 hours daily.

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

Cumulative Overtime:

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

NOTE: 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.

SAG-AFTRA
SCHEDULE C – WEEKLY PLAYERS

SCHEDULE C – WEEKLY PLAYERS

TV Freelance performers whose weekly guaranteed salary is more than \$5,150 per week and who are guaranteed less than \$35,000 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).

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.

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

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	\$27
Police Uniform	\$36
All other	\$12/outfit
Wardrobe	

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.

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

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.

Penalties:

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

1st $\frac{1}{2}$ hour or fraction	\$25
2nd $\frac{1}{2}$ hour or fraction	\$35
3rd $\frac{1}{2}$ hour and each additional $\frac{1}{2}$ hour 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.

PORATING

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

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

	TELEVISION	THEATRICAL
Contract Performer Employed at a salary for a term of at least 10 out of 13 weeks.	More than \$5,150 per week	More than \$6,350 per week
Multiple Picture Performer Employed for 2 or more pictures per year and whose services are non-exclusive.	More than \$5,150 per week OR who are guaranteed \$35,000 or more per picture.	More than \$6,350 per week OR who are guaranteed \$65,000 or more per picture.
Deal Performer Employed at a guaranteed salary.	\$37,500 or more per picture on ½ hr series \$45,000 or more per picture on 1 hr or longer series	\$80,000 or more per picture

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

Employing a performer receiving more than \$5,150 per week AND who are guaranteed \$47,500 or more for the multi-part picture.

TV Series Episode:

\$37,500 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

NOTE: 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

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

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.

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

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 $\frac{1}{2}$ hour or fraction	\$25
2nd $\frac{1}{2}$ hour or fraction	\$35
3rd $\frac{1}{2}$ hour and each additional $\frac{1}{2}$ hour 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.

SAG-AFTRA
SCHEDULE H – STUNT PERFORMER

SCHEDULE H – STUNT PERFORMER

Schedule H, Part I – Employed by the day.

Schedule H, Part II – Employed by the week on television at \$5,150 or less per week and employed by the week on theatrical productions at \$6,350 or less per week

Schedule H, Part III – Employed by the week on television at more than more than \$5,150 per week and employed by the week on theatrical productions at more than \$6,350 per week.

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.

NOTE: All provisions of the applicable schedule shall apply: Daily Schedule A, Weekly Schedule B, C, or F

SAG-AFTRA
SCHEDULE I – AIRPLANE PILOT

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.

NOTE: Measured and payable in 1/10 hour units.

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.

NOTE: All other provisions of the applicable Stunt Performers, Schedule H, shall apply.

SAG-AFTRA
SCHEDULE J – DANCERS

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 Coordinator, Schedule K, Part I or II, see SAG contract.

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 overnight.

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.

**SAG-AFTRA
TRAVEL PROVISIONS**

- 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.

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 34th on the south, 57th St on the north, and 3rd Avenue and 8th Avenue on the east and west respectively.

SAN FRANCISCO STUDIO ZONE:

All territory within a 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 secured 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).

MINIMUM SALARIES	ULTRA LOW BUDGET
	07/01/2025 – 06/30/2026
Day Performer	\$249
Daily Stunt Coordinator (employed at less than "Flat Deal" minimum)	1,246
Weekly Stunt Coordinator (employed at less than "Flat Deal" minimum)	4,646
Stunt Coordinators (Employed On A "Flat Deal" Basis) Per Day	1,938
Stunt Coordinators (Employed On A "Flat Deal" Basis) Per Week	7,643

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.

MINIMUM SALARIES	MODERATE LOW	LOW BUDGET
	07/01/2025 – 06/30/2026	
Principal Players		
Day Performer	\$436	\$810
Daily Stunt	436	810
Weekly Performer*	1,514	2812
Weekly Stunt*	1,626	3,020
Daily Singer Rate		
Solo and Duo	\$473	\$878
Groups: 3–8	414	769
Groups 9 or more	362	671
Mouthing 1–16	346	643
Mouthing 17 or more	270	501
Sweetening (with or without overdubbing) add'l (per day)	+100%	+100%
Overdubbing only, an additional	+33 1/3%	+33 1/3%

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

MINIMUM SALARIES	MODERATE LOW	LOW BUDGET
	07/01/2025 – 06/30/2026	
Weekly Singer Rate*		
Solo and duo	\$1,514	\$2,812
Groups 3–8	1,388	2,579
Groups 9 or more	1,264	2,347
"Step Out" (per day) – up to 15 cumulative bars	236	438
"Step Out" (per day) – 16 + cumulative bars or, if detained 1 hour + after group released, to perform a solo or duo of any length	473	878
Contractor Rate (Daily & Weekly)		
3 to 8 singers	+50%	+50%
9 or more singers	+100%	+100%
Dancers employed by the day		
Solo and Duo	\$436	\$810
Groups 3–8	382	710
Groups 9 or more	334	619
Dancers employed by the 5-day week		
Solo & Duo	\$1,404	\$2,607
Groups 3–8	1,287	2,389
Groups 9 or more	1,170	2,172
Airplane Pilots Rate		
Studio Daily	\$583	\$1,083
Studio Weekly	1,626	3,020
Location Daily (includes taxiing) and flying	759	1,410
Location Weekly*	1,626	3,020
Location Weekly Taxiing/flying rate	500	929

*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 COORDINATOR RATES

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:

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

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.

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.

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

PENSION & 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.

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.

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.

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

Length of Workday, 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.

SAG-AFTRA
PER DIEM AND MEAL ALLOWANCE FOR TELEVISION AND THEATRICAL

**PER DIEM AND MEAL ALLOWANCE FOR TELEVISION AND
THEATRICAL**

PER DIEM/MEAL ALLOWANCES TELEVISION AND THEATRICAL	12/10/2023 – 12/09/2025	12/10/2025
Breakfast	\$14	\$16
Lunch	21	22
Dinner	35	37
Total	70	75



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ENTERTAINMENT
PARTNERS

**SAG-AFTRA
TELEVISION AGREEMENT MERGER**

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" rate sheet.

"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

The following minimum salary rates apply to: (a) "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 series made for pay television of the same type as network prime time scripted dramatic programs); and (b) "Legacy Basic Cable Series" produced under Exhibit A (i.e., those dramatic live action basic cable series first produced under an independent agreement with AFTRA or SAG-AFTRA based on the terms and conditions of Exhibit A to the 2011 or any predecessor AFTRA Network Code).

	Effective	Effective	Effective
Day Performers	11/09/23 – 06/30/24	07/01/24 – 06/30/25	07/01/25 – 06/30/26
Performer	\$1,198	\$1,246	\$1,290
Stunt Performer	1,198	1,246	1,290
Stunt Coordinator (employed at less than "flat deal" min.)	1,198	1,246	1,290
Airplane Pilot (Studio)	1,602	1,666	1,724
Airplane Pilot (Location)	2,081	2,164	2,240
3-Day Performers			
Performer and Singer (½ Hr or 1 Hr show)	\$3,032	\$3,153	\$3,263
Stunt Performer (½ Hr or 1 Hr show)	3,280	3,411	3,530
Performer, Singer, and Stunt Performer (1 ½ Hr or 2 Hr)	3,570	3,713	3,843
Weekly Performers			
Performer	\$4,161	\$4,327	\$4,478
Stunt Performer	4,469	4,648	4,811
Stunt Coordinator (employed at less than "flat deal" minimum)	4,469	4,648	4,811
Airplane Pilot	4,469	4,648	4,811
Airplane Pilot (Flying or taxing daily adjustment)	1,373	1,428	1,478
"Major Role" Performers			
½ Hour Programs (10% above day performer rate based on 5 days)	\$6,589	\$6,853	\$7,095
1 Hour Programs (10% above day performer rate based on 5 days)	10,542	10,965	11,352
Singers – On Camera			
Solo and Duo	\$1,296	\$1,348	\$1,395
Groups 3-8	1,138	1,184	1,225
Groups 9+	992	1,032	1,068
Mouthing 1-16	952	990	1,025
Mouthing 17+	743	773	800
Singers – Off Camera			
Solo and Duo	\$1,296	\$1,348	\$1,395
Groups 3-8	689	717	742
Groups 9+	591	615	637

SAG-AFTRA
"LEGACY" SERIES

	Effective	Effective	Effective
Singers – Weekly Rates	11/09/23 – 06/30/24	07/01/24 – 06/30/25	07/01/25 – 06/30/26
Solo and Duo	\$4,161	\$4,327	\$4,478
Groups 3-8	3,817	3,970	4,109
Groups 9+	3,468	3,607	3,733
"Step Out" (per day – up to 15 cum. bars)	645	671	694
"Step Out" (per day – 16+ cum bars or detained 1 Hr)	1,296	1,348	1,395
Contractor of Group 3-8	+50%	+50%	+50%
Contractor of Group 9+	+100%	+100%	+100%
Dancers – Daily Rates			
Solo and Duo	\$1,198	\$1,246	\$1,290
Groups 3-8	1,051	1,093	1,131
Groups 9+	918	955	988
Rehearsal*	706*	N/A*	N/A*
Dancers – Weekly Rates			
Solo and Duo	\$3,856	\$4,010	\$4,150
Groups 3-8	3,530	3,671	3,799
Groups 9+	3,213	3,342	3,459
Multiple Programs (Weekly):			
Performers			
½ Hour and 1 Hour Shows	\$3,083	\$3,206	\$3,318
1 ½ Hour Show	3,625	3,770	3,902
2 Hour Show	4,270	4,441	4,596
Multiple Programs (Weekly):			
Stunt Performers and Pilots			
½ Hour and 1 Hour Shows	\$4,924	\$5,121	\$5,300
1 ½ Hour Show	5,454	5,672	5,871
2 Hour Show	6,056	6,298	6,518
Term Performers			
10 to 19 weeks (per week)	\$3,570	\$3,713	\$3,843
20 or more weeks (per week)	2,974	3,093	3,201
Beginners: 0–6 months	1,602	1,666	1,724
7–12 months	1,789	1,861	1,926
Stunt Coordinators "Less than Flat Deal Minimums"			
Daily	\$1,198	\$1,246	\$1,290
3 Day ½ Hour or 1 Hour Shows	3,570	3,713	3,843
3 Day 1 ½ Hour or 2 Hour Shows	3,570	3,713	3,843
Weekly	4,469	4,648	4,811
Stunt Coordinators "Flat Deal Minimums"			
Daily	\$1,524	\$1,623	\$1,704
3 Day ½ Hour or 1 Hour Shows	4,132	4,401	4,621
3 Day 1 ½ Hour or 2 Hour Shows	4,617	4,917	5,163
Weekly	5,862	6,243	6,555

*The rehearsal rate will be eliminated effective December 10, 2023.

SAG-AFTRA
"LEGACY" SERIES

	Effective	Effective	Effective
Series Contracts – ½ Hour	11/09/23 – 06/30/24	07/01/24 – 06/30/25	07/01/25 – 06/30/26
Guaranteed 13 or more	\$4,161	\$4,327	\$4,478
Less than 13, but more than 6	4,763	4,954	5,127
Guaranteed 6	5,557	5,779	5,981
Series Contracts – 1 Hour			
Guaranteed 13 or more	\$5,004	\$5,204	\$5,386
Less than 13, but more than 6	5,585	5,808	6,011
Guaranteed 6	6,530	6,791	7,029
Series Contracts – 1 ½ Hour			
Guaranteed 13 or more	\$6,666	\$6,933	\$7,176
Less than 13, but more than 6	7,551	7,853	8,128
Series Contracts – 2 Hour			
Guaranteed 13 or more	\$8,335	\$8,668	\$8,971
Less than 13, but more than 6	9,659	10,045	10,397
Series Contracts – 2 or more series in combined format			
1 hour	\$6,530	\$6,791	\$7,029
1.5 hour	8,816	9,169	9,490
2 hours	11,271	11,722	12,132
TV Trailers - Performer (On or Off Camera)	1,198	1,246	1,290

SAG-AFTRA
“LEGACY” SERIES

NON-COMMERCIAL BILLBOARDS THREE OR MORE EPISODES

	Effective	Effective	Effective
On Camera	11/09/23 – 06/30/24	07/01/24 – 06/30/25	07/01/25 – 06/30/26
Performers – Use on 13 Shows	\$4,161	\$4,327	\$4,478
Performers – Additional Days	1,198	1,246	1,290
Off Camera – Performers Other Than Singers			
Performers – Use on 13 Shows	\$4,161	\$4,327	\$4,478
Performers – Additional Days	1,198	1,246	1,290
Singers (Off-Camera)			
Solo and Duo	\$3,211	\$3,339	\$3,456
Groups 3–8	3,032	3,153	3,263
Groups 9+	2,799	2,911	3,013
Additional Days			
Solo and Duo	\$1,296	\$1,348	\$1,395
Groups 3–8	1,138	1,184	1,225
Groups 9+	992	1,032	1,068
Off-Camera – Signature Numbers Only			
Solo and Duo	\$3,211	\$3,339	\$3,456
Groups 3–8	3,032	3,153	3,263
Groups 9+	2,799	2,911	3,013
Additional Days			
Solo and Duo	\$1,296	\$1,348	\$1,395
Groups 3–8	1,138	1,184	1,225
Groups 9+	992	1,032	1,068

NON-COMMERCIAL BILLBOARDS and SIGNATURES – SINGLE EPISODE

	Effective	Effective	Effective
Non-Commercial Billboards and Signatures – Single Episode	11/09/23 – 06/30/24	07/01/24 – 06/30/25	07/01/25 – 06/30/26
Performers other than Singers	\$1,198	\$1,246	\$1,290
Singers			
Solo and Duo	\$1,296	\$1,348	\$1,395
Groups 3–8	1,138	1,184	1,225
Groups 9+	992	1,032	1,068

**SAG-AFTRA
BACKGROUND ACTORS**

TERMS OF AGREEMENT

HIRING PROCEDURES

Los Angeles – West Coast:

Theatrical (Feature):

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

Television:

25 Registered Background Actors per day (excluding swimmers, skaters, and dancers that are performing principal work but excludes up to 3 stand-ins) 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*.

**SAG-AFTRA
BACKGROUND ACTORS**

JURISDICTION/ZONES

West Coast	Los Angeles: <ul style="list-style-type: none">• Studio Zone 30 mile• Background zone 75 mile	<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>
	Sacramento	25 air mile radius from an agreed upon point.
	San Francisco	25 miles from Market and Powell.
	Las Vegas	A 15-mile radius of the Clark County Courthouse.
	San Diego	The city limits.
	Hawaii	The entire state.
New York	New York City	<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>

**SAG-AFTRA
BACKGROUND ACTORS**

COMPENSATION

Minimum Wage Scales		
		7/01/25 – 06/30/26
Theatrical and Television Basic Agreement		
General Background Actors		\$224.00/day
Special Ability Performer		234.00/day
Stand-Ins		262.00/day
Legacy Exhibit A Series or Legacy Basic Cable Series produced under Exhibit A		
General Background Actors		\$231.00/day
Special Ability		241.00/day
Stand-Ins		270.00/day
Swimmers/Skaters (zones covered by Sched. X-I)		534.00/day
Swimmers/Skaters (zones covered by Sched. X-II)		601.00/day

NOTE: Skaters and swimmers are professionally trained, doing choreographed routines requiring rehearsals. (Dancers employed on television motion pictures shall be covered under the terms of SAG Basic Agreement Schedule J.)

INSERTS – NEW YORK

Background Actors may perform up to 5 inserts for a single photoplay or one or more episodes in the same series in one day, for no additional pay when notified in advance.

HAZARDOUS WORK

A background actor agreeing to perform hazardous work is entitled to additional compensation, the amount of which is to be agreed upon prior to performance.

Any background actor rigged with an explosive charge shall be permitted prior consultation with the Stunt Coordinator and qualified special effects person. In addition, the background actor shall be upgraded to a Day Player for each day he is rigged with an explosive charge.

WORKDAY

Los Angeles and New York:

Background actors shall be allowed to work on more than one production for the same Producer in a given day without additional payment. Does not apply to CW or NetCode FOB terms

NIGHT PREMIUMS – NEW YORK

Between 8:00 pm and 1:00 am, background actors shall receive 10% additional payment over and above any other payment for work performed during these hours. Between 1:00 am and 6:00 am, background actors shall receive 20% additional payment over and above any other payment for work performed during these hours.

**SAG-AFTRA
BACKGROUND ACTORS**

MILEAGE

When a background actor is required to report at any studio zone location, Producer shall either provide transportation to the background actor or may require the background actor to report at such location where background actor will receive \$.30 per mile, but no less than \$3 per day round trip, computed between the studio or production company and zone location. The Producer shall have the right to require the background 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 background 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 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 secured 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 \$.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: \$16, \$22, and \$37 = \$75 per day.

**SAG-AFTRA
BACKGROUND ACTORS**

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:

1st ½ hr. delay or fraction	\$7.50
2nd ½ hr. or fraction	\$10.00
Each additional ½ 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 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.

**SAG-AFTRA
BACKGROUND ACTORS**

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*
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 employment.

Any claim must be submitted before background leaves set.

SAG-AFTRA BACKGROUND ACTORS

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 workday 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.

SAG-AFTRA
ADDITIONAL COMPENSATION

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 workday 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.

**SAG-AFTRA
ADDITIONAL COMPENSATION**

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.

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 can 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.

**SAG-AFTRA
OTHER PROVISIONS**

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.

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.

SAG-AFTRA
TRAVEL INSURANCE / PAYTABLES

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 07/01/2025 through 06/30/2026							
		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	\$4.20	\$5.60	\$4.39	\$5.85	\$4.91	\$6.55
7–12	2	8.40	11.20	8.48	11.70	9.83	13.10
13–18	3	12.60	16.80	13.16	17.55	14.74	19.65
19–24	4	16.80	22.40	17.55	23.40	19.65	26.20
25–30	5	21.00	28.00	21.94	29.25	24.56	32.75
31–36	6	25.20	33.60	26.33	35.10	29.48	39.30
37–42	7	29.40	39.20	30.71	40.95	34.39	45.85
43–48	8	33.60	44.80	35.10	46.80	39.30	52.40
49–54	9	37.80	50.40	39.49	52.65	44.21	58.95
55–60	10	42.00	56.00	43.88	58.50	49.13	65.50

	DAILY RATE	STRAIGHT HOURLY
GENERAL	\$224.00	\$28.00
SPECIAL ABILITY	234.00	29.25
STAND-IN	262.00	32.75

**SAG-AFTRA
PAYTABLES**

Legacy Exhibit A Series or Legacy Basic Cable Series produced under Exhibit A

Effective from 07/01/2025 through 06/30/2026							
		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	\$4.33	\$5.78	\$4.52	\$6.03	\$5.06	\$6.75
7–12	2	8.66	11.55	9.04	12.05	10.13	13.50
13–18	3	12.99	17.33	13.56	18.08	15.19	20.25
19–24	4	17.33	23.10	18.08	24.10	20.25	27.00
25–30	5	21.66	28.88	22.59	30.13	25.31	33.75
31–36	6	25.99	34.65	27.11	36.15	30.38	40.50
37–42	7	30.32	40.43	31.63	42.18	35.44	47.25
43–48	8	34.65	46.20	36.15	48.20	40.50	54.00
49–54	9	38.98	51.98	40.67	54.23	45.56	60.75
55–60	10	43.31	57.75	45.19	60.25	50.63	67.50

	DAILY RATE	STRAIGHT HOURLY
GENERAL	\$231.00	\$28.875
SPECIAL ABILITY	241.00	30.125
STAND-IN	270.00	33.75

For additional discussion or to request a Central Casting overview sheet, contact Chris Bustard at
cbustard@centralcasting.com

CHAPTER 3: WRITERS GUILD OF AMERICA (WGA)



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ENTERTAINMENT
PARTNERS

**WGA
FRINGE RATES**

WGA FRINGE RATES

Effective 05/02/2025					
	PENSION	HEALTH / WELFARE*	PAID PARENTAL LEAVE	CEILINGS	
				Per Writer / Per Feature or Episode, Except Serials	
Theatrical					
Individual	11.25%	13%	0.5%	\$225,000	\$250,000
Team of 2	11.25%	13%	0.5%	\$225,000	\$250,000
Team of 3	11.25%	13%	0.5%	\$225,000	\$250,000
Television: Pilots 30 Minutes or Less					
Individual	9.75%	13%	0.5%	\$170,000	\$170,000
Team of 2	9.75%	13%	0.5%	\$170,000	\$170,000
Team of 3	9.75%	13%	0.5%	\$170,000	\$170,000
Television: Pilots 30+ Minutes					
Individual	9.75%	13%	0.5%	\$225,000	\$225,000
Team of 2	9.75%	13%	0.5%	\$225,000	\$225,000
Team of 3	9.75%	13%	0.5%	\$225,000	\$225,000
Television: Season 1 of 1-Hour Series					
Individual	9.75%	13%	0.5%	No Ceilings	
Team of 2	9.75%	13%	0.5%		
Team of 3	9.75%	13%	0.5%		
Television: 120+ Minutes MOW, Mini Series					
Individual	11.25%	13%	0.5%	\$225,000	\$250,000
Team of 2	11.25%	13%	0.5%	\$225,000	\$250,000
Team of 3	11.25%	13%	0.5%	\$225,000	\$250,000
Television: All Others Including 1-Hour Series Season 2+					
Individual	11.25%	13%	0.5%	No Ceilings	
Team of 2	11.25%	13%	0.5%		
Team of 3	11.25%	13%	0.5%		
Television: Article 14.E.2					
Hyphenate Writer	11.25%	13%	0.5%	\$275,000 ¹	\$275,000 ¹
Television: Serials – Annual Ceilings					
Individual	11.25%	13%	0.5%	\$350,000	\$350,000
Team of 2	11.25%	13%	0.5%	\$350,000	\$175,000
Team of 3	11.25%	13%	0.5%	\$350,000	\$233,333

¹ Article 14. E.2 –The base amount upon which the Company shall compute Pension and Health contributions with respect to such employment shall be \$275,000.00 for contracts entered into on or after 5/02/2018, except that the base amount shall remain at \$250,000.00 for writers employed under this Article 14.E.2. and guaranteed compensation of \$250,000.00 or less.

* Pursuant to Articles 17.B.1 and 17.C.1 of the 2023 WGA MBA, the WGA elected to allocate 0.5% of the negotiated increases in certain minimums to the health contribution rate by giving notice thereof to the AMPTP not less than 6 months prior to 5/02/2025. Accordingly, the increases in such minimums effective 5/02/2025 shall be reduced by 0.5%, and the health contribution rate will increase effective 5/02/2025 by 0.5%, resulting in a total contribution rate to the WGA Health Fund of 13%.

WGA
THEATRICAL COMPENSATION

**WGA THEATRICAL AND TELEVISION
BASIC AGREEMENT**

THEATRICAL COMPENSATION

WEEK TO WEEK AND TERM EMPLOYMENT

Compensation Per Week	Effective	Effective
	05/02/2024 – 05/01/2025	05/02/2025 – 05/01/2026
Week-to-Week	\$7,184	\$7,400
14 out of 14 Weeks	6,667	6,867
20 out of 26 Weeks	6,156	6,341
40 out of 52 Weeks	5,667	5,837

WEEK-TO-WEEK, TERM FLAT DEAL

	Effective	Effective
	05/02/2024 – 05/01/2025	05/02/2025 – 05/01/2026
High Budget Screenplay, including treatment	\$143,612	\$147,920
Per Writer in Team of two writers	71,806	73,960

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

	Effective	Effective
	05/02/2024 – 05/01/2025	05/02/2025 – 05/01/2026
Screenplay, including treatment	\$143,612	\$147,920
Screenplay, excluding treatment	99,309	102,288
Final Draft Screenplay or rewrite	44,146	45,470
Polish	22,074	22,736
First Draft Screenplay	66,218	68,205
Final Draft Screenplay	44,146	45,470
Treatment	44,146	45,470
Original Treatment	66,218	68,205
Story	44,146	45,470
Additional Compensation Screenplay – No Assigned Materials	22,074	22,736

WGA
THEATRICAL COMPENSATION

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

	Effective	Effective
	05/02/2024 – 05/01/2025	05/02/2025 – 05/01/2026
Screenplay, including treatment	\$77,225	\$79,542
Screenplay, excluding treatment	48,254	49,702
Final Draft Screenplay or rewrite	28,957	29,826
Polish	14,489	14,924
First Draft Screenplay	34,753	35,796
Final Draft Screenplay	23,163	23,858
Treatment	28,957	29,826
Original Treatment	39,988	41,188
Story	28,957	29,826
Additional Compensation Screenplay – No Assigned Material	11,040	11,371

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	Effective	Effective
	05/02/2024 – 05/01/2025	05/02/2025 – 05/01/2026
15 min. or less		
Story	\$5,614	\$5,782
Teleplay	13,634	14,043
Story and Teleplay	16,864	17,370
30 min. or less (but more than 15 min.)		
Story	\$10,292	\$10,601
Teleplay	22,138	22,802
Story and Teleplay	30,867	31,793
45 min. or less (but more than 30 min.)		
Story	\$14,199	\$14,625
Teleplay	23,417	24,120
Story and Teleplay	35,584	36,652
60 min. or less (but more than 45 min.)		
Story	\$18,115	\$18,658
Teleplay	29,868	30,764
Story and Teleplay	45,397	46,759

WGA
TELEVISION COMPENSATION

APPLICABLE MINIMUMS	Effective	Effective
	05/02/2024 – 05/01/2025	05/02/2025 – 05/01/2026
90 min. or less (but more than 60 min.)		
Story	\$24,200	\$24,926
Teleplay	43,034	44,325
Story and Teleplay	63,872	65,788
120 min. or less (but more than 90 min.)		
Serial and episodic		
Story	\$32,317	\$33,287
Teleplay	55,211	56,867
Story and Teleplay	84,040	86,561
Other than serial or episodic		
Story	\$35,271	\$36,329
Teleplay	60,250	62,058
Story and Teleplay	91,855	94,611
120 min. or more		
120 min. or less minimum above, plus below for each additional 30 min. or less.		
Story	\$5,421	\$5,584
Teleplay	10,110	10,413
Story and Teleplay	13,567	13,974

WGA
TELEVISION COMPENSATION

OTHER THAN NETWORK PRIME TIME – HIGH BUDGET

APPLICABLE MINIMUMS	Effective	Effective
	05/02/2024 – 05/01/2025	05/02/2025 – 05/01/2026
15 min. or less \$150,000+; \$60,000+ for non-prime time network films		
Story	\$3,961	\$4,080
Teleplay	7,247	7,464
Story and Teleplay	9,888	10,185
30 min. or less (but more than 15 min.) \$215,000+; \$100,000+ for non-prime time network films		
Story	\$7,247	\$7,464
Teleplay	11,768	12,121
Story and Teleplay	18,114	18,657
60 min. or less (but more than 30 min.) \$300,000+; \$200,000+ for non-prime time network films		
Story	\$13,170	\$13,565
Teleplay	22,807	23,491
Story and Teleplay	32,925	33,913
75 min. or less (but more than 60 min.) \$400,000+; \$260,000+ for non-prime time network films		
Story	\$18,751	\$19,314
Teleplay	33,195	34,191
Story and Teleplay	46,926	48,334
90 min. or less (but more than 75 min.) \$500,000+; \$340,000+ for non-prime time network films		
Story	\$19,793	\$20,387
Teleplay	35,080	36,132
Story and Teleplay	49,481	50,965
120 min. or less (but more than 90 min.) \$900,000+; \$450,000+ for non-prime time network films		
Story	\$25,936	\$26,714
Teleplay	46,534	47,930
Story and Teleplay	64,844	66,789
120 min. or more Based on the 120 min. or less minimum above, plus below for each additional 30 min. or less.		
Story	\$6,143	\$6,327
Teleplay	11,452	11,796
Story & Teleplay	15,359	15,820

WGA
TELEVISION COMPENSATION

OTHER THAN NETWORK PRIME TIME – LOW BUDGET

APPLICABLE MINIMUMS	Effective	Effective
	05/02/2024 – 05/01/2025	05/02/2025 – 05/01/2026
15 min. or less		
Story	\$3,370	\$3,471
Teleplay	5,277	5,435
Story & Teleplay	8,397	8,649
30 min. or less (but more than 15 min.)		
Story	\$5,608	\$5,776
Teleplay	9,071	9,343
Story & Teleplay	13,997	14,417
60 min. or less (but more than 30 min.)		
Story	\$10,603	\$10,921
Teleplay	17,298	17,817
Story & Teleplay	26,513	27,308
75 min. or less (but more than 60 min.)		
Story	\$15,093	\$15,546
Teleplay	24,960	25,709
Story & Teleplay	38,407	39,559
90 min. or less (but more than 75 min.)		
Story	\$16,162	\$16,647
Teleplay	26,486	27,281
Story & Teleplay	40,403	41,615
120 min. or less (but more than 90 min.)		
Story	\$21,345	\$21,985
Teleplay	35,046	36,097
Story & Teleplay	53,375	54,976
120 min. or more Based on the 120 min. or less minimum above, plus, for each additional 30 min. or less, the following additional payments:		
Story	\$5,181	\$5,336
Teleplay	8,537	8,793
Story & Teleplay	12,974	13,363

WGA
TELEVISION COMPENSATION

REWRITES

APPLICABLE MINIMUMS	Effective	Effective
	05/02/2024 – 05/01/2025	05/02/2025 – 05/01/2026
REWRITE NON-SERIAL – High Budget		
15 min. or less	\$4,271	\$4,399
30 min. or less (over 15)	7,130	7,344
45 min. or less (over 30)	10,310	10,619
60 min. or less (over 45)	13,489	13,894
75 min. or less (over 60)	18,934	19,502
90 min. or less (over 75)	19,870	20,466
120 min. or less (over 90)	26,249	27,036
REWRITE NON-SERIAL – Low Budget		
15 min. or less	\$3,129	\$3,223
30 min. or less (over 15)	5,353	5,514
60 min. or less (over 30)	10,208	10,514
75 min. or less (over 60)	14,188	14,614
90 min. or less (over 75)	15,074	15,526
120 min. or less (over 90)	19,915	20,512

POLISH

APPLICABLE MINIMUMS	Effective	Effective
	05/02/2024 – 05/01/2025	05/02/2025 – 05/01/2026
POLISH NON-SERIAL – High Budget		
15 min. or less	\$2,137	\$2,201
30 min. or less (over 15)	3,558	3,665
45 min. or less (over 30)	5,146	5,300
60 min. or less (over 45)	6,756	6,959
75 min. or less (over 60)	9,455	9,739
90 min. or less (over 75)	9,925	10,223
120 min. or less (over 90)	13,122	13,516
POLISH NON-SERIAL – Low Budget		
15 min. or less	\$1,557	\$1,604
30 min. or less (over 15)	2,670	2,750
60 min. or less (over 30)	5,098	5,251
75 min. or less (over 60)	7,091	7,304
90 min. or less (over 75)	7,544	7,770
120 min. or less (over 90)	9,962	10,261

WGA
TELEVISION COMPENSATION

PLOT OUTLINE/FORMAT/BIBLE

APPLICABLE MINIMUMS	Effective	Effective
	05/02/2024 – 05/01/2025	05/02/2025 – 05/01/2026
Plot Outline – Narrative Synopsis of Story		
15 min. or less	\$1,983	\$2,042
30 min. or less (over 15)	3,304	3,403
60 min. or less (over 30)	6,257	6,445
75 min. or less (over 60)	8,159	8,404
90 min. or less (over 75)	9,245	9,522
120 min. or less (over 90)	12,191	12,557
FORMAT	13,707	14,118
BIBLE for Multi-Part Series*	69,283	71,361
Plus 10% for each story line in excess of 6	6,928	7,136
Rewrite or Polish of Format or Bible		
Rewrite minimum	\$34,640	\$35,679
Polish minimum	17,321	17,841
Additionally, for each story line in excess of six rewrites	3,462	3,566
Polish additional	1,733	1,785

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

WEEK-TO-WEEK AND TERM EMPLOYMENT

APPLICABLE MINIMUMS	Effective	Effective
	05/02/2024 – 05/01/2025	05/02/2025 – 05/01/2026
Writer – Compensation Per Week		
6 out of 6 Weeks	\$5,762	\$5,935
14 out of 14 Weeks	5,353	5,514
20 out of 26 Weeks	4,940	5,088
40 out of 52 Weeks	4,515	4,650
Writer Employed in Additional Capacities – Compensation Per Week		
Week-to-Week and Term Employment up to and Including 9 Weeks	\$11,769	\$12,122
10 to 19 Weeks Guarantee	9,808	10,102
20 Weeks or More Guarantee	8,822	9,087

NON-COMMERCIAL OPENINGS AND CLOSINGS

APPLICABLE MINIMUMS	Effective	Effective
	05/02/2024 – 05/01/2025	05/02/2025 – 05/01/2026
Aggregate Running Time		
3 min. or Less	\$3,558	\$3,665
More than 3 min.	4,997	5,147

WGA
TELEVISION COMPENSATION

PROGRAM FEES

	Effective	Effective
	05/02/2024 – 05/01/2025	05/02/2025 – 05/01/2026
30 min. Program	\$1,211	\$1,247
60 min. Program	1,603	1,651
90 min. Program or longer	2,002	2,062

SEQUEL PAYMENTS

	Effective	Effective
	05/02/2024 – 05/01/2025	05/02/2025 – 05/01/2026
15 min. episodes (60% of 30-minute rate)	\$1,543	\$1,589
30 min. episodes	2,572	2,649
60 min. episodes (190% of 30-minute rate)	4,887	5,033
90 min. or longer (250% of 30-minute rate)	6,430	6,623

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:

Effective	Effective
05/02/2024 – 05/01/2025	05/02/2025 – 05/01/2026
\$2,572	\$2,649

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:

Effective	Effective
05/02/2024 – 05/01/2025	05/02/2025 – 05/01/2026
\$732	\$754

WGA
TELEVISION COMPENSATION

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
	05/02/2024 – 05/01/2025	05/02/2025 – 05/01/2026
Story	\$14,022	\$14,443
Teleplay	24,285	25,014
Story and Teleplay	35,059	36,111

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.

WAIVER OF SICK TIME LAWS

Please refer to laborrelations2@ep.com for any questions.

IATSE – LOS ANGELES TABLE OF CONTENTS

CHAPTER 4: IATSE – LOS ANGELES

TABLE OF CONTENTS

IATSE – LOS ANGELES – UNIONS/LOCALS, OCC CODES & PHONE NUMBERS	100
IATSE HOLLYWOOD – LOS ANGELES FRINGE RATES.....	101
IATSE HOLLYWOOD – MEALS, REST PERIODS, STUDIO ZONES, AND SICK LEAVE	103

CONTRACTS

IATSE BASIC AGREEMENT - Local Wage Scales and Conditions

Local 44	Occ. 73	Property Craftspersons	113
Local 80	Occ. 45	Motion Picture Studio Grips.....	121
Local 80	Occ. 45	Crafts Service	123
Local 80	Occ. 43	First Aid	124
Local 600	Occ. 19	International Photographers.....	131
Local 600	Occ. 74	Publicists	138
Local 695	Occ. 81	Sound Technicians	144
Local 695	Occ. 81	Projectionists.....	154
Local 700	Occ. 41	Editors	161
Local 700	Occ. 83	Screen Story Analysts.....	191
Local 705	Occ. 23	Motion Picture Costumers	194
Local 706	Occ. 57	Make-Up Artists/Hair Stylists	202
Local 728	Occ. 54	Electrical Lighting	210
Local 729	Occ. 66	Painters	216
Local 800	Occ. 58	Illustrators/Matte Artists	222
Local 800	Occ. 76	Set Designers/Model Builders.....	229
Local 800	Occ. 13	Art Directors	234
Local 800	Occ. 75	Scenic, Title, and Graphic Artists	238
Local 839	Occ. 21	Animation	243
Local 871	Occ. 77	Script Supervisors/Continuity Coordinators	248
Local 871	Occ. 71	Accountants	257
Local 871	Occ. 77	Coordinators	259
Local 871	Occ. 77	Script Coordinators and Writers' Room Assistants.....	262
Local 884	Occ. 84	Teachers/Welfare Workers	264
Local 892	Occ. 22	Costume Designers	269
IATSE VIDEOTAPE ELECTRONICS SUPPLEMENTAL AGREEMENT			276
APPLICATION OF AGREEMENT FOR DIGITAL PRODUCTIONS.....			288

**IATSE – LOS ANGELES
TABLE OF CONTENTS**

<u>EP IATSE OCCUPATION CODE LIST</u>	296
ABOUT OCCUPATION CODES	297
IATSE BASIC AGREEMENT – STUDIO	298
MOW LONG-FORM AGREEMENT	318
ANIMATION LOCAL 839.....	322
IATSE VIDEOTAPE AGREEMENT	327
 <u>SIDELETTERS</u>	 333
IATSE BASIC AGREEMENT	334
IATSE VIDEOTAPE AGREEMENT	338
 <u>ZONE LOCATION MAP</u>	 341

IATSE – LOS ANGELES
LIST OF UNIONS/LOCAL, OCC CODES AND PHONE NUMBERS

IATSE – LOS ANGELES
UNIONS/LOCALS, OCC CODESAND PHONE NUMBERS

IATSE

Local Union	Occ. Code	Occupation	Phone Number
44	73	Property Crafts Persons	818.769.2500
80	45	Grips	818.526.0700
		Craft Services	
80/767	43	First Aid	818.842.7670
600	19	International Photographers	323.876.0160
	74	Publicists	
695	81	Sound Technicians	818.985.9204
700	41	Editors	323.876.4770
	83	Story Analysts	
705	23	Costumers	818.487.5655
706	57	Make-Up/Hair Stylists	818.295.3933
728	54	Electrical Lighting Technicians	818.954.0728
729	66	Painters	818.842.7729
800	58	Illustrators/Matte Artists	818.762.9995
800	76	Set Designers/Model Builders	818.762.9995
800	13	Art Directors	818.762.9995
800	75	Scenic/Title/Graphic Artists	818.762.9995
839*	21	Animation	818.845.7500
871	77	Script Supervisors/Continuity Coordinators	818.509.7871
	71	Accountants	
884	84	Teachers/Welfare Workers	818.559.9797
892	22	Costume Designers	818.848.2800

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

OTHER

FIRE SAFETY OFFICERSCFSO

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 OFFICERSLocal police station.....LAPD

CALIFORNIA HIGHWAY PATROL818.240.8200

LOS ANGELES CITY PARK RANGERS.....323.644.6220

**HOLLYWOOD IATSE – LOS ANGELES
FRINGE RATES**

\$15 Million Contributors					
UNION	PENSION, HEALTH/ WELFARE (Per Hour)	OTHER	VAC	HOL	EFFECTIVE
IATSE Basic Agreement&	\$10.5975 ¹	6% of scale to pension**	4% [#]	4.583% [#]	08/03/2025
Videotape Agreement	\$10.1475 ⁴	6% of scale to pension**	4% [#]	4.583% [#]	09/29/2024
Local 871 Accountants [□]	\$10.5975 ⁴	6% of scale to pension**	4% [#]	4.583% [#]	09/28/2025
Local 871 Coordinators [□]	\$9.9675 ⁺	6% of scale to pension**	4% [#]	4.583% [#]	08/03/2025
Local 871 Script Coordinators and Writers' Room Assistants	\$10.0641 ²	6% of scale to pension**	4% [#]		08/03/2025
Local 839 Agreement	\$10.0418 ⁵	4% of scale to pension**	4%		08/03/2025
Non-Affiliate Accountants	\$11.4675 ^{+,***}	* *, ==			08/03/2025
Producers	\$11.4675 ⁺				08/03/2025
Freelance Post Production Supervisors	\$11.4675 ⁺				08/03/2025

Non \$15 Million Contributors					
UNION	PENSION, HEALTH/ WELFARE (Per Hour)	OTHER	VAC	HOL	EFFECTIVE
IATSE Basic Agreement&&	\$15.5175 ¹	6% of scale to pension**	4% [#]	4.583% [#]	08/03/2025
Videotape Agreement	\$14.6575 ⁴	6% of scale to pension**	4% [#]	4.583% [#]	09/24/2024
	\$15.5175 ⁴	6% of scale to pension**	4% [#]	4.583% [#]	09/28/2025
Local 871 Accountants [□]	\$14.8875 ⁺	6% of scale to pension**	4% [#]	4.583% [#]	08/03/2025
Local 871 Coordinators [□]	\$14.9841 ²	6% of scale to pension**	4% [#]		08/03/2025
Local 871 Script Coordinators and Writers' Room Assistants	\$14.9618 ⁵	4% of scale to pension**	4%		08/03/2025
Local 839 Agreement	\$15.5175 ³	6% of scale to pension**	4% [#]	4.583% [#]	08/03/2025
Non-Affiliate Accountants	\$16.3875 ^{+,****}	* *, ==			08/03/2025
	\$19.3110*****				03/23/2025
Producers	\$16.3875 ⁺				08/03/2025
Freelance Post Production Supervisors	\$16.3875 ⁺				08/03/2025

HOLLYWOOD IATSE – LOS ANGELES FRINGE RATES

IATSE See Sideletters section for the applicable vacation and holiday specifics. Holiday % is 4% prior to 1/1/2025.

Animation Local 839 - Vacation and Holiday pay for daily employees is included in the wage rate.

** 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.

*** For Non-Affiliate accountants employed by "\$15 Million Contributors" who are hired in and work in the Los Angeles area (unless sent from the Los Angeles area by the Employer to perform temporary services outside the Los Angeles area), or employed in New York or New Jersey to perform services outside those states, but within the limits of the U.S., its territories and Canada.

**** For Non-Affiliate accountants employed by "Non-\$15 Million Contributors" who are hired in and work in the Los Angeles area (unless sent from the Los Angeles area by the Employer to perform temporary services outside the Los Angeles area).

***** For Non-Affiliate accountants who are employed by "Non-\$15 Million Contributors" in New York or New Jersey, or hired in New York or New Jersey to perform services outside those states, but within the limits of the U.S., its territories and Canada.

== The Non-Affiliate Accountant IAP percent contributions are due as follows for weekly "on-call" employees and "hourly" employees:

Effective 08/03/2025 – 08/01/2026		Studio IAP%	Distant IAP%
Production Accountant	Weekly On-Call (Per Week)	\$257.42	\$333.29
	Hourly (Per Hour)	\$4.60	\$5.95
Assistant Production Accountant	Weekly On-Call (Per Week)	\$144.77	\$186.85
	Hourly (Per Hour)	\$2.59	\$3.34

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 Non-Affiliated 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).

⁺ CSATF not required.

¹ Rate includes \$0.63 CSATF contribution. Please note CSATF is not required for those employed under Local 884.

² Rate includes \$0.0966 CSATF contribution.

³ Rate includes \$0.63 CSATF contribution.

⁴ Rate includes \$0.63 CSATF contribution.

⁵ Rate includes \$0.0743 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 total composite hourly contribution rate increases to \$8.161 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 2024 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 \$13.081 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 2024 Producer-Studio I.A.T.S.E. and M.P.T.A.A.C. Basic Agreement for Non \$15 Million Contributors.

IATSE BASIC AGREEMENT
MEALS

STUDIO*

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 or Television (Other Than In Studio) Penalty:

1st 1/2 Hr. or fraction thereof	\$7.50
2nd 1/2 Hr. or fraction thereof	\$10.00
3rd 1/2 Hr. or fraction thereof	\$12.50
4th 1/2 Hr. or fraction thereof	\$12.50
5th 1/2 Hr. or every 1/2 Hr. thereafter	\$25.00

For any workweek in which an employee is entitled to more than 20 meal period penalties, all subsequent meal period penalties for that employee in that workweek shall be compensated at 1 hour of pay at the prevailing rate for each 1/2 hour of meal delay or fraction thereof.

Television (In Studio Only) Penalty:

1st 1/2 hr. or fraction thereof	\$8.50
2nd 1/2 hr. or fraction thereof	\$11.00
3rd 1/2 hr. or fraction thereof	\$13.50
4th 1/2 hr. or fraction thereof	\$13.50
5th 1/2 hr. or every 1/2 hr. thereafter	\$25.00

For any workweek in which an employee is entitled to more than 20 meal period penalties, all subsequent meal period penalties for that employee in that workweek shall be compensated at 1 hour of pay at the prevailing rate for each 1/2 hour of meal delay or fraction thereof.

***LOCAL 871 – Script Coordinators & Writers' Room Assistants**

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.

IATSE BASIC AGREEMENT
MEALS (08/01/2024 – 07/31/2027)

DISTANT

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 fraction thereof	\$12.50
4th 1/2 hr. or fraction thereof	\$12.50
5th 1/2 hr. or every 1/2 hr. thereafter	\$25.00

For any workweek in which an employee is entitled to more than 20 meal period penalties, all subsequent meal period penalties for that employee in that workweek shall be compensated at 1 hour of pay at the prevailing rate for each 1/2 hour of meal delay or fraction thereof.

IATSE BASIC AGREEMENT
REST PERIODS – DAILY (08/01/2024 – 07/31/2027)

DAILY REST PERIOD

<p>44 Property 80 Grips (includes Crafts Services) 80 First Aid 695 Sound Technicians 700 Editors (Majors) 700 Editors (Independents) 705 Costumers 706 Hair & Make-up</p>	<p>728 Lighting Technicians 729 Painters 800 Illustrators 800 Set Designers 800 Scenic Artists 871 Script Supervisors 884 Set Teachers 892 Costume Designers</p>
<p>Condition & Rest Period</p>	<p>If the rest period as provided is invaded by no more than one (1) hour or no more than two (2) hours</p>
<p>Studio Report To Bus To 10 hours</p>	<p>When rest is invaded more than the one (1) or two (2) hour exception, and intervening time between dismissal and call-back to work is five (5) or more hours</p>
<p>Distant 9 Hours</p>	<p>When intervening time between dismissal and call-back to work is less than five (5) hours</p>
<p>Studio Report To Bus To 10 hours</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 double time for all such invaded time*.</p>
<p>Distant 9 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>

* When this penalty is applicable, if the rest period is invaded by one-half hour or less, the penalty shall be payment of one-half hour of additional double time; if the rest period is invaded by more than one-half hour, the penalty shall be computed in one-tenth hour increments.

IATSE BASIC AGREEMENT
REST PERIODS – DAILY (08/01/2024 – 07/31/2027)

DAILY REST PERIODS

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
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		

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
Studio Report To Bus 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		

IATSE BASIC AGREEMENT
REST PERIODS – DAILY (08/01/2024 – 07/31/2027)

DAILY REST PERIODS

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 rest is invaded more than the one (1) hour exception, and intervening time between dismissal and call-back to work is five (5) or more hours	When intervening time between dismissal and call-back to work is less than five (5) hours
Studio Report To 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 double 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.
Distant 9 Hours			

* When this penalty is applicable, if the rest period is invaded by one-half hour or less, the penalty shall be payment of one-half hour of additional double time; if the rest period is invaded by more than one-half hour, the penalty shall be computed in one-tenth hour increments.

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		
Studio Off Prod 8 Hours		
Report To On Prod 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.
Report To Off Prod 10 Hours		
Bus To On Prod 9 Hours		
Bus To Off Prod 8 Hours		
Distant 8 Hours		

IATSE BASIC AGREEMENT
REST PERIODS – DAILY (08/01/2024 – 07/31/2027)

DAILY REST PERIOD

871 Production Office Coordinators, Assistant Production Office Coordinators, and Art Department Coordinators For Weekly On Call employees		
Paid 1.5x 'effective hourly rate', calculated by dividing the employee's weekly rate in effect by fifty-six (56) hours		
For Hourly Assistant Production Office Coordinators and Art Department Coordinators employed on Theatrical or Basic TV		
Condition & Rest Period	If the rest period as provided is invaded by no more than one (1) hour or no more than two (2) hours	When rest is invaded more than the one (1) or two (2) hour exception, and intervening time between dismissal and call-back to work is less than applicable rest period.
Studio Report To Bus To	10 hours	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 double time for all such invaded time*. Employees shall be paid one and one-half (1.5) times their 'effective hourly rate' for any invaded hours.
Distant	9 Hours	If the rest period as provided is invaded by no more than one (1) hour, the employee shall be paid additional double time for all such invaded time*.
For Hourly Assistant Production Office Coordinators and Art Department Coordinators employed on a part of a mini-series or on an episode of a series		
Condition & Rest Period	Pay rest invasion as follows if employee has not received ten (10) hours rest	
Studio Report To Bus To Distant	10 hours	Employees shall be paid one and one-half (1.5) times their 'effective hourly rate' for any invaded hours.

Continued next page for Hourly Assistant Production Office Coordinators and Art Department Coordinators employed on Long-Form TV other than Mini-Series.

IATSE BASIC AGREEMENT
REST PERIODS – DAILY (08/01/2024 – 07/31/2027)

871 Production Office Coordinators, Assistant Production Office Coordinators, and Art Department Coordinators (continued)		
For Hourly Assistant Production Office Coordinators and Art Department Coordinators employed on Long-Form TV other than Mini-Series		
When employees work other than fourteen (14) or more hours on two (2) consecutive days		
Condition & Rest Period		If the rest period as provided is invaded by no more than one (1) hour or no more than two (2) hours
Studio Report To Bus To	10 hours	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 double time for all such invaded time*.
Distant	9 Hours	If the rest period as provided is invaded by no more than one (1) hour, the employee shall be paid additional double time for all such invaded time*.
When employees work fourteen (14) or more hours on two (2) consecutive days		
Condition & Rest Period		Pay rest invasion as follows if employee has not received ten (10) hours rest
Studio Report To Bus To Distant	10 Hours	Employees shall be paid one and one-half (1.5) times their 'basic hourly rate' for any invaded hours.

* When this penalty is applicable, if the rest period is invaded by one-half hour or less, the penalty shall be payment of one-half hour of additional double time; if the rest period is invaded by more than one-half hour, the penalty shall be computed in one-tenth hour increments.

871 Script Coordinators & Writers' Room Assistants		
Condition & Rest Period		Pay rest invasion as follows if employee works more than twelve (12) hours and has not received ten (10) hours rest.
Studio Report To Bus To Distant	10 Hours	Employees shall be paid one and one-half (1.5) times their 'basic hourly rate' for any invaded hours.

WEEKEND REST PERIOD¹

<p>44 Property, 80 Grips (includes Crafts Services), 80 First Aid, 600 Camera, 695 Sound Technicians, 700 Editors (Majors & Independents), 705 Costumers, 706 Hair & Make-up, 728 Lighting Technicians, 729 Painters, 800 Illustrators, 800 Set Designers, 800 Scenic Artists, 871 Script Supervisors, Production Office Coordinators, Assistant Production Office Coordinators, Art Department Coordinators, Script Coordinators & Writers' Room Assistants**, 884 Set Teachers, and 892 Costume Designers</p>	
Condition & Rest Period	If Weekend Rest Period is Invaded¹
Employees who work a five (5) consecutive day workweek 54 Hours*	
Employees who work a six (6) consecutive day workweek 32 Hours	The employee shall be paid additional double time for invaded hours [^] only.
Employees whose sixth day worked occurs on the seventh day of the workweek 32 Hours	

¹ If the production's first workweek is a partial workweek, the weekend rest period shall apply as if it were a full workweek.

* The weekend rest period for employees who work a five (5) consecutive day workweek may be reduced to fifty (50) hours**, inclusive of the daily rest period, in the following circumstances:

- (A) The fifth day of the workweek is no longer than twelve (12) hours worked; and either
- (B). (i) Exterior night shooting, as called for in the script, is scheduled for the fifth day of the workweek;
- (ii) Work on the fifth day of the workweek takes place at a shooting location, access to which is limited to certain hours; or
- (iii) Work on the fifth day of the workweek is delayed due to health and safety concerns as a result of weather or a natural hazard that occurs during the course of the employee's work shift.
- (C) Producer may utilize the foregoing exceptions:
 - (i). once on a one-time motion picture 66 minutes or more but less than 85 minutes in length;
 - (ii) no more than once every six (6) weeks on episodic series and mini-series;
 - (iii) twice on a theatrical motion picture or on a one-time motion picture 85 minutes or more in length.

** Weekend rest reduction does not apply to 871 Script Coordinators & Writers' Room Assistants.

[^] When this penalty is applicable, if the rest period is invaded by one-half hour or less, the penalty shall be payment of one-half hour of additional double time; if the rest period is invaded by more than one-half hour, the penalty shall be computed in one-tenth hour increments.

STUDIO ZONES

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).

With respect to work at any studio zone location, Producer shall either furnish transportation to the employee or, at its option, may require employee to report at such location, in which case it will allow mileage of thirty cents (30¢) per mile computed between the studio and zone location and return.

As to theatrical motion pictures only, the Producer shall not be required to pay a mileage allowance to any employee reporting to a "zone location" within Los Angeles County which is within a ten (10) mile radius from a point to be designated by the Producer. Commencing outside the ten (10) mile radius, a mileage allowance will be paid as provided above.

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.

IATSE BASIC AGREEMENT
PAID SICK LEAVE (08/01/2024 – 07/31/2027)

CALIFORNIA SICK LEAVE

Please refer to laborrelations2@ep.com for any questions.

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

Please refer to laborrelations2@ep.com for any questions.



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ENTERTAINMENT
PARTNERS

PROPERTY CRAFTSPERSONS

STUDIO

I.A.T.S.E. AFFILIATED PROPERTY CRAFTSPERSONS LOCAL #44 OCC. CODE NO. CLASSIFICATION		STUDIO MINIMUM RATES			
		Schedule A Daily Employee	Schedule B Weekly Employees ¹	Schedule C (EXEMPT)	
		EP Sched 01	EP Schedule 54	EP Sched 56	
		1.5x after 8 and/or 40; Minimum Call - 8 hours	Weekly guarantee 54 cumulative hours; 5 consecutive days Minimum Call - 9 hours	Weekly "On Call"	
NO. CLASSIFICATION		Regular Basic Hourly Rate	Regular Basic Hourly Rate	Weekly Guarantee	
		Per Hour	Per Hour	Per Week	Per Week
7300	Prop Maker Foreperson	\$63.91 ²			\$3,414.76
7301	Prop Maker Gang Boss	59.19 ²			
7303	Prop Maker Journeyperson	55.95 ²			
7310	Spec. Effects Foreperson	63.91			3,414.76
7311	Spec. Effects Gang Boss	59.19			
7313	Spec. Effects Journeyperson	55.95			
7315	Licensed Powder Person ³	64.17			
7317	Asst. Licensed Powder Person	59.90			
7320	Draper/Floor Coverer/Greens/ Property/Sewing/Upholsterer Foreperson	58.75 ⁴			3195.39 ⁵
7331	Property Master ⁶	63.01	\$62.19	\$3,793.59	
7332	Asst. Property Master ⁷	55.94	55.11	3,361.71 ⁸	
7351	Draper/Floor Coverer/Greens/ Property/Upholsterer Gang Boss ⁹ Leadperson	54.79 ¹⁰	53.99 ¹¹	3,293.39 ¹¹	
7369	Property Person (includes Checkers, Drapers, Electrical Property Persons, Floor Coverer, Flower Persons, Furniture Handlers, Greens Persons, Hand Prop Persons, Property Swing Persons and Upholsterers) ¹²	52.36 ¹³			
	"On Call"				
	EP Sched 57				
7390	Set Decorator ¹⁴	\$997.58			4,156.58
7392	Coordinator ¹⁴ Construction	971.62			4,048.35

I.A.T.S.E. AFFILIATED PROPERTY CRAFTSPERSONS LOCAL #44 OCC. CODE NO.	STUDIO MINIMUM RATES			
	Schedule A Daily Employee	Schedule B Weekly Employees ¹	Schedule C (EXEMPT)	
	EP Sched 01	EP Schedule 54	EP Sched 56	
	1.5x after 8 and/or 40; Minimum Call - 8 hours	Weekly guarantee 54 cumulative hours; 5 consecutive days Minimum Call - 9 hours	Weekly "On Call"	
	Regular Basic Hourly Rate	Regular Basic Hourly Rate	Weekly Guarantee	
	Per Hour	Per Hour	Per Week	Per Week
7374	Draper/Upholsterer Trainee employed at a Studio Facility 1 st 800 Hours	\$31.25		
7375	2 nd 800 Hours	35.84		
7376	3 rd 800 Hours	40.98		
7377	4 th 800 Hours After 3,200 Hours	46.10 Applicable Journeyperson Scale Rate		
7378	Sewing Person Trainee employed at a Studio Facility 1 st 520 Hours	\$31.25		
7379	2 nd 520 Hours	35.84		
7380	3 rd 520 Hours	40.98		
7381	4 th 520 Hours After 2,080 Hours	46.10 Applicable Journeyperson Scale Rate		

¹ 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.

² 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 foreperson shall be classified under the prop maker foreperson occupation code and shall be paid at the prop maker foreperson 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 \$55.95 per hour effective August 4, 2024; \$58.19 per hour effective August 3, 2025; and \$60.23 per hour effective August 2, 2026.

³ The Licensed Powderperson rate is applicable to the first such person assigned to the job; he may also gang boss the job. When such Licensed Powderperson 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 Powderperson serving as a Gang Boss shall be paid fifteen percent (15%) above the rate for Occupational Code #7315.

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

⁴ Draper Foreperson (Occ. Code. #7321), Floor Coverer Foreperson (Occ. Code #7324), Upholsterer Foreperson (Occ. Code #7320) or Sewing Foreperson (Occ. Code. #7328) shall be paid at the rate of \$61.45 per hour effective August 4, 2024 to and including August 2, 2025; at the rate of \$63.91 per hour effective August 3, 2025 to and including August 1, 2026; and at the rate of \$66.15 per hour effective August 2, 2026 to and including July 31, 2027.

⁵ Draper Foreperson (Occ. Code. #7321), Floor Coverer Foreperson (Occ. Code #7324) or Upholsterer Foreperson (Occ. Code #7320) shall be paid at the rate of \$3,283.42 under Schedule C effective August 4, 2024 to and including August 2, 2025; at the rate of \$3,414.76 effective August 3, 2025 to and including August 1, 2026; and at the rate of \$3,534.28 effective August 2, 2026 to and including July 31, 2027.

⁶ 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.

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

⁸ Leadperson assigned to a Set Decorator may be paid under a Schedule A Daily or Schedule B Weekly at Producer's option.

⁹ 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.

¹⁰ 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 \$56.91 per hour under Schedule A effective August 4, 2024 to and including August 2, 2025; at the rate of \$59.19 per hour effective August 3, 2025 to and including August 1, 2026; and at the rate of \$61.26 per hour effective August 2, 2026 to and including July 31, 2027.

¹¹ Applicable to Property Gang Boss only.

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

¹³ Drapers (Occ. Code. #7326), Floor Coverers (Occ. Code #7370), Property Sewing Persons (Occ. Code #7329) or Upholsterers (Occ. Code #7325) shall be paid under Schedule A at the rate of \$53.80 per hour effective August 4, 2024 to and including August 2, 2025; at the rate of \$55.95 per hour effective August 3, 2025 to and including August 1, 2026; and at the rate of \$57.91 per hour effective August 2, 2026 to and including July 31, 2027.

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

STUDIO/REPORT TO (ON PRODUCTION*)

	Straight (8)	Overtime (8+/40+)	Gold (12+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

BUS TO (ON PRODUCTION*)

	Straight (8)	Overtime (8+/40+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

STUDIO/REPORT TO (OFF PRODUCTION)

	Straight (8)	Overtime (8+/40+)	Gold (12+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

BUS TO (OFF PRODUCTION)

	Straight (8)	Overtime (8+/40+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x 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 (70 pension hours)
6th day worked	1.5x 1/5 weekly rate (12 pension hours)
7th day worked	2x 1/5 weekly rate (12 pension hours)

REST PERIOD

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

MEALS

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

HOLIDAYS**Worked (On Production*):**

Daily:

7 Days: 2x rate

Gold (12+ Elapsed): 4x rate

Gold (15+ Elapsed): 6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

On Call (where applicable): 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:

Please see the [IATSE STUDIO ZONE DEFINITION FOR BASIC AGREEMENT](#) section.

Secondary Studio Zone:

Please see the [IATSE STUDIO ZONE DEFINITION FOR BASIC AGREEMENT](#) section.

CALIFORNIA SICK LEAVE

Please refer to laborrelations2@ep.com for any questions.

WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS

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DISTANT

OCC. CODE NO.	CLASSIFICATION	STUDIO MINIMUM RATES		
		Schedule A Daily Employee	Schedule B Weekly Employees ¹	Schedule C (EXEMPT)
		EP Sched 01	EP Schedule 54	EP Sched 56
		1.5x after 8 and/or 40; Minimum Call - 9.5 hours	Weekly guarantee 60 cumulative hours; 6 consecutive days Minimum Call - 8 hours	Weekly "On Call"
OCC. CODE NO.	CLASSIFICATION	Regular Basic Hourly Rate	Regular Basic Hourly Rate	Weekly Guarantee
		Per Hour	Per Hour	Per Week
				Per Week
7300	Prop Maker Foreperson	\$63.91 ³		\$3,414.76
7301	Prop Maker Gang Boss	59.19 ³		
7303	Prop Maker Journeyperson	55.95 ³		
7310	Spec. Effects Foreperson	63.91		3,414.76
7311	Spec. Effects Gang Boss	59.19		
7313	Spec. Effects Journeyperson	55.95		
7315	Licensed Powder Person ⁴	64.17		
7317	Asst. Licensed Powder Person	59.90		
7320	Draper/Floor Coverer/Greens/ Property/Sewing/Upholsterer Foreperson	58.75 ⁵		3,195.39 ⁶
7331	Property Master ⁷	63.01	\$62.19	\$4,353.30
7332	Asst. Property Master ⁸	55.94	55.11	3,857.70 ⁹
7351	Draper/Floor Coverer/Greens/ Property/Upholsterer Gang Boss ¹⁰ Leadperson	54.79 ¹¹	53.99 ¹²	3,779.30 ¹²
7369	Property Person (includes Checkers, Drapers, Electrical Property Persons, Floor Coverer, Flower Persons, Furniture Handlers, Greens Persons, Hand Prop Persons, Property Swing Persons and Upholsterers) ¹³	52.36 ¹⁴		
	"On Call"			
	EP Sched 57			
7390	Set Decorator ¹⁵	\$997.58		4,156.58
7392	Coordinator ¹⁵ Construction	971.62		4,048.35

¹ 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.

² 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.

³ 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 foreperson shall be classified under the prop maker foreperson occupation code and shall be paid at the prop maker foreperson 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 \$55.95 per hour effective August 4, 2024; \$58.19 per hour effective August 3, 2025; and \$60.23 per hour effective August 2, 2026.

⁴ The Licensed Powderperson rate is applicable to the first such person assigned to the job; he may also gang boss the job. When such Licensed Powderperson 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 Powderperson serving as a Gang Boss shall be paid fifteen percent (15%) above the rate for Occupational Code #7315.

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

⁵ Draper Foreperson (Occ. Code. #7321), Floor Coverer Foreperson (Occ. Code #7324) or Upholsterer Foreperson (Occ. Code #7320) or Sewing Foreperson (Occ. Code #7328) shall be paid at the rate of \$61.45 per hour effective August 4, 2024 to and including August 2, 2025; at the rate of \$63.91 per hour effective August 3, 2025 to and August 1, 2026; and at the rate of \$66.15 per hour effective August 2, 2026 to and including July 31, 2027.

⁶ Draper Foreperson (Occ. Code. #7321), Floor Coverer Foreperson (Occ. Code #7324) or Upholsterer Foreperson (Occ. Code #7320) shall be paid at the rate of \$3,283.42 under Schedule C effective August 4, 2024 to and including August 2, 2025; at the rate of \$3,414.76 effective August 3, 2025 to and including August 1, 2026; and at the rate of \$3,534.28 effective August 2, 2026 to and including July 31, 2027.

⁷ 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.

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

⁹ Leadperson assigned to a Set Decorator may be paid under a Schedule A Daily or Schedule B Weekly at Producer's option.

¹⁰ 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.

¹¹ 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 \$56.91 per hour under Schedule A effective August 4, 2024 to and including August 2, 2025; at the rate of \$59.19 per hour effective August 3, 2025 to and including August 1, 2026; and at the rate of \$61.26 per hour effective August 2, 2026 to and including July 31, 2027.

¹² Applicable to Property Gang Boss only.

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

¹⁴ 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 \$53.80 per hour under Schedule A effective August 4, 2024 to and including August 2, 2025; at the rate of \$55.95 per hour effective August 3, 2025 to and including August 1, 2026; and at the rate of \$57.91 per hour effective August 2, 2026 to and including July 31, 2027.

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

ON PRODUCTION

	Straight (8/40)	Overtime (8+/40+)	Gold (14+ Elapsed)
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

*Travel is subject to PH&W, with a minimum of four (4) hours and a maximum of eight (8) hours.

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.)

ON CALL

1st 5 days worked	5 day rate (70 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.

MEALS

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

HOLIDAYS**Worked:**

7 Days: 2x rate

Gold (14+ Elapsed): 4x rate

On Call (where applicable): Pay an additional 1/5 of the "on call" weekly rate in effect.

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).

CALIFORNIA SICK LEAVE

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WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS

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MOTION PICTURE STUDIO GRIPS

STUDIO

I.A.T.S.E. MOTION PICTURE STUDIO GRIPS LOCAL #80 OCC. CODE NO.	CLASSIFICATION	STUDIO MINIMUM RATES		
		Schedule A Daily Employees	Schedule B ¹ Weekly Employees	Schedule C (EXEMPT)
		EP Sched 01	EP Schedule 54	EP Sched 56
		1.5x after 8 and/or 40; Minimum Call - 8 hours	Weekly guarantee 54 cumulative hours; 5 consecutive days Minimum Call - 9 hours	Weekly "On Call"
4501	Head Grip Foreperson ²	Regular Basic Hourly Rate	Regular Basic Hourly Rate	Weekly Guarantee
4511	Grip Foreperson	\$61.03		
4521	Grip Sub-Foreperson	59.19		
4523	Head Camera Crane Operator	59.19		
4525	Camera Crane Elec Control Operator	59.19		
4526	Crab Dolly Operator	59.19		
4527	Blue Goose Operator	59.19		
4531	Grip Gang Boss	58.14		
4541	Grip ³	54.78		
4551	1 st Company Grip; Key Grip	63.01	\$62.19	\$3,793.59
4552	2 nd Company Grip; Best Boy	57.20	56.21	3,428.81
4571	Boat Handler	Subject to Individual Negotiation		
4572	Safety Diver			
4573	Picture Boat Operator	Subject to Individual Negotiation		
4574	Marine Coordinator			
4560	Canvas Room Grip (regularly assigned)	\$55.63	\$2,492.22	

¹ 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 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.

² The position of Head Grip Foreperson, 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 Foreperson 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 Foreperson as the Grip Department

³ 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 \$50.28 per hour effective August 1, 2024 (\$53.80 per hour effective August 4, 2024; \$55.95 per hour effective August 3, 2025; and \$57.91 per hour effective August 2, 2026) (i.e., the equivalent of the Special Lighting Technician's rate (Occ. Code No. 5431 under the Local #728 Agreement).

CRAFTS SERVICE
STUDIO

I.A.T.S.E. MOTION PICTURE STUDIO GRIPS LOCAL #80 OCC. CODE NO.	CLASSIFICATION	STUDIO MINIMUM RATES	
		Schedule A Daily Employees	Schedule C (EXEMPT)
		EP Sched 01	EP Sched 56
		Daily 8 hours 1.5x after 8 Minimum Call – 8 hours	Weekly "On Call"
		Regular Basic Hourly Rate	
		Per Hour	Per Week
4561	Crafts Service Foreperson	\$52.35 ⁴	\$2,753.23
4562	Crafts Service Gang Boss ⁵	48.89	
4563	Crafts Service Person	46.71	
4564	Sand Blaster ⁶	48.43	
4565	Roofer ⁶	48.43	
4566	Tar Pot Person ⁶	48.43	
4567	Pneumatic Tool Operator ⁷	48.89	
4568	Tool Room Keeper	48.12	

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

⁵ 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.

⁶ Assisting IATSE crafts, as such crafts existed on March 1, 1945.

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

FIRST AID**STUDIO**

I.A.T.S.E. MOTION PICTURE STUDIO GRIPS LOCAL #80		STUDIO MINIMUM RATES		
		Schedule A Daily Employees	Schedule B-1 ¹ Weekly Employees	
OCC. CODE NO.	CLASSIFICATION	EP Sched 01	EP Sched 43	
4301	Supervisor Nurse	1.5x after 8 and/or 40; Minimum Call - 8 hours	Weekly Guarantee 43.2 cumulative hours; 5 consecutive days Minimum Call – 7 hours	
4311	Registered Nurses	Regular Basic Hourly Rate	Regular Basic Hourly Rate	Weekly Guarantee
4321	Nurses, First Aid Person	Per Hour	Per Hour	Per Week
		\$52.78	\$51.83	\$2,321.98
		50.19	49.30	2,208.64
		50.19	49.30	2,208.64

¹ 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

STUDIO CONDITIONS

STUDIO/REPORT TO (ON PRODUCTION*)

	Straight (8)	Overtime (8+/40+)	Gold (12+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

BUS TO (ON PRODUCTION*)

	Straight (8)	Overtime (8+/40+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

STUDIO/REPORT TO (OFF PRODUCTION)

	Straight (8)	Overtime (8+/40+)	Gold (12+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

BUS TO (OFF PRODUCTION)

	Straight (8)	Overtime (8+/40+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x 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 (70 pension hours)
6th day worked	1.5x 1/5 weekly rate (12 pension hours)
7th day worked	2x 1/5 weekly rate (12 pension hours)

REST PERIOD

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

MEALS

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

HOLIDAYS**Worked (On Production*):**

Daily:

7 Days: 2x rate

Gold (12+ Elapsed): 4x rate

Gold (15+ Elapsed): 6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

On Call (where applicable): 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:

Please see the [IATSE STUDIO ZONE DEFINITION FOR BASIC AGREEMENT](#) section.

Secondary Studio Zone:

Please see the [IATSE STUDIO ZONE DEFINITION FOR BASIC AGREEMENT](#) section.

CALIFORNIA SICK LEAVE

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MOTION PICTURE STUDIO GRIPS

DISTANT

I.A.T.S.E. MOTION PICTURE STUDIO GRIPS LOCAL #80 OCC. CODE NO.	CLASSIFICATION	STUDIO MINIMUM RATES		
		Schedule A Daily Employees	Schedule B ¹ Weekly Employees	Schedule C (EXEMPT)
		EP Sched 01	EP Schedule 54	EP Sched 56
		1.5x after 8 and/or 40; Minimum Call - 9.5 hours	Weekly guarantee 60 cumulative hours; 6 consecutive days Minimum Call - 8 hours	Weekly "On Call"
		Regular Basic Hourly Rate	Regular Basic Hourly Rate	Weekly Guarantee
		Per Hour	Per Hour	Per Week
4501	Head Grip Foreperson ²			\$3,688.80 ³
4511	Grip Foreperson	\$61.03		3,414.76 ³
4521	Grip Sub-Foreperson	59.19		
4523	Head Camera Crane Operator	59.19		
4525	Camera Crane Elec Control Operator	59.19		
4526	Crab Dolly Operator	59.19		
4527	Blue Goose Operator	59.19		
4531	Grip Gang Boss	58.14		
4541	Grip ⁴	54.78		
4551	1 st Company Grip; Key Grip	63.01	\$62.19	\$4,353.30
4552	2 nd Company Grip; Best Boy	57.20	56.21	3,934.70
4571	Boat Handler			
4572	Safety Diver			
4573	Picture Boat Operator			
4574	Marine Coordinator			

¹ 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-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.

² The position of Head Grip Foreperson, 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 Foreperson 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 Foreperson as the Grip Department Head, serious consideration shall be given to grips in the bargaining unit in filling the vacancy.

³ 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.

⁴ 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 \$50.28 per hour effective August 1, 2024 (\$53.80 per hour effective August 4, 2024; \$55.95 per hour effective August 3, 2025; and \$57.91 per hour effective August 2, 2026) (i.e., the equivalent of the Special Lighting Technician's rate (Occ. Code No. 5431 under the Local #728 Agreement).

⁵ Assisting IATSE crafts, as such crafts existed on March 1, 1945.

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

CRAFTS SERVICE
DISTANT

I.A.T.S.E. MOTION PICTURE STUDIO GRIPS LOCAL #80 OCC. CODE NO.	STUDIO MINIMUM RATES	
	Schedule A Daily Employees	Schedule C (EXEMPT)
	EP Sched 01	EP Sched 56
	Daily 8 hours 1.5x after 8 Minimum Call – 8 hours	Weekly "On Call"
	Regular Basic Hourly Rate	
	Per Hour	Per Week
4561 Crafts Service Foreperson	\$52.35	\$2,753.23 ³
4562 Crafts Service Gang Boss	48.89	
4563 Crafts Service Person	46.71	
4564 Sand Blaster ⁵	48.43	
4565 Roofer ⁵	48.43	
4566 Tar Pot Person ⁵	48.43	
4567 Pneumatic Tool Operator ⁶	48.89	
4568 Tool Room Keeper	48.12	

³ 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.

⁵ Assisting IATSE crafts, as such crafts existed on March 1, 1945.

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

FIRST AID

DISTANT

I.A.T.S.E. MOTION PICTURE STUDIO GRIPS LOCAL #80	STUDIO MINIMUM RATES		
	Schedule A Daily Employees	Schedule B-1 ¹ Weekly Employees	
OCC. CODE NO.	EP Sched 01	EP Sched 43	
	1.5x after 8 and/or 40; Minimum Call - 9.5 hours	Weekly Guarantee 57 cumulative hours; 6 consecutive days Minimum Call – 8 hours	
CLASSIFICATION	Regular Basic Hourly Rate	Regular Basic Hourly Rate	Weekly Guarantee
4301 Supervisor Nurse	\$52.78	\$51.83	\$3,394.87
4311 Registered Nurses	50.19	49.30	3,229.15
4321 Nurses, First Aid Person	50.19	49.30	3,229.15

¹ 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.

DISTANT CONDITIONS

ON PRODUCTION

	Straight (8/40)	Overtime (8+/40+)	Gold (14+ Elapsed)
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

*Travel is subject to PH&W, with a minimum of four (4) hours and a maximum of eight (8) hours."

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.)

ON CALL

1st 5 days worked	5 day rate (70 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.

MEALS

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

HOLIDAYS

Worked:

7 Days: 2x rate

Gold (14+ Elapsed): 4x rate

On Call (where applicable): Pay an additional 1/5 of the "on call" weekly rate in effect.

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).

CALIFORNIA SICK LEAVE

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WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS

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INTERNATIONAL PHOTOGRAPHERS

STUDIO

I.A.T.S.E. INTERNATIONAL PHOTOGRAPHERS LOCAL #600 (West Coast) OCC CODE NO. CLASSIFICATION		STUDIO MINIMUM RATES							
		Schedule A		Schedule B		Schedule C ¹			
		Daily Employees		Weekly Employees		Weekly Employees			
		EP Sched 01		EP Schedule 44		EP Sched 49			
		Daily 8 Hours 1.5x after 8; Minimum Call – 8 Hours		Weekly Guarantee 5 consecutive days 43.2 hrs; Min Call – 8.6 hrs 1.5x after 9.3 hours		Minimum Guarantee 4 consecutive weeks; 48.6 cumulative hrs; 5-day week Minimum Call – 8 Hours			
		Per Hour	Per Day	Per Hour	Per Week	Per Hour	Per Week		
1901	Director of Photography ⁸ <i>Cinematographer</i>	\$145.45	\$1,163.60	\$129.55	\$5,596.56	\$107.44	\$5,221.58		
1911	Camera Operator ⁸ <i>Steadicam Operator</i>	89.91	719.28	82.39	3,559.25	71.66	3,482.68		
1921	Portrait Photographer ⁸	89.91	719.28	82.39	3,559.25	71.66	3,482.68		
1931	Still Photographer ^{2,8}	78.36	626.88	72.69	2,907.60	66.12	2,644.80		
For conditions applicable to employment under Schedule C and C-1, see footnote 1 below.		Schedule A-1 Daily Employees		Schedule B-1 ³ Weekly Employees		Schedule C-1 ^{1,3} Weekly Employees			
		EP Sched 01		EP Schedule 43		EP Sched 48			
		1.5x after 8 And/or 40 Min Call – 8 Hrs		Weekly Guarantee 5 consecutive days Min Call – 7 Hrs 43.2 Hr Week		Minimum Guarantee 4 consecutive weeks; Min Call – 8 Hrs; 48.6 hr Week			
		Regular Basic Hourly Rate		Reg. Basic	Weekly Guar.	Reg. Basic	Weekly Guar.		
		Per Hour		Per Hour	Per Week	Per Hour	Per Week		
1941	1 st Asst. Photographer	\$65.69		\$63.36	\$2,838.53	\$58.29	\$3,083.54		
1951	2 nd Asst. Photographer	60.59		58.57	2,623.94	54.41	2,878.29		
1961	Technician ^{4,5}	78.36		74.30	3,328.64	67.20	3,554.88		
1971	Film Loader ⁶	52.05							
		Schedule A-2 Daily Employees		Schedule B-2 ³ Weekly Employees					
		EP Sched 01		EP Schedule 40					
		1.5x after 8 Min Call – 8 Hrs		Weekly Guarantee 5 consecutive days Min Call 8 Hrs 1.5x after 40					
		Per Hour	Per Day	Per Hour	Per Week				
1981	Digital Imaging Technician ⁷	\$89.89	\$719.12	\$82.39	\$3,295.60				
1982	Video Controller (Shader) ⁷	71.60	572.80	66.47	2658.80				
1983	Camera Utility Person ⁷	68.23	545.84	61.15	2446.00				
1984	Digital Utility Person ⁷	46.94	375.52						

¹ Employment under Schedules C, C-1, G, and G-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.

² 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.

³ 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.

⁴ 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.

⁵ 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).

⁶ 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.

⁷ Applicable to employees employed on one-hour and long-form television motion pictures covered under this Agreement recorded digitally.

⁸ 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

	Gold (12+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	2x rate*	3x rate
6th day worked	1.5x rate; Gold (12+) 3x rate*	4.5x rate
7th day worked	2x rate; Gold (12+) 4x rate*	6x rate

* One full hour must be paid for any fraction worked in the first hour of Gold only.

BUS TO

	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	2x rate*	3x rate
6th day worked	3x rate*	4.5x rate
7th day worked	4x rate*	6x 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

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

HOLIDAYS

Worked:

7 days: 2x rate

Gold (12+ Elapsed): 4x rate

Gold (15+ Elapsed): 6x 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:

Please see the [IATSE STUDIO ZONE DEFINITION FOR BASIC AGREEMENT](#) section.

Secondary Studio Zone:

Please see the [IATSE STUDIO ZONE DEFINITION FOR BASIC AGREEMENT](#) section.

CALIFORNIA SICK LEAVE

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WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS

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DISTANT

I.A.T.S.E. INTERNATIONAL PHOTOGRAPHERS LOCAL #600 (West Coast) OCC CODE NO. CLASSIFICATION		DISTANT LOCATION MINIMUM RATES					
		Schedule A		Schedule B		Schedule C ²	
		Daily Employees		Weekly Employees		Weekly Employees	
		EP Sched 01		EP Schedule 44		EP Sched 49	
		Daily 9.5 Hours 1.5x after 8; Minimum Call – 9.5 Hrs (except 7 th Day Worked) 1.5x after 8 Hours 7 th day worked – 8 Hrs		Weekly Guarantee 6 consecutive days 48 hours Min Call – 8 Hrs 1.5x after 9 Hours		Minimum Guarantee 4 consecutive weeks; 54 cumulative Hrs; 6-Day Week; 1.5x after 54; Minimum Call – 8 Hours	
Per Hour	Per Day	Per Hour	Per Week	Per Hour	Per Week	Per Hour	Per Week
1901 Director of Photography <i>Cinematographer</i>	\$145.45	\$1,490.86	\$129.55	\$6,218.40	\$107.44	\$5,801.76	
1911 Camera Operator <i>Steadicam Operator</i>	89.91	921.58	82.39	3,954.72	71.66	3,869.64	
1921 Portrait Photographer	89.91	921.58	82.39	3,954.72	71.66	3,869.64	
1931 Still Photographer ³	78.36	803.19	72.69	2,907.60	66.12	2,644.80	
For conditions applicable to employment under Schedule C and C-1, see footnote 2 below.	Schedule A-1		Schedule B-1 ⁴		Schedule C-1 ^{2,4}		
	Daily Employees		Weekly Employees		Weekly Employees		
	EP Sched 01		EP Schedule 43		EP Sched 48		
	1.5x after 8 and/or 40 Min Call – 9.5 hours (except 7 th day worked) 1.5x after 8 hours; 7 th day worked – 8 Hrs		Weekly Guarantee 6 consecutive days Min Call – 8 Hrs 48-hour week		Minimum Guarantee 24 consecutive days; Min Call – 8 Hrs; 54-hour week		
	Regular Basic Hourly Rate		Reg. Basic Hrly Rate	Weekly Guar.	Reg. Basic Hrly Rate	Weekly Guar.	
	Per Hour		Per Hour	Per Week	Per Hour	Per Week	
1941 1 st Asst. Photographer	\$65.69	\$63.36	\$3,294.72	\$58.29	\$3,555.69		
1951 2 nd Asst. Photographer	60.59	58.57	3,045.64	54.41	3,319.01		
1961 Technician ^{5,6}	78.36	74.30	3,863.60	67.20	4,099.20		

¹ 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.

² Employment under Schedules C, C-1, G, and G-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.

³ 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.

⁴ 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.

⁵ 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,

⁶ 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	6th day worked	7th day worked
2x rate; Gold (14+ Elapsed)*	2x rate; Gold (14+ Elapsed)*	2x rate; Gold (12+ Elapsed) 4x rate*

* One full hour must be paid for any fraction worked in the first hour of Gold only.

Idle 6th or 7th Day:

Daily/Weekly	4 hrs. straight time at scale ; 8 pension hrs.
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TRAVEL

Daily/Weekly	Minimum 4 hrs. straight time; max. 8 hrs. straight time
*Travel is subject to PH&W, with a minimum of four (4) hours and a maximum of eight (8) hours.	

REST PERIOD

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

MEALS

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

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).

CALIFORNIA SICK LEAVE

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PUBLICISTS**STUDIO**

I.A.T.S.E. PUBLICISTS GUILD LOCAL #600 OCC. CODE NO. CLASSIFICATION		STUDIO MINIMUM RATES				
		Schedule A Weekly Guar.		Schedule B ^{1, 2} Weekly Guarantee		Schedule C ³ Weekly
		EP Sched 40		EP Schedule 48		EP Sched 56
		40 cumulative hrs 5-Day week 1.5x after 40; Min Call – 7 hrs	Per Hour	48.6 cumulative hrs 5 consecutive days 1.5x after 40; Min Call – 8 hrs	Per Hour	Per Week
7401	Sr Publicist/Unit Production Publicist					\$3,396.85
7421	Apprentice Publicist ^{1, 4}	\$46.26	\$1,850.40			
7411	Jr Publicist (Mo. Cont. Emp.) ^{4, 5}					
7412	A First 12 months			\$46.94	\$2,483.13	
7413	B 13 – 24 months			48.12	2,545.55	
7414	C 25 – 36 months			49.40	2,613.26	
7415	D 37 – 48 months			50.69	2,681.50	
7416	E 49 – 60 months			51.92	2,746.57	
7417	F Over 60 months			53.24	2,816.40	
7431	Trailer Supervisor (Mos. Emp.) – Commencing					
7432	A First 12 months					\$3,348.11
7433	B 13 – 24 months					3,615.47
7434	C 25 – 36 months					3,732.66
7435	D 37 – 48 months					3,849.96
7436	E After 48 months					4,139.90
7441	Jr Trailer Supervisor (Mos. Emp.) – Commencing ⁶					
7442	A First 6 months					\$2,562.45
7443	B 7 – 12 months					2,714.93
7444	C 13 – 18 months					2,867.36
7445	D 19 – 24 months					3,033.69
7446	E 25 – 30 months					3,172.31
7447	F 31 – 36 months					3,324.84

¹ 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.

² 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.

³ 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

⁴ 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.

⁵ 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 after 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.

⁶ 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.

ON PROD/REPORT TO

	Straight (8)	Overtime (8+)
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

	Straight (8)	Overtime (8+)
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

	Straight (8)	Overtime (8+)
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; 70 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

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

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:

Please see the [IATSE STUDIO ZONE DEFINITION FOR BASIC AGREEMENT](#) section.

Secondary Studio Zone:

Please see the [IATSE STUDIO ZONE DEFINITION FOR BASIC AGREEMENT](#) section.

CALIFORNIA SICK LEAVE

Please refer to laborrelations2@ep.com for any questions.

WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS

Please refer to laborrelations2@ep.com for any questions.

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 6½ hours.

ON PRODUCTION

	Straight (8/40)	Overtime (8+/40+)
1st 6 days worked	1x rate	1.5x rate
7th day worked	2x rate	2x 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
*Travel is subject to PH&W, with a minimum of four (4) hours and a maximum of eight (8) hours."	

Idle 6th or 7th Day:

Daily/Weekly	4 hrs. 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.

ON CALL

1st 5 days worked	5 day rate; 70 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.

MEALS

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

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).

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."

SOUND TECHNICIANS

STUDIO

SCHEDULE A

I.A.T.S.E. PRODUCTION SOUND TECHNICIANS TELEVISION ENGINEERS AND VIDEO ASSIST TECHNICIANS LOCAL #695 OCC. CODE NO. CLASSIFICATION		STUDIO MINIMUM RATES			
		Schedule A-1			
		Daily Employees			
		EP Sched 00			
		1.5x after 9; Minimum Call – 9 hours			
		Regular Basic Hourly Rate			
8105	Production Mixer ²	Y-1	Per Hour	Journeyperson	Entry Level ¹
8171	Production Mixer ²	Y-1	\$100.06	\$900.54	\$86.75
8109	Supervising Engineer ²	Y-3	100.06	900.54	86.75
8173	Supervising Engineer ²	Y-3			780.75
		EP Sched 01			
		Daily Employees - 1.5x after 9 and/or 40; Minimum Call – 9 hours;			
		Journeyperson			
		Entry Level ¹			
		Per Hour			
		Per Day			
8111	Operative Supervisor and/or Engineer	Y-4	\$77.70	\$699.30	\$67.70
8174	Operative Supervisor and/or Engineer	Y-4	68.23	614.07	59.69
8131	Maintenance Technician	Y-6			537.21
8176	Maintenance Technician	Y-6			
8141	Service Recorder/TV Engineer/ Video Assist ^{3, 4}	Y-7	\$68.23	\$614.07	\$59.69
8178	Service Recorder/TV Engineer/ Video Assist ^{3, 4}	Y-7	68.23	614.07	59.69
8144	Utility Sound Technician	Y-7a			\$537.21
8180	Utility Sound Technician	Y-7a			537.21
8199	Audio Utility Person/Audio Assist/ Chryron Operator ⁵	A-2	68.23	545.84	68.23
8151	Microphone Boom Operator	Y-8	77.70	699.30	67.70
8181	Microphone Boom Operator	Y-8			609.30
8161	Sound/Video Service Person III	Y-9	54.96	494.64	43.83
8182	Sound/Video Service Person III	Y-9			394.47
8194	Sound/Video Service Person II	Y-13	38.00	342.00	32.98
8184	Sound/Video Service Person II	Y-13			296.82
8185	Sound/Video Service Person I	Y-16	27.92	251.28	27.92
8192	Production Sound/Video Trainee	Y-16a	27.92	251.28	251.28

Footnotes for Studio Schedules A & B under Schedule B

SCHEDULE B

I.A.T.S.E. PRODUCTION SOUND TECHNICIANS TELEVISION ENGINEERS AND VIDEO ASSIST TECHNICIANS LOCAL #695 OCC. CODE NO. CLASSIFICATION	STUDIO MINIMUM RATES			
	Schedule B-1⁶			
	Weekly Employees			
	EP Sched 49			
	Weekly Guarantee – 48.6 cumulative hours; 5 consecutive days; 1.5x after 48.6 hours; Minimum Call – 8 hours			
	Regular Basic Hourly Rate			
	Journeyperson		Entry Level¹	
	Per Hour	Per Week	Per Hour	Per Week
	8105 Production Mixer ²	Y-1 \$84.87	\$4,124.68	\$73.82 \$3,587.65
	8171 Production Mixer ²	Y-1 84.87	4,124.68	73.82 3,587.65
8109 Supervising Engineer² 8173 Supervising Engineer²	Schedule B-2⁷			
	Weekly Employees			
	EP Sched 48			
	Weekly Guarantee – 48.6 cumulative hours; 5 consecutive days; Minimum Call – 8 hours			
	Journeyperson		Entry Level¹	
	Per Hour	Per Week	Per Hour	Per Week
	8111 Operative Supervisor and/or Engineer	Y-4 \$68.23	\$3,609.37	\$59.68 \$3,157.07
	8174 Operative Supervisor and/or Engineer	Y-4 61.17	3,235.89	53.66 2,838.61
	8131 Maintenance Technician	Y-6		
	8176 Maintenance Technician	Y-6		
8141 Service Recorder/TV Engineer/ Video Assist^{3, 4} 8178 Service Recorder/TV Engineer/ Video Assist^{3, 4} 8144 Utility Sound Technician 8180 Utility Sound Technician 8199 Audio Utility Person/Audio Assist/ Chryron Operator⁵ 8151 Microphone Boom Operator 8181 Microphone Boom Operator 8161 Sound/Video Service Person III 8182 Sound/Video Service Person III 8194 Sound/Video Service Person II 8184 Sound/Video Service Person II	Y-7	61.17	3,235.89	53.66 2,838.61

¹ Entry Level - One calendar year to move to Journeyperson.

² Y-1 Mixer and Y-3 Supervising Engineer (Journeyperson), Schedule E weekly "On Call" rate - \$3,748.64 per week. Y-1 Mixer and Y-3 Supervising Engineer (Entry Level), Schedule E weekly "On Call" rate - \$3,279.55 per week.

³ A Journeyperson 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.

⁴ Videotape Operators and Production Recordists employed on one-half hour or one-hour prime time dramatic digital productions shall be paid at the Y-7 rates (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 this Agreement.

⁵ 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.

⁶ 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

⁷ 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.

STUDIO/REPORT TO (ON PRODUCTION*)

1st 5 days worked – Straight	1st 5 days worked – Overtime
9 hrs. – daily emp.; Y1-Y3	After 9 hrs. – daily emp.; Y1-Y3
40 hrs. – daily emp.; Y4-Y6	After 40 hrs. – daily emp.; Y4-Y6
9 hrs. and/or 40 hrs. – daily emp.; Y7-Y16	After 9 hrs. and/or 40 hrs. – daily emp.; Y7-Y16
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-Y13; 48.6 cum.	After 40 hrs. – weekly emp.; Y4-Y13; 48.6 cum.

1st 5 days worked – Gold	6th day worked – Gold	7th day worked – Gold
2x rate after 12 hrs. Elapsed	3x rate after 12 hrs. Elapsed	4x rate after 12 hrs. Elapsed
3x rate after 15 hrs. Elapsed	4.5x rate after 15 hrs. Elapsed	6x rate after 15 hrs. Elapsed

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

BUS TO (ON PRODUCTION*)

1st 5 days worked – Straight	1st 5 days worked – Overtime
9 hrs. – daily emp.; Y1-Y3	After 9 hrs. – daily emp.; Y1-Y3
40 hrs. – daily emp.; Y4-Y6	After 40 hrs. – daily emp.; Y4-Y6
9 hrs. and/or 40 hrs. – daily emp.; Y7-Y16	After 9 hrs. and/or 40 hrs. – daily emp.; Y7-Y16
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-Y13; 48.6 cum.	After 40 hrs. – weekly emp.; Y4-Y13; 48.6 cum.

1st 5 days worked – Gold	6th day worked – Gold	7th day worked – Gold
2x rate after 14 hrs. Elapsed	3x rate after 14 hrs. Elapsed	4x rate after 14 hrs. Elapsed
3x rate after 15 hrs. Elapsed	4.5x rate after 15 hrs. Elapsed	6x rate after 15 hrs. Elapsed

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

STUDIO/REPORT TO (OFF PRODUCTION)

1st 5 days worked – Straight	1st 5 days worked – Overtime
9 hrs. – daily emp.; Y1-Y3	After 9 hrs. – daily emp.; Y1-Y3
40 hrs. – daily emp.; Y4-Y6	After 40 hrs. – daily emp.; Y4-Y6
9 hrs. and/or 40 hrs. – daily emp.; Y7-Y16	After 9 hrs. and/or 40 hrs. – daily emp.; Y7-Y16
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-Y13; 48.6 cum.	After 40 hrs. – weekly emp.; Y4-Y13; 48.6 cum.

1st 5 days worked – Gold	6th day worked – Gold	7th day worked – Gold
2x rate after 12 hrs. Elapsed	3x rate after 12 hrs. Elapsed	4x rate after 12 hrs. Elapsed
3x rate after 15 hrs. Elapsed	4.5x rate after 15 hrs. Elapsed	6x rate after 15 hrs. Elapsed

BUS TO (OFF PRODUCTION)

1st 5 days worked – Straight	1st 5 days worked – Overtime
9 hrs. – daily emp.; Y1-Y3	After 9 hrs. – daily emp.; Y1-Y3
40 hrs. – daily emp.; Y4-Y6	After 40 hrs. – daily emp.; Y4-Y6
9 hrs. and/or 40 hrs. – daily emp.; Y7-Y16	After 9 hrs. and/or 40 hrs. – daily emp.; Y7-Y16
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-Y13; 48.6 cum.	After 40 hrs. – weekly emp.; Y4-Y13; 48.6 cum.

1st 5 days worked – Gold	6th day worked – Gold	7th day worked – Gold
2x rate after 14 hrs. Elapsed	3x rate after 14 hrs. Elapsed	4x rate after 14 hrs. Elapsed
3x rate after 15 hrs. Elapsed	4.5x rate after 15 hrs. Elapsed	6x rate after 15 hrs. Elapsed

Night Premium Off Production:

Hours Worked Between	Night Premium
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

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

HOLIDAYS

Worked:

7 Days: 2x rate;

Gold (12+ Elapsed): 4x rate

Gold (15+ Elapsed): 6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed

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:

Please see the [IATSE STUDIO ZONE DEFINITION FOR BASIC AGREEMENT](#) section.

Secondary Studio Zone:

Please see the [IATSE STUDIO ZONE DEFINITION FOR BASIC AGREEMENT](#) section.

CALIFORNIA SICK LEAVE

Please refer to laborrelations2@ep.com for any questions.

WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS

Please refer to laborrelations2@ep.com for any questions.

DISTANT

SCHEDULE A

I.A.T.S.E. PRODUCTION SOUND TECHNICIANS TELEVISION ENGINEERS AND VIDEO ASSIST TECHNICIANS LOCAL #695 OCC. CODE NO. CLASSIFICATION		DISTANT LOCATION MINIMUM RATES			
		Schedule A-1			
		Daily Employees			
		EP Sched 00			
		1.5x after 9; Minimum Call – 9.5 hours			
		Regular Basic Hourly Rate			
		Journeyperson	Entry Level ¹	Per Hour	Per Day
8105	Production Mixer ²	Y-1	\$100.06	\$975.59	\$86.75
8171	Production Mixer ²	Y-1			\$845.81
8109	Supervising Engineer ²	Y-3	100.06	975.59	86.75
8173	Supervising Engineer ²	Y-3			845.81
EP Sched 01					
Daily Employees - 1.5x after 9 and/or 40; Minimum Call – 9.5 hours;					
		Journeyperson	Entry Level ¹	Per Hour	Per Day
8111	Operative Supervisor and/or Engineer	Y-4	\$77.70	\$757.58	\$67.70
8174	Operative Supervisor and/or Engineer	Y-4	68.23	665.24	\$660.08
8131	Maintenance Technician	Y-6			59.69
8176	Maintenance Technician	Y-6			581.98
8141	Service Recorder/TV Engineer/ Video Assist ^{3, 4}	Y-7	\$68.23	\$665.24	
8178	Service Recorder/TV Engineer/ Video Assist ^{3, 4}	Y-7			\$59.69
8144	Utility Sound Technician	Y-7a	68.23	665.24	\$581.98
8180	Utility Sound Technician	Y-7a			59.69
8151	Microphone Boom Operator	Y-8	77.70	757.58	581.98
8181	Microphone Boom Operator	Y-8			660.08
8161	Sound/Video Service Person III	Y-9	54.96	535.86	427.34
8182	Sound/Video Service Person III	Y-9			43.83
8194	Sound/Video Service Person II	Y-13	38.00	370.50	32.98
8184	Sound/Video Service Person II	Y-13			321.56
8185	Sound/Video Service Person I	Y-16	27.92	272.22	27.92
8192	Production Sound/Video Trainee	Y-16a	27.92	272.22	27.92

Footnotes for Distant Schedules A & B under Schedule B

SCHEDULE B

I.A.T.S.E. PRODUCTION SOUND TECHNICIANS TELEVISION ENGINEERS AND VIDEO ASSIST TECHNICIANS LOCAL #695 OCC. CODE NO. CLASSIFICATION	DISTANT LOCATION MINIMUM RATES			
	Schedule B-1⁴			
	Weekly Employees			
	EP Sched 49			
	Weekly Guarantee – 54 cumulative hours; 6 day week; 1.5x after 54 hours; Minimum Call – 8 hours			
	Regular Basic Hourly Rate			
	Journeyperson		Entry Level¹	
	Per Hour	Per Week	Per Hour	Per Week
8105 Production Mixer ²	Y-1	\$84.87	\$4,582.98	\$73.82
8171 Production Mixer ²	Y-1	84.87	4,582.98	\$3,986.28
8109 Supervising Engineer ²	Y-3			
8173 Supervising Engineer ²	Y-3			73.82
				3,986.28
8111 Operative Supervisor and/or Engineer 8174 Operative Supervisor and/or Engineer 8131 Maintenance Technician 8176 Maintenance Technician 8141 Service Recorder/TV Engineer/ Video Assist^{3, 4} 8178 Service Recorder/TV Engineer/ Video Assist^{3, 4} 8144 Utility Sound Technician 8180 Utility Sound Technician 8151 Audio Utility Person/Audio Assist/ Chryron Operator⁵ 8181 Microphone Boom Operator 8161 Microphone Boom Operator 8182 Sound/Video Service Person III 8194 Sound/Video Service Person III 8184 Sound/Video Service Person II	Schedule B-2⁵			
	Weekly Employees			
	EP Sched 48			
	Weekly Guarantee – 57 cumulative hours; 6 consecutive days; Minimum Call – 8 hours			
	Journeyperson		Entry Level¹	
	Per Hour	Per Week	Per Hour	Per Week
8111 Operative Supervisor and/or Engineer	Y-4	\$68.23	\$4,469.07	\$59.68
8174 Operative Supervisor and/or Engineer	Y-4	61.17	4,006.64	\$3,909.04
8131 Maintenance Technician	Y-6			
8176 Maintenance Technician	Y-6			53.66
8141 Service Recorder/TV Engineer/				3,514.73
Video Assist ^{3, 4}	Y-7	61.17	4,006.64	
8178 Service Recorder/TV Engineer/				53.66
Video Assist ^{3, 4}	Y-7			3,514.73
8144 Utility Sound Technician	Y-7a	61.17	4,006.64	
8180 Utility Sound Technician	Y-7a			53.66
8151 Audio Utility Person/Audio Assist/				3,514.73
Chryron Operator ⁵	A-2	68.23	4,469.07	
8181 Microphone Boom Operator	Y-8			59.68
8161 Microphone Boom Operator	Y-8	52.43	3,434.17	\$3,909.04
8182 Sound/Video Service Person III	Y-9			
8194 Sound/Video Service Person III	Y-9	36.29	2,377.00	46.22
8184 Sound/Video Service Person II	Y-13			31.54
				2,065.87

¹ Entry Level - One calendar year to move to Journeyperson.

² Y-1 Mixer and Y-3 Supervising Engineer (Journeyperson), Schedule E Weekly "On Call" rate - \$3,748.64 per week. Y-1 Mixer and Y-3 Supervising Engineer (Entry Level), Schedule E weekly "On Call" rate - \$3,279.55 per week. This rate is for five (5) days only.

³ A Journeyperson 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.

⁴ 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.

⁵ 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 PRODUCTION

Straight	Overtime
9 hrs. – daily emp.; Y1-Y3	After 9 hrs. – daily emp.; Y1-Y3
40 hrs. – daily emp.; Y4-Y6	After 40 hrs. -- daily emp.; Y4-Y6
9 hrs. and/or 40 hrs. – daily emp.; Y7-Y16	After 9 hrs. and/or 40 hrs. – daily emp.; Y7-Y16
54 hrs. – weekly emp.; Y1-Y3; 54 cum.	After 54 hrs. – weekly emp.; Y1-Y3; 54 cum.
40 hrs. – weekly emp.; Y4-Y13; 57 cum.	After 40 hrs. – weekly emp.; Y4-Y13; 57 cum.

1st 6 days worked – Gold	7th day worked – Gold
2x rate after 14 hrs. Elapsed	4x rate after 14 hrs. Elapsed

TRAVEL

Daily/Weekly*	Minimum 4 hrs. straight time; max. 8 hrs. straight time
*Travel is subject to PH&W, with a minimum of four (4) hours and a maximum of eight (8) hours."	

Idle 6th or 7th Day:

Daily/Weekly	4 hrs. 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

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

MEALS

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

HOLIDAYS**Worked:**

7 Days: 2x rate

Gold (14+ Elapsed): 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 Employees	Schedule B-3 ⁶ Weekly Employees	Schedule C-1 (Exempt)	
OCC CODE	NO. CLASSIFICATION	EP Sched 01	EP Sched 43	EP Sched 56	
		Daily 8 hours 1.5x after 8 Minimum Call 8 Hours	Weekly Guarantee 43.2 cumulative hrs. 5 consecutive days Minimum Call – 7 Hours	Weekly "On-Call"	
Per Hour	Per Hour	Per Week	Per Week	Per Week	
8159 Chief Projectionist (Supervisory)	\$68.73	\$64.31	\$2,881.09	\$3,414.76 ⁹	
8160 Projectionist Gang Boss (Working)		66.52	2,980.10		
8162 Projectionist Gang Boss ⁸ (Work/Supervisor)	68.73	64.31	2,881.09		
8163 First Engineer	68.73	64.31	2,881.09		
8164 First Process Projectionist	68.73	64.31	2,881.09		
8165 Scoring Projectionist	68.73	64.31	2,881.09		
8166 Projectionist ⁹	63.73	59.87	2,682.18		
8167 Process Projectionist	66.51	62.33	2,792.38		
8168 Projection Engineer	66.51	62.33	2,792.38		
		Schedule B-4			
		Weekly Employees			
		EP Sched 40			
		Weekly Guarantee 40 hrs; 5 consecutive days;			
		Minimum Call – 8 Hours			
		Regular Basic Hourly Rate		Weekly Guarantee	
		Per Hour		Per Week	
8169	EP Code	Trainee Projectionist ¹⁰		\$35.51	
		1st 250 hrs. worked		\$1,420.40	
		250.1 thru 650 hrs. worked		39.49	
		650.1 thru 1400 hrs. worked		43.54	
				1,579.60	
				1,741.60	

⁶ 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.

⁷ 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.

⁸ 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.

⁹ When a Projectionist is required to work "scoring," the Gang Boss rate shall apply.

¹⁰ Fractional week, per day = 8 hours; 1½ after 8.

STUDIO/REPORT TO (ON PRODUCTION*)

	Straight (8)	Overtime (8+/40+)	Gold (12+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

BUS TO (ON PRODUCTION*)

	Straight (8)	Overtime (8+/40+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

STUDIO/REPORT TO (OFF PRODUCTION)

	Straight (8)	Overtime (8+/40+)	Gold (12+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

BUS TO (OFF PRODUCTION)

	Straight (8)	Overtime (8+/40+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

Night Premium Off Production:

Hours Worked Between	Night Premium
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; 70 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

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

HOLIDAYS**Worked:**

7 Days: 2x rate;

Gold (12+ Elapsed): 4x rate

Gold (15+ Elapsed): 6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

On Call (where applicable): 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).

DISTANT

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 Employees	Schedule B-3 ⁶ Weekly Employees	Schedule C-1 (Exempt)
OCC CODE	NO. CLASSIFICATION	EP Sched 01	EP Sched 43	EP Sched 56
		1.5x after 8 and/or 40; Minimum Call – 9.5 Hours	Weekly Guarantee 57 cumulative hrs.; 6 consecutive days; Minimum Call – 8 Hours	Weekly "On-Call"
		Regular Basic Hourly Rate	Regular Basic Hourly Rate	Weekly Guarantee
		Per Hour	Per Hour	Per Week
8159	Chief Projectionist (Supervisory)	\$68.73	\$64.31	\$3,414.76 ^{7,8} Schedule B-4 Weekly Employee EP Schedule 40
8160	Projectionist Gang Boss (Working)			
8166	Projectionist	63.73	59.87	3,921.49 ⁹
8167	Process Projectionists	66.51	62.33	4,082.62
8168	Engineer	66.51	62.33	4,082.62

⁵ 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.

⁶ Subparts (a) and (b) of footnote 5 above shall also be applicable to projection employees.

⁷ 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.

⁸ When the duties of the Chief Projectionist consist solely of managerial and/or supervisorial 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.

⁹ 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

	Straight (8/40)	Overtime (8+/40+)	Gold (14+ Elapsed)
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
*Travel is subject to PH&W, with a minimum of four (4) hours and a maximum of eight (8) hours."	

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.

ON CALL

1st 5 days worked	5-day rate; 70 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.

MEALS

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

HOLIDAYS**Worked:**

7 Days: 2x rate

Gold (14+ Elapsed): 4x rate

On Call (where applicable): Pay an additional 1/5 of the "on call" weekly rate in effect.

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 LOCAL #700 (MAJORS) Post Production Agreement		STUDIO MINIMUM RATES			
		Schedule A-1 ¹ Daily Employees	Schedule C-1 Weekly Employees	Schedule D-1 Weekly "On Call"	
OCC CODE	NO. CLASSIFICATION	EP Sched 01	EP Sched 49	EP Sched 56	
		Daily 8 Hours 1.5x after 8; Min. Call – 8 hours	Weekly Guar – 48.6 cum. hrs 5 consec days; 1.5x after 48.6; Min. Call – 8 hours		
		Regular Basic Hourly Rate	Regular Basic Hourly Rate	Weekly Guarantee	
		Per Hour	Per Hour	Per Week	Per Week
4121	Motion Picture Editor ²	Z-1	\$79.01	\$72.95	\$3,545.37
4123	Serial Editor ²	Z-1	79.01	72.95	3,545.37
4125	Montage Editor ²	Z-1	79.01	72.95	3,545.37
4131	Shorts Editor ²	Z-1	79.01	72.95	3,545.37
4141	Supervising Sound Editor	Z-4			3,479.36
4145	Head Music Film Editor	Z-4a			3,479.36
4191	Head Librarian	Z-8			3,319.95
		Schedule A-2 ¹ Daily Employees	Schedule E-1 Weekly Employees ³		
		EP Sched 01	EP Sched 40		
		1.5x after 8 and/or 40; Min Call – 8 hours	Weekly Guarantee – 40 cum. Hrs.; 5 consec. days; Min Call – 7 hours		
		Regular Basic Hourly Rate	Regular Basic Hourly Rate	Weekly Guarantee	
		Per Hour	Per Hour	Per Week	
4182	Apprentice	Z-7	\$49.09	\$49.13	\$1,965.20

Rates continue next page.

I.A.T.S.E. MOTION PICTURE EDITORS GUILD LOCAL #700 (MAJORS) Post Production Agreement OCC CODE NO. CLASSIFICATION		STUDIO MINIMUM RATES						
		Schedule A-2 ¹ Daily Employees	Schedule B-1 ⁴ Weekly Employees ³	Schedule C-2 Weekly Employees ³	Schedule F-1 ⁵ Weekly Employees			
		EP Sched 01	EP Sched 43	EP Sched 43	EP Sched 49			
		1.5x after 8 and/or 40; Min. Call – 8 hours	Weekly Guar. 43.2 cum. hours; 5 consec. days; Min. Call – 7 hours	Weekly Guar. 43.2 cum hours; 5 consec. days; Min. Call – 7 hours	Wkly Guar – 48.6 Cum. Hrs.; 5 consec. Days; 1.5x after 48.6 Min. Call – 8 hours			
		Regular Basic Hourly Rate	Reg. Basic Hrly Rate	Weekly Guarantee.	Reg. Basic Hrly Rate	Weekly Guarantee	Reg. Basic Hrly Rate	Weekly Guarantee
		Per Hour	Per Hour	Per Week	Per Hour	Per Week	Per Hour	Per Week
4135	Trailer Editor ⁶	\$63.41			\$63.45	\$3,013.88		
4151	1 st 6 months	Z-5a	54.23		54.25	2,430.40		
4152	2 nd 6 months	Z-5b	56.44		56.43	2,528.06		
4153	Thereafter	Z-5c	59.63		59.64	2,671.87		
4154	Thereafter	Z-5cc	67.37	\$63.45	\$2,842.56		\$67.36	\$3,273.70
4161	Music Film Editor	Z-5d	54.23		54.25	2,430.40		
4162	1 st 6 months	Z-5e	56.44		56.43	2,528.06		
4163	2 nd 6 months	Z-5f	59.63		59.64	2,671.87		
4164	Thereafter	Z-5ff	67.37	63.45	2,842.56		67.36	3,273.70
4171	Assistant Editor ⁶	Z-6a	51.03		51.06	2,425.35		
4172	1 st 6 months	Z-6b	52.98		52.93	2,514.18		
4173	2 nd 6 months	Z-6c	55.45		55.41	2,631.98		
4192	Librarian	Z-9	54.91		55.00	2,464.00		
4193	Supervising	Z-10a	49.43		49.40	2,213.12		
4194	1 st 6 months	Z-10b	51.03		51.06	2,287.49		
4195	2 nd 6 months.	Z-10c	52.98		52.93	2,371.26		
Foley Artist		Schedule A-3 Daily Employees	Schedule B-2 Weekly Employees ³	Schedule C-3 Weekly Employees ³	Schedule F-2 Weekly Employees			
		EP Sched 00	EP Sched 43	EP Sched 43	EP Sched 49			
		1.5x after 9; Min. Call – 8 hours	Weekly Guar. 43.2 cum. Hours; 5 consec. days; Min. Call – 7 hours	Weekly Guar. 43.2 cum hours; 5 consec. days; Min. Call – 7 hours	Wkly Guar – 48.6 cum. hrs.; 5 consec. days; 1.5x after 48.6 Min. Call – 8 hours			
		Regular Basic Hourly Rate	Reg. Basic Hrly Rate	Weekly Guarantee.	Reg. Basic Hrly Rate	Weekly Guarantee	Reg. Basic Hrly Rate	Weekly Guarantee
		Per Hour	Per Hour	Per Week	Per Hour	Per Week	Per Hour	Per Week
4155	Foley Artist	Z-11a	\$54.23		\$54.25	\$2,430.40		
4156	1 st 6 months	Z-11b	56.44		56.43	2,528.06		
4157	2 nd 6 months	Z-11c	59.63		59.64	2,671.87		
4158	Thereafter	Z-11cc	67.37	\$63.45	\$2,842.56		\$67.36	\$3,273.70

Rates continue next page.

I.A.T.S.E. MOTION PICTURE EDITORS GUILD LOCAL #700 (MAJORS) Post Production Agreement (See NOTE below re: Sound Technicians.)		STUDIO MINIMUM RATES			
		Schedule A-4 Daily Employees	Schedule B-3 ⁷ Weekly Employees		
OCC CODE NO. CLASSIFICATION	EP Sched 00		EP Sched 49		
	1.5x after 9; Minimum Call – 9 hours ⁸		Weekly Guar - 48.6 cum. hrs 5 consec days; 1.5x after 48.6; Min. Call - 8 hours		
	Regular Basic Hourly Rate	Per Hour	Regular Basic Hourly Rate	Weekly Guarantee	Per Week
4100/ Journeyperson Mixer	\$100.06	\$900.54	\$84.87	\$4,124.68	
4120 Music / Re-recording ^{10, 11} Y-1					
4110/ Entry Level ⁹ Mixer	86.75	780.75	73.82	3,587.65	
4111 Music / Re-recording ^{10, 11} Y-1					
4130 Journeyperson Supervising Engineer ¹¹ Y-3a	100.06	900.54	84.87	4,124.68	
4113 Entry Level ⁹ Supervising Engineer Y-3a	86.75	780.75	73.82	3,587.65	
4126 Colorist Journeyperson ^{7, 9}	100.06	900.54	84.87	4,124.68	
4127 Colorist Entry Level ^{7, 9}	86.75	780.75	73.82	3,587.65	
NOTE: The Sound Technician classifications listed here 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-5 Daily Employees	Schedule B-4^{12,13} Weekly Employees ³			
	EP Sched 01		EP Sched 48		
	1.5x after 9 and/or 40; Minimum Call – 9 hours ⁸		Weekly Guar. - 48.6 cum. hrs.; 5 consec. days; Min. Call - 8 hrs.		
	Per Hour	Per Day	Per Hour	Per Week	
4140 Journeyperson Engineer Y-4	\$77.70	\$699.30	\$68.23	\$3,609.37	
4114 Entry Level ⁹ Engineer Y-4	67.70	609.30	59.68	3,157.07	
4105 Journeyperson Service Recorder ¹⁴ Y-7	68.23	614.07	61.17	3,235.89	
4115 Entry Level ⁹ Service Recorder ¹⁴ Y-7	59.69	537.21	53.66	2,838.61	
4106 Journeyperson Utility Sound Technician Y-7a	68.23	614.07	61.17	3,235.89	
4116 Entry Level ⁹ Utility Sound Technician Y-7a	59.69	537.21	53.66	2,838.61	
4107 Journeyperson Micro Boom Operator Y-8	68.23	614.07	61.17	3,235.89	
4117 Entry Level ⁹ Micro Boom Operator Y-8	59.69	537.21	53.66	2,838.61	
4150 Journeyperson Record Machine Operator Y-9	65.40	588.60	58.84	3,112.64	
4118 Entry Level ⁹ Record Machine Operator Y-9	57.23	515.07	51.68	2,733.87	

NOTE: The Sound Technician classifications listed here 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-5		Schedule B-4 ^{12,13}	
	Daily Employees		Weekly Employees ³	
	EP Sched 01		EP Sched 48	
	1.5x after 9 and/or 40; Minimum Call – 9 hours ⁸		Weekly Guar. - 48.6 cum. hrs.; 5 consec. days; Min. Call - 8 hrs.	
	Per Hour	Per Day	Per Hour	Per Week
4109 Entry Level ⁹ & Journeyperson Sound Service Person Y-16	29.64	266.76		
4119 Entry Level ⁹ & Journeyperson Sound Department Trainee Y-16a	29.64	266.76		
4136 Dailies Colorist Journeyperson ^{7, 9, 12, 13}	77.70	699.30	\$68.23	\$3,609.37
4137 Dailies Colorist Entry Level ^{7, 9, 12, 13}	67.70	609.30	59.68	3,157.07
4146 Color Assist Journeyperson ^{7, 9, 12, 13}	65.40	588.60	58.84	3,112.64
4147 Color Assist Entry Level ^{7, 9, 12, 13}	57.23	515.07	51.68	2,733.87
4197 VFX Editor			Schedule B-5	
			Weekly Employees	
			EP Sched 50	
			Weekly Guar. – 50 cum. hrs.; 5 consec. days; 1.5x after 8 and/or 40; Min. Call – 8 hrs.	
	Per Hour	Per Week		
4197 VFX Editor			\$65.15	\$3,583.25

¹ 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.

² 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.

³ 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).

⁴ 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.

⁵ 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.

⁶ Weekly Guarantee - 45 Hours

⁷ 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.

⁸ See Paragraph 6 for minimum call provisions applicable to employees performing scoring or automatic dialogue replacement work.

⁹ Entry Level - One calendar year to move to Journeyperson.

¹⁰ Any Mixer regularly assigned as a Supervising Re-recording Mixer (Occ. Code #4120) shall receive a bonus of fifteen percent (15%): Effective August 4, 2024 through August 2, 2025, Schedule A-4 - \$110.64, Schedule B-3 - \$93.85 (\$4,561.11 per week); effective August 3, 2025 through August 1, 2026, Schedule A-4 - \$115.07, Schedule B-3 - \$97.60 (\$4,743.36 per week); and effective August 2, 2026 through July 31, 2027, Schedule A-4 - \$119.09, Schedule B-3 - \$101.02 (\$4,909.57 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 August 4, 2024 through August 2, 2025, Schedule A-4 - \$95.92, Schedule B-3 - \$81.63 (\$3,967.22 per week); effective August 3, 2025 through August 1, 2026, Schedule A-4 - \$99.76, Schedule B-3 - \$84.89 (\$4,125.65 per week); and effective August 2, 2026 through July 31, 2027, Schedule A-4 - \$103.26, Schedule B-3 - \$87.86 (\$4,270.00 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.

¹¹Y-1 Mixer and Y-3a Supervising Engineer (Journeyperson), Schedule E-2 Weekly "On Call" rate - Effective August 4, 2024 through August 2, 2025, \$3,604.46 per week; effective August 3, 2025 through August 1, 2026, \$3,748.64 per week; and effective August 2, 2023 through July 31, 2027, \$3,879.84 per week.

Y-1 Mixer and Y-3a Supervising Engineer (Entry Level), Schedule E-2 Weekly "On Call" rate - Effective August 4, 2024 through August 2, 2025, \$3,153.41 per week; effective August 3, 2025 through August 1, 2026, \$3,279.55 per week; and effective August 2, 2026 through July 31, 2027, \$3,394.33 per week.

¹² 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)).

¹³ 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.

¹⁴ A Journeyperson 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 emp.; Sch A-1 & A-2	After 8 hrs. and/or 40 hrs. – daily emp ; Sch A-1 & A-2
9 hrs. – daily emp.; Sch A-3	After 9 hrs. – daily emp.; Sch A-3
40 hrs. – weekly emp.; Sch E-1	After 40 hrs. – weekly emp.; Sch E-1; 40 guar.
40 hrs. – weekly emp.; Sch B-1, B-2, C-2 & C-3; 43.2 guar.	After 40 hrs. – weekly emp.; Sch B-1, B-2, C-2 & C-3; 43.2 guar.
40 hrs. – weekly emp.; Sch C-2 with footnote 6; 45 guar.	After 40 hrs. – weekly emp.; Sch C-2 with footnote 6; 45 guar.
48.6 hrs. – weekly emp.; Sch C-1, F-1 & F-2; 48.6 guar.	48.6 hrs. – weekly emp.; Sch C-1, F-1 & F-2; 48.6 guar.

SOUND TECHNICIANS

1st 5 days worked – Straight	1st 5 days worked – Overtime
9 hrs. – daily emp.; Y1-Y3a	After 9 hrs. – daily emp.; Y1-Y3a
9 hrs. and/or 40 hrs. – daily emp.; Y4-Y16a	After 9 hrs. and/or 40 hrs. – daily emp.; Y4-Y16a
48.6 hrs. – weekly emp.; Y1-Y3a; 48.6 guar.	After 48.6 hrs. – weekly emp.; Y1-Y3a; 48.6 guar.
40 hrs. – weekly emp.; Y4-Y9; 48.6 guar.	After 40 hrs. – weekly emp.; Y4-Y9; 48.6 guar.

1st 5 days worked: Gold 2x rate after 12 hours; Gold 3x rate after 15 hours

	Straight (8)	Overtime (8+)	Gold (12+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

BUS TO**EDITORS**

1st 5 days worked – Straight	1st 5 days worked – Overtime
8 hrs. – daily emp.; Sch A-1 & A-2	After 8 hrs. and/or 40 hrs. – daily emp ; Sch A-1 & A-2
9 hrs. – daily emp.; Sch A-3	After 9 hrs. – daily emp.; Sch A-3
40 hrs. – weekly emp.; Sch E-1	After 40 hrs. – weekly emp.; Sch E-1; 40 guar.
40 hrs. – weekly emp.; Sch B-1, B-2, C-2 & C-3; 43.2 guar.	After 40 hrs. – weekly emp.; Sch B-1, B-2, C-2 & C-3; 43.2 guar.
40 hrs. – weekly emp.; Sch C-2 with footnote 6; 45 guar.	After 40 hrs. – weekly emp.; Sch C-2 with footnote 6; 45 guar.
48.6 hrs. – weekly emp.; Sch C-1, F-1 & F-2; 48.6 guar.	48.6 hrs. – weekly emp.; Sch C-1, F-1 & F-2; 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
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; Gold 3x rate after 15 hours

	Straight (8)	Overtime (8+)	Gold (12+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

OFF PROD/REPORT TO**EDITORS**

1st 5 days worked – Straight	1st 5 days worked – Overtime
8 hrs. – daily emp.; Sch A-1 & A-2	After 8 hrs. and/or 40 hrs. – daily emp ; Sch A-1 & A-2
9 hrs. – daily emp.; Sch A-3	After 9 hrs. – daily emp.; Sch A-3
40 hrs. – weekly emp.; Sch E-1	After 40 hrs. – weekly emp.; Sch E-1; 40 guar.
40 hrs. – weekly emp.; Sch B-1, B-2, C-2 & C-3; 43.2 guar.	After 40 hrs. – weekly emp.; Sch B-1, B-2, C-2 & C-3; 43.2 guar.
40 hrs. – weekly emp.; Sch C-2 with footnote 6; 45 guar.	After 40 hrs. – weekly emp.; Sch C-2 with footnote 6; 45 guar.
48.6 hrs. – weekly emp.; Sch C-1, F-1 & F-2; 48.6 guar.	48.6 hrs. – weekly emp.; Sch C-1, F-1 & F-2; 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
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+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

OFF PROD 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+)	Gold (15+)
1st 5 days worked	Flat rate (70 pension hrs.)	2x rate	3x rate
6th day worked	1.5x 1/5 weekly rate (12 pension hrs.)	3x rate	4.5x rate
7th day worked	2x 1/5 weekly rate (12 pension hrs.)	4x rate	6x rate

*For Z-1 "On Call" classification only, Golden Hours are to be calculated on the basis of the hourly rates for Schedule C-1.

REST PERIOD

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

MEALS

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

HOLIDAYS**Worked:**

7 Days: 2x rate

Gold (12+ Elapsed): 4x rate

Gold (15+ Elapsed): 6x 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:

Please see the [IATSE STUDIO ZONE DEFINITION FOR BASIC AGREEMENT](#) section.

Secondary Studio Zone:

Please see the [IATSE STUDIO ZONE DEFINITION FOR BASIC AGREEMENT](#) section.

CALIFORNIA SICK LEAVE

Please refer to laborrelations2@ep.com for any questions.

WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS

Please refer to laborrelations2@ep.com for any questions.



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DISTANT

I.A.T.S.E. MOTION PICTURE EDITORS GUILD LOCAL #700 (MAJORS) Post Production Agreement OCC CODE NO. CLASSIFICATION	DISTANT LOCATION MINIMUM RATES							
	Sched D-1 ⁶	Schedule F-1 Weekly Employees ¹	Sched A-1 Daily Employees ²	Schedule B-1 Weekly Employees ^{3, 4}	Schedule C-1 Weekly Employees			
	EP 56	EP Sched 49	EP 01	EP Sched 43	EP Sched 43			
	Weekly "On Call"	Weekly Guar. 57 cum hrs.; 6 consec. days Min. Call – 8 hrs.; 1.5x after 54	1.5x after 8 and/or 40; Min Call - 9.5 hrs.	Weekly Guar 57 cum hrs; 6 consec days Min Call – 8 hrs.	Weekly Guar 57 cum hrs.; 6 consec days Min. Call – 8 hrs.			
	Reg. Basic Hrly Rate	Weekly Guar.	Reg. Basic Hrly Rate	Reg. Basic Hrly Rate	Weekly Guar	Reg. Basic	Weekly Guar	
	Per Week	Per Hour	Per Week	Per Hour	Per Hour	Per Week	Per Hour	Per Week
4121 Motion Picture Editor ⁵	Z-1	\$4,467.11	\$72.95	\$4,267.58				
4135 Trailer Editor				\$63.41			\$63.45	\$4,155.98
Sound Effects Editor								
4151 1 st 6 months	Z-5a			54.23			54.25	3,553.38
4152 2 nd 6 months	Z-5b			56.44			56.43	3,696.17
4153 Thereafter	Z-5c			59.63			59.64	3,906.42
4154 Thereafter	Z-5cc	67.36	3,940.56	67.37	\$63.45	\$4,155.98		
Music Film Editor								
4161 1 st 6 months	Z-5d			54.23			54.25	3,553.38
4162 2 nd 6 months	Z-5e			56.44			56.43	3,696.17
4163 Thereafter	Z-5f			59.63			59.64	3,906.42
4164 Thereafter	Z-5ff	67.36	3,940.56	67.37	63.45	4,155.98		
Assistant Editor								
4171 1 st 6 months	Z-6a			51.03			51.06	3,344.43
4172 2 nd 6 months	Z-6b			52.98			52.93	3,466.92
4173 Thereafter	Z-6c			55.45			55.41	3,629.36
Librarian								
4192 Supervising	Z-9			54.91			55.00	3,602.50
4193 1 st 6 months	Z-10a			49.43			49.40	3,235.70
4194 2 nd 6 months.	Z-10b			51.03			51.06	3,344.43
4195 Thereafter	Z-10c			52.98			52.93	3,466.92

Rates continue next page.

I.A.T.S.E. MOTION PICTURE EDITORS GUILD LOCAL #700 (MAJORS) Post Production Agreement	DISTANT LOCATION MINIMUM RATES					
	Schedule F-2 Weekly Employees	Schedule A-2 Daily Employees	Schedule B-2 Weekly Employees ³	Schedule C-2 Weekly Employees		
	EP Sched 49	EP Sched 01	EP Sched 43	EP Sched 43		
	Wkly Guar.- 57 cum. hrs.; 6 consec. days; Min. Call - 8 hours 1.5x after 54	1.5x after 9; Min. Call - 9.5 hours	Weekly Guar. 57 cum. Hrs; 6 consec. days; Min. Call - 8 hours	Weekly Guar. 57 cum. hrs; 6 cons. days; Min. Call - 8 hours		
	Reg. Basic Hrly Rate	Weekly Guarantee	Regular Basic Hourly Rate	Reg. Basic Hrly Rate	Weekly Guarantee	Reg. Basic Hrly Rate
NO. CLASSIFICATION	Per Hour	Per Hour	Per Hour	Per Week	Per Hour	Per Week
Foley Artist 4155 1 st 6 months 4156 2 nd 6 months 4157 Thereafter 4158 Thereafter	Z-11a Z-11b Z-11c Z-11cc	\$67.36	\$54.23 56.44 59.63 67.37	\$3,940.56	\$63.45 \$4,155.98	\$54.25 56.43 59.64 \$3,553.38 3,696.17 3,906.42
		Schedule A-3 Daily Employees	Schedule B-3 ⁷ Weekly Employees			
NOTE: The Sound Technician classifications listed here were formerly with Local 695 and are included here with the Post Production Agreement. Also see Sound Technicians as not all classifications were transferred.		EP Sched 00	EP Sched 49			
		1.5x after 9; Minimum Call – 9.5 hours	Weekly Guarantee - 54 cum. hrs 6-day week; 1.5x after 54 hours; Minimum Call – 8 hours			
		Regular Basic Hourly Rate	Regular Basic Hourly Rate		Regular Basic Hourly Rate	Weekly Guarantee
		Per Hour	Per Day	Per Hour	Per Week	
4100/ Journeyperson Mixer 4120 Music / Re-recording ⁹	Y-1	\$100.06	\$975.59	\$84.87	\$4,582.98	
4110/ Entry Level ⁸ Mixer 4111 Music / Re-recording ⁹	Y-1	86.75	845.81	73.82	3,986.28	
4130 Journeyperson Supervising Engineer ¹⁰	Y-3a	100.06	975.59	84.87	4,582.98	
4113 Entry Level ⁸ Supervising Engineer ¹⁰	Y-3a	86.75	845.81	73.82	3,986.28	
4126 Colorist Journeyperson ^{7,8}		100.06	975.59	84.87	4,582.98	
4127 Colorist Entry Level ^{7,8}		86.75	845.81	73.82	3,986.28	

Rates continue next page.

I.A.T.S.E. MOTION PICTURE EDITORS GUILD LOCAL #700 (MAJORS) Post Production Agreement OCC CODE		DISTANT LOCATION MINIMUM RATES			
		Schedule A-4		Schedule B-4 ^{11, 12}	
		Daily Employees		Weekly Employees	
		EP Sched 00		EP Sched 48	
		1.5x after 9 and/or 40; Minimum Call – 9.5 hours		Weekly Guarantee 57 cumulative hours; 6 consecutive days; Minimum Call – 8 hours	
NO.	CLASSIFICATION	Per Hour	Per Day	Per Hour	Per Week
4140	Journeyperson Engineer Y-4	\$77.70	\$757.58	\$68.23	\$4,469.07
4114	Entry Level ⁸ Engineer Y-4	67.70	660.08	59.68	3,909.04
4105	Journeyperson Service Recorder ¹³ Y-7	68.23	665.24	61.17	4,006.64
4115	Entry Level ⁸ Service Recorder ¹³ Y-7	59.69	581.98	53.66	3,514.73
4106	Journeyperson Utility Sound Technician Y-7a	68.23	665.24	61.17	4,006.64
4116	Entry Level ⁸ Utility Sound Technician Y-7a	59.69	581.98	53.66	3,514.73
4107	Journeyperson Micro Boom Operator Y-8	68.23	665.24	61.17	4,006.64
4117	Entry Level ⁸ Micro Boom Operator Y-8	59.69	581.98	53.66	3,514.73
4150	Journeyperson Record Machine Operator Y-9	65.40	637.65	58.84	3,854.02
4118	Entry Level ⁸ Record Machine Operator Y-9	57.23	557.99	51.68	3,385.04
4136	Dailies Colorist Journeyperson ^{7, 8, 11, 12}	77.70	757.58	68.23	4,469.07
4137	Dailies Colorist Entry Level ^{7, 8, 11, 12}	67.70	660.08	59.68	3,909.04
4146	Color Assist Journeyperson ^{7, 8, 11, 12}	65.40	637.65	58.84	3,854.02
4147	Color Assist Entry Level ^{7, 8, 11, 12}	57.23	557.99	51.68	3,385.04
4197 VFX Editor ³				Schedule B-5 Weekly Employees	
				EP Sched 50	
				Weekly Guar. – 50 cum. hrs.; 5 consec. days; 1.5x after 8 and/or 40; Min. Call – 8 hrs.	
				Per Hour	Per Week
4197	VFX Editor ³			\$62.95	\$3,462.25

¹ 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.

² 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.

³ 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.

⁴ 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.

⁵ Z-1 Editors (Occ. Code No. 4121) shall not be transferred between Schedules D-1 and C-1 during a specific assignment.

⁶ 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.

⁷ 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.

⁸ Entry Level - One calendar year to move to Journeyperson.

⁹ Any Mixer regularly assigned as a Supervising Re-recording Mixer (Occ. Code #4120) shall receive a bonus of fifteen percent (15%): Effective August 4, 2024 through August 2, 2025, Schedule A-3 - \$110.64, Schedule B-3 - \$93.85 (\$5,067.90 per week); effective August 3, 2025 through August 1, 2026, Schedule A-3 - \$115.07, Schedule B-3 - \$97.60 (\$5,270.40 per week); and effective August 2, 2026 through July 31, 2027, Schedule A-3 - \$119.09, Schedule B-3 - \$101.02 (\$5,455.08 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 August 4, 2024 through August 2, 2025, Schedule A-3 - \$95.92, Schedule B-3 - \$81.63 (\$4,408.02 per week); effective August 3, 2025 through August 1, 2026, Schedule A-3 - \$99.76, Schedule B-3 - \$84.89 (\$4,584.06 per week); and effective August 2, 2026 through July 31, 2027, Schedule A-3 - \$103.26, Schedule B-3 - \$87.86 (\$4,744.44 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.

¹⁰ Y-1 Mixer and Y-3a Supervising Engineer (Journeyperson), Schedule E-2 Weekly "On Call" rate - Effective August 4, 2024 through August 2, 2025, \$3,604.466 per week; effective August 3, 2025 through August 1, 2026, \$3,748.646 per week; and effective August 2, 2026 through July 31, 2027, \$3,879.84⁶ per week.

Y-1 Mixer and Y-3a Supervising Engineer (Entry Level), Schedule E-2 Weekly "On Call" rate - Effective August 4, 2024 through August 2, 2025, \$3,153.416 per week; effective August 3, 2025 through August 1, 2026, \$3,279.556 per week; and effective August 2, 2026 through July 31, 2027, \$3,394.336 per week.

¹¹ 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.

¹² 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.

¹³ A Journeyperson 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 PRODUCTION**EDITORS**

1st 6 days worked – Straight	1st 6 days worked – Overtime
8 hrs. and/or 40 hrs. – daily emp.; Sch A-1	After 8 hrs. and/or 40 hrs. – daily emp.; Sch A-1
9 hrs. – daily emp.; Sch A-2	After 9 hrs. – daily emp; Sch A-2
40 hrs. – weekly emp.; Sch B-1, B-2, C-1 & C-2; 57 guar.	After 40 hrs. – weekly emp.; Sch B-1, B-2, C-1 & C-2; 57 guar.
54 hrs. – weekly emp.; Sch F-1 & F-2; 57 guar.	After 54 hrs. – weekly emp.; Sch F-1 & F-2; 57 guar.

SOUND TECHNICIANS

Straight	Overtime
9 hrs. – daily emp., Y1-Y3a	After 9 hrs. – daily emp., Y1-Y3a
9 hrs. – and/or 40 hrs. daily emp., Y4-Y9	After 9 hrs. – and/or 40 hrs. daily emp., Y4-Y9
54 hrs. – weekly emp., Y1-Y3a; 54 guar.	After 54 hrs. – weekly emp., Y1-Y3a; 54 guar.
40 hrs. – weekly emp., Y4-Y9; 57 guar.	After 40 hrs. – weekly emp., Y4-Y9; 57 guar.

1st 6 days worked: Gold 2x rate after 14 hours

	Straight (8)	Overtime (8+)	Gold (14+)
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.

ON CALL

1st 5 days worked	5-day rate; 70 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

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

*Travel is subject to PH&W, with a minimum of four (4) hours and a maximum of eight (8) hours.

REST PERIOD

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

MEALS

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

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).



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ENTERTAINMENT
PARTNERS

EDITORS (INDEPENDENTS)

STUDIO

I.A.T.S.E. MOTION PICTURE EDITORS GUILD LOCAL #700 (INDEPENDENTS)			STUDIO MINIMUM RATES							
			Schedule A-1 ¹ Daily Employees		Schedule C ² Non-Exempt Weekly Employees		Schedule D Exempt Weekly Employees		Sched E-1 Exempt Weekly Emp.	
Occ.	EP Code	Occ No.	EP Sched 01		EP Sched 43		EP Sched 49		EP Sched 56	
			Daily 8 hrs 1.5x after 8 and/or 40; Min. Call – 8 hrs.		Weekly Guar - 43.2 hours; 5-day week; 1.5x after 40; Min. Call – 7 hrs.		Weekly Guar - 48.6 hours; 5-day week; 1.5x after 48.6 Min. Call – 8 hrs.		Weekly "On Call" 5-day week	
Per Hour	Per Day	Per Hour	Per Week	Per Hour	Per Week	Per Hour	Per Week	Per Week	Per Week	Per Week
4121	41211	Motion Picture Editor ³	\$100.09	\$800.72			\$72.95	\$3,545.37	\$4,467.11	
4154	41541	Sound Editor	Z-1	81.50	652.00		67.36	3,273.70		
4164	41641	Music Editor	Z-2	81.50	652.00		67.36	3,273.70		
4191	41911	Head Libr. ⁴	Z-3						3,319.95	
4190	41901	Librarian #1 ⁴	Z-4	62.17	497.36	\$57.68	\$2,584.06			
4173	41731	Asst. Editor	Z-4(a)	59.39	475.12	55.41	2,631.98 ⁵			
4195	41951	Editorial Libr.	Z-5	56.57	452.56	52.93	2,371.26			
4182	41821	Editorial Appr.	Z-6	50.33	402.64			49.13	1,965.20 ⁶	
4153	41531	Sound Editor	Z-7	68.05	544.40	63.45	2,842.56			
4163	41631	Music Editor	Z-8(a)	68.05	544.40	63.45	2,842.56			
			Schedule A-2 Daily Employees							
			EP Sched 00							
			1.5x after 9; Min. Call – 8 hours							
			Regular Basic Hourly Rate							
			Per Hour				Per Hour	Per Week		
4158		Foley Artist	Z-11	\$81.50			\$67.36	\$3,273.70		

I.A.T.S.E. MOTION PICTURE EDITORS GUILD LOCAL #700 (MAJORS) Post Production Agreement				STUDIO MINIMUM RATES			
				Schedule A-3 Daily Employees		Schedule B-1 ⁷ Weekly Employees	
NOTE: The Sound Technician classifications listed here were formerly with Local 695 and are included here with the Post Production Agreement. Also see Sound Technicians as not all classifications were transferred.				EP Sched 00		EP Sched 49	
				1.5x after 9; Minimum Call – 9 hours ⁸		Weekly Guar - 48.6 cum. hrs 5 consec days; 1.5x after 48.6; Min. Call - 8 hours	
Occ EP Code Occ No. Code		CLASSIFICATION		Regular Basic Hourly Rate		Regular Basic Hourly Rate	Weekly Guarantee
				Per Hour	Per Day	Per Hour	Per Week
				\$100.06	\$900.54	\$84.87	\$4,124.68
4100/ 41001	Journeyperson Mixer						
4120 41201	Music / Re-recording ^{10, 11}	Y-1					
4110/ 41101	Entry Level ⁹ Mixer			86.75	780.75	73.82	3,587.65
4111 41111	Music / Re-recording ^{10, 11}	Y-1					
4130 41301	Journeyperson Supervising Engineer ¹¹			100.06	900.54	84.87	4,124.68
		Y-3a					
4113 41131	Entry Level ⁹ Supervising Engineer ¹¹	Y-3a		86.75	780.75	73.82	3,587.65
4126	Colorist Journeyperson ^{7, 9}			100.06	900.54	84.87	4,124.68
4127	Colorist Entry Level ^{7, 9}			86.75	780.75	73.82	3,587.65
NOTE: The Sound Technician classifications listed here 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^{12, 13} Weekly Employees	
				EP Sched 01		EP Sched 48	
				1.5x after 9 and/or 40; Minimum Call – 9 hours ⁸		Weekly Guar - 48.6 cum. hrs; 5 consec. days; Min. Call – 8 hours	
				Per Hour	Per Day	Per Hour	Per Week
4140 41401	Journeyperson Engineer	Y-4		\$77.70	\$699.30	\$68.23	\$3,609.37
4114 41141	Entry Level ⁹ Engineer	Y-4		67.70	609.30	59.68	3,157.07
4105 41051	Journeyperson Service Recorder ¹⁴			68.23	614.07	61.17	3,235.89
4115 41151	Entry Level ⁹ Service Recorder ¹⁴	Y-7		59.69	537.21	53.66	2,838.61
4106 41061	Journeyperson Utility Sound Technician	Y-7a		68.23	614.07	61.17	3,235.89
4116 41161	Entry Level ⁹ Utility Sound Technician	Y-7a		59.69	537.21	53.66	2,838.61
4107 41071	Journeyperson Micro Boom Operator	Y-8		68.23	614.07	61.17	3,235.89
4117 41171	Entry Level ⁹ Micro Boom Operator	Y-8		59.69	537.21	53.66	2,838.61
4150 41501	Journeyperson Record Machine Operator	Y-9		65.40	588.60	58.84	3,112.64
4118 41181	Entry Level ⁹ Record Machine Operator	Y-9		57.23	515.07	51.68	2,733.87

			Schedule A-4 Daily Employees	Schedule B-2 ^{12, 13} Weekly Employees	
			EP Sched 01	EP Sched 48	
NOTE: The Sound Technician classifications listed here were formerly with Local 695 and are included here with the Post Production Agreement. Also see Sound Technicians as not all classifications were transferred.			1.5x after 9 and/or 40; Minimum Call – 9 hours ⁸		
				Weekly Guar - 48.6 cum. hrs; 5 consec. days; Min. Call – 8 hours	
			Per Hour	Per Day	Per Hour
4109	41091	Entry Level ⁹ & Journeyperson Sound Service Person Y-16	\$29.64	\$266.76	
4119	41191	Entry Level ⁹ & Journeyperson Sound Department Trainee Y-16a	29.64	266.76	
4136		Dailies Colorist Journeyperson ^{7, 9, 12, 13}	77.70	699.30	68.23
4137		Dailies Colorist Entry Level ^{7, 9, 12, 13}	67.70	609.30	59.68
4146		Color Assist Journeyperson ^{7, 9, 12, 13}	65.40	588.60	58.84
4147		Color Assist Entry Level ^{7, 9, 12, 13}	57.23	515.07	51.68
			Schedule B-5 Weekly Employees		
			EP Sched 50		
			Weekly Guar. - 50 cum. hrs.; 5 consec. days; Min. Call - 8 hrs		
			Per Hour	Per Week	
4197		VFX Editor ²			\$65.15

¹ 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 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 shall be on an emergency basis only. The Producers 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.

² 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).

³ 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.

⁴ Head Librarian Z-4, Occ. Code No. 4191, Schedule E-1, may be used where two (2) or more Librarians are employed: Librarian #1 Z-4(a), Occ. Code No. 4190, Schedule C-1, may be used when only one (1) Librarian is employed.

⁵ Weekly guarantee – 45 work hours; 1.5x after 40

⁶ Weekly guarantee - 40 work hours.

⁷ 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.

⁸ See Paragraph 6 for minimum call provisions applicable to employees performing scoring or automatic dialogue replacement work.

⁹ Entry Level: One calendar year to move to Journeyperson.

¹⁰ Any Mixer regularly assigned as a Supervising Re-recording Mixer (Occ. Code #4120) shall receive a bonus of fifteen percent (15%): Effective August 1, 2024 through August 3, 2024, Schedule A-3 - \$103.41, Schedule B-1 - \$87.71 (\$4,262.71 per week); effective August 4, 2024 through August 2, 2025, Schedule A-3 - \$110.64, Schedule B-1 - \$93.85 (\$4,561.11 per week); effective August 3, 2025 through August 1, 2026, Schedule A-3 - \$115.07, Schedule B-1 - \$97.60 (\$4,743.36 per week); and effective August 2, 2026 through July 31, 2027, Schedule A-3 - \$119.09, Schedule B-1 - \$101.02 (\$4,909.57 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 August 1, 2024 through August 3, 2024, Schedule A-3 - \$89.64, Schedule B-1 - \$76.29 (\$3,707.69 per week); effective August 4, 2024 through August 2, 2025, Schedule A-3 - \$95.92, Schedule B-1 - \$81.63 (\$3,967.22 per week); effective August 3, 2025 through August 1, 2026, Schedule A-3 - \$99.76, Schedule B-1 - \$84.89 (\$4,125.65 per week); and effective August 2, 2026 through July 31, 2027, Schedule A-3 - \$103.26, Schedule B-1 - \$87.86 (\$4,270.00 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.

¹¹ Y-1 Mixer and Y-3a Supervising Engineer (Journeyman), Schedule E-2 Weekly "On Call" rate - Effective August 1, 2024 through August 3, 2024, \$3,368.65 per week; effective August 4, 2024 through August 2, 2025, \$3,604.46 per week; effective August 3, 2025 through August 1, 2026, \$3,748.64 per week; effective August 2, 2026 through July 31, 2027, \$3,879.84 per week. Y-1 Mixer and Y-3a Supervising Engineer (Entry Level), Schedule E-2 Weekly "On Call" rate - Effective August 1, 2024 through August 3, 2024, \$2,947.11 per week; effective August 4, 2024 through August 2, 2025, \$3,153.41 per week; effective August 2, 2025 through August 1, 2026, \$3,279.55 per week; effective August 2, 2026 through July 31, 2027, \$3,394.33 per week.

¹² 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)).

¹³ 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.

¹⁴ A Journeyperson 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 emp.; Sch A-1	After 8 hrs. and/or 40 hrs. – daily emp.; Sch A-1
9 hrs. – daily emp.; Sch A-2	After 9 hrs. – daily emp.; Sch A-2
40 hrs. – weekly emp.; Sch C; 43.2 guar.	After 40 hrs. – weekly emp.; Sch C; 43.2 guar.
48.6 hrs. – weekly emp.; Sch D; 48.6 guar.	After 48.6 hrs. – weekly emp.; Sch D; 48.6 guar.

SOUND TECHNICIANS

1st 5 days worked – Straight	1st 5 days worked – Overtime
9 hrs. – daily emp.; Y1-Y3a	After 9 hrs. – daily emp.; Y1-Y3a
9 hrs. and/or 40 hrs. – daily emp.; Y4-Y16a	After 9 hrs. and/or 40 hrs. – daily emp.; Y4-Y16a
48.6 hrs. – weekly emp.; Y1-Y3a; 48.6 guar.	After 48.6 hrs. – weekly emp.; Y1-Y3a; 48.6 guar.
40 hrs. – weekly emp.; Y4-Y9; 48.6 guar.	After 40 hrs. – weekly emp.; Y4-Y9; 48.6 guar.

1st 5 days worked: Gold 2x rate after 12 hours; Gold 3x rate after 15 hours

	Straight (8)	Overtime (8+)	Gold (12+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

BUS TO

EDITORS

1st 5 days worked – Straight	1st 5 days worked – Overtime
8 hrs. – daily emp.; Sch A-1	After 8 hrs. and/or 40 hrs. – daily emp.; Sch A-1
9 hrs. – daily emp.; Sch A-2	After 9 hrs. – daily emp.; Sch A-2
40 hrs. – weekly emp.; Sch C; 43.2 guar.	After 40 hrs. – weekly emp.; Sch C; 43.2 guar.
48.6 hrs. – weekly emp.; Sch D; 48.6 guar.	After 48.6 hrs. – weekly emp.; Sch D; 48.6 guar.

SOUND TECHNICIANS

1st 5 days worked – Straight	1st 5 days worked – Overtime
9 hrs. – daily emp.; Y1-Y3a	After 9 hrs. – daily emp.; Y1-Y3a
9 hrs. and/or 40 hrs. – daily emp.; Y4-Y16a	After 9 hrs. and/or 40 hrs. – daily emp.; Y4-Y16a
48.6 hrs. – weekly emp.; Y1-Y3a; 48.6 guar.	After 48.6 hrs. – weekly emp.; Y1-Y3a; 48.6 guar.
40 hrs. – weekly emp.; Y4-Y9; 48.6 guar.	After 40 hrs. – weekly emp.; Y4-Y9; 48.6 guar.

1st 5 days worked: Gold 2x rate after 12 hours; Gold 3x rate after 15 hours

	Straight (8)	Overtime (8+)	Gold (12+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

OFF PROD/REPORT TO**EDITORS**

1st 5 days worked – Straight	1st 5 days worked – Overtime
8 hrs. – daily emp.; Sch A-1	After 8 hrs. and/or 40 hrs. – daily emp.; Sch A-1
9 hrs. – daily emp.; Sch A-2	After 9 hrs. – daily emp.; Sch A-2
40 hrs. – weekly emp.; Sch C; 43.2 guar.	After 40 hrs. – weekly emp.; Sch C; 43.2 guar.
48.6 hrs. – weekly emp.; Sch D; 48.6 guar.	After 48.6 hrs. – weekly emp.; Sch D; 48.6 guar.

SOUND TECHNICIANS

1st 5 days worked – Straight	1st 5 days worked – Overtime
9 hrs. – daily emp.; Y1-Y3a	After 9 hrs. – daily emp.; Y1-Y3a
9 hrs. and/or 40 hrs. – daily emp.; Y4-Y16a	After 9 hrs. and/or 40 hrs. – daily emp.; Y4-Y16a
48.6 hrs. – weekly emp.; Y1-Y3a; 48.6 guar.	After 48.6 hrs. – weekly emp.; Y1-Y3a; 48.6 guar.
40 hrs. – weekly emp.; Y4-Y9; 48.6 guar.	After 40 hrs. – weekly emp.; Y4-Y9; 48.6 guar.

1st 5 days worked: Gold 2x rate after 12 hours; Gold 3x rate after 15 hours

	Straight (8)	Overtime (8+)	Gold (12+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x 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+)	Gold (15+)
1st 5 days worked	Flat rate (70 pension hrs.)	2x rate	3x rate
6th day worked	1.5x 1/5 weekly rate (12 pension hrs.)	3x rate	4.5x rate
7th day worked	2x 1/5 weekly rate (12 pension hrs.)	4x rate	6x rate

REST PERIOD

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

MEALS

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

HOLIDAYS

Worked:

7 Days: 2x rate

Gold (12+ Elapsed): 4x rate

Gold (15+ Elapsed): 6x 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).

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:

Please see the [IATSE STUDIO ZONE DEFINITION FOR BASIC AGREEMENT](#) section.

Secondary Studio Zone:

Please see the [IATSE STUDIO ZONE DEFINITION FOR BASIC AGREEMENT](#) section.

CALIFORNIA SICK LEAVE

Please refer to laborrelations2@ep.com for any questions.

WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS

Please refer to laborrelations2@ep.com for any questions.

DISTANT

I.A.T.S.E. MOTION PICTURE EDITORS GUILD LOCAL #700 (INDEPENDENTS)			DISTANT LOCATION MINIMUM RATES					
			Schedule A-1 ¹ Daily Employees	Schedule C ² Non-Exempt Weekly Employees	Schedule D Exempt Weekly Employees	Sched E Exempt Weekly Emp.		
Occ.	EP Code	Occ	EP Sched 01	EP Sched 43	EP Sched 49	EP Sched 56		
No.	Code	CLASSIFICATION	Per Hour	Per Hour	Per Week	Per Hour	Per Week	Per Week
4121	41211	Motion Picture Editor Z-1					\$4,467.11 ³	
4153	41531	Sound Editor Z-8(a)	\$68.07	\$63.45	\$4,155.98			
4163	41631	Music Editor Z-8(b)	68.07	63.45	4,155.98			
4190	41901	Librarian #1 Z-4(a)	62.16	57.68	3,778.04			
4173	41731	Asst. Editor Z-5	59.40	55.41	3,629.36			
4195	41951	Editorial Libr. Z-6	56.53	52.93	3,466.92			
4121	41211	Motion Picture Editor	100.05			\$72.95	\$4,267.58	
4154	41541	Sound Editor Z-2	81.49			67.36	3,940.56	
4164	41641	Music Editor Z-3	81.49			67.36	3,940.56	
			Schedule A-2 Daily Employees					
			EP Sched 00					
			1.5x after 9; Min. Call – 9.5 hours					
			Regular Basic Hourly Rate					
			Per Hour			Per Hour	Per Week	
4158		Foley Artist Z-11	\$81.49			\$67.36	\$3,940.56	

I.A.T.S.E. MOTION PICTURE EDITORS GUILD LOCAL #700 (MAJORS) Post Production Agreement			DISTANT LOCATION MINIMUM RATES			
			Schedule A-3 Daily Employees	Schedule B-1 ⁴ Weekly Employees		
NOTE: The Sound Technician classifications listed here were formerly with Local 695 and are included here with the Post Production Agreement. Also see Sound Technicians as not all classifications were transferred.			EP Sched 00		EP Sched 49	
			1.5x after 9; Minimum Call – 9.5 hrs.		Weekly Guar - 54 cum. hrs 6-day week; 1.5x after 54 hrs.; Min. Call – 8 hrs.	
Occ	EP	Code	Occ	Regular Basic Hourly Rate	Regular Basic Hourly Rate	Weekly Guarantee
No.	Code	Classification		Per Hour	Per Day	Per Week
4100/	41001	Journeyperson Mixer		\$100.06	\$975.59	\$84.87
4120	41201	Music / Re-recording ^{6, 7}	Y-1			\$4,582.98
4110/	41101	Entry Level ⁵ Mixer		86.75	845.81	73.82
4111	41111	Music / Re-recording ^{6, 7}	Y-1			3,986.28
4130	41301	Journeyperson Supervising Engineer ⁷		100.06	975.59	84.87
			Y-3a			4,582.98
4113	41131	Entry Level ⁵ Supervising Engineer ⁷		86.75	845.81	73.82
			Y-3a			3,986.28
4126		Colorist Journeyperson ^{4, 5}		100.06	975.59	84.87
4127		Colorist Entry Level ^{4, 5}		86.75	845.81	73.82
NOTE: The Sound Technician classifications listed here 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		Schedule B-2^{8, 9}	
			Daily Employees		Weekly Employees	
			EP Sched 01		EP Sched 48	
			1.5x after 9 and/or 40; Minimum Call – 9.5 hrs.		57 cum. hrs; 6 consec. days; Min. Call – 8 hours 1.5x after 40 hrs.	
				Per Hour	Per Hour	Per Week
4140	41401	Journeyperson Engineer	Y-4	\$77.70	\$757.58	\$68.23
4114	41141	Entry Level ⁵ Engineer	Y-4	67.70	660.08	59.68
4105	41051	Journeyperson Service Recorder ¹⁰		68.23	665.24	61.17
			Y-7			4,006.64
4115	41151	Entry Level ⁵ Service Recorder ¹⁰		59.69	581.98	53.66
			Y-7			3,514.73
4106	41061	Journeyperson Utility Sound Technician		68.23	665.24	61.17
			Y-7a			4,006.64
4116	41161	Entry Level ⁵ Utility Sound Technician		59.69	581.98	53.66
			Y-7a			3,514.73
4107	41071	Journeyperson Micro Boom Operator		68.23	665.24	61.17
			Y-8			4,006.64
4117	41171	Entry Level ⁵ Micro Boom Operator		59.69	581.98	53.66
			Y-8			3,514.73
4150	41501	Journeyperson Record Machine Operator		65.40	637.65	58.84
			Y-9			3,854.02
4118	41181	Entry Level ⁵ Record Machine Operator		57.23	557.99	51.68
			Y-9			3,385.04
4136		Dailies Colorist		77.70	757.58	68.23
		Journeyperson ^{4, 5, 8, 9}				4,469.07

		Schedule A-4	Schedule B-2 ^{8, 9}	
		Daily Employees	Weekly Employees	
		EP Sched 01	EP Sched 48	
		1.5x after 9 and/or 40; Minimum Call – 9.5 hrs.	57 cum. hrs; 6 consec. days; Min. Call – 8 hours 1.5x after 40 hrs.	
		Per Hour	Per Day	Per Hour
4137		\$67.70	\$660.08	\$59.68
Dailies Colorist				\$3,909.04
Entry Level ^{4, 5, 8, 9}				
4146		65.40	637.65	58.84
Color Assist				3,854.02
Journeyperson ^{4, 5, 8, 9}				
4147		57.23	557.99	51.68
Color Assist				3385.04
Entry Level ^{4, 5, 8, 9}				
				Schedule B-5
				Weekly Employees
				EP Sched 50
				Weekly Guar. – 50 cum. hrs.; 5 consec. days; 1.5x after 8 and/or 40; Min. Call – 8 hrs.
				Per Hour
4197				Per Week
VFX Editor ²				\$62.95
				\$3,462.25

¹ 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.

² 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.

³ 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.

⁴ 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.

⁵ Entry Level - One calendar year to move to Journeyperson.

⁶ Any Mixer regularly assigned as a Supervising Re-recording Mixer (Occ. Code #4120) shall receive a bonus of fifteen percent (15%): Effective August 1, 2024 through August 3, 2024, Schedule A-3 - \$103.41, Schedule B-1 - \$87.71 (\$4,736.34 per week); effective August 4, 2024 through August 2, 2025, Schedule A-3 - \$110.64, Schedule B-1 - \$93.85 (\$5,067.90 per week); effective August 3, 2025 through August 1, 2026, Schedule A-3 - \$115.07, Schedule B-1 - \$97.60 (\$5,270.40 per week); and effective August 2, 2026 through July 31, 2027, Schedule A-3 - \$119.09, Schedule B-1 - \$101.02 (\$5,455.08 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 August 1, 2024 through August 3, 2024, Schedule A-3 - \$89.64, Schedule B-1 - \$76.29 (\$4,119.66 per week); effective August 4, 2024 through August 2, 2025, Schedule A-3 - \$95.92, Schedule B-1 - \$81.63 (\$4,408.02 per week); effective August 3, 2025 through August 1, 2026, Schedule A-3 - \$99.76, Schedule B-1 - \$84.89 (\$4,584.06 per week); and effective August 2, 2026 through July 31, 2027, Schedule A-3 - \$103.26, Schedule B-1 - \$87.86 (\$4,744.44 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.

⁷Y-1 Mixer and Y-3a Supervising Engineer (Journeyman), Schedule E-2 Weekly "On Call" rate - Effective August 1, 2024 through August 3, 2024, \$3,368.653 per week; effective August 4, 2024 through August 2, 2025, \$3,604.463 per week; effective August 3, 2025 through August 1, 2026, \$3,748.643 per week; effective August 2, 2026 through July 31, 2027, \$3,879.843 per week.

Y-1 Mixer and Y-3a Supervising Engineer (Entry Level), Schedule E-2 Weekly "On Call" rate - Effective August 1, 2024 through August 3, 2024, \$2,947.113 ; effective August 4, 2024 through August 2, 2025, \$3,153.413 per week; effective August 2, 2025 through August 1, 2026, \$3,279.553 per week; effective August 2, 2026 through July 31, 2027, \$3,394.333 per week.

⁸ 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.

⁹ 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.

¹⁰ A Journeyperson 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 on of Entry Level Engineer in the wage scale.

EDITORS

1st 6 days worked – Straight	1st 6 days worked – Overtime
8 hrs. and/or 40 hrs. – daily emp.; Sch A-1	After 8 hrs. and/or 40 hrs. – daily emp.; Sch A-1
9 hrs. – daily emp.; Sch A-2	After 9 hrs. – daily emp.; Sch A-2
40 hrs. – weekly emp.; Sch C; 57 guar.	After 40 hrs. – weekly emp.; Sch C; 57 guar.
54 hrs. – weekly emp.; Sch D; 57 guar.	After 54 hrs. – weekly emp.; Sch D; 57 guar.

SOUND TECHNICIANS

Straight	Overtime
9 hrs. – daily emp., Y1-Y3a	After 9 hrs. – daily emp., Y1-Y3a
9 hrs. and/or 40 hrs. – daily emp., Y4-Y9	After 9 hrs. – and/or 40 hrs. daily emp., Y4-Y9
54 hrs. – weekly emp., Y1-Y3a; 54 guar.	After 54 hrs. – weekly emp., Y1-Y3a; 54 guar.
40 hrs. – weekly emp., Y4-Y9; 57 guar.	After 40 hrs. – weekly emp., Y4-Y9; 57 guar.

1st 6 days worked: Gold 2x rate after 14 hours

	Straight (8)	Overtime (8+)	Gold (14+)
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.

ON CALL

1st 5 days worked	5-day rate; 70 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

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

*Travel is subject to PH&W, with a minimum of four (4) hours and a maximum of eight (8) hours.

REST PERIOD

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

MEALS

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

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).



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ENTERTAINMENT
PARTNERS

SCREEN STORY ANALYSTS

STUDIO

I.A.T.S.E. SCREEN STORY ANALYSTS LOCAL #700			STUDIO MINIMUM RATES				
			Schedule B	Schedule B Special Reading	Schedule B Treatment Synopsis		
			EP Sched 40	EP Sched 01	EP Sched 01		
OCC CODE	NO. Service	EP Occ	CLASSIFICATION	40 cum. hrs.; 5-day week; 1.5x after 40; Min. Call – 8 hrs. (6 th or 7 th day in a workweek - 8 hrs., if called)	Employees assigned to special reading. ¹ Min. Call – 8 hrs. (6 th or 7 th day in a workweek - 8 hrs., if called)	Employees assigned to treatment synopsis; Min. Call – 8 hrs. (6 th or 7 th day in a workweek - 8 hrs., if called)	
Brackets ²	Code	Employment	Per Hour	Per Hour	Foreign ³	Per Hour	
8301 A		1 st 6 Months	\$48.36	\$51.85	\$62.22	\$64.39	
	83011	Regular					
	83012	Special Domestic					
	83013	Special Foreign					
	83014	Treatment/Synopsis					
8302 B		7 to 18 months	51.56	55.05	66.06	67.13	
	83021	Regular					
	83022	Special Domestic					
	83023	Special Foreign					
	83024	Treatment/Synopsis					
8304 C		19 to 24 months	53.05	56.68	68.02	68.59	
	83041	Regular					
	83042	Special Domestic					
	83043	Special Foreign					
	83044	Treatment/Synopsis					
8305 D		25 to 42 months	54.71	58.19	69.83	69.83	
	83051	Regular					
	83052	Special Domestic					
	83053	Special Foreign					
	83054	Treatment/Synopsis					
8306 E		43 to 54 months	56.30	59.87	71.84	71.43	
	83061	Regular					
	83062	Special Domestic					
	83063	Special Foreign					
	83064	Treatment/Synopsis					
8307 F		55 months & thereafter	58.14	61.65	73.98	72.91	
	83071	Regular					
	83072	Special Domestic					
	83073	Special Foreign					
	83074	Treatment/Synopsis					

¹ 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 synopsizing 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.

² 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.

³ 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 synthesize 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

	Straight (8)	Overtime (8+)	Gold (12+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

MEALS

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

HOLIDAYS**Worked:**

7 Days: 2x rate

Gold (12+): 4x rate

Gold (15+): 6x 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:

Please see the [IATSE STUDIO ZONE DEFINITION FOR BASIC AGREEMENT](#) section.

Secondary Studio Zone:

Please see the [IATSE STUDIO ZONE DEFINITION FOR BASIC AGREEMENT](#) section.

CALIFORNIA SICK LEAVE

Please refer to laborrelations2@ep.com for any questions.

WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS

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MOTION PICTURE COSTUMERS

STUDIO

I.A.T.S.E. MOTION PICTURE COSTUMERS LOCAL #705 OCC CODE NO. CLASSIFICATION		STUDIO MINIMUM RATES			
		Schedule A Daily Employees	Schedule B-1 ¹ Weekly Employees	Schedule C Weekly Employees	
		EP Sched 01	EP Sched 54	EP Sched 56	
		1.5x after 8 and/or 40; Min Call – 8 hours	Weekly Guarantee 54 cumulative hours 5 consecutive days; Minimum Call – 9 hrs.	Weekly "On Call"	
2300	Costume Department Costume Dept. Prod Supervisor. ²	\$59.17	56.14	3,424.54	\$3,468.46
2301	Costume Dept. Foreperson	56.23	53.87	3,286.07	
2302	Costume Dept. Supervisor ^{3, 4}	51.75	48.96	2,986.56	
2303	Costumer Keyperson ³	43.05	40.85	2,491.85	
2305	Costumer ⁵	45.12			
2306	Costumer Entry Level ⁶	29.83			
2323	Checkers (if supplied by #705)				
2356	Stock Clerk				
Manufacturing Department					
2331	<u>Costume Maker Class 1</u> Mfg. Foreperson	\$59.19			
2333	<u>Costume Maker Class 2</u> Pattern Maker and Fitter	\$57.31			
2334	Head Beader				
2373	Men's Tailor Cutter				
2375	Men's Supervising Tailor				
2376	Special Costume Keyperson				
2335	<u>Costume Maker Class 3⁸</u> Women's Garment Tailor	\$55.95			
2336	Milliner				
2337	Table Person				
2338	Figure Maker				
2340	Head Dyer				
2341	Alteration Fitter				
2381	Tailor Fitter				
2383	Coat, Vest & Pant Maker				
2391	Wardrobe Specialty Manufacturer				

Rates continue next page.

I.A.T.S.E. MOTION PICTURE COSTUMERS LOCAL #705 OCC CODE NO.	CLASSIFICATION	STUDIO MINIMUM RATES		
		Schedule A Daily Employees	Schedule B-1 ¹ Weekly Employees	Schedule C Weekly Employees
		EP Sched 01	EP Sched 54	EP Sched 56
		1.5x after 8 and/or 40; Min Call – 8 hours	Weekly Guarantee 54 cumulative hours 5 consecutive days; Minimum Call – 9 hrs.	Weekly "On Call"
		Regular Basic	Regular Basic	Weekly
		Hourly Rate	Hourly Rate	Guarantee
		Per Hour	Per Hour	Per Week
	<u>Costume Maker Class 4</u>	\$53.75		
2343	Draper			
2346	Shirtmaker			
2347	Dyer			
2351	Beader			
2385	Alteration Tailor			
2386	Special Costume Manufacturer			
	<u>Costume Maker Class 5</u>	\$49.52		
2353	Special Operator			
2355	Millinery Maker			
2357	Cleaner			
2361	Finisher			
2387	Tailor's Helper			
2362	<u>Workroom Apprentice⁷</u>	\$35.06 38.30 41.94 45.93 Applicable Journeyperson Rate		
	First 800 hours			
	801-1600 hours			
	1601-2400			
	2401-3200			
	Over 3200 hours			

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-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.

² Effective only when the Producer does not maintain a bona fide Costume Department for the show.³ Employees in such job classifications not under the supervision of a Costume Department Head may bargain individually for higher rates.⁴ Absent a Costume Department, a #2302 Costume Department Supervisor will be the first person hired on a production.

⁵ A Costumer Keyperson must be assigned to a production prior to the hiring of a Costumer.

⁶ 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.

⁷ 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.

⁸ Individuals employed in a Costume Maker Class 3 job classification other than those employed in a Producer-owned studio facility shall be paid \$54.30 per hour effective August 4, 2024 (\$56.47 per hour effective August 3, 2025 and \$58.45 per hour effective August 2, 2026).

STUDIO/REPORT TO (ON PRODUCTION*)

	Straight (8)	Overtime (8+/40+)	Gold (12+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

BUS TO (ON PRODUCTION*)

	Straight (8)	Overtime (8+/40+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

STUDIO/REPORT TO (OFF PRODUCTION)

	Straight (8)	Overtime (8+/40+)	Gold (12+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

BUS TO (OFF PRODUCTION)

	Straight (8)	Overtime (8+/40+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

Night Premium Off Production:

Hours Worked Between	Night Premium
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; 70 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

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

HOLIDAYS**Worked:**

7 Days: 2x rate

Gold (12+ Elapsed): 4x rate

Gold (15+ Elapsed): 6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

On Call (where applicable): 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:

Please see the [IATSE STUDIO ZONE DEFINITION FOR BASIC AGREEMENT](#) section.

Secondary Studio Zone:

Please see the [IATSE STUDIO ZONE DEFINITION FOR BASIC AGREEMENT](#) section.

CALIFORNIA SICK LEAVE

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WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS

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DISTANT

I.A.T.S.E. MOTION PICTURE COSTUMERS LOCAL #705 OCC CODE NO.		DISTANT LOCATION MINIMUM RATES			
		Schedule A Daily Employees	Schedule B-1 ¹ Weekly Employees	Schedule C Weekly Employees	
		EP Sched 01	EP Sched 54	EP Sched 56	
		1.5x after 8 and/or 40; Min Call – 9.5 hours	Weekly Guarantee 60 cumulative hours 6 consecutive days; Minimum Call – 8 hrs.	Weekly "On Call"	
		Regular Basic	Regular Basic	Weekly	
		Hourly Rate	Hourly Rate	Guarantee	
		Per Hour	Per Hour	Per Week	Per Week
2300	Costume Department Costume Dept. Prod Supervisor. ²		\$56.86	\$3,980.20	
2301	Costume Dept. Foreperson				\$3,269.46 ³
2302	Costume Dept. Supervisor ⁴	\$59.17	56.14	3,929.80	
2303	Costumer Keyperson ⁴	56.23	53.87	3,770.90	
2305	Costumer ⁵	51.75	48.96	3,427.20	
2306	Costumer Entry Level ⁶	43.05	40.85	2,859.50	
2323	Checkers (if supplied by #705)	45.12			
Manufacturing Department					
2331	Costume Maker Class 1 Mfg. Foreperson	\$59.19			
2333	Costume Maker Class 2 Pattern Maker and Fitter	\$57.31			
2334	Head Beader				
2373	Men's Tailor Cutter				
2375	Men's Supervising Tailor				
2376	Special Costume Keyperson				
2335	Costume Maker Class 3⁷ Women's Garment Tailor	\$55.95			
2336	Milliner				
2337	Table Person				
2338	Figure Maker				
2340	Head Dyer				
2341	Alteration Fitter ⁶				
2381	Tailor Fitter ⁶				
2383	Coat, Vest & Pant Maker				
2391	Wardrobe Specialty Manufacturer				

I.A.T.S.E. MOTION PICTURE COSTUMERS LOCAL #705 OCC CODE NO. CLASSIFICATION		DISTANT LOCATION MINIMUM RATES			
		Schedule A Daily Employees	Schedule B-1 ¹ Weekly Employees	Schedule C Weekly Employees	
		EP Sched 01	EP Sched 54	EP Sched 56	
		1.5x after 8 and/or 40; Min Call – 8 hours	Weekly Guarantee 54 cumulative hours 5 consecutive days; Minimum Call – 9 hrs.	Weekly "On Call"	
		Regular Basic	Regular Basic	Weekly	
		Hourly Rate	Hourly Rate	Guarantee	
		Per Hour	Per Hour	Per Week	Per Week
	<u>Costume Maker Class 4</u>				
2343	Draper	\$53.75			
2346	Shirtmaker				
2347	Dyer				
2351	Beader				
2385	Alteration Tailor				
2386	Special Costume Manufacturer				
	<u>Costume Maker Class 5</u>				
2353	Special Operator	\$49.52			
2355	Millinery Maker				
2357	Cleaner				
2361	Finisher				
2387	Tailor's Helper				

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 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.

² Effective only when the Producer does not maintain a bona fide Costume Department for the show.³ 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.⁴ Employees in such job classifications not under the supervision of a Costume Department Head may bargain individually for higher rates.⁵ 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.

⁶ 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.⁷ Individuals employed in a Costume Maker Class 3 job classification other than those employed in a Producer-owned studio facility shall be paid \$54.30 per hour effective August 4, 2024 (\$56.47 per hour effective August 3, 2025 and \$58.45 per hour effective August 2, 2026).

ON PRODUCTION

	Straight (8/40)	Overtime (8+/40+)	Gold (14+ Elapsed)
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

*Travel is subject to PH&W, with a minimum of four (4) hours and a maximum of eight (8) hours."

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.

ON CALL

1st 5 days worked	5 day rate; 70 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.

MEALS

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

HOLIDAYS**Worked:**

7 Days: 2x rate

Gold (14+ Elapsed): 4x rate

On Call (where applicable): Pay an additional 1/5 of the "on call" weekly rate in effect.

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).

MAKE-UP ARTISTS / HAIR STYLISTS

STUDIO

I.A.T.S.E. MAKE-UP ARTIST AND HAIR STYLISTS LOCAL #706 OCC CODE NO. CLASSIFICATION		Schedule A		Schedule C		Schedule D			
		Daily 8 hours		Weekly Guar.		Weekly "On Call"			
		EP Sched 01		EP Sched 55		EP Sched 56			
		1.5x after 8; Min. Call - 8 hours		54 cum. hrs; 5 consec. days; 1.5x after 54; Min. Call – 9 hrs		Applicable to Supv. and/or Admin. Dept. Head Only ¹			
Per Hour	Per Day	Per Hour	Per Week	Per Week		Per Week			
5700	Make-up Dept Head ²	\$79.48	\$635.84	\$75.14	\$4,057.56		\$4,347.50		
5702	Asst. Make-up Dept Head or								
5711	Foreperson ³ or	76.02	608.16	71.96	3,885.84				
5713	Make-Up Tech. ³								
5721	Make-Up Artist	72.14	577.12	68.69	3,709.26				
5722	Make-Up Artist Trainee ⁴	61.32	490.56	58.39	3,153.06				
5741	Hair Stylist Dept. Head ²	79.48	635.84	75.14	4,057.56		4,347.50		
5742	Asst. Hair Stylist Dept. Head ³	76.02	608.16	71.96	3,885.84				
5751	Hair Stylist ⁵	72.14	577.12	68.69	3,709.26				
5752	Hair Stylist Trainee ⁴	61.32	490.56	58.39	3,153.06				
Schedule B-1⁶ – 48.6 cumulative hours 5 consecutive days; Minimum Call – 8 hours									
EP Sched 48									
				Regular Basic Hourly Rate		Weekly Guarantee			
5761	EP Code	Make-Up Apprentices ⁷							
	5761	1 st 1000 Hours Worked		\$38.59		\$2,041.41			
	5762	2 nd 1000 Hours Worked		40.42		2,138.22			
	5763	3 rd 1000 Hours Worked		42.24		2,234.50			
	5764	4 th 1000 Hours Worked		44.02		2,328.66			
	5765	5 th 1000 Hours Worked		45.78		2,421.76			
5771	EP Code	6 th 1000 Hours Worked		47.60		2,518.04			
	5771	Hair Stylist Apprentices							
	5772	1 st 1000 Hours Worked		\$38.89		\$2,057.28			
	5773	2 nd 1000 Hours Worked		40.65		2,150.39			
	5774	3 rd 1000 Hours Worked		42.50		2,248.25			
					44.64		2,361.46		
Schedule B-2 – 40 cumulative hours 5 consecutive days; Minimum Call – 7 hours, 1.5x after 40									
EP Sched 40									
				Regular Basic Hourly Rate		Weekly Guarantee			
5781	Wigmaker Class I ⁸			\$54.86		\$2,194.90			
5782	Wigmaker Class II ⁸			49.02		1,960.80			

¹ "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) 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) 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 day(s) worked.

"On Call" Employee Work on Seventh (7) Days Within the Employee's Workweek – If an employee hired under the "On Call" schedule is specifically instructed and required by Producer to work on a seventh day within the employee's workweek, under the direction and control of the Producer, the employee shall receive two times one-fifth (1/5) of the 'on call' weekly rate in effect for the seventh day(s) 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.

² 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.

³ Employment in these classifications is optional with the Producer. Persons employed in Occupation Code #5713 shall be paid the Make-up Tech. rate.

⁴ The Trainee rate shall be eighty-five percent (85%) of the existing journeyperson rate only for journeyperson positions. When a Trainee is hired as a Hair Stylist Department Head, the full Hair Stylist Department Head rate shall apply.

⁵ 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.

⁶ 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.

⁷ 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.

⁸ 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 PRODUCTION*

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.

STUDIO/REPORT TO

	Straight (8)	Overtime (8+)	Gold (12+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	See above	See above	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

BUS TO

	Straight (8)	Overtime (8+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	See above	See above	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

OFF PRODUCTION

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.

STUDIO/REPORT TO

	Straight (8)	Overtime (8+/40+)	Gold (12+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

BUS TO

	Straight (8)	Overtime (8+/40+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

ON CALL

1st 5 days worked	Flat rate; 70 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

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

HOLIDAYS**Worked:**

7 Days: 2x rate

Gold (12+ Elapsed): 4x rate

Gold (15+ Elapsed): 6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

On Call (where applicable): 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:

Please see the [IATSE STUDIO ZONE DEFINITION FOR BASIC AGREEMENT](#) section.

Secondary Studio Zone:

Please see the [IATSE STUDIO ZONE DEFINITION FOR BASIC AGREEMENT](#) section.

CALIFORNIA SICK LEAVE

Please refer to laborrelations2@ep.com for any questions.

WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS

Please refer to laborrelations2@ep.com for any questions.

DISTANT

I.A.T.S.E. MAKE-UP ARTIST AND HAIR STYLISTS LOCAL #706		STUDIO MINIMUM RATES					
		Schedule A Daily 10 hours	Schedule B Weekly Guar.	Schedule C Weekly Guar.	Schedule D Weekly "On Call"		
OCC CODE	NO. CLASSIFICATION	EP Sched 01	EP Sched 49	EP Sched 55	EP Sched 56		
		1.5x after 10; Min. Call - 10 hours	60 cum. hrs.; 6 consec. days; 1.5x after 60; Min. Call – 8 hrs	60 cum. hrs; 6 consec. days; 1.5x after 60; Min. Call – 8 hrs	Applicable to Supv. And/or Admin. Dept. Head Only ¹		
Per Hour	Per Day	Per Hour	Per Week	Per Hour	Per Week	Per Week	
5700 Make-up Dept Head ¹	\$79.49	\$794.90		\$75.14	\$4,508.40	\$4,347.50 ²	
5702 Asst. Make-up Dept Head or 5711 Foreperson ^{3, 4} or 5713 Make-Up Tech. ³	76.02	760.20		71.96	4,317.60		
5721 Make-Up Artist	72.14	721.40		68.69	4,121.40		
5722 Make-Up Artist Trainee ⁵	61.32	613.20		58.39	3,503.40		
5741 Hair Stylist Dept. Head ⁴	79.49	794.90	\$75.14	\$4,508.40			4,347.50 ²
5742 Asst. Hair Stylist Dept. Head ³	76.02	760.20	71.96	4,317.60			
5751 Hair Stylist ⁶	72.14	721.40	68.69	4,121.40			
5752 Hair Stylist Trainee ⁵	61.32	613.20	58.39	3,503.40			

¹ 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.

² 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.

³ Employment in these classifications is optional with the Producer. Persons employed in Occ. Code #5713 shall be paid the Make-up Tech. rate.

⁴ Foreperson's Rate on Distant Location - On distant location, the Foreperson'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 Foreperson's supervision of hair stylists shall be interpreted to mean that the Foreperson acts as their representative.

⁵ The Trainee rate shall be eighty-five percent (85%) of the existing journeyperson rate only for journeyperson positions. When a Trainee is hired as a Make-up Department Head, the full Make-up Department Head rate shall apply.

⁶ 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:**

	Straight	Overtime	Gold
Daily emp.	10 hrs.	After 10 hrs.	2x after 14 hrs. Elapsed
Weekly emp.	60 hrs.; 60 cum.	After 60 hrs.; 60 cum.	2x after 14 hrs. Elapsed

7th Day Worked:

2x rate until 14	4x after 14 hrs. Elapsed
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TRAVEL

Daily/Weekly*	Minimum 4 hrs. straight time; max. 8 hrs. straight time
On Call*	1/6 of scheduled minimum weekly "on call" rate
*Travel is subject to PH&W, with a minimum of four (4) hours and a maximum of eight (8) hours."	

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.

ON CALL

1st 5 days worked	5 day rate (70 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.

REST PERIOD

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

MEALS

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

HOLIDAYS

Worked:

7 Days: 2x rate

Gold (14+ Elapsed): 4x rate

On Call (where applicable): Pay an additional 1/5 of the "on call" weekly rate in effect.

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).

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

ELECTRICAL LIGHTING TECHNICIANS

STUDIO

I.A.T.S.E. STUDIO ELECTRICAL LIGHTING TECHNICIANS LOCAL #728		STUDIO MINIMUM RATES			
		Schedule A Daily Employee	Schedule B Weekly Employees ¹	Schedule C (Exempt)	
		EP Sched 01	EP Schedule 54	EP Sched 56	
EDD Code	OCC. CODE NO.	1.5x after 8 and/or 40; Minimum Call - 8 hours	Weekly guarantee 54 cumulative hours; 5 consecutive days Minimum Call - 9 hours	Weekly "On Call"	
CLASSIFICATION	Only)	Regular Basic Hourly Rate	Regular Basic Hourly Rate	Weekly Guarantee	
		Per Hour	Per Hour	Per Week	Per Week
5400	Gen. Foreperson	.362-014			\$3,414.76
5401	Chief Lighting Technician <i>Gaffer</i>	.363	\$63.01	\$62.19	\$3,793.59
5403	Asst. Chief Lighting Tech. <i>Best Boy</i>	.364	57.20	56.21	3,428.81
5411	Sub-Foreperson		59.27	56.21	3,428.81
5420	Assistant Chief Rigging Technician		57.20	56.21	3,428.81
5421	Chief Rigging Technician	.365	63.01	62.19	3,793.59
5422	Lighting Programmer		57.20	56.21	3,428.81
5423	Lighting Plot Draftsperson		57.20	56.21	3,428.81
5425	Running Repair Tech.	.367	55.95		
5431	Special Lighting Tech. ²	.368	55.95		
5441	Gang Boss		55.95		
5451	Electrical Lighting Tech.	.381	54.78		
5452	Rigging Technician (Off-Production) ³	.366	54.78		
5453	Entry Level Employee		48.18		

¹ 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.

² 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.

³ Completely interchangeable with Occ. Code No. 5451

STUDIO/REPORT TO (ON PRODUCTION*)

	Straight (8)	Overtime (8+/40+)	Gold (12+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

BUS TO (ON PRODUCTION*)

	Straight (8)	Overtime (8+/40+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

STUDIO/REPORT TO (OFF PRODUCTION)

	Straight (8)	Overtime (8+/40+)	Gold (12+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

BUS TO (OFF PRODUCTION)

	Straight (8)	Overtime (8+/40+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x 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 (70 pension hours)
6th day worked	1.5x 1/5 weekly rate (12 pension hours)
7th day worked	2x 1/5 weekly rate (12 pension hours)

REST PERIOD

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

MEALS

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

HOLIDAYS**Worked (On Production*):**

Daily:

7 Days: 2x rate

Gold (12+ Elapsed): 4x rate

Gold (15+ Elapsed): 6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

On Call (where applicable): 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).

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:

Please see the [IATSE STUDIO ZONE DEFINITION FOR BASIC AGREEMENT](#) section.

Secondary Studio Zone:

Please see the [IATSE STUDIO ZONE DEFINITION FOR BASIC AGREEMENT](#) section.

CALIFORNIA SICK LEAVE

Please refer to laborrelations2@ep.com for any questions.

WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS

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DISTANT

I.A.T.S.E. STUDIO ELECTRICAL LIGHTING TECHNICIANS LOCAL #728		DISTANT LOCATION MINIMUM RATES			
		Schedule A Daily Employee	Schedule B Weekly Employees ¹	Schedule C (EXEMPT)	
		EP Sched 01	EP Schedule 54	EP Sched 56	
OCC. CODE NO.	CLASSIFICATION Only	EDD Code #962 + (Info. Only)	1.5x after 8 and/or 40; Minimum Call - 9.5 hours	Weekly guarantee 60 cumulative hours; 6 consecutive days Minimum Call - 8 hours	Weekly "On Call"
			Regular Basic Hourly Rate	Regular Basic Hourly Rate	Weekly Guarantee
			Per Hour	Per Hour	Per Week
5400	Gen. Foreperson	.362-014			\$3,414.76 ²
5401	Chief Lighting Technician <i>Gaffer</i>	.363	\$63.01	\$62.19	\$4,353.30
5403	Asst. Chief Lighting Tech. <i>Best Boy</i>	.364	57.20	56.21	3,934.70
5411	Sub-Foreperson		59.27	56.21	3,934.70
5420	Assistant Chief Rigging Technician		57.20	56.21	3,934.70
5421	Chief Rigging Technician	.365	63.01	62.19	4,353.30
5422	Lighting Programmer		57.20	56.21	3,934.70
5423	Lighting Plot Draftsperson		57.20	56.21	3,934.70
5425	Running Repair Tech.	.367	55.95		
5431	Special Lighting Tech. ³	.368	55.95		
5441	Gang Boss		55.95		
5451	Electrical Lighting Tech.	.381	54.78		
5452	Rigging Technician (Off-Production) ⁴	.366	54.78		
5453	Entry Level Employee		48.18		

¹ 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 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.

² 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.

³ 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.

⁴ Completely interchangeable with Occ. Code No. 5451.

ON PRODUCTION

	Straight (8/40)	Overtime (8+/40+)	Gold (14+ Elapsed)
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

*Travel is subject to PH&W, with a minimum of four (4) hours and a maximum of eight (8) hours."

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.)

ON CALL

1st 5 days worked	5 day rate (70 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.

MEALS

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

HOLIDAYS**Worked:**

7 Days: 2x rate

Gold (14+ Elapsed): 4x rate

On Call (where applicable): Pay an additional 1/5 of the "on call" weekly rate in effect.

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).

PAINTERS

STUDIO

I.A.T.S.E. MOTION PICTURE SET PAINTERS LOCAL #729 OCC. CODE NO. CLASSIFICATION		STUDIO MINIMUM RATES		
		Schedule A Daily Employee	Schedule C (Exempt)	Schedule D (Exempt)
		EP Sched 01	EP Schedule 56	EP Sched 57
6620	Head Paint Foreperson	1.5x after 8 and/or 40; Min Call – 8 hrs	Weekly "On Call"	Daily "On Call"
6622	Foreperson Painter	Regular Basic Hourly Rate		
6623	Decorator Gang Boss ²			
6631	Decorator ³	Per Hour	Per Week	Per Day
6633	Color Mixer	\$63.92		
6634	Paperhanger Gang Boss	60.39		
6635	Paperhanger	59.19		
6636	Maint. Painter Gang Boss	60.39		
6641	Painter ⁴	58.19		
6648	Paint Shop Helper	60.61		
6660	Supv. Sign Writer	55.95		
6661	Journeyperson Sign Writer ⁵	50.19		
6671	Production Painter ⁶	69.07		
6662	Entry Level Sign Writer	65.87		
6650	Entry Level Painter ⁷	63.92		
6662		64.17		
6650		54.79		
6651	EP Code	Apprentice Painter		
	66511	1 st Month	\$41.48	
	66512	2 nd Month	43.35	
	66513	3 rd Month	45.12	
	66514	4 th thru 6 th Month	47.14	
	66515	7 th thru 12 th Month	48.36	
	66516	13 th thru 18 th Month	50.00	
	66517	19 th thru 24 th Month	51.56	
	66518	25 th thru 30 th Month	53.23	
	66519	31 st thru 36 th Month	54.79	
6655	EP Code	Apprentice Sign Writer		
	66551	1 st thru 6 th Month	\$44.48	
	66552	7 th thru 12 th Month	49.56	
	66553	13 th thru 18 th Month	54.14	
	66554	19 th thru 24 th Month	61.65	

¹ For each day worked, Producer shall submit contributions to the Pension and Health Plans based on twelve (12) hours.

² 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.

³ 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.

⁴ Painters (Occ. Code #6641) assigned to maintenance painting shall be paid at the rate of \$52.68 per hour effective August 4, 2024 to and including August 2, 2025; at the rate of \$54.79 per hour effective August 3, 2025 to and including August 1, 2026; and at the rate of \$56.71 per hour effective August 2, 2026 to and including July 31, 2027.

⁵ Journeyperson 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.

⁶ 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.

⁷ Entry Level Painters (Occ. Code #6650) assigned to maintenance painting shall be paid at the rate of \$49.56 per hour effective August 4, 2024 to and including August 2, 2025; at the rate of \$51.54 per hour effective August 3, 2025 to and including August 1, 2026; and at the rate of \$53.34 per hour effective August 2, 2026 to and including July 31, 2027.

STUDIO/REPORT TO (ON PRODUCTION*)

	Straight (8)	Overtime (8+/40+)	Gold (12+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

BUS TO (ON PRODUCTION*)

	Straight (8)	Overtime (8+/40+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

STUDIO/REPORT TO (OFF PRODUCTION)

	Straight (8)	Overtime (8+/40+)	Gold (12+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

BUS TO (OFF PRODUCTION)

	Straight (8)	Overtime (8+/40+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x 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 (70 pension hours)
6th day worked	1.5x 1/5 weekly rate (12 pension hours)
7th day worked	2x 1/5 weekly rate (12 pension hours)

REST PERIOD

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

MEALS

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

HOLIDAYS**Worked (On Production*):**

Daily:

7 Days: 2x rate

Gold (12+ Elapsed): 4x rate

Gold (15+ Elapsed): 6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

On Call (where applicable): 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:

Please see the [IATSE STUDIO ZONE DEFINITION FOR BASIC AGREEMENT](#) section.

Secondary Studio Zone:

Please see the [IATSE STUDIO ZONE DEFINITION FOR BASIC AGREEMENT](#) section.

CALIFORNIA SICK LEAVE

Please refer to laborrelations2@ep.com for any questions.

WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS

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DISTANT

I.A.T.S.E. MOTION PICTURE SET PAINTERS LOCAL #729	STUDIO MINIMUM RATES		
	Schedule A Daily Employee	Schedule C (Exempt)	Schedule D (Exempt)
OCC. CODE	EP Sched 01	EP Schedule 56	EP Sched 57
NO. CLASSIFICATION	Per Hour	Per Week	Per Day
6620 Head Paint Foreperson	\$63.92	\$3,688.80 ¹ 3,414.76 ¹	\$750.50 ²
6622 Foreperson Painter	60.39		
6623 Decorator Gang Boss	59.19		
6631 Decorator	60.39		
6633 Color Mixer	58.19		
6634 Paperhanger Gang Boss	60.61		
6635 Paperhanger	55.95		
6636 Maint. Painter Gang Boss	50.19		
6641 Painter ³	69.07		
6648 Paint Shop Helper	65.87		
6660 Supv. Sign Writer	63.92		
6661 Journeyperson Sign Writer			
6671 Production Painter ⁴			

¹ 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.

² For each day worked, Producer shall submit contributions to the Pension and Health Plans based on twelve (12) hours.

³ Painters (Occ. Code #6641) assigned to maintenance painting shall be paid at the rate of \$52.68 per hour effective August 4, 2024 to and including August 2, 2025; at the rate of \$54.79 per hour effective August 3, 2025 to and including August 1, 2026; and at the rate of \$56.71 per hour effective August 2, 2026 to and July 31, 2027.

⁴ 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+/40+)	Gold (14+ Elapsed)
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

*Travel is subject to PH&W, with a minimum of four (4) hours and a maximum of eight (8) hours."

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.)

ON CALL

1st 5 days worked	5 day rate (70 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.

MEALS

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

HOLIDAYS**Worked:**

7 Days: 2x rate

Gold (14+ Elapsed): 4x rate

On Call (where applicable): Pay an additional 1/5 of the "on call" weekly rate in effect.

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).

CALIFORNIA SICK LEAVE

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WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS

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ILLUSTRATORS / MATTE ARTISTS

STUDIO

I.A.T.S.E. ILLUSTRATORS & MATTE ARTISTS LOCAL #800 OCC. CODE NO. CLASSIFICATION		STUDIO MINIMUM RATES		
		Schedule A Daily Employees	Schedule B Weekly Employees	Schedule C (Exempt)
		EP Sched 01	EP Sched 40	EP Sched 56
5811	Matte Artist	Daily 8 Hrs 1.5x after 8; 1.5x after 40; Min. Call – 8 hrs	Weekly Guarantee. 40 cum. hours 5 consec. days 1.5x after 40; Min. Call – 8 hrs	"On Call" ¹
5821	1 st Asst. Matte Artist ²	Per Hour	Per Hour	Per Week
5831	2 nd Asst. Matte Artist ²	\$90.95 66.25 52.12	\$83.43 62.50 50.20	
5832	Apprentice Matte Artist	46.94		
			Schedule B-1 Weekly	
			EP Sched 40	
			Guar. 40 Hrs; 5 consec. days; 1.5x after 40 hrs.	
			Daily "On Call"	Minimum Call 8 hours all days
			EP Sched 57	
5841	Production Illustrator	3		
5842	Senior Illustrator	\$799.60		\$3,530.18
5851	Junior Illustrator ⁴	712.51	\$59.90	3,167.10
5861	Apprentice Illustrator ⁵		46.94	

¹ 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.

² 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.

³ May bargain for individual rate but not less than the rate of Senior Illustrator (Occ. Code No. 5842).

⁴ 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.

⁵ 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.

STUDIO/REPORT TO (ON PRODUCTION*)

	Straight (8)	Overtime (8+/40+)	Gold (12+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

BUS TO (ON PRODUCTION*)

	Straight (8)	Overtime (8+/40+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

STUDIO/REPORT TO (OFF PRODUCTION)

	Straight (8)	Overtime (8+/40+)	Gold (12+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

BUS TO (OFF PRODUCTION)

	Straight (8)	Overtime (8+/40+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x 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; 70 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

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

HOLIDAYS**Worked (On Production*):**

7 Days: 2x rate

Gold (12+ Elapsed): 4x rate

Gold (15+ Elapsed): 6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

On Call (where applicable): 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).

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.

STUDIO ZONE:

Please see the [IATSE STUDIO ZONE DEFINITION FOR BASIC AGREEMENT](#) section.

Secondary Studio Zone:

Please see the [IATSE STUDIO ZONE DEFINITION FOR BASIC AGREEMENT](#) section.

CALIFORNIA SICK LEAVE

Please refer to laborrelations2@ep.com for any questions.

WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS

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DISTANT

I.A.T.S.E. ILLUSTRATORS & MATTE ARTISTS LOCAL #800 OCC. CODE NO. CLASSIFICATION		DISTANT LOCATION MINIMUM RATES		
		Schedule A Daily Employees	Schedule B Weekly Employees	Schedule C (Exempt)
		EP Sched 01	EP Sched 40	EP Sched 56
5811	Matte Artist	1.5x after 8 And/or 40; Minimum Call - 9.5 hours	Weekly Guarantee. 40 cum. hours 6-day week; 1.5x after 40; Min. Call – 6 hrs	"On Call" ¹
5821	1 st Asst. Matte Artist	\$90.95	\$83.43	
5831	2 nd Asst. Matte Artist	66.25	62.50	
5832	Apprentice Matte Artist	52.12	50.20	
		Per Hour	Per Hour	Per Week
5841	Production Illustrator	\$799.60	\$59.90	\$3,530.18 ³
5842	Senior Illustrator	712.51	46.94	3,167.10 ³
5851	Junior Illustrator			
5861	Apprentice Illustrator			

¹ 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.

² May bargain for individual rate but not less than the rate of Senior Illustrator (Occ. Code No. 5842).

³ 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

	Straight (8/40)	Overtime (8+/40+)	Gold (14+ Elapsed)
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
*Travel is subject to PH&W, with a minimum of four (4) hours and a maximum of eight (8) hours."	

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.

ON CALL

1st 5 days worked	5 day rate; 70 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.

REST PERIOD

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

MEALS

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

HOLIDAYS**Worked:**

7 Days: 2x rate

Gold (14+ Elapsed): 4x rate

On Call (where applicable): Pay an additional 1/5 of the "on call" weekly rate in effect.

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).

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.

SET DESIGNERS / MODEL BUILDERS

STUDIO

I.A.T.S.E. SET DESIGNERS & MODEL BUILDERS OF THE MOTION PICTURE TELEVISION, AND AMUSEMENT INDUSTRIES LOCAL #800 OCC. CODE NO. CLASSIFICATION		STUDIO MINIMUM RATES		
		Schedule A	Schedule B ¹	
		Daily Employees	Weekly Employees	
		EP Sched 01	EP Sched 40	
		Daily – 8 hours; 1.5x after 8 and/or 40; Minimum Call 8 hours	Weekly Guarantee - 40 hours; 5 consec. days 1.5x after 40 hrs; Minimum Call 8 hrs for all days	
		Per Hour	Per Hour	Per Week
7610	Senior Set Designer ²	\$66.88	\$63.39	\$2,535.60
7611	Leadperson Set Designer ³	76.91	72.90	2,916.00
7643	Senior Set Model Builder	66.88	63.39	2,535.60
7644	Leadperson Set Model Builder ³	76.91	72.90	2,916.00
7623	Junior Set Designer ⁴	60.70	57.86	2,314.40
7645	Asst. Set Model Builder	55.41	53.21	2,128.40
7647	Apprentice Set Model Builder	45.00	43.27	1,730.80
		Schedule A		
		Daily Employees		
		EP Sched 01		
		Daily – 8 hours; 1.5x after 8 and/or 40; Min. Call – 8 hours ¹		
7631	EP Code	Apprentice Set Designer ⁵		
	7631	1 st 1000 hours worked	\$40.02	
	7632	2 nd 1000 hours worked	42.15	
	7633	3 rd 1000 hours worked	44.25	
	7634	4 th 1000 hours worked	48.36	
	7635	5 th 1000 hours worked	52.43	
	7636	6 th 1000 hours worked	58.81	

¹ See Paragraph 7(f) regarding illness.² 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.³ Refer to Paragraph 61:

61. Leadperson A Set Designer designated by Producer to supervise Set Designers shall be classified and paid as a Leadperson 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 Leadperson may be required to do the same work as the persons under his supervision. A Leadperson shall be paid fifteen percent (15%) more than the scheduled rate of a Senior Set Designer, Occ. Code No. 7610.

⁴ 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.

⁵ 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.



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ENTERTAINMENT
PARTNERS

STUDIO/REPORT TO (ON PRODUCTION*)

	Straight (8)	Overtime (8+/40+)	Gold (12+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

BUS TO (ON PRODUCTION*)

	Straight (8)	Overtime (8+/40+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

STUDIO/REPORT TO (OFF PRODUCTION)

	Straight (8)	Overtime (8+/40+)	Gold (12+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

BUS TO (OFF PRODUCTION)

	Straight (8)	Overtime (8+/40+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x 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

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

HOLIDAYS

Worked (On Production*):

7 Days: 2x rate

Gold (12+ Elapsed): 4x rate

Gold (15+ Elapsed): 6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

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:

Please see the [IATSE STUDIO ZONE DEFINITION FOR BASIC AGREEMENT](#) section.

Secondary Studio Zone:

Please see the [IATSE STUDIO ZONE DEFINITION FOR BASIC AGREEMENT](#) section.

CALIFORNIA SICK LEAVE

Please refer to laborrelations2@ep.com for any questions.

WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS

Please refer to laborrelations2@ep.com for any questions.

DISTANT**NOTE: NO DISTANT WAGE SCHEDULE****ON PRODUCTION**

	Straight (8/40)	Overtime (8+/40+)	Gold (14+ Elapsed)
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
*Travel is subject to PH&W, with a minimum of four (4) hours and a maximum of eight (8) hours."	

Idle 6th or 7th Day:

Daily/Weekly	4 hrs. straight time at scale ; 8 pension hrs.
On Call	1/12 day pay at contract wage rate scale ; 6th day: 7 pension hrs.; 7th day: 8 pension hrs.

REST PERIOD

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

MEALS

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

HOLIDAYS**Worked:**

7 Days: 2x rate

Gold (14+ Elapsed): 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).

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.

ART DIRECTORS

STUDIO

I.A.T.S.E. SOCIETY OF MOTION PICTURE AND TELEVISION ART DIRECTORS LOCAL #800		STUDIO RATES
OCC.	CODE	Schedule C Weekly
NO.	CLASSIFICATION	EP Sched 56
1301	Art Director, 1 st 6 months in industry	"On Call" ¹
1302	Art Director, 2 nd 6 months in industry	Per Week
1303	Art Director, thereafter / <i>Production Designer</i>	\$4,103.82
1311	Assistant Art Director	4,552.88
1312	Visual Consultant	4,988.70
1321	Art Director in Charge of Drafting Room ²	3,766.15
		3,766.15
		3,954.20

¹ "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) 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 an 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 an 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 an 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..² 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.

ON CALL

1st 5 days worked	Flat rate; 70 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

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

HOLIDAYS**Worked:**

7 days: 2x 1/5 of the "on call" weekly rate in effect

Not Worked:

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

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.

STUDIO ZONE:

Please see the [IATSE STUDIO ZONE DEFINITION FOR BASIC AGREEMENT](#) section.

Secondary Studio Zone:

Please see the [IATSE STUDIO ZONE DEFINITION FOR BASIC AGREEMENT](#) section.

CALIFORNIA SICK LEAVE

Please refer to laborrelations2@ep.com for any questions.

WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS

Please refer to laborrelations2@ep.com for any questions.

DISTANT

NOTE: NO DISTANT WAGE SCHEDULE

ON CALL

1st 5 days worked	Weekly rate; 70 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.

TRAVEL

On Call*	1/6 of scheduled minimum weekly "on call" rate
*Travel is subject to PH&W, with a minimum of four (4) hours and a maximum of eight (8) hours."	

REST PERIOD

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

MEALS

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

HOLIDAYS

Worked:

7 Days: 2x 1/5 of the "on call" weekly rate in effect

Not Worked:

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

SCENIC, TITLE AND GRAPHIC ARTISTS

STUDIO

I.A.T.S.E. SCENIC, TITLE, AND GRAPHIC ARTISTS LOCAL #800 OCC. CODE NO. CLASSIFICATION		STUDIO MINIMUM RATES	
		Schedule A Daily Employees	Schedule C Weekly Employees
		EP Sched 01	EP Schedule 56
		Daily – 8 hours; 1.5x after 8; Minimum Call – 8 hours	"On Call"
		Per Hour	Per Week
7501	Scenic Arts Supervisor	\$81.84	\$4,649.93
7510	Lead Scenic Artist	74.15	
7520	Scenic Artist ¹	74.15	
7521	Graphic Artist ²	60.39	
7530	Scenic Artist's Assistant	55.95	
7540	Student Scenic Artist	3	
7570	Scenic Artist Trainee	26.58	
7575	Scenic Artist Shop Person	71.76 ⁵	
7550	Title Artist ⁴	72.53	5
7551	Lead Title Artist ⁴		
		Schedule B	
		EP Sched 40	
		Weekly Guarantee – 40 cumulative hours 5 consecutive days; 1.5x after 40; Minimum Call – 6 hours	
7551	Lead Title Artist ⁴	\$72.53	
7550	Title Artist ⁴	65.87 ⁵	
7555	Title Artist Technician ⁶	55.46	
7560	Title Artist Trainee	7	

¹ 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.

² No employee employed on a production as a Graphic Artist on August 1, 2018 shall have his or her rate reduced on that production as a result of this Agreement. Any Graphic Artist so engaged shall complete required safety and harassment prevention training. Paragraph 68 shall not apply to this job classification.

It is understood that graphics work has historically been performed and may continue to be performed by individuals represented by Local 800, by others within the IATSE bargaining unit.

³ The rate of pay for a Trainee Scenic Artist shall be progressive starting at \$21.39 per hour for the first year Trainee, with an increase of fifty cents (\$0.50) 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.

⁴ 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.

⁵ Producer may negotiate an "on call" rate for Title Artists.

⁶ Hot Press Title Operator, or an Operator of any mechanical lettering process, machine or photographic title making device.

⁷ 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 artwork 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 \$19.60 per hour for the first year Trainee, with an increase of fifty cents (\$0.50) 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.

STUDIO/REPORT TO (ON PRODUCTION*)

	Straight (8)	Overtime (8+/40+)	Gold (12+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

BUS TO (ON PRODUCTION*)

	Straight (8)	Overtime (8+/40+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

STUDIO/REPORT TO (OFF PRODUCTION)

	Straight (8)	Overtime (8+/40+)	Gold (12+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

BUS TO (OFF PRODUCTION)

	Straight (8)	Overtime (8+/40+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x 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; 70 pension hrs.
6th day worked	1.5x 1/5 weekly amount; 12 pension hrs.
7th day worked	2x 1/5 weekly amount; 12 pension hrs.

REST PERIOD

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

MEALS

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

HOLIDAYS**Worked (On Production*):**

7 Days: 2x rate

Gold (12+ Elapsed): 4x rate

Gold (15+ Elapsed): 6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

On Call (where applicable): 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:

Please see the [IATSE STUDIO ZONE DEFINITION FOR BASIC AGREEMENT](#) section.

Secondary Studio Zone:

Please see the [IATSE STUDIO ZONE DEFINITION FOR BASIC AGREEMENT](#) section.

CALIFORNIA SICK LEAVE

Please refer to laborrelations2@ep.com for any questions.

WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS

Please refer to laborrelations2@ep.com for any questions.

DISTANT**NOTE: NO DISTANT WAGE SCHEDULE****ON PRODUCTION**

	Straight (8/40)	Overtime (8+/40+)	Gold (14+ Elapsed)
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
*Travel is subject to PH&W, with a minimum of four (4) hours and a maximum of eight (8) hours."	

Idle 6th or 7th Day:

Daily/Weekly	4 hrs. 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.

ON CALL

1st 5 days worked	5 day rate; 70 pension hrs.
6th day worked	1.5x 1/5 of 5 day rate; 12 pension hrs.
7th day worked	2.0x 1/5 of 5 day rate; 12 pension hrs.

REST PERIOD

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

MEALS

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

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

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 EP Sched 40	
OCC. CODE NO.	CLASSIFICATION	EP Code	Hourly	Weekly Min. 40 Hours 5 Days
ANIMATION				
21-012		Animator**		
21-032		Background**		
21-042		Layout**		
21-052	EP Code	Model Designer**		
	^	1 st 6 months	\$59.16	\$2,366.40
	^	2 nd 6 months	60.50	2,420.00
	^	Journey	62.74	2,509.60
(Subject to right of Producer to request extension, limited to one 6 mo. extension)				
21-501	EP Code	Color Designer** (eff. 3/23/25)		
21-501		1 st 6 months	56.44	2,257.60
21-502		2 nd 6 months	57.72	2,308.80
21-505		Journey	60.90	2,436.00
21-022	EP Code	Animation Story Person** (other than those covered by 21-025 Animation Story Person - eff. 3/23/25)		
	21-023	1 st 6 months	59.71	2,388.40
	21-022	Journey	63.33	2,533.20
(Subject to right of Producer to request extension, limited to one 6 mo. extension)				
21-025	EP Code	Animation Story Person** on an animated television series over 7 minutes in length, or a 20-35 minute or longer animated High Budget SVOD series (eff. 3/23/25)		
	21-02A	1 st 6 months	61.43	2,457.20
	21-025	Journey	65.15	2,606.00
(Subject to right of Producer to request extension, limited to one 6 mo. extension)				
21-011	EP Code	Assistant Animation Story Person (eff. 3/23/25)		
21-01A		1 st 6 months	50.09	2,003.60
21-01B		2 nd 6 months	53.70	2,148.00
21-011		Journey	56.38	2,255.20
(Subject to right of Producer to request extension, limited to one 6 mo. extension)				
21-027	EP Code	Production Board		
21-027		1 st 6 months	68.02	2,720.80
21-029		Journey	72.16	2,886.40
(Subject to right of Producer to request extension, limited to one 6 mo. extension)				
21-000	EP Code	Animation Art Director (eff. 3/23/25)		
21-000		Journey	72.83	2,913.20

[^] For further breakdown of occupation codes by 1st 6 months, 2nd 6 months and/or Journeyman, please see EP Occupation Code List.

I.A.T.S.E. ANIMATION GUILD AND AFFILIATES OPTICAL ELECTRONIC AND GRAPHIC ARTS (formerly Motion Picture Cartoonists), LOCAL #839 OCC. CODE NO. CLASSIFICATION			WEEKLY EMPLOYMENT (Daily)* Min. Rates; 1.5x after 8/40 EP Sched 40 Hourly Weekly Min. 40 Hours 5 Days	
ANIMATION - continued				
21-112		Key Assistant Animator	\$60.12	\$2,404.80
21-102		Assistant Animator/Storyboard Revisionist		
21-122		Assistant Background / Assistant Layout		
21-132	EP Code ^ ^ ^	Assistant Model Designer 1 st 6 months 2 nd 6 months Journey	50.09 51.32 53.70	2,003.60 2,052.80 2,148.00
(Subject to right of Producer to request extension, limited to one 6 mo. extension)				
21-142	EP Code 21-142 21-143	Breakdown 1 st year Journey	45.92 47.15	1,836.80 1,886.00
21-152	EP Code 21-152 21-153 21-154	Inbetweener 1 st 6 months 2 nd 6 months Journey	42.56 43.78 45.42	1,702.40 1,751.20 1,816.80
21-202		Apprentice Layout, Background and Production Board 6 months	45.87	1,834.80
(Subject to right of Producer to request extension, limited to one 6 mo. extension)				
21-232	EP Code 21-232 21-233	Blue Sketch 1 st year Journey	44.99 46.25	1,799.60 1,850.00
21-322	EP Code 21-322 21-323	Apprentice Story Person and/or Apprentice Story Sketch 1 st 6 months 2 nd 6 months	45.97 48.00	1,838.80 1,920.00
(Subject to right of Producer to request extension, limited to one 6 mo. extension)				
21-332	EP Code 21-331 21-332 21-333 21-334	Assistant Director 1 st 6 months 2 nd 6 months 3 rd 6 months Journey	47.76 52.10 56.43 58.95	1,910.40 2,084.00 2,257.20 2,358.00
21-335	EP Code 21-335 21-336 21-337 21-338	Animation Timer 1 st 6 months 2 nd 6 months 3 rd 6 months Journey	47.76 52.10 56.43 58.95	1,910.40 2,084.00 2,257.20 2,358.00
21-613		Apprentice Timer 6 months	41.08	1,643.20
(Subject to right of Producer to request extension, limited to one 6 mo. extension)				
21-252	EP Code 21-252 21-253 21-254 21-255 21-256	Animation Checker 1 st 3 months Next 9 months Next 6 months Next 6 months Journey	44.99 46.25 50.09 51.44 53.70	1,799.60 1,850.00 2,003.60 2,057.60 2,148.00

I.A.T.S.E. ANIMATION GUILD AND AFFILIATES OPTICAL ELECTRONIC AND GRAPHIC ARTS (formerly Motion Picture Cartoonists), LOCAL #839 OCC. CODE NO. CLASSIFICATION			WEEKLY EMPLOYMENT (Daily)* Min. Rates; 1.5x after 8/40	
			EP Sched 40	
			Hourly	Weekly Min. 40 Hours 5 Days
INK AND PAINT (INKING, SPECIAL EFFECTS, PAINTERS)				
21-412	EP Code	Asst. Supervisor (Ink and Paint, Xerox Color Model, or Paint Lab 21-412 1 st 6 months 21-413 2 nd 6 months 21-414 Journey	\$46.07 47.20 48.79	\$1,842.80 1,888.00 1,951.60
21-422	EP Code	Inker 21-422 1 st month 21-423 Next 6 months 21-424 Next 6 months 21-425 Journey	40.07 42.24 43.40 44.93	1,602.80 1,689.60 1,736.00 1,797.20
21-442	EP Code	Ink Checker 21-442 1st year 21-443 Journey	45.62 46.47	1,824.80 1,858.80
21-452	EP Code	Special Effects 21-452 1st year 21-453 Journey	45.62 46.47	1,824.80 1,858.80
21-453		Head Special Effects	47.76	1,910.40
21-500	EP Code	Color Modelist 21-498 1 st 6 months 21-499 2 nd 6 months 21-500 Journey	43.85 45.03 46.69	1,754.00 1,801.20 1,867.60
21-522	EP Code	Painter 21-522 1st month 21-523 Next 6 months 21-524 Next 6 months 21-525 Journey	40.07 41.66 42.87 44.62	1,602.80 1,666.40 1,714.80 1,784.80
21-542	EP Code	Xerox Processor 21-542 1 st 3 months 21-543 Next 12 months 21-544 Journey	40.07 43.59 44.62	1,602.80 1,743.60 1,784.80
21-552		Key Xerox Processor	45.16	1,806.40
CHECKERS				
21-562	EP Code	Xerox Checker 21-562 1 st year 21-563 Journey	45.62 46.47	1,824.80 1,858.80
21-572	EP Code	Animation Stock Librarian 21-572 1 st 6 months 21-573 2 nd 6 months 21-574 Journey	43.67 44.73 46.47	1,746.80 1,789.20 1,858.80
21-632	EP Code	Production Final Checker/Mark-Up 21-630 1 st 6 months 21-631 2 nd 6 months 21-632 Journey	43.67 44.73 46.47	1,746.80 1,789.20 1,858.80
21-633		Head Final Checker	47.76	1,910.40

I.A.T.S.E. ANIMATION GUILD AND AFFILIATES OPTICAL ELECTRONIC AND GRAPHIC ARTS (formerly Motion Picture Cartoonists), LOCAL #839 OCC. CODE NO. CLASSIFICATION			WEEKLY EMPLOYMENT (Daily)*	
			Min. Rates; 1.5x after 8/40	
			EP Sched 40	
		Hourly		Weekly Min. 40 Hours 5 Days
CHECKERS - continued				
21-652	EP Code 21-652	Paint Checker 1 st 6 months	\$42.56	\$1,702.40
	21-653	2 nd 6 months	43.78	1,751.20
	21-654	Journey	45.42	1,816.80
21-672	EP Code 21-672	Picture Set-Up 1 st year	44.99	1,799.60
	21-673	Journey	46.39	1,855.60
21-682	EP Code 21-682	Scan Checker 1 st 6 months	41.44	1,657.60
	21-683	2 nd 6 months	42.59	1,703.60
	21-684	Journey	44.16	1,766.40
21-692	EP Code 21-692	Cel Service 1 st 6 months	41.27	1,650.80
	21-693	2 nd 6 months	42.33	1,693.20
	21-694	Journey	43.70	1,748.00
21-722	EP Code 21-722	Mix and Match 1 st year	43.06	1,722.40
	21-723	Journey	44.76	1,790.40
21-742	EP Code 21-742	Paint Technician 1 st year	46.51	1,860.40
	21-743	Journey	48.12	1,924.80
21-792	EP Code 21-792	Letter Artist 1 st 6 months	50.09	2,003.60
	21-793	2 nd 6 months	51.44	2,057.60
	21-794	Journey	53.70	2,148.00
21-222	EP Code 21-222	Trainee 1 st 6 months	40.60	1,624.00
	21-223	2 nd 6 months	42.57	1,702.80
	21-224	Journey	44.54	1,781.60

* Minimum scale for daily employees shall be 118.583% effective 1 January 2025 (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

	Straight (8/40)	Overtime (8/40+)	Gold (14+)
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 (60 pension hrs. / 12 hrs. per day for a partial week)
6th day worked	1.5x 1/5 of minimum basic weekly rate; 8 pension hrs.
7th day worked	2x 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

Please refer to laborrelations2@ep.com for any questions.

WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS

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SCRIPT SUPERVISORS / CONTINUITY COORDINATORS

STUDIO

I.A.T.S.E. SCRIPT SUPERVISORS/ CONTINUITY COORDINATORS, & ALLIED PRODUCTION SPECIALISTS LOCAL #871		STUDIO MINIMUM RATES		
		Schedule A Daily Employees	Schedule B ¹ Weekly Employees	
OCC. CODE NO.	EP Sched 01	EP Sched 54		
	1.5x after 6; and/or 40 hrs; Minimum Call - 10.5 hours	Weekly Guarantee - 54 cumulative hours; 5 consecutive days; Min. Call – 9 hrs 1.5x after 40 hours		
	Regular Basic Hourly Rate	Regular Basic Hourly Rate	Weekly Guarantee	
		Per Hour	Per Hour	Per Week
7701	Script Supervisor 1 st Year in Industry ²	\$47.54	\$46.72	\$2,849.92
7702	Script Supervisor 2 nd Year in Industry ²	50.61	49.11	2,995.71
7703	Script Supervisor 3 rd Year in Industry ³ & Thereafter	53.49	52.87	3,225.07
		1.5x after 8 and/or 40; Min. Call – 8 hours		
		Regular Basic Hourly Rate		
		Per Hour		
7704	Teleprompter Operator	\$56.48		

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-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.

² 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.

³ 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.

STUDIO/REPORT TO (ON PRODUCTION*)

1st 5 days worked – Straight	1st 5 days worked – Overtime
Daily: 6 hrs. and/or 40 hrs.	After 6 hrs. – and/or 40 hrs.
Weekly: 54 cum.	After 54 cum.

	Straight (8)	Overtime (8+)	Gold (12+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	See above	See above	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

BUS TO (ON PRODUCTION*)

1st 5 days worked – Straight	1st 5 days worked – Overtime
Daily: 6 hrs. and/or 40 hrs.	After 6 hrs. – and/or 40 hrs.
Weekly: 54 cum.	After 54 cum.

	Straight (8)	Overtime (8+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	See above	See above	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

REST PERIOD

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

MEALS

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

HOLIDAYS

Worked:

7 Days: 2x rate

Gold (12+ Elapsed): 4x rate

Gold (15+ Elapsed): 6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

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:

Please see the [IATSE STUDIO ZONE DEFINITION FOR BASIC AGREEMENT](#) section.

Secondary Studio Zone:

Please see the [IATSE STUDIO ZONE DEFINITION FOR BASIC AGREEMENT](#) section.

CALIFORNIA SICK LEAVE

Please refer to laborrelations2@ep.com for any questions.

WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS

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DISTANT

I.A.T.S.E. SCRIPT SUPERVISORS/ CONTINUITY COORDINATORS, & ALLIED PRODUCTION SPECIALISTS LOCAL #871 OCC. CODE NO. CLASSIFICATION		DISTANT LOCATION MINIMUM RATES		
		Schedule A	Schedule B ¹	
		Daily Employees	Weekly Employees	
		EP Sched 01	EP Sched 54	
		1.5x after 6; and/or 40 hrs; Minimum Call - 10.5 hours	Weekly Guarantee - 60 cumulative hours; 6 consecutive days; Min. Call – 8 hrs	
		Regular Basic Hourly Rate	Regular Basic Hourly Rate	Weekly Guarantee
7701	Script Supervisor 1 st Year in Industry ²	\$47.54	\$46.72	\$3,270.40
7702	Script Supervisor 2 nd Year in Industry ²	50.61	49.11	3,437.70
7703	Script Supervisor 3 rd Year in Industry ³ & Thereafter	53.49	52.87	3,700.90
7704 Teleprompter Operator		1.5x after 8 and/or 40; Min. Call – 8 hours		
		Regular Basic Hourly Rate		
		Per Hour		
7704	Teleprompter Operator	\$56.48		

¹ 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.

² 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.

³ 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	1st 6 days worked – Overtime
Daily: 6 hrs. and/or 40 hrs.	After 6 hrs. – and/or 40 hrs.
Weekly: 60 cum.	After 8 hours and/or 40 hours; 60 cum.

	Straight (8)	Overtime (8+/40+)	Gold (14+ Elapsed)
1st 6 days worked	See above	See above	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.
*Travel is subject to PH&W, with a minimum of four (4) hours and a maximum of eight (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

REST PERIOD

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

MEALS

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

HOLIDAYS**Worked:**

7 Days: 2x rate

Gold (14+ Elapsed): 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).

**PREPARATION PAY AND WRAP TIME
PREPARATION FOR FREE TELEVISION PICTURES**

Effective Dates	ALLOWANCE PER PICTURE				
	A	B	C	D	E
	MINUTES OF AIRTIME INCLUDING COMMERCIALS:				
30 min. or less – one (1) day's pay	60 min. or less (but more than 30 min); 2 ½ day's pay	90 min. or less (but more than 60 min); five (5) day's pay	179 min. or less (but more than 90 min); eight (8) day's pay	180 min. or more ten (10) day's pay	
7701 Script Supervisor 8/1/24 – 8/3/24 8/4/24 – 8/2/25 8/3/25 – 8/1/26 8/2/26 – 7/31/27	\$512.16 548.02 569.98 589.99	\$1,280.39 1,370.06 1,424.96 1,474.98	\$2,560.78 2,740.12 2,849.92 2,949.96	\$4,097.25 4,384.19 4,559.87 4,719.94	\$5,121.56 5,480.24 5,699.84 5,899.92
7702 Script Supervisor 8/1/24 – 8/3/24 8/4/24 – 8/2/25 8/3/25 – 8/1/26 8/2/26 – 7/31/27	538.39 576.08 599.14 620.13	1,345.97 1,440.21 1,497.86 1,550.32	2,691.93 2,880.42 2,995.71 3,100.63	4,307.09 4,608.67 4,793.14 4,961.01	5,383.86 5,760.84 5,991.42 6,201.26
7703 Script Supervisor 8/1/24 – 8/3/24 8/4/24 – 8/2/25 8/3/25 – 8/1/26 8/2/26 – 7/31/27	568.28 620.25 645.01 667.58	1,420.69 1,550.62 1,612.54 1,668.96	2,841.38 3,101.24 3,225.07 3,337.92	4,546.21 4,961.98 5,160.11 5,340.67	5,682.76 6,202.48 6,450.14 6,675.84

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 AIRTIME 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

	10 days	2 days
7701 Script Supervisor 8/1/24 – 8/3/24	\$5,121.56	\$1,024.31
8/4/24 – 8/2/25	5,480.24	1,096.05
8/3/25 – 8/1/26	5,699.84	1,139.97
8/2/26 – 7/31/27	5,899.92	1,179.98
7702 Script Supervisor 8/1/24 – 8/3/24	\$5,383.86	\$1,076.77
8/4/24 – 8/2/25	5,760.84	1,152.17
8/3/25 – 8/1/26	5,991.42	1,198.28
8/2/26 – 7/31/27	6,201.26	1,240.25
7703 Script Supervisor 8/1/24 – 8/3/24	\$5,682.76	\$1,136.55
8/4/24 – 8/2/25	6,202.48	1,240.50
8/3/25 – 8/1/26	6,450.14	1,290.03
8/2/26 – 7/31/27	6,675.84	1,335.17

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

7701	Script Supervisor	
	8/1/24 – 8/3/24	\$5,639.04
	8/4/24 – 8/2/25	6,033.72
	8/3/25 – 8/1/26	6,275.28
	8/2/26 – 7/31/27	6,494.40
7702	Script Supervisor	
	8/1/24 – 8/3/24	\$6,003.36
	8/4/24 – 8/2/25	6,423.12
	8/3/25 – 8/1/26	6,680.52
	8/2/26 – 7/31/27	6,914.16
7703	Script Supervisor	
	8/1/24 – 8/3/24	\$6,345.24
	8/4/24 – 8/2/25	6,788.76
	8/3/25 – 8/1/26	7,060.68
	8/2/26 – 7/31/27	7,307.52

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
-----------------------------	-----------------

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 \$50.00 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.

ACCOUNTANTS**STUDIO**

I.A.T.S.E. SCRIPT SUPERVISORS/CONTINUITY COORDINATORS & ALLIED PRODUCTION SPECIALISTS LOCAL #871	STUDIO MINIMUM RATES
	EP Sched 56
	Weekly "On Call"
	Per Week
7100 Production Accountant	As Negotiated
7102 Asst Prod Accountant	As Negotiated

DISTANT

I.A.T.S.E. SCRIPT SUPERVISORS/CONTINUITY COORDINATORS & ALLIED PRODUCTION SPECIALISTS LOCAL #871	STUDIO MINIMUM RATES
	EP Sched 56
	Weekly "On Call"
	Per Week
7100 Production Accountant	As Negotiated
7102 Asst Prod Accountant	As Negotiated

STUDIO

ON CALL

1st 5 days worked	Flat rate; 70 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

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

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

ON CALL

1st 5 days worked	5 day rate; 70 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.
6th day idle	1/12th weekly rate; 7 pension hrs
7th day idle	1/12th weekly rate; 8 pension hrs

TRAVEL

On Call*	1/6 of scheduled minimum weekly "on call" rate
*Travel is subject to PH&W, with a minimum of four (4) hours and a maximum of eight (8) hours.	

MEALS

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

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
ASSISTANT PRODUCTION OFFICE COORDINATORS
ART DEPARTMENT COORDINATORS

STUDIO / DISTANT**

Production Office Coordinators, Assistant Production Office Coordinators and Art Department Coordinators employed on a theatrical motion picture:

I.A.T.S.E. SCRIPT SUPERVISORS/CONTINUITY COORDINATORS & ALLIED PRODUCTION SPECIALISTS LOCAL #871		STUDIO MINIMUM RATES	
		EP Sched 01	EP Sched 56
1.5x after 8 and/or 40		Weekly "On Call"	
Per Week	Per Week		
7705 Production Office Coordinator		As Negotiated	
7706 Assistant Production Office Coordinator		As Negotiated	
7707 Art Department Coordinator		As Negotiated	

Production Office Coordinators, Assistant Production Office Coordinators and Art Department Coordinators employed on a television motion picture*:

I.A.T.S.E. SCRIPT SUPERVISORS/CONTINUITY COORDINATORS & ALLIED PRODUCTION SPECIALISTS LOCAL #871		STUDIO MINIMUM RATES	
		EP Sched 01	EP Sched 56
1.5x after 8 and/or 40		Weekly "On Call"	
Per Week	Per Week		
7705 Production Office Coordinator		As Negotiated	
7706 Assistant Production Office Coordinator	\$30.00		
7707 Art Department Coordinator	30.00		

* During the term of the 2024 Local 871 Amendment Agreements, the following sideletters shall not apply to the minimum contract wage rates set forth in subparagraphs (i) and (ii) above: the Sideletter re Special Conditions for One-Half Hour and One-Hour Pilots and One-Hour Episodic Television Series (Other than Pilots or Series Made for Basic Cable), 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), the Sideletter re Productions Made for Basic Cable and the Sideletter re Programs Made for New Media.

STUDIO/REPORT TO/BUS TO (ON/OFF PRODUCTION)

	Straight (8)	Overtime (8+/40+)	Gold (12+ Worked)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	2x rate	3x rate
7th day worked	1.5x rate	1.5x rate	2x rate	3x rate

ON CALL

1st 5 days worked	Flat rate; 70 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

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

HOLIDAYS**Worked:**

On call: 2x 1/5 weekly rate paid as holiday occurs

Hourly Gold (12+ Worked): 2x rate

Gold (15+ Elapsed): 3x 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

	Straight (8)	Overtime (8+/40+)	Gold (12+ Worked)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	2x rate	3x rate
7th day worked	1.5x rate	1.5x rate	2x rate	3x rate

ON CALL

1st 5 days worked	5-day rate; 70 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:

Hourly	4 hrs. straight time at the minimum hourly rate (8 pension hrs.)
On Call	1/12 of the weekly rate (6th day: 7 pension hrs.; 7th day: 8 pension hrs.)

TRAVEL

Daily/Weekly*	Minimum 4 hrs. straight time; max. 8 hrs. straight time
On Call*	1/6 of the employee's weekly rate
*Travel is subject to PH&W, with a minimum of four (4) hours and a maximum of eight (8) hours.	

MEALS

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

HOLIDAYS**Worked:**

On call: 2x 1/5 weekly rate paid as holiday occurs (subject to pension, health and welfare, holiday, and vacation fringes)

Hourly Gold (12+ Worked): 2x rate

Gold (15+ Elapsed): 3x rate

Not Worked:

On-Call/Weekly: 1/5 weekly rate 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

STUDIO

I.A.T.S.E. SCRIPT COORDINATORS LOCAL #871	BASIC HOURLY RATE
	EP Sched 01
	1.5x after 8 and/or 40 hrs; Min. Call ¹ – 8 hours
CLASSIFICATION	Per Hour
Script Coordinators	\$29.64
Writers' Room Assistants	29.64

¹ In the event that a Script Coordinator or Writers' Room Assistant 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. A four (4) hour minimum call shall apply for any day on which an employee does not work and reports for training at the request of an individual Producer.

This applies and is limited in the application to Script Coordinators and Writers' Room Assistants employed on a regular, full-time basis in the County of Los Angeles, California, 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:

(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 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

	Straight (8)	Overtime (8+/40+)	Gold (12+)
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

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

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.

VACATION

Pay an amount of 4% of the straight time earnings.

Pilots and Long-Form TV, including MOW or Mini-Series: No vacation

Season 1 of any Series: No vacation

Season 2 of any Series: 2% of the straight time earnings

HOLIDAYS**Worked:**

Hourly: 2x the Regular Basic Hourly Rate

Not Worked:

Daily minimum call paid as holiday occurs.

CALIFORNIA SICK LEAVE

Please refer to laborrelations2@ep.com for any questions.

WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS

Please refer to laborrelations2@ep.com for any questions.

TEACHERS & WELFARE WORKERS

STUDIO

I.A.T.S.E. MOTION PICTURE STUDIO TEACHERS AND WELFARE WORKERS LOCAL #884 OCC. CODE NO. CLASSIFICATION		STUDIO MINIMUM RATES	
		Schedule A Daily Employees	Schedule C Weekly Employees
		EP Sched 01	EP Sched 56
		Daily 1.5x after 8 hours ¹ ; Min. Call – 8 hours	Weekly "On Call" ²
8401	Teacher-Welfare Worker	Per Hour \$68.97	Per Week \$3,241.65

¹ See Paragraph 8 for provisions relating to work on the sixth or seventh days in an employee's workweek.

² "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) 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) 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 day(s) worked.

"On Call" Employee Work on Seventh (7) Days Within the Employee's Workweek – If an employee hired under the "On Call" schedule is specifically instructed and required by Producer to work on a seventh day within the employee's workweek, under the direction and control of the Producer, the employee shall receive two times one-fifth (1/5) of the 'on call' weekly rate in effect for the seventh day(s) 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.

I.A.T.S.E. MOTION PICTURE STUDIO TEACHERS AND WELFARE WORKERS LOCAL #884 OCC. CODE NO. CLASSIFICATION		STUDIO MINIMUM RATES NON-IATSE*, **	
		Daily 1.5x after 8 hours; Min. Call – 8 hours	Weekly "On Call"
		Per Hour	Per Week
8401	Teacher-Welfare Worker	\$89.00*	\$4,412.10*
8401	Teacher-Welfare Worker	93.92**	4,756.50**

* Rates include Vacation at 4%, Holiday at 4.583%, Pension and Health at \$9.9675/hr for \$15 million contributors, and IAP at 6% of scale, effective 8/3/2025 – 8/01/2026.

** Rates include Vacation at 4%, Holiday at 4.583%, Pension and Health at \$14.8875/hr for non-\$15 million contributors, and IAP at 6% of scale, effective 8/3/2025 – 8/1/2026.

STUDIO/REPORT TO (ON PRODUCTION*)

	Straight (8)	Overtime (8+/40+)	Gold (12+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

BUS TO (ON PRODUCTION*)

	Straight (8)	Overtime (8+/40+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

STUDIO/REPORT TO (OFF PRODUCTION)

	Straight (8)	Overtime (8+/40+)	Gold (12+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

BUS TO (OFF PRODUCTION)

	Straight (8)	Overtime (8+/40+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

ON CALL

1st 5 days worked	Flat rate; 70 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

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

HOLIDAYS

Worked (On Production*):

Daily:

7 Days: 2x rate

Gold (12+ Elapsed): 4x rate

Gold (15+ Elapsed): 6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

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:

Please see the [IATSE STUDIO ZONE DEFINITION FOR BASIC AGREEMENT](#) section.

Secondary Studio Zone:

Please see the [IATSE STUDIO ZONE DEFINITION FOR BASIC AGREEMENT](#) section.

CALIFORNIA SICK LEAVE

Please refer to laborrelations2@ep.com for any questions.

WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS

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DISTANT

I.A.T.S.E. MOTION PICTURE STUDIO TEACHERS AND WELFARE WORKERS LOCAL #884 OCC. CODE NO. CLASSIFICATION	DISTANT MINIMUM RATES ¹	
	Schedule A	Schedule C
	Daily Employees	Weekly Employees
	EP Sched 01	EP Sched 56
	Daily 1.5x after 8 hours ² ; Min. Call – 8 hours	Weekly "On Call" ²
	Per Hour	Per Week
8401 Teacher-Welfare Worker	\$68.97	\$3,241.65

¹ Teacher-Welfare Workers shall be paid a \$6.00 expense allowance for each day on distant location.

² See Paragraph 8 for provisions relating to work on the sixth or seventh days in an employee's workweek.

I.A.T.S.E. MOTION PICTURE STUDIO TEACHERS AND WELFARE WORKERS LOCAL #884 OCC. CODE NO. CLASSIFICATION	DISTANT MINIMUM RATES NON-IATSE* [,] **	
	Daily	Weekly
	1.5x after 8 hours; Min. Call – 8 hours	"On Call"
	Per Hour	Per Week
	\$89.00*	\$4,412.10*
	93.92**	4,756.50**

* Rates include Vacation at 4%, Holiday at 4.583%, Pension and Health at \$9.9675/hr for \$15 million contributors, and IAP at 6% of scale, effective 8/3/2025 – 8/1/2026.

** Rates include Vacation at 4%, Holiday at 4.583%, Pension and Health at \$14.8875/hr for non-\$15 million contributors, and IAP at 6% of scale, effective 8/3/2025 – 8/1/2026.

ON PRODUCTION

	Straight (8/40)	Overtime (8+)	Gold (14+)
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

TRAVEL

Daily/Weekly*	Minimum 4 hrs. straight time; max. 8 hrs. straight time
On Call*	1/6 of scheduled minimum weekly "on call" rate
*Travel is subject to PH&W, with a minimum of four (4) hours and a maximum of eight (8) hours."	

Idle 6th or 7th Day:

Daily/Weekly	4 hrs. straight time at scale ; 8 pension hrs.
On Call	1/10 day pay at contract wage rate scale ; 6th day: 7 pension hrs.; 7th day: 8 pension hrs.)

ON CALL

1st 5 days worked	5 day rate; 70 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.

MEALS

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

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		STUDIO MINIMUM RATES		
LOCAL #892 OCC. CODE NO.	CLASSIFICATION	Schedule C ¹		
		5-Day Week		
		<i>EP Sched 57</i>	<i>EP Sched 56</i>	
	Daily Employees "On Call"			Weekly Employees "On Call"
	Per Day			Per Week
2200	Costume Designer – Theatrical	\$1,298.93		\$4,988.70
2201	Costume Designer – Television Other than ½ Hours	997.74 ²		4,988.70
2203	Costume Designer – Television ½ Hours	858.22 ²		3,757.47
		Schedule A ¹	Schedule B-1 ¹	
		<i>EP Sched 57</i>	<i>EP Sched 56</i>	
	Daily Employees "On Call"			Weekly Employees "On Call"
	Per Day			Per Week
2202	Assistant Costume Designer ³ – Theatrical & Television Other than ½ Hours	\$643.86		\$3,139.61
2204	Assistant Costume Designer ³ – Television ½ Hours	643.86		3,037.39
		Schedule A-1	Schedule B	
		<i>EP Sched 01</i>	<i>EP Sched 40</i>	
	Daily Employees 8 hours min; 1.5x after 8 hours daily and/or 40 hours			Weekly Employees 40 hours; 8 hours minimum; 1.5 after 40 cum. hours
	Per Hour		Per Hour	Per Week
2211	Costume Illustrator	\$60.99	\$56.21	\$2,248.40

¹ "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) 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) 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 day(s) worked.

"On Call" Employee Work on Seventh (7) Days Within the Employee's Workweek – If an employee hired under the "On Call" schedule is specifically instructed and required by Producer to work on a seventh day within the employee's workweek, under the direction and control of the Producer, the employee shall receive two times one-fifth (1/5) of the 'on call' weekly rate in effect for the seventh day(s) 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.

² 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.

³ 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.



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ENTERTAINMENT
PARTNERS

STUDIO/REPORT TO (ON PRODUCTION*)

	Straight (8)	Overtime (8+/40+)	Gold (12+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

BUS TO (ON PRODUCTION*)

	Straight (8)	Overtime (8+/40+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

STUDIO/REPORT TO (OFF PRODUCTION)

	Straight (8)	Overtime (8+/40+)	Gold (12+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

BUS TO (OFF PRODUCTION)

	Straight (8)	Overtime (8+/40+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x 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; 70 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.

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

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

HOLIDAYS**Worked (On Production*):**

7 Days: 2x rate

Gold (12+ Elapsed): 4x rate

Gold (15+ Elapsed): 6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

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:

Please see the [IATSE STUDIO ZONE DEFINITION FOR BASIC AGREEMENT](#) section.

Secondary Studio Zone:

Please see the [IATSE STUDIO ZONE DEFINITION FOR BASIC AGREEMENT](#) section.

CALIFORNIA SICK LEAVE

Please refer to laborrelations2@ep.com for any questions.

WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS

Please refer to laborrelations2@ep.com for any questions.

DISTANT**NOTE: NO DISTANT WAGE SCHEDULE****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

TRAVEL

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

*Travel is subject to PH&W, with a minimum of four (4) hours and a maximum of eight (8) hours."

Idle 6th or 7th Day:

Daily/Weekly	4 hrs. 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.

ON CALL

1st 5 days worked	5 day rate; 70 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.

REST PERIOD

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

MEALS

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

HOLIDAYS

Worked:

7 Days: 2x rate

Gold (14+): 4x rate

On Call (where applicable): Pay an additional 1/5 of the "on call" weekly rate in effect.

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).

IATSE VIDEOTAPE ELECTRONICS
SUPPLEMENTAL BASIC AGREEMENT
"DRAMATIC PROGRAMS" - ARTICLE 15(a)

MINIMUM WAGES

Current Rates are for Pre-Production and Production of third and subsequent seasons of one-hour non-prime time episodic television series and one-half hour single camera non-prime time episodic television series; for post-production employees employed on third and subsequent seasons of one-hour "non-prime time" episodic series or one-half hour single camera "non-prime time" episodic series made for New Media; and for post-production employees employed on pilots and all seasons of one-hour non-prime time episodic tv series or one-half hour single camera non-prime time episodic tv series.

3% Reduced Rates are for one-half hour and one-hour pilots (other than one-half hour single camera prime time pilots) and the first two (2) production seasons of one-hour non-prime time episodic television series and one-half hour single camera non-prime time episodic television series for which principal photography of the first episode of the season commences on or after September 29, 2024.

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.

Effective 09/28/2025 – 10/03/2026	Basic -3%		Basic	
Technical Department	Daily	Weekly	Daily	Weekly
Supervisors	\$636	\$2,889	\$656	\$2,978
Technical Directors	636	2,889	656	2,978
Tape Editors	624	2,842	643	2,930
Audio Mixers	624	2,842	643	2,930
Directors of Photography	624	2,842	643	2,930
Video Camerapersons	557	2,580	574	2,660
Digital Imaging Technician	698	3,198	720	3,297
Video Controller (Shader)	557	2,580	574	2,660
Camera Utility Person	528	2,374	544	2,447
Digital Utility Person	368	--	379	--
Videotape Operators	422	1,967	435	2,028
Entry Level Videotape Operators ¹	305	1,429	314	1,473
Other Technical Department Persons ²	557	2,580	574	2,660

Dramatic Rates continued next pages.

¹ 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.

² It is understood that "Audience Switchers" employed under this Agreement are to be paid at the "Other Technical Department Persons" rate.

ARTICLE 15(a) – cont'd

Stagecraft Department

Lighting technicians, property persons, grips, greens persons, and other required classifications commonly regarded as being within the stagecraft department.

Effective 9/29/2024 – 9/27/2025	Basic -3%		Basic	
Stagecraft Department ³	Daily	Weekly	Daily	Weekly
Chiefs	\$483	\$2,234	\$498	\$2,303
Other Stagecraft Department Persons ⁴	402	1,826	414	1,882
Script Supervisors	410	1,896	423	1,955
Make-Up Artists	497	2,237	512	2,306
Hair Stylists	434	1,964	447	2,025
Costumers ⁵	403	1,847	415	1,904
Art Directors (On call)	--	4,007	--	4,131
Set Decorators (On call)	529	2,436	545	2,511
Scenic Artists	483	2,099	498	2,164

³ 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."

⁴ 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."

⁵ **For Costumers receiving the 3% Reduced Daily Rates:** 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 \$51.72 per hour effective September 29, 2024 to and including September 27, 2025 (\$53.79 per hour effective September 28, 2025 to and including October 3, 2026; and \$55.67 per hour effective October 4, 2026 to and including September 30, 2024) when employed on a daily basis, based upon an eight (8) hour guarantee.

For Costumers receiving the 3% Reduced Weekly Rates: 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 \$49.55 per hour effective September 29, 2024 to and including September 27, 2025 (\$51.53 per hour effective September 28, 2025 to and including October 3, 2026; and \$53.33 per hour effective October 4, 2026 to and including September 30, 2024) when employed on a weekly basis, based upon a forty (40) hour guarantee.

For Costumers receiving the Current Daily Rates: 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 \$53.32 per hour effective September 29, 2024 to and including September 27, 2025 (\$55.45 per hour effective September 28, 2025 to and including October 3, 2026; and \$57.39 per hour effective October 4, 2026 to and including September 30, 2024) when employed on a daily basis, based upon an eight (8) hour guarantee.

For Costumers receiving the Current Weekly Rates: 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 \$51.08 per hour effective September 29, 2024 to and including September 27, 2025 (\$53.12 per hour effective September 28, 2025 to and including October 3, 2026; and \$54.98 per hour effective October 4, 2026 to and including September 30, 2024) when employed on a weekly basis, based upon a forty (40) hour guarantee.

"NON-DRAMATIC PROGRAMS" - ARTICLE 15(b)(1)

Employees engaged under the provisions of this Agreement on new non-dramatic programs (e.g., talk shows, game shows, "Judge" shows, *Entertainment Tonight*-type shows, variety shows, award/red carpet shows, parade shows, reality shows utilizing a DIY/"how to" or "docu-follow" format and reality shows not covered by Article 15(b)(2), etc).

MINIMUM WAGES

Current Rates are for Pre-Production and Production of non-dramatic shows, award/red carpet shows, parade shows, reality shows utilizing a DIY/"how to" or "docu-follow" format and reality shows not covered by Article 15(b)(2) (other than a non-dramatic series in its first two (2) production seasons), and for post-production employees employed on pilots and all seasons of non-dramatic shows, award/ red carpet shows, parade shows, reality shows utilizing a DIY/"how to" or "docu-follow" format and reality shows not covered by Article 15(b)(2).

3% Reduced Rates are for the first two (2) production seasons of non-dramatic series of the type covered under Article 15(b)(1) for which principal photography of the first episode of the season commences on or after September 29, 2024.

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.

Effective 0929/2024 – 09/27/2025	Basic -3%		Basic	
Technical Department	Daily	Weekly	Daily	Weekly
Supervisors	\$575	\$2,604	\$593	\$2,685
Technical Directors	575	2,604	593	2,685
Tape Editors	565	2,565	582	2,644
Audio Mixers	565	2,565	582	2,644
Directors of Photography	565	2,565	582	2,644
Video Camerapersons	502	2,325	518	2,397
Digital Imaging Technician	631	2,881	650	2,970
Video Controller (Shader)	502	2,325	518	2,397
Camera Utility Person	479	2,142	494	2,208
Digital Utility Person	330	--	340	--
Videotape Operators	379	1,779	391	1,834
Entry Level Videotape Operators ¹	275	1,292	284	1,332
Other Technical Department Persons ²	502	2,325	518	2,397

Non-Dramatic 15(b)(1) Rates continued next pages.

Footnotes on pages after Non-Dramatic 15(b)(2) rates.

ARTICLE 15(b)(1) – cont'd**Stagecraft Department**

Lighting technicians, property persons, grips, greens persons, and other required classifications commonly regarded as being within the stagecraft department.

Effective 09/29/2024 – 09/27/2025	Basic -3%		Basic	
	Daily	Weekly	Daily	Weekly
Stagecraft Department³				
Chiefs	\$437	\$2,012	\$451	\$2,074
Other Stage Craft Department Persons ⁴	361	1,645	372	1,696
Script Supervisors	370	1,715	381	1,768
Make-Up Artists	445	2,016	459	2,078
Hair Stylists	390	1,779	402	1,834
Costumers	361	1,669	372	1,721
Art Directors (on call)	--	3,610	--	3,722
Set Decorators (on call)	481	2,200	496	2,268
Scenic Artists	437	1,895	451	1,954

Footnotes on pages after Non-Dramatic 15(b)(2) rates.

"NON-DRAMATIC PROGRAMS" - ARTICLE 15(b)(2)

Employees engaged under the provisions of this Agreement on a reality show, other than one utilizing a DIY/"how to" or "docu-follow" format.

MINIMUM WAGES – NON-DRAMATIC PROGRAMS

3% Reduced Rates are for the first two (2) production seasons of non-dramatic series of the type covered under Article 15(b)(2) for which principal photography of the first episode of the season commences on or after September 29, 2024:

Current Rates are a reality show, other than one utilizing a DIY/"how to" or "docu-follow" format for which: (1) principal photography of the program commences on or after September 29, 2024; or (2) principal photography of the first episode of the third or subsequent season of an existing series commences on or after September 29, 2024.

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.

Effective 09/29/2024 – 09/27/2025	Basic -3%		Basic	
Technical Department	Daily	Weekly	Daily	Weekly
Supervisors	\$610	\$2,764	\$629	\$2,849
Technical Directors	610	2,764	629	2,849
Tape Editors	599	2,721	618	2,805
Audio Mixers	599	2,721	618	2,805
Directors of Photography	599	2,721	618	2,805
Video Camerapersons	533	2,467	549	2,543
Digital Imaging Technician	669	3,056	690	3,150
Video Controller (Shader)	533	2,467	549	2,543
Camera Utility Person	508	2,273	524	2,343
Digital Utility Person	350	--	361	--
Videotape Operators	403	1,887	415	1,945
Entry Level Videotape Operators ¹	292	1,371	301	1,413
Other Technical Department Persons ²	533	2,467	549	2,543

Non-Dramatic 15(b)(2) Rates continued next pages.

Footnotes on next pages.

ARTICLE 15(b)(2) – cont'd**Stagecraft Department**

Lighting technicians, property persons, grips, greens persons, and other required classifications commonly regarded as being within the stagecraft department.

Effective 09/29/2024 – 09/27/2025	Basic -3%		Basic	
Stagecraft Department ³	Daily	Weekly	Daily	Weekly
Chiefs	\$464	\$2,135	\$478	\$2,201
Other Stage Craft Department Persons ⁴	383	1,745	395	1,799
Script Supervisors	392	1,821	404	1,877
Make-Up Artists	472	2,139	487	2,205
Hair Stylists	414	1,887	427	1,945
Costumers	383	1,771	395	1,826
Art Directors (on call)	--	3,831	--	3,949
Set Decorators (on call)	510	2,334	526	2,406
Scenic Artists	464	2,012	478	2,074

Non-Dramatic Programs – Article 15(b)(1) & Article 15(b)(2) – Footnotes:

¹ 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.

² It is understood that "Audience Switchers" employed under this Agreement are to be paid at the "Other Technical Department Persons" rate.

³ 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."

⁴ 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

STUDIO/REPORT TO (ON PRODUCTION*)

	Straight (8)	Overtime (8+/40+)	Gold (12+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	3x rate	4.5x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

BUS TO (ON PRODUCTION*)

	Straight (8)	Overtime (8+/40+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	3x rate	4.5x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

STUDIO/REPORT TO (OFF PRODUCTION)

	Straight (8)	Overtime (8+/40+)	Gold (12+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	3x rate	4.5x rate

BUS TO (OFF PRODUCTION)

	Straight (8)	Overtime (8+/40+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	3x rate	4.5x rate

DISTANT

	Straight (8)	Overtime (8+/40+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	3x rate	4.5x rate

IATSE VIDEOTAPE AGREEMENT

ON CALL (Art Director and Set Decorator)*

1st 5 days worked	Flat rate (70 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.)

* 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*

DAILY REST PERIOD

Condition & Rest Period	If the rest period as provided is invaded by no more than one (2) hours when employed at a studio or by no more than (1) hour in all other circumstances	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 10 hours	If the rest period as provided is invaded by no more than two (2) hours when employed at a studio or by no more than one (1) hour when working on a nearby (bus to), report to or distant locations, pay additional double time for all such invaded time. ²	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	Intervening time is work time and may be applied as part of the "call-back" guarantees below.
Distant 9 Hours			

WEEKEND REST PERIOD

Condition & Rest Period	If Weekend Rest Period is Invaded ¹
Employees who work a five (5) consecutive day workweek 54 Hours**	
Employees who work a six (6) consecutive day workweek 32 Hours	The employee shall be paid additional double time for invaded hours only. ²
Employees whose sixth day worked occurs on the seventh day of the workweek 32 Hours	

Footnotes on next pages.

IATSE VIDEOTAPE AGREEMENT

¹If the production's first workweek is a partial workweek, the weekend rest period shall apply as if it were a full workweek.

*For $\frac{1}{2}$ Hour Single Camera Prime Time Dramatic TV recorded Digitally, please refer to the Digital section

**The weekend rest period for employees who work a five (5) consecutive day workweek may be reduced to fifty (50) hours, inclusive of the daily rest period, in the following circumstances:

- (A) The fifth day of the workweek is no longer than twelve (12) hours worked; and either
 - (B). (i) Exterior night shooting, as called for in the script, is scheduled for the fifth day of the workweek;
 - (ii) Work on the fifth day of the workweek takes place at a shooting location, access to which is limited to certain hours; or
 - (iii) Work on the fifth day of the workweek is delayed due to health and safety concerns as a result of weather or a natural hazard that occurs during the course of the employee's work shift.
- (C) Producer may utilize the foregoing exceptions:
 - (i). once on a one-time motion picture 66 minutes or more but less than 85 minutes in length;
 - (ii) no more than once every six (6) weeks on episodic series and mini-series;
 - (iii) twice on a theatrical motion picture or on a one-time motion picture 85 minutes or more in length.

[^] When this penalty is applicable, if the rest period is invaded by one-half hour or less, the penalty shall be payment of one-half hour of additional double time; if the rest period is invaded by more than one-half hour, the penalty shall be computed in one-tenth hour increments

² When this penalty is applicable, if the rest period is invaded by one-half hour or less, the penalty shall be payment of one-half hour of additional double time; if the rest period is invaded by more than one-half hour, the penalty shall be computed in one-tenth hour increments.

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.

- 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) 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.

Feature or Television (Other Than In Studio) Penalty:

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or fraction thereof	\$12.50
4th 1/2 hr. or fraction thereof	\$12.50
5th 1/2 hr. or every 1/2 hr. thereafter	\$25.00

For any workweek in which an employee is entitled to more than 20 meal period penalties, all subsequent meal period penalties for that employee in that workweek shall be compensated at 1 hour of pay at the prevailing rate for each 1/2 hour of meal delay or fraction thereof.

IATSE VIDEOTAPE AGREEMENT

Television (In Studio Only) Penalty:

1st 1/2 hr. or fraction thereof	\$8.50
2nd 1/2 hr. or fraction thereof	\$11.00
3rd 1/2 hr. or fraction thereof	\$13.50
4th 1/2 hr. or fraction thereof	\$13.50
5th 1/2 hr. or every 1/2 hr. thereafter	\$25.00

For any workweek in which an employee is entitled to more than 20 meal period penalties, all subsequent meal period penalties for that employee in that workweek shall be compensated at 1 hour of pay at the prevailing rate for each 1/2 hour of meal delay or fraction thereof.

TRANSPORTATION WITHIN THE STUDIO ZONE

With respect to work at any studio zone location, Producer shall either furnish transportation to the employee or, at its option, may require employee to report at such location, in which case it will allow mileage of thirty cents (30¢) per mile computed between the studio and zone location and return.

HOLIDAYS

Worked: 2x rate

Gold (12+ Elapsed): 4x rate

Gold (15+ Elapsed): 6x rate

For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

On Call (where applicable): 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).

TRAVEL DAY (paid as distant location)

Minimum 4 hrs. straight time; max. 8 hrs. straight time.

Travel is subject to PH&W, with a minimum of four (4) hours and a maximum of eight (8) hours.

DISTANT LOCATION IDLE DAYS

On distant location for any day not worked, four (4) hours of straight time pay plus pension and health contributions for eight (8) hours.

IATSE VIDEOTAPE AGREEMENT

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

- a) 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.
- b) Directors of Photography and Video Camerapersons 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.

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.

IATSE VIDEOTAPE AGREEMENT

- 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

Please refer to laborrelations2@ep.com for any questions.

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

Please refer to laborrelations2@ep.com for any questions.

APPLICATION OF AGREEMENT DIGITAL PRODUCTIONS

APPLICATION OF AGREEMENT

– DIGITAL PRODUCTIONS

Effective August 1, 2015, the IATSE Basic Agreement, West Coast Studio Local Agreements, Videotape Electronics Supplemental Basic Agreement and the Supplemental Digital Production Agreement were modernized by incorporating the provisions of the Supplemental Digital Production Agreement in the Basic Agreement and West Coast Studio Local Agreements for prime time dramatic television productions recorded on videotape or digitally and reserving the Videotape Electronics Supplemental Basic Agreement, as amended by the Supplemental Digital Production Agreement, for one-half hour non-prime time dramatic and all non-dramatic productions.

HALF-HOUR SINGLE CAMERA PRIME TIME¹ DRAMATIC²

New one-half hour single camera prime time dramatic television motion pictures or series, for which the principal photography of the motion picture or the first episode of the series (other than a pilot) commences on or after September 29, 2024, and new seasons of existing one-half hour single camera prime time dramatic series, for which the principal photography of the first episode of the new season commences on or after September 29, 2024, shall be covered by the 2024 Basic Agreement, including the terms and conditions of the Sideletter re: "Special Conditions for One-Half Hour and One-Hour Pilots and One-Hour Episodic Television Series (Other than Pilots or Series Made for Basic Cable)" as incorporated in the 2024 Basic Agreement and in the West Coast Studio Local Agreements, rather than the 2024 Videotape Agreement. "Existing series" are series that were in production prior to September 29, 2024.

HALF-HOUR MULTI-CAMERA PRIME TIME¹ DRAMATIC²

For employees engaged in making digital electronic recordings of one-half hour prime time dramatic television motion pictures or series (excluding new one-half hour single camera prime time dramatic television motion pictures recorded digitally, for which the principal photography of the motion picture or the first episode of the series (other than the pilot) commences on or after September 29, 2024) and excluding new seasons of existing one-half hour single camera prime time dramatic series, for which the principal photography of the first episode of the new season commences on or after September 29, 2024:

- (1) Wage scales shall be as set forth in the 2024 West Coast Studio Local Agreements;
- (2) Working conditions shall be as set forth in the Videotape Agreement;
- (3) The special conditions set forth in Sideletter No. 1 of the Videotape Agreement shall apply to employees employed on one-half hour pilots recorded digitally;

¹ For the purpose of this Agreement, "prime time" shall be defined as the hours between 8:00 p.m. and 11:00 p.m. in the Eastern and Pacific time zones from Monday through Saturday (one hour earlier in the Central and Mountain time zones) and between the hours of 7:00 p.m. and 11:00 p.m. in the Eastern and Pacific time zones on Sunday (one hour earlier in the Central and Mountain time zones).

² For sake of clarity, "situation comedies" recorded digitally for television are included within the meaning of "dramatic television motion pictures."

APPLICATION OF AGREEMENT DIGITAL PRODUCTIONS

TERMS AND CONDITIONS APPLICABLE TO VARIOUS PROGRAM TYPES

1-HOUR PRIME TIME DRAMATIC TV MOTION PICTURES RECORDED DIGITALLY

- Pay the minimum wage scales (employees employed on other than one-half hour prime time dramatic television motion pictures recorded digitally) set forth in the Basic Agreement
- Pay the working conditions per the Basic Agreement, including the sideletters

1-HOUR NON-PRIME TIME DRAMATIC TV MOTION PICTURES RECORDED DIGITALLY

- Pay the minimum wage scales set forth in the Videotape Agreement, including the sideletters
- Pay the working conditions per the Videotape Agreements, including the sideletters

LONG-FORM PRIME TIME DRAMTATIC TV MOTION PICTURES RECORDED DIGITALLY

- Pay the minimum wage scales (Long-Form) set forth in the Basic Agreement
- Pay the working conditions per the Basic Agreement, including the sideletters

1/2-HOUR MULTI-CAMERA PRIME TIME DRAMATIC TV MOTION PICTURES RECORDED DIGITALLY

- Pay the minimum wage scales (employees employed on one-half hour prime time dramatic television motion pictures recorded digitally) set forth in the Basic Agreement
- Pay the working conditions per the Videotape Agreements, including the sideletters

1/2-HOUR SINGLE CAMERA PRIME TIME DRAMATIC TV MOTION PICTURES RECORDED DIGITALLY

- Pay the minimum wage scales (employees employed on one-half hour prime time dramatic television motion pictures recorded digitally) set forth in the Basic Agreement
- Pay the working conditions per the Basic Agreements, including the terms and conditions of the Sideletter re: "Special Conditions for One-Half Hour and One-Hour Pilots and One-Hour Episodic Television Series (Other than Pilots or Series Made for Basic Cable)" as incorporated in the 2024 Basic Agreement and in the West Coast Studio Local Agreements

1/2-HOUR NON-PRIME TIME DRAMATIC TV MOTION PICTURES RECORDED DIGITALLY

- Pay the minimum wage scales set forth in the Videotape Agreement, including the sideletters
- Pay the working conditions per the Videotape Agreements, including the sideletters

NON-DRAMATIC TV SERIES OF ANY LENGTH RECORDED DIGITALLY

- Pay the minimum wage scales set forth in the Videotape Agreement, including the sideletters
- Pay the working conditions per the Videotape Agreements, including the sideletters

Sideletter No. 1	Special Conditions for One-Half Hour and One-Hour Pilots and One-Hour Episodic Television Series, the Production of Which Commences On or After October 1, 1993
Application	
Wage Rates	
Vacation	Please refer to the applicable charts in the section of Hollywood IATSE
Holiday Not Worked	Sideletters in Chapter 5.
Holiday Worked	
Golden Hours	

**APPLICATION OF AGREEMENT
DIGITAL PRODUCTIONS**

Sideletter No. 2	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 10/01/06
Application*	Pre-production and production of One-Half Hour Single Camera Dramatic Television Series, the production of which commences on or after 10/01/06, which are committed to be produced in Los Angeles.
Wage Rates	
Vacation	
Holiday Not Worked	Please refer to the applicable charts in the section of Hollywood IATSE Sideletters in Chapter 5.
Holiday Worked	
Golden Hours	

APPLICATION OF AGREEMENT DIGITAL PRODUCTIONS

Note: The digital wage schedules contain 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.

Effective 08/03/2025 – 08/01/2026						
OCC. CODE NO. CLASSIFICATION	Schedule A Daily Employees		Schedule B-1 Weekly Employees			
	Minimum Call – 8 hours; 1.5x after 8 hours		Weekly Guarantee – 50 cumulative hours; Minimum Call – 8 hours; 1.5x after 40 hours			
	Digital - 3%	Digital	Digital -3%		Digital	
LOCAL 44 - PROPERTY	HOURLY	HOURLY	HOURLY	WEEKLY	HOURLY	WEEKLY
7331 Property Master	\$61.12	\$63.01	\$60.32	\$3,317.60	\$62.19	\$3,420.45
7332 Asst Property Master	54.26	55.94	53.46	2,940.30	55.11	3,031.05
7351 Upholsterer/Draper/Greens/ Prop Gang Boss/Floor Coverer	53.15	54.79	52.37	2,880.35	53.99	2,969.45
LOCAL 80 - GRIPS			Schedule B-2 Weekly Employees			
4551 1st Company Grip	\$61.12	\$63.01	\$60.32	\$3,317.60	\$62.19	\$3,420.45
4552 2nd Company Grip	55.48	57.20	54.52	2,998.60	56.21	3,091.55
			Schedule B-3 Weekly Employees			
			Weekly Guarantee – 42 cumulative hours; Minimum Call – 8 hours; 1.5x after 40 hours			
			HOURLY	WEEKLY	HOURLY	WEEKLY
4560 Canvas Room Grip			\$53.96	\$2,320.28	\$55.63	\$2,392.09
	Schedule A Daily Employees		Schedule B-1 Weekly Employees			
	Minimum Call – 8 hours; 1.5x after 8 hours		Weekly Guarantee – 50 cumulative hours; Minimum Call – 8 hours; 1.5x after 40 hours			
	Digital - 3%	Digital	Digital -3%		Digital	
LOCAL 728 - LIGHTING	HOURLY	HOURLY	HOURLY	WEEKLY	HOURLY	WEEKLY
5401 Chief Lighting Technician	\$61.12	\$63.01	\$60.32	\$3,317.60	\$62.19	\$3,420.45
5403 Asst Chief Light Tech	55.48	57.20	54.52	2,998.60	56.21	3,091.55
5411 Sub-Foreperson	57.49	59.27	54.52	2,998.60	56.21	3,091.55
5420 Assistant Chief Rigging Technician	55.48	57.20	54.52	2,998.60	56.21	3,091.55
5421 Chief Rigging Technician	61.12	63.01	60.32	3,317.60	62.19	3,420.45
5422 Lighting Programmer	55.48	57.20	54.52	2,998.60	56.21	3,091.55
5423 Lighting Plot Draftsperson	55.48	57.20	54.52	2,998.60	56.21	3,091.55
LOCAL 871 - SCRIPT SUPERVISORS						
7701 Script Supervisor (1st year)	\$46.11	\$47.54	\$45.32	\$2,492.60	\$46.72	\$2,569.60
7702 Script Supervisor (2nd year)	49.09	50.61	47.64	2,620.20	49.11	2,701.05
7703 Script Supervisor (3rd year)	51.89	53.49	50.28	2,765.40	51.83	2,850.65
2305 Costumer	50.20	51.75	47.49	2,611.95	48.96	2,692.80
2306 Costumer Entry Level	41.76	43.05	39.62	2,179.10	40.85	2,246.75

APPLICATION OF AGREEMENT
DIGITAL PRODUCTIONS

Effective 08/03/2025 – 08/01/2026							
		Schedule A Daily Employees		Schedule B-1 Weekly Employees			
		Minimum Call – 8 hours; 1.5x after 8 hours		Weekly Guarantee – 50 cumulative hours; Minimum Call – 8 hours; 1.5x after 40 hours			
		Digital -3%	Digital	Digital -3%	Digital	Digital	Digital
LOCAL 705 - COSTUME / WARDROBE							
2300	Costume Dept. Prod. Supervisor	---	---	\$55.15	\$3,033.25	\$56.86	\$3,127.30
2302	Costume Dept. Supervisor	\$57.39	\$59.17	54.46	2,995.30	56.14	3,087.70
2303	Costumer Keyperson	54.54	56.23	52.25	2,873.75	53.87	2,962.85
2305	Costumer	50.20	51.75	47.49	2,611.95	48.96	2,692.80
2306	Costumer Entry Level	41.76	43.05	39.62	2,179.10	40.85	2,246.75
OCC. CODE		Schedule A-1 Daily Employees			Schedule C-1 Weekly Employees		
		Minimum Call – 8 hours; 1.5x after 8 hours			Weekly Guarantee – 50 cumulative. hours; Minimum Cal – 8 hours; 1.5x after 54 hrs.		
NO	CLASSIFICATION	Digital -3%	Digital	Digital -3%	Digital	Digital	Digital
LOCAL 706 - HAIR AND MAKE-UP		HOURLY	DAILY	HOURLY	DAILY	HOURLY	WEEKLY
5700	Make-up Dept Head	\$77.10	\$616.80	\$79.48	\$635.84	\$72.89	\$3,644.50
5702	Asst M/U Dept Head	73.74	589.92	76.02	608.16	69.80	3,490.00
5711	Foreperson						
5713	Make-up Technician						
5721	Make-up Artist	69.98	559.84	72.14	577.12	66.63	3,331.50
5722	Make-up Artist Trainee	59.48	475.84	61.32	490.56	56.64	2,832.00
5741	Hair Stylist Dept. Head	77.10	616.80	79.48	635.84	72.89	3,644.50
5742	Asst Head Hair Stylist	73.74	589.92	76.02	608.16	69.80	3,490.00
5751	Hair Stylist	69.98	559.84	72.14	577.12	66.63	3,331.50
5752	Hair Stylist Trainee	59.48	475.84	61.32	490.56	56.64	2,832.00
5761 Make-up Apprentices							
1 st 1000 hours worked				\$37.43	\$1,777.93	\$38.59	\$1,833.03
2 nd 1000 hours worked				39.21	1,862.48	40.42	1,919.95
3 rd 1000 hours worked				40.97	1,946.08	42.24	2,006.40
4 th 1000 hours worked				42.70	2,028.25	44.02	2,090.95
5 th 1000 hours worked				44.41	2,109.48	45.78	2,174.55
6 th 1000 hours worked				46.17	2,193.08	47.60	2,261.00
5771 Hair Stylist Apprentices							
1 st 1000 hours worked				\$37.72	\$1,791.70	\$38.89	\$1,847.28
2 nd 1000 hours worked				39.43	1,872.93	40.65	1,930.88
3 rd 1000 hours worked				41.23	1,958.43	42.50	2,018.75
4 th 1000 hours worked				43.30	2,056.75	44.64	2,120.40

APPLICATION OF AGREEMENT
DIGITAL PRODUCTIONS

Effective 08/03/2025 – 08/01/2026							
	Schedule A-1 Daily Employees			Schedule B-2 Weekly Employees			
	Minimum Call – 8 hours; 1.5x after 8 hours			Weekly Guarantee – 50 cumulative hours; Minimum Call – 8 hours; 1.5x after 54 hrs			
	Digital -3%		Digital	Digital -3%		Digital	
LOCAL 80 - FIRST AID		HOURLY	HOURLY	HOURLY	WEEKLY	HOURLY	WEEKLY
4301	Supervisor Nurse	\$51.20	\$52.78	\$50.28	\$2,162.04	\$51.83	\$2,228.69
4311	Registered Nurse	48.68	50.19	47.82	2,056.26	49.30	2,119.90
4321	Nurses, First Aid Person	48.68	50.19	47.82	2,056.26	49.30	2,119.90
LOCAL 600 - INTERNATIONAL PHOTOGRAPHERS (WEST COAST)							
– See CHAPTER 12 for the digital rates for "OUTSIDE THE CORRIDOR"							
	1901 Director of Photography	1911 Camera Operator		1921 Portrait Photographer			
Schedule A Daily Employees: Minimum Call – 8 hours; 1.5 after 8							
	HOURLY	DAILY	HOURLY	DAILY	HOURLY	DAILY	
Digital -3%	\$139.86	\$1,118.88	\$86.45	\$691.60	\$86.45	\$691.60	
Digital	145.45	1,163.60	89.91	719.28	89.91	719.28	
Schedule F Weekly Employees: Weekly Guar. – 42 cum. hours; Min. Call – 8 hours; 1.5 after 9.3							
	HOURLY	WEEKLY	HOURLY	WEEKLY	HOURLY	WEEKLY	
Digital -3%	\$124.57	\$5,231.94	\$79.22	\$3,327.24	\$79.22	\$3,327.24	
Digital	129.55	5,441.10	82.39	3,460.38	82.39	3,460.38	
Schedule G Weekly Employees: Weekly Guar. – 45 cum. hours; Min. Call – 8 hours; 1.5 after 48.6							
	HOURLY	WEEKLY	HOURLY	WEEKLY	HOURLY	WEEKLY	
Digital -3%	\$103.31	\$4,648.95	\$68.90	\$3,100.50	\$68.90	\$3,100.50	
Digital	107.44	4,834.80	71.66	3,224.70	71.66	3,224.70	
	1941 1st Asst. Photographer	1951 2nd Asst. Photographer		1961 Technician			
Schedule A-1 Daily Employees: Minimum Call – 8 hours; 1.5 after 8 and/or 40							
	HOURLY		HOURLY		HOURLY		
Digital -3%	\$63.16		\$58.26		\$75.35		
Digital	65.69		60.59		78.36		
Schedule F-1 Weekly Employees: Weekly Guar. – 42 cum. hours; Min. Call – 8 hours; 1.5 after 40							
	HOURLY	WEEKLY	HOURLY	WEEKLY	HOURLY	WEEKLY	
Digital -3%	\$60.92	\$2,619.56	\$56.32	\$2,421.76	\$71.44	\$3,071.92	
Digital	63.36	2,724.48	58.57	2,518.51	74.30	3,194.90	
Schedule G-1 Weekly Employees: Weekly Guar. – 45 cum. hours; Min. Call – 8 hours; 1.5 after 40							
	HOURLY	WEEKLY	HOURLY	WEEKLY	HOURLY	WEEKLY	
Digital -3%	\$56.05	\$2,662.38	\$52.32	\$2,485.20	\$64.62	\$3,069.45	
Digital	58.29	2,768.78	54.41	2,584.48	67.20	3,192.00	
		Schedule A-2 Daily Employees			Schedule B-2 Weekly Employees		
		Minimum Call – 8 hours; 1.5x after 8 hours			Weekly Guar. – 5 consecutive days; Min. Call – 8 hours; 1.5 after 40		
		Digital -3%	Digital		Digital -3%	Digital	
		HOURLY	DAILY	HOURLY	DAILY	HOURLY	WEEKLY
1981	Digital Imaging Tech.	\$86.43	\$691.44	\$89.89	\$719.12	\$79.22	\$3,168.80
1982	Video Controller (Shader)	68.85	550.80	71.60	572.80	63.91	2,556.40
1983	Camera Utility	65.61	524.88	68.23	545.84	58.80	2,2352.00
1984	Digital Utility Person	45.13	361.04	46.94	375.52	---	---

APPLICATION OF AGREEMENT
DIGITAL PRODUCTIONS

Effective 08/03/2025 – 08/01/2026								
LOCAL 695 - SOUND								
	8105 Production Mixer (Journeyperson) Y-1	8171 Production Mixer (Entry Level) Y-1	8109 Supervising Engineer (Journeyperson) Y-3		8173 Supervising Engineer (Entry Level) Y-3			
Schedule A-3 Daily Employees: Minimum Call – 8 hours; 1.5 after 9								
	HOURLY	DAILY	HOURLY	DAILY	HOURLY	DAILY	HOURLY	DAILY
Digital -3%	\$97.06	\$776.48	\$84.15	\$673.20	\$97.06	\$776.48	\$84.15	\$673.20
Digital	100.06	800.48	86.75	694.00	100.06	800.48	86.75	694.00
Schedule C-2 Weekly Employees: Weekly Guar. – 45 cum. Hours; Min. Call – 8 hours; 1.5 after 48.6								
	HOURLY	WEEKLY	HOURLY	WEEKLY	HOURLY	WEEKLY	HOURLY	WEEKLY
Digital -3%	\$82.32	\$3,704.40	\$71.61	\$3,222.45	\$82.32	\$3,704.40	\$71.61	\$3,222.45
Digital	84.87	3,819.15	73.82	3,321.90	84.87	3,819.15	73.82	3,321.90
08/03/2025 – 08/01/2026								
Schedule A-4 Daily Employees						Schedule C-2 Weekly Employees		
Minimum Call – 8 hours; 1.5x after 9 and/or 40 hours						Weekly Guar. – 45 cum. Hours; Min. Call – 8 hours; 1.5x after 40 hours		
Digital -3%			Digital		Digital -3%		Digital	
HOURLY	DAILY	HOURLY	DAILY	HOURLY	WEEKLY	HOURLY	HOURLY	WEEKLY
8111 Operative Supervisor and/or Engineer (Journeyperson) Y-4	\$75.37	\$602.96	\$77.70	\$621.60	\$66.18	\$3,143.55	\$68.23	\$3,240.93
8174 Operative Supervisor and/or Engineer (Entry Level) Y-4	65.67	525.36	67.70	541.60	57.89	2,749.78	59.68	2,834.80
8131 Maintenance Tech. (Journeyperson) Y-6	66.18	529.44	68.23	545.84	59.33	2,818.18	61.17	2,905.58
8176 Maintenance Tech. (Entry Level) Y-6	57.90	463.20	59.69	477.52	52.05	2,472.38	53.66	2,548.85
8141 Service Recorder/TV Engineer/Video Assist (Journeyperson) Y-7	66.18	529.44	68.23	545.84	59.33	2,818.18	61.17	2,905.58
8178 Service Recorder/TV Engineer/Video Assist (Entry Level) Y-7	57.90	463.20	59.69	477.52	52.05	2,472.38	53.66	2,548.85
8144 Utility Sound Tech. (Journeyperson) Y-7a	66.18	529.44	68.23	545.84	59.33	2,818.18	61.17	2,905.58
8180 Utility Sound Tech. (Entry Level) Y-7a	57.90	463.20	59.69	477.52	52.05	2,472.38	53.66	2,548.85
8199 Audio Utility Person/ Audio Assist/ Chyron Operator A-2	66.18	529.44	68.23	545.84	59.31	2,372.40	61.14	2,445.60
8151 Micro. Boom Opera. (Journeyperson) Y-8	75.37	602.96	77.70	621.60	66.18	3,143.55	\$68.23	3,240.93
8181 Micro. Boom Operator (Entry Level) Y-8	65.67	525.36	67.70	541.60	57.89	2,749.78	59.68	2,834.80
8161 Sound Service Person III (Journeyperson) Y-9	53.31	426.48	54.96	439.68	50.86	2,415.85	52.43	2,490.43

APPLICATION OF AGREEMENT
DIGITAL PRODUCTIONS

LOCAL 695 - SOUND (continued)									
		08/03/2025 – 08/01/2026							
		Schedule A-4 Daily Employees Minimum Call – 8 hours; 1.5x after 9 and/or 40 hours				Schedule C-2 Weekly Employees Weekly Guar. – 45 cum. hours; Min. Call – 8 hours; 1.5x after 40 hours			
		Digital -3%		Digital		Digital -3%		Digital	
		HOURLY	DAILY	HOURLY	DAILY	HOURLY	WEEKLY	HOURLY	WEEKLY
8182	Sound Service Person III (Entry Level) Y-9	42.52	340.16	43.83	350.64	44.83	2,129.43	46.22	2,195.45
8194	Sound Service Person II (Journeyperson) Y-13	36.86	294.88	38.00	304.00	35.20	1,672.00	36.29	1,723.78
8184	Sound Service Person II (Entry Level) Y-13	31.99	255.92	32.98	263.84	30.59	1,453.03	31.54	1,498.15
8185	Sound Service Person I Y-16	27.08	216.64	27.92	223.36				
8192	Production Sound Trainee Y-16a	27.08	216.64	27.92	223.36				

**IATSE – OCCUPATION CODE LIST
TABLE OF CONTENTS**

IATSE OCCUPATION CODE LIST

TABLE OF CONTENTS

ABOUT OCCUPATION CODES	297
IATSE BASIC AGREEMENT – STUDIO	298
MOW LONG-FORM AGREEMENT	318
ANIMATION LOCAL 839	322
IATSE VIDEOTAPE AGREEMENT.....	327



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 Long-form Sideletter. 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., Long-form), 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 SCHEDULES		
01	Daily	1.5 after 8
40	40 hr. Weekly	1.5 after 40
43	43.2 hr. Weekly	1.5 after 40
45	45 hr. Weekly	1.5 after 40
48	48.6 hr. Weekly	1.5 after 40
50	50 hr Weekly	1.5 after 40
54	54 hr. Weekly	1.5 after 40
56	Weekly On Call	
57	Daily On Call	
00	Daily	1.5 after 9
44	43.2 hr. Weekly	1.5 after 9.3 daily
49	48.6 hr. Weekly	1.5 after 48.6
55	54 hr. Weekly	1.5 after 54

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	3% Reduced Rates** 8/3/2025 – 8/1/2026		Curr Period Effective* 8/3/2025 – 8/1/2026	
			HOURLY	WEEKLY	HOURLY	WEEKLY
1300 00		Art Directors Local 800 (876) Studio Rates and Hours – NO DISTANT WAGE SCHEDULE				
1301 56	Art Dir. – 1st 6 months – on call	70.0		\$3,980.71		\$4,103.82
1302 56	Art Dir. – 2nd 6 months – on call	70.0		4,416.29		4,552.88
1303 56	Art Dir. – thereafter – on call	70.0		4,839.04		4,988.70
1303 56	Production Designer	70.0		--		--
1311 56	Assistant Art Director – on call	70.0		3,653.17		3,766.15
1312 56	Visual Consultant	70.0		3,653.17		3,766.15
1321 56	Art Dir. – in charge of drafting room	70.0		3,835.57		3,954.20
1900 00		International Photographers Local 600 Studio Rates and Hours (other than 1/2hr P.T. Dramatic)				
1901 01	Director of Photography	8.0	\$141.09		\$145.45	
1901 44	Director of Photography	43.2	125.66	\$5,428.51	129.55	5,596.56
1901 49	Director of Photography	48.6	104.22	5,065.09	107.44	5,221.58
1911 01	Camera Operator	8.0	87.21		89.91	
1911 44	Camera Operator	43.2	79.92	3,452.54	82.39	3,559.25
1911 49	Camera Operator	48.6	69.51	3,378.19	71.66	3,482.68
1921 01	Portrait Photographer	8.0	87.21		89.94	
1921 44	Portrait Photographer	43.2	79.92	3,452.54	82.39	3,559.25
1921 49	Portrait Photographer	48.6	69.51	3,378.19	71.66	3,482.68
1931 01	Still Photographer	8.0	76.01		78.36	
1931 44	Still Photographer	40	70.51	2,820.40	72.69	2,907.60
1931 49	Still Photographer	40	64.14	2,565.60	66.12	2,644.80
1941 01	1st Assistant Photographer	8.0	63.72		65.69	
1941 43	1st Assistant Photographer	43.2	61.46	2,753.41	63.36	2,838.53
1941 48	1st Assistant Photographer	48.6	56.54	2,990.97	58.29	3,083.54
1951 01	2nd Assistant Photographer	8.0	58.77		60.59	
1951 43	2nd Assistant Photographer	43.2	56.81	2,545.09	58.57	2,623.94
1951 48	2nd Assistant Photographer	48.6	52.78	2,792.06	54.41	2,878.29
1961 01	Technician	8.0	76.01		78.36	
1961 43	Technician	43.2	72.07	3,228.74	74.30	3,328.64
1961 48	Technician	48.6	65.18	3,448.02	67.20	3,554.88
1971 01	Film Loader	8.0	50.49		52.05	
1972 01	Kodak Panavision Preview Sys. Op.	8.0	38.27		38.27	
1981 01	Digital Imaging Technician	8.0	87.19		89.89	
1981 40	Digital Imaging Technician	40.0	79.92	3,196.80	82.39	3,295.60
1982 01	Video Controller (Shader)	8.0	69.45		71.60	
1982 40	Video Controller (Shader)	40.0	64.48	2,579.20	66.47	2,658.80
1983 01	Camera Utility Person	8.0	66.18		68.23	
1983 40	Camera Utility Person	40.0	59.32	2,372.80	61.15	2,446.00
1984 01	Digital Utility Person	8.0	45.53		46.94	

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EP OCCUPATION CODE LIST
BASIC AGREEMENT – STUDIO

EP OCC CODE	CLASSIFICATION	GUAR HRS	3% Reduced Rates** 8/3/2025 – 8/1/2026		Curr Period Effective* 8/3/2025 – 8/1/2026		
			HOURLY	WEEKLY	HOURLY	WEEKLY	
7400 00		Publicists Local 600 Studio Rates and Hours – NO DISTANT WAGE SCHEDULE					
7401 56	Senior Publicist	70.0		\$3,294.94		\$3,396.85	
7411 48	Junior Publicist 12 Months	48.6	\$45.53	2,408.52	\$46.94	2,483.13	
7412 48	Junior Publicist 13–24 Months	48.6	46.68	2,469.06	48.12	2,545.55	
7413 48	Junior Publicist 25–36 Months	48.6	47.92	2,534.72	49.40	2,613.26	
7414 48	Junior Publicist 37–48 Months	48.6	49.17	2,600.96	50.69	2,681.50	
7415 48	Junior Publicist 49–60 Months	48.6	50.36	2,663.78	51.92	2,746.57	
7416 48	Jr. Publicist Over 60 Months	48.6	51.64	2,731.72	53.24	2,816.40	
7421 40	Apprentice Publicist	40.0	44.87	1,794.86	46.26	1,850.40	
7431 56	Trailer Super 12 Months	70.0		3,393.17		3,498.11	
7432 56	Trailer Super 13–24 Months	70.0		3,507.01		3,615.47	
7433 56	Trailer Super 25–36 Months	70.0		3,620.68		3,732.66	
7434 56	Trailer Super 37–48 Months	70.0		3,734.46		3,849.96	
7435 56	Trailer Super After 48 Months	70.0		4,015.70		4,139.90	
7441 56	Jr. Trailer Super 6 Months	70.0		2,485.58		2,562.45	
7442 56	Jr. Trailer Super 7–12 Months	70.0		2,633.48		2,714.93	
7443 56	Jr. Trailer Super 13–18 Months	70.0		2,781.34		2,867.36	
7444 56	Jr. Trailer Super 19–24 Months	70.0		2,942.68		3,033.69	
7445 56	Jr. Trailer Super 25–30 Months	70.0		3,077.14		3,172.31	
7446 56	Jr. Trailer Super 31–36 Months	70.0		3,225.09		3,324.84	
2200 00		Costume Designers Local 892 Studio Rates and Hours – NO DISTANT WAGE SCHEDULE					
2201 56	Costume Designer – Theatrical	70.0		\$4,839.04		\$4,988.70	
2200 56	Costume Designer – Television Other than $\frac{1}{2}$ Hours	70.0		4,839.04		4,988.70	
2203 56	Costume Designer – Television $\frac{1}{2}$ Hours	70.00		3,644.75		3,757.47	
2202 56	Asst. Costume Designer – Other than $\frac{1}{2}$ Hours	70.0		3,045.42		3,139.61	
2204 56	Asst. Costume Designer – Television $\frac{1}{2}$ Hours	70.00		2,946.27		3,037.39	
2211 01	Costume Illustrator	8.0	59.16		60.99		
2211 40	Costume Illustrator	40.0	54.52	2,180.80	56.21	2,248.40	

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BASIC AGREEMENT – STUDIO

EP OCC CODE	CLASSIFICATION	GUAR HRS	3% Reduced Rates** 8/3/2025 – 8/1/2026		Curr Period Effective* 8/3/2025 – 8/1/2026	
			HOURLY	WEEKLY	HOURLY	WEEKLY
2300 00	Costumers Local 705 Studio Rates and Hours					
2300 54	Costumer Production Super	54.0	\$55.15	\$3,364.15	\$56.86	\$3,468.46
2301 56	Costumer Dept. Foreperson	70.0		3,171.38		3,269.46
2302 01	Costumer Dept. Supervisor	8.0	57.39		59.17	
2302 54	Costumer Dept. Supervisor	54.0	54.46	3,322.06	56.14	3,424.54
2303 01	Costumer Keyperson	8.0	54.54		56.23	
2303 54	Costumer Keyperson	54.0	52.25	3,187.25	53.87	3,286.07
2305 01	Costumer	8.0	50.20		51.75	
2305 54	Costumer	54.0	47.49	2,896.89	48.96	2,986.56
2306 01	Costumer Entry Level	8.0	41.76		43.05	
2306 54	Costumer Entry Level	54.0	39.62	2,416.82	40.85	2,491.85
2323 01	Checkers	8.0	43.77		45.12	
2356 01	Stock Clerk	8.0	28.06		28.93	
2331 01	Mfg Foreperson Class 1	8.0	57.41		59.19	
2333 01	Pattern Maker & Fitter	8.0	55.59		57.31	
2334 01	Head Beader	8.0	55.59		57.31	
2335 01	Women's Garment Tailor	8.0	54.27		55.95	
2336 01	Milliner	8.0	54.27		55.95	
2337 01	Table Person	8.0	54.27		55.95	
2338 01	Figure Maker	8.0	54.27		55.95	
2340 01	Head Dyer	8.0	54.27		55.95	
2341 01	Alteration Fitter	8.0	54.27		55.95	
2343 01	Draper	8.0	52.14		53.75	
2346 01	Shirtmaker	8.0	52.14		53.75	
2347 01	Dyer	8.0	52.14		53.75	
2351 01	Beader	8.0	52.14		53.75	
2353 01	Special Operator	8.0	48.03		49.52	
2355 01	Millinery Maker	8.0	48.03		49.52	
2357 01	Cleaner	8.0	48.03		49.52	
2361 01	Finisher	8.0	48.03		49.52	
2362 00	Workroom Apprentice					
2362 01***	First 800 hrs.	8.0	34.01		35.06	
2363 01***	801–1,600 hrs.	8.0	37.15		38.30	
2364 01***	1,601–2,400 hrs.	8.0	40.68		41.94	
2365 01***	2,401–3,200 hrs.	8.0	44.55		45.93	
2373 01	Men's Tailor Cutter	8.0	55.59		57.31	
2375 01	Men's Supervising Tailor	8.0	55.59		57.31	
2376 01	Special Costume Keyperson	8.0	55.59		57.31	
2381 01	Tailor Fitter	8.0	54.27		55.95	
2383 01	Coat, Vest & Pant Maker	8.0	54.27		55.95	
2385 01	Alteration Tailor	8.0	52.14		53.75	
2386 01	Special Costume Mfr.	8.0	52.14		53.75	
2387 01	Tailor's Helper	8.0	48.03		49.52	
2391 01	Wardrobe Specialty Mfr.	8.0	54.27		55.95	

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EP OCCUPATION CODE LIST
BASIC AGREEMENT – STUDIO

EP OCC CODE	CLASSIFICATION	GUAR HRS	3% Reduced** 8/3/2025 – 8/1/2026		Curr Period Effective* 8/3/2025 – 8/1/2026	
			HOURLY	WEEKLY	HOURLY	WEEKLY
4100 00	Editors Local 700 (MAJORS) Studio Rates and Hours					
4121 01	Editor Feature Z-1	8.0	\$76.64		\$79.01	
4121 49	Editor Feature Z-1	48.6	70.76	\$3,438.94	72.95	\$3,545.37
4121 56	Editor Feature Z-1	70.0		4,333.10		4,467.11
4123 01	Serial Editor	8.0	76.64		79.01	
4123 49	Serial Editor	48.6	70.76	3,438.94	72.95	3,545.37
4125 01	Montage Editor	8.0	76.64		79.01	
4125 49	Montage Editor	48.6	70.76	3,438.94	72.95	3,545.37
4126 00	Colorist Journeyperson	9.0	97.06		100.06	
4126 49	Colorist Journeyperson	48.6	82.32	4,000.75	84.87	4,124.68
4127 00	Colorist Entry Level	9.0	84.15		86.75	
4127 49	Colorist Entry Level	48.6	71.61	3,480.25	73.82	3,587.65
4131 01	Shorts Editor	8.0	76.64		79.01	
4131 49	Shorts Editor	48.6	70.76	3,438.94	72.95	3,545.37
4135 01	Trailer Editor	8.0	61.51		63.41	
4135 45	Trailer Editor	45.0	61.55	2,923.63	63.45	3,013.88
4136 01	Dailies Colorist Journeyperson	9.0	75.37		77.70	
4136 48	Dailies Colorist Journeyperson	48.6	66.18	3,500.92	68.23	3,609.37
4137 01	Dailies Colorist Entry Level	9.0	65.67		67.70	
4137 48	Dailies Colorist Entry Level	48.6	57.89	3,062.38	59.68	3,157.07
4141 56	Supervising Sound Editor Z-4	70.0		3,374.98		3,479.36
4145 56	Head Music Film Editor Z-4a	70.0		3,374.98		3,479.36
4146 01	Color Assist Journeyperson	9.0	63.44		65.40	
4146 48	Color Assist Journeyperson	48.6	57.07	3,019.00	58.84	3,112.64
4147 01	Color Assist Entry Level	9.0	55.51		57.23	
4147 48	Color Assist Entry Level	48.6	50.13	2,651.88	51.68	2,733.87
4151 01	Sound Effects Editor 1st 6 mos Z-5a	8.0	52.60		54.23	
4151 43	Sound Effects Editor 1st 6 mos Z-5a	43.2	52.62	2,357.38	54.25	2,430.40
4152 01	Sound Effects Ed. 2nd 6 mos Z-5b	8.0	54.75		56.44	
4152 43	Sound Effects Ed. 2nd 6 mos Z-5b	43.2	54.74	2,452.35	56.43	2,528.06
4153 01	Sound Effects Editor thereafter Z-5c	8.0	57.84		59.63	
4153 43	Sound Effects Editor thereafter Z-5c	43.2	57.85	2,591.68	59.64	2,671.87
4154 01	Sound Effects Editor thereafter Z-5cc	8.0	65.35		67.37	
4154 43	Sound Effects Editor thereafter Z-5cc	43.2	61.55	2,757.44	63.45	2,842.56
4154 49	Sound Effects Editor thereafter Z-5cc	48.6	65.34	3,175.52	67.36	3,273.70
4155 01	Foley Artist 1st 6 months Z-11a	8.0	52.60		54.23	
4155 43	Foley Artist 1st 6 months Z-11a	43.2	52.62	2,357.38	54.25	2,430.40
4156 01	Foley Artist 2nd 6 months Z-11b	8.0	54.75		56.44	
4156 43	Foley Artist 2nd 6 months Z-11b	43.2	54.74	2,452.35	56.43	2,528.06
4157 01	Foley Artist Thereafter Z-11c	8.0	57.84		59.63	
4157 43	Foley Artist Thereafter Z-11c	43.2	57.85	2,591.68	59.64	2,671.87
4158 01	Foley Artist Thereafter Z-11cc	8.0	65.35		67.37	
4158 43	Foley Artist Thereafter Z-11cc	43.2	61.55	2,757.44	63.45	2,842.56
4158 49	Foley Artist Thereafter Z-11cc	48.6	65.34	3,175.52	67.36	3,273.70
4161 01	Music Film Editor 1st 6 months Z-5d	8.0	52.60		54.23	
4161 43	Music Film Editor 1st 6 months Z-5d	43.2	52.62	2,357.38	54.25	2,430.40
4162 01	Music Film Editor 2nd 6 months Z-5e	8.0	54.75		56.44	
4162 43	Music Film Editor 2nd 6 months Z-5e	43.2	54.74	2,452.35	56.43	2,528.06

**EP OCCUPATION CODE LIST
BASIC AGREEMENT – STUDIO**

EP OCC CODE	CLASSIFICATION	GUAR HRS	3% Reduced 8/3/2025 – 8/1/2026		Curr Period Effective 8/3/2025 – 8/1/2026	
			HOURLY	WEEKLY	HOURLY	WEEKLY
41000 00	Editors Local 700 (MAJORS) – continued					
4163 01	Music Film Editor thereafter Z-5f	8.0	57.84		59.63	
4163 43	Music Film Editor thereafter Z-5f	43.2	57.85	2,591.68	59.64	2,671.87
4164 01	Music Film Editor thereafter Z-5ff	8.0	65.35		67.37	
4164 43	Music Film Editor thereafter Z-5ff	43.2	61.55	2,757.44	63.45	2,842.56
4164 49	Music Film Editor thereafter Z-5ff	48.6	65.34	3,175.52	67.36	3,273.70
4171 01	Assistant Editor 1st 6 mos Z-6a	8.0	49.50		51.03	
4171 45	Assistant Editor 1st 6 mos Z-6a	43.0	49.53	2,352.68	51.06	2,425.35
4172 01	Assistant Editor 2nd 6 mos Z-6b	8.0	51.39		52.98	
4172 45	Assistant Editor 2nd 6 mos Z-6b	43.2	51.34	2,438.65	52.93	2,514.18
4173 01	Assistant Editor thereafter Z-6c	8.0	53.79		55.45	
4173 45	Assistant Editor thereafter Z-6c	45	53.75	2,553.13	55.41	2,631.98
4182 01	Apprentice Editor Z-7	8.0	47.62		49.09	
4182 40	Apprentice Editor Z-7	40.0	47.66	1,906.40	49.13	1,965.20
4191 56	Head Librarian Z-8	70.0		3,220.35		3,319.95
4192 01	Supervising Librarian Z-9	8.0	53.26		54.91	
4192 43	Supervising Librarian Z-9	43.2	53.35	2,390.08	55.00	2,464.00
4193 01	Librarian 1st 6 months Z-10a	8.0	47.95		49.43	
4193 43	Librarian 1st 6 months Z-10a	43.2	47.92	2,146.82	49.40	2,213.12
4194 01	Librarian 2nd 6 months Z-10b	8.0	49.50		51.03	
4194 43	Librarian 2nd 6 months Z-10b	43.2	49.53	2,218.94	51.06	2,287.49
4195 01	Librarian thereafter Z-10c	8.0	51.39		52.98	
4195 43	Librarian thereafter Z-10c	43.2	51.34	2,300.03	52.93	2,371.26
4197 50	VFX Editor	50.0	61.06	3,358.30	62.95	3,462.25

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BASIC AGREEMENT – STUDIO

EP OCC CODE	CLASSIFICATION	GUAR HRS	3% Reduced** 8/3/2025 – 8/1/2026		Curr Period Effective* 8/3/2025 – 8/1/2026	
			HOURLY	WEEKLY	HOURLY	WEEKLY
4100 00	Sound Technicians – Post Production Agreement Local 700 (MAJORS)					
4100 00	Journeyperson Music Mixer Y-1	9.0	\$97.06		\$100.06	
4100 49	Journeyperson Music Mixer Y-1	48.6	82.32	\$4,000.75	84.87	4,124.68
4120 00	Journeyperson Re-Recording Mixer Y-1	9.0	97.06		100.06	
4120 49	Journeyperson Re-Recording Mixer Y-1	48.6	82.32	4,000.75	84.87	4,124.68
4130 00	Journeyperson Supervising Engineer Y-3a	9.0	97.06		100.06	
4130 49	Journeyperson Supervising Engineer Y-3a	48.6	82.32	4,000.75	84.871	4,124.68
4140 01	Journeyperson Engineer (Sound) Y-4	9.0	75.37		77.70	
4140 48	Journeyperson Engineer (Sound) Y-4	48.6	66.18	3,500.92	68.23	3,609.37
4105 01	Journeyperson Service Recorder Y-7	9.0	66.18		68.23	
4105 48	Journeyperson Service Recorder Y-7	48.6	59.33	3,138.56	61.17	3,235.89
4106 01	Journeyperson Utility Sound Tech Y-7a	9.0	66.18		68.23	
4106 48	Journeyperson Utility Sound Tech Y-7a	48.6	59.33	3,138.56	61.17	3,235.89
4107 01	Journeyperson Micro. Boom Operator Y-8	9.0	66.18		68.23	
4107 48	Journeyperson Micro. Boom Operator Y-8	48.6	59.33	3,138.56	61.17	3,235.89
4150 01	Journeyperson Record. Mach Operator Y-9	9.0	63.44		65.40	
4150 48	Journeyperson Record. Mach Operator Y-9	48.6	57.07	3,019.00	58.84	3,112.64
4110 00	Entry Level Music Mixer Y-1	9.0	84.15		86.75	
4110 49	Entry Level Music Mixer Y-1	48.6	71.61	3,480.25	73.82	3,587.65
4111 00	Entry Level Re-Recording Mixer Y-1	9.0	84.15		86.75	
4111 49	Entry Level Re-Recording Mixer Y-1	48.6	71.61	3,480.25	73.82	3,587.65
4113 00	Entry Level Supervising Engineer Y-3a	9.0	84.15		86.75	
4113 49	Entry Level Supervising Engineer Y-3a	48.6	71.61	3,480.25	73.82	3,587.65
4114 01	Entry Level Engineer (Sound) Y-4	9.0	65.67		67.70	
4114 48	Entry Level Engineer (Sound) Y-4	48.6	57.89	3,062.38	59.68	3,157.07
4115 01	Entry Level Service Recorder Y-7	9.0	57.90		59.69	
4115 48	Entry Level Service Recorder Y-7	48.6	52.05	2,753.45	53.66	2,838.61
4116 01	Entry Level Utility Sound Tech Y-7a	9.0	57.90		59.69	
4116 48	Entry Level Utility Sound Tech Y-7a	48.6	52.05	2,753.45	53.66	2,838.61
4117 01	Entry Level Micro. Boom Operator Y-8	9.0	57.90		59.69	
4117 48	Entry Level Micro. Boom Operator Y-8	48.6	52.05	2,753.45	53.66	2,838.61
4118 01	Entry Level Record. Machine Op Y-9	9.0	55.51		57.23	
4118 48	Entry Level Record. Machine Op Y-9	48.6	50.13	2,651.88	51.68	2,733.87
4109 01	Sound Service Person Y-16	9.0	28.75		29.64	
4119 01	Sound Production Trainee Y-16a	9.0	28.75		29.64	

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BASIC AGREEMENT – STUDIO

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			HOURLY	WEEKLY	HOURLY	WEEKLY
41000 00	Editors Local 700 (INDEPENDENTS)					
41211 01***	Motion Picture Editor Z-1	8.0	\$97.09		\$100.09	
41211 49***	Motion Picture Editor Z-1	48.6	70.76	\$3,438.94	72.95	\$3,545.37
41211 56***	Motion Picture Editor Z-1	70.0		4,333.10		4,467.11
4126 00	Colorist Journeyperson	9.0	97.06		100.06	
4126 49	Colorist Journeyperson	48.6	82.32	4,000.75	84.87	4,124.68
4127 00	Colorist Entry Level	9.0	84.15		86.75	
4127 49	Colorist Entry Level	48.6	71.61	3,480.25	73.82	3,587.65
4136 01	Dailies Colorist Journeyperson	9.0	75.37		77.70	
4136 48	Dailies Colorist Journeyperson	48.6	66.18	3,500.92	68.23	3,609.37
4137 01	Dailies Colorist Entry Level	9.0	65.67		67.70	
4137 48	Dailies Colorist Entry Level	48.6	57.89	3,062.38	59.68	3,157.07
4146 01	Color Assist Journeyperson	9.0	63.44		65.40	
4146 48	Color Assist Journeyperson	48.6	57.07	3,019.00	58.84	3,112.64
4147 01	Color Assist Entry Level	9.0	55.51		57.23	
4147 48	Color Assist Entry Level	48.6	50.13	2,651.88	51.68	2,733.87
41531 01***	Sound Editor Z-8a	8.0	66.01		68.05	
41531 43***	Sound Editor Z-8a	43.2	61.55	2,757.44	63.45	2,842.56
41541 01***	Sound Editor Z-2	8.0	79.06		81.50	
41541 49***	Sound Editor Z-2	48.6	65.34	3,175.52	67.36	3,273.70
41581 01***	Foley Artist Z-11	8.0	79.06		81.50	
41581 49***	Foley Artist Z-11	48.6	65.34	3,175.52	67.36	3,273.70
41631 01***	Music Editor Z-9b	8.0	66.01		68.05	
41631 43***	Music Editor Z-9b	43.2	61.55	2,757.44	63.45	2,842.56
41641 01***	Music Editor Z-3	8.0	79.06		81.50	
41641 49***	Music Editor Z-3	48.6	65.34	3,175.52	67.36	3,273.70
41731 01***	Assistant Editor Z-5	8.0	57.61		59.39	
41731 45***	Assistant Editor Z-5	45.0	53.75	2,553.13	55.41	2,631.98
41821 01***	Editorial Apprentice Z-7	8.0	48.82		50.33	
41821 40***	Editorial Apprentice Z-7	40.0	47.66	1,906.40	49.13	1,965.20
41901 01***	Librarian Z-4a	8.0	60.30		62.17	
41901 43***	Librarian Z-4a	43.2	55.95	2,506.56	57.68	2,584.06
41911 56***	Head Librarian Z-4	70.0		3,220.35		3,319.95
41951 01***	Editorial Librarian Z-6	8.0	54.87		56.57	
41951 43***	Editorial Librarian Z-6	43.2	51.34	2,300.03	52.93	2,371.26
4197 50	VFX Editor	50.0	61.06	3,358.30	62.95	3,462.25

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EP OCCUPATION CODE LIST
BASIC AGREEMENT – STUDIO

EP OCC CODE	CLASSIFICATION	GUAR HRS	3% Reduced** 8/3/2025 – 8/1/2026		Curr Period Effective* 8/3/2025 – 8/1/2026	
			HOURLY	WEEKLY	HOURLY	WEEKLY
4100 00	Sound Technicians – Post Production Agreement Local 700 (INDEPENDENTS)					
41001 00***	Journeyperson Music Mixer Y-1	9.0	\$97.06		\$100.06	
41001 49***	Journeyperson Music Mixer Y-1	48.6	82.32	\$4,000.75	84.87	\$4,124.68
41201 00***	Journeyperson Re-Recording Mixer Y-1	9.0	97.06		100.06	
41201 49***	Journeyperson Re-Recording Mixer Y-1	48.6	82.32	4,000.75	84.87	4,124.68
41301 00***	Journeyperson Supervising Engineer Y-3a	9.0	97.06		100.06	
41301 49***	Journeyperson Supervising Engineer Y-3a	48.6	82.32	4,000.75	84.87	4,124.68
41401 01***	Journeyperson Engineer (Sound) Y-4	9.0	75.37		77.70	
41401 48***	Journeyperson Engineer (Sound) Y-4	48.6	66.18	3,500.92	68.23	3,609.37
41051 01***	Journeyperson Service Recorder Y-7	9.0	66.18		68.23	
41051 48***	Journeyperson Service Recorder Y-7	48.6	59.33	3,138.56	61.17	3,235.89
41061 01***	Journeyperson Utility Sound Tech Y-7a	9.0	66.18		68.23	
41061 48***	Journeyperson Utility Sound Tech Y-7a	48.6	59.33	3,138.56	61.17	3,235.89
41071 01***	Journeyperson Micro. Boom Operator Y-8	9.0	66.18		68.23	
41071 48***	Journeyperson Micro. Boom Operator Y-8	48.6	59.33	3,138.56	61.17	3,235.89
41501 01***	Journeyperson Record. Mach Operator Y-9	9.0	63.44		65.40	
41501 48***	Journeyperson Record. Mach Operator Y-9	48.6	57.07	3,019.00	58.84	3,112.64
41101 00***	Entry Level Music Mixer Y-1	9.0	84.15		86.75	
41101 49***	Entry Level Music Mixer Y-1	48.6	71.61	3,480.25	73.82	3,587.65
41111 00***	Entry Level Re-Recording Mixer Y-1	9.0	84.15		86.75	
41111 49***	Entry Level Re-Recording Mixer Y-1	48.6	71.61	3,480.25	73.82	3,587.65
41131 00***	Entry Level Supervising Engineer Y-3a	9.0	84.15		86.75	
41131 49***	Entry Level Supervising Engineer Y-3a	48.6	71.61	3,480.25	73.82	3,587.65
41141 01***	Entry Level Engineer (Sound) Y-4	9.0	65.67		67.70	
41141 48***	Entry Level Engineer (Sound) Y-4	48.6	57.89	3,062.38	59.68	3,157.07
41151 01***	Entry Level Service Recorder Y-7	9.0	57.90		59.69	
41151 48***	Entry Level Service Recorder Y-7	48.6	52.05	2,753.45	53.66	2,838.61
41161 01***	Entry Level Utility Sound Tech Y-7a	9.0	57.90		59.69	
41161 48***	Entry Level Utility Sound Tech Y-7a	48.6	52.05	2,753.45	53.66	2,838.61
41171 01***	Entry Level Micro. Boom Operator Y-8	9.0	57.90		59.69	
41171 48***	Entry Level Micro. Boom Operator Y-8	48.6	52.05	2,753.45	53.66	2,838.61
41181 01***	Entry Level Record. Machine Op Y-9	9.0	55.51		57.23	
41181 48***	Entry Level Micro. Boom Operator Y-8	48.6	50.13	2,651.88	51.68	2,733.87
41091 01***	Sound Service Person Y-16	9.0	28.75		29.64	
41191 01***	Sound Production Trainee Y-16a	9.0	28.75		29.64	

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EP OCCUPATION CODE LIST
BASIC AGREEMENT – STUDIO

EP OCC CODE	CLASSIFICATION	GUAR HRS	3% Reduced Rates** 8/3/2025 – 8/1/2026		Curr Period Effective*	
			HOURLY	WEEKLY	HOURLY	WEEKLY
8100 00	Projectionists Local 695 (Non-Lab) NO 3% REDUCED RATE SCHEDULE PUBLISHED					
8159 56	Chief Projectionist (Supervisory)	70.0				\$3,414.76
8160 01	Projectionist Gang Boss (Working)	8.0			\$68.73	
8160 43	Projectionist Gang Boss	43.2			64.31	2,881.09
8162 43	Projectionist Gang Boss (Work/Supvr.)	43.2			66.52	2,980.10
8163 01	First Engineer	8.0			68.73	
8163 43	First Engineer	43.2			64.31	2,881.09
8164 01	First Process Projectionist	8.0			68.73	
8164 43	First Process Projectionist	43.2			64.31	2,881.09
8165 01	Scoring Projectionist	8.0			68.73	
8165 43	Scoring Projectionist	43.2			64.31	2,881.09
8166 01	Projectionist	8.0			63.73	
8166 43	Projectionist	43.2			59.87	2,682.18
8167 01	Process Projectionist	8.0			66.51	
8167 43	Process Projectionist	43.2			62.33	2,792.38
8168 01	Projection Engineer	8.0			66.51	
8168 43	Projection Engineer	43.2			62.33	2,792.38
8189 00	Trainee Projectionist					
81691 40***	1st 250 hrs. Worked	40.0			35.51	1,420.40
81692 40***	250.1 thru 650 hours worked	40.0			39.49	1,579.60
81693 40***	650.1 thru 1,400 hours worked	40.0			43.54	1,741.60

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BASIC AGREEMENT – STUDIO

EP OCC CODE	CLASSIFICATION	GUAR HRS	3% Reduced Rates**		Curr Period Effective*	
			8/4/2024 – 8/2/2025	8/3/2025 – 8/1/2026	HOURLY	WEEKLY
83000 00	Screen Story Analysts Local 700 NO 3% REDUCED RATE SCHEDULE PUBLISHED					
83010 00	1st 6 Months					
83011 40***	Regular Rate	40.0			48.36	
83012 01***	Spec Reading Rate/Domestic	8.0			51.85	
83013 01***	Special Reading Rate/Foreign	8.0			62.22	
83014 01***	Treatment/Synopsis	8.0			64.39	
83020 00	7 to 18 Months					
83021 40***	Regular Rate	40.0			51.56	
83022 01***	Spec Reading Rate/Domestic	8.0			55.05	
83023 01***	Special Reading Rate/Foreign	8.0			66.06	
83024 01***	Treatment/Synopsis	8.0			67.13	
83040 00	19 to 24 Months					
83041 40***	Regular Rate	40.0			53.05	
83042 01***	Spec Reading Rate/Domestic	8.0			56.68	
83043 01***	Special Reading Rate/Foreign	8.0			68.02	
83044 01***	Treatment/Synopsis	8.0			68.59	
83050 00	25 to 42 Months					
83051 40***	Regular Rate	40.0			54.71	
83052 01***	Spec Reading Rate/Domestic	8.0			58.19	
83053 01***	Special Reading Rate/Foreign	8.0			69.83	
83054 01***	Treatment/Synopsis	8.0			69.83	
83060 00	43 to 54 Months					
83061 40***	Regular Rate	40.0			56.30	
83062 01***	Spec Reading Rate/Domestic	8.0			59.87	
83063 01***	Special Reading Rate/Foreign	8.0			71.84	
83064 01***	Treatment/Synopsis	8.0			71.43	
83070 00	55 Mos And Thereafter					
83071 40***	Regular Rate	40.0			58.14	
83072 01***	Spec Reading Rate/Domestic	8.0			61.65	
83073 01***	Special Reading Rate/Foreign	8.0			73.98	
83074 01***	Treatment/Synopsis	8.0			72.91	

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EP OCCUPATION CODE LIST
BASIC AGREEMENT – STUDIO

EP OCC CODE	CLASSIFICATION	GUAR HRS	3% Reduced Rates** 8/3/2025 – 8/1/2026		Curr Period Effective* 8/3/2025 – 8/1/2026	
			HOURLY	WEEKLY	HOURLY	WEEKLY
4500 00	First Aid Local 767/80 Studio Rates and Hours					
4301 01	Supervisor Nurse	8.0	\$51.20		\$52.78	
4301 43	Supervisor Nurse	43.2	50.28	\$2,252.54	51.83	\$2,321.98
4311 01	Registered Nurses	8.0	48.68		50.19	
4311 43	Registered Nurses	43.2	47.82	2,142.34	49.30	2,208.64
4321 01	Nurses/First Aid	8.0	48.68		50.19	
4321 43	Nurses/First Aid	43.2	47.82	2,142.34	49.30	2,208.64
4500 00	Grips/Crafts Service Local 80 Studio Rates and Hours					
4501 56	Head Grip Foreperson	70.0		\$3,578.14		\$3,688.80
4511 56	Grip Foreperson	70.0		3,312.32		3,414.76
4521 01	Grip Sub-Foreperson	8.0	\$59.20		\$61.03	
4523 01	Head Camera Crane Operator	8.0	57.41		59.19	
4525 01	Camera Crane Electric Control Operator	8.0	57.41		59.19	
4526 01	Crab Dolly Operator	8.0	57.41		59.19	
4527 01	Blue Goose Operator	8.0	57.21		59.19	
4531 01	Grip Gang Boss	8.0	56.40		58.14	
4541 01	Grip	8.0	53.41		54.78	
4551 01	1st Company Grip / Key Grip	8.0	61.12		63.01	
4551 54	1st Company Grip / Key Grip	54.0	60.32	3,679.52	62.19	3,793.59
4552 01	2nd Company Grip / Best Boy Grip	8.0	55.48		57.20	
4552 54	2nd Company Grip / Best Boy Grip	54.0	54.52	3,325.72	56.21	3,428.81
4560 43	Canvas Room Grip	43.2	53.96	2,417.41	55.63	2,492.22
4561 01	Craft Service Foreperson	8.0	50.78		52.35	
4561 56	Craft Service Foreperson	70.0		2,670.63		2,753.23
4562 01	Craft Service Gang Boss	8.0	47.42		48.89	
4563 01	Craft Service Person	8.0	45.31		46.71	
4564 01	Sand Blaster	8.0	46.98		48.43	
4565 01	Roofer	8.0	46.98		48.43	
4566 01	Tar Pot Person	8.0	46.98		48.43	
4567 01	Pneumatic Tool Operator	8.0	47.42		48.89	
4568 01	Tool Room Keeper	8.0	46.68		48.12	
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	70.0		Negotiated		Negotiated

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BASIC AGREEMENT – STUDIO

EP OCC CODE	CLASSIFICATION	GUAR HRS	3% Reduced Rates** 8/3/2025 – 8/1/2026		Curr Period Effective* 8/3/2025 – 8/1/2026	
			HOURLY	WEEKLY	HOURLY	WEEKLY
5400 00	Electrical Lighting Technicians Local 728 Studio Rates and Hours					
5400 56	General Foreperson	70.0		\$3,312.32		\$3,414.76
5401 01	Chief Lighting Tech / Gaffer	8.0	\$61.12		\$63.01	
5401 54	Chief Lighting Tech / Gaffer	54.0	60.32	3,679.52	62.19	3,793.59
5403 01	Asst. Chief Lighting Tech / Best Boy	8.0	55.48		57.20	
5403 54	Asst. Chief Lighting Tech / Best Boy	54.0	54.52	3,325.72	56.21	3,428.81
5411 01	Sub-Foreperson	8.0	57.49		59.27	
5411 54	Sub-Foreperson	54.0	54.52	3,325.72	56.21	3,428.81
5420 01	Assistant Chief Rigging Technician	8.0	55.48		57.20	
5420 54	Assistant Chief Rigging Technician	54.0	54.52	3,325.72	56.21	3,428.81
5421 01	Chief Rigging Technician	8.0	61.12		63.01	
5421 54	Chief Rigging Technician	54.0	60.32	3,679.52	62.19	3,793.59
5422 01	Lighting Programmer	8.0	55.48		57.20	
5422 54	Lighting Programmer	54.0	54.52	3,325.72	56.21	3,428.81
5423 01	Lighting Plot Draftsperson	8.0	55.48		57.20	
5423 54	Lighting Plot Draftsperson	54.0	54.52	3,325.72	56.21	3,428.81
5425 01	Running Repair Technician	8.0	54.27		55.95	
5431 01	Special Lighting Technician	8.0	54.27		55.95	
5441 01	Gang Boss	8.0	54.27		55.95	
5451 01	Electrical Lighting Tech	8.0	53.14		54.78	
5452 01	Rigging Technician (Off Prod.)	8.0	53.14		54.78	
5453 01	Entry Level Technicians	8.0	46.73		48.18	

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BASIC AGREEMENT – STUDIO

EP OCC CODE	CLASSIFICATION	GUAR HRS	3% Reduced Rates** 8/3/2025 – 8/1/2026		Curr Period Effective* 8/3/2025 – 8/1/2026	
			HOURLY	WEEKLY	HOURLY	WEEKLY
5700 00	Make-Up & Hair Local 706 Studio Rates and Hours					
5700 01	Make-up Department Head	8.0	\$77.10		\$79.48	
5700 55	Make-up Department Head	54.0	72.89	\$3,936.06	75.14	\$4,057.56
5700 56	Make-up Department Head	70.0		4,217.08		4,347.50
5702 01	Assistant Department Head	8.0	73.74		76.02	
5702 55	Assistant Department Head	54.0	69.80	3,769.20	71.96	3,885.84
5711 01	Foreperson	8.0	73.74		76.02	
5711 55	Foreperson	54.0	69.80	3,769.20	71.96	3,885.84
5713 01	Make-up Tech	8.0	73.74		76.02	
5713 55	Make-up Tech	54.0	69.80	3,769.20	71.96	3,885.84
5721 01	Make-up Artist	8.0	69.98		72.14	
5721 55	Make-up Artist	54.0	66.63	3,598.02	68.69	3,709.26
5722 01	Make-up Artist Trainee	8.0	59.48		61.32	
5722 55	Make-up Artist Trainee	54.0	56.64	3,058.56	58.39	3,153.06
5741 01	Head Hair Stylist Department Head	8.0	77.10		79.48	
5741 49	Head Hair Stylist Department Head	48.6	72.89	3,936.06	75.14	4,057.56
5741 56	Head Hair Stylist Department Head	70.0		4,217.08		4,347.50
5742 01	Assistant Hair Stylist Dept. Head	8.0	73.74		76.02	
5742 49	Assistant Hair Stylist Dept Head	48.6	69.80	3,769.20	71.96	3,885.84
5751 01	Hair Stylist	8.0	69.98		72.14	
5751 49	Hair Stylist	48.6	66.63	3,598.02	68.69	3,709.26
5752 01	Hair Stylist Trainee	8.0	59.48		61.32	
5752 49	Hair Stylist Trainee	48.6	56.64	3,058.56	58.39	3,153.06
5761 00	Make-up Apprentices					
5761 48***	1st 1,000 hrs. Worked	48.6	37.43	1,980.05	38.59	2,041.41
5762 48***	2nd 1,000 hrs. Worked	48.6	39.21	2,074.21	40.42	2,138.22
5763 48***	3rd 1,000 hrs. Worked	48.6	40.97	2,258.83	42.24	2,234.50
5764 48***	4th 1,000 hrs. Worked	48.6	42.70	2,258.83	44.02	2,328.66
5765 48***	5th 1,000 hrs. Worked	48.6	44.41	2,349.29	45.78	2,421.76
5766 48***	6th 1,000 hrs. Worked	48.6	46.17	2,442.39	47.60	2,518.04
5771 00	Hair Stylist Apprentices					
5771 48***	1st 1,000 hrs. Worked	48.6	37.72	1,995.39	38.89	2,057.28
5772 48***	2nd 1,000 hrs. Worked	48.6	39.43	2,085.85	40.65	2,150.39
5773 48***	3rd 1,000 hrs. Worked	48.6	41.23	2,181.07	42.50	2,248.25
5774 48***	4th 1,000 hrs. Worked	48.6	43.30	2,290.57	44.64	2,361.46
5781 40	Wigmaker Class 1	40.0	53.21	2,128.40	54.86	2,194.40
5782 40	Wigmaker Class 2	40.0	47.55	1,902.00	49.02	1,960.80

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BASIC AGREEMENT – STUDIO

EP OCC CODE	CLASSIFICATION	GUAR HRS	3% Reduced Rates** 8/3/2025 – 8/1/2026		Curr Period Effective* 8/3/2025 – 8/1/2026	
			HOURLY	WEEKLY	HOURLY	WEEKLY
5800 00	Illustrators & Matte Artists Local 800 Studio Rates and Hours					
5811 01	Matte Artist	8.0	\$88.22		\$90.95	
5811 40	Matte Artist	40.0	80.93		83.43	
5821 01	1st Assistant Matte Artist	8.0	64.26		66.25	
5821 40	1st Assistant Matte Artist	40.0	60.63		62.50	
5831 01	2nd Assistant Matte Artist	8.0	50.56		52.12	
5831 40	2nd Assistant Matte Artist	40.0	48.69		50.20	
5832 40	Apprentice Matte Artist	40.0	45.53		46.94	
5841 56	Production Illustrator	70.0		Negotiated		Negotiated
5842 56	Senior Illustrator	70.0		\$3,424.27		3,530.18
5851 40	Junior Illustrator	40.0	58.10		59.90	
5851 56	Junior Illustrator	70.0		3,072.09		3,167.10
5861 40	Apprentice Illustrator	40.0	45.53		46.94	
66000 00	Painters Local 729 Studio Rates and Hours					
66201 56	Head Paint Foreperson	70.0		\$3,578.14		\$3,688.80
66221 56	Foreperson Painter	70.0		3,312.32		3,414.76
66231 01	Decorator Gang Boss	8.0	\$62.00		\$63.92	
66311 01	Decorator	8.0	58.58		60.39	
66331 01	Color Mixer	8.0	57.41		59.19	
66341 01	Paperhanger Gang Boss	8.0	58.58		60.39	
66351 01	Paperhanger	8.0	56.44		58.19	
66361 01	Maint. Painter Gang Boss	8.0			60.61	
66411 01	Painter	8.0	54.27		55.95	
66481 01	Paint Shop Helper	8.0	48.48		50.19	
66601 01	Supv. Sign Writer	8.0	67.00		69.07	
66611 01	Journeyperson Sign Writer	8.0	63.89		65.87	
66711 01	Production Painter	8.0	62.00		63.92	
66621 01	Entry Level Sign Writer	8.0	62.24		64.17	
66501 01	Entry Level Painter	8.0	53.15		54.79	
66510 00	Apprentice Painter					
66511 01***	1st Month	8.0	40.24		41.48	
66512 01***	2nd Month	8.0	42.05		43.35	
66513 01***	3rd Month	8.0	43.77		45.12	
66514 01***	4th Thru 6th Month	8.0	45.73		47.14	
66515 01***	7th Thru 12th Month	8.0	46.91		48.36	
66516 01***	13th Thru 18th Month	8.0	48.50		50.00	
66517 01***	19th Thru 24th Month	8.0	50.01		51.56	
66518 01***	25th Thru 30th Month	8.0	51.63		53.23	
66519 01***	31st Thru 36th Month	8.0	53.15		54.79	
66550 00	Apprentice Sign Writer					
66551 01***	1st Thru 6th Month	8.0	43.15		44.48	
66552 01***	7th Thru 12th Month	8.0	48.07		49.56	
66553 01***	13th Thru 18th Month	8.0	52.52		54.14	
66554 01***	19th Thru 24th Month	8.0	59.80		61.65	

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BASIC AGREEMENT – STUDIO

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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	\$61.99		\$63.91	
7300 56	Prop Maker Foreperson	70.0		\$3,312.32		\$3,414.76
7301 01	Prop Maker Gang Boss	8.0	57.41		59.19	
7303 01	Prop Maker Journeyperson	8.0	54.27		55.95	
7303 01	Carpenter	8.0	54.27		55.95	
7310 01	Special Effects Foreperson	8.0	61.99		63.91	
7310 56	Special Effects Foreperson	70.0		3,184.92		3,414.76
7311 01	Special Effects Gang Boss	8.0	57.41		59.19	
7313 01	Special Effects Journeyperson	8.0	54.27		55.95	
7315 01+	Licensed Powder Person	8.0	62.24		64.17	
7317 01	Asst Licensed Powder Person	8.0	58.10		59.90	
7319 01***	Greensman Foreperson	8.0	56.99		58.75	
7319 56***	Greensman Foreperson	70.0		3,099.53		3,195.39
7320 01+	Upholsterer Foreperson	8.0	61.99		63.91	
7320 56+	Upholsterer Foreperson	70.0		3,312.32		3,414.76
7321 01+	Draper Foreperson	8.0	61.99		63.91	
7321 56+	Draper Foreperson	70.0		3,312.32		3,414.76
7322 01+	Upholsterer Gang Boss	8.0	57.41		59.19	
7323 01+	Draper Gang Boss	8.0	57.41		59.19	
7325 01+	Upholsterer	8.0	54.27		55.95	
7326 01+	Draper	8.0	54.27		55.95	
7327 01	Floor Coverer Gang Boss	8.0	57.41		59.19	
7328 01+	Property Sewer Foreperson	8.0	61.99		63.91	
7329 01+	Property Sewing Person	8.0	54.27		55.95	
7330 01	Property Foreperson	8.0	56.99		58.75	
7330 56	Property Foreperson	70.0		3,099.53		3,195.39
7331 01	Property Master	8.0	61.12		63.01	
7331 54	Property Master	54.0	60.32	3,679.52	62.19	3,793.59
7332 01+	Assistant Property Master	8.0	54.26		55.94	
7332 54+	Assistant Property Master	54.0	53.46	3,261.06	55.11	3,361.71
7351 01	Greensman Gang Boss	8.0	53.15		54.79	
7351 54	Greensman Gang Boss	8.0	52.37	3,194.57	53.99	3,293.39
7351 01	Leadperson	8.0	53.15		54.79	
7351 54	Leadperson	54.0	52.37	3,194.57	53.99	3,293.39
7351 01	Property Gang Boss	8.0	53.15		54.79	
7351 54	Property Gang Boss	54.0	52.37	3,194.57	53.99	3,293.39
7369 01	Checkers	8.0	50.79		52.36	
7369 01	Electrical Property Person	8.0	50.79		52.36	
7369 01	Flower Person	8.0	50.79		52.36	
7369 01	Furniture Handlers	8.0	50.79		52.36	
7369 01	Greens Person	8.0	50.79		52.36	
7369 01	Hand Prop Persons	8.0	50.79		52.36	
7369 01	Property Person	8.0	50.79		52.36	
7369 01	Set Dresser	8.0	50.79		52.36	
7369 01	Swing Gang	8.0	50.79		52.36	

EP OCCUPATION CODE LIST
BASIC AGREEMENT – STUDIO

EP OCC CODE	CLASSIFICATION	GUAR HRS	3% Reduced Rates** 8/3/2025 – 8/1/2026		Curr Period Effective* 8/3/2025 – 8/1/2026	
			HOURLY RATE	WEEKLY RATE	HOURLY RATE	WEEKLY RATE
7300 00	Property Craftspersons Local 44 - continued					
7370 01	Floor Coverers	8.0	\$54.27		\$55.95	
	Draper/Upholsterer Trainee employed at a Studio Facility					
7374 01	1st 800 Hours	8.0	30.31		31.25	
7375 01	2nd 800 Hours	8.0	34.76		35.84	
7376 01	3rd 800 Hours	8.0	39.75		40.98	
7377 01	4th 800 Hours	8.0	44.72		46.10	
	Sewing Person Trainee employed at a Studio Facility					
7378 01	1st 520 Hours	8.0	30.31		31.25	
7379 01	2nd 520 Hours	8.0	34.76		35.84	
7380 01	3rd 520 Hours	8.0	39.75		40.98	
7381 01	4th 520 Hours	8.0	44.72		46.10	
7390 56	Set Decorator	70.0		4,031.88		4,156.58
7392 56	Coordinator	70.0		3,926.90		4,048.35
7392 56	Construction Coordinator	70.0		3,926.90		4,048.35

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See applicable footnotes in Local section.

EP OCCUPATION CODE LIST
BASIC AGREEMENT – STUDIO

EP OCC CODE	CLASSIFICATION	GUAR HRS	3% Reduced Rates** 8/3/2025 – 8/1/2026		Curr Period Effective* 8/3/2025 – 8/1/2026		
			HOURLY	WEEKLY	HOURLY	WEEKLY	
7500 00		Scenic & Title Artists Local 800 Studio Rates and Hours – NO DISTANT WAGE SCHEDULE					
7501 56	Scenic Arts Supervisor	70.0		\$4,510.43		\$4,649.93	
7510 01	Lead Scenic Artist	8.0	\$79.38		\$81.84		
7520 01	Scenic Artist	8.0	71.93		74.15		
7521 01	Graphic Artist	8.0	71.93		74.15		
7530 01	Scenic Artist Assistant	8.0	58.58		60.39		
7540 01	Student Scenic Artist	8.0	54.27		55.95		
7550 01	Title Artist	8.0	69.61		71.76		
7550 40	Title Artist	40.0	63.89		65.87		
7550 56	Title Artist	70.0		Negotiated		Negotiated	
7551 01	Lead Title Artist	8.0	70.35		72.53		
7551 40	Lead Title Artist	40.0	70.35		72.53		
7555 40	Title Artist Technician	40.0	53.80		55.46		
7560 40	Title Artist Trainee	40.0	19.60		19.60		
7570 01	Scenic Artist Trainee	8.0	21.39		21.39		
7575 01	Scenic Artist Shop Person	8.0	25.78		26.58		
7600 00		Set Designers & Model Builders Local 800 Studio Rates and Hours – NO DISTANT WAGE SCHEDULE					
7610 01	Senior Set Designer	8.0	\$64.87		\$66.88		
7610 40	Senior Set Designer	40.0	61.49	\$2,459.60	63.39	\$2,535.60	
7611 01	Leadperson Set Designer	8.0	74.60		76.91		
7611 40	Leadperson Set Designer	40.0	70.71	2,828.40	72.90	2,916.00	
7623 01	Junior Set Designer	8.0	58.88		60.70		
7623 40	Junior Set Designer	40.0	56.12	2,244.80	57.86	2,314.40	
7631 00	Apprentice Set Designer						
7631 01***	1st 1,000 hrs. worked	8.0	38.82		40.02		
7632 01***	2nd 1,000 hrs. worked	8.0	40.89		42.15		
7633 01***	3rd 1,000 hrs. worked	8.0	42.92		44.25		
7634 01***	4th 1,000 hrs. worked	8.0	46.91		48.36		
7635 01***	5th 1,000 hrs. worked	8.0	50.86		52.43		
7636 01***	6th 1000 hrs. worked	8.0	57.05		58.81		
7643 01	Senior Set Model Builder	8.0	64.87		66.88		
7643 40	Senior Set Model Builder	40.0	61.49	2,459.60	63.39	2,535.60	
7644 01	Leadperson Set Model Builder	8.0	74.60		76.91		
7644 40	Lead Set Model Builder	40.0	70.71	2,828.40	72.90	2,916.00	
7645 01	Assistant Set Model Builder	8.0	53.75		55.41		
7645 40	Assistant Set Model Builder	40.0	51.61	2,064.40	53.21	2,128.40	
7647 01	Apprentice Set Model Builder	8.0	43.65		45.00		
7647 40	Apprentice Set Model Builder	40.0	41.97	1,678.80	43.27	1,730.80	

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EP OCCUPATION CODE LIST
BASIC AGREEMENT – STUDIO

EP OCC CODE	CLASSIFICATION	GUAR HRS	3% Reduced Rates** 8/3/2025 – 8/1/2026		Curr Period Effective* 8/3/2025 – 8/1/2026	
			HOURLY	WEEKLY	HOURLY	WEEKLY
7700 00	Script Supervisors/Continuity Coordinators/Production Office Coordinators Local 871 Studio Rates and Hours					
7701 01	Script Supervisor – 1st Year	10.5	\$46.11		\$47.54	
7701 54	Script Supervisor – 1st Year	54.0	45.32	\$2,764.52	46.72	\$2,849.92
7702 01	Script Supervisor – 2nd Year	10.5	49.09		50.61	
7702 54	Script Supervisor – 2nd Year	54.0	47.64	2,906.04	49.11	2,995.71
7703 01	Script Supr/3rd Yr & thereafter	10.5	51.89		53.49	
7703 54	Script Supr/3rd Yr & thereafter	54.0	51.28	3,128.08	52.87	3,225.07
7704 01	Electronic Cueing Devices	8.0	54.79		56.48	
7704 01	Teleprompter	8.0	54.79		56.48	
7705 56	Production Office Coordinator	70.0		As Negotiated		As Negotiated
7706 01	Asst. Prod Office Coordinator		As Negotiated		As Negotiated	
7707 01	Art Department Coordinator		As Negotiated		As Negotiated	
7706 01	Assistant Production Office Coordinators employed on a television motion picture (other than a long-form television motion picture or program made for basic cable) ⁱ		30.00		30.00	
7706 01	Assistant Production Office Coordinators employed on a long-form television motion picture or program made for basic cable ⁱⁱ		30.00		30.00	
7707 01	Art Department Coordinators employed on a television motion picture ⁱⁱⁱ		30.00		30.00	
7100 00	Production Accountants Local 871 Studio Rates and Hours					
7100 56	Production Accountant			As Negotiated		
7102 56	Asst. Production Accountant			As Negotiated		

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** These rates are the current LAIA Basic Agreement.

*** EP Assigned occupation code number.

See applicable footnotes in Local section.

ⁱ 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.

ⁱⁱ 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.

ⁱⁱⁱ 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	3% Reduced Rates** 8/3/2025 – 8/1/2026		Curr Period Effective* 8/3/2025 – 8/1/2026	
			HOURLY	WEEKLY	HOURLY	WEEKLY
8100 00	Sound Technicians Local 695 Studio Rates and Hours					
8105 00	Production Mixer Y-1	9.0	\$97.06		\$100.06	
8105 49	Production Mixer Y-1	48.6	82.32	\$4,000.75	84.87	\$4,124.68
8109 00	Supervising Engineer Y-3	9.0	97.06		100.06	
8109 49	Supervising Engineer Y-3	48.6	82.32	4,000.75	84.87	4,124.68
8111 01	Operative Super &/or Engineer Y-4	9.0	75.37		77.70	
8111 48	Operative Super &/or Engineer Y-4	48.6	66.18	3,500.92	68.23	3,609.37
8131 01	Maintenance Technician Y-6	9.0	66.18		68.23	
8131 48	Maintenance Technician Y-6	48.6	59.33	3,138.56	61.17	3,235.89
8141 01	Service Recorder/TV Engineer Video Assist Y-7	9.0	66.18		68.23	
8141 48	Service Recorder/TV Engineer Video Assist Y-7	48.6	59.33	3,138.56	61.17	3,235.89
8144 01	Utility Sound Technician Y-7a	9.0	66.18		68.23	
8144 48	Utility Sound Technician Y-7a	48.6	59.33	3,138.56	61.17	3,235.89
8151 01	Micro Boom Operator Y-8	9.0	75.37		77.70	
8151 48	Micro Boom Operator Y-8	48.6	66.18	3,500.92	68.23	3,609.37
8161 01	Sound Service Person III Y-9	9.0	53.31		54.96	
8161 48	Sound Service Person III Y-9	48.6	50.86	2,690.49	52.43	2,773.55
8171 00	Production Mixer Y-1	9.0	84.15		86.75	
8171 49	Production Mixer Y-1	48.6	71.61	3,480.25	73.82	3,587.65
8173 00	Supervising Engineer Y-3	9.0	84.15		86.75	
8173 49	Supervising Engineer Y-3	48.6	71.61	3,480.25	73.82	3,587.65
8174 01	Operative Super and/or Engineer Y-4	9.0	65.67		67.70	
8174 48	Operative Super and/or Engineer Y-4	48.6	57.89	3,062.38	59.68	3,157.07
8176 00	Maintenance Technician Y-6	9.0	57.90		59.69	
8176 48	Maintenance Technician Y-6	48.6	52.05	2,753.45	53.66	2,838.61
8178 01	Service Recorder/TV Engineer Video Assist Y-7	9.0	57.90		59.69	
8178 48	Service Recorder/TV Engineer Video Assist Y-7	48.6	52.05	2,753.45	53.66	2,838.61
8180 01	Utility Sound Technician Y-7a	9.0	57.90		59.69	
8180 48	Utility Sound Technician Y-7a	48.6	52.05	2,753.45	53.66	2,
8181 01	Micro Boom Operator Y-8	9.0	65.67		67.70	
8181 48	Micro Boom Operator Y-8	48.6	57.89	3,062.38	59.68	3,157.07
8182 01	Sound Service Person III Y-9	9.0	42.52		43.83	
8182 48	Sound Service Person III Y-9	48.6	44.83	2,371.51	46.22	2,445.04
8184 01	Sound Service Person II Y-13	9.0	31.99		32.98	
8184 48	Sound Service Person II Y-13	48.6	30.59	1,618.21	31.54	1,668.47
8185 01	Sound Service Person I Y-16	9.0	27.08		27.92	
8192 01	Production Sound Trainee Y-16a	9.0	27.08		27.92	
8194 01	Sound Service Person II Y-13	9.0	36.86		38.00	
8194 48	Sound Service Person II Y-13	48.6	35.20	1,862.08	36.29	1,919.74

Continued next page.

EP OCCUPATION CODE LIST
BASIC AGREEMENT – STUDIO

EP OCC CODE	CLASSIFICATION	GUAR HRS	3% Reduced Rates** 8/3/2025 – 8/1/2026		Curr Period Effective* 8/3/2025 – 8/1/2026	
			HOURLY	WEEKLY	HOURLY	WEEKLY
8100 00	Sound Technicians Local 695 - continued					
8199 01	Audio Utility Person/Audio Assist/Chyron Operator	9.0	\$66.18		\$68.23	
8199 48	Audio Utility Person/Audio Assist/Chyron Operator	48.6	59.31	\$2,372.40	61.14	\$2,445.60
8400 00	Teachers & Welfare Workers Local 884 Studio Rates and Hours					
8401 01	Teacher-Welfare Worker	8.0	\$66.90		\$68.97	
8401 56	Teacher-Welfare Worker	70.0		\$3,144.40		\$3,241.65
5900 00	Non-Affiliate Production Accountants					
5900 01	Production Accountant	12.0	Negotiated		Negotiated	
5900 56	Production Accountant	60.0		Negotiated		Negotiated
5901 01	Asst. Production Accountant	12.0	Negotiated		Negotiated	
5902 56	Asst. Production Accountant	60.0		Negotiated		Negotiated

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*** EP Assigned occupation code number.

See applicable footnotes in Local section.

EP OCCUPATION CODE LIST
MOW LONG-FORM AGREEMENT

MOW LONG-FORM AGREEMENT

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 8/3/2025 to 8/1/2026			
			WEEKLY	HOURLY	DAILY	HOURLY
1800 00	Art Directors Local 800 Studio Rates and Hours					
1801 56	MOW Art Director – on call	70.0	\$4,489.83			
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			\$647.35	\$80.92
1803 40	MOW Camera Operator	40.0	\$2,966.04	\$74.15		
1804 01	MOW First Assistant Camera	8.0			515.28	64.41
1804 40	MOW First Assistant Camera	40.0	2,280.96	57.02		
1805 01	MOW 2nd Assistant Camera	8.0			467.04	58.38
1805 40	MOW 2nd Assistant Camera	40.0	2,108.52	52.71		
1806 01	MOW Still Photographer	8.0			564.19	70.52
1806 40	MOW Still Photographer	40.0	2,616.84	65.42		
1847 01	MOW Film Loader	8.0			405.20	50.65
1847 40	MOW Film Loader	40.0	1,754.00	43.85		
1842 01	MOW Other Technical Persons	8.0			467.04	58.38
1842 40	MOW Other Technical Persons	40.0	2,020.00	50.50		
1800 00	Property Craftpersons Local 44 Studio Rates and Hours					
1807 56	MOW Const. Coord. – on call	70.0	\$3,381.57			
1808 01	MOW Construction Labor	8.0			\$376.99	\$47.12
1809 01	MOW Construction Foreperson	8.0			402.72	50.34
1809 40	MOW Construction Foreperson	40.0	1,943.64	\$48.59		
1823 01	MOW Special Effects	8.0			460.15	57.52
1823 40	MOW Special Effects	40.0	1,958.00	48.95		
1824 01	MOW Assistant Special Effects	8.0			402.84	50.36
1825 56	MOW Set Decorator – on call	70.0	3,471.98			
1826 01	MOW Lead Person	8.0			372.80	46.60
1826 40	MOW Lead Person	40.0	1,943.64	48.59		
1827 01	MOW Swing Gang	8.0			376.99	47.12
1828 01	MOW Prop Master	8.0			453.67	56.71
1828 40	MOW Prop Master	40.0	2,238.84	55.97		
1829 01	MOW Assistant Prop Master	8.0			402.77	50.35
1829 40	MOW Assistant Prop Master	40.0	1,983.96	49.60		
1842 01	MOW Other Technical Persons	8.0			467.04	58.38
1842 40	MOW Other Technical Persons	40.0	2,020.00	50.50		
1843 01	MOW Other Stagecraft Persons	8.0			372.80	46.60
1843 40	MOW Other Stagecraft Persons	40.0	1,617.60	40.44		
1899 01	MOW All Other Classifications	8.0	Subject to negotiation			
1899 40	MOW All Other Classifications	40.0	Subject to negotiation			

Continued next page.

**EP OCCUPATION CODE LIST
MOW LONG-FORM AGREEMENT**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 8/3/2025 to 8/1/2026			
			WEEKLY	HOURLY	DAILY	HOURLY
1800 00	Grips/Crafts Services Local 80 Studio Rates and Hours					
1810 01	MOW Key Grip	8.0			\$453.67	\$56.71
1810 40	MOW Key Grip	40.0	\$2,238.84	\$55.97		
1811 01	MOW Best Boy – Grip	8.0			411.84	51.48
1811 40	MOW Best Boy – Grip	40.0	2,023.56	50.59		
1812 01	MOW Company Grip	8.0			394.42	49.30
1812 40	MOW Company Grip	40.0	1,740.80	43.52		
1813 01	MOW Dolly Grip	8.0			426.17	53.27
1813 40	MOW Dolly Grip	40.0	1,779.60	44.49		
1814 56	MOW Craft Service – on call	70.0	2,477.91			
1815 01	MOW Craft Service – Daily	8.0			346.40	43.30
1815 40	MOW Craft Service	40.0	1,501.60	37.54		
1800 00	Painters Local 729 Studio Rates and Hours					
1816 01	MOW Prod Painter	8.0			\$452.56	\$56.57
1816 40	MOW Prod Painter	40.0	\$1,958.00	\$48.95		
1817 01	MOW Set Painter	8.0			402.84	50.36
1849 01	MOW Sign Writer	8.0			510.24	63.78
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			\$453.67	\$56.71
1818 40	MOW Chief Lighting Tech (Gaffer)	40.0	\$2,238.84	\$55.97		
1819 01	MOW Asst. Chief Lighting Tech	8.0			411.84	51.48
1819 40	MOW Asst. Chief Lighting Tech	40.0	2,023.56	50.59		
1821 01	MOW Electric Lighting Tech	8.0			394.42	49.30
1821 40	MOW Electric Lighting Tech	40.0	1,740.80	43.52		
1822 01	MOW Chief Rigging Tech	8.0			426.74	53.34
1822 40	MOW Chief Rigging Tech	40.0	1,779.60	44.49		
1800 00	Costume Designers Local 892 Studio Rates and Hours					
1830 56	MOW Costume Designer – on call	70.0	\$3,230.76			
1831 56	MOW Asst. Cost. Des. – on call	70.0	2,659.10			
1842 01	MOW Other Technical Persons	8.0			\$467.04	\$58.38
1842 40	MOW Other Technical Persons	40.0	2,020.00	\$50.50		
1843 01	MOW Other Stagecraft Persons	8.0			372.80	46.60
1843 40	MOW Other Stagecraft Persons	40.0	1,617.60	40.44		
1899 01	MOW All Other Classifications	8.0	Subject to negotiation			
1899 40	MOW All Other Classifications	40.0	Subject to negotiation			

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**EP OCCUPATION CODE LIST
MOW LONG-FORM AGREEMENT**

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 8/3/2025 to 8/1/2026			
			WEEKLY	HOURLY	DAILY	HOURLY
1800 00	Costumers Local 705 Studio Rates and Hours					
1832 01	MOW Key Costumer	8.0			\$399.24	\$49.91
1832 40	MOW Key Costumer	40.0	\$1,912.32	\$47.81		
1833 01	MOW Costumer	8.0			367.42	45.93
1833 40	MOW Costumer	40.0	1,738.44	43.46		
1865 01	MOW Costume Manufacturer	8.0			367.42	45.93
1865 40	MOW Costume Manufacturer	8.0	1,738.44	43.46		
1843 01	MOW Other Stagecraft Persons	8.0			372.80	46.60
1843 40	MOW Other Stagecraft Persons	40.0	1,617.60	40.44		
	Make-Up/Hairstylists Local 706 Studio Rates and Hours					
1834 01	MOW Make Up Dept Head	8.0			\$572.26	\$71.53
1834 40	MOW Make Up Dept Head	40.0	\$2,705.04	\$67.63		
1835 01	MOW Make Up Artist	8.0			547.34	68.42
1835 40	MOW Make Up Artist	40.0	2,590.56	64.76		
1836 01	MOW Hairstylist Dept Head	8.0			572.26	71.53
1836 40	MOW Hairstylist Dept Head	40.0	2,705.04	67.63		
1837 01	MOW Hairstylist	8.0			547.34	68.42
1837 40	MOW Hairstylist	40.0	2,590.56	64.76		
1843 01	MOW Other Stagecraft Persons	8.0			372.80	46.60
1843 40	MOW Other Stagecraft Persons	40.0	1,617.60	40.44		
	Sound Technicians Local 695 (formerly 700) Studio Rates and Hours					
1838 01	MOW Sound Mixer	8.0			\$720.43	\$90.05
1838 40	MOW Sound Mixer	40.0	\$3,055.32	\$76.38		
1839 01	MOW Boom Operator	8.0			515.28	64.41
1839 40	MOW Boom Operator	40.0	2,228.40	55.71		
	Teachers/Welfare Workers Local 884 Studio Rates and Hours					
1840 01	MOW Teacher/Welfare Worker	8.0			\$496.58	\$62.07
1840 40	MOW Teacher/Welfare Worker	40.0	\$2,002.80	\$50.07		
	First Aid Local 767 Studio Rates and Hours					
1841 01	MOW First Aid	8.0			\$372.80	\$46.60
1841 40	MOW First Aid	40.0	\$1,774.80	\$44.37		
	Script Supervisors Local 871 Studio Rates and Hours					
1844 01	MOW Script Supervisor	8.0			\$433.27	\$48.14
1844 40	MOW Script Supervisor	40.0	\$1,865.88	\$46.65		
1850 01	Teleprompter Operator	8.0			406.66	50.83
1850 40	Teleprompter Operator	40.0	1,767.20	44.18		

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EP OCCUPATION CODE LIST
MOW LONG-FORM AGREEMENT

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 8/3/2025 to 8/1/2026			
			WEEKLY	HOURLY	DAILY	HOURLY
Set Designers Local 800 Studio Rates and Hours						
1845 01	MOW Set Designer	8.0			\$481.54	\$60.19
1845 40	MOW Set Designer	40.0	\$2,282.04	\$57.05		
1842 01	MOW Other Technical Persons	8.0			467.04	58.38
1842 40	MOW Other Technical Persons	40.0	2,020.00	50.50		
1843 01	MOW Other Stagecraft Persons	8.0			372.80	46.60
1843 40	MOW Other Stagecraft Persons	40.0	1,617.60	40.44		
Scenic Title Artists Local 800 Studio Rates and Hours						
1846 01	MOW Scenic Artist	8.0			\$533.88	\$66.74
1846 40	MOW Scenic Artist	40.0	\$2,166.40	54.16		
1842 01	MOW Other Technical Persons	8.0			467.04	58.38
1842 40	MOW Other Technical Persons	40.0	2,020.00	50.50		
1843 01	MOW Other Stagecraft Persons	8.0			372.80	46.60
1843 40	MOW Other Stagecraft Persons	40.0	1,617.60	40.44		
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 8/3/2025 to 8/1/2026		
			HOURLY	WEEKLY	
21000 00	Animation Local 839 Studio Rates and Hours – NO DISTANT WAGE SCHEDULE				
Animator					
21013 40	1st 6 months	40.0	\$59.16	\$2,366.40	
21014 40	2nd 6 months	40.0	60.50	2,420.00	
21012 40	Journey	40.0	62.74	\$2,509.60	
21012 43	Supervisor	40.0	69.38	2,775.20	
21012 56	On Call	60.0		2,760.57	
21012 79	Supervisor On Call	60.0		3,137.01	
Background					
21032 40	1st 6 months	40.0	59.16	2,366.40	
21033 40	2nd 6 months	40.0	60.50	2,420.00	
21035 40	Journey	40.0	62.74	2,509.60	
21034 40	Supervisor	40.0	72.15	2,886.00	
21035 56	On Call	60.0		2,760.57	
21034 79	Supervisor On Call	60.0		3,137.01	
Layout					
2104 40	1st 6 months	40.0	59.16	2,366.40	
21041 40	2nd 6 months	40.0	60.50	2,420.00	
21042 40	Journey	40.0	62.74	2,509.60	
21042 43	Supervisor	40.0	69.38	2,775.20	
21042 56	On Call	60.0		2,760.57	
21042 79	Supervisor On Call	60.0		3,137.01	
Model Designer					
2105 40	1st 6 months	40.0	59.16	2,366.40	
21051 40	2nd 6 months	40.0	60.50	2,420.00	
21052 40	Journey	40.0	62.74	2,509.60	
21053 40	Supervisor	40.0	72.15	2,886.00	
21052 56	On Call	60.0		2,760.57	
21053 79	Supervisor On Call	60.0		3,137.01	
Color Designer (eff. 3/23/25-3/28/26)					
21501 40	1st 6 months	40.0	51.78	2,071.20	
21502 40	2nd 6 months	40.0	52.95	2,118.00	
21505 40	Journey	40.0	56.65	2,266.00	
Animation Story Person (eff. 8/4/24-3/22/25)					
21023 40	1st 6 months	40.0	56.88	2,275.20	
21024 40	2nd 6 months	40.0	58.17	2,326.80	
21022 40	Journey	40.0	60.33	2,413.20	
21022 43	Supervisor	40.0	69.38	2,775.20	
21022 56	On Call	60.0		2,654.53	
21022 79	Supervisor On Call	60.0		3,016.51	

Continued next page.

EP OCCUPATION CODE LIST
ANIMATION LOCAL 839

EP OCC CODE	CLASSIFICATION	GUAR HRS	Current Period Effective 8/3/2025 to 8/1/2026			
			HOURLY	WEEKLY		
21000 00 Animation Local 839 – continued						
Animation Story Person (other than those covered by 21-025)						
21023 40	1st 6 months	40.0	59.71	2,388.40		
21022 40	Journey	40.0	63.33	2,533.20		
21022 43	Supervisor	40.0	70.02	2,800.80		
21022 56	On Call	60.0		2,786.53		
21022 79	Supervisor On Call	60.0		3,166.51		
Animation Story Person (animated TV series 7+ min or 20-35+ animated High Budget SVOD)						
2102A 40	1st 6 months	40.0	61.43	2,457.20		
21025 40	Journey	40.0	65.15	2,606.00		
Assistant Animation Story Person						
2101A 40	1st 6 months	40.0	50.09	2,003.60		
2101B 40	2nd 6 months	40.0	53.70	2,148.00		
21011 40	Journey	40.0	56.38	2,255.20		
Production Board						
21027 40	1st 6 months	40.0	68.02	2,720.80		
21029 40	Journey	40.0	72.16	2,886.40		
21029 43	Supervisor	40.0	82.98	3,319.20		
21029 56	On Call	60.0		3,175.05		
21029 79	Supervisor On Call	60.0		3,608.01		
Animation Art Director						
21000 40	Journey	40.0	72.83	2,913.20		
Key Assistant Animator						
21112 40	Key Assistant Animator	40.0	60.12	2,404.80		
Assistant Animator/Storyboard Revisionist						
2110 40	1st 6 months	40.0	50.09	2,003.60		
21103 40	2nd 6 months	40.0	51.32	2,052.80		
21102 40	Journey	40.0	53.70	2,148.00		
Assistant Background/Layout						
21122 40	1st 6 months	40.0	50.09	2,003.60		
21123 40	2nd 6 months	40.0	51.32	2,052.80		
21124 40	Journey	40.0	53.70	2,148.00		
21124 56	On Call	60.0		2,362.81		
Assistant Model Designer						
21132 40	1st 6 months	40.0	50.09	2,003.60		
21133 40	2nd 6 months	40.0	51.32	2,052.80		
21134 40	Journey	40.0	53.70	2,148.00		
21134 56	On Call	70.0		2,362.81		
Breakdown						
21142 40	1st year	40.0	45.92	1,836.80		
21143 40	Journey	40.0	47.15	1,886.00		
Inbetweener						
21152 40	1st 6 months	40.0	42.56	1,702.40		
21153 40	2nd 6 months	40.0	43.78	1,751.20		
21154 40	Journey	40.0	45.42	1,816.80		
Apprentice Layout, Model Designer, Background, and Production Board						
21202 40	6 months	40.0	45.87	1,834.80		

Continued next page.

EP OCCUPATION CODE LIST
ANIMATION LOCAL 839

EP OCC CODE	CLASSIFICATION	GUAR HRS	Current Period Effective	
			HOURLY	WEEKLY
21000 00	Animation Local 839 – continued			
	Blue Sketch			
21232 40	1st year	40.0	\$44.99	\$1,799.60
21233 40	Journey	40.0	46.25	1,850.00
	Apprentice Story Person and/or Apprentice Story Sketch			
21322 40	1st 6 months	40.0	45.97	1,838.80
21323 40	2nd 6 months	40.0	48.00	1,920.00
	Assistant Director			
21331 40	1st month	40.0	47.76	1,910.40
21332 40	2nd 6 months	40.0	52.10	2,084.00
21333 40	3rd 6 months	40.0	56.43	2,257.20
21334 40	Journey	40.0	58.95	2,358.00
	Animation Timer			
21335 40	1st 6 months	40.0	47.76	1,910.40
21336 40	2nd 6 months	40.0	52.10	2,084.00
21337 40	3rd 6 months	40.0	56.43	2,257.20
21338 40	Journey	40.0	58.95	2,358.00
	Apprentice Timer			
21613 40	6 months	40.0	41.08	1,643.20
	Animation Checker			
21252 40	1st 3 months	40.0	44.99	1,799.60
21253 40	Next 9 months	40.0	46.25	1,850.00
21254 40	Next 6 months	40.0	50.09	2,003.60
21255 40	Next 6 months	40.0	51.44	2,057.60
21256 40	Journey	40.0	53.70	2,148.00
	Ink and Paint Asst. Supervisor (Ink & Paint, Xerox Color Model or Paint Lab)			
21412 40	1st 6 months	40.0	46.07	1,842.80
21413 40	2nd 6 months	40.0	47.20	1,888.00
21414 40	Journey	40.0	48.79	1,951.60
	Inker			
21422 40	1st month	40.0	40.07	1,602.80
21423 40	Next 6 months	40.0	42.24	1,689.60
21424 40	Next 6 months	40.0	43.40	1,736.00
21425 40	Journey	40.0	44.93	1,797.20
	Ink Checker			
21442 40	1st year	40.0	45.62	1,824.80
21443 40	Journey	40.0	46.47	1,858.80
	Special Effects			
21452 40	1st year	40.0	45.62	1,824.80
21453 40	Journey	40.0	46.47	1,858.80
	Head Special Effects			
21453 40	Head Special Effects	40.0	47.76	1,910.40
	Color Modelist			
21498 40	1st 6 months	40.0	43.85	1,754.00
21499 40	2nd 6 months	40.0	45.03	1,801.20
21500 40	Journey	40.0	46.69	1,867.60

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EP OCCUPATION CODE LIST
ANIMATION LOCAL 839

EP OCC CODE	CLASSIFICATION	GUAR HRS	Current Period Effective	
			HOURLY	WEEKLY
21000 00	Animation Local 839 – continued			
	Painter			
21522 40	1st month	40.0	\$40.07	\$1,602.80
21523 40	Next 6 months	40.0	41.66	1,666.40
21524 40	Next 6 months	40.0	42.87	1,714.80
21525 40	Journey	40.0	44.62	1,784.80
	Xerox Processor			
21542 40	1st 3 months	40.0	40.07	1,602.80
21543 40	Next 12 months	40.0	43.59	1,743.60
21544 40	Journey	40.0	44.62	1,784.80
	Key Xerox Processor			
21552 40	Key Xerox Processor	40.0	45.16	1,806.40
	Xerox Checker			
21562 40	1st year	40.0	45.62	1,824.80
21563 40	Journey	40.0	46.47	1,858.80
	Animation Stock Librarian			
21572 40	1st 6 months	40.0	43.67	1,746.80
21573 40	2nd 6 months	40.0	44.73	1,789.20
21574 40	Journey	40.0	46.47	1,858.80
	Production Final Checker/Mark Up			
21630 40	1st 6 months	40.0	43.67	1,746.80
21631 40	2nd 6 months	40.0	44.73	1,789.20
21632 40	Journey	40.0	46.47	1,858.80
	Head Final Checker			
21633 40	Head Final Checker	40.0	47.76	1,910.40
	Paint Checker			
21652 40	1st 6 months	40.0	42.56	1,702.40
21653 40	2nd 6 months	40.0	43.78	1,751.20
21654 40	Journey	40.0	45.42	1,816.80
	Picture Set-Up			
21672 40	1st year	40.0	44.99	1,799.60
21673 40	Journey	40.0	46.39	1,855.60
	Scan Checker			
21682 40	1st 6 months	40.0	41.44	1,657.60
21683 40	2nd 6 months	40.0	42.59	1,703.60
21684 40	Journey	40.0	44.16	1,766.40
	Cel Service			
21692 40	1st 6 months	40.0	41.27	1,650.80
21693 40	2nd 6 months	40.0	42.33	1,693.20
21694 40	Journey	40.0	43.70	1,748.00
	Mix and Match			
21722 40	1st year	40.0	43.06	1,722.40
21723 40	Journey	40.0	44.76	1,790.40
	Paint Technician			
21742 40	1st year	40.0	46.51	1,860.40
21743 40	Journey	40.0	48.12	1,924.80

EP OCCUPATION CODE LIST
ANIMATION LOCAL 839

EP OCC CODE	CLASSIFICATION	GUAR HRS	Current Period Effective	
			HOURLY	WEEKLY
21000 00	Animation Local 839 – continued			
	Letter Artist			
21792 40	1st 6 months	40.0	\$50.09	\$2,003.60
21793 40	2nd 6 months	40.0	51.44	2,057.00
21794 40	Journey	40.0	53.70	2,148.00
	Trainee			
21222 40	1st 6 months	40.0	40.60	1,624.00
21223 40	2nd 6 months	40.0	42.57	1,702.80
21224 40	3rd 6 months	40.0	44.54	1,781.60
	Associate Animation Writer			
21851 40	1st 6 months	40.0	45.97	1,838.80
21852 40	2nd 6 months	40.0	52.58	2,103.20
	Animation Writer Level 1			
21853 40	1st 6 months	40.0	59.16	2,366.40
21854 40	Journey	40.0	65.25	2,610.00
	Animation Writer Level 2			
21855 40	Animation Writer Level 2	40.0	72.21	2,888.40
	Animation Writer Level 1 (6 weeks or fewer)			
21883 40	1st 6 months	40.0	61.53	2,461.20
21884 40	Journey	40.0	67.87	2,714.80
	Animation Writer Level 1 (7-19 weeks)			
21885 40	1st 6 months	40.0	60.34	2,413.60
21886 40	Journey	40.0	66.56	2,662.40
	Animation Writer Level 1 (20+ weeks)			
21853 40	1st 6 months	40.0	59.16	2,366.10
21854 40	Journey	40.0	65.25	2,610.00
	Animation Writer Level 2 (6 weeks or fewer)			
21887 40	Animation Writer Level 2 (6 weeks or fewer)	40.0	75.10	3,004.00
	Animation Writer Level 2 (7-19 weeks)			
21888 40	Animation Writer Level 2 (7-19 weeks)	40.0	73.65	2,946.00
	Animation Writer Level 2 (20+ weeks)			
21855 40	Animation Writer Level 2 20+ weeks	40.0	72.21	2,888.40
	Supervising Animation Writer (license agreement or production commencement prior to 8/1/22)			
21856 40	Supervising Animation Writer	40.0	75.05	3,002.00
	Supervising Animation Writer (license agreement or production commencement on or after 8/1/22)			
21857 40	Supervising Animation Writer	40.0	83.11	3,324.40

EP OCCUPATION CODE LIST
IATSE VIDEOTAPE AGREEMENT

IATSE VIDEOTAPE – DRAMATIC PROGRAMS Article 15(a)

EP OCC CODE	CLASSIFICATION	GUAR HRS	3% Reduced Rates** 9/28/2025 – 10/3/2026		Curr Period Effective* 9/28/2025 – 10/3/2026	
			HOURLY	WEEKLY	HOURLY	WEEKLY
Property Crafts Persons Local 44						
7300 01***	Chiefs	8.0	\$60.375		\$62.25	
7300 40***	Chiefs	40.0	55.85	\$2,234.00	57.575	\$2,303.00
7311 01***	Special Effects	8.0	50.90		52.40	
7311 40***	Special Effects	40.0	46.30	1,852.00	47.70	1,908.00
73111 01***	Special Effects (Chief)	8.0	61.025		62.90	
73111 40***	Special Effects (Chief)	40.0	56.50	2,260.00	58.225	2,329.00
7369 01***	Other Stagecraft Dept Persons	8.0	50.25		51.75	
7369 40***	Other Stagecraft Dept Persons	40.0	45.65	1,826.00	47.05	1,882.00
7390 56***	Set Decorator – on call	70.0		2,436.00		2,511.00
Grips/Crafts Services Local 80						
4501 01***	Chiefs	8.0	\$60.375		\$62.25	
4501 40***	Chiefs	40.0	55.85	\$2,234.00	57.575	2,303.00
4525 01***	Camera Crane Operator	8.0	50.90		52.40	
4525 40***	Camera Crane Operator	40.0	46.30	1,852.00	47.70	1,908.00
4526 01***	Crab Dolly	8.0	50.90		52.40	
4526 40***	Crab Dolly	40.0	46.30	1,852.00	47.70	1,908.00
4541 01***	Other Stagecraft Dept Persons	8.0	50.25		51.75	
4541 40***	Other Stagecraft Dept Persons	40.0	45.65	1,826.00	47.05	1,882.00
International Photographers Local 600						
1901 01***	Director of Photography	8.0	\$78.00		\$80.375	
1901 40***	Director of Photography	40.0	71.05	\$2,842.00	73.25	\$2,930.00
1911 01***	Camera Operator	8.0	69.625		71.75	
1911 40***	Camera Operator	40.0	64.50	2,580.00	66.50	2,660.00
1982 01***	Video Controller (Shader)	8.0	69.625		71.75	
1982 40***	Video Controller (Shader)	40.0	64.50	2,580.00	66.50	2,660.00
1983 01***	Camera Utility	8.0	66.00		68.00	
1983 40***	Camera Utility	40.0	59.35	2,374.00	61.175	2,447.00
1984 01***	Digital Utility Person	8.0	46.00		47.375	
1985 01***	Digital Imaging Technician	8.0	87.25		90.00	
1985 40***	Digital Imaging Technician	40.0	79.95	3,198.00	82.425	3,297.00
1989 01***	Other Technical Dept Persons	8.0	69.625		71.75	
1989 40***	Other Technical Dept Persons	40.0	64.50	2,580.00	66.50	2,660.00
Sound Technicians Local 695						
8101 01***	Audio Mixer	8.0	\$78.00		\$80.375	
8101 40***	Audio Mixer	40.0	71.05	\$2,842.00	73.25	\$2,930.00
8111 01	Supervisor	8.0	79.50		82.00	
8111 40	Supervisor	40.0	72.225	2,889.00	74.45	2,978.00
8144 01***	Other Technical Dept Persons	8.0	69.625		71.75	
8144 40***	Other Technical Dept Persons	40.0	64.50	2,580.00	66.50	2,660.00
Costumers Local 705						
2302 01***	Supervising Costumer	8.0	\$53.79		\$55.45	
2302 40***	Supervising Costumer	40.0	51.53	\$2,061.20	53.12	\$2,124.80
2305 01***	Costumer	8.0	50.375		51.875	
2305 40***	Costumer	40.0	46.175	1,847.00	47.60	1,904.00

*** EP Assigned occupation code number.

See applicable footnotes in Local section.

EP OCCUPATION CODE LIST
IATSE VIDEOTAPE AGREEMENT

EP OCC CODE	CLASSIFICATION	GUAR HRS	3% Reduced Rates**		Curr Period Effective*	
			9/28/2025 – 10/3/2026	HOURLY	WEEKLY	HOURLY
Make-Up Artists/Hairstylists Local 706						
5713 01***	Make-Up Artist	8.0	\$62.125		\$64.00	
5713 40***	Make-Up Artist	40.0	55.925	\$2,237.00	57.65	\$2,306.00
5721 01***	Other Stagecraft Dept Persons	8.0	50.25		51.75	
5721 40***	Other Stagecraft Dept Persons	40.0	45.65	1,826.00	47.05	1,882.00
5751 01***	Hair Stylist	8.0	54.25		55.875	
5751 40***	Hair Stylist	40.0	49.10	1,964.00	50.625	2,025.00
Electrical Lighting Technicians Local 728						
5401 01***	Chiefs	8.0	\$60.375		\$62.25	
5401 40***	Chiefs	40.0	55.85	\$2,234.00	57.575	\$2,303.00
5451 01***	Other Stagecraft Dept Persons	8.0	50.25		51.75	
5451 40***	Other Stagecraft Dept Persons	40.0	45.65	1,826.00	47.05	1,882.00
Set Painters Local 729						
66221 01***	Chiefs	8.0	\$60.375		\$62.25	
66221 40	Chiefs	40.0	55.85	\$2,234.00	57.575	\$2,303.00
66711 01	Other Stagecraft Dept Persons	8.0	50.25		51.75	
66711 40	Other Stagecraft Dept Persons	40.0	45.65	1,826.00	47.05	1,882.00
First Aid Local 767/80						
4301 01***	Other Stagecraft Dept Persons	8.0	\$50.25		\$51.75	
Film Editors Local 700						
4113 01***	Videotape Operator	8.0	\$52.75		\$54.375	
4113 40***	Videotape Operator	40.0	49.175	\$1,967.00	50.70	\$2,028.00
4114 01***	Entry Level Videotape Operator	8.0	38.125		39.25	
4114 40***	Entry Level Videotape Operator	40.0	35.725	1,429.00	36.825	1,473.00
4121 01***	Tape Editor	8.0	78.00		80.375	
4121 40***	Tape Editor	40.0	71.05	2,842.00	73.25	2,930.00
4173 01***	Other Technical Dept Persons	8.0	69.625		71.75	
4173 40***	Other Technical Dept Persons	40.0	64.50	2,580.00	66.50	2,660.00
4195 01***	Technical Director	8.0	79.50		82.00	
4195 40***	Technical Director	40.0	72.225	2,889.00	74.45	2,978.00
Projectionists Local 695						
7211 01***	Other Technical Dept Persons	8.0	\$69.625		\$71.75	
7211 40***	Other Technical Dept Persons	40.0	64.50	\$2,580.00	66.50	\$2,660.00
Scenic Artists Local 800						
7520 01***	Scenic Artist	8.0	\$60.375		\$62.25	
7520 40***	Scenic Artist	40.0	52.475	\$2,099.00	54.10	\$2,164.00
7550 01	Other Stagecraft Dept Persons	8.0	50.25		51.75	
7550 40	Other Stagecraft Dept Persons	40.0	45.65	1,826.00	47.05	1,882.00
Set Designers and Model Makers Local 800						
7611 01***	Other Stagecraft Dept Persons	8.0	\$50.25		\$51.75	
7611 40***	Other Stagecraft Dept Persons	40.0	45.65	\$1,826.00	47.05	\$1,882.00
Script Supervisors Local 871						
7703 01***	Script Supervisor	8.0	\$51.25		\$52.875	
7703 40***	Script Supervisor	40.0	47.40	\$1,896.00	48.875	\$1,955.00
7704 01***	Other Stagecraft Dept Persons	8.0	50.25		51.75	
7704 40	Other Stagecraft Dept Persons	40.0	45.65	1,826.00	47.05	1,882.00
Art Directors Local 800						
1301 56***	Art Director – on call	70.0		\$4,007.00		\$4,131.00

EP OCCUPATION CODE LIST
IATSE VIDEOTAPE AGREEMENT

IATSE VIDEOTAPE – NON-DRAMATIC PROGRAMS 15(b)(1)

EP OCC CODE	CLASSIFICATION	GUAR HRS	3% Reduced Rates** 9/28/2025 – 10/3/2026		Curr Period Effective* 9/28/2025 – 10/3/2026	
			HOURLY	WEEKLY	HOURLY	WEEKLY
Property Crafts Persons Local 44						
7300 01***	Chiefs	8.0	\$54.625		\$56.375	
7300 40***	Chiefs	40.0	50.30	\$2,012.00	51.85	\$2,074.00
7311 01***	Special Effects	8.0	45.775		47.15	
7311 40***	Special Effects	40.0	41.775	1,671.00	43.05	1,722.00
73111 01***	Special Effects (Chief)	8.0	55.275		57.025	
73111 40***	Special Effects (Chief)	40.0	50.95	2,038.00	52.50	2,100.00
7369 01***	Other Stagecraft Dept Persons	8.0	45.125		46.50	
7369 40***	Other Stagecraft Dept Persons	40.0	41.125	1,645.00	42.40	1,696.00
7390 56***	Set Decorator – on call	70.0		2,200.00		2,268.00
Grips/Crafts Services Local 80						
4501 01***	Chiefs	8.0	\$54.625		\$56.375	
4501 40***	Chiefs	40.0	50.30	\$2,012.00	51.85	\$2,074.00
4525 01***	Camera Crane Operator	8.0	45.775		47.15	
4525 40***	Camera Crane Operator	40.0	41.775	1,671.00	43.05	1,722.00
4526 01***	Crab Dolly	8.0	45.775		47.15	
4526 40***	Crab Dolly	40.0	41.775	1,671.00	43.05	1,722.00
4541 01***	Other Stagecraft Dept Persons	8.0	45.125		46.50	
4541 40***	Other Stagecraft Dept Persons	40.0	41.125	1,645.00	42.40	1,696.00
International Photographers Local 600						
1901 01***	Director of Photography	8.0	\$70.625		\$72.75	
1901 40***	Director of Photography	40.0	64.125	\$2,565.00	66.10	\$2,644.00
1911 01***	Camera Operator	8.0	62.75		64.75	
1911 40***	Camera Operator	40.0	58.125	2,325.00	59.925	2,397.00
1982 01***	Video Controller (Shader)	8.0	62.75		64.75	
1982 40***	Video Controller (Shader)	40.0	58.125	2,325.00	59.925	2,397.00
1983 01***	Camera Utility	8.0	59.875		61.75	
1983 40***	Camera Utility	40.0	53.55	2,142.00	55.20	2,208.00
1984 01***	Digital Utility Person	8.0	41.25		42.50	
1985 01***	Digital Imaging Technician	8.0	78.875		81.25	
1985 40***	Digital Imaging Technician	40.0	72.025	2,881.00	74.25	2,970.00
1989 01***	Other Technical Dept Persons	8.0	62.75		64.75	
1989 40***	Other Technical Dept Persons	40.0	58.125	2,325.00	59.925	2,397.00
Sound Technicians Local 695						
8101 01***	Audio Mixer	8.0	\$70.625		\$72.75	
8101 40***	Audio Mixer	40.0	64.125	\$2,604.00	66.10	\$2,644.00
8111 01	Supervisor	8.0	71.875		74.125	
8111 40	Supervisor	40.0	65.10	2,604.00	67.125	2,685.00
8144 01***	Other Technical Dept Persons	8.0	62.75		64.75	
8144 40***	Other Technical Dept Persons	40.0	58.125	2,325.00	59.925	2,397.00
Costumers Local 705						
2302 01***	Chiefs	8.0	\$54.625		\$56.375	
2302 40***	Chiefs	40.0	50.30	\$2,012.00	51.85	\$2,074.00
2305 01***	Costumer	8.0	45.125		46.50	
2305 40***	Costumer	40.0	41.725	1,669.00	43.025	1,721.00

*** EP Assigned occupation code number.

See applicable footnotes in Local section.

EP OCCUPATION CODE LIST
IATSE VIDEOTAPE AGREEMENT

EP OCC CODE	CLASSIFICATION	GUAR HRS	3% Reduced Rates**		Curr Period Effective*	
			9/28/2025 – 10/3/2026	HOURLY	WEEKLY	HOURLY
Make-Up Artists/Hairstylists Local 706						
5713 01***	Make-Up Artist	8.0	\$55.625		\$57.375	
5713 40***	Make-Up Artist	40.0	50.40	\$2,016.00	51.95	\$2,078.00
5721 01***	Other Stagecraft Dept Persons	8.0	45.125		46.50	
5721 40***	Other Stagecraft Dept Persons	40.0	41.125	1,645.00	42.40	1,696.00
5751 01***	Hair Stylist	8.0	48.75		50.25	
5751 40***	Hair Stylist	40.0	44.475	1,779.00	45.85	1,834.00
Electrical Lighting Technicians Local 728						
5401 01***	Chiefs	8.0	\$54.625		\$56.375	
5401 40***	Chiefs	40.0	50.30	\$2,012.00	51.85	\$2,074.00
5451 01***	Other Stagecraft Dept Persons	8.0	45.125		46.50	
5451 40***	Other Stagecraft Dept Persons	40.0	41.125	1,645.00	42.40	1,696.00
Set Painters Local 729						
66221 01***	Chiefs	8.0	\$54.625		\$56.375	
66221 40	Chiefs	40.0	50.30	\$2,012.00	51.85	\$2,074.00
66711 01	Other Stagecraft Dept Persons	8.0	45.125		46.50	
66711 40	Other Stagecraft Dept Persons	40.0	41.125	1,645.00	42.405	1,696.00
First Aid Local 767/80						
4301 01***	Other Stagecraft Dept Persons	8.0	\$45.125		\$45.125	
Film Editors Local 700						
4113 01***	Videotape Operator	8.0	\$47.375		\$48.875	
4113 40***	Videotape Operator	40.0	44.475	\$1,779.00	45.85	\$1,834.00
4114 01***	Entry Level Videotape Operator	8.0	34.375		35.50	
4114 40***	Entry Level Videotape Operator	40.0	32.30	1,292.00	33.30	1,332.00
4121 01***	Tape Editor	8.0	70.625		72.75	
4121 40***	Tape Editor	40.0	64.125	2,565.00	66.10	2,644.00
4173 01***	Other Technical Dept Persons	8.0	62.75		64.75	
4173 40***	Other Technical Dept Persons	40.0	58.125	2,325.00	59.925	2,397.00
4195 01***	Technical Director	8.0	71.875		74.125	
4195 40***	Technical Director	40.0	65.10	2,604.00	67.125	2,685.00
Projectionists Local 695						
7211 01***	Other Technical Dept Persons	8.0	\$62.75		\$64.75	
7211 40***	Other Technical Dept Persons	40.0	58.125	\$2,325.00	59.925	\$2,397.00
Scenic Artists Local 800						
7520 01***	Scenic Artist	8.0	\$54.625		\$56.375	
7520 40***	Scenic Artist	40.0	47.375	\$1,895.00	48.85	\$1,954.00
7550 01	Other Stagecraft Dept Persons	8.0	45.125		46.50	
7550 40	Other Stagecraft Dept Persons	40.0	41.125	1,645.00	42.40	1,696.00
Set Designers and Model Makers Local 800						
7611 01***	Other Stagecraft Dept Persons	8.0	\$45.125		\$46.50	
7611 40***	Other Stagecraft Dept Persons	40.0	41.125	\$1,645.00	42.40	\$1,696.00
Script Supervisors Local 871						
7703 01***	Script Supervisor	8.0	\$46.25		\$47.625	
7703 40***	Script Supervisor	40.0	42.875	\$1,715.00	44.20	\$1,768.00
7704 01***	Other Stagecraft Dept Persons	8.0	45.125		46.50	
7704 40	Other Stagecraft Dept Persons	40.0	41.125	1,645.00	42.40	1,696.00
Art Directors Local 800						
1301 56***	Art Director – on call	70.0		\$3,610.00		\$3,722.00

EP OCCUPATION CODE LIST
IATSE VIDEOTAPE AGREEMENT

IATSE VIDEOTAPE – NON-DRAMATIC PROGRAMS 15(b)(2)

EP OCC CODE	CLASSIFICATION	GUAR HRS	3% Reduced Rates** 9/28/2025 – 10/3/2026		Curr Period Effective* 9/28/2025 – 10/3/2026	
			HOURLY	WEEKLY	HOURLY	WEEKLY
Property Crafts Persons Local 44						
7300 01***	Chiefs	8.0	\$58.00		\$59.75	
7300 40***	Chiefs	40.0	53.375	2,135.00	55.025	2,201.00
7311 01***	Special Effects	8.0	48.525		50.025	
7311 40***	Special Effects	40.0	44.275	1,771.00	45.625	1,825.00
73111 01***	Special Effects (Chief)	8.0	58.65		60.40	
73111 40***	Special Effects (Chief)	40.0	55.675	2,227.00	55.675	2,227.00
7369 01***	Other Stagecraft Dept Persons	8.0	47.875		49.375	
7369 40***	Other Stagecraft Dept Persons	40.0	43.625	1,745.00	44.975	1,799.00
7390 56***	Set Decorator – on call	70.0		2,334.00		2,406.00
Grips/Crafts Services Local 80						
4501 01***	Chiefs	8.0	\$58.00		\$59.75	
4501 40***	Chiefs	40.0	53.375	\$2,135.00	55.025	\$2,201.00
4525 01***	Camera Crane Operator	8.0	48.525		50.025	
4525 40***	Camera Crane Operator	40.0	44.275	1,771.00	45.625	1,825.00
4526 01***	Crab Dolly	8.0	48.525		50.025	
4526 40***	Crab Dolly	40.0	44.275	1,771.00	45.625	1,825.00
4541 01***	Other Stagecraft Dept Persons	8.0	47.875		49.375	
4541 40***	Other Stagecraft Dept Persons	40.0	43.625	1,745.00	44.975	1,799.00
International Photographers Local 600						
1901 01***	Director of Photography	8.0	\$74.875		\$77.25	
1901 40***	Director of Photography	40.0	68.025	\$2,721.00	70.125	\$2,805.00
1911 01***	Camera Operator	8.0	66.625		68.625	
1911 40***	Camera Operator	40.0	61.675	2,467.00	63.575	2,543.00
1982 01***	Video Controller (Shader)	8.0	66.625		68.625	
1982 40***	Video Controller (Shader)	40.0	61.675	2,467.00	63.575	2,543.00
1983 01***	Camera Utility	8.0	63.50		65.50	
1983 40***	Camera Utility	40.0	56.825	2,273.00	58.575	2,343.00
1984 01***	Digital Utility Person	8.0	43.75		45.125	
1985 01***	Digital Imaging Technician	8.0	83.625		86.25	
1985 40***	Digital Imaging Technician	40.0	76.40	3,056.00	78.75	3,150.00
1989 01***	Other Technical Dept Persons	8.0	66.625		68.625	
1989 40***	Other Technical Dept Persons	40.0	61.675	2,467.00	63.575	2,543.00
Sound Technicians Local 695						
8101 01***	Audio Mixer	8.0	\$74.875		\$77.25	
8101 40***	Audio Mixer	40.0	68.025	\$2,721.00	70.125	\$2,805.00
8111 01	Supervisor	8.0	76.25		78.625	
8111 40	Supervisor	40.0	69.10	2,764.00	71.225	2,849.00
8144 01***	Other Technical Dept Persons	8.0	66.625		68.625	
8144 40***	Other Technical Dept Persons	40.0	61.675	2,467.00	63.575	2,543.00
Costumers Local 705						
2302 01***	Chiefs	8.0	\$58.00		\$59.75	
2302 40***	Chiefs	40.0	53.375	\$2,135.00	55.025	\$2,201.00
2305 01***	Costumer	8.0	47.875		49.375	
2305 40***	Costumer	40.0	44.275	1,771.00	45.65	1,826.00

*** EP Assigned occupation code number.

See applicable footnotes in Local section.

EP OCCUPATION CODE LIST
IATSE VIDEOTAPE AGREEMENT

EP OCC CODE	CLASSIFICATION	GUAR HRS	3% Reduced Rates**		Curr Period Effective*	
			9/28/2025 – 10/3/2026	HOURLY	WEEKLY	HOURLY
Make-Up Artists/Hairstylists Local 706						
5713 01***	Make-Up Artist	8.0	\$59.00		\$60.875	
5713 40***	Make-Up Artist	40.0	53.475	\$2,139.00	55.125	\$2,205.00
5721 01***	Other Stagecraft Dept Persons	8.0	47.875		49.375	
5721 40***	Other Stagecraft Dept Persons	40.0	43.625	1,745.00	44.975	1,799.00
5751 01***	Hair Stylist	8.0	51.75		53.375	
5751 40***	Hair Stylist	40.0	47.175	1,887.00	48.625	1,945.00
Electrical Lighting Technicians Local 728						
5401 01***	Chiefs	8.0	\$58.00		\$59.75	
5401 40***	Chiefs	40.0	53.375	\$2,135.00	55.025	\$2,201.00
5451 01***	Other Stagecraft Dept Persons	8.0	47.875		49.375	
5451 40***	Other Stagecraft Dept Persons	40.0	43.625	1,745.00	44.975	1,799.00
Set Painters Local 729						
66221 01***	Chiefs	8.0	\$58.00		\$59.75	
66221 40	Chiefs	40.0	53.375	\$2,135.00	55.025	\$2,201.00
66711 01	Other Stagecraft Dept Persons	8.0	47.875		49.375	
66711 40	Other Stagecraft Dept Persons	40.0	43.625	1,745.00	44.975	1,799.00
First Aid Local 767/80						
4301 01***	Other Stagecraft Dept Persons	8.0	\$47.875`		\$49.375	
Film Editors Local 700						
4113 01***	Videotape Operator	8.0	\$50.375		\$51.875	
4113 40***	Videotape Operator	40.0	47.175	\$1,887.00	48.625	\$1,945.00
4114 01***	Entry Level Videotape Operator	8.0	36.50		37.625	
4114 40***	Entry Level Videotape Operator	40.0	34.275	1,371.00	35.325	1,413.00
4121 01***	Tape Editor	8.0	74.875		77.25	
4121 40***	Tape Editor	40.0	68.025	2,721.00	70.125	2,805.00
4173 01***	Other Technical Dept Persons	8.0	66.625		68.625	
4173 40***	Other Technical Dept Persons	40.0	61.675	2,467.00	63.575	2,543.00
4195 01***	Technical Director	8.0	76.25		78.625	
4195 40***	Technical Director	40.0	69.10	2,764.00	71.225	2,849.00
Projectionists Local 695						
7211 01***	Other Technical Dept Persons	8.0	\$66.625		\$68.625	
7211 40***	Other Technical Dept Persons	40.0	61.675	\$2,467.00	63.575	\$2,543.00
Scenic Artists Local 800						
7520 01***	Scenic Artist	8.0	\$58.00		\$59.75	
7520 40***	Scenic Artist	40.0	50.30	\$2,012.00	51.85	\$2,074.00
7550 01	Other Stagecraft Dept Persons	8.0	47.875		49.375	
7550 40	Other Stagecraft Dept Persons	40.0	43.625	1,745.00	44.975	1,799.00
Set Designers and Model Makers Local 800						
7611 01***	Other Stagecraft Dept Persons	8.0	\$47.875		\$49.375	
7611 40***	Other Stagecraft Dept Persons	40.0	43.625	\$1,745.00	44.975	\$1,799.00
Script Supervisors Local 871						
7703 01***	Script Supervisor	8.0	\$49.00		\$50.50	
7703 40***	Script Supervisor	40.0	45.525	\$1,821.00	46.925	\$1,877.00
7704 01***	Other Stagecraft Dept Persons	8.0	47.875		49.375	
7704 40	Other Stagecraft Dept Persons	40.0	43.625	1,745.00	44.975	1,799.00
Art Directors Local 800						
1301 56***	Art Director – on call	70.0		\$3,831.00		\$3,949.00

IATSE – SIDELETTERS
TABLE OF CONTENTS

IATSE SIDELETTERS

TABLE OF CONTENTS

IATSE BASIC AGREEMENT SIDELETTERS.....	334
VIDEOTAPE AGREEMENT SIDELETTERS.....	338



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ENTERTAINMENT
PARTNERS

SIDELETTERS
BASIC AGREEMENT AND VIDEOTAPE AGREEMENT

IATSE BASIC AGREEMENT

IATSE Basic Agreement	
Network/Pay TV - 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)	
Pre-production and production of the following dramatic television motion pictures (other than a pilot or series made for basic cable), which are committed to be produced in Los Angeles:	
1) 1/2-Hour and 1-Hour pilots; and 2) 1-Hour episodic television series, the production of which commences on or after August 1, 1993	
Pilots	
Wage Rates	WCSL Agreement basic rates - reduced 3%
V&H %	Not applicable
Holiday Worked	Minimum of 8 hours at 2x
Overtime and Golden Hours	<ul style="list-style-type: none">• 1.5x after 8 hours worked, except as otherwise provided in WCSL Agreement• 2x after 12 hours worked• 3x after 15 hours elapsed
1st Year Series	
Wage Rates	WCSL Agreement basic rates - reduced 3%
V&H %	Not applicable
Holiday Worked	Minimum of 8 hours at 2x
Overtime and Golden Hours	<ul style="list-style-type: none">• 1.5x after 8 hours worked, except as otherwise provided in WCSL Agreement• 2x after 12 hours worked• 3x after 15 hours elapsed
2nd Year Series	
Wage Rates	WCSL Agreement basic rates - reduced 3%
V&H %	50% of the applicable percentages
Holiday Worked	Minimum of 8 hours at 2x
Overtime and Golden Hours	<ul style="list-style-type: none">• 1.5x after 8 hours worked, except as otherwise provided in WCSL Agreement• 2x after 12 hours worked• 3x after 15 hours elapsed
3rd+ Year Series	
Wage Rates	WCSL Agreement basic rates
V&H %	100% of the applicable percentages
Holiday Worked	Minimum of 8 hours at 2x
Overtime and Golden Hours	<ul style="list-style-type: none">• 1.5x after 8 hours worked, except as otherwise provided in WCSL Agreement• 2x after 12 hours worked• 3x after 15 hours elapsed

SIDELETTERS
BASIC AGREEMENT AND VIDEOTAPE AGREEMENT

IATSE Basic Agreement			
Network/Pay TV - 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)			
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			
Wage Rates	Long-Form, MOW, 2-Hour Pilots for which there is no series commitment	1/2-Hour Prime Time Dramatic Mini-Series	1-Hour Mini-Series
	Long-Form rates (WCSL Agreement rates reduced by no more than 10%)	WCSL Agreement digital rates - reduced 3%	WCSL Agreement basic rates - reduced 3%
V&H %	Not applicable Note: Weekly employees will be paid for any holiday not worked during their period of employment		
Holiday Worked	2x		
Overtime and Golden Hours	<ul style="list-style-type: none"> • 1.5x after 8 hours worked, except as otherwise provided in WCSL Agreement • 2x after 12 hours worked • 3x after 15 hours elapsed 		

*If there is a firm commitment for a series at the time the two (2) hour pilot is ordered, the Sideletter entitled "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)" shall apply.

IATSE Basic Agreement
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	
Network/Pay TV - Special Conditions for New One-Half Hour Single Camera Dramatic Television Series Which Commences on or After October 1, 2006	
Pre-production and production of one-half hour single camera prime time* dramatic television series, which are committed to be produced in Los Angeles, the production commences on or after October 1, 2006.	
Pilots	
Wage Rates	WCSL Agreement digital rates - reduced 3%
V&H %	Not applicable
Holiday Worked	Minimum of 8 hours at 2x
Overtime and Golden Hours	<ul style="list-style-type: none"> • 1.5x after 8 hours worked, except as otherwise provided in WCSL Agreement • 2x after 12 hours worked • 3x after 15 hours elapsed
1st Year Series	
Wage Rates	WCSL Agreement digital rates - reduced 3%
V&H %	Not applicable
Holiday Worked	Minimum of 8 hours at 2x
Overtime and Golden Hours	<ul style="list-style-type: none"> • 1.5x after 8 hours worked, except as otherwise provided in WCSL Agreement • 2x after 12 hours worked • 3x after 15 hours elapsed
2nd Year Series	
Wage Rates	WCSL Agreement digital rates - reduced 3%
V&H %	50% of the applicable percentages
Holiday Worked	Minimum of 8 hours at 2x
Overtime and Golden Hours	<ul style="list-style-type: none"> • 1.5x after 8 hours worked, except as otherwise provided in WCSL Agreement • 2x after 12 hours worked • 3x after 15 hours elapsed
3rd+ Year Series	
Wage Rates	WCSL Agreement digital rates
V&H %	100% of the applicable percentages
Holiday Worked	Minimum of 8 hours at 2x
Overtime and Golden Hours	<ul style="list-style-type: none"> • 1.5x after 8 hours worked, except as otherwise provided in WCSL Agreement • 2x after 12 hours worked • 3x after 15 hours elapsed

*Please see the section under the Videotape Agreement for employees engaged in making digital electronic recordings of 1/2 hour **non-prime time** dramatic television motion pictures or series and 1/2 hour **multi-camera prime time** dramatic television motion pictures or series.

The new 1/2 hour single camera prime time dramatic television motion pictures or series, for which the principal photography of the motion picture or the first episode of the series (other than a pilot) commences on or after 9/29/2024, and new seasons of existing one-half hour single camera prime time dramatic series, for which the principal photography of the first episode of the new season commences on or after 9/29/2024 shall be covered by the 2024 Basic Agreement, including the terms and conditions of the Sideletter re: "Special Conditions for One-Half Hour and One-Hour Pilots and One-Hour Episodic Television Series (Other than Pilots or Series Made for Basic Cable)" as incorporated in the 2024 Basic Agreement and in the West Coast Studio Local Agreements.

SIDELETTERS
BASIC AGREEMENT AND VIDEOTAPE AGREEMENT

IATSE Basic Agreement		
Productions Made for Basic Cable		
Long-Form		
Wage Rates	Long-Form rates (WCSL Agreement rates reduced by no more than 12.5%)	
V&H %	Not applicable Note: Weekly employees will be paid for any holiday not worked during their period of employment	
Holiday Worked	2x	
Overtime and Golden Hours	<ul style="list-style-type: none"> • 1.5x after 8 hours worked, except as otherwise provided in WCSL Agreement • 2x after 12 hours worked • 3x after 15 hours elapsed 	
Pilots / 1st Year Series		
Wage Rates	Long-Form rates (WCSL Agreement rates reduced by no more than 12.5%)	
V&H %	Not applicable Note: Weekly employees will be paid for any holiday not worked during their period of employment	
Holiday Worked	2x	
Overtime and Golden Hours	<ul style="list-style-type: none"> • 1.5x after 8 hours worked, except as otherwise provided in WCSL Agreement • 2x after 12 hours worked • 3x after 15 hours elapsed 	
2nd Year Series	1/2-Hour Prime Time Dramatic Series S2	1-Hour Series S2
Wage Rates	WCSL Agreement digital rates - reduced 3%	WCSL Agreement basic rates - reduced 3%
V&H %	50% of the applicable percentages	
Holiday Worked	Minimum of 8 hours at 2x	
Overtime and Golden Hours	<ul style="list-style-type: none"> • 1.5x after 8 hours worked, except as otherwise provided in WCSL Agreement • 2x after 12 hours worked • 3x after 15 hours elapsed 	
3rd Year Series	1/2-Hour Prime Time Dramatic Series S3	1-Hour Series S3
Wage Rates	WCSL Agreement digital rates - reduced 3%	WCSL Agreement basic rates - reduced 3%
V&H %	100% of the applicable percentages	
Holiday Worked	Minimum of 8 hours at 2x	
Overtime and Golden Hours	<ul style="list-style-type: none"> • 1.5x after 8 hours worked, except as otherwise provided in WCSL Agreement • 2x after 12 hours worked • 3x after 15 hours elapsed 	
4th+ Year Series	1/2-Hour Prime Time Dramatic Series S4+	1-Hour Series S4+
Wage Rates	WCSL Agreement digital rates	WCSL Agreement basic rates
V&H %	100% of the applicable percentages	
Holiday Worked	Minimum of 8 hours at 2x	
Overtime and Golden Hours	<ul style="list-style-type: none"> • 1.5x after 8 hours worked, except as otherwise provided in WCSL Agreement • 2x after 12 hours worked • 3x after 15 hours elapsed 	

SIDELETTERS
BASIC AGREEMENT AND VIDEOTAPE AGREEMENT

IATSE VIDEOTAPE AGREEMENT

IATSE Videotape Agreement		
Network/Pay TV - Special Conditions for One-Half Hour and One-Hour Pilots and One-Hour Episodic Television Series, the Production of Which Commences On or After October 1, 1993		
Pre-production and production of the following television motion pictures, the production which commences on or after 10/1/1993, covered by the Videotape Agreement and committed to be produced in Los Angeles:		
1) 1/2 Hour and 1-hour pilots (other than 1/2 hour single camera prime time pilots); and 2) 1-hour non-prime time episodic television series		
Pilots	1/2 Hour Multi-Camera Prime Time Dramatic Pilots	Other than 1/2 Hour Multi-Camera Prime Time Dramatic Pilots: <ul style="list-style-type: none">• Non-Prime Time Dramatic Pilots (1/2 Hour or 1-Hour)• Non-Dramatic Pilots (1/2 Hour or 1-Hour)
Wage Rates	WCSL Agreement digital rates - reduced 3%	Videotape Agreement rates - reduced 3%
V&H %	Not applicable	
Holiday Worked	Minimum of 8 hours at 2x	
Overtime and Golden Hours	<ul style="list-style-type: none"> • 1.5x after 8 hours worked, except as otherwise provided in the Videotape Agreement • 2x after 12 hours worked • 3x after 15 hours elapsed 	
1st Year Series	1-Hour Non-Prime Time Episodic Series S1	
Wage Rates	Videotape Agreement rates - reduced 3%	
V&H %	Not applicable	
Holiday Worked	Minimum of 8 hours at 2x	
Overtime and Golden Hours	<ul style="list-style-type: none"> • 1.5x after 8 hours worked, except as otherwise provided in the Videotape Agreement • 2x after 12 hours worked • 3x after 15 hours elapsed 	
2nd Year Series	1-Hour Non-Prime Time Episodic Series S2	
Wage Rates	Videotape Agreement rates - reduced 3%	
V&H %	50% of the applicable percentages	
Holiday Worked	Minimum of 8 hours at 2x	
Overtime and Golden Hours	<ul style="list-style-type: none"> • 1.5x after 8 hours worked, except as otherwise provided in the Videotape Agreement • 2x after 12 hours worked • 3x after 15 hours elapsed 	
3rd+ Year Series	1-Hour Non-Prime Time Episodic Series S3+	
Wage Rates	Videotape Agreement rates	
V&H %	100% of the applicable percentages	
Holiday Worked	Minimum of 8 hours at 2x	
Overtime and Golden Hours	<ul style="list-style-type: none"> • 1.5x after 8 hours worked, except as otherwise provided in the Videotape Agreement • 2x after 12 hours worked • 3x after 15 hours elapsed 	

SIDELETTERS
BASIC AGREEMENT AND VIDEOTAPE AGREEMENT

IATSE Videotape Agreement	
Network/Pay TV - Special Conditions for Other Than Single Camera Half-Hour Prime Time Dramatic and Non-Dramatic Series of Any Length, the Production of Which Commences On or After October 1, 2006	
Pre-production and production of one-half hour single/multi-camera non-prime time*/** dramatic television series, which are committed to be produced in Los Angeles, and non-dramatic series of any length, which are committed to be produced in the United States, the production of which dramatic or non-dramatic series commences on or after 10/01/2006:	
1st Year Series	
Wage Rates	Videotape Agreement rates - reduced 3%
V&H %	Not applicable
Holiday Worked	Minimum of 8 hours at 2x
Overtime and Golden Hours	<ul style="list-style-type: none"> • 1.5x after 8 hours worked, except as otherwise provided in the Videotape Agreement • 2x after 12 hours worked • 3x after 15 hours elapsed
2nd Year Series	
Wage Rates	Videotape Agreement rates - reduced 3%
V&H %	50% of the applicable percentages
Holiday Worked	Minimum of 8 hours at 2x
Overtime and Golden Hours	<ul style="list-style-type: none"> • 1.5x after 8 hours worked, except as otherwise provided in the Videotape Agreement • 2x after 12 hours worked • 3x after 15 hours elapsed
3rd+ Year Series	
Wage Rates	Videotape Agreement rates
V&H %	100% of the applicable percentages
Holiday Worked	Minimum of 8 hours at 2x
Overtime and Golden Hours	<ul style="list-style-type: none"> • 1.5x after 8 hours worked, except as otherwise provided in the Videotape Agreement • 2x after 12 hours worked • 3x after 15 hours elapsed

* Please see the section under the BA WCSL Agreements for employees engaged in making digital electronic recordings of **1/2 hour single camera prime time dramatic** television motion pictures or series. The new 1/2 hour single camera prime time dramatic television motion pictures or series, for which the principal photography of the motion picture or the first episode of the series (other than a pilot) commences on or after 9/29/2024, and new seasons of existing one-half hour single camera prime time dramatic series, for which the principal photography of the first episode of the new season commences on or after 9/29/2024 shall be covered by the 2024 Basic Agreement, including the terms and conditions of the Sideletter re: "Special Conditions for One-Half Hour and One-Hour Pilots and One-Hour Episodic Television Series (Other than Pilots or Series Made for Basic Cable)" as incorporated in the 2024 Basic Agreement and in the West Coast Studio Local Agreements.

** The wage rates for dramatic programs have been revised to include one-half hour multi-camera non-prime time dramatic programs per the description in the Videotape Agreement wage rates.

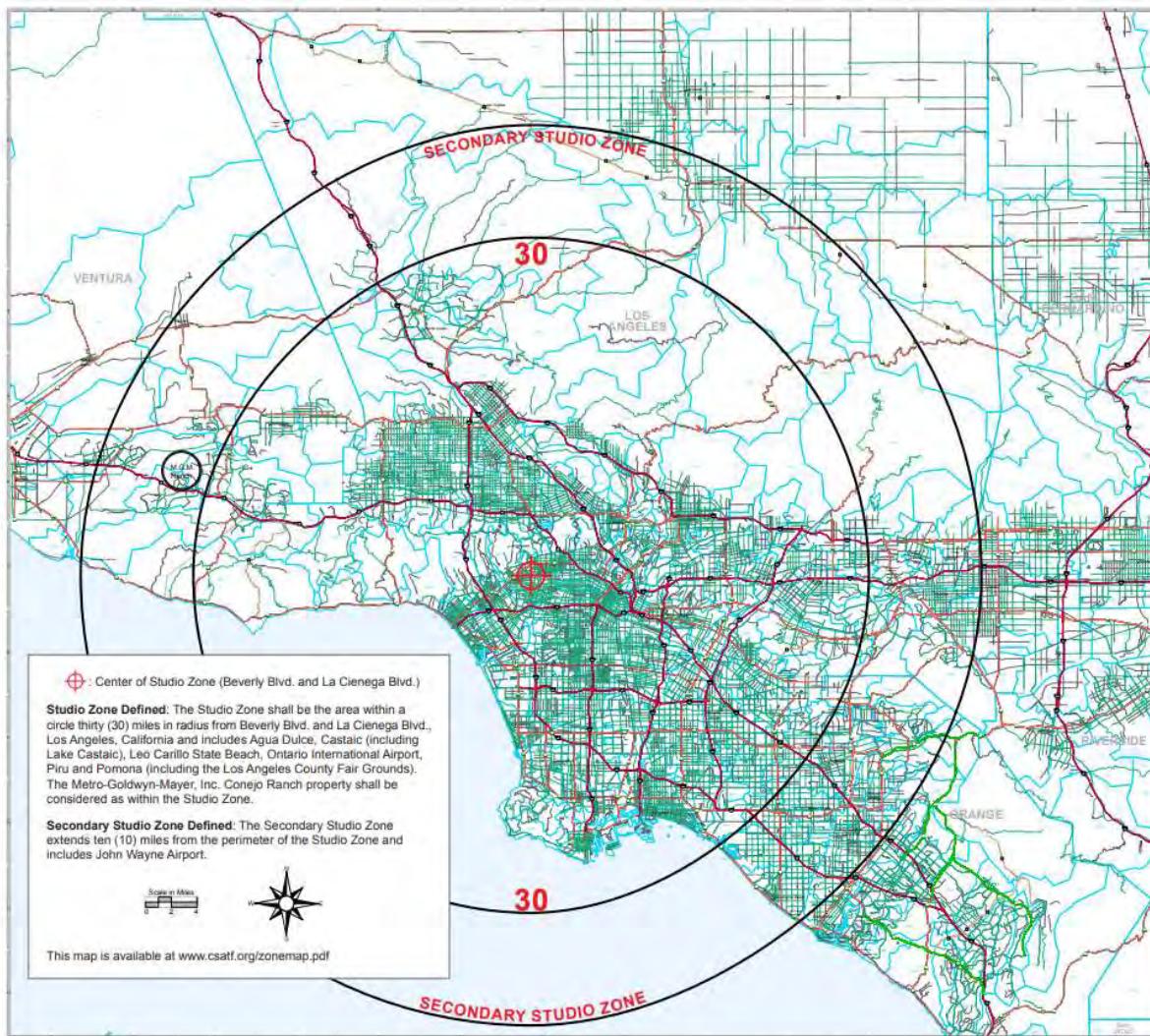
SIDELETTERS
BASIC AGREEMENT AND VIDEOTAPE AGREEMENT

IATSE Videotape Agreement	
Productions Made for Basic Cable	
Long-Form	
Wage Rates	Long-Form rates (WCSL Agreement rates reduced by no more than 12.5%)
V&H %	Not applicable; Note: Weekly employees will be paid for any holiday not worked during their period of employment
Holiday Worked	2x
Overtime and Golden Hours	<ul style="list-style-type: none"> • 1.5x after 8 hours worked, except as otherwise provided in the Videotape Agreement • 2x after 12 hours worked • 3x after 15 hours elapsed
Pilots / 1st Year Series	
Wage Rates	Long-Form rates (WCSL Agreement rates reduced by no more than 12.5%)
V&H %	Not applicable; Note: Weekly employees will be paid for any holiday not worked during their period of employment
Holiday Worked	2x
Overtime and Golden Hours	<ul style="list-style-type: none"> • 1.5x after 8 hours worked, except as otherwise provided in the Videotape Agreement • 2x after 12 hours worked • 3x after 15 hours elapsed
2nd Year Series	
Wage Rates	Videotape Agreement rates - reduced 3%
V&H %	50% of the applicable percentages
Holiday Worked	Minimum of 8 hours at 2x
Overtime and Golden Hours	<ul style="list-style-type: none"> • 1.5x after 8 hours worked, except as otherwise provided in the Videotape Agreement • 2x after 12 hours worked • 3x after 15 hours elapsed
3rd Year Series	
Wage Rates	Videotape Agreement rates - reduced 3%
V&H %	100% of the applicable percentages
Holiday Worked	Minimum of 8 hours at 2x
Overtime and Golden Hours	<ul style="list-style-type: none"> • 1.5x after 8 hours worked, except as otherwise provided in the Videotape Agreement • 2x after 12 hours worked • 3x after 15 hours elapsed
4th+ Year Series	
Wage Rates	Videotape Agreement rates
V&H %	100% of the applicable percentages
Holiday Worked	Minimum of 8 hours at 2x
Overtime and Golden Hours	<ul style="list-style-type: none"> • 1.5x after 8 hours worked, except as otherwise provided in the Videotape Agreement • 2x after 12 hours worked • 3x after 15 hours elapsed

IA BASIC 30 MILE ZONE MAP

EXHIBIT "Z"

Los Angeles Studio Zone and Secondary 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 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.

Circle drawn by AMPTP Research Center.

BASIC CRAFTS – LOS ANGELES
TABLE OF CONTENTS

CHAPTER 5: BASIC CRAFTS – LOS ANGELES

TABLE OF CONTENTS

BASIC CRAFTS – LOS ANGELES – UNIONS/LOCALS, OCC CODES, & NUMBERS	343
BASIC CRAFTS – LOS ANGELES FRINGE RATES.....	344
BASIC CRAFTS – STUDIO ZONES AND SICK LEAVE	346
 <u>LOCAL WAGE SCALES AND CONDITIONS</u>	 348
Local 40 Occ. 37 Electrical Workers IBEW	348
Local 78 Occ. 69 Plumbers and Pipe Fitters.....	359
Local 399 Occ. 36 Location Managers.....	370
Local 399/817 Casting Directors.....	373
Local 399 Occ. 35 Teamsters	377
Local 724 Occ. 51 Utility Employees	388
Local 755 Occ. 68 Plasterers/Cement Masons	399
 <u>EP BASIC CRAFTS OCCUPATION CODE LIST</u>	 409
ABOUT OCCUPATION CODES	410
BASIC CRAFTS/TEAMSTERS	411
MOW BASIC CRAFTS/TEAMSTERS	416
LOCATION MANAGERS.....	420
 <u>SIDELETTERS</u>	 421
BASIC CRAFTS AGREEMENT	422
LOCAL 399 DRIVERS AGREEMENT	426
LOCAL 399 LOCATION MANAGERS AGREEMENTS	430

BASIC CRAFTS – LOS ANGELES
LIST OF UNIONS/LOCALS, OCC CODES, & PHONE NUMBERS

**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**

\$15 Million Contributors					
UNION	PENSION, HEALTH/ WELFARE (Per Hour)	OTHER	VAC	HOL	EFFECTIVE
Basic Crafts* Local 40, 78, 399 Drivers, 724 & 755	\$10.5975 ¹	8% of scale to pension****,****	4% [#]	4.583% [#]	08/03/2025
Chef Assts/Asst Drivers Local 399	\$10.5975 ¹	5% of scale**	N/A	N/A	08/03/2025
Location Managers Local 399	\$10.5975 ¹	8% of scale to pension**	4% [#]	4.583% [#]	08/03/2025
Casting Directors Local 399/817	\$10.1475 ²	6% - Details in the section of Local 399/817 Casting Directors.			09/29/2024
	\$10.5975 ²	6% - Details in the section of Local 399/817 Casting Directors.			09/28/2025
Associate Casting Directors Local 399/817	\$10.1475 ²	6% - Details in the section of Local 399/817 Casting Directors.			09/29/2024
	\$10.5975 ²	6% - Details in the section of Local 399/817 Casting Directors.			09/28/2025
Casting Assistants Local 399/817	\$10.1475 ²	1% of the scale regular basic hourly rate for all hours worked or guaranteed			09/29/2024
	\$10.5975 ²	2% of the scale regular basic hourly rate for all hours worked or guaranteed			09/28/2025

**BASIC CRAFTS – LOS ANGELES
FRINGE RATES**

Non \$15 Million Contributors					
UNION	PENSION, HEALTH/ WELFARE (Per Hour)	OTHER	VAC	HOL	EFFECTIVE
Basic Crafts* Local 40, 78, 399 Drivers, 724 & 755	\$15.5175 ¹	8% of scale to pension***,****,*****	4%#	4.583% #	08/03/2025
Chef Assts/Asst Drivers Local 399	\$15.5175 ¹	4% of scale**	N/A	N/A	08/03/2025
Location Managers Local 399	\$15.5175 ¹	8% of scale to pension**	4%#	4.583% #	08/03/2025
Casting Directors Local 399/817	\$14.6575 ²	6% - Details in the section of Local 399/817 Casting Directors.			09/29/2024
	\$15.5175 ²	6% - Details in the section of Local 399/817 Casting Directors			09/28/2025
Associate Casting Directors Local 399/817	\$14.6575 ²	6% - Details in the section of Local 399/817 Casting Directors.			09/29/2024
	\$15.5175 ²	6% - Details in the section of Local 399/817 Casting Directors			09/28/2025
Casting Assistants Local 399/817	\$14.6575 ²	1% of the scale regular basic hourly rate for all hours worked or guaranteed			09/29/2024
	\$15.5175 ²	2% of the scale regular basic hourly rate for all hours worked or guaranteed			09/28/2025

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.

*** IAP contribution for DOT Administrator and Transportation Coordinator is 8% of scale from 8/4/2024 to 7/31/2027. Transportation Coordinators under the terms and conditions of the 2024 Producer-Studio Transportation Drivers Local 399 Agreement for whom no scale "on call" rate is specified in the Local 399 Agreement shall be paid at 8% of \$4,000 per week.

**** 399 Teamsters Stunt and/or Blind Driver, Ramrod, and Trainer (Domestic Livestock) – \$3.40 per hour.

¹ Rate includes \$0.63 CSATF contribution.

² Rate includes \$0.63 CSATF contribution.

+ CSATF not required.

BASIC CRAFTS AGREEMENT STUDIO ZONES

STUDIO ZONES

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.

**BASIC CRAFTS AGREEMENT
SICK LEAVE**

CALIFORNIA SICK LEAVE

Please refer to laborrelations2@ep.com for any questions.

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

Please refer to laborrelations2@ep.com for any questions.



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ENTERTAINMENT
PARTNERS

ELECTRICAL WORKERS**STUDIO**

INTERNATIONAL BROTHERHOOD OF ELECTRICAL WORKERS LOCAL #40 (OTHER THAN LAB EMPLOYEES) OCC. CODE NO. CLASSIFICATION		STUDIO MINIMUM RATES	
		Schedule A Daily Employee	Schedule C (EXEMPT)
	EP Sched 01		EP Sched 56
	8 hours; 1.5x after 8 hours; Minimum Call – 8 hours		Weekly "On Call"
	Regular Basic Hourly Rate		
	Per Hour		Per Week
Foreman			
3701 Electrical Foreman			\$3,231.84
3705 Sound Installation Foreman			3,231.84
3705 Maintenance Foreman			3,231.84
3703 Air Conditioning Foreman			3,231.84
Gang Boss			
3711 Electrical Gang Boss	\$56.94		
3713 Air Conditioning Gang Boss	56.94		
3714 Electronic Gang Boss ¹	58.25		
3737 Construction Gang Boss ²	62.29		
Other Classifications			
3716 Cable Splicer	56.11		
3717 Electronic Technician	55.26		SCHEDULE B-1⁸
3721 Journeyman Wireman	53.15		Weekly Guarantee
3722 Journeyman Wireman ³	57.06		EP Sched 48
3723 Air Conditioning Engineer	53.15		48.6 cum. hours;
3724 Production Van Driver/Operator ⁴	58.80		5 consecutive days;
Generator			Minimum Call – 8 hours
3725 "Hyphenate" Driver/Electrician ⁵	See Footnote 5	Reg. Basic	Weekly
3726 Journeyman Wireman ⁶	51.62	Hourly Rate	Guarantee
3727 Air Conditioning Engineer ⁷	51.62	Per Hour	Per Week
3735 Sound Installation and/or Maint. Man	\$61.47	\$57.90	\$3,062.91
3736 Sound Gang Boss ⁹	66.20	62.13	3,286.68

INTERNATIONAL BROTHERHOOD OF ELECTRICAL WORKERS LOCAL #40 (OTHER THAN LAB EMPLOYEES) OCC. CODE NO.		STUDIO MINIMUM RATES
		Schedule A
		Daily Employee
		EP Sched 01
		8 hours; 1.5x after 8 hours;
		Minimum Call – 8 hours
		Regular Basic Hourly Rate
		Per Hour
3732 **Apprentice Wireman ¹⁰ 1 to 2,000 hours worked, 55% 2,001 to 3,500 hours worked, 65% 3,501 to 5,000 hours worked, 75% 5,001 to 6,500 hours worked, 85% 6,501 to 8,000 hours worked, 95%		\$29.23 34.55 39.86 45.18 50.49
**An Apprentice (occ Code No. 3732) working with a Journeyman Wireman who is receiving the Occ.Code No. 3722 rate pursuant to footnote 3 shall receive the applicable Apprentice percentage (shown below): 1 to 2,000 hours worked, 55% 2,001 to 3,500 hours worked, 65% 3,501 to 5,000 hours worked, 75% 5,001 to 6,500 hours worked, 85% 6,501 to 8,000 hours worked, 95%		\$31.38 37.09 42.80 48.50 54.21
3733 Apprentice Maintenance Air Conditioning Mechanic (4-year program) 1 to 2,000 hours worked, 55% 2,001 to 3,500 hours worked, 65% 3,501 to 5,000 hours worked, 75% 5,001 to 6,500 hours worked, 85% 6,501 to 8,000 hours worked, 95%		29.23 34.55 39.86 45.18 50.49

¹ 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.

² 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.

³ 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.

⁴ 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.

⁵ 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.

⁶ 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.

⁷ 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.

⁸ 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.

⁹ 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.

¹⁰ Applicable to apprentices hired on or after August 1, 1994 and enrolled in the five (5) year apprenticeship program.

STUDIO (ON PRODUCTION*)

	Straight (8)	Overtime (8+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

STUDIO (OFF PRODUCTION)

	Straight (8)	Overtime (8+)	Gold (12+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

REPORT TO / BUS TO (ON PRODUCTION*)

	Straight (8)	Overtime (8+)	Gold (14+ Elapsed)*	Gold (15+ Elapsed)*
1st 5 days worked	1x rate	1.5x rate	2.5x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3.75x rate	4.5x rate
7th day worked	2x rate	2x rate	5x rate	6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

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 (70 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.)

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.

DAILY REST PERIODS

	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.

When intervening time between dismissal and call-back to work is between 4 hours and the end of the applicable daily rest period (Interruption)	When intervening time between dismissal and call-back to work is less than 4 hours (Work Time)
Intervening time is not work time, but previous and subsequent work time are added together to determine the golden hours.	Intervening time is work time and is added to previous and subsequent work time.

WEEKEND REST PERIODS

Condition & Rest Period	If Weekend Rest Period is Invaded ¹
Employees who work a five (5) consecutive day workweek 54 Hours*	
Employees who work a six (6) consecutive day workweek 32 Hours	The employee shall be paid additional double time for invaded hours [^] only.
Employees whose sixth day worked occurs on the seventh day of the workweek 32 Hours	

¹ If the production's first workweek is a partial workweek, the weekend rest period shall apply as if it were a full workweek.

* The weekend rest period for employees who work a five (5) consecutive day workweek may be reduced to fifty (50) hours, inclusive of the daily rest period, in the following circumstances:

- (A) The fifth day of the workweek is no longer than twelve (12) hours worked; and either
 - (B) (i) Exterior night shooting, as called for in the script, is scheduled for the fifth day of the workweek;
 - (ii) Work on the fifth day of the workweek takes place at a shooting location, access to which is limited to certain hours; or
 - (iii) Work on the fifth day of the workweek is delayed due to health and safety concerns as a result of weather or a natural hazard that occurs during the course of the employee's work shift.
- (C) Producer may utilize the foregoing exceptions:
 - (i) once on a one-time motion picture 66 minutes or more but less than 85 minutes in length;
 - (ii) no more than once every six (6) weeks on episodic series and mini-series;
 - (iii) twice on a theatrical motion picture or on a one-time motion picture 85 minutes or more in length.

[^] When this penalty is applicable, if the rest period is invaded by one-half hour or less, the penalty shall be payment of one-half hour of additional double time; if the rest period is invaded by more than one-half hour, the penalty shall be computed in one-tenth hour increments.

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:

1 st 1/2 hr. or fraction thereof	\$10.00
2 nd 1/2 hr. or fraction thereof	\$12.50
3 rd & 4 th 1/2 hr. thereafter	\$15.00
5 th and each 1/2 hr. thereafter	\$25.00

For any workweek in which an employee is entitled to more than twenty (20) meal period penalties, all subsequent meal period penalties for that employee in that workweek shall be compensated at one (1) hour of pay at the prevailing rate for each one-half (1/2) hour of meal delay or fraction thereof.

HOLIDAYS**Worked:**

	Worked (7 Days)	Gold	Gold
Studio - On Prod*	2x rate	4x rate (14 hrs.+ Elapsed)	6x rate (15 hrs.+ Elapsed)
Studio - Off Prod	2x rate	4x rate (12 hrs.+ Elapsed)	6x rate (15 hrs.+ Elapsed)
Report To / Bus To – On Prod* / Off Prod	2x rate	5x rate (14 hrs.+ Elapsed)	6x rate (16 hrs.+ Elapsed)
On Call	Additional 1/5 of weekly scheduled rate + overscale		

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

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:

Please see the [STUDIO ZONE DEFINITION FOR BASIC CRAFTS](#) section.

Secondary Studio Zone:

Please see the [STUDIO ZONE DEFINITION FOR BASIC CRAFTS](#) section.

CALIFORNIA SICK LEAVE

Please refer to laborrelations2@ep.com for any questions.

WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS

Please refer to laborrelations2@ep.com for any questions.

DISTANT

INTERNATIONAL BROTHERHOOD OF ELECTRICAL WORKERS LOCAL #40 OCC. CODE NO. CLASSIFICATION		DISTANT LOCATION MINIMUM RATES	
		Schedule A Daily Employee	Schedule C (EXEMPT)
		EP Sched 01	EP Sched 56
		1.5x after 8 and/or 40 hrs.; Minimum Call – 9.5 hours	Weekly "On Call"
		Regular Basic Hourly Rate	
		Per Hour	Per Week
3701	Electrical Foreman	\$56.94	\$3,231.84 ¹
3705	Sound Installation Foreman	56.94	3,231.84 ¹
3705	Maintenance Foreman	62.29	3,231.84 ¹
3703	Air Conditioning Foreman		3,231.84 ¹
Gang Boss			
3711	Electrical Gang Boss	56.11	
3713	Air Conditioning Gang Boss	53.15	
3737	Construction Gang Boss ²	57.06	
Other Classifications		53.15	SCHEDULE B-1⁷
3716	Cable Splicer	58.80	Weekly Guarantee
3721	J Journeyman Wireman	51.62	EP Sched 48
3722	J Journeyman Wireman ³	51.62	57 cum. hours; 6 consecutive days;
3723	Air Conditioning Engineer		Minimum Call – 7 hours ⁸
3724	Production Van Driver/Operator ⁴	51.62	Reg. Basic
Generator		51.62	Weekly
3726	J Journeyman Wireman ⁵		Hourly Rate
3727	Air Conditioning Engineer ⁶		Guarantee
3735	Sound Installation and/or Maint. Man	\$61.47	Per Hour
3736	Sound Gang Boss	66.20	Per Week
			\$57.90 \$3,792.45
			62.13 \$4,069.52

¹This 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.

² 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.

³ 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.

⁴ 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.

⁵ 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.

⁶Air 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.

⁷Schedule 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.

⁸All 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

	Straight (8/40)	Overtime (8+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 6 days worked	1x rate	1.5x rate	2.5x rate	3x rate
7th day worked	2x rate	2x rate	5x rate	6x 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.)

ON CALL

1st 5 days worked	5-day rate (70 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

Daily/Weekly*	Minimum 4 hrs. straight time; max. 8 hrs. straight time
On Call*	1/6 of scheduled minimum weekly "on call" rate
*Travel is subject to PH&W, with a minimum of four (4) hours and a maximum of eight (8) hours.	

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.

DAILY REST PERIODS

Daily Rest: 8 hours

When intervening time between dismissal and call-back to work is between 4 hours and the end of the applicable daily rest period (Interruption)	When intervening time between dismissal and call-back to work is less than 4 hours (Work Time)
Intervening time is not work time, but previous and subsequent work time are added together to determine the golden hours.	Intervening time is work time and is added to previous and subsequent work time.

WEEKEND REST PERIODS

Condition & Rest Period	If Weekend Rest Period is Invaded ¹
Employees who work a five (5) consecutive day workweek 54 Hours*	
Employees who work a six (6) consecutive day workweek 32 Hours	The employee shall be paid additional double time for invaded hours [^] only.
Employees whose sixth day worked occurs on the seventh day of the workweek 32 Hours	

¹ If the production's first workweek is a partial workweek, the weekend rest period shall apply as if it were a full workweek.

* The weekend rest period for employees who work a five (5) consecutive day workweek may be reduced to fifty (50) hours, inclusive of the daily rest period, in the following circumstances:

- (A) The fifth day of the workweek is no longer than twelve (12) hours worked; and either
- (B) (i) Exterior night shooting, as called for in the script, is scheduled for the fifth day of the workweek;
- (ii) Work on the fifth day of the workweek takes place at a shooting location, access to which is limited to certain hours; or
- (iii) Work on the fifth day of the workweek is delayed due to health and safety concerns as a result of weather or a natural hazard that occurs during the course of the employee's work shift.
- (C) Producer may utilize the foregoing exceptions:
 - (i) once on a one-time motion picture 66 minutes or more but less than 85 minutes in length;
 - (ii) no more than once every six (6) weeks on episodic series and mini-series;
 - (iii) twice on a theatrical motion picture or on a one-time motion picture 85 minutes or more in length.

[^] When this penalty is applicable, if the rest period is invaded by one-half hour or less, the penalty shall be payment of one-half hour of additional double time; if the rest period is invaded by more than one-half hour, the penalty shall be computed in one-tenth hour increments.

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
3rd & 4th 1/2 hr. thereafter	\$15.00
5th and each 1/2 hr. thereafter	\$25.00

For any workweek in which an employee is entitled to more than twenty (20) meal period penalties, all subsequent meal period penalties for that employee in that workweek shall be compensated at one (1) hour of pay at the prevailing rate for each one-half (1/2) hour of meal delay or fraction thereof.

HOLIDAYS

Worked:

7 Days: 2x rate.

Gold (14+ Elapsed): 5x rate

Gold (15+ Elapsed): 6x rate

On Call: Additional 1/6 of weekly scheduled rate plus 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).

PLUMBERS AND PIPE FITTERS

STUDIO

NON-LAB EMPLOYEES

UNITED ASSOCIATION OF JOURNEYMAN AND APPRENTICES OF THE PLUMBING AND PIPE FITTING INDUSTRY OF THE UNITED STATES AND CANADA LOCAL #78 (Other than Laboratories) [8/3/25 – 8/1/26]		STUDIO MINIMUM RATES	
		Schedule A Daily Employee	Schedule C Weekly Employee
EP Sched 01		EP Sched 56	
Daily 8 hours; 1 1/2 after 8; Minimum Call – 8 hours ¹		Weekly	"On Call" ²
Per Hour		Per Week	
6900 Plumber Foreman	\$56.75	\$3,231.84	
6906 Assistant Foreman ³	\$53.15		
6911 Journeyman Plumber ⁴			
6921 "Hyphenate" Driver/Craftsperson ⁵	(See 399 Hyphenate footnote)		

LAB EMPLOYEES

UNITED ASSOCIATION OF JOURNEYMAN AND APPRENTICES OF THE PLUMBING AND PIPE FITTING INDUSTRY OF THE UNITED STATES AND CANADA LOCAL #78 (Laboratories Only) [8/3/25 – 8/1/26]		STUDIO MINIMUM RATES	
		Schedule A Daily Employee	Schedule C (EXEMPT)
EP Sched 01		EP Sched 56	
Daily 8 hours; 1 1/2 after 8; Minimum Call – 8 hours ¹		Weekly	"On Call" ²
Per Hour		Per Week	
6900 Plumber Foreman	\$55.53	\$3,164.78	
6906 Assistant Foreman ³	\$52.00		
6911 Journeyman Plumber ⁴			
6921 "Hyphenate" Driver/Craftsperson ⁵	(See 399 Hyphenate footnote)		

¹ 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.

² "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.

³ See Paragraph 61.

⁴ 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.

⁵ 399 "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.

STUDIO – ON PROD

	Straight (8)	Overtime (8+)	Gold (14+ Elapsed)*	Gold (15+ Elapsed)*
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x 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.

STUDIO – OFF PROD

	Straight (8)	Overtime (8+)	Gold (12+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

REPORT TO / BUS TO

	Straight (8)	Overtime (8+)	Gold (14+ Elapsed)*	Gold (15+ Elapsed)*
1st 5 days worked	1x rate	1.5x rate	2.5x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3.75x rate	4.5x rate
7th day worked	2x rate	2x rate	5x rate	6x 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 (70 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.)

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.

DAILY REST PERIODS

	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.

When intervening time between dismissal and call-back to work is between 4 hours and the end of the applicable daily rest period	When intervening time between dismissal and call-back to work is less than 4 hours
(Interruption)	(Work Time)
Intervening time is not work time, but previous and subsequent work time are added together to determine the golden hours.	Intervening time is work time and is added to previous and subsequent work time.

WEEKEND REST PERIODS

Condition & Rest Period	If Weekend Rest Period is Invaded ¹
Employees who work a five (5) consecutive day workweek 54 Hours*	
Employees who work a six (6) consecutive day workweek 32 Hours	The employee shall be paid additional double time for invaded hours [^] only.
Employees whose sixth day worked occurs on the seventh day of the workweek 32 Hours	

¹ If the production's first workweek is a partial workweek, the weekend rest period shall apply as if it were a full workweek.

* The weekend rest period for employees who work a five (5) consecutive day workweek may be reduced to fifty (50) hours, inclusive of the daily rest period, in the following circumstances:

- (A) The fifth day of the workweek is no longer than twelve (12) hours worked; and either
 - (B) (i) Exterior night shooting, as called for in the script, is scheduled for the fifth day of the workweek;
 - (ii) Work on the fifth day of the workweek takes place at a shooting location, access to which is limited to certain hours; or
 - (iii) Work on the fifth day of the workweek is delayed due to health and safety concerns as a result of weather or a natural hazard that occurs during the course of the employee's work shift.
- (C) Producer may utilize the foregoing exceptions:
 - (i) once on a one-time motion picture 66 minutes or more but less than 85 minutes in length;
 - (ii) no more than once every six (6) weeks on episodic series and mini-series;
 - (iii) twice on a theatrical motion picture or on a one-time motion picture 85 minutes or more in length.

[^] When this penalty is applicable, if the rest period is invaded by one-half hour or less, the penalty shall be payment of one-half hour of additional double time; if the rest period is invaded by more than one-half hour, the penalty shall be computed in one-tenth hour increments.

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:

1 st 1/2 hr. or fraction thereof	\$10.00
2 nd 1/2 hr. or fraction thereof	\$12.50
3 rd & 4 th 1/2 hr. thereafter	\$15.00
5 th and each 1/2 hr thereafter	\$25.00

For any workweek in which an employee is entitled to more than twenty (20) meal period penalties, all subsequent meal period penalties for that employee in that workweek shall be compensated at one (1) hour of pay at the prevailing rate for each one-half (1/2) hour of meal delay or fraction thereof.

HOLIDAYS**Worked:**

	Worked (7 Days)	Gold	Gold
Studio - On Prod*	2x rate	4x rate (14 hrs.+ Elapsed)	6x rate (15 hrs.+ Elapsed)
Studio - Off Prod	2x rate	4x rate (12 hrs.+ Elapsed)	6x rate (15 hrs.+ Elapsed)
Report To / Bus To – On Prod* / Off Prod	2x rate	5x rate (14 hrs.+ Elapsed)	6x rate (16 hrs.+ Elapsed)
On Call	Additional 1/5 of weekly scheduled rate + overscale		

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

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:

Please see the [STUDIO ZONE DEFINITION FOR BASIC CRAFTS](#) section.

Secondary Studio Zone:

Please see the [STUDIO ZONE DEFINITION FOR BASIC CRAFTS](#) section.

CALIFORNIA SICK LEAVE

Please refer to laborrelations2@ep.com for any questions.

WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS

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DISTANT**NON-LAB EMPLOYEES**

UNITED ASSOCIATION OF JOURNEYMAN AND APPRENTICES OF THE PLUMBING AND PIPE FITTING INDUSTRY OF THE UNITED STATES AND CANADA LOCAL #78 (Other than Laboratories) [8/4/24 – 8/2/25] OCC. CODE	DISTANT LOCATION MINIMUM RATES	
	Schedule A	Schedule C
	Daily Employee	Weekly Employee
	EP Sched 01	EP Sched 56
	Daily 8 hours; 1 – ½ after 8; And/or 40; Minimum Call – 9-1/2 Hours (Excl. 7 th Day in Employee's Workweek) ¹	Weekly "On Call" ²
NO. CLASSIFICATION	Per Hour	Per Week
6900 Plumber Foreman		\$3,231.84
6906 Assistant Foreman ³	\$56.75	
6911 Journeyman Plumber ⁴	\$53.15	
6921 "Hyphenate" Driver/Craftsperson ⁵	(See 399 Hyphenate footnote)	

LAB EMPLOYEES

UNITED ASSOCIATION OF JOURNEYMAN AND APPRENTICES OF THE PLUMBING AND PIPE FITTING INDUSTRY OF THE UNITED STATES AND CANADA LOCAL #78 (Laboratories Only) [8/4/24 – 8/2/25] OCC. CODE	DISTANT LOCATION MINIMUM RATES	
	Schedule A	Schedule C
	Daily Employee	(EXEMPT)
	EP Sched 01	EP Sched 56
	Daily 8 hours; 1 -1/2 after 8; And/or 40; Minimum Call – 9-1/2 Hours (Excl. 7 th Day in Employee's Workweek) ¹	Weekly "On Call" ²
NO. CLASSIFICATION	Per Hour	Per Week
6900 Plumber Foreman		\$3,164.78
6906 Assistant Foreman ³	\$55.53	
6911 Journeyman Plumber ⁴	\$52.00	
6921 "Hyphenate" Driver/Craftsperson ⁵	(See 399 Hyphenate footnote)	

¹ 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.

² 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.

³ See Paragraph 61.

⁴ 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.

⁵ 399 "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

	Straight (8/40)	Overtime (8+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 6 days worked	1x rate	1.5x rate	2.5x rate	3x rate
7th day worked	2x rate	2x rate	5x rate	6x 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.)

ON CALL

1st 5 days worked	5-day rate (70 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

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

*Travel is subject to PH&W, with a minimum of four (4) hours and a maximum of eight (8) hours.

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.

DAILY REST PERIODS

Daily Rest: 8 hours

When intervening time between dismissal and call-back to work is between 4 hours and the end of the applicable daily rest period	When intervening time between dismissal and call-back to work is less than 4 hours
(Interruption)	(Work Time)
Intervening time is not work time, but previous and subsequent work time are added together to determine the golden hours.	Intervening time is work time and is added to previous and subsequent work time.

WEEKEND REST PERIODS

Condition & Rest Period	If Weekend Rest Period is Invaded ¹
Employees who work a five (5) consecutive day workweek 54 Hours*	
Employees who work a six (6) consecutive day workweek 32 Hours	The employee shall be paid additional double time for invaded hours [^] only.
Employees whose sixth day worked occurs on the seventh day of the workweek 32 Hours	

¹ If the production's first workweek is a partial workweek, the weekend rest period shall apply as if it were a full workweek.

* The weekend rest period for employees who work a five (5) consecutive day workweek may be reduced to fifty (50) hours, inclusive of the daily rest period, in the following circumstances:

- (A) The fifth day of the workweek is no longer than twelve (12) hours worked; and either
 - (B) (i) Exterior night shooting, as called for in the script, is scheduled for the fifth day of the workweek;
 - (ii) Work on the fifth day of the workweek takes place at a shooting location, access to which is limited to certain hours; or
 - (iii) Work on the fifth day of the workweek is delayed due to health and safety concerns as a result of weather or a natural hazard that occurs during the course of the employee's work shift.
- (C) Producer may utilize the foregoing exceptions:
 - (i) once on a one-time motion picture 66 minutes or more but less than 85 minutes in length;
 - (ii) no more than once every six (6) weeks on episodic series and mini-series;
 - (iii) twice on a theatrical motion picture or on a one-time motion picture 85 minutes or more in length.

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:

1 st 1/2 hr. or fraction thereof	\$10.00
2 nd 1/2 hr. or fraction thereof	\$12.50
3 rd & 4 th 1/2 hr. thereafter	\$15.00
5 th and each 1/2 hr thereafter	\$25.00

For any workweek in which an employee is entitled to more than twenty (20) meal period penalties, all subsequent meal period penalties for that employee in that workweek shall be compensated at one (1) hour of pay at the prevailing rate for each one-half (1/2) hour of meal delay or fraction thereof.

HOLIDAYS

Worked:

7 Days: 2x rate.

Gold (14+ Elapsed): 5x rate

Gold (15+ Elapsed): 6x rate

On Call: Additional 1/6 of weekly scheduled rate plus 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).

LOCATION MANAGERS

STUDIO

NOTE: See the IATSE/BC Sideletters for Location Managers wage scales for New Television, Pilots, Videotape Shows, and Long-Form TV shows.

STUDIO TRANSPORTATION DRIVERS LOCAL #399 LOCATION MANAGERS	STUDIO MINIMUM RATES Schedule C Weekly "On Call"
CLASSIFICATION	Per Week
Location Manager	\$4,002.00
Key Assistant Location Manager#	2,700.00
Assistant Location Managers	2,080.00

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 (70 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.

An employee performing duties required by the Producer on location (other than distant) and away from the company and the production office, shall be reimbursed up to \$27.50 for meal expenses incurred during the course of the day.

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

The Producer will reimburse an employee who receives a vehicle allowance for actual fuel expenses or actual charging cost, not to exceed one hundred dollars per week or, alternatively, will provide fuel or charging to the employee.

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

Please refer to laborrelations2@ep.com for any questions.

WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS

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NOTE: NO DISTANT WAGE SCHEDULE

ON CALL

Worked:

1st 5 days worked	5 day rate (70 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 70 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.

CASTING DIRECTORS

Casting Directors - for contracts entered into on or after October 1, 2024		
	10/1/24 - 9/27/25	09/28/25 - 10/03/26
	On-Call Only – Per Week	On-Call Only – Per Week
Pilot, first episode of a series for which there is no pilot or first part of a mini-series, other than children's programming and other than multi-camera programs	\$7,000	\$7,280
Children's programming consisting of a pilot, first episode of a series for which there is no pilot or first part of a mini-series	\$5,850	\$6,084
Episode (other than the first episode of a series for which there is no pilot) of a series, other than a multi-camera series, or any subsequent part of a mini-series (other than the first part of a mini-series), including children's programming*	\$4,500	\$4,680
* Should a Casting Director commence services on a new mini-series or new series which is in its first or second season of a one-half hour single-camera series or a one-hour series on or after October 4, 2026, the applicable minimum weekly rate shall be \$4,699 per week.		

Associate Casting Directors		
	10/13/24 - 9/27/25	09/28/25 - 10/03/26
	On-Call Only – Per Week	On-Call Only – Per Week
Theatrical motion picture or SVOD Program to which theatrical terms and conditions apply as provided in Article 19 (i.e., 96+ minute SVOD Program budgeted at \$30M+)	\$2,210	\$2,298
Television motion picture or SVOD Program (other than SVOD Program to which theatrical terms and conditions apply as provided in Article 19)	On-Call Only – Per Week	On-Call Only – Per Week
	\$2,210	\$2,298

Casting Assistants		
	9/29/24 - 9/27/25	9/28/25 - 10/03/26
	Per Hour	Per Hour
Theatrical and television motion pictures, including SVOD Programs	\$21.00	\$21.84

SCOPE

This Agreement shall be applicable to all Freelance Casting Directors, Freelance Associate Casting Directors, and Freelance Casting Assistants employed by the Employer and 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, live action prime time television motion pictures or live action, scripted dramatic programs that are 20 minutes or more in length, made for a subscription video-on-demand consumer pay new media ("SVOD") platform and budgeted at: (a) \$1,500,000 or more in the case of an SVOD program (including a pilot) that is fewer than 66 minutes in length (the \$1,500,000 threshold applies per episode or per part for an episodic series or mini-series); (b) \$2,000,000 or more per episode or per part in the case of an SVOD program that is 66 minutes or more in length and part of an episodic series or miniseries; or (c) \$3,000,000 or more in the case of a one-time SVOD program (including a pilot) that is 66 minutes or more in length (each of (a) through (c) is hereafter referred to as an "SVOD Program" and collectively as "SVOD Programs").

Only the pension and health and Individual Account Plan provisions of this Agreement shall apply to Casting Directors, Associate Casting Directors, and Casting Assistants 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, Freelance Associate Casting Directors or Freelance Casting Assistants engaged in hiring background actors, nor does it apply to Casting Directors, Associate Casting Directors or Casting Assistants engaged on other than a freelance basis. The foregoing with respect to Freelance Casting Directors and Freelance Associate Casting Directors is in accordance with the "Certification of Representative" signed on July 11, 2005 in National Labor Relations Board Case #31-RC-8497 with the addition of SVOD Programs described in the first paragraph of this Article 1. Freelance Casting Assistants were added to this Agreement in accordance with the 'Certification of Representative' signed on August 20, 2024 in National Labor Relations Board Case No. 31-RC-345048.

PENSION AND HEALTH CONTRIBUTIONS

Contributions on behalf of employees engaged on an "on-call" basis shall be based upon seventy (70) hours per week, except that for "on call" employees employed for less than a full workweek (i.e., fewer than five (5) days), contributions shall be based upon fourteen (14) hours per day. Contributions on behalf of employees engaged on an hourly basis shall be made for each hour worked or guaranteed.

Contributions shall be made to the Motion Picture Industry Pension and Health Plans, on an hourly basis.

	9/29/2024 - 9/27/2025	09/28/2025 – 10/03/2026
\$15 Million Contributors	\$9.5175 per hour	\$9.9675 per hour
Other than \$15 Million Contributors	\$14.0275 per hour	\$14.8875 per hour

* Rates based on the determination of the actuaries and consultants to be the actual hourly cost per participant of benefits and approved by the Directors of the Motion Picture Industry Pension and Health Plans. These rates shall be reviewed and subject to change not more frequently than once per year. The Plans shall give Employers not less than ninety (90) days' advance notice of a change in such rates.

Individual Account Plan

(a)

Casting Directors and Associate Casting Directors whose minimum wage rate is subject to individual negotiation (i.e., Casting Directors employed on a theatrical motion picture (or on an SVOD Program to which theatrical terms and conditions apply as provided in Article 19); Casting Directors employed on a television motion picture or on an SVOD Program (other than an SVOD Program to which theatrical terms and conditions apply as provided in Article 19) under a contract entered into prior to 10/1/2024; Casting Directors employed on a multi-camera pilot or series; Casting Directors employed for other services as provided in Article 11(d); Casting Directors employed on a one-time television motion picture or a one-time SVOD Program; and Associate Casting Directors employed on a theatrical motion picture (or on an SVOD Program to which theatrical terms and conditions apply as provided in Article 19) prior to 10/13/2024	09/29/2024 - 09/30/2027 6% of the weekly base rate*
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WEEKLY BASE RATE*	9/28/2025 - 10/03/2026
For such Casting Directors employed on a theatrical motion picture (or on an SVOD Program to which theatrical terms and conditions apply as provided in Article 19):	\$4,914
For such Casting Directors employed on a television motion picture or on an SVOD Program (other than an SVOD Program to which theatrical terms and conditions apply as provided in Article 19):	\$3,900
For such Associate Casting Directors employed on a theatrical motion picture (or on an SVOD Program to which theatrical terms and conditions apply as provided in Article 19):	\$1,500

* The "weekly base rate" shall be prorated at the rate of 1/5 of said amount for each day worked when such Casting Director or Associate Casting Director is employed for less than a full workweek.

(b)

Casting Directors not covered by (a)	9/29/2024 - 09/30/2027 6% of the scale on call rate provided in the Agreement
Associate Casting Directors not covered by (a)	10/13/2024 - 09/30/2027 6% of the scale on call rate provided in the Agreement

(c)

Casting Assistants	9/28/2025 - 10/03/2026 2% of the scale regular basic hourly rate for all hours worked or guaranteed
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CSATF Contributions

9/29/2024 - 10/03/2026
\$0.63 per hour for each hour worked by an employee

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.

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.

Hourly employees shall be paid a regular day's pay in the event that the hourly employee does not work on a recognized holiday that falls during a workweek, provided that the employee worked the scheduled workday before and the scheduled workday after the holiday. (No holiday pay shall be payable if the last scheduled workday before the holiday precedes (or the next scheduled workday after the holiday follows) a hiatus of one (1) week or more.) Holidays falling on a Saturday will be recognized on Friday (the day before) and holidays falling on a Sunday will be recognized on Monday (the day after)."

The recognized holidays for Casting Directors, Associate Casting Directors and Casting Assistants working on productions based in Los Angeles shall be New Year's Day, Martin Luther King Jr. Day, Presidents' Day (third Monday in February), Good Friday, Memorial Day, Independence Day, Labor Day, Thanksgiving, the day after Thanksgiving and Christmas. Effective January 1, 2025, Juneteenth shall also be recognized as a holiday.

The recognized holidays for Casting Directors, Associate Casting Directors and Casting Assistants working on productions based in New York shall be New Year's Day, Martin Luther King Jr. Day, Presidents' Day, Memorial Day, Independence Day, Labor Day, Columbus Day, Thanksgiving Day, the day after Thanksgiving and Christmas. Effective January 1, 2025, Juneteenth shall also be recognized as a holiday, and Veteran's Day shall be recognized as a holiday instead of Columbus Day.

In the event that the Employer requires an employee employed on an hourly basis or an Associate Casting Director employed on a weekly 'on call' basis to work on a holiday, the employee 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 the Associate Casting Director is employed on a weekly 'on call' basis. Pay for holidays worked and overtime shall not be compounded. Employees must secure advance approval from the Employer's designated representative to work on a holiday.

CALIFORNIA SICK LEAVE

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TEAMSTERS

STUDIO / DISTANT

INTERNATIONAL BROTHERHOOD OF TEAMSTERS, CHAUFFEURS, WAREHOUSEMEN, HELPERS, AND STUDIO TRANSPORTATION DRIVERS LOCAL #399	MINIMUM RATES	
	Schedule A ¹ Daily Employee	Schedule C (Exempt)
OCC. CODE	EP Sched 01	EP Sched 56
NO. CLASSIFICATION		
3500 Transportation Coordinator ²		\$4,160.00
3501 1 st On Production Driver Gang Boss Hired ³	\$58.80	
3502 All Other Gang Bosses (except Occ. Code Nos. 3551 & 3581) ^{3, 4, 5}	52.44	
3513 "Hyphenate" Driver/Craftsperson ⁷	7	
3514 Chef Assistant Drivers employed on: (i) long-form productions made for tv or productions made for DVD (ii) 1-hour and 1/2-hour tv pilots, 1 st season of a 1-hour tv series, or new media productions subject to Sideletter No. 5 or Sideletter No. 6 of the Black Book (iii) productions other than those described in (i) and (ii) above	33.50 35.00 35.80	
3515 Chef Assistants	30.00	
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 ⁸	46.45	
3521 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 ⁸	50.09	

INTERNATIONAL BROTHERHOOD OF TEAMSTERS, CHAUFFEURS, WAREHOUSEMEN, HELPERS, AND STUDIO TRANSPORTATION DRIVERS LOCAL #399		MINIMUM RATES	
		Schedule A ¹ Daily Employee	Schedule C (Exempt)
OCC.	CODE	EP Sched 01	EP Sched 56
NO.	CLASSIFICATION	1.5x after 8 and/or 40 hrs.; Studio Min. Call – 8 hours Distant Min. Call – 9.5 hours	Weekly "On Call"
3522	Drivers of Certain Special Equipment (honey wagons; 10-station hair/makeup trailers; water trucks; highway buses designed to carry forty (40) or more persons, including the driver; car carriers that carry four (4) or more vehicles; Landoll trailers; earth-moving equipment (i.e., backhoes, bulldozers, excavators and snowcats); boom trucks; oversized loads (e.g., military vehicles, airplane fuselages, and railroad cars) that require oversize signage, permits and pilot cars; and lunch boxes)	52.44	
3527	Drivers of thirty-two (32) passenger vans	50.09	
INTERNATIONAL BROTHERHOOD OF TEAMSTERS, CHAUFFEURS, WAREHOUSEMEN, HELPERS, AND STUDIO TRANSPORTATION DRIVERS LOCAL #399		MINIMUM RATES	
		Schedule A ¹ Daily Employee	
OCC.	CODE	EP Sched 01	
NO.	CLASSIFICATION	1.5x after 8 and/or 40 hrs.; Studio Min. Call – 8 hours Distant Min. Call – 9.5 hours	
3523	Camera Car Driver ⁹	\$57.61	
3524	Production Van Driver/Operator, Generator ¹⁰	58.80	
3525	Stunt and/or Blind Driver	None ¹¹	
3526	Chapman Crane Operator	57.61	
3531	Automotive Service Person	28.38	
3532	Automotive Service person who "regularly worked" for the Producer in Occ. Code No. 3531 as defined in footnote 6	40.18	
3543	Dispatcher ⁴	52.44	
3550	Ramrod	None ^{2, 12, 13}	
3551	Wrangler Gang Boss ¹³	52.71	
3561	Wrangler	48.71	
3562	Driver/Wrangler ¹⁴	50.09	

INTERNATIONAL BROTHERHOOD OF TEAMSTERS, CHAUFFEURS, WAREHOUSEMEN, HELPERS, AND STUDIO TRANSPORTATION DRIVERS LOCAL #399		MINIMUM RATES
		Schedule A ¹
		Daily Employee
		EP Sched 01
		1.5x after 8 and/or 40 hrs.; Studio Min. Call – 8 hours Distant Min. Call – 9.5 hours
		Regular Basic Hourly Rate
		Per Hour
3563	Wrangler (Pick Up)	73.46
3565	Wrangler (Braider)	61.59
3571	Trainer (Domestic Livestock)	None ¹⁵
3573	Trainer (Stable) ¹⁵	67.44
3575	Wild Animal Trainers ^{15, 16, 17}	67.44
3576	Wild Animal Handlers ^{16, 17}	58.49
3581	Automotive Gang Boss ^{18, 19}	57.61
3591	Automotive Mechanic ^{18, 19}	52.80
3592	Dog Trainer ^{15, 16, 20, 21}	58.49
3593	Dog Handler ^{16, 21}	48.71
3597	Snake Abatement Technician	48.71
3598	DOT Administrator	42.56

¹ 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.

² 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.

³ 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.

⁴ 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.

⁵ The rate for persons employed in Occ.Code No. 3502, All Other Co-Captains, in the film processing laboratories shall be \$50.29 per hour for the period August 3, 2025 to and including August 1, 2026

⁶ 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.

⁷ 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.
- e) ⁸ 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

⁹ 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.

¹⁰ 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.

¹¹ 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.

¹² On distant location, the first Wrangler Gang Boss/Ramrod hired shall be paid the #3501 Driver Gang Boss rate.

¹³ Wrangler Ramrod – The Wrangler Ramrod rate may be individually negotiated by each individual so employed.

¹⁴ Driver/Wranglers – A Driver/Wrangler must possess the appropriate driver's license endorsements for driving of vehicles.

¹⁵ 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."

¹⁶ 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.

¹⁷ Undomesticated Quadrupeds – Shall include undomesticated quadrupeds of the phylum mammalia.

¹⁸ 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.

¹⁹ 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.

²⁰ Interview time shall be paid for in hourly units, commencing with the second hour.

²¹ Small Animals – Shall include small animals such as squirrels, rabbits, guinea pigs, hamsters, etc.

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

STUDIO – ON PROD

All daily classifications except Chef Assistant-Drivers and Chef Assistants:

	Straight (8)	Overtime (8+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2.5x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3.75x rate	4.5x rate
7th day worked	2x rate	2x rate	5x rate	6x rate

STUDIO – OFF PROD

All daily classifications except Chef Assistant-Drivers and Chef Assistants:

	Straight (8)	Overtime (8+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2.5x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3.75x rate	4.5x rate
7th day worked	2x rate	2x rate	5x rate	6x rate

* See Footnote on "Schedule A Daily 'Off Production' Employees."

REPORT TO / BUS TO

All daily classifications except Chef Assistant-Drivers and Chef Assistants:

	Straight (8)	Overtime (8+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2.5x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3.75x rate	4.5x rate
7th day worked	2x rate	2x rate	5x rate	6x 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 (70 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 pro-rated at 1/5th of the studio weekly rate.

REST PERIOD

Daily Rest Period: 8 hours

Weekend Rest Period ¹	On & Off Production	If Weekend Rest Period Is Invaded
After a 5 consecutive day workweek	54 hrs*	
After a 6 consecutive day workweek	32 hrs	
If the 6 th day worked occurs on the 7 th day of the prior workweek	32 hrs	The employee shall be paid additional double time for invaded hours only**

¹ If the production's first workweek is a partial workweek, the weekend rest period shall apply as if it were a full workweek.

* The weekend rest period for employees who work a five (5) consecutive day workweek may be reduced to fifty (50) hours, inclusive of the daily rest period, in the following circumstances:

- (A) The fifth day of the workweek is no longer than twelve (12) hours worked; and either
 - (B) (i) Exterior night shooting, as called for in the script, is scheduled for the fifth day of the workweek;
 - (ii) Work on the fifth day of the workweek takes place at a shooting location, access to which is limited to certain hours; or
 - (iii) Work on the fifth day of the workweek is delayed due to health and safety concerns as a result of weather or a natural hazard that occurs during the course of the employee's work shift.
- (C) Producer may utilize the foregoing exceptions:
 - (i) once on a one-time motion picture 66 minutes or more but less than 85 minutes in length;
 - (ii) no more than once every six (6) weeks on episodic series and mini-series;
 - (iv) twice on a theatrical motion picture or on a one-time motion picture 85 minutes or more in length.

** When this penalty is applicable, if the rest period is invaded by one-half hour or less, the penalty shall be payment of one-half hour of additional double time; if the rest period is invaded by more than one-half hour, the penalty shall be computed in one-tenth hour increments.

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.

[#]Only applicable to productions covered under the Long-Form Sideletter

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: 2x rate

Gold (14+ Elapsed): 5x rate

Gold (15+ Elapsed): 6x rate

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:

Please see the STUDIO ZONE DEFINITION FOR BASIC CRAFTS section.

Secondary Studio Zone:

Please see the STUDIO ZONE DEFINITION FOR BASIC CRAFTS section.

CALIFORNIA SICK LEAVE

Please refer to laborrelations2@ep.com for any questions.

WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS

Please refer to laborrelations2@ep.com for any questions.

DISTANT

ON PRODUCTION

All daily classifications except Chef Assistant-Drivers and Chef Assistants:

	Straight (8/40)	Overtime (8+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2.5x rate	3x rate
6th day worked	1.5x rate	1.5x rate	2.5x rate	3x rate
7th day worked	2x rate	2x rate	5x rate	6x rate

* Subject to applicable wage and hour laws which require payment of 1.5x the rate after 40 cumulative hours worked in a week.

Idle 6th or 7th Day:

Daily/Weekly	4 hrs. straight time at scale (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.)

ON CALL

1st 5 days worked	5-day rate (70 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.)

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.

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

\$100.00 per week for mechanics who are required to supply tools

REST PERIOD**Daily Rest Period:** 8 hours

Weekend ¹	On & Off Production	If Weekend Rest Period Is Invaded
After a 5 consecutive day workweek	54 hrs*	The employee shall be paid additional double time for invaded hours only**
After a 6 consecutive day workweek	32 hrs	
If the 6 th day worked occurs on the 7 th day of the prior workweek	32 hrs	

¹ If the production's first workweek is a partial workweek, the weekend rest period shall apply as if it were a full workweek.

* The weekend rest period for employees who work a five (5) consecutive day workweek may be reduced to fifty (50) hours, inclusive of the daily rest period, in the following circumstances:

- (A) The fifth day of the workweek is no longer than twelve (12) hours worked; and either
 - (B) (i) Exterior night shooting, as called for in the script, is scheduled for the fifth day of the workweek;
 - (ii) Work on the fifth day of the workweek takes place at a shooting location, access to which is limited to certain hours; or
 - (iii) Work on the fifth day of the workweek is delayed due to health and safety concerns as a result of weather or a natural hazard that occurs during the course of the employee's work shift.
- (C) Producer may utilize the foregoing exceptions:
 - (i) once on a one-time motion picture 66 minutes or more but less than 85 minutes in length;
 - (ii) no more than once every six (6) weeks on episodic series and mini-series;
 - (iii) twice on a theatrical motion picture or on a one-time motion picture 85 minutes or more in length.

** When this penalty is applicable, if the rest period is invaded by one-half hour or less, the penalty shall be payment of one-half hour of additional double time; if the rest period is invaded by more than one-half hour, the penalty shall be computed in one-tenth hour increments.

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.

#Only applicable to productions covered under the Long-Form Sideletter

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 \$12.50 when no meal is provided.

Employer shall pay a meal allowance at the rate of \$50.00 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.

HOLIDAYS

Worked:

7 Days: 2x rate.

Gold (14+ Elapsed): 5x rate

Gold (15+ Elapsed): 6x rate

On Call: Additional 1/6 of weekly scheduled rate plus 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).

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.

CHEF ASSISTANT-DRIVERS AND CHEF ASSISTANTS

STUDIO

- Wages: See wage table
- Employment shall be on a daily basis only; no weekly or "on call" scheduling
- Minimum call: 8 hours;
- Overtime: Days 1-5: 1.5x after 8 hours worked in a day, 2x after 14 hours worked in a day; 6th day worked: 1.5x, 2x after 14 hours worked, 7th day worked: 2x all hours, Holidays worked: 2x all hours (standard list of holidays in Paragraph 8 applies)
- There shall be no compounding of overtime or any premium or holiday pay
- Rest Periods: 8 hours
- Rest invasion penalty shall be paid at the rate in effect at the time of dismissal for invaded hours only
- Shall be responsible for scheduling their own meal periods as follows: The first meal period shall commence within six (6) hours after the start of his/her work day; subsequent meal periods shall commence within six (6) hours after the end of the preceding meal period. Chef Assistant-Drivers and Chef Assistants shall not incur meal penalties. If a Chef Assistant-Driver or a Chef Assistant is unable to schedule a timely meal period, he/she shall notify the production manager or the production manager's designee at least one (1) hour in advance of the time at which his/her next meal period would be due and, in the event he/she does not receive a timely meal period or meal period would be due and, in the event he/she does not receive a timely meal period or meal periods on a given day, he/she shall receive \$20.00 for that day on the next regular pay check.
- The following provisions apply to employees hired in Los Angeles County who are required by the Producer to travel to a distant location:
 - See Paragraph 33(b) in Local 399 Teamsters Agreement (Black Book) for the idle 6th and 7th
 - See Paragraph 36(a) in Local 399 Teamsters Agreement (Black Book) for the travel day
- No unworked holiday accrual
- Vacation accrual
 - 2% vacation accrual for second year of any series
 - 4% vacation accrual for all other projects
 - No vacation accrual for a long-form television picture (including a movie-of-the-week or mini-series), a pilot or the first year of any series
- Refer to the Chef Assistant-Drivers and Chef Assistants Amendment Agreement & MOA for other **Key Items**, such as Workday, Workweek and Change in Workweek
- Fringe Benefits: Please refer to Basic Crafts Fringe Rates section
- Other applicable provisions of the Black Book*:
 - Article 8A ("Effect of Void Provisions")
 - Article 8B ("No Strike - No Lockout")
 - Article 34 ("California Sick Leave")
 - 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 Chef Assistant-Drivers or Chef Assistants under the proposed Amendment Agreement.

UTILITY EMPLOYEES

STUDIO

STUDIO UTILITY EMPLOYEES LOCAL #724 OCC. CODE NO. CLASSIFICATION	STUDIO MINIMUM RATES	
	Schedule A Daily Employee	Schedule C (EXEMPT)
	EP Schedule 01	EP Schedule 56
	1.5x after 8 and/or 40 hrs.; Minimum Call – 8 hours	Weekly "On Call" ¹
	Regular Basic Hourly Rate	
	Per Hour	Per Week
5100 Laborer Foreman	\$49.08 ^{2, 3}	\$2,653.11
5101 Laborer Gang Boss	45.75	
5103 Gardener Gang Boss	49.76	
5111 Laborer ⁴	43.66	
5112 Entry Level Employee ⁵	26.20	
5119 Pot Washer (Paint) ⁶	45.00	
5120 Concrete Tender	46.51	
5121 Plaster Tender (Hod Carrier) ⁷	46.51	
5122 Sand Blaster	45.30	
5125 Roofer	45.30	
5126 Tar Pot Man	45.30	
5129 Pneumatic Tool Operator ⁸	45.75	
5133 Horticulturist	47.01	
5143 Gardener	44.48	
5151 Toolroom Keeper	45.00	
5152 "Hyphenate" Driver/Laborer	See Footnote 9	

¹ "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 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.

The term "rate in effect" means wage scale plus amount in excess of scale, if any.

² For facilities employees, this schedule may be used only if an "On Call" Schedule C person is also employed.

³ The minimum wage rate applicable to the Schedule A Laborer Foreperson who is designated by the Construction Coordinator as the lead Laborer Foreperson on a production shall be \$50.54 per hour. Application of this wage rate is limited to one Schedule A Laborer Foreperson on the production.

⁴ An employee who is required by the Producer to perform lead abatement, asbestos removal or mold removal or handle biohazardous material shall be paid two dollars (\$2.00) per hour more than the Laborer rate while performing that work. Producer shall not, as a result of this agreement, reduce the hourly wage rate of any hazmat employee employed by the Producer prior to the effective date of this provision.

⁵ 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, 60%	\$26.20
81 to 215 days, 80%	34.93
216 to 350 days, 90%	39.29
Over 350 days, 100%	43.66

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 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 and to determine the appropriate wage scale progression.

⁶ Effective 8/4/24, the Pot Washer (Paint) (Occ. Code 5119) rate shall be payable to employees assigned to work in the paint shop or the paint department.

⁷ Effective 8/4/24, the Plaster Tender (Hod Carrier) (Occ. Code 5121) rate shall be payable to employees assigned to work in the plaster shop or with a group of plasterers on production.

⁸ Including hand-supported motor-driven post-hold diggers, chain saws, motor-operated weed spraying machines, hand-operated fork lifts.

⁹ When performing such work, the employee(s) will be paid the higher of the applicable wage rates, plus \$3.50 per hour effective 8/4/24.

STUDIO (ON PRODUCTION*)

	Straight (8)	Overtime (8+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

STUDIO (OFF PRODUCTION)

	Straight (8)	Overtime (8+)	Gold (12+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

REPORT TO / BUS TO (ON PRODUCTION*)

	Straight (8)	Overtime (8+)	Gold (14+ Elapsed)*	Gold (15+ Elapsed)*
1st 5 days worked	1x rate	1.5x rate	2.5x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3.75x rate	4.5x rate
7th day worked	2x rate	2x rate	5x rate	6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

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 (70 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.)

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.

DAILY REST PERIODS

	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.

When intervening time between dismissal and call-back to work is between 4 hours and the end of the applicable daily rest period (Interruption)	When intervening time between dismissal and call-back to work is less than 4 hours (Work Time)
Intervening time is not work time, but previous and subsequent work time are added together to determine the golden hours.	Intervening time is work time and is added to previous and subsequent work time.

WEEKEND REST PERIODS

Condition & Rest Period	If Weekend Rest Period is Invaded ¹
Employees who work a five (5) consecutive day workweek 54 Hours*	
Employees who work a six (6) consecutive day workweek 32 Hours	The employee shall be paid additional double time for invaded hours [^] only.
Employees whose sixth day worked occurs on the seventh day of the workweek 32 Hours	

¹ If the production's first workweek is a partial workweek, the weekend rest period shall apply as if it were a full workweek.

* The weekend rest period for employees who work a five (5) consecutive day workweek may be reduced to fifty (50) hours, inclusive of the daily rest period, in the following circumstances:

- (A) The fifth day of the workweek is no longer than twelve (12) hours worked; and either
 - (B) (i) Exterior night shooting, as called for in the script, is scheduled for the fifth day of the workweek;
 - (ii) Work on the fifth day of the workweek takes place at a shooting location, access to which is limited to certain hours; or
 - (iii) Work on the fifth day of the workweek is delayed due to health and safety concerns as a result of weather or a natural hazard that occurs during the course of the employee's work shift.
- (C) Producer may utilize the foregoing exceptions:
 - (i) once on a one-time motion picture 66 minutes or more but less than 85 minutes in length;
 - (ii) no more than once every six (6) weeks on episodic series and mini-series;
 - (iii) twice on a theatrical motion picture or on a one-time motion picture 85 minutes or more in length.

[^] When this penalty is applicable, if the rest period is invaded by one-half hour or less, the penalty shall be payment of one-half hour of additional double time; if the rest period is invaded by more than one-half hour, the penalty shall be computed in one-tenth hour increments.

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:

1 st 1/2 hr. or fraction thereof	\$10.00
2 nd 1/2 hr. or fraction thereof	\$12.50
3 rd & 4 th 1/2 hr. thereafter	\$15.00
5 th and each 1/2 hr thereafter	\$25.00

For any workweek in which an employee is entitled to more than twenty (20) meal period penalties, all subsequent meal period penalties for that employee in that workweek shall be compensated at one (1) hour of pay at the prevailing rate for each one-half (1/2) hour of meal delay or fraction thereof.

HOLIDAYS**Worked:**

	Worked (7 Days)	Gold	Gold
Studio - On Prod*	2x rate	4x rate (14 hrs.+ Elapsed)	6x rate (15 hrs.+ Elapsed)
Studio - Off Prod	2x rate	4x rate (12 hrs.+ Elapsed)	6x rate (15 hrs.+ Elapsed)
Report To / Bus To – On Prod* / Off Prod	2x rate	5x rate (14 hrs.+ Elapsed)	6x rate (16 hrs.+ Elapsed)
On Call	Additional 1/5 of weekly scheduled rate + overscale		

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

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:

Please see the [STUDIO ZONE DEFINITION FOR BASIC CRAFTS](#) section.

Secondary Studio Zone:

Please see the [STUDIO ZONE DEFINITION FOR BASIC CRAFTS](#) section.

CALIFORNIA SICK LEAVE

Please refer to laborrelations2@ep.com for any questions.

WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS

Please refer to laborrelations2@ep.com for any questions.



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DISTANT

STUDIO UTILITY EMPLOYEES LOCAL #724		DISTANT LOCATION MINIMUM RATES	
OCC. CODE NO.	CLASSIFICATION	Schedule A Daily Employee	Schedule C (EXEMPT)
		EP Schedule 01	EP Schedule 56
		1.5x after 8 and/or 40 hrs.; Minimum Call – 8 hours	Weekly "On Call"
		Regular Basic Hourly Rate	
		Per Hour	Per Week
5100	Laborer Foreman	\$49.08 ^{1,2}	\$2,653.11 ³
5101	Laborer Gang Boss	45.75	
5103	Gardener Gang Boss	49.76	
5111	Laborer ⁴	43.66	
5112	Entry Level Employee ⁵	26.20	
5119	Pot Washer (Paint) ⁶	45.00	
5120	Concrete Tender	46.51	
5121	Plaster Tender (Hod Carrier) ⁷	46.51	
5122	Sand Blaster	45.30	
5125	Roofer	45.30	
5126	Tar Pot Man	45.30	
5129	Pneumatic Tool Operator ⁸	45.75	
5133	Horticulturist	47.01	
5143	Gardener	44.48	
5151	Toolroom Keeper	45.00	

¹ For facilities employees, this schedule may be used only if an "On Call" Schedule C person is also employed.

² The minimum wage rate applicable to the Schedule A Laborer Foreperson who is designated by the Construction Coordinator as the lead Laborer Foreperson on a production shall be \$50.54 per hour. Application of this wage rate is limited to one Schedule A Laborer Foreperson on the production.

³ This rate is for five (5) days only. See Paragraph 31 subparagraph (f) for rates applicable to six (6) days and seven (7) days within a payroll week.

⁴ Effective 8/4/24, an employee who is required by the Producer to perform lead abatement, asbestos removal or mold removal or handle biohazardous material shall be paid two dollars (\$2.00) per hour more than the Laborer rate while performing that work. Producer shall not, as a result of this agreement, reduce the hourly wage rate of any hazmat employee employed by the Producer prior to the effective date of this provision.

⁵ 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, 60%	\$26.20
81 to 215 days, 80%	34.93
216 to 350 days, 90%	39.29
Over 350 days, 100%	43.66

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 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 and to determine the appropriate wage scale progression.

⁶ Effective 8/4/24, the Pot Washer (Paint) (Occ. Code 5119) rate shall be payable to employees assigned to work in the paint shop or the paint department

⁷ Effective 8/4/24, the Plaster Tender (Hod Carrier) (Occ. Code 5121) rate shall be payable to employees assigned to work in the plaster shop or with a group of plasterers on production.

⁸ Including hand-supported motor-driven post-hold diggers, chain saws, motor-operated weed spraying machines, hand-operated fork lifts



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ENTERTAINMENT
PARTNERS

ON PRODUCTION

	Straight (8/40)	Overtime (8+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 6 days worked	1x rate	1.5x rate	2.5x rate	3x rate
7th day worked	2x rate	2x rate	5x rate	6x 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.)

ON CALL

1st 5 days worked	5-day rate (70 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

Daily/Weekly*	Minimum 4 hrs. straight time; max. 8 hrs. straight time
On Call*	1/6 of scheduled minimum weekly "on call" rate
*Travel is subject to PH&W, with a minimum of four (4) hours and a maximum of eight (8) hours.	

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.

DAILY REST PERIODS

Daily Rest: 8 hours

When intervening time between dismissal and call-back to work is between 4 hours and the end of the applicable daily rest period	When intervening time between dismissal and call-back to work is less than 4 hours
(Interruption)	(Work Time)
Intervening time is not work time, but previous and subsequent work time are added together to determine the golden hours.	Intervening time is work time and is added to previous and subsequent work time.

WEEKEND REST PERIODS

Condition & Rest Period	If Weekend Rest Period is Invaded ¹
Employees who work a five (5) consecutive day workweek 54 Hours*	
Employees who work a six (6) consecutive day workweek 32 Hours	The employee shall be paid additional double time for invaded hours [^] only.
Employees whose sixth day worked occurs on the seventh day of the workweek 32 Hours	

¹ If the production's first workweek is a partial workweek, the weekend rest period shall apply as if it were a full workweek.

* The weekend rest period for employees who work a five (5) consecutive day workweek may be reduced to fifty (50) hours, inclusive of the daily rest period, in the following circumstances:

- (A) The fifth day of the workweek is no longer than twelve (12) hours worked; and either
 - (B) (i) Exterior night shooting, as called for in the script, is scheduled for the fifth day of the workweek;
 - (ii) Work on the fifth day of the workweek takes place at a shooting location, access to which is limited to certain hours; or
 - (iii) Work on the fifth day of the workweek is delayed due to health and safety concerns as a result of weather or a natural hazard that occurs during the course of the employee's work shift.
 - (C) Producer may utilize the foregoing exceptions:
 - (i) once on a one-time motion picture 66 minutes or more but less than 85 minutes in length;
 - (ii) no more than once every six (6) weeks on episodic series and mini-series;
 - (iii) twice on a theatrical motion picture or on a one-time motion picture 85 minutes or more in length.

[^] When this penalty is applicable, if the rest period is invaded by one-half hour or less, the penalty shall be payment of one-half hour of additional double time; if the rest period is invaded by more than one-half hour, the penalty shall be computed in one-tenth hour increments.

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:

1 st 1/2 hr. or fraction thereof	\$10.00
2 nd 1/2 hr. or fraction thereof	\$12.50
3 rd & 4 th 1/2 hr. thereafter	\$15.00
5 th and each 1/2 hr thereafter	\$25.00

For any workweek in which an employee is entitled to more than twenty (20) meal period penalties, all subsequent meal period penalties for that employee in that workweek shall be compensated at one (1) hour of pay at the prevailing rate for each one-half (1/2) hour of meal delay or fraction thereof.

HOLIDAYS

Worked:

7 Days: 2x rate.

Gold (14+ Elapsed): 5x rate

Gold (15+ Elapsed): 6x rate

On Call: Additional 1/6 of weekly scheduled rate plus 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 THE UNITED STATES AND CANADA LOCAL #755 OCC. CODE NO. CLASSIFICATION		STUDIO MINIMUM RATES	
		Schedule A Daily Employee	Schedule C (EXEMPT) <i>EP Sched 01</i>
6800	Plasterer Foreman	8 hours; 1.5x after 8; Minimum Call – 8 hours	Weekly "On Call"
6801	Modeler Gang Boss	Regular Basic Hourly Rate	¹
6811	Artist ²	Per Hour	Per Week
6812	Sculptor ²	\$60.35	\$3,271.93
6813	Modeler ²	69.41	
6821	Plasterer Gang Boss ³	67.14	
6823	Model Maker Gang Boss ³	67.14	
6831	Plasterer	57.35	
6833	Model Maker	57.35	
6843	Mouldmaker	54.60	
6841	Caster	54.60	
6845	Cement Finisher ⁴	53.15	
6851	Improver ⁵	53.15	
6861	Helper	48.71	
6881	Standby or Keyman	46.53	
	Hyphenate Driver/Plasterer ⁶	54.60	
		See Footnote 6	
6871	Apprentice 1 st 1000 hours worked, 50% ⁷ 2 nd 1000 hours worked, 55% 3 rd 1000 hours worked, 60% 4 th 1000 hours worked, 65% 5 th 1000 hours worked, 70% 6 th 1000 hours worked, 75% 7 th 1000 hours worked, 80% 8 th 1000 hours worked, 85%	\$27.30 30.03 32.76 35.49 38.22 40.95 43.68 46.41	

¹ 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.

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.

²This rate is to be paid for Plasterer's work for Make-Up Department, including making molds on live persons.

³ Employees operating gun to apply foam, fiberglass or plaster are to be paid the Gang Boss rate.

⁴ Persons who perform cement finishing work shall be so assigned by the Staff Shop.

⁵ Persons in this classification are to be certified by the Union.

⁶ 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 \$3.50/hr.

STUDIO (ON PRODUCTION*)

	Straight (8)	Overtime (8+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

STUDIO (OFF PRODUCTION)

	Straight (8)	Overtime (8+)	Gold (12+ Elapsed)	Gold (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3x rate	4.5x rate
7th day worked	2x rate	2x rate	4x rate	6x rate

REPORT TO / BUS TO (ON PRODUCTION*)

	Straight (8)	Overtime (8+)	Gold (14+ Elapsed)*	Gold (15+ Elapsed)*
1st 5 days worked	1x rate	1.5x rate	2.5x rate	3x rate
6th day worked	1.5x rate	1.5x rate	3.75x rate	4.5x rate
7th day worked	2x rate	2x rate	5x rate	6x rate

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

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 (70 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.)

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.

DAILY REST PERIODS

	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.

When intervening time between dismissal and call-back to work is between 4 hours and the end of the applicable daily rest period	When intervening time between dismissal and call-back to work is less than 4 hours
(Interruption)	(Work Time)
Intervening time is not work time, but previous and subsequent work time are added together to determine the golden hours.	Intervening time is work time and is added to previous and subsequent work time.

WEEKEND REST PERIODS

Condition & Rest Period	If Weekend Rest Period is Invaded ¹
Employees who work a five (5) consecutive day workweek 54 Hours*	
Employees who work a six (6) consecutive day workweek 32 Hours	The employee shall be paid additional double time for invaded hours [^] only.
Employees whose sixth day worked occurs on the seventh day of the workweek 32 Hours	

¹ If the production's first workweek is a partial workweek, the weekend rest period shall apply as if it were a full workweek.

* The weekend rest period for employees who work a five (5) consecutive day workweek may be reduced to fifty (50) hours, inclusive of the daily rest period, in the following circumstances:

- (A) The fifth day of the workweek is no longer than twelve (12) hours worked; and either
 - (B) (i) Exterior night shooting, as called for in the script, is scheduled for the fifth day of the workweek;
 - (ii) Work on the fifth day of the workweek takes place at a shooting location, access to which is limited to certain hours; or
 - (iii) Work on the fifth day of the workweek is delayed due to health and safety concerns as a result of weather or a natural hazard that occurs during the course of the employee's work shift.
- (C) Producer may utilize the foregoing exceptions:
 - (i) once on a one-time motion picture 66 minutes or more but less than 85 minutes in length;
 - (ii) no more than once every six (6) weeks on episodic series and mini-series;
 - (iii) twice on a theatrical motion picture or on a one-time motion picture 85 minutes or more in length.

[^] When this penalty is applicable, if the rest period is invaded by one-half hour or less, the penalty shall be payment of one-half hour of additional double time; if the rest period is invaded by more than one-half hour, the penalty shall be computed in one-tenth hour increments.

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:

1 st 1/2 hr. or fraction thereof	\$10.00
2 nd 1/2 hr. or fraction thereof	\$12.50
3 rd & 4 th 1/2 hr. thereafter	\$15.00
5 th and each 1/2 hr thereafter	\$25.00

For any workweek in which an employee is entitled to more than twenty (20) meal period penalties, all subsequent meal period penalties for that employee in that workweek shall be compensated at one (1) hour of pay at the prevailing rate for each one-half (1/2) hour of meal delay or fraction thereof.

HOLIDAYS**Worked:**

	Worked (7 Days)	Gold	Gold
Studio - On Prod*	2x rate	4x rate (14 hrs.+ Elapsed)	6x rate (15 hrs.+ Elapsed)
Studio - Off Prod	2x rate	4x rate (12 hrs.+ Elapsed)	6x rate (15 hrs.+ Elapsed)
Report To / Bus To – On Prod* / Off Prod		5x rate (14 hrs.+ Elapsed)	6x rate (16 hrs.+ Elapsed)
On Call	Additional 1/5 of weekly scheduled rate + overscale		

* For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours shall be based on hours worked, rather than elapsed.

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:

Please see the [STUDIO ZONE DEFINITION FOR BASIC CRAFTS](#) section.

Secondary Studio Zone:

Please see the [STUDIO ZONE DEFINITION FOR BASIC CRAFTS](#) section.

CALIFORNIA SICK LEAVE

Please refer to laborrelations2@ep.com for any questions.

WAIVER OF NEW YORK EARNED SICK TIME ACT AND SIMILAR LAWS

Please refer to laborrelations2@ep.com for any questions.



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DISTANT

OPERATIVE PLASTERERS AND CEMENT MASONS INTERNATIONAL ASSOCIATION OF THE UNITED STATES AND CANADA LOCAL #755 OCC. CODE NO. CLASSIFICATION		DISTANT LOCATION MINIMUM RATES	
		Schedule A	Schedule C (EXEMPT)
		EP Sched 01	EP Sched 56
		8 hours; 1.5x after 8/40; Minimum Call – 9.5 hours (Excluding 7 th day worked)	Weekly "On Call"
6800	Plasterer Foreman	Regular Basic Hourly Rate	1
6801	Modeler Gang Boss	Per Hour	Per Week
6811	Artist ²	\$60.35	\$3,271.93
6812	Sculptor ²	69.41	
6813	Modeler ²	67.14	
6821	Plasterer Gang Boss ³	67.14	
6823	Model Maker Gang Boss ³	67.14	
6831	Plasterer	57.35	
6833	Model Maker	57.35	
6843	Mouldmaker	54.60	
6841	Caster	54.60	
6845	Cement Finisher	53.15	
6851	Improver ⁴	53.15	
6861	Helper	48.71	
6881	Standby or Keyman	46.53	
		54.60	

¹ 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.

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.

² This rate is to be paid for Plasterer's work for Make-Up Department, including making molds on live persons.

³ Employees operating gun to apply foam, fiberglass or plaster are to be paid the Gang Boss rate.

⁴ Persons who perform cement finishing work shall be so assigned by the Staff Shop.

ON PRODUCTION

	Straight (8/40)	Overtime (8+)	Gold (14+ Elapsed)	Gold (15+ Elapsed)
1st 6 days worked	1x rate	1.5x rate	2.5x rate	3x rate
7th day worked	2x rate	2x rate	5x rate	6x 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.)

ON CALL

1st 5 days worked	5-day rate (70 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

Daily/Weekly*	Minimum 4 hrs. straight time; max. 8 hrs. straight time
On Call*	1/6 of scheduled minimum weekly "on call" rate
*Travel is subject to PH&W, with a minimum of four (4) hours and a maximum of eight (8) hours.	

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.

DAILY REST PERIODS

Daily Rest: 8 hours

When intervening time between dismissal and call-back to work is between 4 hours and the end of the applicable daily rest period	When intervening time between dismissal and call-back to work is less than 4 hours
(Interruption)	(Work Time)
Intervening time is not work time, but previous and subsequent work time are added together to determine the golden hours.	Intervening time is work time and is added to previous and subsequent work time.

WEEKEND REST PERIODS

Condition & Rest Period	If Weekend Rest Period is Invaded ¹
Employees who work a five (5) consecutive day workweek 54 Hours*	
Employees who work a six (6) consecutive day workweek 32 Hours	The employee shall be paid additional double time for invaded hours [^] only.
Employees whose sixth day worked occurs on the seventh day of the workweek 32 Hours	

¹ If the production's first workweek is a partial workweek, the weekend rest period shall apply as if it were a full workweek.

* The weekend rest period for employees who work a five (5) consecutive day workweek may be reduced to fifty (50) hours, inclusive of the daily rest period, in the following circumstances:

- (A) The fifth day of the workweek is no longer than twelve (12) hours worked; and either
 - (B) (i) Exterior night shooting, as called for in the script, is scheduled for the fifth day of the workweek;
 - (ii) Work on the fifth day of the workweek takes place at a shooting location, access to which is limited to certain hours; or
 - (iii) Work on the fifth day of the workweek is delayed due to health and safety concerns as a result of weather or a natural hazard that occurs during the course of the employee's work shift.
- (C) Producer may utilize the foregoing exceptions:
 - (i) once on a one-time motion picture 66 minutes or more but less than 85 minutes in length;
 - (ii) no more than once every six (6) weeks on episodic series and mini-series;
 - (iii) twice on a theatrical motion picture or on a one-time motion picture 85 minutes or more in length.

[^] When this penalty is applicable, if the rest period is invaded by one-half hour or less, the penalty shall be payment of one-half hour of additional double time; if the rest period is invaded by more than one-half hour, the penalty shall be computed in one-tenth hour increments.

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:

1 st 1/2 hr. or fraction thereof	\$10.00
2 nd 1/2 hr. or fraction thereof	\$12.50
3 rd & 4 th 1/2 hr. thereafter	\$15.00
5 th and each 1/2 hr thereafter	\$25.00

For any workweek in which an employee is entitled to more than twenty (20) meal period penalties, all subsequent meal period penalties for that employee in that workweek shall be compensated at one (1) hour of pay at the prevailing rate for each one-half (1/2) hour of meal delay or fraction thereof.

HOLIDAYS

Worked:

7 Days: 2x rate.

Gold (14+ Elapsed): 5x rate

Gold (15+ Elapsed): 6x rate

On Call: Additional 1/6 of weekly scheduled rate plus 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).

BASIC CRAFTS – OCCUPATION CODE LIST
TABLE OF CONTENTS

BASIC CRAFTS OCCUPATION CODE LIST

TABLE OF CONTENTS

ABOUT OCCUPATION CODES	410
BASIC CRAFTS / TEAMSTERS	411
MOW BASIC CRAFTS / TEAMSTERS.....	416
LOCATION MANAGERS.....	420



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ENTERTAINMENT
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EP BASIC CRAFTS OCCUPATION CODE LIST
ABOUT OCCUPATION CODES

BASIC CRAFTS OCCUPATION CODE LIST

NOTE: To assist **ENTERTAINMENT PARTNERS** payroll clients, the following pages contain the EP Occupation Codes for the 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., Long-form), 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 SCHEDULES					
01	Daily	1.5 after 8	00	Daily	1.5 after 9
40	40 hr. Weekly	1.5 after 40	44	43.2 hr. Weekly	1.5 after 9.3 daily
43	43.2 hr. Weekly	1.5 after 40	49	48.6 hr. Weekly	1.5 after 48.6
45	45 hr. Weekly	1.5 after 40	55	54 hr. Weekly	1.5 after 54
48	48.6 hr. Weekly	1.5 after 40			
54	54 hr. Weekly	1.5 after 40			
56	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	3% Reduced Rates** 8/3/2025 – 8/1/2026		Curr Period Effective*	
			HOURLY	WEEKLY	HOURLY	WEEKLY
3500 00	Teamsters Local 399 Studio Transportation Drivers Studio Rates and Hours					
3500 56	Transportation Coordinator	70.0		\$4,035.20		\$4,160.00
3501 01	1st On Production Driver Gang Boss Hired ³	8.0	\$57.04		\$58.80	
3502 01	All Other Gang Bosses (except Occ. Code Nos. 3551 and 3581) ^{3,4,5}	8.0	50.87		52.44	
3514 01 ⁱⁱ	Chef Assistant-Drivers ⁱⁱ	8.0	35.00		35.00	
3514 01 ⁱⁱⁱ	Chef Assistant-Drivers ⁱⁱⁱ	8.0	35.80		35.80	
3515 01	Chef Assistants	8.0	30.00		30.00	
3520 01	Drivers of automobiles, station wagons, minivans (9 or fewer passengers), and motorcycles, including those motorcycles who "regularly worked" for the Producer in Occ. Code No. 3511 as defined in footnote 6; 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; 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, and motor homes, but excluding 10-ton trucks ⁸	8.0	45.06		46.45	
3521 01	Drivers of 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 and heavy duty tractors, and Chef/Drivers	8.0	48.59		50.09	

ⁱⁱ 1-hour and ½-hour tv pilots, 1st season of a 1-hour tv series, or new media productions subject to Sideletter No. 5 or Sideletter No. 6 of the Black Book

ⁱⁱⁱ Productions other than (i) long-form productions made for tv or productions made for DVD and those described in (ii) above

See applicable footnotes in Local section.

EP OCCUPATION CODE LIST
BASIC CRAFTS / TEAMSTERS

EP OCC CODE	CLASSIFICATION	GUAR HRS	3% Reduced Rates** 8/3/2025 – 8/1/2026		Curr Period Effective* 8/3/2025 – 8/1/2026	
			HOURLY	WEEKLY	HOURLY	WEEKLY
3500 00	Teamsters Local 399 - continued					
3522 01	Drivers of Certain Special Equipment (honey wagons; 10-station hair/makeup trailers; water trucks; highway buses designed to carry forty (40) or more persons, including the driver; car carriers that carry four (4) or more vehicles; Landoll trailers; earth-moving equipment (i.e., backhoes, bulldozers, excavators and snowcats); boom trucks; oversized loads (e.g., military vehicles, airplane fuselages, and railroad cars) that require oversize signage, permits and pilot cars; and lunch boxes)	8.0	\$50.87		\$52.44	
3523 01	Camera Car Driver ⁹	8.0	55.88		57.61	
3524 01	Production Van Driver/Operator ¹⁰	8.0	57.04		58.80	
3525 01	Stunt and/or Blind Driver ¹¹	8.0	Negotiated		Negotiated	
3526 01	Chapman Crane Operator	8.0	55.88		57.61	
3527 01	Drivers of thirty-two (32) passenger vans	8.0	48.59		50.09	
3531 01	Automotive Service Person	8.0	27.53		28.38	
3532 01	Automotive Service Person who "regularly worked" for the Producer in Occ. Code No. 3531 as defined in footnote 6	8.0	38.97		40.18	
3543 01	Dispatcher ⁴	8.0	50.87		52.44	
3550 01	Ramrod ^{2,12,13}	8.0	Negotiated		Negotiated	
3551 01	Wrangler Gang Boss ¹²	8.0	51.13		52.71	
3561 01	Wrangler	8.0	47.25		48.71	
3562 01	Driver/Wrangler ¹⁴	8.0	48.59		50.09	
3563 01	Wrangler (Pick Up)	8.0	71.26		73.46	
3565 01	Wrangler (Braider)	8.0	59.74		61.59	
3571 01	Trainer (Domestic Livestock) ¹⁵	8.0	Negotiated		Negotiated	
3573 01	Trainer (Stable) ¹⁵	8.0	65.42		67.44	
3575 01	Wild Animal Trainers ^{15,16,17}	8.0	65.42		67.44	
3576 01	Wild Animal Handlers ^{16,17}	8.0	56.74		58.49	
3581 01	Automotive Gang Boss ^{18,19}	8.0	55.88		57.61	
3591 01	Automotive Mechanic ^{18,19}	8.0	51.22		52.80	
3592 01	Dog Trainer ^{15,16,20,21}	8.0	56.74		58.49	
3593 01	Dog Handler ^{16,21}	8.0	47.25		48.71	
3597 01	Snake Abatement Technician	8.0	47.25		48.71	
3598 01	DOT Administrator	8.0	41.28		42.56	

See applicable footnotes in Local section.

EP OCCUPATION CODE LIST
BASIC CRAFTS / TEAMSTERS

EP OCC CODE	CLASSIFICATION	GUAR HRS	3% Reduced Rates** 8/3/2025 – 8/1/2026		Curr Period Effective* 8/3/2025 – 8/1/2026	
			HOURLY	WEEKLY	HOURLY	WEEKLY
3700 00	Electrical Workers Local 40 Studio Rates and Hours					
3701 56	Electrical Foreman	70.0		\$3,134.88		\$3,231.84
3705 56	Sound Installation Foreman	70.0		3,134.88		3,231.84
3705 56	Maintenance Foreman	70.0		3,134.88		3,231.84
3703 56	Air Conditioning Foreman	70.0		3,134.88		3,231.84
3711 01	Electrical Gang Boss	8.0	\$55.23		\$56.94	
3713 01	Air Conditioning Gang Boss	8.0	55.23		56.94	
3714 01	Electronic Gang Boss ¹	8.0	56.50		58.25	
3737 01	Construction Gang Boss ²	8.0	60.42		62.29	
3716 01	Cable Splicer	8.0	54.43		56.11	
3717 01	Electronic Technician ¹	8.0	53.60		55.26	
3721 01	J Journeyman Wireman	8.0	51.56		53.15	
3722 01	J Journeyman Wireman ³	8.0	55.35		57.06	
3723 01	Air Conditioning Engineer	8.0	51.56		53.15	
3724 01	Production Van Driver/Operator ⁴	8.0	57.04		58.80	
3725 01	"Hyphenate" Driver/Electrician ⁵	8.0	5		5	
3726 01	J Journeyman Wireman ⁶	8.0	50.07		51.62	
3727 01	Air Conditioning Engineer ⁷	8.0	50.07		51.62	
3735 48	Sound Install and/or Maint. Man	48.6	56.16	2,970.86	57.90	3,062.91
3735 01	Sound Install and/or Maint. Man	8.0	59.63		61.47	
3736 48	Sound Gang Boss ⁷	48.6	60.27	3,188.28	62.13	3,286.68
3736 01	Sound Gang Boss ⁷	8.0	64.21		66.20	
3732 01	Apprentice Wireman ¹⁰ (Yr. 22-23); 10 (Yr. 23-24)					
	1 to 2,000 hrs. worked, 55%	8.0	\$28.36		\$28.11	
	2,001 to 3,500 hrs. worked, 65%	8.0	33.51		33.22	
	3,501 to 5,000 hrs. worked, 75%	8.0	38.67		38.33	
	5,001 to 6,500 hrs. worked, 85%	8.0	43.83		43.44	
	6,501 to 8,000 hrs. worked, 95%	8.0	48.98		48.55	
Not Assigned	Apprentice (3732) working with Journeyman Wireman receiving occ code 3722 rate					
	1 to 2,000 hrs. worked, 55%	8.0	30.44		30.18	
	2,001 to 3,500 hrs. worked, 65%	8.0	35.98		35.67	
	3,501 to 5,000 hrs. worked, 75%	8.0	41.51		41.15	
	5,001 to 6,500 hrs. worked, 85%	8.0	47.05		46.64	
	6,501 to 8,000 hrs. worked, 95%	8.0	52.58		52.13	

See applicable footnotes in Local section.

EP OCCUPATION CODE LIST
BASIC CRAFTS / TEAMSTERS

EP OCC CODE	CLASSIFICATION	GUAR HRS	3% Reduced Rates** 8/3/2025 – 8/1/2026		Curr Period Effective*	
			HOURLY	WEEKLY	HOURLY	WEEKLY
3700 00	Electrical Workers Local 40 Apprentices – continued					
3733 01	Apprentice Maintenance Air Conditioning Mechanic (4 Year Program)					
	1 to 2,000 hrs. worked, 55%	8.0	\$28.36		\$29.23	
	2,001 to 3,500 hrs. worked, 65%	8.0	33.51		34.55	
	3,501 to 5,000 hrs. worked, 75%	8.0	38.67		39.86	
	5,001 to 6,500 hrs. worked, 85%	8.0	43.83		45.18	
	6,501 to 8,000 hrs. worked, 95%	8.0	48.98		50.49	
5100 00	Utility Employees Local 724 Studio Rates and Hours					
5100 56	Laborer Foreperson ¹	70.0		\$2,573.52		\$2,653.11
5100 01	Laborer Foreperson ²	8.0	\$47.61		\$49.08	
5101 01	Laborer Gang Boss	8.0	44.38		45.75	
5103 01	Gardener Gang Boss	8.0	48.27		49.76	
5111 01	Laborer	8.0	42.35		43.66	
5112 01	Entry Level Employee ³	8.0	25.41		26.20	
5119 01	Pot Washer (Paint)	8.0	43.65		45.00	
5120 01	Concrete Tender	8.0	45.11		46.51	
5121 01	Plaster Tender (Hod Carrier)	8.0	45.11		46.51	
5122 01	Sand Blaster	8.0	43.94		45.30	
5125 01	Roofer	8.0	43.94		45.30	
5126 01	Tar Pot Man	8.0	43.94		45.30	
5129 01	Pneumatic Tool Operator ⁴	8.0	44.38		45.75	
5133 01	Horticulturist	8.0	45.60		47.01	
5143 01	Gardener	8.0	43.15		44.48	
5151 01	Toolroom Keeper	8.0	43.65		45.00	
5152 01	"Hyphenate" Driver/Laborer	8.0	5		5	

See applicable footnotes in Local section.

EP OCCUPATION CODE LIST
BASIC CRAFTS / TEAMSTERS

EP OCC CODE	CLASSIFICATION	GUAR HRS	3% Reduced Rates** 8/3/2025 – 8/1/2026		Curr Period Effective* 8/3/2025 – 8/1/2026	
			HOURLY	WEEKLY	HOURLY	WEEKLY
6800 00	Plasterers and Cement Masons Local 755 Studio Rates and Hours					
6800 56	Plasterer Foreperson ¹	70.0		\$3,173.77		\$3,271.93
6800 01	Plasterer Foreperson	8.0	\$58.54		60.35	
6801 01	Modeler Gang Boss	8.0	67.33		69.41	
6811 01	Artist ²	8.0	65.13		67.14	
6812 01	Sculptor ²	8.0	65.13		67.14	
6813 01	Modeler ²	8.0	65.13		67.14	
6821 01	Plasterer Gang Boss ³	8.0	55.63		57.35	
6823 01	Model Maker Gang Boss ³	8.0	55.63		57.35	
6831 01	Plasterer	8.0	52.96		54.60	
6833 01	Model Maker	8.0	52.96		54.60	
6843 01	Mouldmaker	8.0	52.96		54.60	
6841 01	Caster	8.0	51.56		53.15	
6845 01	Cement Finisher ⁴	8.0	51.56		53.15	
6851 01	Improver ⁵	8.0	47.25		48.71	
6861 01	Helper	8.0	45.13		46.53	
6881 01	Standby or Keyman	8.0	52.96		54.60	
Not Assigned	Hyphenate Driver/Plasterer	8.0	6		6	
6871 01	Apprentice					
4153 43	1st 1,000 hrs. worked, 50% ⁷	8.0	26.48		27.30	
4154 01	2nd 1,000 hrs. worked, 55%	8.0	29.13		30.03	
4154 43	3rd 1,000 hrs. worked, 60%	8.0	31.78		32.76	
4154 49	4th 1,000 hrs. worked, 65%	8.0	34.42		35.49	
4155 01	5th 1,000 hrs. worked, 70%	8.0	37.07		38.22	
4155 43	6th 1,000 hrs. worked, 75%	8.0	39.72		40.95	
4156 01	7th 1,000 hrs. worked, 80%	8.0	42.37		43.68	
4156 43	8th 1,000 hrs. worked, 85%	8.0	45.02		46.41	
6900 00	Plumbers / Pipe Fitters Local 78 Studio Rates and Hours					
NON-LABORATORY						
6900 56	Plumber Foreperson	70.0		\$3,134.88		\$3,231.84
6906 01	Assistant Foreperson	8.0	\$55.05		56.75	
6911 01	J Journeyman Plumber	8.0	51.56		53.15	
6921 01	Hyphenate Driver/Craftsperson	8.0	5		5	
LABORATORY						
6900 56	Plumber Foreperson	70.0		3,164.78		3,164.78
6906 01	Assistant Foreperson	8.0	55.53		55.53	
6911 01	J Journeyman Plumber	8.0	52.00		52.00	
6921 01	Hyphenate Driver/Craftsperson	8.0	5		5	

See applicable footnotes in Local section.

EP OCCUPATION CODE LIST
MOW BASIC CRAFTS / TEAMSTERS

MOW BASIC CRAFTS / TEAMSTERS

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 8/3/2025 - 8/1/2026	
			WEEKLY RATE	HOURLY RATE
MOW	Teamsters Local 399 Studio Transportation Drivers See footnotes/conditions for rate adjustments			
4622 56	Transportation Coordinator ²	70.0	\$4,000.00	
4623 01	1st On Production Driver Gang Boss Hired ³	8.0		\$52.92
4624 01	All Other Gang Bosses (except Occ. Code 3551 and 3581) ^{3,4,5}	8.0		47.20
4627 01	"Hyphenate" Driver/Craftsperson	8.0		7
3514 ^(l)	Chef Assistant-Drivers ^(l)	8.0		33.50
3515	Chef Assistants	8.0		30.00
4628 01	Drivers of automobiles, station wagons, minivans (9 or fewer passengers), and motorcycles, including those motorcycles who "regularly worked" for the Producer in Occ. Code No. 3511 as defined in footnote 6; 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; 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, and motor homes, but excluding 10-ton trucks ⁸	8.0		41.81
4629 01	Drivers of 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 and heavy duty tractors, and Chef/Drivers	8.0		45.08
4683 01	Drivers of Certain Special Equipment (honey wagons; 10-station hair/makeup trailers; water trucks; highway buses designed to carry forty (40) or more persons, including the driver; car carriers that carry four (4) or more vehicles; Landoll trailers; earth-moving equipment (i.e., backhoes, bulldozers, excavators and snowcats); boom trucks; oversized loads (e.g., military vehicles, airplane fuselages, and railroad cars) that require oversize signage, permits and pilot cars; and lunch boxes)	8.0		47.20
4682 01	Drivers of thirty-two (32) passenger vans	8.0		45.08
4630 01	Camera Car Driver ⁹	8.0		51.85
4631 01	Production Van Driver/Operator ¹⁰	8.0		52.92
4632 01	Stunt and/or Blind Driver ¹¹	8.0		None ¹¹
4633 01	Chapman Crane Operator	8.0		51.85
4634 01	Automotive Service Person	8.0		25.54
4635 01	Dispatcher ⁴	8.0		47.20
4636 01	Ramrod ^{2,12,13}	8.0		None ^{2,12,13}
4637 01	Wrangler Gang Boss ¹²	8.0		47.44
4638 01	Wrangler	8.0		43.84
4639 01	Driver/Wrangler ¹⁴	8.0		45.08
4640 01	Wrangler (Pick-up)	8.0		66.11
4641 01	Wrangler (Braider)	8.0		55.43
4642 01	Trainer (Domestic Livestock)	8.0		None ¹⁵
4643 01	Trainer (Stable) ¹⁵	8.0		60.70
4644 01	Wild Animal Trainers ^{15,16,17}	8.0		60.70
4645 01	Wild Animal Handlers ^{16,17}	8.0		52.64
4646 01	Automotive Gang Boss ^{18,19}	8.0		51.85
4647 01	Automotive Mechanic ^{18,19}	8.0		47.52
4648 01	Dog Trainer ^{15,16,20,21}	8.0		52.64
4649 01	Dog Handler ^{16,21}	8.0		43.84
4697 01	Snake Abatement Technician	8.0		43.84
4698 01	DOT Administrator	8.0		38.30

ⁱ Long-form productions made for tv or productions made for DVD

Continued on next page.

EP OCCUPATION CODE LIST
MOW BASIC CRAFTS / TEAMSTERS

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 8/3/2025 - 8/1/2026	
			WEEKLY RATE	HOURLY RATE
MOW	Electrical Workers Local 40 See footnotes/conditions for rate adjustments			
4601 56	Electrical Foreperson	70.0	\$2,747.06	
4602 56	Sound Installation Foreperson	70.0	2,747.06	
4602 56	Maintenance Foreperson	70.0	2,747.06	
4603 56	Air Conditioning Foreperson	70.0	2,747.06	
4604 01	Electrical Gang Boss	8.0		\$48.40
4605 01	Air Conditioning Gang Boss	8.0		48.40
4606 01	Electronic Gang Boss ¹	8.0		49.51
4607 01	Construction Gang Boss ²	8.0		52.95
4608 01	Cable Splicer	8.0		47.69
4609 01	Electronic Technician ¹	8.0		46.97
4610 01	J Journeyman Wireman	8.0		45.18
4611 01	J Journeyman Wireman ³	8.0		48.50
4612 01	Air Conditioning Engineer	8.0		45.18
4613 01	P Production Van Driver/Operator ⁴	8.0		49.98
4614 01	"Hyphenate" Driver/Electrician ⁵			5
4615 01	S Sound Install and/or Maintenance Man	8.0		52.25
4616 01	S Sound Gang Boss ⁹	8.0		56.27
4691 01	J Journeyman Wireman ⁶	8.0		43.88
4692 01	Air Conditioning Engineer ⁷	8.0		43.88
4617 01	Apprentice Wireman 8 (Yr. 22-23); 10 (Yr. 23-24)			
	1 to 2,000 hrs. worked, 55%	8.0		24.85
	2,001 to 3,500 hrs. worked, 65%	8.0		29.37
	3,501 to 5,000 hrs. worked, 75%	8.0		33.89
	5,001 to 6,500 hrs. worked, 85%	8.0		38.40
	6,501 to 8,000 hrs. worked, 95%	8.0		42.92
Not Assigned	Apprentice (4617) working with Journeyman Wireman receiving occ code 4611 rate			
	1 to 2,000 hrs. worked, 55%	8.0		26.68
	2,001 to 3,500 hrs. worked, 65%	8.0		31.53
	3,501 to 5,000 hrs. worked, 75%	8.0		36.38
	5,001 to 6,500 hrs. worked, 85%	8.0		41.23
	6,501 to 8,000 hrs. worked, 95%	8.0		46.08

Continued next page.

EP OCCUPATION CODE LIST
MOW BASIC CRAFTS / TEAMSTERS

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 8/3/2025 - 8/1/2026	
			WEEKLY RATE	HOURLY RATE
MOW	Electrical Workers Local 40 See footnotes/conditions for rate adjustments			
4690 01	Apprentice Maintenance Air Conditioning Mechanic (4 Year Program)			
	1 to 2,000 hrs. worked, 55%	8.0		24.85
	2,001 to 3,500 hrs. worked, 65%	8.0		29.37
	3,501 to 5,000 hrs. worked, 75%	8.0		33.89
	5,001 to 6,500 hrs. worked, 85%	8.0		38.40
	6,501 to 8,000 hrs. worked, 95%	8.0		42.92
MOW	Utility Employees Local 724 See footnotes/conditions for rate adjustments			
4650 56	Laborer Foreperson	70.0	\$2,387.80 ¹	
4650 01	Laborer Foreperson	8.0		\$44.17 ²
4651 01	Laborer Gang Boss	8.0		41.18
4652 01	Gardener Gang Boss	8.0		44.78
4653 01	Laborer	8.0		39.29
4654 01	Entry Level Employee ³	8.0		23.57
4655 01	Pot Washer (Paint)	8.0		40.50
4656 01	Concrete Tender	8.0		41.86
4657 01	Plaster Tender (Hod Carrier)	8.0		41.86
4658 01	Sand Blaster	8.0		40.77
4659 01	Roofer	8.0		40.77
4660 01	Tar Pot Man	8.0		40.77
4661 01	Pneumatic Tool Operator ⁴	8.0		41.18
4662 01	Horticulturist	8.0		42.31
4663 01	Gardener	8.0		40.03
4664 01	Toolroom Keeper	8.0		40.50
4665 01	"Hyphenate" Driver/Laborer	8.0		5

Continued next page.

EP OCCUPATION CODE LIST
MOW BASIC CRAFTS / TEAMSTERS

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 8/3/2025 - 8/1/2026	
			WEEKLY RATE	HOURLY RATE
MOW	Plasterers and Cement Masons Local 755 <i>See footnotes/conditions for rate adjustments</i>			
4666 56	Plasterer Foreperson	70.0	\$2,944.74 ¹	
4666 01	Plasterer Foreperson	8.0		\$54.32
4667 01	Modeler Gang Boss	8.0		62.47
4668 01	Artist ²	8.0		60.43
4669 01	Sculptor ²	8.0		60.43
4670 01	Modeler ²	8.0		60.43
4671 01	Plasterer Gang Boss ³	8.0		51.62
4672 01	Model Maker Gang Boss ³	8.0		51.62
4673 01	Plasterer	8.0		49.14
4674 01	Model Maker	8.0		49.14
4675 01	Mouldmaker	8.0		49.14
4676 01	Caster	8.0		47.84
4677 01	Cement Finisher ⁴	8.0		47.84
4678 01	Improver ⁵	8.0		43.84
4679 01	Helper	8.0		41.88
4680 01	Standby or Keyman	8.0		49.14
	Hyphenate Driver/Plasterer	8.0		⁶
4681 01	Apprentice	8.0		
	1st 1,000 hrs. worked, 50% ⁷	8.0		24.57
	2nd 1,000 hrs. worked, 55%	8.0		27.03
	3rd 1,000 hrs. worked, 60%	8.0		29.48
	4th 1,000 hrs. worked, 65%	8.0		31.94
	5th 1,000 hrs. worked, 70%	8.0		34.40
	6th 1,000 hrs. worked, 75%	8.0		36.86
	7th 1,000 hrs. worked, 80%	8.0		39.31
	8th 1,000 hrs. worked, 85%	8.0		41.77
MOW	Plumbers and Pipe Fitters Local 78			
4619 56	Plumber Foreperson	70.0	\$2,908.66	
4620 01	Assistant Foreperson	8.0		\$51.08
4621 01	Journeyman Plumber	8.0		47.84

EP OCCUPATION CODE LIST
BASIC CRAFTS / LOCATION MANAGERS

LOCATION MANAGERS

EP OCC CODE	CLASSIFICATION	GUAR HRS	Current Period	
			Effective 8/3/2025 - 8/1/2026	
			WEEKLY RATE	HOURLY RATE
3600 00	Location Managers Local 399 Studio Rates and Hours			
3600 56***	Location Managers	70.0	\$4,002.00	
3602 01	Key Asst. Location Manager	8.0		\$67.50
3602 40	Key Asst. Location Manager	40.0	2,700.00	67.50
3602 56***	Key Asst. Location Manager#	70.0	2,700.00	
3601 01	Asst. Location Manager	8.0		52.00
3601 40	Asst. Location Manager	40.0	2,080.00	52.00
3601 56***	Asst. Location Manager	70.0	2,080.00	

Negotiable but at no less than the rate indicated.

EP OCC CODE	CLASSIFICATION	GUAR HRS	Current Period	
			Effective 8/3/2025 - 8/1/2026	
			WEEKLY RATE	HOURLY 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	70.0	\$3,662.00	
4611 01	Key Asst. Location Manager			\$61.775
4611 40	Key Asst. Location Manager		2,471.00	61.775
4611 56***	Key Asst. Location Manager#	70.0	2,471.00	
4610 01	Asst. Location Manager			52.00
4610 40	Asst. Location Manager		2,080.00	52.00
4610 56***	Asst. Location Manager	70.0	2,080.00	

Negotiable but at no less than the rate indicated.

EP OCC CODE	CLASSIFICATION	GUAR HRS	Current Period	
			Effective 8/3/2025 - 8/1/2026	
			WEEKLY RATE	HOURLY 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			
3600 56***	Location Managers	70.0	\$3,882.00	
3602 01	Key Asst. Location Manager			\$65.475
3602 40	Key Asst. Location Manager		2,619.00	65.475
3602 56***	Key Asst. Location Manager#	70.0	2,619.00	
3601 01	Asst. Location Manager			52.00
3601 40	Asst. Location Manager		2,080.00	52.00
3601 56***	Asst. Location Manager	70.0	2,080.00	

Negotiable but at no less than the rate indicated.; See footnotes in Local Sections.

IATSE / BC SIDELETTERS
TABLE OF CONTENTS

IATSE / BC SIDELETTERS

TABLE OF CONTENTS

BASIC CRAFTS AGREEMENT	422
LOCAL 399 DRIVERS AGREEMENT.....	426
LOCAL 399 LOCATION MANAGERS AGREEMENTS	430



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ENTERTAINMENT
PARTNERS

SIDELETTERS
BASIC CRAFTS / DRIVERS / LOCATION MANAGERS

BASIC CRAFTS AGREEMENT

Basic Crafts Agreements – Locals 40, 78, 724 and 755		
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		
Pre-production and production of 1-hour episodic television series, the production of which commenced prior to August 1, 2003, and all pilots (1/2 or 1-hour) which are committed to be produced in Los Angeles:		
Pilots		
Wage Rates	Basic Crafts Local Agreement basic rates - reduced 3%	
V&H %	Not applicable	
Holiday Worked	Minimum of 8 hours at 2x	
Overtime and Golden Hours	<ul style="list-style-type: none"> Day 1-5 at 1x, 1.5x after 8 hours worked, 2x after 12 hours worked and 3x after 15 hours elapsed 6th Day at 1.5x, 3x after 12 hours worked and 4.5x after 15 hours elapsed 7th Day & HW at 2x, 4x after 12 hours worked and 6x after 15 hours elapsed 	
1st Year Series	Receive a short order of 7 or fewer episodes in the 1st year	Other than a short order of 7 or fewer episodes in the 1st year
Wage Rates	Basic Crafts Local Agreement basic rates - reduced 3%	Basic Crafts Local Agreement basic rates - reduced 3%
V&H %	Not applicable	
Holiday Worked	Minimum of 8 hours at 2x	
Overtime and Golden Hours	<ul style="list-style-type: none"> Day 1-5 at 1x, 1.5x after 8 hours worked, 2x after 12 hours worked and 3x after 15 hours elapsed 6th Day at 1.5x, 3x after 12 hours worked and 4.5x after 15 hours elapsed 7th Day & HW at 2x, 4x after 12 hours worked and 6x after 15 hours elapsed 	
2nd Year Series	Receive a short order of 7 or fewer episodes in the 1st year	Other than a short order of 7 or fewer episodes in the 1st year
Wage Rates	Basic Crafts Local Agreement basic rates - reduced 3%	Basic Crafts Local Agreement basic rates
V&H %	50% of the applicable percentages	
Holiday Worked	Minimum of 8 hours at 2x	
Overtime and Golden Hours	<ul style="list-style-type: none"> Day 1-5 at 1x, 1.5x after 8 hours worked, 2x after 12 hours worked and 3x after 15 hours elapsed 6th Day at 1.5x, 3x after 12 hours worked and 4.5x after 15 hours elapsed 7th Day & HW at 2x, 4x after 12 hours worked and 6x after 15 hours elapsed 	
3rd+ Year Series	Receive a short order of 7 or fewer episodes in the 1st year	Other than a short order of 7 or fewer episodes in the 1st year
Wage Rates	Basic Crafts Local Agreement basic rates	
V&H %	100% of the applicable percentages	
Holiday Worked	Minimum of 8 hours at 2x	
Overtime and Golden Hours	<ul style="list-style-type: none"> Day 1-5 at 1x, 1.5x after 8 hours worked, 2x after 12 hours worked and 3x after 15 hours elapsed 6th Day at 1.5x, 3x after 12 hours worked and 4.5x after 15 hours elapsed 7th Day & HW at 2x, 4x after 12 hours worked and 6x after 15 hours elapsed 	

SIDELETTERS
BASIC CRAFTS / DRIVERS / LOCATION MANAGERS

Basic Crafts Agreements – Locals 40, 78, 724 and 755

Special Conditions for New One-Hour Episodic Television Series, the Production of Which Commences On or After August 1, 2003 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 October 1, 2006

Pre-production and production of 1-hour episodic television series, the production of which commences on or after August 1, 2003, and to 1/2 hour digital or videotape single camera dramatic television series and to digital or videotape non-dramatic series of any length, the production of which commences on or after October 1, 2006, which are committed to be produced in Los Angeles:

1st Year Series

Wage Rates	Basic Crafts Local Agreement basic rates - reduced 3%
V&H %	Not applicable
Holiday Worked	Minimum of 8 hours at 2x
Overtime and Golden Hours	<ul style="list-style-type: none"> • Day 1-5 at 1x, 1.5x after 8 hours worked, 2x after 12 hours worked and 3x after 15 hours elapsed • 6th Day at 1.5x, 3x after 12 hours worked and 4.5x after 15 hours elapsed • 7th Day & HW at 2x, 4x after 12 hours worked and 6x after 15 hours elapsed

2nd Year Series

Wage Rates	Basic Crafts Local Agreement basic rates - reduced 3%
V&H %	50% of the applicable percentages
Holiday Worked	Minimum of 8 hours at 2x
Overtime and Golden Hours	<ul style="list-style-type: none"> • Day 1-5 at 1x, 1.5x after 8 hours worked, 2x after 12 hours worked and 3x after 15 hours elapsed • 6th Day at 1.5x, 3x after 12 hours worked and 4.5x after 15 hours elapsed • 7th Day & HW at 2x, 4x after 12 hours worked and 6x after 15 hours elapsed

3rd+ Year Series

Wage Rates	Basic Crafts Local Agreement basic rates
V&H %	100% of the applicable percentages
Holiday Worked	Minimum of 8 hours at 2x
Overtime and Golden Hours	<ul style="list-style-type: none"> • Day 1-5 at 1x, 1.5x after 8 hours worked, 2x after 12 hours worked and 3x after 15 hours elapsed • 6th Day at 1.5x, 3x after 12 hours worked and 4.5x after 15 hours elapsed • 7th Day & HW at 2x, 4x after 12 hours worked and 6x after 15 hours elapsed

SIDELETTERS
BASIC CRAFTS / DRIVERS / LOCATION MANAGERS

Basic Crafts Agreements – Locals 40, 78, 724 and 755		
Special Conditions for Movies for Television and Long-Form Television Motion Pictures, Made for DVD Productions and Low Budget Theatrical Productions		
Pre-production and production made for television long-form projects (including movies-of-the-week and mini-series) which are produced in Los Angeles and to direct-to-video productions and to "low budget" theatrical productions, which the budget does not exceed \$8,000,000		
Long-Form	Mini-Series	Other Than Mini-Series
Wage Rates	Basic Crafts Local Agreement basic rates – reduced 3%	Basic Crafts Local Agreement basic rates – reduced 10%
V&H %	Not applicable; Note: Weekly employees, including "On-Call", will be paid for any holiday not worked during their period of employment	
Holiday Worked	2x	
Overtime and Golden Hours	<ul style="list-style-type: none"> • 1.5x after 8 hours worked • 2.5x after 14 hours elapsed • 3x after 15 hours elapsed 	
Direct-to-Video Productions		
Wage Rates	Basic Crafts Long-Form rates	
V&H %	Not applicable; Note: Weekly employees, including "On-Call", will be paid for any holiday not worked during their period of employment	
Holiday Worked	2x	
Overtime and Golden Hours	<ul style="list-style-type: none"> • 1.5x after 8 hours worked • 2x after 14 hours elapsed • 3x after 16 hours elapsed 	
Low Budget Theatrical budgeted no more than \$8,000,000		
Wage Rates	Basic Crafts Long-Form rates	
V&H %	Not applicable; Note: Weekly employees, including "On-Call", will be paid for any holiday not worked during their period of employment	
Holiday Worked	2x	
Overtime and Golden Hours	<ul style="list-style-type: none"> • 1.5x after 8 hours worked • 2x after 14 hours elapsed • 3x after 16 hours elapsed 	

SIDELETTERS
BASIC CRAFTS / DRIVERS / LOCATION MANAGERS

Basic Crafts Agreements – Locals 40, 78, 724 and 755	
Productions Made for Basic Cable	
Long-Form	
Wage Rates	Basic Crafts Local Agreement basic rates - reduced 12.5%
V&H %	Not applicable; Note: Weekly employees, including "On-Call" will be paid for any holiday not worked during their period of employment
Holiday Worked	2x
Overtime and Golden Hours	<ul style="list-style-type: none"> • 1.5x after 8 hours worked • 2.5x after 14 hours elapsed • 3x after 15 hours elapsed
Pilots / 1st Year Series	
Wage Rates	Basic Crafts Local Agreement basic rates - reduced 12.5%
V&H %	Not applicable; Note: Weekly employees, including "On-Call" will be paid for any holiday not worked during their period of employment
Holiday Worked	2x
Overtime and Golden Hours	<ul style="list-style-type: none"> • 1.5x after 8 hours worked • 2.5x after 14 hours elapsed • 3x after 15 hours elapsed
2nd Year Series	
Wage Rates	Basic Crafts Local Agreement basic rates - reduced 3%
V&H %	50% of the applicable percentages
Holiday Worked	Minimum of 8 hours at 2x
Overtime and Golden Hours	<ul style="list-style-type: none"> • Day 1-5 at 1x, 1.5x after 8 hours worked, 2x after 12 hours worked and 3x after 15 hours elapsed • 6th Day at 1.5x, 3x after 12 hours worked and 4.5x after 15 hours elapsed • 7th Day & HW at 2x, 4x after 12 hours worked and 6x after 15 hours elapsed
3rd Year Series	
Wage Rates	Basic Crafts Local Agreement basic rates - reduced 3%
V&H %	100% of the applicable percentages
Holiday Worked	Minimum of 8 hours at 2x
Overtime and Golden Hours	<ul style="list-style-type: none"> • Day 1-5 at 1x, 1.5x after 8 hours worked, 2x after 12 hours worked and 3x after 15 hours elapsed • 6th Day at 1.5x, 3x after 12 hours worked and 4.5x after 15 hours elapsed • 7th Day & HW at 2x, 4x after 12 hours worked and 6x after 15 hours elapsed
4th+ Year Series	
Wage Rates	Basic Crafts Local Agreement basic rates
V&H %	100% of the applicable percentages
Holiday Worked	Minimum of 8 hours at 2x
Overtime and Golden Hours	<ul style="list-style-type: none"> • Day 1-5 at 1x, 1.5x after 8 hours worked, 2x after 12 hours worked and 3x after 15 hours elapsed • 6th Day at 1.5x, 3x after 12 hours worked and 4.5x after 15 hours elapsed • 7th Day & HW at 2x, 4x after 12 hours worked and 6x after 15 hours elapsed

SIDELETTERS
BASIC CRAFTS / DRIVERS / LOCATION MANAGERS

LOCAL 399 DRIVERS AGREEMENT

Basic Crafts Agreements – Locals 399 Drivers		
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		
Pre-production and production of 1-hour episodic television series, the production of which commenced prior to August 1, 2003, and all pilots (1/2 or 1-hour) which are committed to be produced in Los Angeles or which are committed to be produced outside Los Angeles, but within the United States, provided that the applicable condition set forth in subparagraph g.* below is satisfied:		
Pilots		
Wage Rates	Local 399 Drivers basic rates - reduced 3%	
V&H %	Not applicable	
Holiday Worked	Minimum of 8 hours at 2x	
Overtime and Golden Hours	<ul style="list-style-type: none"> • Day 1-5 at 1x, 1.5x after 8 hours worked, 2.5x after 14 hours elapsed and 3x after 15 hours elapsed • 6th Day at 1.5x, 3.75x after 14 hours elapsed and 4.5x after 15 hours elapsed • 7th Day & HW at 2x, 5x after 14 hours elapsed and 6x after 15 hours elapsed 	
1st Year Series	Receive a short order of 7 or fewer episodes in the 1 st year	Other than a short order of 7 or fewer episodes in the 1 st year
Wage Rates	Local 399 Drivers basic rates - reduced 3%	Local 399 Drivers basic rates - reduced 3%
V&H %	Not applicable	
Holiday Worked	Minimum of 8 hours at 2x	
Overtime and Golden Hours	<ul style="list-style-type: none"> • Day 1-5 at 1x, 1.5x after 8 hours worked, 2.5x after 14 hours elapsed and 3x after 15 hours elapsed • 6th Day at 1.5x, 3.75x after 14 hours elapsed and 4.5x after 15 hours elapsed • 7th Day & HW at 2x, 5x after 14 hours elapsed and 6x after 15 hours elapsed 	
2nd Year Series	Receive a short order of 7 or fewer episodes in the 1 st year	Other than a short order of 7 or fewer episodes in the 1 st year
Wage Rates	Local 399 Drivers basic rates - reduced 3%	Local 399 Drivers basic rates
V&H %	50% of the applicable percentages	
Holiday Worked	Minimum of 8 hours at 2x	
Overtime and Golden Hours	<ul style="list-style-type: none"> • Day 1-5 at 1x, 1.5x after 8 hours worked, 2.5x after 14 hours elapsed and 3x after 15 hours elapsed • 6th Day at 1.5x, 3.75x after 14 hours elapsed and 4.5x after 15 hours elapsed • 7th Day & HW at 2x, 5x after 14 hours elapsed and 6x after 15 hours elapsed 	
3rd+ Year Series	Receive a short order of 7 or fewer episodes in the 1 st year	Other than a short order of 7 or fewer episodes in the 1 st year
Wage Rates	Local 399 Drivers basic rates	
V&H %	100% of the applicable percentages	
Holiday Worked	Minimum of 8 hours at 2x	
Overtime and Golden Hours	<ul style="list-style-type: none"> • Day 1-5 at 1x, 1.5x after 8 hours worked, 2.5x after 14 hours elapsed and 3x after 15 hours elapsed • 6th Day at 1.5x, 3.75x after 14 hours elapsed and 4.5x after 15 hours elapsed • 7th Day & HW at 2x, 5x after 14 hours elapsed and 6x after 15 hours elapsed 	

*Subparagraph g. - This sideletter shall also apply to any production described above produced outside Los Angeles, but within the United States, provided that if the production is produced within the thirteen (13) Western states, five (5) or more Local 399-represented employees are employed on the production, or, if the production is produced outside the thirteen (13) Western states, two (2) or more Local 399-represented employees are employed on the production.

SIDELETTERS
BASIC CRAFTS / DRIVERS / LOCATION MANAGERS

Basic Crafts Agreements – Locals 399 Drivers	
Special Conditions for New One-Hour Episodic Television Series, the Production of Which Commences On or After August 1, 2003 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 October 1, 2006	
Pre-production and production of 1-hour episodic television series, the production of which commences on or after August 1, 2003, and to 1/2 hour digital or videotape single camera dramatic television series and to digital or videotape non-dramatic series of any length, the production of which commences on or after October 1, 2006, which are committed to be produced in Los Angeles or which are committed to be produced outside Los Angeles, but within the United States, provided that the applicable condition set forth in subparagraph g.* below is satisfied:	
1st Year Series	
Wage Rates	Local 399 Drivers basic rates - reduced 3%
V&H %	Not applicable
Holiday Worked	Minimum of 8 hours at 2x
Overtime and Golden Hours	<ul style="list-style-type: none"> • Day 1-5 at 1x, 1.5x after 8 hours worked, 2.5x after 14 hours elapsed and 3x after 15 hours elapsed • 6th Day at 1.5x, 3.75x after 14 hours elapsed and 4.5x after 15 hours elapsed • 7th Day & HW at 2x, 5x after 14 hours elapsed and 6x after 15 hours elapsed
2nd Year Series	
Wage Rates	Local 399 Drivers basic rates - reduced 3%
V&H %	50% of the applicable percentages
Holiday Worked	Minimum of 8 hours at 2x
Overtime and Golden Hours	<ul style="list-style-type: none"> • Day 1-5 at 1x, 1.5x after 8 hours worked, 2.5x after 14 hours elapsed and 3x after 15 hours elapsed • 6th Day at 1.5x, 3.75x after 14 hours elapsed and 4.5x after 15 hours elapsed • 7th Day & HW at 2x, 5x after 14 hours elapsed and 6x after 15 hours elapsed
3rd+ Year Series	
Wage Rates	Local 399 Drivers basic rates
V&H %	100% of the applicable percentages
Holiday Worked	Minimum of 8 hours at 2x
Overtime and Golden Hours	<ul style="list-style-type: none"> • Day 1-5 at 1x, 1.5x after 8 hours worked, 2.5x after 14 hours elapsed and 3x after 15 hours elapsed • 6th Day at 1.5x, 3.75x after 14 hours elapsed and 4.5x after 15 hours elapsed • 7th Day & HW at 2x, 5x after 14 hours elapsed and 6x after 15 hours elapsed

*Subparagraph g. - This sideletter shall also apply to any production described above produced outside Los Angeles, but within the United States, provided that if the production is produced within the thirteen (13) Western states, five (5) or more Local 399-represented employees are employed on the production, or, if the production is produced outside the thirteen (13) Western states, two (2) or more Local 399-represented employees are employed on the production.

SIDELETTERS
BASIC CRAFTS / DRIVERS / LOCATION MANAGERS

Basic Crafts Agreements – Locals 399 Drivers		
Special Conditions for Movies for Television and Long-Form Television Motion Pictures, Made for DVD Productions and Low Budget Theatrical Productions		
Pre-production and production made for television long-form projects (including movies-of-the-week and mini-series) which are produced in Los Angeles or produced outside Los Angeles, but within the United States, provided that if any such project is produced within the 13 Western states, 5 or more Local 399-represented employees are employed on the production, or, if any such project is produced outside the 13 Western states, 2 or more Local 399-represented employees are employed on the production and to direct-to-video productions and to "low budget" theatrical productions, which the budget does not exceed \$8,000,000:		
Long-Form	Mini-Series	Other Than Mini-Series
Wage Rates	Local 399 Drivers basic rates – reduced 3%	Local 399 Drivers basic rates – reduced 10%
V&H %	Not applicable; Note: "On-Call" will be paid for any holiday not worked during their period of employment	
Holiday Worked	2x	
Overtime and Golden Hours	<ul style="list-style-type: none"> • 1.5x after 8 hours worked • 2.5x after 14 hours elapsed • 3x after 15 hours elapsed 	
Direct-to-Video Productions		
Wage Rates	Local 399 Drivers Long-Form rates	
V&H %	Not applicable; Note: "On-Call" will be paid for any holiday not worked during their period of employment	
Holiday Worked	2x	
Overtime and Golden Hours	<ul style="list-style-type: none"> • 1.5x after 8 hours worked • 2x after 14 hours elapsed • 3x after 16 hours elapsed 	
Low Budget Theatrical budgeted no more than \$8,000,000		
Wage Rates	Local 399 Drivers Long-Form rates	
V&H %	Not applicable; Note: "On-Call" will be paid for any holiday not worked during their period of employment	
Holiday Worked	2x	
Overtime and Golden Hours	<ul style="list-style-type: none"> • 1.5x after 8 hours worked • 2x after 14 hours elapsed • 3x after 16 hours elapsed 	

SIDELETTERS
BASIC CRAFTS / DRIVERS / LOCATION MANAGERS

Basic Crafts Agreements – Locals 399 Drivers	
Productions Made for Basic Cable	
Long-Form	
Wage Rates	Local 399 Drivers basic rates - reduced 12.5%
V&H %	Not applicable; Note: "On-Call" will be paid for any holiday not worked during their period of employment
Holiday Worked	2x
Overtime and Golden Hours	<ul style="list-style-type: none"> • 1.5x after 8 hours worked • 2.5x after 14 hours elapsed • 3x after 15 hours elapsed
Pilots / 1st Year Series	
Wage Rates	Local 399 Drivers basic rates - reduced 12.5%
V&H %	Not applicable; Note: "On-Call" will be paid for any holiday not worked during their period of employment
Holiday Worked	2x
Overtime and Golden Hours	<ul style="list-style-type: none"> • 1.5x after 8 hours worked • 2.5x after 14 hours elapsed • 3x after 15 hours elapsed
2nd Year Series	
Wage Rates	Local 399 Drivers basic rates - reduced 3%
V&H %	50% of the applicable percentages
Holiday Worked	Minimum of 8 hours at 2x
Overtime and Golden Hours	<ul style="list-style-type: none"> • Day 1-5 at 1x, 1.5x after 8 hours worked, 2.5x after 14 hours elapsed and 3x after 15 hours elapsed • 6th Day at 1.5x, 3.75x after 14 hours elapsed and 4.5x after 15 hours elapsed • 7th Day & HW at 2x, 5x after 14 hours elapsed and 6x after 15 hours elapsed
3rd Year Series	
Wage Rates	Local 399 Drivers basic rates - reduced 3%
V&H %	100% of the applicable percentages
Holiday Worked	Minimum of 8 hours at 2x
Overtime and Golden Hours	<ul style="list-style-type: none"> • Day 1-5 at 1x, 1.5x after 8 hours worked, 2.5x after 14 hours elapsed and 3x after 15 hours elapsed • 6th Day at 1.5x, 3.75x after 14 hours elapsed and 4.5x after 15 hours elapsed • 7th Day & HW at 2x, 5x after 14 hours elapsed and 6x after 15 hours elapsed
4th+ Year Series	
Wage Rates	Local 399 Drivers basic rates
V&H %	100% of the applicable percentages
Holiday Worked	Minimum of 8 hours at 2x
Overtime and Golden Hours	<ul style="list-style-type: none"> • Day 1-5 at 1x, 1.5x after 8 hours worked, 2.5x after 14 hours elapsed and 3x after 15 hours elapsed • 6th Day at 1.5x, 3.75x after 14 hours elapsed and 4.5x after 15 hours elapsed • 7th Day & HW at 2x, 5x after 14 hours elapsed and 6x after 15 hours elapsed

SIDELETTERS
BASIC CRAFTS / DRIVERS / LOCATION MANAGERS

LOCAL 399 LOCATION MANAGERS AGREEMENT

Basic Crafts Agreements – Locals 399 Location Managers		
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		
Pre-production and production of 1-hour episodic television series, the production of which commenced prior to August 1, 2003, and all pilots (1/2 or 1-hour) which are committed to be produced in Los Angeles:		
Pilots		
Wage Rates	Local 399 Location Managers basic rates - reduced 3%	
V&H %	Not applicable	
Holiday Worked	Minimum of 8 hours at 2x	
1st Year Series	Receive a short order of 7 or fewer episodes in the 1st year	Other than a short order of 7 or fewer episodes in the 1st year
Wage Rates	Local 399 Location Managers basic rates - reduced 3%	Local 399 Drivers Location Managers rates - reduced 3%
V&H %	Not applicable	
Holiday Worked	Minimum of 8 hours at 2x	
2nd Year Series	Receive a short order of 7 or fewer episodes in the 1st year	Other than a short order of 7 or fewer episodes in the 1st year
Wage Rates	Local 399 Location Managers basic rates - reduced 3%	Local 399 Drivers Location Managers rates
V&H %	50% of the applicable percentages	
Holiday Worked	Minimum of 8 hours at 2x	
3rd+ Year Series	Receive a short order of 7 or fewer episodes in the 1st year	Other than a short order of 7 or fewer episodes in the 1st year
Wage Rates	Local 399 Location Managers basic rates	
V&H %	100% of the applicable percentages	
Holiday Worked	Minimum of 8 hours at 2x	

SIDELETTERS
BASIC CRAFTS / DRIVERS / LOCATION MANAGERS

Basic Crafts Agreements – Locals 399 Location Managers	
Special Conditions for New One-Hour Episodic Television Series, the Production of Which Commences On or After August 1, 2003 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 August 1, 2012	
Pre-production and production of 1-hour episodic television series, the production of which commences on or after August 1, 2003, the production of which commences on or after August 1, 2003, which are committed to be produced in Los Angeles and pre-production and production of 1/2 hour digital or videotape single camera dramatic television series and to digital or videotape non-dramatic series of any length, the production of which commences on or after August 1, 2012, which are committed to be produced in Los Angeles:	
1st Year Series	
Wage Rates	Local 399 Location Managers basic rates - reduced 3%
V&H %	Not applicable
Holiday Worked	Minimum of 8 hours at 2x
2nd Year Series	
Wage Rates	Local 399 Location Managers basic rates - reduced 3%
V&H %	50% of the applicable percentages
Holiday Worked	Minimum of 8 hours at 2x
3rd+ Year Series	
Wage Rates	Local 399 Location Managers basic rates
V&H %	100% of the applicable percentages
Holiday Worked	Minimum of 8 hours at 2x

Basic Crafts Agreements – Locals 399 Location Managers		
Special Conditions for Movies for Television and Long-Form Television Motion Pictures, Made for DVD Productions and Low Budget Theatrical Productions		
Made for television long-form projects (including movies-of-the-week and mini-series), programs made for initial exhibition on DVD and low budget theatrical productions which are produced by the Producer in Los Angeles, which the budget does not exceed \$9,000,000:		
Long-Form	Mini-Series	Other Than Mini-Series
Wage Rates	Local 399 Location Managers basic rates – reduced 3%	Local 399 Location Managers basic rates – reduced 5.5%
V&H %	Not applicable; Note: "On-Call" will be paid for any holiday not worked during their period of employment	
Direct-to-Video Productions		
Wage Rates	Local 399 Location Managers basic rates – reduced 8.5%	
V&H %	Not applicable; Note: "On-Call" will be paid for any holiday not worked during their period of employment	
Low Budget Theatrical budgeted no more than \$9,000,000		
Wage Rates	Local 399 Location Managers basic rates – reduced 8.5%	
V&H %	Not applicable; Note: "On-Call" will be paid for any holiday not worked during their period of employment	

SIDELETTERS
BASIC CRAFTS / DRIVERS / LOCATION MANAGERS

Basic Crafts Agreements – Locals 399 Location Managers	
Sideletter No. 7 - Negotiation of Hourly Rates	
<p>Producers may individually negotiate with a Key Assistant Location Manager or Assistant Location Manager to employ the Key Assistant Location Manager or Assistant Location Manager on a daily or weekly basis with an hourly rate. In any such employment arrangement, the Producer and the Key Assistant Location Manager or Assistant Location Manager shall also agree upon the projected number of hours to be worked. It is not the intention of the parties to utilize the provisions of this Sideletter to undercut the minimum weekly "on call" rates otherwise applicable to Key Assistant Location Managers and Assistant Location Managers.</p>	
<p>Key Assistant Location Managers or Assistant Location Managers employed on a daily or weekly basis as described above shall receive overtime premium payments:</p> <ul style="list-style-type: none"> • 1.5x after 8 hours worked in a day or 40 hours worked in a workweek • Overtime amounts will not be "pyramided" nor "compounded". 	
<p>Any Key Assistant Location Manager or Assistant Location Manager who is employed on a daily or weekly basis as described above shall have pension, health, retiree health and IAP contributions made on his or her behalf based on the number of hours worked or guaranteed, whichever is greater.</p>	

Basic Crafts Agreements – Locals 399 Location Managers	
Productions Made for Basic Cable	
Long-Form	
Wage Rates	Local 399 Location Managers basic rates - reduced 7%
V&H %	Not applicable; Note: "On-Call" will be paid for any holiday not worked during their period of employment
Pilots / 1st Year Series	
Wage Rates	Local 399 Location Managers basic rates - reduced 7%
V&H %	Not applicable; Note: "On-Call" will be paid for any holiday not worked during their period of employment
2nd Year Series	
Wage Rates	Local 399 Location Managers basic rates - reduced 3%
V&H %	50% of the applicable percentages
Holiday Worked	Minimum of 8 hours at 2x
3rd Year Series	
Wage Rates	Local 399 Location Managers basic rates - reduced 3%
V&H %	100% of the applicable percentages
Holiday Worked	Minimum of 8 hours at 2x
4th+ Year Series	
Wage Rates	Local 399 Location Managers basic rates
V&H %	100% of the applicable percentages
Holiday Worked	Minimum of 8 hours at 2x

CHAPTER 6:

CERTIFIED SAFETY OFFICERS AND FIRE SAFETY ADVISORS



**CERTIFIED SAFETY OFFICERS
AND FIRE SAFETY ADVISORS**

L.A. COUNTY FIRE SAFETY ADVISOR (FSA RETIRED)

HOURLY WAGES

	Straight (8)	Overtime (8–12)	12+ Holidays, Weekends
Effective 12/01/2022	\$63.51	\$95.27	\$127.00

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 mealtime.

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)

HOURLY WAGES	Straight (4 hour minimum)	Overtime
Rates subject to change	\$215.47 per hour effective 10/1/22	No provision

MEALS

Mealtime 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**

L.A. CITY UNIFORMED OFFICER (UFSO)

Minimum Call: 4 hours

Travel Time: 1 hour

HOURLY WAGES	Straight (4 hour minimum)	Overtime
Mon-Fri	\$508 minimum for \$127 per hour effective 11/18/2024	Comply with local statutes

BURBANK CITY FIRE SAFETY OFFICER

Minimum Call: 4 hours

HOURLY WAGES

Effective 7/01/2017, 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 \$520.00 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 \$250.00 which shall be paid **prior to the first day of production**.

MEALS

Mealtime 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 & Holidays	\$925/day no minimum hours

MEALS

Mealtime 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**

GLENDALE CITY FIRE SAFETY OFFICER

HOURLY WAGES

\$168 per hour effective 7/25/2024.

Minimum Call: 4 hours

HOLIDAY

No provisions.

SANTA MONICA CITY FIRE SAFETY OFFICER

Minimum Call: 4 hours

HOURLY WAGES

\$1111.60 for 4 hours (includes \$73.83 vehicle assignment bonus).
Each additional hour charged at \$260.10/hr.

Cancellation Fee with less than 24 hours' notice: 4 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

LOS ANGELES POLICE DEPARTMENT

Effective 6/29/2025: Police Officer hourly base rate \$77.40 (\$80.75 effective 6/28/2026)

Minimum Call: 8 Hours

The daily rental of a police motorcycle will be \$150.00 effective 1/01/2024.

1.5x after 8 hours

2x after 12 hours

**CERTIFIED SAFETY OFFICERS
AND FIRE SAFETY ADVISORS**

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 Liaison 213.703.2070

NOTE: Type of monitor is determined by the CHP liaison.

Sergeant	\$157.41/hour (4hr min)	Motorcycle Sergeant	\$165.25/hour (4hr min)
Officer	\$129.39/hour (4hr min)	Motorcycle Officer	\$135.83/hour (4hr min)
Mileage for Vehicle	\$1.66/mile	Mileage for Motorcycle	\$1.71/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.

CHAPTER 7: NON-AFFILIATES

TABLE OF CONTENTS

NON-AFFILIATE BENEFIT CONTRIBUTION RATES	439
NON-AFFILIATE ACCOUNTANTS...	440
NON-AFFILIATE PRODUCERS	442
NON-AFFILIATE FREELANCE POST-PRODUCTION SUPERVISORS	444



**NON-AFFILIATES
BENEFIT CONTRIBUTION RATES**

For applicable benefit contribution rates, please refer to the 'IATSE Hollywood – Los Angeles Fringe Rates' in Chapter 4.



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NON-AFFILIATES
NON-AFFILIATE ACCOUNTANTS

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 based on 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 63 hours per week for a 6-day workweek or 71 hours for a 7-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.

NON-AFFILIATES
NON-AFFILIATE ACCOUNTANTS

- 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.



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NON-AFFILIATES
NON-AFFILIATE PRODUCERS

NON-AFFILIATE PRODUCERS

NOTE: Producers Designated Groups should be reported under Code 79.

EXECUTIVE PRODUCERS, PRODUCERS, AND ASSOCIATE PRODUCERS

Pursuant to the rules of the Motion Picture Industry Pension, Health and Individual Account Plans ("Plans"), Producers 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

CONTRIBUTION REQUIREMENTS

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 based on 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. Weekly contributions are not required for any workweek in which the individual subject to this agreement is neither working nor receiving compensation, including but not limited to hiatus period(s), unpaid personal leave, and unpaid vacation.
- 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 FREELANCE POST-PRODUCTION SUPERVISORS

NON-AFFILIATE FREELANCE POST-PRODUCTION SUPERVISORS

NOTE: Post-Production Supervisors Should Use Code 89.

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 nonaffiliated 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

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. Weekly contributions are not required for any workweek in which the individual subject to this agreement is neither working nor receiving compensation, including but not limited to hiatus period(s), unpaid personal leave, and unpaid vacation.
- 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.

MILEAGE, PER DIEM AND PAYROLL TAXES
TABLE OF CONTENTS

CHAPTER 8: PAYROLL TAXES, PER DIEM AND MILEAGE

TABLE OF CONTENTS

FEDERAL PAYROLL TAXES	446
STATE PAYROLL TAXES	447
CITY PAYROLL TAXES	447
MILEAGE & PER DIEM	448
PENSION, HEALTH & WELFARE	449
GUILDELINES ON PAYROLL TAX WITHHOLDING	450
COUNTRIES WITH TOTALIZATION AGREEMENTS U.S. TAX TREATIES	451

PAYROLL TAXES

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.

2025 FEDERAL PAYROLL TAXES

Federal Insurance Contribution Act (FICA)	Taxable Wage	Tax Rate	Max. Employee Withholding
Old Age Survivor and Disability Insurance	\$176,000	6.20%	\$10,453.20
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.

2025-2026 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.

2025-2026 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 AND PER DIEM

MILEAGE

The federal standard mileage rate for transportation expenses paid or incurred on or after January 1, 2025, has been set at \$0.70 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 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 – 14 hours per day
2. Five day work week – 70 hours
3. Six day work week – 82 hours
4. Seven day work week – 94 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 – 60 hours
3. Six day work week – 68 hours
4. Seven day work week – 76 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 – 63 hours
4. Seven day work week – 71 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

GUIDELINES ON PAYROLL TAX WITHHOLDING

GUIDELINES ON PAYROLL TAX WITHHOLDING

DETAILS	U.S. WITHHOLDING TAXES								FOREIGN WITHHOLDING TAXES											
	Employee				Employer															
U.S. CITIZEN	FIT	FICA	SIT	CIT	SDI	FUI	SUI	Other	CANADA	Other										
(a) Resident																				
Services performed in U.S.	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes												
Services performed outside U.S.	No(6)	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes(7)											
Canada	No(6)	Yes	Yes	Yes	Yes	Yes	Yes	No		Yes(8)										
United Kingdom	No(6)	Yes	Yes	Yes	Yes	Yes	Yes	No		Yes(9)										
Other Source Country	No(6)	Yes	Yes	Yes	Yes	Yes	Yes	No												
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.																			
U.S CORPORATION																				
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.																			
STATES WITHOUT SIT WITHHOLDING: Alaska, Florida, Nevada, New Hampshire, South Dakota, Tennessee, Texas, Virgin Islands, Washington, and Wyoming																				
STATES WITH SDI WITHHOLDING: California, Hawaii, New Jersey, New York, Puerto Rico, and Rhode Island																				
STATES WITH SUI WITHHOLDING: Alaska, Pennsylvania, and New Jersey																				
IMPORTANT: EP DOES NOT PAYROLL NON-INCORPORATED INDEPENDENT CONTRACTORS EITHER LOCAL OR FOREIGN!																				
DETAILS	U.S. WITHHOLDING TAXES																			
	Employee				Employer															
ALIENS	FIT	FICA	SIT	CIT	SDI	FUI	SUI	Other												
	(a) Resident	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes		Yes(1)									
Services performed in U.S.	Yes	Yes(2)	Yes	Yes	No	No	No	No		No										
Services performed outside U.S.	Yes	Yes	Yes	Yes	No	No	No	No												
(b) Non-Resident	Yes(3)	Yes(3)	Yes(3)	Yes(3)	Yes(3)	Yes(3)	Yes(3)	Yes(3)		Yes(3)										
Services performed in U.S.	Yes(3)	Yes(3)	Yes(3)	Yes(3)	Yes(3)	Yes(3)	Yes(3)	Yes(3)		Yes(3)										
Services performed outside U.S.	No(4)	No(4)	No(4)	No(4)	No(4)	No(4)	No(4)	No(4)		No(4)										
(c) Foreign Corporation	Yes(5)	No	Yes(5)	No	No	No	No	No		No										
Services performed in U.S.	Yes(5)	No	Yes(5)	No	No	No	No	No		No										
Services 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.																			
Treaty Rules between the U.S. and other countries: 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

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

CZECH REPUBLIC

Ceska sprava socialniho zabezpeceni
(Czech Social Security Administration)
Krizova 25
225 08 Praha 5
CZECH REPUBLIC

ITALY

I.N.P.S. – Direzione Generale
Servizio Rapporti e Convenzioni
Internazionali
via della Frezza 17
00186 Roma

AUSTRIA

Hauptverband der Österreichischen
Sozialversicherungsträger
Kundmannagasse 21
1030 Vienna
www.sozvers.at

DENMARK

National Social Security Agency
6. Division, International Office
Landemærket 11
DK-1119 Copenhagen

JAPAN

Ministry of Health, Labor, and Welfare,
Pension Bureau
1-2-2 Kasumigaseki Chiyoda-ku Tokyo,
100-8916 JAPAN 03-5253-1111

BELGIUM

Office National de Sécurité Sociale
Direction des Relations Internationales
Place Victor Horta, 11
B-1060 Brussels

FINLAND

Ministry of Social Affairs and Health
P.O. Box 33
FIN-00023 Government

SOUTH KOREA

National Pension Service
Kukmin-yeonkum Building
7-16 Shincheon-dong, Songpa-gu
Seoul 138-725

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, 11th Fl.
Ottawa, Ontario K1A 0L9

If your work will remain covered by the
Quebec Pension Plan, obtain
certificate (form QUE/USA 101)

Service des presatations 3
Bureau des ententes de securite
sociale
Régie des rentes du Québec
1055, boulevard René-Lévesque Est,
13e étage
Montréal, Québec H2L 4S5

FRANCE

Centre de la Sécurité Sociale des
Travailleurs Migrants
11, rue de la Tour des Dames
75436 Paris Cedex 09

LUXEMBOURG

Centre Commun de la Sécurité Sociale
Département affiliation
L-2975 Luxembourg

CHILE

Superintendencia de Administradoras
de Fondos de Pensiones Teatinos 317
Primer Piso, Oficina de Partes
Santiago

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

NORWAY

NAV utland
Postboks 8138 Dep.
0033 Oslo

POLAND

Central Bureau for Servicing
International Agreements
Kasprowicza 151, 01-949
Warsaw

COUNTRIES WITH TOTALIZATION AGREEMENTS

PORUGAL

Departamento de Relacoes Internacionais
De Segurana 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

CHAPTER 7: CALENDARS



CALENDARS HOLIDAYS

2025

JANUARY							FEBRUARY							MARCH							APRIL											
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S					
5	6	7	8	9	10	11	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6					
12	13	14	15	16	17	18	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	13	14	15	16				
19	20	21	22	23	24	25	26	27	28	29	30	31	16	17	18	19	20	21	22	23	24	25	26	27	20	21	22	23	24			
26	27	28	29	30	31		23	24	25	26	27	28	29	30	31	23	24	25	26	27	28	29	30	27	28	29	30	27	28	29	30	
MAY							JUNE							JULY							AUGUST											
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S					
4	5	6	7	8	9	10	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	
11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	1	2	3	4	5	6	7	8	9	10		
18	19	20	21	22	23	24	25	26	27	28	29	30	29	30	31	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
25	26	27	28	29	30		26	27	28	29	30	31	25	26	27	28	29	30	31	26	27	28	29	30	31	24	25	26	27	28		
SEPTEMBER							OCTOBER							NOVEMBER							DECEMBER											
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S					
1	2	3	4	5	6	7	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	
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	1	2	3	4	5	6		
14	15	16	17	18	19	20	19	20	21	22	23	24	25	26	27	28	29	30	31	1	2	3	4	5	6	7	8	9	10			
21	22	23	24	25	26	27	26	27	28	29	30	31	25	26	27	28	29	30	31	26	27	28	29	30	31	25	26	27	28	29		
28	29	30		28	29	30	27	28	29	30	31		29	30	31	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17

2025

New Year's Day 1/1	Juneteenth 6/19
MLK, Jr. Day 1/20	Independence Day 7/4
Lincoln's Birthday 2/12	Labor Day 9/1
Washington's Birthday 2/17	Columbus Day 10/13
Presidents Day 2/17	Veterans Day 11/11
Good Friday 4/18	Thanksgiving Day 11/27
Easter 4/20*	Day After Thanksgiving 11/28
Memorial Day 5/26	Christmas Day 12/25

2026

New Year's Day 1/1	Juneteenth 6/19
MLK, Jr. Day 1/19	Independence Day 7/4
Lincoln's Birthday 2/12	Labor Day 9/7
Washington's Birthday 2/16	Columbus Day 10/12
Presidents Day 2/16	Veterans Day 11/11
Good Friday 4/3	Thanksgiving Day 11/26
Easter 4/5*	Day After Thanksgiving 11/27
Memorial Day 5/25	Christmas Day 12/25

*Holidays on a Saturday are observed on the preceding Friday, and holidays on a Sunday are observed on the following Monday.

2026

JANUARY							FEBRUARY							MARCH							APRIL													
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S							
4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24				
11	12	13	14	15	16	17	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	5	6	7	8	9	10					
18	19	20	21	22	23	24	22	23	24	25	26	27	28	29	30	31	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16		
25	26	27	28	29	30		26	27	28	29	30	31		29	30	31	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16		
3	4	5	6	7	8	9	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		
10	11	12	13	14	15	16	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	10	11	12	13	14	15				
17	18	19	20	21	22	23	21	22	23	24	25	26	27	28	29	30	31	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	
24	25	26	27	28	29	30	31		28	29	30		28	29	30	31	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	
1	2	3	4	5	6	7	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		
6	7	8	9	10	11	12	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	1	2	3	4	5		
13	14	15	16	17	18	19	18	19	20	21	22	23	24	25	26	27	28	29	30	31	1	2	3	4	5	6	7	8	9	10	11	12		
20	21	22	23	24	25	26	25	26	27	28	29	30	31	25	26	27	28	29	30	31	1	2	3	4	5	6	7	8	9	10	11	12		
27	28	29	30		28	29	30	31		29	30	31		29	30	31	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
SEPTEMBER							OCTOBER							NOVEMBER							DECEMBER													
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S							
1	2	3	4	5	6	7	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	
6	7	8	9	10	11	12	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	1	2	3	4	5		
13	14	15	16	17	18	19	18	19	20	21	22	23	24	25	26	27	28	29	30	31	1	2	3	4	5	6	7	8	9	10	11	12		
20	21	22	23	24	25	26	25	26	27	28	29	30	31	25	26	27	28	29	30	31	1	2	3	4	5	6	7	8	9	10	11	12		
27	28	29	30		28	29	30	31		29	30	31		29	30	31	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18

Please see the following pages for the table of contractual holidays.

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	Juneteenth	Independence Day	Labor Day	Columbus Day	Veterans Day	Thanksgiving Day	Day After Thanksgiving Day	Christmas Day	
IATSE Basic Agreement ¹	X	X	X			X		X	X	X	X				X	X	X
Local 399 Driver Agreement ¹	X	X	X			X		X	X	X	X			X	X	X	
Local 399 Location Manager Agreement ¹	X	X	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	X	X	
Local 399/817 Casting Directors Agreement (working on productions based in New York)	X	X	X					X	X	X	X		X	X	X	X	
Local 40, 724, and 755 Agreement ¹	X	X	X			X		X	X	X	X			X	X	X	
DGA Basic Agreement ²	X	X	X			X		X	X	X	X			X	X	X	
DGA Tape Agreement ³	X	X	X			X		X	X	X	X			X	X	X	
SAG Basic & TV Agreement ⁴	X	X	X			X		X	X	X	X			X	X	X	
IATSE Area Standards Agreement ⁵	X	X	X			X		X	X	X	X			X	X	X	
IATSE National Low Budget Theatrical Agreement ⁶	X	X	X			X		X	X	X	X			X	X	X	
Local 600 Amendment Agreement ⁷	X	X	X					X	X	X	X		X	X	X	X	
Local 700 Amendment Agreement ⁷	X	X	X					X	X	X	X		X	X	X	X	
Local 52 Majors Agreement – Part A ⁸	X	X	X					X	X	X	X		X	X	X	X	
Local 52 Majors Agreement – Part B ⁵	X	X	X			X		X	X	X	X			X	X	X	
Local 161 Majors Agreement – Section III ⁸	X	X	X					X	X	X	X		X	X	X	X	
Local 161 Majors Agreement – Section IV ⁵	X	X	X			X		X	X	X	X			X	X	X	
Local 764 Majors Agreement ¹⁰	X	X	X					X	X	X	X		X	X	X	X	
Local 798 Majors Agreement – Section III ¹¹	X	X	X					X	X	X	X		X	X	X	X	
Local 798 Majors Agreement – Section IV ⁵	X	X	X			X		X	X	X	X			X	X	X	
Local 817 Majors Agreement ⁸	X	X		X	X			X	X	X	X		X	X	X	X	
Local 829 Majors Agreements (including digital prods.) ⁸	X	X	X					X	X	X	X		X	X	X	X	
Local 161, 764 and 798 Digital Agreement ¹	X	X	X			X		X	X	X	X			X	X	X	
Local 52 Digital Agreement ¹	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) ⁵	X	X	X			X		X	X	X	X			X	X	X	

Please see the following page for footnotes.

CALENDARS HOLIDAYS

FOOTNOTES

¹ 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.

² 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.

³ 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.

⁴ Whenever any of said holidays fall on a Sunday, such holiday shall be deemed to fall on the Monday next succeeding.

⁵ 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.

⁶ Holidays are 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.

⁷ 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. An employee who does not work on Martin Luther King Jr. Day shall be eligible for payment for the holiday if the employee worked the scheduled workday before the holiday and the scheduled workday after the holiday. (If the next scheduled workday after the holiday follows a hiatus of one (1) week or more, no holiday pay shall be payable.)

⁸ 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.

⁹ Any holiday designated by federal statute shall be considered to fall on the day so designated.

¹⁰ 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.

¹¹ 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.

CHAPTER 8:

NATIONAL LOW BUDGET THEATRICAL AGREEMENT



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NATIONAL LOW BUDGET THEATRICAL AGREEMENT
(02/01/2023 – 12/31/2025)

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.

2023-2025

NATIONAL LOW BUDGET THEATRICAL AGREEMENT
CONDITIONS

NOTE: The following text has been included as a generalization of the 2023-2025 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,¹ the low budget tiers shall be as follows:

<u>ULTRA-LOW</u>	<u>TIER ONE A</u>	<u>TIER ONE B</u>	<u>TIER TWO</u>	<u>TIER THREE</u>
At least fifteen (15) days of scheduled principal photography and production costs budgeted at no more than 3 million dollars (\$3,000,000)	Production costs budgeted over 3 million dollars and not more than 6.25 million dollars (\$3,000,001 to \$6,250,000)	Production costs budgeted over 6.25 million dollars and not more than 9 million dollars (\$6,250,001 to \$9,000,000)	Production costs budgeted over 9 million dollars and at not more than 12.5 million dollars (\$9,000,001 to \$12,500,000)	Production costs budgeted over 12.5 million dollars and at not more than 15 million dollars (\$12,500,001 to \$15,000,000)

¹ The applicable tier shall be based on the date on which principal photography commences and computed in US dollars. January 1st 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.

NATIONAL LOW BUDGET THEATRICAL AGREEMENT
(02/01/2023 – 12/31/2025)

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.

ARTICLE XVI – ASSISTANCE/INTERCHANGE

Where the grip, property and electric departments have been staffed by a department head, assistant and a Journeyperson, they and others within said departments may assist each other in the performance of the respective duties of said departments.

The parties recognize the importance of adequate staffing of the sound department. In accordance with the foregoing, in the event an employer elects to utilize a sound department consisting of fewer than three people, the Sound Mixer's recommendations with respect to staffing of the sound department shall be considered in good faith.

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

- A. 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. After thirteen (13) hours worked from February 1, 2023 through December 31, 2024.
 2. After twelve (12) hours worked beginning on January 1, 2025.

NATIONAL LOW BUDGET THEATRICAL AGREEMENT
(02/01/2023 – 12/31/2025)

- 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 fifty-two hour (52) 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 (6th) work day when occurring on the seventh (7th) day of the work week. 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.

In the event that an employee works more than fourteen (14) hours on two (2) consecutive days, if the required rest period is invaded following the employee's dismissal on the second consecutive day so worked, the employee shall return at their rate in effect at the time of dismissal, plus an additional hour at straight time, for all such invaded hours.

After seven (7) consecutive days of work, or after a sixth (6th) day of work on the seventh (7th) day in a workweek, an employee will receive a twelve (12) hour rest period.

Measurement of the weekend rest period shall be on a "set-to-set" or a "worksites-to-worksites" basis. The penalty for invading the weekend rest period shall be payment of additional straight time for all invaded hours only; provided, however, in the event the weekend rest period is invaded by a partial hour, a full hour of pay of additional straight time shall be due.

ARTICLE XX – MEALS

- A. Meal periods shall not be less than one-half ($\frac{1}{2}$) 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.
- 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.

NATIONAL LOW BUDGET THEATRICAL AGREEMENT
(02/01/2023 – 12/31/2025)

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 fourth one-half hour meal delay or fraction thereof	\$13.50
Fifth and succeeding one-half hour meal delay or fraction thereof	\$18.00

After twenty (20) meal penalties in a workweek, employees will be paid one (1) hour of pay at the straight time rate for each one-half (1/2) hour delay, which in no event shall be less than \$20 dollars per penalty.

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.

- E. When an Employer furnishes meals to a shooting unit, and an "off production" crew is working on the same site at the same time for the same production, the Employer will either furnish meals to the "off production" crew or pay the "off production" crew a meal allowance. Payments of per diem to an employee shall be deemed to satisfy the meal allowance obligation.
- F. Contingent upon approval by two-third (2/3) majority vote by secret ballot of the I.A.T.S.E. represented crew supervised by a representative of the affected Local Unions, the Employer may institute an alternative meals system consisting of:
- An eleven (11) hour period of elapsed time commencing with a one (1) hour paid meal period prior to the general crew call during which no work shall be performed, and, ending at crew wrap ("truck wrap"). If the Employer schedules an employee for a pre-call, they may receive either the non-deductible one (1) hour paid meal period, or a one-half (1/2) hour paid meal period prior to the general crew call and two (2) fifteen (15) minute paid breaks during the [ten] (10) hour period of work. For all employees, there shall be a guarantee of eleven (11) hours of pay.
 - Overtime for work performed on the first five (5) work days worked in a work week shall be paid as follows, calculated from the earlier of the start of the one (1) hour paid meal period prior to the general crew call or individual employee's pre-call:
 - Work performed after eight (8) elapsed hours shall be paid for at one and one-half (1.5) times the regular basic hourly rate of pay;
 - Two (2) times the regular basic hourly rate of pay shall be paid after eleven (11) elapsed hours;
 - Two and one-half (2.5) times the regular hourly rate of pay shall be paid after twelve (12) elapsed hours.
 - Three (3) times the regular hourly rate of pay shall be paid after fourteen (14) elapsed hours.

NATIONAL LOW BUDGET THEATRICAL AGREEMENT
(02/01/2023 – 12/31/2025)

- c) Paid travel time for employees on distant location shall be paid at the appropriate premium rate, if any. Such travel time shall not accrue additional meal penalties if not already triggered as provided in subparagraph (e) below;
- d) Meal penalties as provided under this Agreement shall apply if work continues past eleven (11) hours of elapsed time commencing with the general crew call, in which case meal penalties shall be paid commencing at the end of the sixth (6th) hour from the conclusion of the one (1) hour paid meal period, or the one-half (1/2) hour meal period as set forth in (a) above. This provision shall also be applicable to a sixth and/or seventh day worked in a work week.
- e) If the Employer schedules an employee for a pre-call, he/she must receive the non-deductible one (1) hour paid meal period, or the one-half (1/2) hour paid meal period and two (2) fifteen (15) minute paid breaks as set forth in (a) above in order to avoid the triggering of meal penalties under this Agreement. Overtime shall be calculated from individual call times for travel or pre-calls.
- f) Work performed on a sixth day worked in a work week shall be paid as follows, calculated from the earlier of the start of the one (1) hour paid meal prior to the general crew call or individual employee's pre-call:
 - i. One and one-half (1.5) times the regular basic hourly rate of pay shall be paid for the first eight (8) elapsed hours on a sixth day worked in a work week;
 - ii. Work performed after eight (8) elapsed hours shall be paid for at two (2) times the regular basic hourly rate of pay;
 - iii. Two and one-half (2.5) times the regular hourly rate of pay shall be paid after eleven (11) elapsed hours;
 - iv. Three (3) times the regular hourly rate of pay shall be paid after twelve (12) elapsed hours.
- g) Work performed on a seventh day or holiday worked in a work week shall be paid as follows, calculated from the earlier of the start of the one (1) hour paid meal prior to the general crew call or individual employee's pre-call:
 - i. Two (2) times the regular basic hourly rate of pay shall be paid for the first eight (8) elapsed hours on a seventh day worked in a work week.
 - ii. Work performed after eight (8) elapsed hours shall be paid for at two and one-half (2.5) times the regular basic hourly rate of pay.
 - iii. Three (3) times the regular hourly rate of pay shall be paid after eleven (11) elapsed hours;
 - iv. Four (4) times the regular hourly rate of pay shall be paid after twelve (12) elapsed hours.
- h) On all days, the Employer will provide a continuing hot buffet, appropriate to the time of day, to the Employee. Departments will break their employees in rotation, so that all will have an opportunity to eat while work continues.
 - i. Employer will advise the employees of the designated period of when food is available on the call sheet. An employee who has not been provided an opportunity to eat must notify the assistant director at least one (1) hour before the end of the designated period where food is available.

NATIONAL LOW BUDGET THEATRICAL AGREEMENT
(02/01/2023 – 12/31/2025)

- i) In the event a crew member does not have an opportunity to eat a meal within ten (10) hours the general crew call, he or she will be entitled to meal penalties calculated from their 6th hour of work to the wrap of camera.
- j) This alternative meals system may be rescinded with twenty-four (24) hours notice by a majority vote of the IATSE represented crew.

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 Carrillo 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. In the New York metropolitan area, the daily rest period starts and ends:
 - (1) For Employees Reporting to a Location in the Thirty (30) Mile Columbus Circle Zone, Within the Area Bounded by 125th Street and the Battery:

In the New York Metropolitan area, when an employee is required to report to a location within the 30-mile Columbus Circle Zone, and within the area bounded by 125th Street and the Battery, the daily rest period shall commence at the time of dismissal at the location and, if called to work by the same Employer at a similar zone location the following day, end at the call time for the next day.
 - (2) For Employees Reporting to a Location Within the Thirty (30) Mile Columbus Circle Zone, But Outside the Area Bounded by 125th Street and the Battery:

In the New York metropolitan area, if an employee is required to report to a location outside the area between 125th Street and the Battery, the rest period shall be deemed to commence at the time that results when the amount of time required for the employee to travel from such location back to either a mutually-agreed upon point in the are bounded by 125th Street and the Battery or to the perimeter of the area bounded by 125th Street and the Battery is added to the employee's dismissal time.

In the New York Metropolitan area, if an employee is required to work at a location outside the area between 125th Street and the Battery the next day, then the rest period ends when the amount of time required for the employee to travel from either a mutually-agreed upon point in the area bounded by 125th Street and the Battery to the location is subtracted from the employee's call time.

NATIONAL LOW BUDGET THEATRICAL AGREEMENT
(02/01/2023 – 12/31/2025)

(3) For Employees Reporting to a Studio:

In the New York metropolitan area, when an employee is required to report to a studio located within the 30-mile Columbus Circle Zone, the daily rest period shall commence at the time of dismissal at the studio and, if called to work at the studio by the same Employer the following day, end at the call time for the next day.

(4) For Employees Reporting to Work on Nearby Locations:

In the New York metropolitan area, if an employee is required to report to a nearby location outside the 30-mile Columbus Circle Zone, then the daily rest period shall be deemed to commence at the time that results when the amount of time required for the employee to travel from the location to either a mutually agreed upon point in the area bounded by 125th Street and the Battery or to the perimeter of the area bounded by 125th Street and the Battery is added to the employee's dismissal time and ends when the amount of time required for the employee to travel from a mutually-agreed upon point in the area bounded by 125th Street and the Battery or from the perimeter of the area bounded by 125th Street and the Battery to the location is subtracted from the employee's call time, if called to work by the same Employer at a nearby location on the following day.

A designated representative of the Employer 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 within the area bounded by 125th Street and the Battery or the perimeter of the area bounded by 125th Street and the Battery. In the event of a dispute, the matter shall be referred to the employees' bargaining representative and to the Labor Relations representative of the Employer for resolution.

- D. The provisions in Article XXI.C. shall not apply when the production office is outside of the New York City thirty (30) mile zone measured from Columbus Circle.
- E. 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.
- F. 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. and the current CRA allowable reimbursement rate in Canada. 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.
- G. 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	\$12.00
Lunch	\$16.00
Dinner	\$32.00

Any meals provided by the Employer may be deducted from the per diem at the above stated rates.

NATIONAL LOW BUDGET THEATRICAL AGREEMENT
(02/01/2023 – 12/31/2025)

- H. The Employer shall request employees to sign a written statement attesting their principal residency. A false statement of residency may result in immediate discharge. The Employer shall notify the IATSE if an employee refuses to sign a written statement of residency.
- I. 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. In the event Distant Hire elects lodging other than at Employer's primary housing location(s), portal-to-portal work time shall be calculated to and from the primary housing location of a production and the daily production location.
- J. 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.
- K. For each sixth or seventh day not worked on distant locations the following shall apply: (1) on Ultra Low and Tier One A productions as defined in Article I above, 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; (2) on Tier One B productions as defined in Article I above, 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 eight (8) hours for those employees subject to Article XII hereof or an amount equivalent to one (1) day's benefit contribution amount applicable to each individual employee on distant location who is not subject to Article XII hereof; or (3) on Tier Two and Tier Three productions as defined in Article I above, 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.
- L. If the Employer replaces a Distant Hire with a Local Hire, in order to avoid the costs associated with the Distant Hire employee being on overnight location, it shall either give one (1) week notice to the Distant Hire of the replacement or, if such Distant Hire is replaced prior to receiving one (1) week notice, the Employer shall pay for the Distant Hire the balance cost of housing for such Distant Hire plus per diem that the Distant Hire would have received had they continued working for a full one (1) week notice period.

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.

NATIONAL LOW BUDGET THEATRICAL AGREEMENT
(02/01/2023 – 12/31/2025)

- 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 extreme heat, extreme cold, extreme wind, lightning, snow, sleet, ice storms, fire hazard as identified by the National Weather Service, smoke conditions 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 ($\frac{1}{2}$) 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 (extreme heat, extreme cold, extreme wind, lightning, snow, sleet, ice storms, fire hazard as identified by the National Weather Service, smoke conditions or 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, Juneteenth, 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.

NATIONAL LOW BUDGET THEATRICAL AGREEMENT
(02/01/2023 – 12/31/2025)

The Employer agrees to add Juneteenth as a holiday in the event the AMPTP agrees to add that holiday to any of the IATSE Basic Agreement, the IATSE Area Standards Agreement, the Directors Guild of America Basic Agreement, or its television/theatrical agreement with SAG-AFTRA.

- 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 4th);

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.¹
- 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.²
- 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.

¹ 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.

² 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.

NATIONAL LOW BUDGET THEATRICAL AGREEMENT
(02/01/2023 – 12/31/2025)

- 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.
- 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 A and B productions:
Effective February 1, 2023 = \$126.00 per day
Effective January 1, 2024 = \$131.00 per day
Effective January 1, 2025 = \$137.00 per day
 - (ii) For individuals employed on Tier Two and Tier Three productions:
Effective February 1, 2023 = \$128.00 per day
Effective January 1, 2024 = \$133.00 per day
Effective January 1, 2025 = \$139.00 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 February 1, 2023 = \$133.00 per day
Effective January 1, 2024 = \$138.00 per day
Effective January 1, 2025 = \$144.00 per day
 - (ii) For individuals employed on Tier One A and B productions:
Effective February 1, 2023 = \$140.00 per day
Effective January 1, 2024 = \$145.00 per day
Effective January 1, 2025 = \$151.00 per day
 - (iii) For individuals employed on Tier Two productions:
Effective February 1, 2023 = \$157.00 per day
Effective January 1, 2024 = \$162.00 per day
Effective January 1, 2025 = \$168.00 per day
 - (iv) For individuals employed on Tier Three productions:
Effective February 1, 2023 = \$161.00 per day
Effective January 1, 2024 = \$166.00 per day
Effective January 1, 2025 = \$172.00 per day

For employees hired within the geographical jurisdiction of the city of San Francisco, California, the benefit contributions shall be made out to the Local 16 Trust Funds and mailed to PO Box 888439, Los Angeles, CA 90088-8439.

- 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.

NATIONAL LOW BUDGET THEATRICAL AGREEMENT
(02/01/2023 – 12/31/2025)

- 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, step parent, grandparent, grandchild, sibling, step sibling, spouse, child, or step 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 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. For any employee who has or will be employed for more than one complete work week, partial work weeks at the beginning and the end of that employee's assignment may be prorated at the rate of one-fifth (1/5) of the weekly rate for each workday for the partial work week. The guaranteed pay of weekly employees who absent themselves without Employer's consent may be reduced one-fifth (1/5) of the weekly guarantee for each day of absence.
- 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 and seven hundred fifty thousand dollars (\$3,000,000) 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 percent (125%) of the applicable statutory minimum wage (in no event shall this result in an hourly rate less than \$13 an hour in year one of the Agreement, \$14 an hour in year two, and \$15 an hour in year three) 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.

NATIONAL LOW BUDGET THEATRICAL AGREEMENT
(02/01/2023 – 12/31/2025)

- 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.
- F. If the production employs the use of two (2) or more cameras, the Script Supervisor shall be paid a \$40 flat sum for each such day.

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 February 1, 2023, and shall remain in full force and effect through December 31, 2025.

NATIONAL LOW BUDGET THEATRICAL AGREEMENT
(02/01/2023 – 12/31/2025)

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.

NATIONAL LOW BUDGET THEATRICAL AGREEMENT
(02/01/2023 – 12/31/2025)

WAGE TABLES

APPENDIX B – WAGE SCALE

TIER ONE A PRODUCTION - ALL COVERED EMPLOYEES

HOURLY WAGES ¹		HOURLY WAGES ¹	
Director of Photography	STN	Marine Coordinator	STN
Camera Operator	STN	Boat Handler	STN
Digital Imaging Technician	STN	On Set Picture Cars & Boats	STN
1st Asst. Camera	Key	Key Greens	2nd
2nd Asst. Camera	2nd	Costume Designer	STN
Still Photographer	STN	Assistant Costume Designer	2nd
Film Loader	3rd	Key Costumer	Key
Camera Utility	Key	First Set Costumer	2nd
Digital Utility	3rd	Custom Made Costumer	2nd
Publicist	Key	Costumer	3rd
Key Grip	Key	Head Makeup Artist	Key
Best Boy Grip	2nd	Makeup Artist	2nd
Company Grip	3rd	Head Hair Stylist	Key
Dolly Grip	2nd	Hair Stylist	2nd
Chief Lighting Technician	Key	Sound Mixer	STN
Asst. Chief Lighting Technician	2nd	Re-Recording/Scoring Mixer	STN
Lighting Programmer	2nd	Microphone Boom Operator	2nd
Lighting Technician	3rd	Utility Sound Technician	3rd
Chief Rigging Technician	Key	Video Assist (Record)	Key
Production Designer	STN	Script Supervisor	Key
Art Director (Weekly On Call)	STN	First Aid/Medic	2nd
Lead Person	Key	Craft Services	2nd
On Set Dresser	2nd	Craft Utility	3rd
Swing Gang	3rd	Studio Teacher / Set Teacher	Key
Lead/Production Painter	Key	Editor (Weekly On Call)	STN
Set Painter	3rd	Sound Editor (48.6 hr/week)	STN
Set Designer	Key	Music Editor (48.6 hr/week)	STN
Charge Scenic Artist	STN	Asst. Editor (45 hr/wk)	Key
Scenic Artist	2nd	Apprentice Editor (40 hr/wk)	3rd
Construction Coordinator	STN	Post Production Coordinator	2nd
Propmaker Foreman	Key	Location Mgr. (On Call) ²	STN
Gang Boss	2nd	Asst. Loc. Mgr (On Call) ²	STN
Propmaker	3rd	Production Coordinator	Key
Special Effects Foreman	STN	Asst. Production Coordinator	2nd
Asst. Special Effects	STN	Art Dept. Coordinator	2nd
Set Decorator	STN	Accountant	Key
Prop Master	Key	Assistant Accountant	2nd
Asst. Prop Master	2nd	Story Analyst	Key
		All Others ¹	STN

See next page for the applicable wage rates.

**NATIONAL LOW BUDGET THEATRICAL AGREEMENT
(02/01/2023 – 12/31/2025)**

APPENDIX B – WAGE SCALE

TIER ONE A PRODUCTIONS - ALL COVERED EMPLOYEES

(Continued)

Effective 2/01/2023		Effective 1/01/2024		Effective 1/01/2025 ³	
Key	\$31.05/Hour	Key	\$32.29/Hour	Key	\$33.26/Hour
2nd	\$28.06/Hour	2nd	\$29.18/Hour	2nd	\$30.06/Hour
3rd	\$25.03/Hour	3rd	\$26.03/Hour	3rd	\$26.81/Hour

¹ Any rate "Subject to Negotiation" or "STN" shall be greater than the straight-time hourly key rate (excluding "All Others") except as otherwise provided. The "STN" for "All Others" shall not be lower than the 3rd rate in any circumstances.

² 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.

³ If inflation from the prior year as of October 31, 2024 is below four percent (4%), then the contract minimum wage rates shall be increased by three percent (3%) effective January 1, 2025.

NATIONAL LOW BUDGET THEATRICAL AGREEMENT
(02/01/2023 – 12/31/2025)

APPENDIX C – WAGE SCALE

TIER ONE B PRODUCTIONS - ALL COVERED EMPLOYEES

CLASSIFICATION	HOURLY WAGES ¹		
	EFFECTIVE 02/01/2023	EFFECTIVE 01/01/2024	EFFECTIVE 01/01/2025 ³
Director of Photography	STN	STN	STN
Camera Operator	\$32.56	\$35.94	\$39.08
Digital Imaging Technician	\$32.56	\$35.94	\$39.08
1st Asst. Camera	\$32.55	\$33.85	\$34.87
2nd Asst. Camera	\$29.56	\$30.74	\$31.66
Still Photographer	\$32.56	\$35.94	\$39.08
Film Loader	\$26.53	\$27.59	\$28.42
Camera Utility	\$32.55	\$33.85	\$34.87
Digital Utility	\$26.53	\$27.59	\$28.42
Publicist	\$32.55	\$33.85	\$34.87
Key Grip	\$32.55	\$33.85	\$34.87
Best Boy Grip	\$29.56	\$30.74	\$31.66
Company Grip	\$26.53	\$27.59	\$28.42
Dolly Grip	\$29.56	\$30.74	\$31.66
Chief Lighting Technician	\$32.55	\$33.85	\$34.87
Asst. Chief Lighting Technician	\$29.56	\$30.74	\$31.66
Lighting Programmer	\$29.56	\$30.74	\$31.66
Lighting Technician	\$26.53	\$27.59	\$28.42
Chief Rigging Technician	\$32.55	\$33.85	\$34.87
Production Designer	STN	STN	STN
Art Director (Weekly on Call)	STN	STN	STN
Lead Person	\$32.55	\$33.85	\$34.87
On Set Dresser	\$29.56	\$30.74	\$31.66
Swing Gang	\$26.53	\$27.59	\$28.42
Lead/Production Painter	\$32.55	\$33.85	\$34.87
Set Painter	\$26.53	\$27.59	\$28.42
Set Designer	\$32.55	\$33.85	\$34.87
Charge Scenic Artist	STN	STN	STN
Scenic Artist	\$29.56	\$30.74	\$31.66
Construction Coordinator	STN	STN	STN
Propmaker Foreman	\$32.55	\$33.85	\$34.87
Gang Boss	\$29.56	\$30.74	\$31.66
Propmaker	\$26.53	\$27.59	\$28.42
Special Effects Foreman	STN	STN	STN
Asst. Special Effects	STN	STN	STN
Set Decorator	STN	STN	STN
Prop Master	\$32.55	\$33.85	\$34.87
Asst. Prop Master	\$29.56	\$30.74	\$31.66
Marine Coordinator	\$29.56	\$30.74	\$31.66
Boat Handler	\$26.53	\$27.59	\$28.42
On Set Picture Cars & Boats	\$26.53	\$27.59	\$28.42

NATIONAL LOW BUDGET THEATRICAL AGREEMENT
(02/01/2023 – 12/31/2025)

APPENDIX C – WAGE SCALE

TIER ONE B PRODUCTIONS - ALL COVERED EMPLOYEES

(Continued)

HOURLY WAGES¹			
CLASSIFICATION	EFFECTIVE 02/01/2023	EFFECTIVE 01/01/2024	EFFECTIVE 01/01/2025³
Key Greens	\$29.56	\$30.74	\$31.66
Costume Designer	STN	STN	STN
Assistant Costume Designer	\$29.56	\$30.74	\$31.66
Key Costumer	\$32.55	\$33.85	\$34.87
First Set Costumer	\$29.56	\$30.74	\$31.66
Custom Made Costumer	\$29.56	\$30.74	\$31.66
Costumer	\$26.53	\$27.59	\$28.42
Head Makeup Artist	\$32.55	\$33.85	\$34.87
Makeup Artist	\$29.56	\$30.74	\$31.66
Head Hair Stylist	\$32.55	\$33.85	\$34.87
Hair Stylist	\$29.56	\$30.74	\$31.66
Sound Mixer	\$32.56	\$35.94	\$39.08
Re-Recording/Scoring Mixer	STN	STN	STN
Microphone Boom Operator	\$29.56	\$30.74	\$31.66
Utility Sound Technician	\$26.53	\$29.67	\$31.66
Video Assist (Record)	\$32.55	\$33.85	\$34.87
Script Supervisor	\$32.55	\$33.85	\$34.87
First Aid/Medic	\$29.56	\$30.74	\$31.66
Craft Services	\$29.56	\$30.74	\$31.66
Craft Utility	\$26.53	\$27.59	\$28.42
Studio Teacher/Set Teacher	STN	STN	STN
Editor (Weekly on Call)	STN	STN	STN
Sound Editor (48.6 hr/week)	STN	STN	STN
Music Editor (48.6 hr/week)	STN	STN	STN
Asst. Editor (45 hr/week)	\$32.55	\$35.93	\$39.07
Apprentice Editor (40 hr/week)	\$26.53	\$27.59	\$28.42
Post Production Coordinator	\$29.56	\$30.74	\$31.66
Location Mgr. (On Call) ²	STN	STN	STN
Asst. Loc. Mgr. (On Call) ²	STN	STN	STN
Production Coordinator	\$32.55	\$33.85	\$34.87
Asst. Production Coordinator	\$29.56	\$30.74	\$31.66
Art Dept. Coordinator	\$29.56	\$30.74	\$31.66
Production Accountant	\$32.55	\$33.85	\$34.87
Asst. Prod. Accountant	\$29.56	\$30.74	\$31.66
Story Analyst	\$32.55	\$33.85	\$34.87
All Others	STN	STN	STN

¹ Any rate "Subject to Negotiation" or "STN" shall be greater than the straight-time hourly key rate (excluding "All Others") except as otherwise provided. The "STN" for "All Others" shall not be lower than the 3rd rate in any circumstances.

² 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.

³ If inflation from the prior year as of October 31, 2024 is below four percent (4%), then the contract minimum wage rates shall be increased by three percent (3%) effective January 1, 2025.

NATIONAL LOW BUDGET THEATRICAL AGREEMENT
(02/01/2023 – 12/31/2025)

APPENDIX D(1) WAGE SCALE

LOS ANGELES AND PRODUCTION CITIES - TIER TWO PRODUCTIONS

HOURLY WAGES ¹			
CLASSIFICATION	Effective 02/01/2023	Effective 01/01/2024	Effective 01/01/2025 ³
Director of Photography	STN	STN	STN
Camera Operator	\$58.91	\$61.27	\$63.11
Digital Imaging Technician	\$58.91	\$61.27	\$63.11
1st Asst. Camera	\$51.12	\$53.16	\$54.75
2nd Asst. Camera	\$39.17	\$40.74	\$41.96
Still Photographer	\$58.91	\$61.27	\$63.11
Film Loader	\$35.26	\$36.67	\$37.77
Camera Utility	\$40.85	\$42.48	\$43.75
Digital Utility	\$35.26	\$36.67	\$37.77
Publicist	\$40.85	\$42.48	\$43.75
Key Grip	\$40.85	\$42.48	\$43.75
Best Boy Grip	\$36.92	\$38.40	\$39.55
Company Grip	\$35.26	\$36.67	\$37.77
Dolly Grip	\$38.25	\$39.78	\$40.97
Chief Lighting Technician	\$40.85	\$42.48	\$43.75
Asst. Chief Lighting Technician	\$36.92	\$38.40	\$39.55
Lighting Programmer	\$36.92	\$38.40	\$39.55
Lighting Technician	\$35.26	\$36.67	\$37.77
Chief Rigging Technician	\$40.85	\$42.48	\$43.75
Production Designer	STN	STN	STN
Art Director (Weekly on Call)	\$3,210.12	\$3,338.52	\$3,438.68
Lead Person	\$40.85	\$42.48	\$43.75
On Set Dresser	\$36.92	\$38.40	\$39.55
Swing Gang	\$35.26	\$36.67	\$37.77
Lead/Production Painter	\$44.89	\$46.69	\$48.09
Set Painter	\$39.07	\$40.63	\$41.85
Set Designer	\$43.42	\$45.16	\$46.51
Charge Scenic Artist	STN	STN	STN
Scenic Artist	\$36.92	\$38.40	\$39.55
Construction Coordinator	STN	STN	STN
Propmaker Foreman	\$41.42	\$43.08	\$44.37
Gang Boss	\$36.92	\$38.40	\$39.55
Propmaker	\$36.07	\$37.51	\$38.64
Special Effects Foreman	STN	STN	STN
Asst. Special Effects	STN	STN	STN
Set Decorator	STN	STN	STN
Prop Master	\$40.85	\$42.48	\$43.75
Asst. Prop Master	\$36.92	\$38.40	\$39.55
Marine Coordinator	\$36.92	\$38.40	\$39.55
Boat Handler	\$35.26	\$36.67	\$37.77
On Set Picture Cars & Boats	\$35.26	\$36.67	\$37.77

NATIONAL LOW BUDGET THEATRICAL AGREEMENT
(02/01/2023 – 12/31/2025)

APPENDIX D(1) WAGE SCALE

LOS ANGELES AND PRODUCTION CITIES - TIER TWO PRODUCTIONS

(Continued)

HOURLY WAGES¹			
CLASSIFICATION	Effective 02/01/2023	Effective 01/01/2024	Effective 01/01/2025³
Key Greens	\$36.92	\$38.40	\$39.55
Costume Designer	STN	STN	STN
Assistant Costume Designer	\$36.92	\$38.40	\$39.55
Key Costumer	\$40.85	\$42.48	\$43.75
First Set Costumer	\$36.92	\$38.40	\$39.55
Custom Made Costumer	\$36.92	\$38.40	\$39.55
Costumer	\$35.26	\$36.67	\$37.77
Head Makeup Artist	\$46.94	\$48.82	\$50.28
Makeup Artist	\$39.93	\$41.53	\$42.78
Head Hair Stylist	\$46.94	\$48.82	\$50.28
Hair Stylist	\$39.93	\$41.53	\$42.78
Sound Mixer	\$60.21	\$62.62	\$64.50
Re-Recording/Scoring Mixer	\$65.78	\$68.41	\$70.46
Microphone Boom Operator	\$44.34	\$46.11	\$47.49
Utility Sound Technician	\$42.45	\$44.15	\$45.47
Video Assist (Record)	\$40.85	\$42.48	\$43.75
Script Supervisor	\$41.16	\$42.81	\$44.09
First Aid/Medic	\$36.92	\$38.40	\$39.55
Craft Services	\$36.92	\$38.40	\$39.55
Craft Utility	\$35.26	\$36.67	\$37.77
Studio Teacher/Set Teacher	STN	STN	STN
Editor (Weekly on Call)	\$3,891.05	\$4,046.69	\$4,168.09
Sound Editor (48.6 hr/week)	\$2,803.44	\$2,915.58	\$3,003.05
Music Editor (48.6 hr/week)	\$2,803.44	\$2,915.58	\$3,003.05
Asst. Editor (45 hr/week)	\$2,260.50	\$2,350.92	\$2,421.45
Apprentice Editor (40 hr/week)	\$1,175.63	\$1,222.66	\$1,259.34
Post Production Coordinator	\$36.92	\$38.40	\$39.55
Location Mgr. (On Call) ²	STN	STN	STN
Asst. Loc. Mgr. (On Call) ²	STN	STN	STN
Production Coordinator	\$40.85	\$42.48	\$43.75
Asst. Production Coordinator	\$36.92	\$38.40	\$39.55
Art Dept. Coordinator	\$36.92	\$38.40	\$39.55
Production Accountant	\$40.85	\$42.48	\$43.75
Asst. Prod. Accountant	\$36.92	\$38.40	\$39.55
Story Analyst	\$40.85	\$42.48	\$43.75
All Others	STN	STN	STN

¹ Any rate "Subject to Negotiation" or "STN" shall be greater than the straight-time hourly key rate (excluding "All Others") except as otherwise provided. The "STN" for "All Others" shall not be lower than the 3rd rate in any circumstances.

² 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.

³ If inflation from the prior year as of October 31, 2024 is below four percent (4%), then the contract minimum wage rates shall be increased by three percent (3%) effective January 1, 2025.

NATIONAL LOW BUDGET THEATRICAL AGREEMENT
(02/01/2023 – 12/31/2025)

APPENDIX D(2) WAGE SCALE

LOS ANGELES AND PRODUCTION CITIES - TIER THREE PRODUCTIONS

CLASSIFICATION	HOURLY WAGES ¹		
	Effective 02/01/2023	Effective 01/01/2024	Effective 01/01/2025 ³
Director of Photography	STN	STN	STN
Camera Operator	\$62.02	\$64.50	\$66.44
Digital Imaging Technician	\$62.02	\$64.50	\$66.44
1st Asst. Camera	\$53.81	\$55.96	\$57.64
2nd Asst. Camera	\$41.22	\$42.87	\$44.16
Still Photographer	\$62.02	\$64.50	\$66.44
Film Loader	\$37.14	\$38.63	\$39.79
Camera Utility	\$42.98	\$44.70	\$46.04
Digital Utility	\$37.14	\$38.63	\$39.79
Publicist	\$42.98	\$44.70	\$46.04
Key Grip	\$42.98	\$44.70	\$46.04
Best Boy Grip	\$38.88	\$40.44	\$41.65
Company Grip	\$37.14	\$38.63	\$39.79
Dolly Grip	\$40.28	\$41.89	\$43.15
Chief Lighting Technician	\$42.98	\$44.70	\$46.04
Asst. Chief Lighting Technician	\$38.88	\$40.44	\$41.65
Lighting Programmer	\$38.88	\$40.44	\$41.65
Lighting Technician	\$37.14	\$38.63	\$39.79
Chief Rigging Technician	\$42.98	\$44.70	\$46.04
Production Designer	STN	STN	STN
Art Director (Weekly on Call)	\$3,439.45	\$3,577.03	\$3,684.34
Lead Person	\$42.98	\$44.70	\$46.04
On Set Dresser	\$38.88	\$40.44	\$41.65
Swing Gang	\$37.14	\$38.63	\$39.79
Lead/Production Painter	\$47.27	\$49.16	\$50.63
Set Painter	\$41.14	\$42.79	\$44.07
Set Designer	\$45.68	\$47.51	\$48.94
Charge Scenic Artist	STN	STN	STN
Scenic Artist	\$38.88	\$40.44	\$41.65
Construction Coordinator	STN	STN	STN
Propmaker Foreman	\$43.61	\$45.35	\$46.71
Gang Boss	\$38.88	\$40.44	\$41.65
Propmaker	\$37.96	\$39.48	\$40.66
Special Effects Foreman	STN	STN	STN
Asst. Special Effects	STN	STN	STN
Set Decorator	STN	STN	STN
Prop Master	\$42.98	\$44.70	\$46.04
Asst. Prop Master	\$38.88	\$40.44	\$41.65
Marine Coordinator	\$38.88	\$40.44	\$41.65
Boat Handler	\$37.14	\$38.63	\$39.79
On Set Picture Cars & Boats	\$37.14	\$38.63	\$39.79

NATIONAL LOW BUDGET THEATRICAL AGREEMENT
(02/01/2023 – 12/31/2025)

APPENDIX D(2) WAGE SCALE

LOS ANGELES AND PRODUCTION CITIES - TIER THREE PRODUCTIONS

(Continued)

HOURLY WAGES¹			
CLASSIFICATION	Effective 02/01/2023	Effective 01/01/2024	Effective 01/01/2025³
Key Greens	\$38.88	\$40.44	\$41.65
Costume Designer	STN	STN	STN
Assistant Costume Designer	\$38.88	\$40.44	\$41.65
Key Costumer	\$42.98	\$44.70	\$46.04
First Set Costumer	\$38.88	\$40.44	\$41.65
Custom Made Costumer	\$38.88	\$40.44	\$41.65
Costumer	\$37.14	\$38.63	\$39.79
Head Makeup Artist	\$49.44	\$51.42	\$52.96
Makeup Artist	\$42.02	\$43.70	\$45.01
Head Hair Stylist	\$49.44	\$51.42	\$52.96
Hair Stylist	\$42.02	\$43.70	\$45.01
Sound Mixer	\$63.33	\$65.86	\$67.84
Re-Recording/Scoring Mixer	\$69.20	\$71.97	\$74.13
Microphone Boom Operator	\$46.69	\$48.56	\$50.02
Utility Sound Technician	\$44.65	\$46.44	\$47.83
Video Assist (Record)	\$42.98	\$44.70	\$46.04
Script Supervisor	\$43.31	\$45.04	\$46.39
First Aid/Medic	\$38.88	\$40.44	\$41.65
Craft Services	\$38.88	\$40.44	\$41.65
Craft Utility	\$37.14	\$38.63	\$39.79
Studio Teacher/Set Teacher	STN	STN	STN
Editor (Weekly on Call)	\$4,095.84	\$4,259.67	\$4,387.46
Sound Editor (48.6 hr/week)	\$2,878.38	\$2,993.52	\$3,083.33
Music Editor (48.6 hr/week)	\$2,878.38	\$2,993.52	\$3,083.33
Asst. Editor (45 hr/week)	\$2,380.09	\$2,475.29	\$2,549.55
Apprentice Editor (40 hr/week)	\$1,237.52	\$1,287.02	\$1,325.63
Post Production Coordinator	\$38.88	\$40.44	\$41.65
Location Mgr. (On Call) ²	STN	STN	STN
Asst. Loc. Mgr. (On Call) ²	STN	STN	STN
Production Coordinator	\$42.98	\$44.70	\$46.04
Asst. Production Coordinator	\$38.88	\$40.44	\$41.65
Art Dept. Coordinator	\$38.88	\$40.44	\$41.65
Production Accountant	\$42.98	\$44.70	\$46.04
Asst. Prod. Accountant	\$38.88	\$40.44	\$41.65
Story Analyst	\$42.98	\$44.70	\$46.04
All Others	STN	STN	STN

¹ Any rate "Subject to Negotiation" or "STN" shall be greater than the straight-time hourly key rate (excluding "All Others") except as otherwise provided. The "STN" for "All Others" shall not be lower than the 3rd rate in any circumstances.

² 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.

³ If inflation from the prior year as of October 31, 2024 is below four percent (4%), then the contract minimum wage rates shall be increased by three percent (3%) effective January 1, 2025.

NATIONAL LOW BUDGET THEATRICAL AGREEMENT
(02/01/2023 – 12/31/2025)

APPENDIX E(1) WAGE SCALE

NON-PRODUCTION CITIES - TIER TWO PRODUCTIONS

HOURLY WAGES¹			
CLASSIFICATION	Effective 02/01/2023	Effective 01/01/2024	Effective 01/01/2025³
Director of Photography	STN	STN	STN
Camera Operator	\$55.97	\$58.21	\$59.96
Digital Imaging Technician	\$55.97	\$58.21	\$59.96
1st Asst. Camera	\$48.57	\$50.51	\$52.03
2nd Asst. Camera	\$37.21	\$38.70	\$39.86
Still Photographer	\$55.97	\$58.21	\$59.96
Film Loader	\$33.50	\$34.84	\$35.89
Camera Utility	\$38.80	\$40.35	\$41.56
Digital Utility	\$33.50	\$34.84	\$35.89
Publicist	\$38.80	\$40.35	\$41.56
Key Grip	\$38.80	\$40.35	\$41.56
Best Boy Grip	\$35.10	\$36.50	\$37.60
Company Grip	\$33.50	\$34.84	\$35.89
Dolly Grip	\$36.34	\$37.79	\$38.92
Chief Lighting Technician	\$38.80	\$40.35	\$41.56
Asst. Chief Lighting Technician	\$35.10	\$36.50	\$37.60
Lighting Programmer	\$35.10	\$36.50	\$37.60
Lighting Technician	\$33.50	\$34.84	\$35.89
Chief Rigging Technician	\$38.80	\$40.35	\$41.56
Production Designer	STN	STN	STN
Art Director (Weekly on Call)	\$3,049.63	\$3,171.62	\$3,266.77
Lead Person	\$38.80	\$40.35	\$41.56
On Set Dresser	\$35.10	\$36.50	\$37.60
Swing Gang	\$33.50	\$34.84	\$35.89
Lead/Production Painter	\$42.64	\$44.35	\$45.68
Set Painter	\$37.10	\$38.58	\$39.74
Set Designer	\$41.23	\$42.88	\$44.17
Charge Scenic Artist	STN	STN	STN
Scenic Artist	\$35.10	\$36.50	\$37.60
Construction Coordinator	STN	STN	STN
Propmaker Foreman	\$39.35	\$40.92	\$42.15
Gang Boss	\$35.10	\$36.50	\$37.60
Propmaker	\$34.26	\$35.63	\$36.70
Special Effects Foreman	STN	STN	STN
Asst. Special Effects	STN	STN	STN
Set Decorator	STN	STN	STN
Prop Master	\$38.80	\$40.35	\$41.56
Asst. Prop Master	\$35.10	\$36.50	\$37.60
Marine Coordinator	\$35.10	\$36.50	\$37.60
Boat Handler	\$33.50	\$34.84	\$35.89
On Set Picture Cars & Boats	\$33.50	\$34.84	\$35.89

NATIONAL LOW BUDGET THEATRICAL AGREEMENT
(02/01/2023 – 12/31/2025)

APPENDIX E(1) WAGE SCALE

NON-PRODUCTION CITIES - TIER TWO PRODUCTIONS

(Continued)

HOURLY WAGES ¹			
CLASSIFICATION	Effective 02/01/2023	Effective 01/01/2024	Effective 01/01/2025 ³
Key Greens	\$35.10	\$36.50	\$37.60
Costume Designer	STN	STN	STN
Assistant Costume Designer	\$35.10	\$36.50	\$37.60
Key Costumer	\$38.80	\$40.35	\$41.56
First Set Costumer	\$35.10	\$36.50	\$37.60
Custom Made Costumer	\$35.10	\$36.50	\$37.60
Costumer	\$33.50	\$34.84	\$35.89
Head Makeup Artist	\$44.63	\$46.42	\$47.81
Makeup Artist	\$37.92	\$39.44	\$40.62
Head Hair Stylist	\$44.63	\$46.42	\$47.81
Hair Stylist	\$37.92	\$39.44	\$40.62
Sound Mixer	\$57.18	\$59.47	\$61.25
Re-Recording/Scoring Mixer	\$62.49	\$64.99	\$66.94
Microphone Boom Operator	\$42.16	\$43.85	\$45.17
Utility Sound Technician	\$40.32	\$41.93	\$43.19
Video Assist (Record)	\$38.80	\$40.35	\$41.56
Script Supervisor	\$39.09	\$40.65	\$41.87
First Aid/Medic	\$35.10	\$36.50	\$37.60
Craft Services	\$35.10	\$36.50	\$37.60
Craft Utility	\$33.50	\$34.84	\$35.89
Studio Teacher/Set Teacher	STN	STN	STN
Editor (Weekly on Call)	\$3,696.50	\$3,844.36	\$3,959.69
Sound Editor (48.6 hr/week)	\$2,698.49	\$2,806.43	\$2,890.62
Music Editor (48.6 hr/week)	\$2,698.49	\$2,806.43	\$2,890.62
Asst. Editor (45 hr/week)	\$2,147.49	\$2,233.39	\$2,300.39
Apprentice Editor (40 hr/week)	\$1,116.84	\$1,161.51	\$1,193.75
Post Production Coordinator	\$35.10	\$36.50	\$37.60
Location Mgr. (On Call) ²	STN	STN	STN
Asst. Loc. Mgr. (On Call) ²	STN	STN	STN
Production Coordinator	\$38.80	\$40.35	\$41.56
Asst. Production Coordinator	\$35.10	\$36.50	\$37.60
Art Dept. Coordinator	\$35.10	\$36.50	\$37.60
Production Accountant	\$38.80	\$40.35	\$41.56
Asst. Prod. Accountant	\$35.10	\$36.50	\$37.60
Story Analyst	\$38.80	\$40.35	\$41.56
All Others	STN	STN	STN

¹ Any rate "Subject to Negotiation" or "STN" shall be greater than the straight-time hourly key rate (excluding "All Others") except as otherwise provided. The "STN" for "All Others" shall not be lower than the 3rd rate in any circumstances.

² 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.

³ If inflation from the prior year as of October 31, 2024 is below four percent (4%), then the contract minimum wage rates shall be increased by three percent (3%) effective January 1, 2025.

NATIONAL LOW BUDGET THEATRICAL AGREEMENT
(02/01/2023 – 12/31/2025)

APPENDIX E(2) WAGE SCALE

NON-PRODUCTION CITIES - TIER THREE PRODUCTIONS

HOURLY WAGES ¹			
CLASSIFICATION	Effective 02/01/2023	Effective 01/01/2024	Effective 01/01/2025 ³
Director of Photography	STN	STN	STN
Camera Operator	\$58.91	\$61.27	\$63.11
Digital Imaging Technician	\$58.91	\$61.27	\$63.11
1st Asst. Camera	\$51.12	\$53.16	\$54.75
2nd Asst. Camera	\$39.17	\$40.74	\$41.96
Still Photographer	\$58.91	\$61.27	\$63.11
Film Loader	\$35.26	\$36.67	\$37.77
Camera Utility	\$40.85	\$42.48	\$43.75
Digital Utility	\$35.26	\$36.67	\$37.77
Publicist	\$40.85	\$42.48	\$43.75
Key Grip	\$40.85	\$42.48	\$43.75
Best Boy Grip	\$36.92	\$38.40	\$39.55
Company Grip	\$35.26	\$36.67	\$37.77
Dolly Grip	\$38.24	\$39.77	\$40.96
Chief Lighting Technician	\$40.85	\$42.48	\$43.75
Asst. Chief Lighting Technician	\$36.92	\$38.40	\$39.55
Lighting Programmer	\$36.92	\$38.40	\$39.55
Lighting Technician	\$35.26	\$36.67	\$37.77
Chief Rigging Technician	\$40.85	\$42.48	\$43.75
Production Designer	STN	STN	STN
Art Director (Weekly on Call)	\$3,210.12	\$3,338.52	\$3,438.68
Lead Person	\$40.85	\$42.48	\$43.75
On Set Dresser	\$36.92	\$38.40	\$39.55
Swing Gang	\$35.26	\$36.67	\$37.77
Lead/Production Painter	\$44.89	\$46.69	\$48.09
Set Painter	\$39.07	\$40.63	\$41.85
Set Designer	\$43.42	\$45.16	\$46.51
Charge Scenic Artist	STN	STN	STN
Scenic Artist	\$36.92	\$38.40	\$39.55
Construction Coordinator	STN	STN	STN
Propmaker Foreman	\$41.42	\$43.08	\$44.37
Gang Boss	\$36.92	\$38.40	\$39.55
Propmaker	\$36.07	\$37.51	\$38.64
Special Effects Foreman	STN	STN	STN
Asst. Special Effects	STN	STN	STN
Set Decorator	STN	STN	STN
Prop Master	\$40.85	\$42.48	\$43.75
Asst. Prop Master	\$36.92	\$38.40	\$39.55
Marine Coordinator	\$36.92	\$38.40	\$39.55
Boat Handler	\$35.26	\$36.67	\$37.77
On Set Picture Cars & Boats	\$35.26	\$36.67	\$37.77

NATIONAL LOW BUDGET THEATRICAL AGREEMENT
(02/01/2023 – 12/31/2025)

APPENDIX E(2) WAGE SCALE

NON-PRODUCTION CITIES - TIER THREE PRODUCTIONS

(Continued)

HOURLY WAGES ¹			
CLASSIFICATION	Effective 02/01/2023	Effective 01/01/2024	Effective 01/01/2025 ³
Key Greens	\$36.92	\$38.40	\$39.55
Costume Designer	STN	STN	STN
Assistant Costume Designer	\$36.92	\$38.40	\$39.55
Key Costumer	\$40.85	\$42.48	\$43.75
First Set Costumer	\$36.92	\$38.40	\$39.55
Custom Made Costumer	\$36.92	\$38.40	\$39.55
Costumer	\$35.26	\$36.67	\$37.77
Head Makeup Artist	\$46.94	\$48.82	\$50.28
Makeup Artist	\$39.93	\$41.53	\$42.78
Head Hair Stylist	\$46.94	\$48.82	\$50.28
Hair Stylist	\$39.93	\$41.53	\$42.78
Sound Mixer	\$60.21	\$62.62	\$64.50
Re-Recording/Scoring Mixer	\$65.78	\$68.41	\$70.46
Microphone Boom Operator	\$44.34	\$46.11	\$47.49
Utility Sound Technician	\$42.45	\$44.15	\$45.47
Video Assist (Record)	\$40.85	\$42.48	\$43.75
Script Supervisor	\$41.16	\$42.81	\$44.09
First Aid/Medic	\$36.92	\$38.40	\$39.55
Craft Services	\$36.92	\$38.40	\$39.55
Craft Utility	\$35.26	\$36.67	\$37.77
Studio Teacher/Set Teacher	STN	STN	STN
Editor (Weekly on Call)	\$3,872.26	\$4,027.15	\$4,147.96
Sound Editor (48.6 hr/week)	\$2,803.44	\$2,915.58	\$3,003.05
Music Editor (48.6 hr/week)	\$2,803.44	\$2,915.58	\$3,003.05
Asst. Editor (45 hr/week)	\$2,260.50	\$2,350.92	\$2,421.45
Apprentice Editor (40 hr/week)	\$1,175.63	\$1,222.66	\$1,253.43
Post Production Coordinator	\$36.92	\$38.40	\$39.55
Location Mgr. (On Call) ²	STN	STN	STN
Asst. Loc. Mgr. (On Call) ²	STN	STN	STN
Production Coordinator	\$40.85	\$42.48	\$43.75
Asst. Production Coordinator	\$36.92	\$38.40	\$39.55
Art Dept. Coordinator	\$36.92	\$38.40	\$39.55
Production Accountant	\$40.85	\$42.48	\$43.75
Asst. Prod. Accountant	\$36.92	\$38.40	\$39.55
Story Analyst	\$40.85	\$42.48	\$43.75
All Others	STN	STN	STN

¹ Any rate "Subject to Negotiation" or "STN" shall be greater than the straight-time hourly key rate (excluding "All Others") except as otherwise provided. The "STN" for "All Others" shall not be lower than the 3rd rate in any circumstances.

² 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.

³ If inflation from the prior year as of October 31, 2024 is below four percent (4%), then the contract minimum wage rates shall be increased by three percent (3%) effective January 1, 2025.

NATIONAL LOW BUDGET THEATRICAL AGREEMENT
(02/01/2023 – 12/31/2025)

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 (now 2023-2025) Low Budget Theatrical Agreement.

CHAPTER 9: IATSE AREA STANDARDS AGREEMENT



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ENTERTAINMENT
PARTNERS

IATSE AREA STANDARDS AGREEMENT WAGE TABLES

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:

- **"Maryland" Rates** set forth in Appendix A shall 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. Within **Southeastern Michigan**, the first two persons hired locally in the property, grip and electric departments shall be paid at the Key and 2nd rates, respectively.
- **"Non-Maryland" Rates** set forth in Appendix A shall 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.**

Within **Cuyahoga County, Ohio**, the first two persons hired locally in the property, grip and electric departments shall be paid at the Key and 2nd rates, respectively.

- For **Washington, D.C.**, the following wage rates shall apply^{1,2,3}:

Minimum Wage Rate	Effective 08/03/2025 – 08/01/2026	
	Theatrical	Television
Key	\$60.21	\$58.73
2nd	55.69	53.76
3rd	50.21	48.77
Utility	43.39	39.80

See footnotes on next page.

- For **Maine, Massachusetts, New Hampshire, Rhode Island and Vermont**, the following rates shall apply^{2,3}:

Minimum Wage Rate	Effective 08/03/2025 – 08/01/2026	
	Theatrical	Television
Key	STN	Maryland Rates
2nd	\$51.73	Maryland Rates
3rd	47.78	Maryland Rates
Utility	39.27	Maryland Rates

See footnotes on next page.

- For **Las Vegas (NV) and Hawaii**, the rates in the Producer – IATSE Basic Agreement shall apply, except that Set Teachers shall be employed on an "on call" basis at rates subject to individual negotiation. The parties hereby confirm the Employer's right to pay on a fractional workweek basis for employees employed on a weekly basis in Las Vegas and Hawaii who work less than a full workweek either before or after one full workweek of employment.

IATSE AREA STANDARDS AGREEMENT WAGE TABLES

- For APOCs and ADCs in All ASA-Covered Geographic Areas:

Minimum Wage Rate	Effective	
	08/03/2025 – 08/01/2026	
	Theatrical	Television
	STN	\$30.00

Footnotes:

¹ The first two persons hired locally in the property, grip and electric departments shall be paid at the Key and 2nd rates, respectively.

² 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.

³ An Assistant Production Office Coordinator or an Art Department Coordinator employed on a theatrical motion picture or on a High Budget SVOD Program that is subject to the terms and conditions applicable to a theatrical motion picture as provided in Paragraph F.(4)(a)(iii) of Sideletter No. 12 shall be employed on a daily/weekly basis or on an "on call" basis at rates subject to individual negotiation. (See Sideletter No. 17.)

**IATSE AREA STANDARDS AGREEMENT
WAGE TABLES**

APPENDIX A
WAGE SCHEDULE

Effective 08/03/2025 – 08/01/2026						
CRAFTS AND CLASSIFICATIONS	"Maryland" Min. Hourly Wage Rates			"Non-Maryland" Min. Hourly Wage Rates		
	Theatrical Motion Pictures	Television		Theatrical Motion Pictures	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 & SCENIC						
Coordinator	Negotiable	Negotiable	Negotiable	\$47.61	Negotiable	Negotiable
Draftsperson	\$44.73	\$41.75	\$43.78	\$39.28	\$37.58	\$38.30
Foreperson	\$52.71	\$48.77	\$51.73	\$47.61	Negotiable	Negotiable
Gang Boss	\$47.78	\$44.73	\$46.74	\$43.43	\$41.62	\$42.44
Shop Crafts Person	\$44.73	\$41.75	\$43.78	\$39.28	\$37.58	\$38.30
Prop / Model Makers	\$44.73	\$41.75	\$43.78	\$39.28	\$37.58	\$38.30
Construction Divers	\$44.73	\$41.75	\$43.78	\$39.28	\$37.58	\$38.30
Utility Technicians ¹	\$38.79	\$37.76	\$38.79	\$35.16	\$33.45	\$34.12
Buyer	\$47.78	\$44.73	\$46.74	\$39.28	\$37.58	\$38.30
Tool Person (MD)	\$44.73	\$41.75	\$43.78	N/A	N/A	N/A
Key Scenic Artist (MD)	Negotiable	Negotiable	Negotiable	N/A	N/A	N/A
Scenic Foreperson	\$52.71	\$48.77	\$51.73	\$43.43	\$41.62	\$42.44
Set Painters	\$44.73	\$41.75	\$43.78	\$39.28	\$37.58	\$38.30
Scenic Artist	\$44.73	\$41.75	\$43.78	\$43.43	\$41.62	\$42.44
Sign Painters / Writers	\$47.78	\$44.73	\$46.74	\$43.43	\$41.62	\$42.44
On Set Painters	\$47.78	\$44.73	\$46.74	\$43.43	\$41.62	\$42.44
Sculptors / Plasterers	\$44.73	\$41.75	\$43.78	\$39.28	\$37.58	\$38.30
PROPS						
Prop Master	\$52.71	\$48.77	\$51.73	\$47.61	Negotiable	Negotiable
Assistant Prop Master / Prop Assistant	\$47.78	\$44.73	\$46.74	\$43.43	\$41.62	\$42.44
Buyer	\$44.73	\$41.75	\$43.78	\$39.28	\$37.58	\$38.30
Prop Weapons	\$47.78	\$44.73	\$46.74	\$43.43	\$41.62	\$42.44
On Set Picture Cars / Boats	\$44.73	\$41.75	\$43.78	\$39.28	\$37.58	\$38.30
Marine Coordinator	\$47.78	\$44.73	\$46.74	\$43.43	\$41.62	\$42.44
Boat Handlers	\$44.73	\$41.75	\$43.78	\$39.28	\$37.58	\$38.30
Prop Person	\$44.73	\$41.75	\$43.78	\$39.28	\$37.58	\$38.30

See Footnotes at end of table section.

**IATSE AREA STANDARDS AGREEMENT
WAGE TABLES**

Effective 08/03/2025 – 08/01/2026						
CRAFTS AND CLASSIFICATIONS	"Maryland" Min. Hourly Wage Rates			"Non-Maryland" Min. Hourly Wage Rates		
	Theatrical Motion Pictures	Television		Theatrical Motion Pictures	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
SET DRESSING						
Set Decorator	Negotiable	Negotiable	Negotiable	\$47.61	Negotiable	Negotiable
Lead Person	\$52.71	\$48.77	\$51.73	\$43.43	\$41.62	\$42.44
Draper / Upholsterer	\$44.73	\$41.75	\$43.78	\$39.28	\$37.58	\$38.30
Buyer	\$52.71	\$48.77	\$51.73	\$39.28	\$37.58	\$38.30
First Dresser (MD)	\$47.78	\$44.73	\$46.74	N/A	N/A	N/A
Dresser, On Set, Off Set, Swing Gang	\$44.73	\$41.75	\$43.78	\$39.28	\$37.58	\$38.30
GREENS						
Greens Persons / Foreperson	\$52.71	\$48.77	\$51.73	\$47.61	Negotiable	Negotiable
First Greens	\$47.78	\$44.73	\$46.74	\$43.43	\$41.62	\$42.44
On Set Greens	\$44.73	\$41.75	\$43.78	\$39.28	\$37.58	\$38.30
COSTUMES						
Costume 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 Costumer / Lead Set Costumer	\$52.71	\$48.77	\$51.73	\$43.43	\$41.62	\$42.44
Assistant Key (non-MD)	N/A	N/A	N/A	\$39.28	\$37.58	\$38.30
Costumer / Buyer / Stylist	\$44.73	\$41.75	\$43.78	\$39.28	\$37.58	\$38.30
Set Costumer	\$44.73	\$41.75	\$43.78	\$39.28	\$37.58	\$38.30
Key Tailor / Fitter (MD)	\$47.78	\$44.73	\$46.74	N/A	N/A	N/A
Tailor / Stitcher / Sewer	\$44.73	\$41.75	\$43.78	\$39.28	\$37.58	\$38.30
GRIPS						
Key	\$52.71	\$48.77	\$51.73	\$47.61	Negotiable	Negotiable
2nd Company Grip	\$47.78	\$44.73	\$46.74	\$43.43	\$41.62	\$42.44
Dolly Grip	\$47.78	\$44.73	\$46.74	\$43.43	\$41.62	\$42.44
Crane Operators	\$44.73	\$41.75	\$43.78	\$39.28	\$37.58	\$38.30
Grips	\$44.73	\$41.75	\$43.78	\$39.28	\$37.58	\$38.30
Pre-Riggers	\$44.73	\$41.75	\$43.78	\$39.28	\$37.58	\$38.30

See Footnotes at end of table section.

**IATSE AREA STANDARDS AGREEMENT
WAGE TABLES**

Effective 08/03/2025 – 08/01/2026						
CRAFTS AND CLASSIFICATIONS	"Maryland" Min. Hourly Wage Rates			"Non-Maryland" Min. Hourly Wage Rates		
	Theatrical Motion Pictures	Television		Theatrical Motion Pictures	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
ELECTRIC						
Chief Lighting Technician	\$52.71	\$48.77	\$51.73	\$47.61	Negotiable	Negotiable
Assistant Chief Lighting Technician	\$47.78	\$44.73	\$46.74	\$43.43	\$41.62	\$42.44
Generator Operator	\$47.78	\$44.73	\$46.74	\$43.43	\$41.62	\$42.44
Electrician	\$44.73	\$41.75	\$43.78	\$39.28	\$37.58	\$38.30
Lighting Programmer	\$47.78	\$44.73	\$46.74	\$43.43	\$41.62	\$42.44
Pipe Rigging	\$44.73	\$41.75	\$43.78	\$39.28	\$37.58	\$38.30
SPECIAL EFFECTS						
Coordinator / Key	\$52.71	\$48.77	\$51.73	\$47.61	Negotiable	Negotiable
Effects Assistant / Charge Person	\$47.78	\$44.73	\$46.74	\$43.43	\$41.62	\$42.44
Additional Effects / Mechanical Effects / Powder Person	\$44.73	\$41.75	\$43.78	\$39.28	\$37.58	\$38.30
Divers	\$47.78	\$44.73	\$46.74	\$43.43	\$41.62	\$42.44
SOUND						
Mixer / Recordist	\$52.71	\$48.77	\$51.73	\$47.61	Negotiable	Negotiable
Boom Person / Assistant	\$47.78	\$44.73	\$46.74	\$43.43	\$41.62	\$42.44
Utility Person / Second Asst. Sound	\$44.73	\$41.75	\$43.78	\$39.28	\$37.58	\$38.30
VIDEO ASSIST						
VTR / Playback	\$52.71	\$48.77	\$51.73	\$47.61	Negotiable	Negotiable
Non-Record Video / Video Assist	\$44.73	\$41.75	\$43.78	\$39.28	\$37.58	\$38.30
CRAFTS SERVICE						
Key Crafts Service	\$47.78	\$44.73	\$46.74	\$43.43	\$41.62	\$42.44
Crafts Service Assistant	\$44.73	\$41.75	\$43.78	\$39.28	\$37.58	\$38.30
FIRST AID						
First Aid (EMT, Paramedic, RN)	\$47.78	\$44.73	\$46.74	\$43.43	\$41.62	\$42.44

See Footnotes at end of table section.

**IATSE AREA STANDARDS AGREEMENT
WAGE TABLES**

Effective 08/03/2025 – 08/01/2026						
CRAFTS AND CLASSIFICATIONS	"Maryland" Min. Hourly Wage Rates			"Non-Maryland" Min. Hourly Wage Rates		
	Theatrical Motion Pictures	Television		Theatrical Motion Pictures	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
SCRIPT SUPERVISOR						
Script Supervisor (if hired locally) ⁴	\$52.71	\$48.77	\$51.73	\$47.61	Negotiable	Negotiable
HAIR AND MAKE-UP						
Key Hair/ Key Make-Up (if hired locally) ⁴	\$52.71	\$48.77	\$51.73	\$47.61	Negotiable	Negotiable
Assistant Hair/ Assistant Make-Up (if hired locally) ⁴	\$47.78	\$44.73	\$46.74	\$43.43	\$41.62	\$42.44
PRODUCTION OFFICE						
Production Office Coordinator (if hired locally) ^{4, 5}	Negotiable	Negotiable	Negotiable	Negotiable	Negotiable	Negotiable
Assistant Production Office Coordinator (if hired locally) ^{4, 6}	Negotiable	\$30.00	\$30.00	Negotiable	\$30.00	\$30.00
ART DEPARTMENT						
Art Dept. Coordinator (if hired locally) ⁶	Negotiable	\$30.00	\$30.00	Negotiable	\$30.00	\$30.00
Graphic Artist ²	\$44.73	\$41.75	\$43.78	\$43.43	\$41.62	\$42.44
SET TEACHER						
Set Teacher ⁵	Negotiable	Negotiable	Negotiable	Negotiable	Negotiable	Negotiable
PROJECTION						
Daily Projectionist (Appendix C*)	\$44.73	\$41.75	\$43.78	\$39.28	\$37.58	\$38.30
TRANSPORTATION (Puerto Rico Only)						
Transportation Coordinator	N/A	N/A	N/A	\$47.61	Negotiable	Negotiable
Transportation Captain	N/A	N/A	N/A	\$43.43	\$41.62	\$42.44
Driver	N/A	N/A	N/A	\$39.28	\$37.58	\$38.30
LOCATIONS (Theatrical and Television Motion Pictures in Colorado, Maryland, New Mexico, Louisiana (excluding Shreveport and Baton Rouge), Tennessee, Virginia and Puerto Rico; and Television Motion Pictures in Maine, Massachusetts, New Hampshire, Rhode Island and Vermont)						
Location Manager ^{5, 7}	Negotiable	Negotiable	Negotiable	Negotiable	Negotiable	Negotiable
Asst. Loc. Manager ⁷	\$47.78	\$44.73	\$46.74	\$43.43	\$41.62	\$42.44

See footnotes on next page.

IATSE AREA STANDARDS AGREEMENT WAGE TABLES

¹ 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.

² When engaged by the Employer, Graphic Artists shall be paid the same as the Scenic Artist. No employee employed on a production as a Graphic Artist on August 1, 2018 shall have his or her rate reduced on that production as a result of this agreement. The parties recognize that the work of a Graphic Artist has historically been performed and may continue to be performed by others within the bargaining unit (including but not limited to a Costume Designer) as well as others outside of the bargaining unit, including outside contractors.

Effective 8/04/2024, Move "Graphic Artist" to the Art Department in Appendix A.

³ All off and on production labor except for active construction will be performed by Crafts Service.

⁴ Unless otherwise represented by another IATSE Local Union.

⁵ Employed on an "on call" basis.

⁶ Pursuant to Sideletter No. 17, an Assistant Production Office Coordinator or an Art Department Coordinator employed on a theatrical motion picture, or on a High Budget SVOD Program that is subject to theatrical wage rates as provided in Paragraph F.(4)(a)(iii) of the Sideletter re: Productions Made for New Media, may be employed on an "on call" basis or on a daily or weekly basis with an hourly rate.

⁷ These rates apply to employees employed on theatrical and television motion pictures in the states of Colorado, Maryland, New Mexico, Louisiana (excluding Shreveport and Baton Rouge), Tennessee and Virginia, and in Puerto Rico, and on television motion pictures in the states of Maine, Massachusetts, New Hampshire, Rhode Island and Vermont.

***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.

IATSE AREA STANDARDS AGREEMENT BENEFIT CONTRIBUTIONS

BENEFIT CONTRIBUTIONS

For each employee in a craft or classification covered by this Agreement, the Employer shall make a daily contribution to the "IATSE National Benefit Funds" unless the Employer and the IATSE agree otherwise. The rate and allocation of such contribution shall be as follows¹:

- In **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)², South Carolina, South Dakota, Tennessee, Texas, U.S. Virgin Islands, Utah, Virginia, West Virginia, Wisconsin, and Wyoming**: the "non-Maryland fringe rate" shall be applicable per day.

Non-Maryland Fringe Rates	08/03/2025 – 08/01/2026	
	Theatrical	Television
Health and Welfare		
Annuity		
Pension (Def. Ben.)		
Total	190.00	190.00

- 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 Ohio³**: the "Maryland fringe rates" shall apply per day.

Maryland Fringe Rates	08/03/2025 – 08/01/2026	
	Theatrical	Television
Health and Welfare		
Annuity		
Pension (Def. Ben.)		
Total	190.00	190.00

- For **Southeastern Michigan⁴**, the following fringe rates shall apply per day:

	08/03/2025 – 08/01/2026	
	Theatrical	Television
Health and Welfare		
Pension		
Total	190.00	190.00

¹ The Union will have the right to reallocate contributions from the IATSE Annuity Fund to the IATSE National Health and Welfare Fund once during the term of the Agreement and only for those areas to which the "Maryland" or "non-Maryland" fringe rates apply, upon sixty (60) days' advance notice to the Employers, provided that the reallocation results in a uniform allocation for all groups who are under the "Maryland" fringe rates and/or a uniform allocation for all groups who are under the "non-Maryland" fringe rates. The Union shall provide notice to the AMPTP and Employers of said allocation.

² 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.

³ Pension contributions for employees hired within the jurisdiction of Local 209 shall be made to the Local 27 Pension Plan.

⁴ "Southeastern Michigan" is defined as the counties of Lapeer, Lenawee, Livingston, Macomb, Monroe, Oakland, Sanilac, St. Clair, Washtenaw and Wayne. Health contributions are payable to the IATSE National Benefit Plans Health Fund; pension contributions are payable to the Locals 38 and 812 Pension Plan. Pension for Local 161-represented POCs, APOCs, and ADCs employed in Southeastern MI shall be to the IATSE National Pension Fund C, rather than the Locals 38 and 812 Pension Plans.

IATSE AREA STANDARDS AGREEMENT BENEFIT CONTRIBUTIONS

- For Washington, D.C., the following fringe rates shall apply per day:

	08/03/2025 – 08/01/2026	
	Theatrical	Television
Health and Welfare		
Annuity		
Pension		
Total	190.00	190.00

- For Maine, Massachusetts, New Hampshire, Rhode Island, and Vermont, the following fringe rates shall apply per day:

	08/03/2025 – 08/01/2026	
	Theatrical	Television
Total	\$190.00	\$190.00

- For Las Vegas, NV, the following fringe rates shall apply:

	08/03/2025 – 08/01/2026	
	Theatrical and Television	
Health and Welfare	\$158.32 per day	
Pension	8% of Gross	

- For Hawaii, the following fringe rates shall apply:

	08/03/2025 – 08/01/2026	
	Theatrical and Television	
Health and Welfare	\$2.10 per hour plus \$127.00 per day	
Annuity	\$2.10 per hour	
Pension	\$19.00 per day	

- For Oregon and Washington, the following fringe rates shall apply:

	08/03/2025 – 08/01/2026	
	Theatrical	Television
Total	\$190.00	\$190.00

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**

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).

- (a) In addition, except as provided in subparagraph (b) below, 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.
- (b) However, subparagraph (2)(a) above shall not apply to a season of any series, the pilot or first episode of which commences principal photography on or after January 1, 2025.

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

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.

"Nearby Hires" shall be paid a weekly living allowance of no less than \$777 per week effective 08/03/2025, or \$111 per day effective 08/03/2025.

Alternatively, upon request of the 'Nearby Hire,' the Employer may provide the employee with reasonable single occupancy hotel accommodations in lieu of the weekly living allowance.

**IATSE AREA STANDARDS AGREEMENT
PRODUCTION CENTERS**

Distant Hire:

Any person who resides outside the geographical definition of a "Nearby Hire" in a given production area. "Distant Hires" shall be provided with reasonable single occupancy hotel accommodations.

Per Diem for Distant Hires:

Effective 8/04/2024	
Breakfast	\$14.00
Lunch	\$21.00
Dinner	\$35.00
Daily Total	\$70.00

Any meals provided by the employer may be deducted from per diem at the above stated rates.

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.

IATSE AREA STANDARDS AGREEMENT TERMS & CONDITIONS

TERMS & CONDITIONS

WORK DAY

A work day starting on one calendar day and running into the next calendar day shall be credited to the first calendar day, except that an employee whose work shift overlaps into a holiday or from a holiday into the next day shall be paid at double time for those hours worked on the calendar holiday.

WORK WEEK

A workweek consists of either five (5) consecutive or six (6) consecutive work days out of any seven (7) consecutive calendar days, commencing with the first day worked. The workweek may be shifted two (2) times without incurring additional costs during principal photography for each production (in the case of episodic television, the workweek may be shifted two (2) times between hiatus periods (i.e., between the commencement or resumption of production and a cessation of principal photography for the series for at least one week)). Any workweek shift shall be subject to a minimum thirty-two (32) hour rest period.

OVERTIME

THEATRICAL

ON/OFF PRODUCTION	Straight (8/40)	Overtime (8+)	Overtime (12+ worked)	Overtime (15+ elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	2x rate	3x rate
7th day worked	2x rate	2x rate	2x rate	3x rate

Overtime calculated in 1/10th hour increments.

TELEVISION

ON/OFF PRODUCTION	Straight (8/40)	Overtime (8+)	Overtime (12+ worked)	Overtime (15+ elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	2x rate	3x rate
7th day worked	2x rate	2x rate	2x rate	3x rate

Overtime calculated in 1/10th hour increments.

CONSECUTIVE DAYS WORKED

An employee shall receive a minimum of 1 day off after 14 consecutive days of work. An employee who works a 15th consecutive day shall be paid additional straight time for all hours worked thereafter until a thirty-two (32) hour rest period is provided.

IATSE AREA STANDARDS AGREEMENT
TERMS & CONDITIONS

REST PERIOD

DAILY REST PERIOD

Condition & Rest Period	If Daily Rest Period is Invaded	
Studio On Prod Studio Off Prod Report To On Prod Report To Off Prod Bus To On Prod Bus To Off Prod 10 hours	Pay additional double time for all such invaded time.	If the rest period is invaded by $\frac{1}{2}$ hour or less, the penalty shall be payment of $\frac{1}{2}$ hour of additional double time; if the rest period is invaded by more than $\frac{1}{2}$ hour, the penalty shall be computed in 1/10th hour increments.
Distant 9 Hours*		

* If employee is employed as Distant Hire and works fourteen (14) or more hours on two (2) consecutive days, rest period increases to ten (10) hours and remains so until employee either works a day of fewer than fourteen (14) hours or has a day off. The exception in the preceding sentence shall not apply to pilots or series in their first season of production.

WEEKEND REST PERIOD

Condition & Rest Period	If Weekend Rest Period is Invaded ¹	
Employees who work a five (5) consecutive day workweek 54 Hours*		
Employees who work a six (6) consecutive day workweek 32 Hours	The employee shall be paid additional double time for invaded hours only.	If the rest period is invaded by $\frac{1}{2}$ hour or less, the penalty shall be payment of $\frac{1}{2}$ hour of additional double time; if the rest period is invaded by more than $\frac{1}{2}$ hour, the penalty shall be computed in 1/10th hour increments.
Employees whose sixth day worked occurs on the seventh day of the workweek 32 Hours		

¹If the production's first workweek is a partial workweek, the weekend rest period shall apply as if it were a full workweek.

*The weekend rest period for employees who work a five (5) consecutive day workweek may be reduced to fifty (50) hours, inclusive of the daily rest period, in the following circumstances:

- (A) The fifth day of the workweek is no longer than twelve (12) hours worked; and either
 - (B) (i) Exterior night shooting, as called for in the script, is scheduled for the fifth day of the workweek;
 - (ii) Work on the fifth day of the workweek takes place at a shooting location, access to which is limited to certain hours; or
 - (iii) Work on the fifth day of the workweek is delayed due to health and safety concerns as a result of weather or a natural hazard that occurs during the course of the employee's work shift.
- (C) Producer may utilize the foregoing exceptions:
 - (i) once on a one-time motion picture 66 minutes or more but less than 85 minutes in length;
 - (ii) no more than once every six (6) weeks on episodic series and mini-series;
 - (iii) twice on a theatrical motion picture or on a one-time motion picture 85 minutes or more in length.

IATSE AREA STANDARDS AGREEMENT TERMS & CONDITIONS

MEALS

Meal periods shall be not less than 1/2 hr nor more than 1 hr. Not more than one meal period shall be deducted from work time for an employee during the minimum call. The minimum guarantee of work time after a second meal shall be one and one-half hours except when such meal is provided at the Employer's expense. The Employer need not provide a meal or a meal allowance whenever eating facilities are available in the vicinity of the production location.

The employee's first meal period shall commence within six (6) hours following the time of first call for the day; succeeding meal periods shall commence within six (6) hours after the end of the preceding meal period. An employee's first meal period shall commence no earlier than two (2) hours after such employee reports for work except that persons called up to two (2) hours earlier than the regular crew call who are provided with a non-deductible hot breakfast and time to sit and eat (within one (1) hour before or after the regular crew call) will have their first deductible meal period due at the same time as a meal is due for the regular crew.

Meal intervals may be extended twelve (12) minutes without penalty when used for completing a camera setup in progress or one-half hour for wrap if the employee is dismissed with one-half hour.

MEAL PENALTY

Feature or Television (Other Than in Studio) Penalty:

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or fraction thereof	\$12.50
4th 1/2 hr. or fraction thereof	\$12.50
5th 1/2 hr. or every 1/2 hr. thereafter	\$25.00

For any workweek in which an employee is entitled to more than 20 meal period penalties, all subsequent meal period penalties for that employee in that workweek shall be compensated at 1 hour of pay at the prevailing rate for each 1/2 hour of meal delay or fraction thereof.

Television (In Studio Only) Penalty:

1st 1/2 hr. or fraction thereof	\$8.50
2nd 1/2 hr. or fraction thereof	\$11.00
3rd 1/2 hr. or fraction thereof	\$13.50
4th 1/2 hr. or fraction thereof	\$13.50
5th 1/2 hr. or every 1/2 hr. thereafter	\$25.00

For any workweek in which an employee is entitled to more than 20 meal period penalties, all subsequent meal period penalties for that employee in that workweek shall be compensated at 1 hour of pay at the prevailing rate for each 1/2 hour of meal delay or fraction thereof.

IATSE AREA STANDARDS AGREEMENT TERMS & CONDITIONS

HOLIDAYS

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.

If any recognized holiday 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.

Worked:

	Straight (8/40)	Overtime (8+)	Gold (12+ worked)	Gold (15+ elapsed)
Holiday worked	2x rate	2x rate	2x rate	3x rate

Overtime calculated in 1/10th hour increments.

"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

Nearby Hires are only entitled to the daily benefit plan contribution for each idle seventh day occurring within a six-day workweek only.

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.

MILEAGE ALLOWANCE

Unless offered transportation 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., except that employees employed on a production that commences principal photography on or after July 31, 2022 shall be paid a mileage allowance calculated at the then-current IRS rate.

IATSE AREA STANDARDS AGREEMENT TERMS & CONDITIONS

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.

The work of Transportation Coordinators, Transportation Captains and Drivers is covered by this Agreement only when performed in Puerto Rico.

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.

SPECIALIZED WORK & AERIAL LIFTS

- 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.

When an employee covered by this Agreement is working in close proximity and is exposed to the same hazard with the same degree of risk to which another employee covered by this Agreement or the Basic Agreement is exposed who has negotiated a specialized pay adjustment, the employee covered by this Agreement is entitled to that same specialized pay adjustment. In all other specialized work situations, the amount of such adjustment shall be the subject of individual negotiations.

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.

Employer shall provide each employee with \$250,000 of accidental death and dismemberment insurance for each day on which the employee receives a specialized pay adjustment pursuant to this provision.

IATSE AREA STANDARDS AGREEMENT TERMS & CONDITIONS

- 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.

- The following provisions shall be applicable to employees required to be under water when performing their work:

(1) A dressing room shall be provided.

(2) Hot drinks or nourishment shall be available if water is cold.

(3) A rest period of 10 minutes shall be allowed for each hour so worked. Not more than 2 consecutive hours shall elapse without a rest period.

(4) In the event safety conditions so warrant, it shall be the practice of underwater workers in the performance of such work to work jointly in pairs.

- Producer will provide suitable wearing apparel for abnormally cold or wet work.

When required by Producer to work in water 3 feet or more in depth for a period of an aggregate of at least 4 hours during any workday, employee will be paid a 15% bonus for all hours worked during the work shift.

- Work in Aerial Lifts

(1) A grip who is instructed to perform work in an aerial lift (e.g. boom or articulating boom) at a height of at least 65 feet for 4 or more cumulative hours within a single shift shall receive an additional \$3.00 per hour for the entire shift. An employee who receives increased pay under this subparagraph (1) shall not be entitled to the increased pay under subparagraph (2) below.

(2) When an 'on production' employee works in an aerial lift used as a lighting platform or grip lighting platform at a height of at least 35 feet for 4 or more cumulative hours within a single shift, the employee shall receive an additional \$1.00 per hour for the entire shift.

PRODUCTIONS MADE FOR NEW MEDIA

Please see Chapter 10 for details on Sideletter No.12 governing productions made for new media.

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').

IATSE AREA STANDARDS AGREEMENT TERMS & CONDITIONS

SPECIAL CONDITIONS FOR PROGRAMS MADE FOR BASIC CABLE OR THE CW

Wage Rates

For employees working in the areas covered by Article 3(A)(1) and (4), the 'Maryland rates', and Article 3(A)(2), the 'Non-Maryland rates', the rates set forth below shall apply:

Long-form, Pilot & Season 1	"Pilot, Long-Form and First Year of One-Hour Episodic Television Series" rates
Season 2	"Pilot, Long-Form and First Year of One-Hour Episodic Television Series" rates
Season 3+	"All Other Television" rates

For employees working 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.

Holidays Not Worked

Long-form, Pilot & Season 1	Not required to pay the unworked holidays
Season 2	Pay 4 hours at the employee's regular straight time hourly rate provided in Article 7
Season 3+	Pay 8 hours at the employee's regular straight time hourly rate provided in Article 7

SICK LEAVE

Please refer to laborrelations2@ep.com for any questions.

**NEW MEDIA
TABLE OF CONTENTS**

CHAPTER 10: NEW MEDIA

TABLE OF CONTENTS

IATSE BASIC AGREEMENT	505
IATSE AREA STANDARDS AGREEMENT.....	512
TEAMSTERS/BASIC CRAFTS AGREEMENT	518
DGA AGREEMENT.....	520
SAG-AFTRA AGREEMENT	521
WGA AGREEMENT.....	522
NEW YORK LOCALS AGREEMENT	523
Local 52 New Media.....	525
Local 161 New Media.....	528
Local 764 New Media.....	532
Local 798 New Media.....	535
Local 829 New Media.....	538

IATSE BASIC AGREEMENT

Other than Low Budget, Mid Budget or High Budget SVOD, AVOD or FAST Channel Programs

Terms and conditions, including wage rates, for programs that do not meet the criteria for SVOD, AVOD or FAST Channel Programs of Low Budget, Mid-Budget or High Budget 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:

On covered New Media Productions budgeted at \$25,000 or less per minute (using the same cost elements as described in the third paragraph of Paragraph B. in the New Media Sideletter), Producer's only obligation hereunder shall be to make contributions to the Active Health Fund, as required by Article XII of the Basic Agreement, and to the Retired Employees Fund, as required by Article XIV of the Basic Agreement, on behalf of each employee employed under the terms of this Sideletter.

On New Media Productions budgeted at more than \$25,000 per minute (using the same cost elements as described in the third paragraph of Paragraph B. in the New Media Sideletter), or when employees are assigned by the Producer to a Derivative New Media Production as part of their regular workday on the source production, Producer shall be obligated to make pension, health and Individual Account Plan contributions in accordance with the provisions of Articles XII, XIII, XIII A. and XIV of the Basic Agreement.

Low Budget, Mid Budget or High Budget SVOD, AVOD and FAST Channel Programs Defined

To be deemed a SVOD, AVOD or FAST Channel Program of Low, Mid or High Budget, it must make for initial exhibition on a subscription video-on-demand consumer pay platform (SVOD), a free-to-the-consumer, advertiser-supported new media platform (AVOD) or a free ad-supported streaming television channel (FAST Channel), and meet the following budget criteria:

Length of Program	Low Budget Threshold	Mid Budget Threshold	High Budget Threshold
20-35 Minutes	Less than \$900,000	\$900,000 or more but less than \$1,300,000	\$1,300,000 and above
36-65 Minutes	Less than \$1,750,000	\$1,750,000 or more but less than \$2,500,000	\$2,500,000 and above
66 Minutes or more*	Less than \$2,100,000	\$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 "Low", "Mid" or "High Budget" regardless of the budgets and are subject to the terms and conditions of the "Other than Low Budget, Mid Budget or High Budget SVOD, AVOD or FAST Channel Programs".

*Effective 8/4/2024, a High Budget SVOD, AVOD or FAST Channel Program that is 96 minutes or more in length and budgets exceeding \$34,778,222 (other than a pilot, episode of a series or part of a mini-series) and that is exhibited on a subscription video-on-demand consumer pay platform, a free-to-the-consumer, advertiser-supported new media platform or a free ad-supported streaming television channel with 20,000,000 or more domestic subscribers will be subject to theatrical wage rates and working conditions.

NEW MEDIA
IATSE – BASIC AGREEMENT

IATSE Basic Agreement – Low & Mid-Budget SVOD, AVOD, FAST		
Low Budget SVOD, AVOD, FAST	Employees other than Local 700	Local 700 Employees
Wage Rates	Basic -12.5%	Basic* -12.5%
Overtime	1.5x after 8hrs worked, except as otherwise provided in the WCSL Agreements 2x after 12 hours worked 3x after 15 hours elapsed	1.5x after 8hrs worked, except as otherwise provided in Local 700 Agreement or Amendment Agreement, as applicable 2x after 12 hours worked 3x after 15 hours elapsed
Holiday	No unworked holiday pay	No unworked holiday pay
Vacation	No vacation pay	No vacation pay
Other terms & conditions	Per New Media Sideletter	Per New Media Sideletter
Mid Budget SVOD, AVOD, FAST	Employees other than Local 700	Local 700 Employees
Wage Rates	Basic -12.5%	Basic* -12.5%
Overtime	1.5x after 8hrs worked, except as otherwise provided in the WCSL Agreements 2x after 12 hours worked 3x after 15 hours elapsed	1.5x after 8hrs worked, except as otherwise provided in Local 700 Agreement or Amendment Agreement, as applicable 2x after 12 hours worked 3x after 15 hours elapsed
Holiday	No unworked holiday pay	No unworked holiday pay
Vacation	No vacation pay	No vacation pay
Other terms & conditions	Per New Media Sideletter	Per New Media Sideletter

*Local 700 Agreement or Amendment Agreement rates, as applicable.

NEW MEDIA
IATSE – BASIC AGREEMENT

IATSE Basic Agreement – High Budget SVOD, AVOD, FAST		
EPISODIC SERIES		
20-35 Minutes	Employees other than Local 700	Local 700 Employees
Wage Rates	<u>Single-Cam</u> <ul style="list-style-type: none"> Pilot: Digital -3% Season 1: Digital -3% Season 2 – Digital -3% Season 3+: Digital <u>Multi-Cam</u> <ul style="list-style-type: none"> Pilot: Basic -3% Season 1+: Basic 	<u>Single-Cam</u> <ul style="list-style-type: none"> Basic* -3% Season 1: Basic* -3% Season 2: Basic* -3% Season 3: Basic* <u>Multi-Cam</u> <ul style="list-style-type: none"> Pilot & Season 1+: Basic*
Overtime	1.5x after 8 hours worked, except as otherwise provided in WCSL Agreement 2x after 12 hours worked 3x after 15 hours elapsed	1.5x after 8 hours worked, except as otherwise provided in Local 700 Agreement or Amendment Agreement, as applicable 2x after 12 hours elapsed 3x after 15 hours elapsed
Holiday	<u>Single-Cam</u> <ul style="list-style-type: none"> Pilot: No unworked holiday pay Season 1: No unworked holiday pay Season 2: 50% unworked holiday pay Season 3+: 100% unworked holiday pay <u>Multi-Cam</u> <ul style="list-style-type: none"> Pilot: No unworked holiday pay Season 1+: 100% unworked holiday pay 	100% unworked holiday pay ¹
Vacation	<u>Single-Cam</u> <ul style="list-style-type: none"> Pilot: No vacation pay Season 1: No vacation pay Season 2: 50% vacation pay Season 3+: 100% vacation pay <u>Multi-Cam</u> <ul style="list-style-type: none"> Pilot: No vacation pay Season 1+: 100% vacation pay 	100% vacation pay ¹
Other terms & conditions	Per New Media Sideletter	Per New Media Sideletter

*Local 700 Agreement or Amendment Agreement rates, as applicable.

¹Local 700 Amendment – Third Area – follows sideletter conditions and will receive the same V&H discounts as "Employees other than Local 700". Continued next page.

NEW MEDIA
IATSE – BASIC AGREEMENT

IATSE Basic Agreement – High Budget SVOD, AVOD, FAST		
EPISODIC SERIES		
36-65 Minutes	Employees other than Local 700	Local 700 Employees
Wage Rates	Pilot: Basic -3% Season 1: Basic -3% Season 2: Basic -3% Season 3+: Basic	Pilot: Basic* -3% Season 1: Basic* -3% Season 2: Basic* -3% Season 3+: Basic*
Overtime	1.5x after 8 hours worked, except as otherwise provided in WCSL Agreement 2x after 12 hours worked 3x after 15 hours elapsed	1.5x after 8 hours worked, except as otherwise provided in Local 700 Agreement or Amendment Agreement, as applicable 2x after 12 hours elapsed 3x after 15 hours elapsed
Holiday	Pilot: No unworked holiday pay Season 1: No unworked holiday pay Season 2: 50% unworked holiday pay Season 3+: 100% unworked holiday pay	100% unworked holiday ¹
Vacation	Pilot – No vacation pay Season 1: No vacation pay Season 2: 50% vacation pay Season 3+: 100% vacation pay	100% vacation pay ¹
Other terms & conditions	Per New Media Sideletter	

*Local 700 Agreement or Amendment Agreement rates, as applicable.

¹Local 700 Amendment – Third Area – follows sideletter conditions and will receive the same V&H discounts as "Employees other than Local 700".

Continued next page.

NEW MEDIA
IATSE – BASIC AGREEMENT

IATSE Basic Agreement – High Budget SVOD, AVOD, FAST		
MINI-SERIES		
20-35 Minutes	Employees other than Local 700	Local 700 Employees
Wage Rates	Digital -3%	Basic* -3%
Overtime	1.5x after 8 hours worked, except as otherwise provided in WCSL Agreement 2x after 12 hours worked 3x after 15 hours elapsed	1.5x after 8 hours worked, except as otherwise provided in Local 700 Agreement or Amendment Agreement, as applicable 2x after 12 elapsed 3x after 15 elapsed
Holiday	No unworked holiday pay	100% unworked holiday pay
Vacation	No vacation pay	100% vacation pay
Other terms & conditions	Per New Media Sideletter	Per New Media Sideletter
36-65 Minutes	Employees other than Local 700	Local 700 Employees
Wage Rates	Basic -3%	Basic* -3%
Overtime	1.5x after 8 hours worked, except as otherwise provided in WCSL Agreement 2x after 12 hours worked 3x after 15 hours elapsed	1.5x after 8 hours worked, except as otherwise provided in Local 700 Agreement or Amendment Agreement, as applicable 2x after 12 elapsed 3x after 15 elapsed
Holiday	No unworked holiday pay	100% unworked holiday pay ¹
Vacation	No vacation pay	100% vacation pay ¹
Other terms & conditions	Per New Media Sideletter	Per New Media Sideletter
66+ Minutes	Employees other than Local 700	Local 700 Employees
Wage Rates	Basic -3%	Basic* -3%
Overtime	1.5x after 8 hours worked, except as otherwise provided in WCSL Agreement 2x after 12 hours worked 3x after 15 hours elapsed	1.5x after 8 hours worked, except as otherwise provided in Local 700 Agreement or Amendment Agreement, as applicable 2x after 12 elapsed 3x after 15 elapsed
Holiday	No unworked holiday pay	100% unworked holiday pay ¹
Vacation	No vacation pay	100% vacation pay ¹
Other terms & conditions	Per New Media Sideletter	Per New Media Sideletter

*Local 700 Agreement or Amendment Agreement rates, as applicable.

¹Local 700 Amendment – Third Area – follows sideletter conditions and will receive the same V&H discounts as “Employees other than Local 700”.

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NEW MEDIA
IATSE – BASIC AGREEMENT

IATSE Basic Agreement – High Budget SVOD, AVOD, FAST		
ONE-TIME PROGRAM		
20-35 Minutes	Employees other than Local 700	Local 700 Employees
Wage Rates	Basic -10%	Basic* -3%
Overtime	1.5x after 8 hours worked, except as otherwise provided in WCSL Agreement 2x after 12 hours worked 3x after 15 hours elapsed	1.5x after 8 hours worked, except as otherwise provided in Local 700 Agreement or Amendment Agreement, as applicable 2x after 12 hours elapsed 3x after 15 hours elapsed
Holiday	No unworked holiday pay	100% unworked holiday pay ¹
Vacation	No vacation pay	100% vacation pay ¹
Other terms & conditions	Per New Media Sideletter	Per New Media Sideletter
36-65 Minutes	Employees other than Local 700	Local 700 Employees
Wage Rates	Basic -10%	Basic* -3%
Overtime	1.5x after 8 hours worked, except as otherwise provided in WCSL Agreement 2x after 12 hours worked 3x after 15 hours elapsed	1.5x after 8 hours worked, except as otherwise provided in Local 700 Agreement or Amendment Agreement, as applicable 2x after 12 hours elapsed 3x after 15 hours elapsed
Holiday	No unworked holiday pay	100% unworked holiday pay ¹
Vacation	No vacation pay	100% vacation pay ¹
Other terms & conditions	Per New Media Sideletter	Per New Media Sideletter
66-84 Minutes	Employees other than Local 700	Local 700 Employees
Wage Rates	Basic -10%	<u>20M+ Subscribers</u> • 66-84 Minutes ○ \$3.0M-<\$4.0M: Basic* -10% ○ \$4.0M+: Basic* -3% <u><20M Subscribers</u> • 66-84 Minutes: Basic* -10%
Overtime	1.5x after 8 hours worked, except as otherwise provided in WCSL Agreement 2x after 12 hours worked 3x after 15 hours elapsed	1.5x after 8 hours worked, except as otherwise provided in Local 700 Agreement or Amendment Agreement, as applicable 2x after 12 hours elapsed 3x after 15 hours elapsed
Holiday	No unworked holiday pay	100% unworked holiday pay ¹
Vacation	No vacation pay	100% vacation pay ¹
Other terms & conditions	Per New Media Sideletter	Per New Media Sideletter

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NEW MEDIA
IATSE – BASIC AGREEMENT

IATSE Basic Agreement – High Budget SVOD, AVOD, FAST		
ONE-TIME PROGRAM		
85-95 Minutes	Employees other than Local 700	Local 700 Employees
Wage Rates	Basic -10%	<u>20M+ Subscribers</u> <ul style="list-style-type: none"> • 85-95 Minutes <ul style="list-style-type: none"> ◦ \$3.0M-<\$4.0M: Basic* -10% ◦ \$4.0M+: Basic* -3% <u><20M Subscribers</u> <ul style="list-style-type: none"> • 85+ Minutes <ul style="list-style-type: none"> ◦ <\$37.21M: Basic* -10% ◦ \$37.21M+: Basic*
Overtime	1.5x after 8 hours worked, except as otherwise provided in WCSL Agreement 2x after 12 hours worked 3x after 15 hours elapsed	1.5x after 8 hours worked, except as otherwise provided in Local 700 Agreement or Amendment Agreement, as applicable 2x after 12 hours elapsed 3x after 15 hours elapsed
Holiday	No unworked holiday pay	100% unworked holiday pay ¹
Vacation	No vacation pay	100% vacation pay ¹
Other terms & conditions	Per New Media Sideletter	Per New Media Sideletter
96+ Minutes	Employees other than Local 700	Local 700 Employees
Wage Rates	<\$37.21M: Basic -10% \$37.21M+: Basic	<u>20M+ Subscribers</u> <ul style="list-style-type: none"> • <\$37.21M: <ul style="list-style-type: none"> ◦ \$3.0M-<\$4.5M: Basic* -10% ◦ \$4.5M-<\$37.21M: Basic* -3% • \$37.21M+: Basic* <u><20M Subscribers</u> <ul style="list-style-type: none"> • See 85-95 chart for 85+ mins
Overtime	1.5x after 8 hours worked, except as otherwise provided in WCSL Agreement 2x after 12 hours worked 3x after 15 hours elapsed	1.5x after 8 hours worked, except as otherwise provided in Local 700 Agreement or Amendment Agreement, as applicable 2x after 12 hours elapsed 3x after 15 hours elapsed
Holiday	<\$37.21M: No unworked holiday pay \$37.21M+: 100% unworked holiday pay	100% unworked holiday pay ¹
Vacation	<\$37.21M: No unworked holiday pay \$37.21M+: 100% vacation pay	100% vacation pay ¹
Other terms & conditions	Per New Media Sideletter	Per New Media Sideletter

*Local 700 Agreement or Amendment Agreement rates, as applicable

¹Local 700 Amendment – Third Area – follows sideletter conditions and will receive the same V&H discounts as "Employees other than Local 700".

IATSE AREA STANDARDS AGREEMENT

Other than Low Budget, Mid Budget or High Budget SVOD, AVOD or FAST Channel Programs

Terms and conditions, including wage rates, for programs that do not meet the criteria for SVOD, AVOD or FAST Channel Programs of Low Budget, Mid-Budget or High Budget 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.

Low Budget, Mid Budget or High Budget SVOD, AVOD and FAST Channel Programs Defined

To be deemed a SVOD, AVOD or FAST Channel Program of Low, Mid or High Budget, it must make for initial exhibition on a subscription video-on-demand consumer pay platform (SVOD), a free-to-the-consumer, advertiser-supported new media platform (AVOD) or a free ad-supported streaming television channel (FAST Channel), and meet the following budget criteria:

Length of Program	Low Budget Threshold	Mid Budget Threshold	High Budget Threshold
20-35 Minutes	Less than \$900,000	\$900,000 or more but less than \$1,300,000	\$1,300,000 and above
36-65 Minutes	Less than \$1,750,000	\$1,750,000 or more but less than \$2,500,000	\$2,500,000 and above
66 Minutes or more*	Less than \$2,100,000	\$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 "Low", "Mid" or "High Budget" regardless of the budgets and are subject to the terms and conditions of the "**Other than Low Budget, Mid Budget or High Budget SVOD, AVOD or FAST Channel Programs**".

*Effective 8/4/2024, a High Budget SVOD, AVOD or FAST Channel Program that is 96 minutes or more in length and budgets exceeding \$34,778,222 (other than a pilot, episode of a series or part of a mini-series) and that is exhibited on a subscription video-on-demand consumer pay platform, a free-to-the-consumer, advertiser-supported new media platform or a free ad-supported streaming television channel with 20,000,000 or more domestic subscribers will be subject to theatrical wage rates and working conditions.

NEW MEDIA
IATSE – AREA STANDARDS AGREEMENT

IATSE Area Standards Agreement – Low & Mid-Budget SVOD, AVOD, FAST	
Low Budget SVOD, AVOD, FAST	
Wage Rates	<u>Maryland or Non-Maryland</u> Pilots, Long-Form and First Year of One-Hour Episodic TV Series <u>ME MA NH RI VT</u> Pilots, Long-Form and First Year of One-Hour Episodic TV Series <u>Las Vegas, NV & HI</u> Basic Agreement Long-Form (Reduced by 12.5%) <u>Washington DC</u> Article 3(A)(3) – TV
Conditions	ASA TV Long-Form See the ASA Chapter for the applicable Rest Periods and Overtime.
Holiday	No unworked holiday pay
Mid Budget SVOD, AVOD, FAST	
Wage Rates	<u>Maryland or Non-Maryland</u> Pilots, Long-Form and First Year of One-Hour Episodic TV Series <u>ME MA NH RI VT</u> Pilots, Long-Form and First Year of One-Hour Episodic TV Series <u>Las Vegas, NV & HI</u> Basic Agreement Long-Form (Reduced by 12.5%) <u>Washington DC</u> Article 3(A)(3) – TV
Conditions	ASA TV Long-Form See the ASA Chapter for the applicable Rest Periods and Overtime.
Holiday	No unworked holiday pay

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NEW MEDIA
IATSE – AREA STANDARDS AGREEMENT

IATSE Area Standards Agreement – High-Budget SVOD, AVOD, FAST	
EPISODIC SERIES	
20-35 Minutes	
Wage Rates	<u>Maryland or Non-Maryland</u> Pilot & Season 1: Pilots, Long-Form and First Year of One-Hour Episodic TV Series Season 2+: All Other TV
	<u>ME MA NH RI VT</u> Pilot & Season 1: Pilots, Long-Form and First Year of One-Hour Episodic TV Series Season 2+: All Other TV
	<u>Las Vegas, NV & HI</u> Pilot: Basic Agreement Reduced by 3% Season 1: Basic Agreement Reduced by 3% Season 2: Basic Agreement Reduced by 3% Season 3+: Basic Agreement
	<u>Washington DC</u> Article 3(A)(3) – TV
Conditions	ASA TV See the ASA Chapter for the applicable Rest Periods and Overtime.
Holiday	Pilot & S1: No unworked holiday pay Season 2+: 100% unworked holiday pay
36-65 Minutes	
Wage Rates	<u>Maryland or Non-Maryland</u> Pilot & Season 1: Pilots, Long-Form and First Year of One-Hour Episodic TV Series Season 2+: All Other TV
	<u>ME MA NH RI VT</u> Pilot & Season 1: Pilots, Long-Form and First Year of One-Hour Episodic TV Series Season 2+: All Other TV
	<u>Las Vegas, NV & HI</u> Pilot: Basic Agreement Reduced by 3% Season 1: Basic Agreement Reduced by 3% Season 2: Basic Agreement Reduced by 3% Season 3+: Basic Agreement
	<u>Washington DC</u> Article 3(A)(3) – TV
Conditions	ASA TV See the ASA Chapter for the applicable Rest Periods and Overtime.
Holiday	Pilot & S1: No unworked holiday pay Season 2+: 100% unworked holiday pay

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NEW MEDIA
IATSE – AREA STANDARDS AGREEMENT

IATSE Area Standards Agreement – High-Budget SVOD, AVOD, FAST	
MINI-SERIES	
20-35 Minutes	
Wage Rates	<u>Maryland or Non-Maryland</u> Pilots, Long-Form and First Year of One-Hour Episodic TV Series <u>ME MA NH RI VT</u> Pilots, Long-Form and First Year of One-Hour Episodic TV Series <u>Las Vegas, NV & HI</u> Basic Agreement Reduced by 3% <u>Washington DC</u> Article 3(A)(3) – TV
Conditions	ASA TV See the ASA Chapter for the applicable Rest Periods and Overtime.
Holiday	No unworked holiday pay
36-65 Minutes	
Wage Rates	<u>Maryland or Non-Maryland</u> Pilots, Long-Form and First Year of One-Hour Episodic TV Series <u>ME MA NH RI VT</u> Pilots, Long-Form and First Year of One-Hour Episodic TV Series <u>Las Vegas, NV & HI</u> Basic Agreement Reduced by 3% <u>Washington DC</u> Article 3(A)(3) – TV
Conditions	ASA TV See the ASA Chapter for the applicable Rest Periods and Overtime.
Holiday	No unworked holiday pay
66+ Minutes	
Wage Rates	<u>Maryland or Non-Maryland</u> Pilots, Long-Form and First Year of One-Hour Episodic TV Series <u>ME MA NH RI VT</u> Pilots, Long-Form and First Year of One-Hour Episodic TV Series <u>Las Vegas, NV & HI</u> Basic Agreement Reduced by 3% <u>Washington DC</u> Article 3(A)(3) – TV
Conditions	ASA TV See the ASA Chapter for the applicable Rest Periods and Overtime.
Holiday	No unworked holiday pay

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NEW MEDIA
IATSE – AREA STANDARDS AGREEMENT

IATSE Area Standards Agreement – High-Budget SVOD, AVOD, FAST	
ONE-TIME PROGRAM	
20-35 Minutes	
Wage Rates	<u>Maryland or Non-Maryland</u> Pilots, Long-Form and First Year of One-Hour Episodic TV Series <u>ME MA NH RI VT</u> Pilots, Long-Form and First Year of One-Hour Episodic TV Series <u>Las Vegas, NV & HI</u> Basic Agreement Long-Form (Reduced by 10%) <u>Washington DC</u> Article 3(A)(3) – TV
Conditions	ASA TV See the ASA Chapter for the applicable Rest Periods and Overtime.
Holiday	No unworked holiday pay
36-65 Minutes	
Wage Rates	<u>Maryland or Non-Maryland</u> Pilots, Long-Form and First Year of One-Hour Episodic TV Series <u>ME MA NH RI VT</u> Pilots, Long-Form and First Year of One-Hour Episodic TV Series <u>Las Vegas, NV & HI</u> Basic Agreement Long-Form (Reduced by 10%) <u>Washington DC</u> Article 3(A)(3) – TV
Conditions	ASA TV See the ASA Chapter for the applicable Rest Periods and Overtime.
Holiday	No unworked holiday pay
66-84 Minutes	
Wage Rates	<u>Maryland or Non-Maryland</u> Pilots, Long-Form and First Year of One-Hour Episodic TV Series <u>ME MA NH RI VT</u> Pilots, Long-Form and First Year of One-Hour Episodic TV Series <u>Las Vegas, NV & HI</u> Basic Agreement Long-Form (Reduced by 10%) <u>Washington DC</u> Article 3(A)(3) – TV
Conditions	ASA TV See the ASA Chapter for the applicable Rest Periods and Overtime.
Holiday	No unworked holiday pay

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NEW MEDIA
IATSE – AREA STANDARDS AGREEMENT

IATSE Area Standards Agreement – High-Budget SVOD, AVOD, FAST	
ONE-TIME PROGRAM	
85-95 Minutes	
Wage Rates	<u>Maryland or Non-Maryland</u> <ul style="list-style-type: none"> • <\$22.04M: Pilots, Long-Form and First Year of One-Hour Episodic TV Series • \$22.04M+: TV – All Others <u>ME MA NH RI VT</u> <ul style="list-style-type: none"> • <\$22.04M: Pilots, Long-Form and First Year of One-Hour Episodic TV Series • \$22.04M+: TV – All Others <u>Las Vegas, NV & HI</u> Basic Agreement Long-Form (Reduced by 10%) <u>Washington DC</u> Article 3(A)(3) – TV
Conditions	ASA TV See the ASA Chapter for the applicable Rest Periods and Overtime.
Holiday	No unworked holiday pay
96+ Minutes	
Wage Rates	<u>Maryland or Non-Maryland</u> <ul style="list-style-type: none"> • <\$22.04M: Pilots, Long-Form and First Year of One-Hour Episodic TV Series • \$22.04M-<\$37.21M: TV – All Others • \$37.21M+: Theatrical <u>ME MA NH RI VT</u> <ul style="list-style-type: none"> • <\$22.04M: Pilots, Long-Form and First Year of One-Hour Episodic TV Series • \$22.04M-<\$37.21M: TV – All Others • \$37.21M+: Theatrical <u>Las Vegas, NV & HI</u> <ul style="list-style-type: none"> • <\$37.21M: Basic Agreement Long-Form (Reduced by 10%) • \$37.21M+: Basic Agreement <u>Washington DC</u> <ul style="list-style-type: none"> • <\$37.21M: Article 3(A)(3) – TV • \$37.21M+: Article 3(A)(3) – Theatrical
Conditions	<\$37.21M: ASA TV \$37.21M+: ASA Theatrical See the ASA Chapter for the applicable Rest Periods and Overtime.
Holiday	<\$37.21M: No unworked holiday pay \$37.21M+: 100% unworked holiday pay

TEAMSTERS / BASIC CRAFTS

Low Budget Productions

For productions which fall below the budget thresholds set forth in the table below, Producer shall notify the Union at least thirty (30) days prior to commencement of production.

SVOD Programs Defined

Applies only to scripted dramatic programs made for a subscription video-on-demand consumer pay new media platform ('SVOD') that are 20 minutes or more in length and meet the budget thresholds set forth in the table below.

Applicable Terms & Conditions		Program Type and Budget Threshold
Local	T&Cs	
Local 399 Teamsters Local 399 Location Managers Local 40 Local 724 Local 755	Sideletter 5 Sideletter 1 Sideletter 5 Sideletter 4 Sideletter 3	Pilots (other than the first episode of a series that is produced as a straight-to-series order)
Local 399 Teamsters Local 399 Location Managers Local 40 Local 724 Local 755	Sideletter 6 Sideletter 2 Sideletter 6 Sideletter 5 Sideletter 4	<p><u><i>Episodic Series and Mini-Series* (including the first episode of a series that is produced as a straight-to-series order):</i></u></p> <ul style="list-style-type: none"> • 20-35 minutes \$1.5 million to < \$5 million • 36-65 minutes \$1.5 million to < \$10 million • 66 minutes or more \$2 million to < \$10 million <p><u><i>One-Time Programs (other than pilots):</i></u></p> <ul style="list-style-type: none"> • 20-35 minutes \$1.5 million to < \$5 million • 36-65 minutes \$1.5 million to < \$10 million • 66 minutes or more \$3 million to < \$10 million
All Locals - Standard Terms & Conditions (i.e., full feature rates, Terms and conditions)		<p><u><i>Episodic Series and Mini-Series* (including the first episode of a series that is produced as a straight-to-series order):</i></u></p> <ul style="list-style-type: none"> • 20-35 minutes \$5 million or more • 36-65 minutes \$10 million or more • 66 minutes or more \$10 million or more <p><u><i>One-Time Programs (other than pilots):</i></u></p> <ul style="list-style-type: none"> • 20-35 minutes \$5 million or more • 36-65 minutes \$10 million or more • 66 minutes or more \$10 million or more

*Budgets for Episodic Series and Mini-Series are per episode for the first season of the series or per part of the mini-series.

LOCAL 399/817 Casting Directors

SVOD Programs covered under Article 1 of the Casting Directors Agreement are subject to the same terms and conditions as apply to television motion pictures, except that theatrical terms and conditions apply to covered SVOD Programs described in Article 1 which commence principal photography on or after October 2, 2022, are 96 minutes or more in length and are budgeted at \$30,000,000 or more. Please see the 399/817 CASTING DIRECTORS section under CHAPTER 5: BASIC CRAFTS for the applicable terms and conditions, including wage rates.



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ENTERTAINMENT
PARTNERS

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 FLTAA, 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 & AVOD 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 below budget "high budget" criteria.

To be deemed "High Budget" AVOD, the program must be on a free-to-the-consumer advertiser-supported New Media platform which meet the below "high budget" criteria:

Length of Program	"High Budget" Threshold for Dramatic SVOD & AVOD
20-35 Minutes	\$1,030,000 and above
36-65 Minutes	\$1,750,000 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.

Length of Program	"High Budget" Threshold for Non-Dramatic SVOD (Per episode)*
20-35 Minutes	\$600,000 and above
36-65 Minutes	\$1,150,000 and above
66-95 Minutes	\$1,500,000 and above
96 Minutes or more	\$2,200,000 and above

Note: Programs less than 20 minutes are not considered "high budget" regardless of the budget.

*The "High Budget Threshold for a High Budget SVOD All Other Program produced and initially exhibited four (4) or more times per week and for a High Budget SVOD Strip Quiz and Game Program shall be \$125,000 or more per episode for a 20-35 minute program and \$150,000 or more per episode for a program 36 minutes or longer.

The "High Budget" Threshold for a High Budget SVOD Strip Variety Program shall be \$150,000 or more per episode for a 20-35 minute program and \$250,000 or more per episode for a program 36 minutes or longer.

"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.

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	\$1,030,000 and above
36-65 Minutes	\$1,750,000 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 be 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 no more than \$300,000.
- Moderate Low Budget Project Agreement ("MPA") – non-episodic productions budgeted above \$300,000 and no more than \$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	\$1,030,000 and above
36-65 Minutes	\$1,750,000 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.

NEW YORK MAJORS IATSE

Other than Low Budget, Mid Budget or High Budget SVOD, AVOD or FAST Channel Programs

Terms and conditions, including wage rates, for programs that do not meet the "Low Budget", "Mid-Budget" or "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 Locals Majors Agreements.

Low Budget, Mid Budget or High Budget SVOD, AVOD and FAST Channel Programs Defined

To be deemed a SVOD, AVOD or FAST Channel Program of Low, Mid or High Budget, it must make for initial exhibition on a subscription video-on-demand consumer pay platform (SVOD), a free-to-the-consumer, advertiser-supported new media platform (AVOD) or a free ad-supported streaming television channel (FAST Channel), and meet the following budget criteria:

Length of Program	Low Budget Threshold	Mid Budget Threshold	High Budget Threshold
20-35 Minutes	Less than \$900,000	\$900,000 or more but less than \$1,300,000	\$1,300,000 and above
36-65 Minutes	Less than \$1,750,000	\$1,750,000 or more but less than \$2,500,000	\$2,500,000 and above
66 Minutes or more*	Less than \$2,100,000	\$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 "Low", "Mid" or "High Budget" regardless of the budgets and are subject to the terms and conditions of the **"Other than Low Budget, Mid Budget or High Budget SVOD, AVOD or FAST Channel Programs"**.

*The wage rates and working conditions applicable to theatrical motion pictures, as set forth in the New York Majors Agreements, shall apply to a live action High Budget SVOD, AVOD, FAST One-Time Program (other than a pilot) that is 96 minutes or more in length and budgeted at the applicable amounts below 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.

Local 52	Budgeted at \$35,115,874 or more effective 10/01/2024
Local 161	Budgeted at \$35,115,874 or more effective 03/03/2025
Local 764	Budgeted at \$34,778,222 or more effective 03/02/2025
Local 798	Budgeted at \$34,778,222 or more effective 03/01/2025
Local 829	Budgeted at \$34,778,222 or more effective 10/01/2024

NEW MEDIA
NEW YORK IATSE

New York Majors IATSE – Low & Mid-Budget SVOD, AVOD, FAST*

Low Budget SVOD, AVOD, FAST

Wage Rates	<u>Local 161</u> Article 10.(a)(3) rates or Article 10.(b)(3) rates, as applicable, reduced by 6%
	<u>Local 764</u> Article 12.(b)(3) rates reduced by 6%
	<u>Local 798</u> Article 11.(a)(3) rates reduced by 6%
Conditions	Per the Local Majors Agreement for a Long-Form TV production
Holiday	No unworked holiday pay
Vacation	No vacation pay, if applicable

Mid Budget SVOD, AVOD, FAST

Wage Rates	<u>Local 161</u> Article 10.(a)(3) rates or Article 10.(b)(3) rates, as applicable, reduced by 3%
	<u>Local 764</u> Article 12.(b)(3) rates reduced by 3%
	<u>Local 798</u> Article 11.(a)(3) rates reduced by 3%
Conditions	Per the Local Majors Agreement for a Long-Form TV production
Holiday	No unworked holiday pay
Vacation	No vacation pay, if applicable

*Low & Mid Budget provisions are only applicable to NY Majors 161, 764 and 798.

NEW MEDIA
NEW YORK IATSE – LOCAL 52

NEW YORK IATSE - LOCAL 52

New York Majors IATSE - Local 52 – High Budget SVOD, AVOD, FAST		
EPISODIC SERIES		
20-35 Minutes	Part A	Part B
Wage Rates*	<u>Single-Cam</u> <ul style="list-style-type: none"> Pilot: Section 1(a)(3) Season 1: Section 1(a)(2) -3% Season 2: Section 1(a)(2) -3% Season 3+: Section 1(a)(2) <u>Multi-Cam</u> <ul style="list-style-type: none"> Pilot: Section 1(a)(3) -3% Season 1+: Section 1(a)(2) 	<u>Single-Cam</u> <ul style="list-style-type: none"> Pilot: Section 26(a)(3)(i) -3% Season 1: Section 26(a)(3)(i) -3% Season 2: Section 26(a)(3)(i) -3% Season 3+: Section 26(a)(3)(i) <u>Multi-Cam</u> <ul style="list-style-type: none"> Pilot: Section 26(a)(3)(i) -3% Season 1+: Section 26(a)(3)(i)
Conditions	<u>Single-Cam:</u> <ul style="list-style-type: none"> Pilot: Digital Agreement as modified by SL1 with Majors rest Season 1+: Digital Agreement as modified by SL3 with Majors rest <u>Multi-Cam:</u> <ul style="list-style-type: none"> Pilot: Digital Agreement as modified by SL1 Season 1+: Digital Agreement 	<u>Single-Cam:</u> <ul style="list-style-type: none"> Pilot: Digital Agreement as modified by SL1 with Majors rest Season 1+: Digital Agreement as modified by SL3 with Majors rest <u>Multi-Cam:</u> <ul style="list-style-type: none"> Pilot: Digital Agreement as modified by SL1 Season 1+: Digital Agreement
Holiday	<u>Single-Cam</u> <ul style="list-style-type: none"> Pilot: No unworked holiday pay Season 1: No unworked holiday pay Season 2: 50% unworked holiday pay Season 3+: 100% unworked holiday pay <u>Multi-Cam</u> <ul style="list-style-type: none"> Pilot: No unworked holiday pay Season 1+: 100% unworked holiday pay 	<u>Single-Cam</u> <ul style="list-style-type: none"> Pilot: No unworked holiday pay Season 1: No unworked holiday pay Season 2: 50% unworked holiday pay Season 3+: 100% unworked holiday pay <u>Multi-Cam</u> <ul style="list-style-type: none"> Pilot: No unworked holiday pay Season 1+: 100% unworked holiday pay
Vacation	<u>Single-Cam</u> <ul style="list-style-type: none"> Pilot – No vacation pay Season 1: No vacation pay Season 2: 50% vacation pay Season 3+: 100% vacation pay <u>Multi-Cam</u> <ul style="list-style-type: none"> Pilot: No vacation pay Season 1+: 100% vacation pay 	<u>Single-Cam</u> <ul style="list-style-type: none"> Pilot – No vacation pay Season 1: No vacation pay Season 2: 50% vacation pay Season 3+: 100% vacation pay <u>Multi-Cam</u> <ul style="list-style-type: none"> No vacation pay

*Any individual who is hired in New York or New Jersey to work in Connecticut, Delaware or those portions of Pennsylvania within the geographical jurisdiction of this Agreement shall be paid at the applicable rate established for such work in New York.

Continued on next page.

NEW MEDIA
NEW YORK IATSE – LOCAL 52

New York Majors IATSE - Local 52 – High Budget SVOD, AVOD, FAST		
EPISODIC SERIES		
36-65 Minutes	Part A	Part B
Wage Rates*	Pilot: Section 1(a)(3) Season 1: Section 1(a)(5) 1 st /2 nd Season Season 2: Section 1(a)(5) 1 st /2 nd Season Season 3+: Section 1(a)(5) 3 rd + Season	Pilot & Season 1+: Section 26(a)(3)(i)
Conditions	Majors – New 1-Hr Sideletter	Majors – TV
Holiday	Pilot: No unworked holiday pay Season 1: No unworked holiday pay Season 2: 50% unworked holiday pay Season 3+: 100% unworked holiday pay	Pilot: No unworked holiday pay Season 1: No unworked holiday pay Season 2+: 100% unworked holiday pay
Vacation	Pilot – No vacation pay Season 1: No vacation pay Season 2: 50% vacation pay Season 3+: 100% vacation pay	No vacation pay

*Any individual who is hired in New York or New Jersey to work in Connecticut, Delaware or those portions of Pennsylvania within the geographical jurisdiction of this Agreement shall be paid at the applicable rate established for such work in New York

New York Majors IATSE - Local 52 – High Budget SVOD, AVOD, FAST		
MINI-SERIES		
20-35 Minutes	Part A	Part B
Wage Rates*	Section 1(a)(5) 1 st /2 nd Season	Section 26(a)(3)(i)
Conditions	Majors – TV	Majors – TV
Holiday	No unworked holiday	No unworked holiday
Vacation	No vacation pay	No vacation pay
36-65 Minutes	Part A	Part B
Wage Rates*	Section 1(a)(5) 1 st /2 nd Season	Section 26(a)(3)(i)
Conditions	Majors – TV	Majors – TV
Holiday	No unworked holiday	No unworked holiday
Vacation	No vacation pay	No vacation pay
66+ Minutes	Part A	Part B
Wage Rates*	Section 1(a)(5) 1 st /2 nd Season	Section 26(a)(3)(i)
Conditions	Majors – TV	Majors – TV
Holiday	No unworked holiday	No unworked holiday
Vacation	No vacation pay	No vacation pay

*Any individual who is hired in New York or New Jersey to work in Connecticut, Delaware or those portions of Pennsylvania within the geographical jurisdiction of this Agreement shall be paid at the applicable rate established for such work in New York

Continued on next page.

NEW MEDIA
NEW YORK IATSE – LOCAL 52

New York Majors IATSE - Local 52 – High Budget SVOD, AVOD, FAST		
ONE-TIME PROGRAM		
20-35 Minutes	Part A	Part B
Wage Rates*	Section 1(a)(2)	Section 26(a)(3)(i)
Conditions	Majors – TV	Majors – TV
Holiday	No unworked holiday	100% unworked holiday
Vacation	No vacation pay	No vacation pay
36-65 Minutes	Part A	Part B
Wage Rates*	Section 1(a)(2)	Section 26(a)(3)(i)
Conditions	Majors – TV	Majors – TV
Holiday	No unworked holiday	100% unworked holiday
Vacation	No vacation pay	No vacation pay
66-95 Minutes	Part A	Part B
Wage Rates*	Section 1(a)(3)	Section 26(a)(3)(i)
Conditions	Majors – TV	Majors – TV
Holiday	No unworked holiday	No unworked holiday
Vacation	No vacation pay	No vacation pay
96+ Minutes	Part A	Part B
Wage Rates*	<u><\$35,115,874</u> • Section 1(a)(3) <u>\$35,115,874+</u> • Section 1(a)(1)	<u><\$35,115,874</u> • Section 26(a)(3)(i) <u>\$35,115,874+</u> • Section 26(a)(1) or (2), as applicable
Conditions	<u><\$35,115,874</u> • Majors – TV <u>\$35,115,874+</u> • Majors – Theatrical	<u><\$35,115,874</u> • Majors – TV <u>\$35,115,874+</u> • Majors – Theatrical
Holiday	<u><\$35,115,874</u> • No unworked holiday pay <u>\$35,115,874+</u> • 100% unworked holiday pay	No unworked holiday
Vacation	<u><\$35,115,874</u> • No vacation pay <u>\$35,115,874+</u> • 100% vacation pay	No vacation pay

*Any individual who is hired in New York or New Jersey to work in Connecticut, Delaware or those portions of Pennsylvania within the geographical jurisdiction of this Agreement shall be paid at the applicable rate established for such work in New York.

NEW MEDIA
NEW YORK IATSE – LOCAL 161

NEW YORK LOCAL 161, IATSE

New York Majors IATSE - Local 161 – High Budget SVOD, AVOD, FAST		
EPISODIC SERIES		
20-35 Minutes	Part III	Part IV
Wage Rates*	<u>Single-Cam</u> <ul style="list-style-type: none"> Pilot: Article 10.(a)(3), or Article 10.(b)(3), as applicable Season 1: Article 10.(a)(1)(B)(i) -3%, or Article 10.(b)(1) -3%, as applicable Season 2: Article 10.(a)(1)(B)(i) -3%, or Article 10.(b)(1) -3%, as applicable Season 3+: Article 10.(a)(1)(B)(i) , or Article 10.(b)(1), as applicable <u>Multi-Cam</u> <ul style="list-style-type: none"> Pilot: Article 10.(a)(3), or Article 10.(b)(3), as applicable Season 1+: Article 10.(a)(1)(B)(i), or Article 10.(b)(1), as applicable 	<u>Single-Cam</u> <ul style="list-style-type: none"> Pilot: Article 10.(a)(3), or Article 10.(b)(3), as applicable Season 1: Article 10.(a)(1)(B)(ii) -3%, or Article 10.(b)(1) -3%, as applicable Season 2: Article 10.(a)(1)(B)(ii) -3%, or Article 10.(b)(1) -3%, as applicable Season 3+: Article 10.(a)(1)(B)(ii) , or Article 10.(b)(1), as applicable <u>Multi-Cam</u> <ul style="list-style-type: none"> Pilot: Article 10.(a)(3), or Article 10.(b)(3), as applicable Season 1+: Article 10.(a)(1)(B)(ii), or Article 10.(b)(1), as applicable
Conditions	Script Supervisors <ul style="list-style-type: none"> <u>Single-Cam</u> <ul style="list-style-type: none"> Pilot: Digital Agreement as modified by SL1 with Majors rest Season 1+: Digital Agreement as modified by SL4 with Majors rest <u>Multi-Cam</u> <ul style="list-style-type: none"> Pilot: Digital Agreement as modified by SL1 Season 1+: Digital Agreement POCs/APOCs <ul style="list-style-type: none"> Majors - TV 	Script Supervisors <ul style="list-style-type: none"> <u>Single-Cam</u> <ul style="list-style-type: none"> Pilot: Digital Agreement as modified by SL1 with Majors rest Season 1+: Digital Agreement as modified by SL4 with Majors rest <u>Multi-Cam</u> <ul style="list-style-type: none"> Pilot: Digital Agreement as modified by SL1 Season 1+: Digital Agreement POCs/APOCs <ul style="list-style-type: none"> Majors - TV
Holiday	Script Supervisors <ul style="list-style-type: none"> <u>Single-Cam</u> <ul style="list-style-type: none"> Pilot: No unworked holiday pay Season 1: No unworked holiday pay Season 2: 50% unworked holiday pay Season 3+: 100% unworked holiday pay <u>Multi-Cam</u> <ul style="list-style-type: none"> Pilot: No unworked holiday pay Season 1+: 100% unworked holiday pay POCs/APOCs <ul style="list-style-type: none"> Pilot: No unworked holiday pay Season 1+ 100% holiday pay 	Script Supervisors <ul style="list-style-type: none"> <u>Single-Cam</u> <ul style="list-style-type: none"> Pilot: No unworked holiday pay Season 1: No unworked holiday pay Season 2: 50% unworked holiday pay Season 3+: 100% unworked holiday pay <u>Multi-Cam</u> <ul style="list-style-type: none"> Pilot: No unworked holiday pay Season 1+: 100% unworked holiday pay POCs/APOCs <ul style="list-style-type: none"> Pilot: No unworked holiday pay Season 1+ 100% holiday pay

Continued next page.

NEW MEDIA
NEW YORK IATSE – LOCAL 161

New York Majors IATSE - Local 161 – High Budget SVOD, AVOD, FAST		
EPISODIC SERIES – continued		
20-35 Minutes	Part III	Part IV
Vacation**	<p>Script Supervisors</p> <ul style="list-style-type: none"> • <u>Single-Cam</u> <ul style="list-style-type: none"> ◦ Pilot – No vacation pay ◦ Season 1: No vacation pay ◦ Season 2: 50% vacation pay ◦ Season 3+: 100% vacation pay • <u>Multi-Cam</u> <ul style="list-style-type: none"> ◦ Pilot: No vacation pay ◦ Season 1+: 100% vacation pay <p>POCs/APOCs</p> <ul style="list-style-type: none"> • 100% vacation pay 	<p>Script Supervisors</p> <ul style="list-style-type: none"> • <u>Single-Cam</u> <ul style="list-style-type: none"> ◦ Pilot – No vacation pay ◦ Season 1: No vacation pay ◦ Season 2: 50% vacation pay ◦ Season 3+: 100% vacation pay • <u>Multi-Cam</u> <ul style="list-style-type: none"> ◦ Pilot: No vacation pay ◦ Season 1+: 100% vacation pay <p>POCs/APOCs</p> <ul style="list-style-type: none"> • No vacation pay
36-65 Minutes	Part III	Part IV
Wage Rates*	<p>Pilot: Article 10.(a)(3), or Article 10.(b)(3), as applicable</p> <p>Season 1: Article 10.(a)(2)(A)(ii) 1st/2nd Season, or Article 10.(b)(2), as applicable</p> <p>Season 2: Article 10.(a)(2)(A)(ii) 1st/2nd Season, or Article 10.(b)(2), as applicable</p> <p>Season 3+: Article 10.(a)(2)(A)(ii) 3rd+ Season, or Article 10.(b)(2), as applicable</p>	<p>Pilot: Article 10.(a)(3), or Article 10.(b)(3), as applicable</p> <p>Season 1+: Article 10.(a)(2)(B), or Article 10.(b)(2), as applicable</p>
Conditions	Majors - TV	Majors - TV
Holiday	<p>Pilot: No unworked holiday pay</p> <p>Season 1: No unworked holiday pay</p> <p>Season 2: 50% unworked holiday pay</p> <p>Season 3+: 100% unworked holiday pay</p>	<p>Pilot: No unworked holiday pay</p> <p>Season 1: No unworked holiday pay</p> <p>Season 2+: 100% unworked holiday pay</p>
Vacation**	<p>Pilot – No vacation pay</p> <p>Season 1: No vacation pay</p> <p>Season 2: 50% vacation pay</p> <p>Season 3+: 100% vacation pay</p>	No vacation pay

*Article 10.(b) rates apply to POC/APOCs who are hired outside a fifty (50) mile radius of New York City and outside all of Long Island and who are engaged to work outside of such fifty (50) mile radius and outside all of Long Island on a weekly basis for ten (10)+ weeks only.

**Individuals employed in New York, New Jersey or Connecticut or individuals hired in New York, New Jersey or Connecticut to work outside those states, but within the geographic jurisdiction of the Local #161 Agreement, shall receive vacation pay.

NEW MEDIA
NEW YORK IATSE – LOCAL 161

New York Majors IATSE - Local 161 – High Budget SVOD, AVOD, FAST		
MINI-SERIES		
20-35 Minutes	Part III	Part IV
Wage Rates*	Article 10.(a)(2)(A)(ii) 1 st /2 nd Season, or Article 10.(b)(2), as applicable	Article 10.(a)(2)(B), or Article 10.(b)(2), as applicable
Conditions	Majors - TV	Majors - TV
Holiday	No unworked holiday pay	No unworked holiday pay
Vacation	No vacation pay	No vacation pay
36-65 Minutes	Part III	Part IV
Wage Rates*	Article 10.(a)(2)(A)(ii) 1 st /2 nd Season, or Article 10.(b)(2), as applicable	Article 10.(a)(2)(B), or Article 10.(b)(2), as applicable
Conditions	Majors - TV	Majors - TV
Holiday	No unworked holiday pay	No unworked holiday pay
Vacation	No vacation pay	No vacation pay
66+ Minutes	Part III	Part IV
Wage Rates*	Article 10.(a)(2)(A)(ii) 1 st /2 nd Season, or Article 10.(b)(2), as applicable	Article 10.(a)(2)(B), or Article 10.(b)(2), as applicable
Conditions	Majors - TV	Majors - TV
Holiday	No unworked holiday pay	No unworked holiday pay
Vacation	No vacation pay	No vacation pay

*Article 10.(b) rates apply to POC/APOCs who are hired outside a fifty (50) mile radius of New York City and outside all of Long Island and who are engaged to work outside of such fifty (50) mile radius and outside all of Long Island on a weekly basis for ten (10)+ weeks only.

NEW MEDIA
NEW YORK IATSE – LOCAL 161

New York Majors IATSE - Local 161 – High Budget SVOD, AVOD, FAST		
ONE-TIME PROGRAM		
20-35 Minutes	Part III	Part IV
Wage Rates*	Article 10.(a)(1)(B)(i), or Article 10.(b)(1), as applicable	Article 10.(a)(1)(B)(ii), or Article 10.(b)(1), as applicable
Conditions	Majors – TV	Majors – TV
Holiday	No unworked holiday	100% unworked holiday
Vacation	No vacation pay	No vacation pay
36-65 Minutes	Part III	Part IV
Wage Rates*	Article 10.(a)(1)(B)(i), or Article 10.(b)(1), as applicable	Article 10.(a)(1)(B)(ii), or Article 10.(b)(1), as applicable
Conditions	Majors – TV	Majors – TV
Holiday	No unworked holiday	100% unworked holiday
Vacation	No vacation pay	No vacation pay
66-95 Minutes	Part III	Part IV
Wage Rates*	Article 10.(a)(3), or Article 10.(b)(3), as applicable	Article 10.(a)(3), or Article 10.(b)(3), as applicable
Conditions	Majors – TV	Majors – TV
Holiday	No unworked holiday	No unworked holiday
Vacation	No vacation pay	No vacation pay
96+ Minutes	Part III	Part IV
Wage Rates*	<u><\$34,778.222</u> <ul style="list-style-type: none"> Article 10.(a)(3), or Article 10.(b)(3), as applicable <u>\$34,778.222+</u> <ul style="list-style-type: none"> Article 10.(a)(1)(A)(i) 	<u><\$34,778.222</u> <ul style="list-style-type: none"> Article 10.(a)(3), or Article 10.(b)(3), as applicable <u>\$34,778.222+</u> <ul style="list-style-type: none"> Article 10.(a)(1)(A)(ii)
Conditions	<u><\$34,778.222</u> <ul style="list-style-type: none"> Majors – TV <u>\$34,778.222+</u> <ul style="list-style-type: none"> Majors – Theatrical 	<u><\$34,778.222</u> <ul style="list-style-type: none"> Majors – TV <u>\$34,778.222+</u> <ul style="list-style-type: none"> Majors – Theatrical
Holiday	<u><\$34,778.222</u> <ul style="list-style-type: none"> No unworked holiday pay <u>\$34,778.222+</u> <ul style="list-style-type: none"> 100% unworked holiday pay 	<u><\$34,778.222</u> <ul style="list-style-type: none"> No unworked holiday pay <u>\$34,778.222+</u> <ul style="list-style-type: none"> 100% unworked holiday pay
Vacation**	<u><\$34,778.222</u> <ul style="list-style-type: none"> No vacation pay <u>\$34,778.222+</u> <ul style="list-style-type: none"> 100% vacation pay 	No vacation pay

*Article 10.(b) rates apply to POC/APOCs who are hired outside a fifty (50) mile radius of New York City and outside all of Long Island and who are engaged to work outside of such fifty (50) mile radius and outside all of Long Island on a weekly basis for ten (10)+ weeks only.

**Individuals employed in New York, New Jersey or Connecticut or individuals hired in New York, New Jersey or Connecticut to work outside those states, but within the geographic jurisdiction of the Local #161 Agreement, shall receive vacation pay.

NEW MEDIA
NEW YORK IATSE – LOCAL 764

NEW YORK LOCAL 764, IATSE

New York Majors IATSE - Local 764 – High Budget SVOD, AVOD, FAST	
EPISODIC SERIES	
20-35 Minutes	
Wage Rates	<u>Single-Cam</u> <ul style="list-style-type: none"> • Pilot: Article 12.(b)(3) • Season 1: Article 12.(b)(2) • Season 2: Article 12.(b)(2) • Season 3+: Article 12.(b)(1)2 <u>Multi-Cam</u> <ul style="list-style-type: none"> • Pilot: Article 12.(b)(3) • Season 1+: Article 12.(b)(1)
Conditions	<u>Single-Cam</u> <ul style="list-style-type: none"> • Pilot: Digital Agreement as modified by SL2 • Season 1+: Digital Agreement as modified by SL5 with Majors rest <u>Multi-Cam</u> <ul style="list-style-type: none"> • Pilot: Digital Agreement as modified by SL2 • Season 1+: Digital Agreement
Holiday	<u>Single-Cam</u> <ul style="list-style-type: none"> • Pilot: No unworked holiday pay • Season 1: No unworked holiday pay • Season 2: 50% unworked holiday pay • Season 3+: 100% unworked holiday pay <u>Multi-Cam</u> <ul style="list-style-type: none"> • Pilot: No unworked holiday pay • Season 1+: 100% unworked holiday pay
Vacation	<u>Single-Cam</u> <ul style="list-style-type: none"> • Pilot: No vacation pay • Season 1: No vacation pay • Season 2: 50% vacation pay • Season 3+: 100% vacation pay <u>Multi-Cam</u> <ul style="list-style-type: none"> • Pilot: No vacation pay • Season 1+: 100% vacation pay
36-65 Minutes	
Wage Rates	Pilot: Article 12.(b)(3) Season 1+: Article 12.(b)(2)
Conditions	Majors – TV
Holiday	100% unworked holiday pay
Vacation	No vacation pay

NEW MEDIA
NEW YORK IATSE – LOCAL 764

New York Majors IATSE - Local 764 – High Budget SVOD, AVOD, FAST	
MINI-SERIES	
20-35 Minutes	
Wage Rates	Article 12.(b)(2)
Conditions	Majors – TV
Holiday	100% holiday pay
Vacation	No vacation pay
36-65 Minutes	
Wage Rates	Article 12.(b)(2)
Conditions	Majors – TV
Holiday	100% holiday pay
Vacation	No vacation pay
66+ Minutes	
Wage Rates	Article 12.(b)(2)
Conditions	Majors – TV
Holiday	100% holiday pay
Vacation	No vacation pay

NEW MEDIA
NEW YORK IATSE – LOCAL 764

New York Majors IATSE - Local 764 – High Budget SVOD, AVOD, FAST	
ONE-TIME PROGRAM	
20-35 Minutes	
Wage Rates	Article 12.(b)(3)
Conditions	Majors – TV
Holiday	100% holiday pay
Vacation	No vacation pay
36-65 Minutes	
Wage Rates	Article 12.(b)(3)
Conditions	Majors – TV
Holiday	100% holiday pay
Vacation	No vacation pay
66-95 Minutes	
Wage Rates	Article 12.(b)(3)
Conditions	Majors – TV
Holiday	100% holiday pay
Vacation	No vacation pay
96+ Minutes	
Wage Rates	<u>\$34,778,222</u> <ul style="list-style-type: none"> • Article 12.(b)(3) <u>\$34,778,222+</u> <ul style="list-style-type: none"> • Article 12.(b)(1)
Conditions	<u>\$34,778,222</u> <ul style="list-style-type: none"> • Majors – TV <u>\$34,778,222+</u> <ul style="list-style-type: none"> • Majors – Theatrical
Holiday	<u>\$34,778,222</u> <ul style="list-style-type: none"> • No unworked holiday pay <u>\$34,778,222+</u> <ul style="list-style-type: none"> • 100% unworked holiday pay
Vacation	No vacation pay

NEW MEDIA
NEW YORK IATSE – LOCAL 798

NEW YORK LOCAL 798 IATSE

New York Majors IATSE - Local 798 – High Budget SVOD, AVOD, FAST		
EPISODIC SERIES		
20-35 Minutes	Part III	Part IV
Wage Rates	<u>Single-Cam</u> <ul style="list-style-type: none"> Pilot: Article 11.(a)(3) Season 1: Article 11.(a)(2) Season 2: Article 11.(a)(2) Season 3+: Article 11.(a)(1) <u>Multi-Cam</u> <ul style="list-style-type: none"> Pilot: Article 11.(a)(3) Season 1+: Article 11.(a)(1) 	<u>Single-Cam</u> <ul style="list-style-type: none"> Pilot: Article 11.(a)(3) Season 1: Article 11.(a)(2) Season 2: Article 11.(a)(2) Season 3+: Article 11.(a)(1) <u>Multi-Cam</u> <ul style="list-style-type: none"> Pilot: Article 11.(a)(3) Season 1+: Article 11.(a)(1)
Conditions	<u>Single-Cam</u> <ul style="list-style-type: none"> Pilot: Digital Agreement as modified by SL1 with Majors rest Season 1+: Digital Agreement as modified by SL4 with Majors rest <u>Multi-Cam</u> <ul style="list-style-type: none"> Pilot: Digital Agreement as modified by SL1 Season 1+: Digital Agreement 	<u>Single-Cam</u> <ul style="list-style-type: none"> Pilot: Digital Agreement as modified by SL1 with Majors rest Season 1+: Digital Agreement as modified by SL4 with Majors rest <u>Multi-Cam</u> <ul style="list-style-type: none"> Pilot: Digital Agreement as modified by SL1 Season 1+: Digital Agreement
Holiday	<u>Single-Cam</u> <ul style="list-style-type: none"> Pilot: No unworked holiday pay Season 1: No unworked holiday pay Season 2: 50% unworked holiday pay Season 3+: 100% unworked holiday pay <u>Multi-Cam</u> <ul style="list-style-type: none"> Pilot: No unworked holiday pay Season 1+: 100% unworked holiday pay 	<u>Single-Cam</u> <ul style="list-style-type: none"> Pilot: No unworked holiday pay Season 1: No unworked holiday pay Season 2: 50% unworked holiday pay Season 3+: 100% unworked holiday pay <u>Multi-Cam</u> <ul style="list-style-type: none"> Pilot: No unworked holiday pay Season 1+: 100% unworked holiday pay
Vacation	<u>Single-Cam</u> <ul style="list-style-type: none"> Pilot: No vacation pay Season 1: No vacation pay Season 2: 50% vacation pay Season 3+: 100% vacation pay <u>Multi-Cam</u> <ul style="list-style-type: none"> Pilot: No vacation pay Season 1+: 100% vacation pay 	<u>Single-Cam</u> <ul style="list-style-type: none"> Pilot: No vacation pay Season 1: No vacation pay Season 2: 50% vacation pay Season 3+: 100% vacation pay <u>Multi-Cam</u> <ul style="list-style-type: none"> Pilot: No vacation pay Season 1+: 100% vacation pay
36-65 Minutes	Part III	Part IV
Wage Rates	Pilot: Article 11.(a)(3) Season 1+: Article 11.(a)(2)	Pilot: Article 11.(a)(3) Season 1+: Article 11.(a)(2)
Conditions	Majors - TV	Majors - TV
Holiday	No unworked holiday pay	Pilot: No unworked holiday pay Season 1: No unworked holiday pay Season 2+: 100% unworked holiday pay
Vacation	No vacation pay	No vacation pay

NEW MEDIA
NEW YORK IATSE – LOCAL 798

New York Majors IATSE - Local 798 – High Budget SVOD, AVOD, FAST		
MINI-SERIES		
20-35 Minutes	Part III	Part IV
Wage Rates	Article 11.(a)(2)	Article 11.(a)(2)
Conditions	Majors - TV	Majors - TV
Holiday	No unworked holiday pay	No unworked holiday pay
Vacation	No vacation pay	No vacation pay
36-65 Minutes	Part III	Part IV
Wage Rates	Article 11.(a)(2)	Article 11.(a)(2)
Conditions	Majors - TV	Majors - TV
Holiday	No unworked holiday pay	No unworked holiday pay
Vacation	No vacation pay	No vacation pay
66+ Minutes	Part III	Part IV
Wage Rates	Article 11.(a)(2)	Article 11.(a)(2)
Conditions	Majors - TV	Majors - TV
Holiday	No unworked holiday pay	No unworked holiday pay
Vacation	No vacation pay	No vacation pay

NEW MEDIA
NEW YORK IATSE – LOCAL 798

New York Majors IATSE - Local 798 – High Budget SVOD, AVOD, FAST		
ONE-TIME PROGRAM		
20-35 Minutes	Part III	Part IV
Wage Rates*	NY, NJ and/or CT <ul style="list-style-type: none"> • <u>20M+ Subscribers</u> <ul style="list-style-type: none"> ◦ \$2.1M+: Article 11.(a)(1) ◦ \$1.3M-<\$2.1M: Article 11.(a)(3) • <u><20M Subscribers</u> <ul style="list-style-type: none"> ◦ \$1.3M+: Article 11.(a)(3) Outside NY, NJ and/or CT <ul style="list-style-type: none"> • <u>20M+ Subscribers</u> <ul style="list-style-type: none"> ◦ \$2.1M+: Article 11.(a)(1) ◦ \$1.3M-<\$2.1M: Article 11.(a)(3) -10% • <u><20M Subscribers</u> <ul style="list-style-type: none"> ◦ \$1.3M+: Article 11.(a)(3) -10% 	<u>20M+ Subscribers</u> <ul style="list-style-type: none"> • \$2.1M+: Article 11.(a)(1) • \$1.3M-<\$2.1M: Article 11.(a)(3) -10% <u><20M Subscribers</u> <ul style="list-style-type: none"> • \$1.3M+: Article 11.(a)(3) -10%
Conditions	Majors – TV	Majors – TV
Holiday	No unworked holiday	No unworked holiday
Vacation	No vacation pay	No vacation pay
36-65 Minutes	Part III	Part IV
Wage Rates*	NY, NJ and/or CT <ul style="list-style-type: none"> • <u>20M+ Subscribers</u> <ul style="list-style-type: none"> ◦ \$3.8M+: Article 11.(a)(1) ◦ \$2.5M-<\$3.8M: Article 11.(a)(3) • <u><20M Subscribers</u> <ul style="list-style-type: none"> ◦ \$2.5M+: Article 11.(a)(3) Outside NY, NJ and/or CT <ul style="list-style-type: none"> • <u>20M+ Subscribers</u> <ul style="list-style-type: none"> ◦ \$3.8M+: Article 11.(a)(1) ◦ \$2.5M-<\$3.8M: Article 11.(a)(3) -10% • <u><20M Subscribers</u> <ul style="list-style-type: none"> ◦ \$2.5M+: Article 11.(a)(3) -10% 	<u>20M+ Subscribers</u> <ul style="list-style-type: none"> • \$3.8M+: Article 11.(a)(1) • \$2.5M-<\$3.8M: Article 11.(a)(3) -10% <u><20M Subscribers</u> <ul style="list-style-type: none"> • \$2.5M+: Article 11.(a)(3) -10%
Conditions	Majors – TV	Majors – TV
Holiday	No unworked holiday	No unworked holiday
Vacation	No vacation pay	No vacation pay
66-95 Minutes	Part III	Part IV
Wage Rates*	Article 11.(a)(3)	Article 11.(a)(3)
Conditions	Majors – TV	Majors – TV
Holiday	No unworked holiday	No unworked holiday
Vacation	No vacation pay	No vacation pay
96+ Minutes	Part III	Part IV
Wage Rates	<u><\$34,778.222</u> <ul style="list-style-type: none"> • Article 11.(a)(3) <u>\$34,778.222+</u> <ul style="list-style-type: none"> • Article 11.(a)(1) 	<u><\$34,778.222</u> <ul style="list-style-type: none"> • Article 11.(a)(3) <u>\$34,778.222+</u> <ul style="list-style-type: none"> • Article 11.(a)(1)
Conditions	<u><\$34,778.222</u> <ul style="list-style-type: none"> • Majors – TV <u>\$34,778.222+</u> <ul style="list-style-type: none"> • Majors – Theatrical 	<u><\$34,778.222</u> <ul style="list-style-type: none"> • Majors – TV <u>\$34,778.222+</u> <ul style="list-style-type: none"> • Majors – Theatrical
Holiday	<u><\$34,778.222</u> <ul style="list-style-type: none"> • No unworked holiday pay <u>\$34,778.222+</u> <ul style="list-style-type: none"> • 100% unworked holiday pay 	<u><\$34,778.222</u> <ul style="list-style-type: none"> • No unworked holiday pay <u>\$34,778.222+</u> <ul style="list-style-type: none"> • 100% unworked holiday pay
Vacation	No vacation pay	No vacation pay

NEW MEDIA
NEW YORK IATSE – LOCAL 829

NEW YORK LOCAL 829, IATSE

New York Majors IATSE - Local 829 – High Budget SVOD, AVOD, FAST	
EPISODIC SERIES	
20-35 Minutes	
Wage Rates	<u>Single-Cam</u> <ul style="list-style-type: none">• Pilot: Article 4.D.• Season 1: Article 4.A. -3%• Season 2: Article 4.A. -3%• Season 3+: Article 4.A. <u>Multi-Cam</u> <ul style="list-style-type: none">• Pilot: Article 4.D.• Season 1+: Article 4.A.
Conditions	<u>Single-Cam</u> <ul style="list-style-type: none">• Majors – TV as modified by Exhibit 6 <u>Multi-Cam</u> <ul style="list-style-type: none">• Majors – TV
Holiday	No unworked holiday pay
Vacation	No vacation pay
36-65 Minutes	
Wage Rates	Pilot: Article 4.D. Season 1+: Article 4.C.(1)
Conditions	Majors – TV
Holiday	No unworked holiday pay
Vacation	No vacation pay
66+ Minutes	
Wage Rates	Pilot: Article 4.D. Season 1+: Article 4.C.(1)
Conditions	Majors – TV
Holiday	No unworked holiday pay
Vacation	No vacation pay

NEW MEDIA
NEW YORK IATSE – LOCAL 829

New York Majors IATSE - Local 829 – High Budget SVOD, AVOD, FAST	
ONE-TIME PROGRAM	
20-35 Minutes	
Wage Rates	Article 4.D.
Conditions	Majors – TV
Holiday	No unworked holiday pay
Vacation	No vacation pay
36-65 Minutes	
Wage Rates	Article 4.D.
Conditions	Majors – TV
Holiday	No unworked holiday pay
Vacation	No vacation pay
66-84 Minutes	
Wage Rates	Article 4.D.
Conditions	Majors – TV
Holiday	No unworked holiday pay
Vacation	No vacation pay
85-95 Minutes	
Wage Rates	<u><\$20,600.00</u> • Article 4.D. <u>\$20,600.000+</u> • Article 4.C.(1)
Conditions	Majors – TV
Holiday	No unworked holiday pay
Vacation	No vacation pay
96+ Minutes	
Wage Rates	<u><\$20,600.00</u> • Article 4.D. <u>\$20,600.000-<\$34,778,222</u> • Article 4.C.(1) <u>\$34,778,222+</u> • Article 4.A.
Conditions	<u><\$34,778,222</u> • Majors – TV <u>\$34,778,222+</u> • Majors – Theatrical
Holiday	No unworked holiday pay
Vacation	No vacation pay

CHAPTER 11: CHICAGO IATSE/TEAMSTERS

NOTE: Terms and conditions, including wage rates, are subject to negotiation on a project-by-project basis. Since rates received in these individual agreements do not apply to all on a general basis, we recommend contacting Chicago IATSE Locals 476, 769 and Chicago Teamsters Local 727 directly.

NOTE: Terms and conditions of IATSE Local USA 829 represented persons on motion picture productions in Chicago are subject to negotiation on a project-by-project basis. Please contact the union local directly.



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ENTERTAINMENT
PARTNERS

**IATSE/IBT – NEW YORK
TABLE OF CONTENTS**

CHAPTER 12: NEW YORK IATSE / IBT

TABLE OF CONTENTS

<u>NEW YORK FRINGE RATES</u>	542
LOCAL 52 STUDIO MECHANICS	558
LOCAL 161 SCRIPT SUPERVISORS / PRODUCTION COORDINATORS	574
LOCAL 600 INTERNATIONAL PHOTOGRAPHERS.....	588
LOCAL 700 EDITORS	595
LOCAL 764 WARDROBE.....	599
LOCAL 798 MAKE-UP ARTISTS / HAIR STYLISTS.....	604
LOCAL 817 TEAMSTERS	615
LOCAL 829 SCENIC ARTISTS	622
NEW YORK OCC CODES	632
<u>NEW YORK SIDELETTERS</u>	657
LOCAL 52 MAJORS AGREEMENT AND MAJORS SUPPLEMENTAL DIGITAL AGREEMENT	
SIDELETTERS.....	657
MAJORS TV THEATRICAL BASIC AGREEMENT	661
MAJORS SUPPLEMENTAL DIGITAL PRODUCTION AGREEMENT.....	662
LOCAL 161 MAJORS SUPPLEMENTAL DIGITAL PRODUCTION SIDELETTER	665
LOCAL 764 MAJORS SUPPLEMENTAL DIGITAL PRODUCTION SIDELETTER	673
LOCAL 798 MAJORS SUPPLEMENTAL DIGITAL PRODUCTION SIDELETTER	677
LOCAL 829 MAJORS AGREEMENT DIGITAL SIDELETTER	684
<u>NEW YORK ZONE MAP</u>	686

NEW YORK
FRINGE RATES

NEW YORK

Local 52 – Studio Mechanics – MAJORS Agreement					
Theatrical and Television – Contributions					
Hired in:	Employed in:	PH&W	IAP %	Other	Effective
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 = \$9.5175 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	09/29/24
		15 mil group = \$9.9675 per hour worked or guaranteed			09/28/25
		Non 15 mil group = \$19.311 per hour worked or guaranteed			03/23/25
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 = \$9.5175 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	09/29/24
		15 mil group = \$9.9675 per hour worked or guaranteed			09/28/25
		Non 15 mil group = \$19.311 per hour worked or guaranteed			03/23/25
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	\$175.00 per day	N/A	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	09/29/24
		\$190.00 per day			09/28/25
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	\$175.00 per day	N/A	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	09/29/24
		\$190.00 per day			09/28/25

**NEW YORK
FRINGE RATES**

Local 52 – Studio Mechanics – MAJORS Agreement – Continued			
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 radius 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	4.583% of the employee's annual straight time work earnings
NY, NJ, CT, DE, and PA (except in the city of Pittsburgh and in that area of PA within a fifty (50) mile radius of the city of Pittsburgh)	CT, DE, and PA (except in the city of Pittsburgh and in that area of PA within a fifty (50) mile radius of the city of Pittsburgh)	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 radius of the city of Pittsburgh)	NJ, NY	<p>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</p> <p>New one-hour series (i.e., one-hour series that began production on or after 5/16/06):</p> <ul style="list-style-type: none"> 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 & subsequent seasons = 3% of the applicable straight time hourly scale rate of pay for all hours worked at straight time 	<p>TV, except for new one-hour series (i.e., one-hour series that began production prior to 5/16/06), pilots & long-form = 4.583% of the employee's annual straight time work earnings</p> <p>Pilots & Long-Form = N/A</p> <p>New one-hour series (i.e., one-hour series that began production on or after 5/16/06):</p> <ul style="list-style-type: none"> 1st Season = N/A 2nd Season = 2.2915% of the employee's annual straight time work earnings 3rd & subsequent seasons = 4.583% of the employee's annual straight time work earnings
NY, NJ, CT, DE, and PA (except in the city of Pittsburgh and in that area of PA within a fifty (50) mile radius of the city of Pittsburgh)	CT, DE, and PA (except in the city of Pittsburgh and in that area of PA within a fifty (50) mile radius of the city of Pittsburgh)	N/A	N/A

**NEW YORK
FRINGE RATES**

Local 161 – Script Supervisor & POC – MAJORS Agreement				
Theatrical – Contributions				
Hired in:	Employed in:	PH&W	OTHER	Effective
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 = \$9.5175 per hour worked or guaranteed	6% IAP, *	03/09/25
		Non 15 mil group = \$19.311 per hour worked or guaranteed		03/23/25
CT, NJ, NY	DE, FL, GA, ME, MD, MA, NH, NC, PA, RI, SC, VT, VA, WV, D.C.	15 mil group = \$9.5175 per hour worked or guaranteed	6% IAP, *	03/09/25
		Non 15 mil group = \$19.311 per hour worked or guaranteed		03/23/25
DE, FL, GA, ME, MD, MA, NH, NC, PA, RI, SC, VT, VA, WV, D.C.	FL	\$175.00 per day	***	03/09/25
	DE, GA, ME, MD, MA, NH, NC, PA, RI, SC, VT, VA, WV, D.C.	\$175.00 per day	**, ***	03/09/25
Television – Contributions				
Hired in:	Employed in:	PH&W	OTHER	Effective
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 = \$9.5175 per hour worked or guaranteed	6% IAP, *	03/09/25
		Non 15 mil group = \$19.311 per hour worked or guaranteed		03/23/25
CT, NJ, NY	DE, FL, GA, ME, MD, MA, NH, NC, PA, RI, SC, VT, VA, WV, D.C.	15 mil group = \$9.5175 per hour worked or guaranteed	6% IAP, *	03/09/25
		Non 15 mil group = \$19.311 per hour worked or guaranteed		03/23/25
DE, FL, GA, ME, MD, MA, NH, NC, PA, RI, SC, VT, VA, WV, D.C.	FL, GA, MD, NC, SC, VA, WV	\$175.00 per day	***	03/09/25
	DE, ME, MA, NH, PA, RI, VT, D.C.	\$175.00 per day	**, ***	03/09/25

**NEW YORK
FRINGE RATES**

Local 161 – Script Supervisor & POC – MAJORS Agreement – Continued

Theatrical and Television – IATSE Training Trust

IATSE Training Trust

* 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.

** 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).

*** 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).

**NEW YORK
FRINGE RATES**

Local 161 – Script Supervisor & POC – MAJORS Agreement – Continued			
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%	4.583%
CT, NJ, NY	CT, DE, ME, MA, NH, NJ, NY, PA, RI, VT, D.C.	1%	4.583%
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.	DE, ME, MA, NH, PA, RI, VT, D.C.	N/A	4.583%
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	1st Year of New 1-Hour Series = N/A 2nd Year of New 1-Hour Series = 0.5% All Other Television Motion Pictures = 1%	Long Form & Pilots = N/A 1st Year of New 1-Hour Series = N/A 2nd Year of New 1-Hour Series = 2.2915% All Other Television Motion Pictures = 4.583%
CT, NJ, NY	CT, DE, ME, MA, NH, NJ, NY, PA, RI, VT, D.C.	1st Year of New 1-Hour Series = N/A 2nd Year of New 1-Hour Series = 0.5% All Other Television Motion Pictures = 1%	Long Form & Pilots = N/A 1st Year of New 1-Hour Series = N/A 2nd Year of New 1-Hour Series = 2.2915% All Other Television Motion Pictures = 4.583%
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

* Vacation percentage for individuals employed in NY NJ CT or hired in NY NJ CT is applicable to straight time hourly scale rate of pay for all hours worked at straight time.

** The unworked holiday pay benefit shall be computed based on the employee's annual straight time work earnings.

**NEW YORK
FRINGE RATES**

Local 764 Wardrobe – MAJORS Agreement					
Theatrical – Contributions					
Hired in:	Employed in:	Pension	Health & Welfare	Annuity	Effective
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	\$29.20 per day	\$127.00 per day	\$27.50 per day	03/02/25
		Aggregate amount of \$195.00 per day			03/01/26
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	Effective
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	\$32.00 per day	\$115.50 per day	\$27.50 per day	03/02/25
		Aggregate amount of \$190.00 per day			03/01/26
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.			

NEW YORK
FRINGE RATES

Local 798 Makeup/Hair – MAJORS Agreement					
Part III Theatrical – Contributions					
Hired in:	Employed in:	Pension	Welfare	Annuity	Effective
CT, DE, FL, GA, LA, NJ, NY, ME, MD, MA, NH, NC, PA, RI, SC, VT, VA, WV, D.C.	(Part III) CT, NJ, NY	\$63.02 per day	\$102.84 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	03/02/25
		Aggregate amount of \$195.00 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			03/01/26
CT, DE, FL, GA, LA, NJ, NY, ME, MD, MA, NH, NC, PA, RI, SC, VT, VA, WV, D.C.	(Part III) DE, FL, MA, ME, NH, PA, RI, VT, DC.	\$4.46 per hour for each hour worked up to 8 hours in any day, plus \$9.50 per day	\$5.57 per hour for each hour worked up to 8 hours in any day, plus \$59.10 per day	\$26.16 per day	03/02/25
		Aggregate amount of \$190.00 per day			03/01/26

NEW YORK
FRINGE RATES

Local 798 Makeup/Hair – MAJORS Agreement – Continued					
Part IV Theatrical – Contributions - Continued					
CT, NJ, NY	(Part IV) GA, LA, MD, NC, SC, VA, WV	\$63.02 per day	\$102.84 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	03/02/25
		Aggregate amount of \$195.00 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			
DE, FL, GA, LA, ME, MD, MA, NH, NC, PA, RI, SC, VT, VA, WV, D.C.	(Part IV) GA, MD, NC, SC, VA, WV	\$4.46 per hour for each hour worked up to 8 hours in any day, plus \$9.50 per day	\$5.57 per hour for each hour worked up to 8 hours in any day, plus \$59.10 per day	\$26.16 per day	03/02/25
		Aggregate amount of \$190.00 per day			
DE, FL, ME, MA, NH, PA, RI, VT, D.C., GA, LA, MD, NC, SC, VA, WV	(Part IV) LA	\$4.46 per hour for each hour worked up to 8 hours in any day, plus \$9.50 per day	\$5.57 per hour for each hour worked up to 8 hours in any day, plus \$59.76 per day	\$25.50 per day	03/02/25
		Aggregate amount of \$190.00 per day			

**NEW YORK
FRINGE RATES**

Local 798 Makeup/Hair – MAJORS Agreement – Continued								
Television – Contributions								
Hired in:	Employed in:	Pension	Welfare	Annuity	Effective			
CT, DE, FL, GA, LA, ME, MD, MA, NH, NJ, NY, NC, PA, RI, SC, VT, VA, WV, D.C.	(Part III) CT, NJ, NY	Aggregate amount of \$175.00 per day			03/02/25			
		Aggregate amount of \$190.00 per day			03/01/26			
CT, DE, FL, GA, LA, ME, MD, MA, NH, NJ, NY, NC, PA, RI, SC, VT, VA, WV, D.C.	(Part III) DE, ME, MA, NH, PA, RI, VT, DC	\$3.46 per hour for each hour worked up to 8 hours in any day, plus \$11.32 per day	\$5.57 per hour for each hour worked up to 8 hours in any day, plus \$65.94 per day	\$25.50 per day	03/02/25			
		Aggregate amount of \$190.00 per day			03/01/26			
CT, DE, FL, GA, LA, ME, MD, MA, NH, NJ, NY, NC, PA, RI, SC, VT, VA, WV, D.C.	(Part III) FL	\$4.46 per hour for each hour worked up to 8 hours in any day, plus \$9.50 per day	\$5.57 per hour for each hour worked up to 8 hours in any day, plus \$61.76 per day	\$23.50 per day	03/02/25			
		Aggregate amount of \$190.00 per day			03/01/26			
CT, NJ, NY	(Part IV) GA, LA, MD, NC, SC, VA, WV	Aggregate amount of \$175.00 per day			03/02/25			
		Aggregate amount of \$190.00 per day			03/01/26			
DE, FL, GA, LA, ME, MD, MA, NH, NC, PA, RI, SC, VT, VA, WV, D.C.	(Part IV) GA, LA, MD, NC, SC, VA, WV	\$3.46 per hour for each hour worked up to 8 hours in any day, plus \$11.32 per day	\$5.57 per hour for each hour worked up to 8 hours in any day, plus \$65.94 per day	\$25.50 per day	03/02/25			
		Aggregate amount of \$190.00 per day			03/01/26			
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>							

**NEW YORK
FRINGE RATES**

Local 817 Teamsters – MAJORS Agreement									
Theatrical – Contributions									
Hired in:	Employed in:	Welfare	Pension	Scholarship	Effective				
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 19% of the gross	Non-Weekly Flats 12% of the gross	Non-Weekly Flats 2% of the gross	11/3/24				
		Weekly Flats 19% of the gross	Weekly Flats 12% of the gross	Weekly Flats 2% of the gross					
		401(k)			Effective				
		6% of the gross			11/3/24				
The Local #817 I.B.T. Welfare Fund shall pay for all unworked holidays. Holiday overtime shall be paid for by the Company and said Fund shall have no obligation for any part of said payments.									
Television – Contributions									
Hired in:	Employed in:	Welfare	Pension	Scholarship	Effective				
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 Weekly Flats and Non-Weekly Flats 15% of the gross	1st to 3rd Seasons Weekly Flats and Non-Weekly Flats 12% of the gross	1st to 3rd Seasons Weekly Flats and Non-Weekly Flats 2% of the gross	11/3/24				
		4th and Subsequent Seasons Non-Weekly Flats 18% of the gross	4th and Subsequent Seasons Non-Weekly Flats 12% of the gross	4th and Subsequent Seasons Non-Weekly Flats 2% of the gross					
		4th and Subsequent Seasons Weekly Flats 19% of the gross	4th and Subsequent Seasons Weekly Flats 12% of the gross	4th and Subsequent Seasons Weekly Flats 2% of the gross					
		401(k)			Effective				
		6% of the gross			11/3/24				
The Local #817 I.B.T. Welfare Fund shall pay for all unworked holidays. Holiday overtime shall be paid for by the Company and said Fund shall have no obligation for any part of said payments.									

**NEW YORK
FRINGE RATES**

Local 817 Locations Agreement				
\$15 Million Contributors				
Employed in:	PH&W	IAP	CSATF	Effective
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.	\$9.5175 per hour	4% of the applicable scale Regular Basic Hourly Rate of Pay for all hours worked in a day up to a maximum of twelve (12) hours	\$0.25 per hour	3/30/25
	\$9.9675 per hour	4.5% of the applicable scale Regular Basic Hourly Rate of Pay for all hours worked in a day up to a maximum of twelve (12) hours	\$0.25 per hour	9/28/25
The Local #817 I.B.T. Welfare Fund shall pay for all unworked holidays. Holiday overtime shall be paid for by the Company and said Fund shall have no obligation for any part of said payments.				
Non-\$15 Million Contributors				
Employed in:	PH&W	IAP	CSATF	Effective
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.	\$19.311 per hour	4% of the applicable scale Regular Basic Hourly Rate of Pay for all hours worked in a day up to a maximum of twelve (12) hours	\$0.25 per hour	3/30/25
	\$19.311 per hour	4.5% of the applicable scale Regular Basic Hourly Rate of Pay for all hours worked in a day up to a maximum of twelve (12) hours	\$0.25 per hour	9/28/25
The Local #817 I.B.T. Welfare Fund shall pay for all unworked holidays. Holiday overtime shall be paid for by the Company and said Fund shall have no obligation for any part of said payments.				

**NEW YORK
FRINGE RATES**

Local 829 MAJORS Agreement							
Theatrical							
Hired in:	Employed in:	Pension	Welfare	Annuity	Apprentice Fund	Effective	
Other than Art Dept. Coordinator and Costume Dept. Coordinator 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	Other than Art Dept. Coordinator and Costume Dept. Coordinator 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	\$67.00 per day	\$96.50 per day	On-Call: 5.5% of scale + \$11.50 Hourly: 5.5% of scale	N/A	9/29/24	
		On-Call: Aggregate amount of \$190.00 per day, plus 5.5% of scale				9/28/25	
		Hourly: Aggregate amount of \$176.50 per day, plus 5.5% of scale				9/28/25	
Art Department Coordinator 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	Art Department Coordinator 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	\$67.00 per day	\$96.50 per day	\$15.00 per day		9/29/24	
		Aggregate amount of \$190.00 per day				9/28/25	
Costume Department Coordinator 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	Costume Department Coordinator 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	On-Call: \$67.00 per day	\$96.50 per day	On-Call: \$15.00 per day Hourly: \$65.00 per day	N/A	9/29/24	
Hourly: \$13.50 per day				9/28/25			
Aggregate amount of \$190.00 per day				9/28/25			
Apprentice 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	Apprentice 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	\$67.00 per day	\$95.50 per day	5.5% of scale	\$10.00 per day ¹	9/29/24	
		Aggregate amount of \$176.50 per day, plus 5.5% of scale				9/28/25	

¹ In addition, each Producer shall contribute to the Local USA-829 Apprenticeship Trust Fund fifty dollars (\$50.00) 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 three thousand dollars (\$3,000) 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 three thousand dollars (\$3,000) per calendar year when the total contribution by Producers within the same corporate family as the Producer has reached three thousand dollars (\$3,000) per calendar year.

**NEW YORK
FRINGE RATES**

Local 829 MAJORS Agreement – Continued							
Television							
Hired in:	Employed in:	Pension	Welfare	Annuity	Apprentice Fund	Effective	
Other than Art Dept. Coordinator and Costume Dept. Coordinator	Other than Art Dept. Coordinator and Costume Dept. Coordinator	\$55.00 per day	\$96.50 per day	On-Call: \$23.50 per day Hourly: \$10.00 per day	N/A	9/29/24	
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	On-Call: Aggregate amount of \$190.00 per day				9/28/25	
Art Department Coordinator	Art Department Coordinator	\$55.00 per day	\$96.50 per day	\$23.50 per day		9/29/24	
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	Aggregate amount of \$190.00 per day			N/A	9/28/25	
Costume Department Coordinator	Costume Department Coordinator	\$55.00 per day	\$96.50 per day	On-Call: \$23.50 per day Hourly: \$23.50 per day		9/29/24	
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	On-Call: Aggregate amount of \$190.00 per day				9/28/25	
Apprentice	Apprentice	\$55.00 per day	\$96.50 per day	\$10.00 per day	\$10.00 per day ¹	9/29/24	
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	Aggregate amount of \$176.50 per day				9/28/25	

¹ In addition, each Producer shall contribute to the Local USA-829 Apprenticeship Trust Fund fifty dollars (\$50.00) 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 three thousand dollars (\$3,000) 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 three thousand dollars (\$3,000) per calendar year when the total contribution by Producers within the same corporate family as the Producer has reached three thousand dollars (\$3,000) per calendar year.

**NEW YORK
FRINGE RATES**

Local 600 Amendment Agreement							
Theatrical and Television – Contributions							
Hired in:	Employed in:	PH&W	IAP%	Other	Effective		
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 Million Group = \$9.9675 per hour worked or guaranteed	6%	Accidental Death and Dismemberment seventy-five cents (\$0.75) per day on behalf of each employee	08/03/25		
		Non 15 mil group = \$19.311 per hour worked or guaranteed			03/23/25		
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.						
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				
		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.	Pilots and Long-form = N/A New One-hour Series*: 1st year = N/A 2nd Year = 2% 3rd and subsequent Season = 4%	N/A				
		Pilots and Long-form = N/A New One-hour Series**: 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.

**NEW YORK
FRINGE RATES**

Local 700 Amendment Agreement					
Theatrical and Television - Contributions					
Hired in:	Employed in:	PH&W	IAP%	Effective	
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.	15 Million Group = \$9.9675 per hour worked or guaranteed	6%	08/03/25	
		Non 15 mil group = \$19.311 per hour worked or guaranteed		03/23/25	
	"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.)	15 Million Group = \$9.9675 per hour worked or guaranteed	6%	08/03/25	
		Non 15 mil group = \$19.311 per hour worked or guaranteed		03/23/25	
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.				

**NEW YORK
FRINGE RATES**

Local 700 Amendment Agreement – Continued			
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	4.583% 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)	Pilots and Long-form = N/A New One-hour Series: 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	Pilots and Long-form = N/A New One-hour Series: 1st year = N/A 2nd Year = 2.2915% 3rd and subsequent Season = 4.583% of annual straight work time earnings, including night premiums

STUDIO MECHANICS

MAJORS – Part A

WORKING IN NEW YORK OR NEW JERSEY

Section 1.(a)(1) - Minimum daily rates for employees working on theatrical motion pictures shooting in New York and New Jersey:

MAJORS MINIMUMS STUDIO/DISTANT	09/29/2024 – 09/27/2025		09/28/2025 – 10/03/2026	
	Daily (8 hours)		Daily (8 hours)	
Sound	Production Mixer	\$659.10	\$685.46	
	Boom Operator	526.33	547.38	
	Utility Person	526.33	547.38	
Dept. Heads	Shop Craftsperson	\$553.25	\$575.38	
	Electrician	515.91	536.55	
	Property Person	515.91	536.55	
	Grip	515.91	536.55	
	Drapery Person	515.91	536.55	
	Generator Person	515.91	536.55	
Forepersons	Shop Craftsperson	\$522.83	\$543.74	
	Electrician	450.73	468.76	
	Property Person	450.73	468.76	
	Grip	450.73	468.76	
Operators	Shop Craftsperson	\$501.40	\$521.46	
	Electrician	430.96	448.20	
	Property Person	430.96	448.20	
	Grip	430.96	448.20	

Section 1.(a)(2) - Minimum daily rates for employees working on television motion pictures shooting in New York and New Jersey, except for long-form television motion pictures, pilots and one-hour series:

MAJORS MINIMUMS STUDIO/DISTANT	09/29/2024 – 09/27/2025		09/28/2025 – 10/03/2026	
	Daily (8 hours)		Daily (8 hours)	
Sound	Production Mixer	\$659.10	\$685.46	
	Boom Operator	521.12	541.96	
	Utility Person	521.12	541.96	
Dept. Heads	Shop Craftsperson	\$553.25	\$575.38	
	Electrician	515.91	536.65	
	Property Person	515.91	536.65	
	Grip	515.91	536.65	
	Drapery Person	515.91	536.65	
	Generator Person	515.91	536.65	
Forepersons	Shop Craftsperson	\$515.91	\$536.55	
	Electrician	443.77	461.52	
	Property Person	443.77	461.52	
	Grip	443.77	461.52	
Operators	Shop Craftsperson	\$497.98	\$517.90	
	Electrician	427.52	444.62	
	Property Person	427.52	444.62	
	Grip	427.52	444.62	

Section 1.(a)(3) - Minimum daily rates for employees working on long-form television motion pictures and pilots shooting in New York and New Jersey:

MAJORS MINIMUMS STUDIO/DISTANT	09/29/24 – 09/27/2025		09/28/2025 – 10/03/2026	
	Daily (8 hours)	Daily (8 hours)	Daily (8 hours)	Daily (8 hours)
Sound	Production Mixer	\$607.19	\$631.48	
	Boom Operator	475.49	494.51	
	Utility Person	475.49	494.51	
Dept. Heads	Shop Craftsperson	\$509.84	\$530.23	
	Electrician	475.49	494.51	
	Property Person	475.49	494.51	
	Grip	475.49	494.51	
	Drapery Person	475.49	494.51	
	Generator Person	475.49	494.51	
Forepersons	Shop Craftsperson	\$475.49	\$494.51	
	Electrician	409.13	425.50	
	Property Person	409.13	425.50	
	Grip	409.13	425.50	
Operators	Shop Craftsperson	\$449.40	\$467.38	
	Electrician	384.55	399.93	
	Property Person	384.55	399.93	
	Grip	384.55	399.93	

Section 1.(a)(4) - 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:

MAJORS MINIMUMS STUDIO/DISTANT	09/29/24 – 09/27/2025		09/28/2025 – 10/03/2026	
	Daily (8 hours)	Daily (8 hours)	Daily (8 hours)	Daily (8 hours)
Sound	Production Mixer	\$640.17	\$665.78	
	Boom Operator	506.38	526.64	
	Utility Person	506.38	526.64	
Dept. Heads	Shop Craftsperson	\$537.45	558.95	
	Electrician	501.22	521.27	
	Property Person	501.22	521.27	
	Grip	501.22	521.27	
	Drapery Person	501.22	521.27	
	Generator Person	501.22	521.27	
Forepersons	Shop Craftsperson	\$501.22	\$521.27	
	Electrician	431.15	448.40	
	Property Person	431.15	448.40	
	Grip	431.15	448.40	
Operators	Shop Craftsperson	\$484.08	\$503.44	
	Electrician	415.67	432.30	
	Property Person	415.67	432.30	
	Grip	415.67	432.30	

Section 1.(a)(5) - 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 and for which principal photography of the 1st episode of the season commences prior to October 1, 2024:

MAJORS MINIMUMS STUDIO/DISTANT		First or Second Season During the Period	
		09/29/24 – 09/27/2025	09/28/2025 – 10/03/2026
		Daily (8 hours)	Daily (8 hours)
Sound	Production Mixer	\$615.98	\$659.10
	Boom Operator	488.90	523.33
	Utility Person	488.90	523.33
Dept. Heads	Shop Craftsperson	517.06	\$553.25
	Electrician	482.16	515.91
	Property Person	482.16	515.91
	Grip	482.16	515.91
	Drapery Person	482.16	515.91
	Generator Person	482.16	515.91
Forepersons	Shop Craftsperson	484.63	\$518.83
	Electrician	417.24	446.73
	Property Person	417.24	446.73
	Grip	417.24	446.73
Operators	Shop Craftsperson	466.60	\$499.40
	Electrician	400.77	428.96
	Property Person	400.77	428.96
	Grip	400.77	428.96

Section 1.(a)(5) - 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 and in its 1st or 2nd season and for which principal photography of the 1st episode of the season commences on or after October 1, 2024, and new mini-series the 1st part of which commences principal photography on or after October 1, 2024:

MAJORS MINIMUMS STUDIO/DISTANT		First or Second Season During the Period	
		09/29/24 – 09/27/2025	09/28/2025 – 10/03/2026
		Daily (8 hours)	Daily (8 hours)
Sound	Production Mixer	\$639.33	\$664.90
	Boom Operator	507.54	527.96
	Utility Person	507.54	527.96
Dept. Heads	Shop Craftsperson	536.65	\$558.12
	Electrician	500.43	520.45
	Property Person	500.43	520.45
	Grip	500.43	520.45
	Drapery Person	500.43	520.45
	Generator Person	500.43	520.45
Forepersons	Shop Craftsperson	503.15	\$523.43
	Electrician	433.21	450.70
	Property Person	433.21	450.70
	Grip	433.21	450.70
Operators	Shop Craftsperson	484.36	503.82
	Electrician	416.03	432.75
	Property Person	416.03	432.75
	Grip	416.03	432.75

Part A, Section 1.(a)(5) - Minimum daily rates for employees working on new one-hour series in New York and New Jersey which began production on or after May 16, 2006 and in its 3rd or subsequent season.

MAJORS MINIMUMS STUDIO/DISTANT		Third or Subsequent Season During the Period	
		09/29/24 – 09/27/2025	09/28/2025 – 10/03/2026
		Daily (8 hours)	Daily (8 hours)
Sound	Production Mixer	\$659.10	\$685.46
	Boom Operator	523.33	544.38
	Utility Person	523.33	544.38
Dept. Heads	Shop Craftsperson	\$553.25	\$575.38
	Electrician	515.91	536.55
	Property Person	515.91	536.55
	Grip	515.91	536.55
	Drapery Person	515.91	536.55
	Generator Person	515.91	536.55
Forepersons	Shop Craftsperson	\$518.83	\$539.74
	Electrician	446.73	464.76
	Property Person	446.73	464.76
	Grip	446.73	464.76
Operators	Shop Craftsperson	\$499.40	\$519.46
	Electrician	428.96	446.20
	Property Person	428.96	446.20
	Grip	428.96	446.20

The weekly rate for a temporary employee hired by the week shall be five (5) times the applicable daily rate. Wage scales for employees that work on production locations outside the New York City Zone (i.e., Long Island, the five (5) boroughs of New York City and within thirty (30) miles of Columbus Circle) shall be reduced by ten percent (10%) with respect to weekly employment.

MAJORS – PART A

WORKING IN NEW YORK OR NEW JERSEY

ZONE LOCATIONS

Studio Zone (New York City Zone):

Long Island, the five (5) boroughs of New York City and Within a radius of 30 miles of Columbus Circle, NYC.

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:

Shall be paid at the then-current IRS rate for all miles of use for business purposes.

REGULAR WORK SCHEDULE

The regular workweek shall consist of any 5 out of 7 consecutive days.

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

A work shift overlaps into a holiday or from a holiday into the next day shall be paid 2x rate for those hours worked on the calendar holiday.

NOTE: Any employee or group, such as second units, construction, and swing gangs, may have a different work week than the main unit.

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.

OVERTIME**THEATRICAL MOTION PICTURES SHOOTING WITHIN 50-MILE RADIUS OF COLUMBUS CIRCLE**

	Straight (8)	Overtime (8+ Worked)	Overtime (12+ Worked)	Overtime (14+ Worked)	Overtime (15+ Elapsed)
1st 5 days	1x rate	1.5x rate	2x rate	2.5x rate	3x rate
6th day worked	1.5x rate	1.5x rate	2x rate	2.5x rate	3x rate
7th day or Hol worked	2x rate	2x rate	2x rate	2.5x rate	3x rate

**THEATRICAL MOTION PICTURES SHOOTING OUTSIDE 50-MILE RADIUS OF COLUMBUS CIRCLE,
BUT WITHIN NEW YORK OR NEW JERSEY**

	Straight (8)	Overtime (8+ Worked)	Overtime (12+ Worked)	Overtime (14+ Worked)	Overtime (15+ Elapsed)
1–5 days	1x rate	1.5x rate	2x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	2x rate	2x rate	3x rate
7th day or Hol worked	2x rate	2x rate	2x rate	2.5x rate	3x rate

TELEVISION MOTION PICTURES

	Straight (8)	Overtime (8+ Worked)	Overtime (12+ Worked)	Overtime (15+ Elapsed)
1–5 days	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	2x rate	3x rate
7th day or Hol worked	2x rate	2x rate	2x rate	3x rate

DAILY REST PERIODS

If the employee works 14 or fewer elapsed hours on the prior day:				
Theatrical shooting within a 50-mile radius of Columbus Circle	Other than Distant	10 hours	Pay additional 2x for invaded hours only	
	Distant	9 hours		
Theatrical shooting outside a 50-mile radius from Columbus Circle	Other than Distant	10 hours	Pay additional 2x for invaded hours only	
	Distant	9 hours		
Television	Other than Distant	10 hours	Pay additional 2x for invaded hours only	
	Distant	9 hours		

If the employee works more than 14 elapsed hours on the prior day:				
Theatrical shooting within a 50-mile radius of Columbus Circle	All conditions	10 hours	Pay 2.5x the employee's regular basic hourly rate for all hours worked until the employee receives a 10-hour rest period	
Theatrical shooting outside a 50-mile radius from Columbus Circle	All conditions	10 hours	Pay at the rate in effect at the time dismissed from the first call for all hours worked until the employee receives a 10-hour rest period	
Television	All conditions	10 hours	Pay at the rate in effect at the time dismissed from the first call for all hours worked until the employee receives a 10-hour rest period	

WEEKEND REST PERIOD*

Conditions	Rest Period	If Weekend Rest Period is Invaded ¹
Employees who work a five (5) consecutive day workweek	54 Hours ²	The employee shall be paid additional double time for invaded hours [^] only.
Employees who work a six (6) consecutive day workweek	32 Hours	
Employees whose sixth day worked occurs on the seventh day of the workweek	32 Hours	

* The weekend rest period shall not apply to a workweek shift.

¹ If the production's first workweek is a partial workweek, the weekend rest period shall apply as if it were a full workweek.

² The weekend rest period for employees who work a five (5) consecutive day workweek may be reduced to fifty (50) hours, inclusive of the daily rest period, in the following circumstances:

- (A) The fifth day of the workweek is no longer than twelve (12) hours worked; and either
 - (B) (i) Exterior night shooting, as called for in the script, is scheduled for the fifth day of the workweek;
 - (ii) Work on the fifth day of the workweek takes place at a shooting location, access to which is limited to certain hours; or
 - (iii) Work on the fifth day of the workweek is delayed due to health and safety concerns as a result of weather or a natural hazard that occurs during the course of the employee's work shift.
- (C) Producer may utilize the foregoing exceptions:
 - (i) once on a one-time motion picture 66 minutes or more but less than 85 minutes in length;
 - (ii) no more than once every six (6) weeks on episodic series and mini-series;
 - (iii) twice on a theatrical motion picture or on a one-time motion picture 85 minutes or more in length.

[^] When this penalty is applicable, if the rest period is invaded by one-half hour or less, the penalty shall be payment of one-half hour of additional double time; if the rest period is invaded by more than one-half hour, the penalty shall be computed in one-tenth hour increments.

MEALS**Meal Period:**

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.

First meal between 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.

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.

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

1 st 1/2 hr. or fraction	2 nd 1/2 hr. or fraction	3 rd and succeeding 1/2 hrs.
\$10.00	\$15.00	1 hr. pay at prevailing rate

Television Motion Pictures "Other than shooting in a Studio"

1 st 1/2 hr. or fraction	2 nd 1/2 hr. or fraction	3 rd 1/2 hr. or fraction	4 th 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.

Television Motion Pictures "Shooting in a Studio"

1 st 1/2 hr. or fraction	2 nd 1/2 hr. or fraction	3 rd 1/2 hr. or fraction	4 th and succeeding 1/2 hrs.
\$7.50	\$8.50	\$18.50	1 hr. pay at prevailing rate

HOLIDAYS**Recognized Holidays:**

New Year's Day, Martin Luther King Jr. Day, Presidents Day, Memorial Day, Juneteenth, Fourth of July, Labor Day, Veterans Day, Thanksgiving Day, the day after Thanksgiving, and Christmas Day.

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.

IDLE DAYS

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 running from 8:30 am to 8:30 am

No Work:

Any day including holidays: 4 hours at 1x rate or time actually traveled; maximum 8 hours at 1x rate.

*Travel is subject to PH&W, with a minimum of four (4) hours and a maximum of eight (8) hours.

Meal Allowances:

Applicable to employees remaining away from home overnight on location out of town ('Distant Hires') working on motion pictures in New York or New Jersey.

Breakfast	Lunch	Dinner
\$14.00	\$21.00	\$35.00

First class hotel accommodations and first class travel shall be provided.

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

Please refer to laborrelations2@ep.com for any questions.

MAJORS – PART B**WORKING IN CONNECTICUT, DELAWARE, OR PENNSYLVANIA**

Section 26.(a)(1) - 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:

MAJORS MINIMUMS STUDIO/DISTANT	09/29/2024 – 09/27/2025		09/28/25 – 10/03/2026	
	Hourly Rate		Hourly Rate	
Sound	Production Mixer	\$53.56	\$55.70	
	Boom Operator	48.57	50.51	
	Utility Person	45.54	47.36	
Dept. Heads	Shop Craftsperson	53.56	\$55.70	
	Electrician	53.56	55.70	
	Property Person	53.56	55.70	
	Grip	53.56	55.70	
	Drapery Person	53.56	55.70	
	Generator Person	53.56	55.70	
Forepersons	Shop Craftsperson	48.57	\$50.51	
	Electrician	48.57	50.51	
	Property Person	48.57	50.51	
	Grip	48.57	50.51	
Operators	Shop Craftsperson	45.54	\$47.36	
	Electrician	45.54	47.36	
	Property Person	45.54	47.36	
	Grip	45.54	47.36	

Section 26.(a)(2) - Minimum hourly rates for employees working on theatrical motion pictures shooting within a thirty (30) mile radius of Independence Hall in Philadelphia, Pennsylvania:

MAJORS MINIMUMS STUDIO/DISTANT	09/29/2024 – 09/27/2025		09/28/25 – 10/03/2026	
	Hourly Rate		Hourly Rate	
Sound	Production Mixer	\$53.56	\$55.70	
	Boom Operator	49.86	51.85	
	Utility Person	46.84	48.71	
Dept. Heads	Shop Craftsperson	\$53.56	\$55.70	
	Electrician	53.56	55.70	
	Property Person	53.56	55.70	
	Grip	53.56	55.70	
	Drapery Person	53.56	55.70	
	Generator Person	53.56	55.70	
Forepersons	Shop Craftsperson	\$49.42	\$51.40	
	Electrician	49.42	51.40	
	Property Person	49.42	51.40	
	Grip	49.42	51.40	
Operators	Shop Craftsperson	\$47.27	\$49.16	
	Electrician	47.27	49.16	
	Property Person	47.27	49.16	
	Grip	47.27	49.16	

Part B, Section 26.(a)(3)(i) - Minimum hourly rates for employees working on television motion pictures shooting in Connecticut, Delaware and those portions of Pennsylvania within the jurisdiction of the Local 52 Agreement, except for 1st and 2nd seasons of single-camera half-hour prime time dramatic series, or pilots and series made for basic cable or The CW.

MAJORS MINIMUMS STUDIO/DISTANT	09/29/2024 – 09/27/2025		09/28/25 – 10/03/2026
	Hourly Rate	Hourly Rate	Hourly Rate
Sound	Production Mixer	\$49.55	\$51.53
	Boom Operator	44.55	46.33
	Utility Person (Outside 30-mile radius of Independence Hall in Philadelphia)	39.48	41.06
	Utility Person (Within 30-mile radius of Independence Hall in Philadelphia)	40.40	42.91
Dept. Heads	Shop Craftsperson	\$49.55	\$51.53
	Electrician	49.55	51.53
	Property Person	49.55	51.53
	Grip	49.55	51.53
	Drapery Person	49.55	51.53
	Generator Person	49.55	51.53
Forepersons	Shop Craftsperson	\$44.55	\$46.33
	Electrician	44.55	46.33
	Property Person	44.55	46.33
	Grip	44.55	46.33
Operators (Outside 30-mile radius of Independence Hall in Philadelphia):	Shop Craftsperson	\$39.48	\$41.06
	Electrician	39.48	41.06
	Property Person	39.48	41.06
	Grip	39.48	41.06
	Shop Craftsperson	\$40.40	\$42.91
Operators (Within 30-mile radius of Independence Hall in Philadelphia):	Electrician	40.40	42.91
	Property Person	40.40	42.91
	Grip	40.40	42.91

Part B, Section 26.(a)(3)(i) - Minimum hourly rates for employees working on 1st and 2nd seasons of single-camera half-hour prime time dramatic series (other than series made for basic cable or The CW), for which principal photography of the 1st episode of the season commences on or after October 1, 2024, shooting in Connecticut, Delaware and those portions of Pennsylvania within the jurisdiction of the Local 52 Agreement.

MAJORS MINIMUMS STUDIO/DISTANT	09/29/2024 – 09/27/2025	09/28/25 – 10/03/2026
	Hourly Rate	Hourly Rate
Sound	Production Mixer	\$48.06
	Boom Operator	43.21
	Utility Person (Outside 30-mile radius of Independence Hall in Philadelphia)	38.30
	Utility Person (Within 30-mile radius of Independence Hall in Philadelphia)	39.19
Dept. Heads	Shop Craftsperson	\$48.06
	Electrician	48.06
	Property Person	48.06
	Grip	48.06
	Drapery Person	48.06
	Generator Person	48.06
Forepersons	Shop Craftsperson	\$43.21
	Electrician	43.21
	Property Person	43.21
	Grip	43.21
Operators (Outside 30-mile radius of Independence Hall in Philadelphia):	Shop Craftsperson	\$38.30
	Electrician	38.30
	Property Person	38.30
	Grip	38.30
		\$39.83
Operators (Within 30-mile radius of Independence Hall in Philadelphia):	Shop Craftsperson	\$39.19
	Electrician	39.19
	Property Person	39.19
	Grip	39.19
		\$41.62

Part B, Section 26.(a)(3)(ii) - Minimum hourly rates for employees working on pilots and 1st season of series made for basic cable or The CW shooting in Connecticut, Delaware and those portions of Pennsylvania within the jurisdiction of the Local 52 Agreement.

MAJORS MINIMUMS STUDIO/DISTANT		09/29/2024 – 09/27/2025	09/28/25 – 10/03/2026
		Hourly Rate	Hourly Rate
Sound	Production Mixer	\$44.60	\$46.38
	Boom Operator	40.10	41.70
	Utility Person	35.53	36.95
Dept. Heads	Shop Craftsperson	\$44.60	\$46.38
	Electrician	44.60	46.38
	Property Person	44.60	46.38
	Grip	44.60	46.38
	Drapery Person	44.60	46.38
	Generator Person	44.60	46.38
Forepersons	Shop Craftsperson	\$40.10	\$41.70
	Electrician	40.10	41.70
	Property Person	40.10	41.70
	Grip	40.10	41.70
Operators	Shop Craftsperson	\$35.53	\$36.95
	Electrician	35.53	36.95
	Property Person	35.53	36.95
	Grip	35.53	36.95

Part B, Section 26.(a)(3)(ii) - Minimum hourly rates for employees working on 2nd and 3rd seasons of series made for basic cable or The CW, for which principal photography of the 1st episode of the season commences on or after October 1, 2024, shooting in Connecticut, Delaware and those portions of Pennsylvania within the jurisdiction of the Local 52 Agreement.

MAJORS MINIMUMS STUDIO/DISTANT		09/29/2024 – 09/27/2025	09/28/25 – 10/03/2026
		Hourly Rate	Hourly Rate
Sound	Production Mixer	\$48.06	\$49.98
	Boom Operator	43.21	44.94
	Utility Person	38.30	39.83
Dept. Heads	Shop Craftsperson	\$48.06	\$49.98
	Electrician	48.06	49.98
	Property Person	48.06	49.98
	Grip	48.06	49.98
	Drapery Person	48.06	49.98
	Generator Person	48.06	49.98
Forepersons	Shop Craftsperson	\$43.21	\$44.94
	Electrician	43.21	44.94
	Property Person	43.21	44.94
	Grip	43.21	44.94
Operators	Shop Craftsperson	\$38.30	\$39.83
	Electrician	38.30	39.83
	Property Person	38.30	39.83
	Grip	38.30	39.83

Part B, Section 26.(a)(3)(ii) - Minimum hourly rates for employees working on 4th and subsequent seasons of series made for basic cable or The CW shooting in Connecticut, Delaware and those portions of Pennsylvania within the jurisdiction of the Local 52 Agreement.

MAJORS MINIMUMS STUDIO/DISTANT	09/29/2024 – 09/27/2025		09/28/25 – 10/03/2026	
	Hourly Rate		Hourly Rate	
Sound	Production Mixer	\$49.55	\$51.53	
	Boom Operator	44.55	46.33	
	Utility Person (Outside 30-mile radius of Independence Hall in Philadelphia)	39.48	41.06	
	Utility Person (Within 30-mile radius of Independence Hall in Philadelphia)	40.40	42.91	
Dept. Heads	Shop Craftsperson	\$49.55	\$51.53	
	Electrician	49.55	51.53	
	Property Person	49.55	51.53	
	Grip	49.55	51.53	
	Drapery Person	49.55	51.53	
	Generator Person	49.55	51.53	
Forepersons	Shop Craftsperson	\$44.55	\$46.33	
	Electrician	44.55	46.33	
	Property Person	44.55	46.33	
	Grip	44.55	46.33	
Operators (Outside 30-mile radius of Independence Hall in Philadelphia):	Shop Craftsperson	\$39.48	\$41.06	
	Electrician	39.48	41.06	
	Property Person	39.48	41.06	
	Grip	39.48	41.06	
Operators (Within 30-mile radius of Independence Hall in Philadelphia):	Shop Craftsperson	\$40.40	\$42.91	
	Electrician	40.40	42.91	
	Property Person	40.40	42.91	
	Grip	40.40	42.91	

For this expanded jurisdiction section only, productions made for **basic cable or The CW** that are pilots or 1st season series get a 10% discount on wage rates, and those in the 2nd and 3rd seasons get a one-year lag.

The weekly rate for a temporary employee hired by the week shall be five (5) times the applicable daily rate. Wage scales shall be reduced by ten percent (10%) with respect to weekly employment.

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.

THEATRICAL

	Straight (8/40)	Overtime (8+)	Overtime (12+ Worked)	Overtime (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	2x rate	3x rate
7th day or Hol worked	2x rate	2x rate	2x rate	3x rate

Overtime calculated in 1/10th hour increments.

TELEVISION

	Straight (8/40)	Overtime (8+)	Overtime (12+ Worked)	Overtime (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	2x rate	3x rate
7th day or Hol worked	2x rate	2x rate	2x rate	3x rate

Overtime calculated in 1/10th hour increments.

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.

DAILY REST PERIOD

Other than Distant	10 hours	Pay additional 2x for invaded hours only
Distant	9 hours	Pay additional 2x for invaded hours only

WEEKEND REST PERIOD*

Conditions	Rest Period	If Weekend Rest Period is
Employees who work a five (5) consecutive day workweek	54 Hours ²	
Employees who work a six (6) consecutive day workweek	32 Hours	
Employees whose sixth day worked occurs on the seventh day of the workweek	32 Hours	The employee shall be paid additional double time for all invaded hours [^] .

* The weekend rest period shall not apply to a workweek shift.

¹ If the production's first workweek is a partial workweek, the weekend rest period shall apply as if it were a full workweek.

² The weekend rest period for employees who work a five (5) consecutive day workweek may be reduced to fifty (50) hours, inclusive of the daily rest period, in the following circumstances:

- (A) The fifth day of the workweek is no longer than twelve (12) hours worked; and either
 - (B) (i) Exterior night shooting, as called for in the script, is scheduled for the fifth day of the workweek;
 - (ii) Work on the fifth day of the workweek takes place at a shooting location, access to which is limited to certain hours; or
 - (iii) Work on the fifth day of the workweek is delayed due to health and safety concerns as a result of weather or a natural hazard that occurs during the course of the employee's work shift.
- (C) Producer may utilize the foregoing exceptions:
 - (i) once on a one-time motion picture 66 minutes or more but less than 85 minutes in length;
 - (ii) no more than once every six (6) weeks on episodic series and mini-series;
 - (iii) twice on a theatrical motion picture or on a one-time motion picture 85 minutes or more in length.

[^]When this penalty is applicable, if the rest period is invaded by one-half hour or less, the penalty shall be payment of one-half hour of additional double time; if the rest period is invaded by more than one-half hour, the penalty shall be computed in one-tenth hour increments.

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**Meal Period:**

Same as under Part A with exceptions below.

Meal Penalties:

In addition to compensation for work time during delay and not to be applied to any guarantee.

Working in Theatrical or Television (Other than shooting in a Studio) Penalty:

	Other than in Philadelphia	In Philadelphia
1st ½ Hr. or fraction thereof	\$7.50	\$7.50
2nd ½ Hr. or fraction thereof	\$10.00	\$10.00
3rd ½ Hr. or fraction thereof	\$12.50	\$17.50
4th ½ Hr. or fraction thereof	\$12.50	\$17.50
5th ½ Hr. or every ½ Hr. thereafter	\$25.00	\$25.00

For any workweek in which an employee is entitled to more than 20 meal period penalties, all subsequent meal period penalties for that employee in that workweek shall be compensated at 1 hour of pay at the prevailing rate for each 1/2 hour of meal delay or fraction thereof.

Television (Shooting in a Studio) Penalty:

	Other than in Philadelphia	In Philadelphia
1st ½ hr. or fraction thereof	\$8.50	\$8.50
2nd ½ hr. or fraction thereof	\$11.00	\$11.00
3rd ½ hr. or fraction thereof	\$13.50	\$18.50
4th ½ hr. or fraction thereof	\$13.50	\$18.50
5th ½ hr. or every ½ hr. thereafter	\$25.00	\$25.00

For any workweek in which an employee is entitled to more than 20 meal period penalties, all subsequent meal period penalties for that employee in that workweek shall be compensated at 1 hour of pay at the prevailing rate for each 1/2 hour of meal delay or fraction thereof.

Per Diem:

	Breakfast	Lunch	Dinner	Total
Distant Hires Only	\$14.00	\$21.00	\$35.00	\$70.00

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, Martin Luther King Jr. Day, Presidents Day, Memorial Day, Juneteenth, 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 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, 1st season one-hr series, and 1st and 2nd season series produced for **basic cable or The CW**. The 3rd 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: The then-current IRS rate per mile from edge of zone to location.

TRAVEL**No Work:**

Any day including holidays: 4 hours at 1x rate or time actually traveled; maximum 8 hours at 1x rate.

*Travel is subject to PH&W; "Employer shall make pension and health contributions based on one-half of the applicable daily contributions if the employee's actual travel time on such day is six (6) hours or less and a full day of contributions if the employee's actual travel time on such day exceeds six (6) hours."

Mileage:

Unless offered transportation by the Employer, employees traveling to any production location outside the "production zone" shall be paid a mileage allowance calculated at the then-current IRS rate from the edge of the zone to the production location for all such authorized use of the employee's vehicle

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

Please refer to laborrelations2@ep.com for any questions.

SCRIPT SUPERVISORS / PRODUCTION OFFICE COORDINATORS 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			
	3/3/2024 – 3/8/2025		3/9/2025 – 3/7/2026	
	Daily 8 Hours	Weekly 40 Hours	Daily 8 Hours	Weekly 40 Hours
Script Supervisor	\$589.13	\$2,654.97	\$630.37	\$2,840.82
Production Office Coordinator	377.64	1,713.50	404.07	1,833.45
Asst. Production Office Coordinator	218.30	1,074.21	233.58	1,149.40

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			
	3/3/2024 – 3/8/2025		3/9/2025 – 3/7/2026	
	Daily 8 Hours	Weekly 40 Hours	Daily 8 Hours	Weekly 40 Hours
Script Supervisor	\$589.13	\$2,654.97	\$630.37	\$2,840.82
Production Office Coordinator	377.64	1,713.50	404.07	1,833.45
Asst. Production Office Coordinator	208.00	1,040.00	228.00	1,140.00

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			
	3/3/2024 – 3/8/2025		3/9/2025 – 3/7/2026	
	Daily 8 Hours	Weekly 40 Hours	Daily 8 Hours	Weekly 40 Hours
Script Supervisor	\$589.13	\$2,654.97	\$630.37	\$2,840.82
Production Office Coordinator	377.64	1,713.50	404.07	1,833.45
Asst. Production Office Coordinator	210.40	1,047.93	228.00	1,140.00

Shooting Within the Jurisdiction of this Agreement but Outside NY, NJ, CT, Excluding Long-Form, Pilots and New and Existing 1-Hour Series:³

Minimum Daily and Weekly Rates	Effective			
	3/3/2024 – 3/8/2025		3/9/2025 – 3/7/2026	
	Daily 8 Hours	Weekly 40 Hours	Daily 8 Hours	Weekly 40 Hours
Script Supervisor	\$589.13	\$2,654.97	\$630.37	\$2,840.82
Production Office Coordinator	377.64	1,713.50	404.07	1,833.45
Asst. Production Office Coordinator	208.00	1,040.00	228.00	1,140.00

³ 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			
	3/3/2024 – 3/8/2025		3/9/2025 – 3/7/2026	
	Daily 8 Hours	Weekly 40 Hours	Daily 8 Hours	Weekly 40 Hours
Script Supervisor	\$572.28	\$2,579.05	\$612.34	\$2,759.58
Production Office Coordinator	366.94	1,664.97	392.63	1,781.52
Asst. Production Office Coordinator	208.00	1,040.00	228.00	1,140.00

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			
	3/3/2024 – 3/8/2025	3/9/2025 – 3/7/2026	3/3/2024 – 3/8/2025	3/9/2025 – 3/7/2026
Script Supervisor	Daily 8 hrs Weekly 40 hrs	\$571.97 2,577.64	\$611.46 2,755.60	\$589.13 2,654.97
Production Office Coordinator	Daily 8 hrs Weekly 40 hrs	366.64 1,663.59	391.95 1,778.45	377.64 1,713.50
Asst. Production Office Coordinator	Daily 8 hrs Weekly 40 hrs	208.00 1,040.00	228.00 1,140.00	208.00 1,040.00
				228.00 1,140.00

NEW AND EXISTING ONE-HOUR SERIESShooting Within the Jurisdiction of this Agreement but Outside NY, NJ and CT:⁴

Minimum Daily and Weekly Rates	Effective			
	3/3/2024 – 3/8/2025		3/9/2025 – 3/7/2026	
	Daily 8 Hours	Weekly 40 Hours	Daily 8 Hours	Weekly 40 Hours
Script Supervisor	\$572.28	\$2,579.05	\$612.34	\$2,759.58
Production Office Coordinator	366.94	1,664.97	392.63	1,781.52
Asst. Production Office Coordinator	208.00	1,040.00	228.00	1,140.00

⁴ 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			
	3/3/2024 – 3/8/2025		3/9/2025 – 3/7/2026	
	Daily 8 Hours	Weekly 40 Hours	Daily 8 Hours	Weekly 40 Hours
Script Supervisor	\$542.78	\$2,446.39	\$580.77	\$2,617.64
Production Office Coordinator	348.19	1,580.28	372.56	1,690.90
Asst. Production Office Coordinator	208.00	1,040.00	228.00	1,140.00

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.⁵

⁵ 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	Effective
	3/3/2024 – 3/8/2025	3/9/2025 – 3/7/2026
Weekly 40 Hours		
Production Office Coordinator	\$1,528.47	\$1,635.46
Asst. Production Office Coord	1,040.00	1,140.00

NEW ONE-HOUR SERIES

Shooting within the jurisdiction of this Agreement:

Minimum Weekly Rates	Effective	Effective
	3/3/2024 – 3/8/2025	3/9/2025 – 3/7/2026
Weekly 40 Hours		
Production Office Coordinator	\$1,485.33	1,589.30
Asst. Production Office Coord	1,040.00	1,140.00

LONG-FORM AND PILOTS

Shooting within the jurisdiction of this Agreement:

Minimum Weekly Rates	Effective	Effective
	3/3/2024 – 3/8/2025	3/9/2025 – 3/7/2026
Weekly 40 Hours		
Production Office Coordinator	\$1,410.02	1,508.72
Asst. Production Office Coord	1,040.00	1,140.00

MAJORS – PART III**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+ Worked)	Overtime (12+ Worked)	Overtime (14+ Worked)	Overtime (15+ Elapsed)
1st 5 days	1x rate	1.5x rate	2x rate	2.5x rate	3x rate
6th day worked	1.5x rate	1.5x rate	2x rate	2.5x rate	3x rate
7th day	2x rate	2x rate	2x rate	2.5x rate	3x rate
Holiday worked	2x rate	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+ Worked)	Overtime (12+ Worked)	Overtime (14+ Worked)	Overtime (15+ Elapsed)
1st 5 days	1x rate	1.5x rate	2x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	2x rate	2x rate	3x rate
7th day worked	2x rate	2x rate	2x rate	2.5x rate	3x rate
Holiday worked	2x rate	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+ Worked)	Overtime (12+ Worked)	Overtime (14+ Worked)	Overtime (15+ Elapsed)
1st 5 days	1x rate	1.5x rate	2x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	2x rate	2x rate	3x rate
7th day worked	2x rate	2x rate	2x rate	2.5x rate	3x rate
Holiday worked	2x rate	2x rate	2x rate	2x rate	2x rate

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.

DAILY REST PERIOD

If the employee works 14 or fewer elapsed hours on the prior day:		
Other than Distant	10 hours	Pay additional 2x the employee's regular basic hourly rate for the invaded hours/minimum payment 30 minutes**
Distant	9 hours	
If the employee works more than 14 elapsed hours* on the prior day:		
All Conditions	9 hours	When employee resumes work, pay 2.5x until the employee receives applicable rest period

*For Script Supervisor, not counting time worked after 'wrap time' which shall be paid at the prevailing overtime rate.

**If the rest period is invaded by one-half hour or less, the penalty shall be payment of one-half hour of additional double time; if the rest period is invaded by more than one-half hour, the penalty shall be computed in one-tenth hour increments.

WEEKEND REST PERIOD*

Conditions	Rest	If Weekend Rest Period is Invaded ¹
Employees who work a five (5) consecutive day workweek	54 Hours ²	
Employees who work a six (6) consecutive day workweek	32 Hours	Pay additional 2x the employee's regular basic hourly rate for the invaded hours/minimum payment 30 minutes*
Employees whose sixth day worked occurs on the seventh day of the workweek	32 Hours	

* The weekend rest period shall not apply to a workweek shift.

¹ If the production's first workweek is a partial workweek, the weekend rest period shall apply as if it were a full workweek.

² The weekend rest period for employees who work a five (5) consecutive day workweek may be reduced to fifty (50) hours, inclusive of the daily rest period, in the following circumstances:

- (i) The fifth day of the workweek is no longer than twelve (12) hours worked; and either
 - (ii) (A) Exterior night shooting, as called for in the script, is scheduled for the fifth day of the workweek;
 - (B) Work on the fifth day of the workweek takes place at a shooting location, access to which is limited to certain hours; or
 - (C) Work on the fifth day of the workweek is delayed due to health and safety concerns as a result of weather or a natural hazard that occurs during the course of the employee's work shift.
- (iii) Producer may utilize the foregoing exceptions:
 - (A) once on a one-time motion picture 66 minutes or more but less than 85 minutes in length;
 - (B) no more than once every six (6) weeks on episodic series and mini-series;
 - (C) twice on a theatrical motion picture or on a one-time motion picture 85 minutes or more in length.

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

MEALS

- 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 hours work minimum after 2nd meal unless meal is provided at Producer's expense.
- b) First meal shall be within 2 to 6 hours 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.
- 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 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:

1 st 1/2 hr. or fraction	2 nd 1/2 hr. or fraction	3 rd 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:

1 st 1/2 hr. or fraction	2 nd 1/2 hr. or fraction	3 rd 1/2 hr. or fraction	4 th 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:

See Calendar Section

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:

Pay for holidays which are not worked shall be calculated on the basis of eight (8) hours at the employee's regular straight time hourly rate.

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: $\frac{1}{2}$ 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, 1st & 2nd seasons, and 50% reduction in holiday pay for 3rd 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:

Any day including holidays: An allowance equivalent to minimum 4 hours at 1x rate or pay for time traveled, whichever is greater, and maximum 8 hours at 1x rate; **plus 8 hours Pension and Welfare contributions.**
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
Local	Within 75 miles of production location	"Set to set"
Nearby*	Outside 75 miles, but within jurisdiction	"Set to set"
Distant	Outside geographical definition of "nearby"	"Portal to Portal" includes travel time

*Living allowance for Nearby Hires: \$420/wk or \$60/day effective March 3, 2024.

ZONE LOCATIONS**NY Metropolitan Area:**

Studio Zone	Within a radius of 30 miles of Columbus Circle, NYC.
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. When employer makes transportation available from that "point," no employee utilizing such transport shall be paid for any travel or waiting time.
Report To	Within studio zone other than Sandy Hook, NJ. No travel pay. Work starts/ends at location.
Mileage	\$0.30 per mile computed from the perimeter of area bounded by 125th Street and the Battery.

Outside NY Metropolitan Area:

Production Zone	Within a circle of 30-mile radius from the production office.
Nearby Location	Outside the production zone. Transportation provided to all employees who are housed.
Report To	Outside the production zone. Paid for travel time and mileage from edge of zone.
Travel Time	Paid regular hourly rate for to and from outside edge of zone to location.
Mileage	\$0.30 per mile from edge of zone to location. Local hires paid only when use of their outside vehicle 30-mile production zone.

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

Please refer to laborrelations2@ep.com for any questions.

MAJORS – PART IV**THEATRICAL AND TELEVISION WORKING CONDITIONS**
FL, GA, MD, NC, SC, VA, WV**THEATRICAL**

ON PRODUCTION	Straight (8/40)	Overtime (8+ Worked)	Overtime (12+ Worked)	Overtime (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	2x rate	3x rate
7th day worked	2x rate	2x rate	2x rate	3x rate
Holiday worked	2x rate	2x rate	2x rate	3x rate

Overtime calculated in 1/10th hour increments.

Overtime and premium rates may not be compounded.

TELEVISION

ON PRODUCTION	Straight (8/40)	Overtime (8+ Worked)	Overtime (12+ Worked)	Overtime (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	2x rate	3x rate
7th day worked	2x rate	2x rate	2x rate	3x rate
Holiday worked	2x rate	2x rate	2x rate	3x rate

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 workdays 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.

DAILY REST PERIOD

If the employee works fewer than 14 hours on the prior day:		
Other than Distant	10 hours	Pay additional 2x the employee's regular basic hourly rate for the invaded hours/minimum payment 30 minutes*
Distant	9 hours	

If the employee works 14 or more hours on the prior day for 2 consecutive days**:		
Other than Distant	10 hours	Pay additional 2x the employee's regular basic hourly rate for the invaded hours/minimum payment 30 minutes*
Distant	10 hours	

*If the rest period is invaded by one-half hour or less, the penalty shall be payment of one-half hour of additional double time; if the rest period is invaded by more than one-half hour, the penalty shall be computed in one-tenth hour increments.

**Does not apply to pilots nor to series in their first season of production.

WEEKEND REST PERIOD*

Conditions	Rest Period	If Weekend Rest Period is Invaded ¹
Employees who work a five (5) consecutive day workweek	54 Hours ²	
Employees who work a six (6) consecutive day workweek	32 Hours	The employee shall be paid additional 2x for invaded hours ³ only/ minimum payment 30 minutes*
Employees whose sixth day worked occurs on the seventh day of the workweek	32 Hours	

* The weekend rest period shall not apply to a workweek shift.

¹ If the production's first workweek is a partial workweek, the weekend rest period shall apply as if it were a full workweek.

² The weekend rest period for employees who work a five (5) consecutive day workweek may be reduced to fifty (50) hours, inclusive of the daily rest period, in the following circumstances:

- (i) The fifth day of the workweek is no longer than twelve (12) hours worked; and either
- (ii) (A) Exterior night shooting, as called for in the script, is scheduled for the fifth day of the workweek;
- (B) Work on the fifth day of the workweek takes place at a shooting location, access to which is limited to certain hours; or
- (C) Work on the fifth day of the workweek is delayed due to health and safety concerns as a result of weather or a natural hazard that occurs during the course of the employee's work shift.
- (iii) Producer may utilize the foregoing exceptions:
 - (A) once on a one-time motion picture 66 minutes or more but less than 85 minutes in length;
 - (B) no more than once every six (6) weeks on episodic series and mini-series;
 - (C) twice on a theatrical motion picture or on a one-time motion picture 85 minutes or more in length.

³ If the rest period is invaded by one-half hour or less, the penalty shall be payment of one-half hour of additional double time; if the rest period is invaded by more than one-half hour, the penalty shall be computed in one-tenth hour increments.

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:

In addition to compensation for work time during delay and not to be applied to any guarantee.

Employees Employed on Theatrical or Television (Other than shooting in a Studio):

1st ½ hr. or fraction thereof	\$7.50
2nd ½ hr. or fraction thereof	\$10.00
3rd ½ hr. or fraction thereof	\$12.50
4th ½ hr. or fraction thereof	\$12.50
5th and each succeeding ½ hr. or fraction thereof	\$25.00

For any workweek in which an employee is entitled to more than 20 meal period penalties, all subsequent meal period penalties for that employee in that workweek shall be compensated at 1 hour of pay at the prevailing rate for each 1/2 hour of meal delay or fraction thereof.

Employees Employed on TV Motion Pictures Shooting in a Studio:

1st ½ hr. or fraction thereof	\$8.50
2nd ½ hr. or fraction thereof	\$11.00
3rd ½ hr. or fraction thereof	\$13.50
4th ½ hr. or fraction thereof	\$13.50
5th and each succeeding ½ hr. or fraction thereof	\$25.00

For any workweek in which an employee is entitled to more than 20 meal period penalties, all subsequent meal period penalties for that employee in that workweek shall be compensated at 1 hour of pay at the prevailing rate for each 1/2 hour of meal delay or fraction thereof.

"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:

See Calendar Section.

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:

Any day including holidays: An allowance equivalent to minimum 4 hours at 1x rate or pay for time traveled, whichever is greater, and maximum 8 hours at 1x rate; **plus 8 hours Pension and Welfare contributions.**

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
Local	Within 75 miles of production location	"Set to set"
Nearby	Outside 75 miles, but within jurisdiction	"Set to set" Living allowance: \$315/week or \$45/day
Distant	Outside geographical definition of "nearby"	"Portal to Portal" includes travel time

ZONE LOCATIONS

Production Zone	Within a circle of 30-mile radius from the production office.
Nearby Location	Outside the production zone. Transportation provided to all employees who are housed.
Report To	Outside the production zone. Paid for travel time and mileage from edge of zone.
Travel Time	Paid regular hourly rate for to and from outside edge of zone to location.
Mileage	30 cents per mile from edge of zone to location. Local hires paid only when use of their vehicle outside 30-mile production zone.

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

Please refer to laborrelations2@ep.com for any questions.

INTERNATIONAL PHOTOGRAPHERS

AMENDMENT AGREEMENT – INSIDE CORRIDOR

Applicable when hired under the Amendment Agreement and working *inside* "the Corridor" (i.e., Connecticut, Delaware, Maryland, Massachusetts, New Jersey, New York, and Pennsylvania, and Washington D.C.), Rhode Island#.

THEATRICAL AND TELEVISION PRODUCTIONS RATES (EXCLUDING LONG-FORM, PILOTS, AND ONE-HOUR SERIES)

OCC. CODE NO.	CLASSIFICATION	Effective 08/03/2025 – 08/01/2026	
		STUDIO MINIMUM RATES	
		SCHEDULE D Daily Employee	SCHEDULE E Weekly Employee
		Daily 8 hours; 1.5x after 8 hours	Weekly Guar– 5 cons. days; 40 hours
1901	Director of Photography	\$1,211.51	\$5,182.25
1911	Camera Operator	947.58	3,813.26
1931	Still Photographer	753.93	3,031.62
1941	1st Assistant Photographer	624.18	2,534.40
1951	2nd Assistant Photographer	494.27	2,343.54
1971	Film Loader	416.40	

LONG-FORM TELEVISION MOTION PICTURES RATES

CLASSIFICATION	Effective 08/03/2025 – 08/01/2026			
	Hourly	Daily (8 Hours)	Hourly	Weekly (40 Hours)
Director of Photography	AS NEGOTIATED UNDER LOCAL AGREEMENT			
Camera Operator	\$79.42	\$635.36	\$65.29	\$2,611.60
1st Assistant Camera Operator	64.41	515.28	57.02	2,280.80
2nd Assistant Camera Operator	58.38	467.04	52.71	2,108.40
Still Photographer	71.27	570.16	56.23	2,249.20
Film Loader	50.65	405.20	43.85	1,754.00

PILOTS* AND ONE-HOUR SERIES RATES

CLASSIFICATION	Effective 08/03/2025 – 08/01/2026	
	Daily (8 Hours)	Weekly (40 Hours)
Director of Photography/First Cameraperson	\$1,140.78	\$5,080.55
Camera Operator	854.97	3,439.61
1st Assistant Photographer	564.44	2,484.19
2nd Assistant Photographer	475.20	2,297.24
Still Photographer	679.78	2,850.73
Film Loader	408.30	

* Long-Form rates are applicable to two-hour pilots for which no series commitment exists at time of order.

Rhode Island is included in the Corridor effective for motion pictures commencing principal photography on or after 8/01/2024.

The following additional classifications and wage rates shall apply to employees employed on television motion pictures recorded digitally.

TELEVISION MOTION PICTURES RECORDED DIGITALLY

CLASSIFICATION	Effective 08/03/2025 – 08/01/2026			
	Hourly	Daily (8 Hours)	Hourly	Weekly (40 Hours)
Digital Imaging Technician	\$89.89	\$719.12	\$82.39	\$3,295.60
Video Controller (Shader)	71.60	572.80	66.47	2,658.80
Camera Utility Person	68.23	545.84	61.15	2,446.00
Digital Utility Person	46.94	375.52		

AMENDMENT AGREEMENT – OUTSIDE CORRIDOR

Applicable to employment of those camerapersons working in states outside "the Corridor" (i.e., Connecticut, Delaware, Maryland, Massachusetts, New Jersey, New York, and Pennsylvania, and Washington D.C.) and outside of Los Angeles County. Also applies in Puerto Rico.

THEATRICAL AND TELEVISION PRODUCTION RATES**(EXCLUDING LONG-FORM, PILOTS, ONE-HOUR SERIES, AND ONE-HALF HOUR PRIME TIME DRAMATIC TELEVISION RECORDED DIGITALLY)**

CLASSIFICATION	Effective 08/03/2025 – 08/01/2026			
	SCHEDULE D-1 Daily		SCHEDULE E-1 Weekly	
	Daily 8 Hours; Minimum Call – 8 hours; 1.5x after hours		Guar. 5 cons. days; 43.2 hours; Min. Call – 8.6 hours; 1.5x after 9.3 hours	
Per Hour	Per Day	Per Hour	Per Week	
1901 Director of Photography	\$145.45	\$1,163.60	\$129.55	\$5,596.56
1911 Camera Operator	89.94	719.28	82.39	3,559.25
1921 Portrait Photographer	89.91	719.28	82.39	3,559.25
1931 Still Photographer	78.36	626.88	72.69	2,907.60
1.5x after 8 and/or 40 hours; Minimum Call – 8 hours		Guar. 5 cons. days; 43.2 hours; Minimum Call – 7 hours;		
Per Hour	Per Day	Per Hour	Per Week	
1941 1 st Asst. Photographer	\$65.69	\$63.36	\$2,838.53	
1951 2 nd Asst. Photographer	60.59	58.57	2,623.94	
1961 Technician	78.36	74.30	3,328.64	
1971 Film Loader	52.05			
Minimum Call – 8 hours		Guarantee 5 consecutive days; Minimum Call – 8 hours; 1.5x after 40 hours		
Per Hour	Per Day	Per Hour	Per Week	
1981 Digital Imaging Technician	\$89.89	\$719.12	\$82.39	\$3,295.60
1982 Video Controller (Shader)	71.60	572.80	66.47	2,658.80
1983 Camera Utility Person**	68.23	545.84	61.15	2,446.00
1984 Digital Utility Person**	46.94	375.52		

* 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.

** These classifications apply only to television motion pictures recorded digitally.

ONE-HALF HOUR PRIME TIME DRAMATIC TELEVISION RECORDED DIGITALLY

CLASSIFICATION	Effective 08/03/2025 – 08/01/2026			
	Schedule D-2 Daily		Schedule E-2 Weekly	
	Daily 8 Hours 1.5x after 8 Minimum call – 8 hours		Weekly Guarantee – 42 hrs.; Minimum call – 8 hours; 1.5x after 9.3 hours	
	Per Hour	Per Day	Per Hour	Per Week
1901 Director of Photography	\$145.45	\$1,163.60	\$129.55	\$5,441.10
1911 Camera Operator	89.91	719.28	82.39	3,460.38
1921 Portrait Photographer	89.91	719.28	82.39	3,460.38
1931 Still Photographer	78.36	626.88	72.69	2,907.60
	1.5x after 8 and/or 40 hours; Minimum call - 8 hours		Weekly Guarantee – 42hrs.; Minimum Call – 8 hours; 1.5x after 40 hours	
	Per Hour		Per Hour	Per Week
1941 1 st Asst. Photographer	\$65.69		\$63.36	\$2,724.48
1951 2 nd Asst. Photographer	60.59		58.57	2,518.51
1961 Technician	78.36		74.30	3,194.90
	Minimum call - 8 hours		Guarantee 5 consecutive days; Minimum Call – 8 hours; 1.5x after 40 hours	
	Per Hour		Per Hour	Per Week
1981 Digital Imaging Technician	\$89.89		\$82.39	\$3,295.60
1982 Video Controller (Shader)	71.60		66.47	2,658.80
1983 Camera Utility Person	68.23		61.15	2,446.00
1984 Digital Utility Person	46.94		375.52	

* 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.

LONG-FORM** TELEVISION MOTION PICTURES RATES

CLASSIFICATION	Effective 08/03/2025 – 08/01/2026			
	Hourly	Daily (8 Hours)	Hourly	Weekly (40 Hours)
Director of Photography	AS NEGOTIATED UNDER LOCAL AGREEMENT			
Camera Operator	\$70.43	\$563.44	\$60.91	\$2,436.40
1st Assistant Camera Operator	64.41	515.28	55.71	2,228.40
2nd Assistant Camera Operator	58.38	467.04	50.50	2,020.00
Still Photographer	62.35	498.80	53.91	2,156.40
Film Loader	50.65	405.20	43.85	1,754.00

** Long-Form rates are applicable to two-hour pilots for which no series commitment exists at time of order.

PILOTS** AND ONE-HOUR SERIES RATES

CLASSIFICATION	Effective 08/03/2025 – 08/01/2026			
	Hourly	Daily (8 Hours)	Hourly	Weekly (40 Hours)
Director of Photography	\$139.86	\$1,118.88	\$124.57	\$5,381.42
Camera Operator	86.45	691.60	79.22	3,422.30
Portrait Photographer	86.45	691.60	79.22	3,422.30
Still Photographer	75.35	602.80	69.89	2,795.60
1st Assistant Camera Operator	63.16	505.28	60.92	2,729.22
2nd Assistant Camera Operator	58.26	466.08	56.32	2,523.14
Technician	75.35	602.80	71.44	3,200.51
Film Loader	50.05	400.40		

** 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

Inside Corridor	0 - 8 Hrs	8-12 Hrs Worked	12-14 Hrs Worked	14-15 Hrs Elapsed	15+ Hrs Elapsed
Productions covered under the Special Conditions Sideletters listed in Paragraph (1)(a) of the Amendment Agreement (other than the Home Video Sideletter)	1x rate	1.5x rate	2x rate	2.5x rate	3x rate
Home Video Sideletter for which the Producer has elected to use the terms of Long-Form TV Sideletter	1x rate	1.5x rate	1.5x rate	2x rate	3x rate

Inside Corridor	0 - 8 Hrs	8-12 Hrs Worked	12-14 Hrs Elapsed	14-15 Hrs Elapsed	15+ Hrs Elapsed
All other motion pictures	1x rate	1.5x rate	2x rate	2.5x rate	3x rate

DAILY REST PERIOD

Inside Corridor: 10 hours

DAILY REST INVASION

Inside 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 <i>not</i> 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 additional double time for the invaded hours^.
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 additional double time for the invaded hours^.

* No commitment for a series exists at the time of the pilot order

^ When this penalty is applicable, if the rest period is invaded by one-half hour or less, the penalty shall be payment of one-half hour of additional double time; if the rest period is invaded by more than one-half hour, the penalty shall be computed in one-tenth hour increments.

TRAVEL

Daily/Weekly*	Minimum 4 hrs. straight time; max. 8 hrs. straight time
*Travel is subject to PH&W, with a minimum of four (4) hours and a maximum of eight (8) hours.	

WEEKEND REST^{^^}

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

^{^^}Covers both Amendment Local 600 Inside and Outside Corridor

HOLIDAYS

Inside and Outside Corridor: No holiday accrual percentage pay.

Holiday Worked:

Inside Corridor: All work performed on a holiday will be computed at 2x the regular hourly rate. Travel on holiday at 2x rate, but if travel is at start of assignment pay at 1x rate.

Outside Corridor: All work performed on a holiday will be computed at 2x the regular hourly 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 work 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.

IATSE TRAINING TRUST FUND CONTRIBUTIONS

Producers shall make contributions to the IATSE Training Trust Fund at the rates required in the then-current Theatrical and Television Motion Picture Area Standards Agreement for each employee who does not otherwise have contributions made to CSATF and who is employed under the Local #600 Amendment Agreement on a theatrical motion picture, television motion picture or High Budget Program.

VIDEOTAPE PRODUCTIONS

The Producer-IATSE Videotape Electronics Supplemental Basic Agreement is applicable both inside and outside the corridor, with the modifications mentioned in the Amendment Agreement.

CALIFORNIA SICK LEAVE

Please refer to laborrelations2@ep.com for any questions.

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

Please refer to laborrelations2@ep.com for any questions.

EDITORS

AMENDMENT AGREEMENT – NEW YORK AREA

MINIMUMS STUDIO/DISTANT – "New York Rates"	3% Reduced	08/03/2025 – 08/01/2026	
	Weekly (40 hrs)	Weekly (40 hrs)	
Editor	\$3,908.96	\$4,029.86	
Sound Effects, ADR & Dubbing Editor	3,575.77	3,686.36	
Music Editor	3,575.77	3,686.36	
Foley Artist	3,575.77	3,686.36	
VFX Editor	2,577.28	2,656.99	
Assistant Editor	2,294.00	2,364.95	
Editing Room Assistant	1,279.14	1,318.70	
Colorist Journeyperson	3,292.96	3,394.80	
Colorist Entry Level	2,864.22	2,952.80	
Dailies Colorist Journeyperson	2,647.32	2,729.20	
Dailies Colorist Entry Level	2,315.58	2,387.20	
Color Assist Journeyperson	2,282.99	2,353.60	
Color Assist Entry Level	2,005.18	2,067.20	
		Daily (8 hrs)	
		Per Hour	Per Day
Re-recording/Music Mixer (Journeymen)	\$97.06	\$776.48	\$100.06
Re-recording/Music Mixer (Entry Level*)	84.15	673.20	86.75
			\$800.48
			694.00

*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+)	Overtime (12+ Elapsed)	Overtime (14+ Elapsed)	Overtime (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	2.5x rate	3x rate
6th worked	1.5x rate	1.5x rate	2x rate	2.5x rate	3x rate
7th/Hol worked	2x rate	2x rate	2x rate	2.5x rate	3x rate

[^] 1.5x after 9 or 40 hours for Foley Artist

REST PERIOD

Daily Rest Period: 10 hrs

Rest Invasion:

- (i) During principal photography, 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, whichever is greater, for all work performed prior to the elapse of said ten (10) hours.
- (ii) At all times other than during principal photography, 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 for all work performed prior to the elapse of said ten (10) hours.

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

MEALS

Must occur 3-6 hours from call, not to exceed 1 hr. Subsequent meals at 6 hour intervals from end of previous meal.

Feature or Television (Other Than In Studio) Penalty:

1st 1/2 hr. or fraction thereof	\$7.50
2nd 1/2 hr. or fraction thereof	\$10.00
3rd 1/2 hr. or fraction thereof	\$12.50
4th 1/2 hr. or fraction thereof	\$12.50
5th 1/2 hr. or every 1/2 hr. thereafter	\$25.00

For any workweek in which an employee is entitled to more than 20 meal period penalties, all subsequent meal period penalties for that employee in that workweek shall be compensated at 1 hour of pay at the prevailing rate for each 1/2 hour of meal delay or fraction thereof.

Television (In Studio Only) Penalty:

1st 1/2 hr. or fraction thereof	\$8.50
2nd 1/2 hr. or fraction thereof	\$11.00
3rd 1/2 hr. or fraction thereof	\$13.50
4th 1/2 hr. or fraction thereof	\$13.50
5th 1/2 hr. or every 1/2 hr. thereafter	\$25.00

For any workweek in which an employee is entitled to more than 20 meal period penalties, all subsequent meal period penalties for that employee in that workweek shall be compensated at 1 hour of pay at the prevailing rate for each 1/2 hour of meal delay or fraction thereof.

HOLIDAYS

Unworked holidays	Included in pay for weekly employees as part of weekly salary, but daily employees do not get paid for the holiday
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See Calendar section for the recognized holidays.

AMENDMENT – 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 or the Videotape 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 or the Videotape 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
<ul style="list-style-type: none">• 1-Hour Episodic Series;• 1/2-Hour or 1-Hour Pilot;• New Mini-Series produced in Los Angeles (other than mini-series made for basic cable);• Basic Cable Productions - 2nd and 3rd Seasons	3% reduced wage rates in the Local 700 Post-Production Agreement or in the Videotape Agreement
<ul style="list-style-type: none">• Made for TV Long-Form projects (including 2-Hour Pilots without commitment for a series produced in Los Angeles)	10% reduced Appendix A rates in the Local 700 Post-Production Agreement
<ul style="list-style-type: none">• Basic Cable Production Pilot and 1st Season;• Long-Form motion pictures or mini-series produced in Los Angeles for Basic Cable	12.5% reduced Appendix A rates in the Local 700 Post-Production Agreement

- (2)

MINIMUMS STUDIO/DISTANT – Employees Employed Outside the Scope of the Local #700 Post-Production Agreement and Outside a 250- Mile Radius of Columbus Circle, New York	3% Reduced	7/30/2024 - 7/31/2025
	Weekly (40)	Weekly (40)
Apprentice	\$1,140.72	\$1,176.00

- (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.

CALIFORNIA SICK LEAVE

Please refer to laborrelations2@ep.com for any questions.

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

Please refer to laborrelations2@ep.com for any questions.



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WARDROBE

MAJORS

MAJORS MINIMUMS	Effective					
	03/02/2025 – 02/28/2026			03/02/2025 – 02/28/2026		
	Article 12.(b)(1) - Features/ Television (excluding long-form, pilots and new one- hour series	Article 12.(b)(2) - New One- Hour Series	Article 12.(b)(3) - Long-form Television & Pilots	Article 12.(b)(1) - Features/ Television (excluding long-form, pilots and new one- hour series	Article 12.(b)(2) - New One- Hour Series	Article 12.(b)(3) - Long-form Television & Pilots
Day 8 Hrs.						Day 8 Hrs.
Wardrobe Head	\$591.64	\$573.89	\$544.28	\$615.31	\$596.85	\$566.05
Wardrobe Assistants	527.32	511.50	485.08	548.41	531.96	504.48
Costume Shop Supervisors	527.32	511.50	485.08	548.41	531.96	504.48
Others (Costume Shop)	429.36	416.48	396.09	446.53	433.13	411.93

GENERAL PROVISIONS

REGULAR WORK SCHEDULE

The regular workweek shall consist of any 5 out of 7 consecutive days.

Wardrobe Supervisor: Minimum 5 day work week overtime paid as applicable.

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

A work shift overlaps into a holiday or from a holiday into the next day shall be paid 2x rate for those hours worked on the calendar holiday.

Shift in Work Week:

Motion Picture including Pilots or Episodic Television*: 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. In no case may the Employer shift the workweek for the sole purpose of avoiding paying for an unworked holiday.

*Episodic Television: May exercise once between hiatus periods.

Invasion Penalty:

Pay premium for 6th and/or 7th day worked of the preceding work week.

THEATRICAL

	Straight (8)	Overtime (8+)*	Overtime (12+ Worked)	Overtime (14+ Worked)	Overtime (15+ Elapsed)
1st 5 days	1x rate	1.5x rate	2x rate	2.5x rate	3x rate
6th worked**	1.5x rate	1.5x rate	2x rate	2.5x rate	3x rate
7th & Hol worked**	2x rate	2x rate	2x rate	2.5x rate	3x rate

* OT is calculated in 1/10 hour units.

** Minimum 8 hours.

TELEVISION

	Straight (8)	Overtime (8+)*	Overtime (12+ Worked)	Overtime (14+ Worked)	Overtime (15+ Elapsed)
1st 5 days	1x rate	1.5x rate	2x rate	2x rate	3x rate
6th worked**	1.5x rate	1.5x rate	2x rate	2x rate	3x rate
7th & Hol worked**	2x rate	2x rate	2x rate	2.5x rate	3x rate

* OT is calculated in 1/10 hour units.

** Minimum 8 hours.

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.

DAILY REST PERIOD

If the employee works 14 or fewer elapsed hours on the prior day:		
Theatrical	10 hours	Pay additional 2x the employee's regular basic hourly rate for the invaded hours/minimum payment 30 minutes*
Television	10 hours	

If the employee works more than 14 elapsed hours on the prior day:		
Theatrical	10 hours	Pay additional straight time for all hour until the employee receives a rest period of at least 10 hours
Television	10 hours	If the employee receives a rest period of at least 9 hours but less than 10 hours, pay 2.5x the employee's regular basic hourly rate for the invaded hours If the employee receives less than a 9-hour rest period, pay additional straight time for all hours until the employee receives a rest period of at least 9 hours

*If the rest period is invaded by one-half hour or less, the penalty shall be payment of one-half hour of additional double time; if the rest period is invaded by more than one-half hour, the penalty shall be computed in one-tenth hour increments.

WEEKEND REST PERIOD*

Conditions	Rest Period	If Weekend Rest Period is Invaded ¹
Employees who work a five (5) consecutive day workweek	54 Hours ²	
Employees who work a six (6) consecutive day workweek	32 Hours	The employee shall be paid additional 2x for invaded hours [^] only/ minimum payment 30 minutes*
Employees whose sixth day worked occurs on the seventh day of the workweek	32 Hours	

* The weekend rest period shall not apply to a workweek shift.

¹ If the production's first workweek is a partial workweek, the weekend rest period shall apply as if it were a full workweek.

² The weekend rest period for employees who work a five (5) consecutive day workweek may be reduced to fifty (50) hours, inclusive of the daily rest period, in the following circumstances:

- (A) The fifth day of the workweek is no longer than twelve (12) hours worked; and either
 - (B) (i) Exterior night shooting, as called for in the script, is scheduled for the fifth day of the workweek;
 - (ii) Work on the fifth day of the workweek takes place at a shooting location, access to which is limited to certain hours; or
 - (iii) Work on the fifth day of the workweek is delayed due to health and safety concerns as a result of weather or a natural hazard that occurs during the course of the employee's work shift.
 - (C) Producer may utilize the foregoing exceptions:
 - (i) once on a one-time motion picture 66 minutes or more but less than 85 minutes in length;
 - (ii) no more than once every six (6) weeks on episodic series and mini-series;
 - (iii) twice on a theatrical motion picture or on a one-time motion picture 85 minutes or more in length.

[^]If the rest period is invaded by one-half hour or less, the penalty shall be payment of one-half hour of additional double time; if the rest period is invaded by more than one-half hour, the penalty shall be computed in one-tenth hour increments.

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 spent in eating (30 minutes), 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.

HOLIDAYS

Recognized Holidays:

See Calendar section.

A Saturday holiday in a 6 day work week will be observed on Saturday.

Not Worked:

8 hours

A daily employee will be paid for an unworked holiday (other than Martin Luther King Jr. Day or Juneteenth):
(i) if employee works 4 consecutive work days immediately preceding a holiday in a 5 day workweek or works 5 consecutive work days immediately preceding a holiday in a 6 day workweek, and

(ii) if the employee works at least one day in the same workweek as the holiday.

A daily employee will be paid for an unworked Martin Luther King Jr. Day or Juneteenth if the employee works the scheduled work day before and the scheduled work day after the holiday. If the scheduled work day before Martin Luther King Jr. Day or Juneteenth (or the next scheduled work day after Martin Luther King Jr. Day or Juneteenth follows) a hiatus of 1 week or more, no unworked holiday pay shall be payable.

HAZARDOUS WORK

\$60 per flight or dive, maximum. \$180 per single shift.

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 payable at the then-current IRS rate computed from the perimeter of area bounded by 125th Street and the Battery.

Distant (Overnight):

Any workplace where the employee is lodged overnight. The employee's necessary traveling expenses, meals and lodging shall be made available at the Producer's expense.

LAYOVER

No Work:

6th or 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: An allowance equivalent to minimum 4 hours at 1x rate or pay for time traveled, whichever is greater, and maximum 8 hours at 1x rate; **plus 8 hours Pension and Welfare contributions**

Local Transportation:

Travel time to and from lodging and workplace is paid as work time.

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.

PAID SICK LEAVE

Please refer to laborrelations2@ep.com for any questions.

MAKE-UP ARTISTS / HAIR STYLISTS

MAJORS

THEATRICAL AND TELEVISION MOTION PICTURES
(EXCLUDING LONG-FORM, PILOTS, AND NEW ONE-HOUR SERIES)

MAJORS MINIMUMS STUDIO/DISTANT	Effective	
	3/3/2024-2/28/2025 Daily	3/2/2025-2/28/2026 Daily
Make-Up Artist Dept Head	\$559.24	\$598.39
Hair Stylist Dept Head	559.24	598.39
2nd & Add'l Make-Up Artist	528.66	565.67
2nd & Add'l Hair Stylist	528.66	565.67

NEW ONE-HOUR SERIES

NEW ONE-HOUR SERIES MINIMUMS	Effective	
	3/3/2024-2/28/2025 Daily	3/2/2025-2/28/2026 Daily
Make-Up Artist	\$542.93	\$580.44
Hair Stylist	542.93	580.44
2nd & Add'l Make-Up Artist	513.26	548.70
2nd Add'l Hair Stylist	513.26	548.70

LONG-FORM TELEVISION AND PILOTS

LONG-FORM / TV PILOTS MINIMUMS	Effective	
	3/3/2024-03/01/2025 Daily	3/2/2025-2/28/2026 Daily
Make-Up Artist	\$514.45	\$550.46
Hair Stylist	514.45	550.46
2nd & Add'l Make-Up Artist	486.35	520.39
2nd Add'l Hair Stylist	486.35	520.39

Minimum daily rates for employees working on dramatic series made for basic cable or The CW outside of New York, New Jersey and Connecticut:

- The wage rates in for "long-form television motion pictures and pilots" shall apply to the first production season of any dramatic series made for basic cable or The CW outside of New York, New Jersey and Connecticut.
- During the second and third production seasons of such series, the wage rates shall lag the rates in Basic TV (excluding long-form television motion pictures, pilots and new one-hour series) or New One-Hour Series, as applicable, by one year.
- Thereafter, the rates shall be as provided in Basic TV (excluding long-form television motion pictures, pilots and new one-hour series) or New One-Hour Series, as applicable

MAJORS – PART III

WORKING IN CONNECTICUT, DELAWARE, FLORIDA, MAINE, MASSACHUSETTS, NEW HAMPSHIRE, NEW JERSEY, NEW YORK, PENNSYLVANIA, RHODE ISLAND, VERMONT AND D.C.

REGULAR WORK SCHEDULE

The regular workweek shall consist of any 5 out of 7 consecutive days.

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

A work shift overlaps into a holiday or from a holiday into the next day shall be paid 2x rate for those hours worked on the calendar holiday.

Shift in Work Week:

Motion Picture including Pilots or Episodic Television*: 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. In no case may the Employer shift the workweek for the sole purpose of avoiding paying for an unworked holiday.

*Episodic Television: May exercise once between hiatus periods.

Invasion Penalty:

Pay premium for 6th and/or 7th day worked of the preceding work week.

OVERTIME

THEATRICAL MOTION PICTURES SHOOTING IN NEW YORK, NEW JERSEY AND CONNECTICUT

	Straight (8)	Overtime (8+ Worked)*	Overtime (12+ Worked)*	Overtime (14+ Worked)*	Overtime (15+ Elapsed)*
1st 5 days	1x rate	1.5x rate	2x rate	2.5x rate	3x rate
6th worked**	1.5x rate	1.5x rate	2x rate	2.5x rate	3x rate
7th worked**	2x rate	2x rate	2x rate	2.5x rate	3x rate

* OT is calculated in 1/10 hour units.

** Minimum 8 hours.

THEATRICAL MOTION PICTURES SHOOTING IN FLORIDA, MAINE, MASSACHUSETTS, NEW HAPMSHIRE, PENNSYLVANIA, RHODE ISLAND, VERMONT AND D.C.

	Straight (8)	Overtime (8+ Worked)*	Overtime (12+ Worked)*	Overtime (14+ Worked)*	Overtime (15+ Elapsed)*
1st 5 days	1x rate	1.5x rate	2x rate	2x rate	3x rate
6th worked**	1.5x rate	1.5x rate	2x rate	2x rate	3x rate
7th worked**	2x rate	2x rate	2x rate	2.5x rate	3x rate

* OT is calculated in 1/10 hour units.

** Minimum 8 hours.

TELEVISION MOTION PICTURES

	Straight (8)	Overtime (8+ Worked)*	Overtime (12+ Worked)*	Overtime (14+ Worked)*	Overtime (15+ Elapsed)*
1st 5 days	1x rate	1.5x rate	2x rate	2 x rate	3x rate
6th worked**	1.5x rate	1.5x rate	2x rate	2x rate	3x rate
7th worked**	2x rate	2x rate	2x rate	2.5x rate	3x rate

* OT is calculated in 1/10 hour units.

** Minimum 8 hours.

Day Call:

Minimum call 8 hours.

Prep Time:

18 minutes.

DAILY REST PERIOD

If the employee works 14 or fewer elapsed hours on the prior day:			
Theatrical	All conditions	10 hours	Pay additional 2x the employee's regular basic hourly rate for the invaded hours/minimum payment 30 minutes*
Television	Other than Distant	10 hours	
	Distant	9 hours	

If the employee works more than 14 elapsed hours on the prior day:			
Theatrical	All conditions	10 hours	Pay at the rate in effect at the time dismissed from the first call for all hours worked until the employee receives a 10-hour rest period
Television	All conditions	9 hours	Pay at the rate in effect at the time dismissed from the first call for all hours worked until the employee receives a 9-hour rest period

*If the rest period is invaded by one-half hour or less, the penalty shall be payment of one-half hour of additional double time; if the rest period is invaded by more than one-half hour, the penalty shall be computed in one-tenth hour increments.

WEEKEND REST PERIOD*

Conditions	Rest Period	If Weekend Rest Period is Invaded ¹
Employees who work a five (5) consecutive day workweek	54 Hours ²	The employee shall be paid additional 2x for invaded hours [^] only/minimum payment 30 minutes.*
Employees who work a six (6) consecutive day workweek	32 Hours	
Employees whose sixth day worked occurs on the seventh day of the workweek	32 Hours	

* The weekend rest period shall not apply to a workweek shift.

¹ If the production's first workweek is a partial workweek, the weekend rest period shall apply as if it were a full workweek.

² The weekend rest period for employees who work a five (5) consecutive day workweek may be reduced to fifty (50) hours, inclusive of the daily rest period, in the following circumstances:

- (A) The fifth day of the workweek is no longer than twelve (12) hours worked; and either
 - (B) (i) Exterior night shooting, as called for in the script, is scheduled for the fifth day of the workweek;
 - (ii) Work on the fifth day of the workweek takes place at a shooting location, access to which is limited to certain hours; or
 - (iii) Work on the fifth day of the workweek is delayed due to health and safety concerns as a result of weather or a natural hazard that occurs during the course of the employee's work shift.
- (C) Producer may utilize the foregoing exceptions:
 - (i) once on a one-time motion picture 66 minutes or more but less than 85 minutes in length;
 - (ii) no more than once every six (6) weeks on episodic series and mini-series;
 - (iii) twice on a theatrical motion picture or on a one-time motion picture 85 minutes or more in length.

[^]If the rest period is invaded by one-half hour or less, the penalty shall be payment of one-half hour of additional double time; if the rest period is invaded by more than one-half hour, the penalty shall be computed in one-tenth hour increments.

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

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.

HOLIDAYS

See Calendar section for the recognized holidays.

A Saturday holiday in a 6-day workweek 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.

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 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:

Shall be paid at the then-current IRS rate for all miles of use for business purposes from perimeter of the area bounded by 125th Street & the Battery.

IDLE DAYS

Idle 6th or 7th Day: 4 hrs. minimum scale plus 8 hrs. pension and welfare.

TRAVEL

With Work:

Regular hours. All time paid as work.

No Work:

Any day including holidays: An allowance equivalent to minimum 4 hours at 1x rate or pay for time traveled, whichever is greater, and maximum 8 hours at 1x rate; **plus 8 hours Pension and Welfare contributions**

Producer shall make pension and health contributions based on one-half of the applicable daily contributions if the employee's actual travel time on such day is six (6) hours or less and a full day of contributions if the employee's actual travel time on such day exceeds six (6) hours. Any hourly-based pension and health contribution rate shall be paid based on the actual time traveled with a minimum of (4) hours up to a maximum of eight (8) hours.

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.

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

Please refer to laborrelations2@ep.com for any questions.

MAJORS – PART IV

WORKING IN GEORGIA, LOUISIANA, MARYLAND, NORTH CAROLINA, SOUTH CAROLINA, VIRGINIA AND WEST VIRGINIA ("THE SOUTHEASTERN STATES")

REGULAR WORK SCHEDULE

The regular workweek shall consist of any 5 or 6 consecutive work days out of 7 consecutive calendar days. The 6th day need not be consecutive in a 5 day workweek.

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

A work shift overlaps into a holiday or from a holiday into the next day shall be paid 2x rate for those hours worked on the calendar holiday.

Shift in Work Week:

Motion Picture including Pilots or Episodic Television*: May be shifted two times without penalty, subject to a minimum 32-hour rest period.

*Episodic Television: May exercise 2 times between hiatus periods.

OVERTIME

THEATRICAL

	Straight (8/40)	Overtime (8+ Worked)	Overtime (12+ Worked)	Overtime (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	2x rate	3x rate
7th day or Hol worked	2x rate	2x rate	2x rate	3x rate

* OT is calculated in 1/10 hour units.

** Minimum 8 hours.

TELEVISION

	Straight (8/40)	Overtime (8+ Worked)	Overtime (12+ Worked)	Overtime (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	2x rate	3x rate
7th day or Hol worked	2x rate	2x rate	2x rate	3x rate

* OT is calculated in 1/10 hour units.

** Minimum 8 hours.

DAILY REST PERIODS

If the employee works 14 or fewer elapsed hours on the prior day:			
Theatrical	All conditions	10 hours	Pay additional 2x the employee's regular basic hourly rate for the invaded hours/minimum payment 30 minutes.*
Television	Other than Distant	10 hours	
	Distant	9 hours	

If the employee works more than 14 elapsed hours on the prior day:			
Theatrical	All conditions	10 hours	Pay at the rate in effect at the time dismissed from the first call for all hours worked until the employee receives a 10-hour rest period
Television	All conditions	9 hours	Pay at the rate in effect at the time dismissed from the first call for all hours worked until the employee receives a 9-hour rest period

*If the rest period is invaded by one-half hour or less, the penalty shall be payment of one-half hour of additional double time; if the rest period is invaded by more than one-half hour, the penalty shall be computed in one-tenth hour increments.

WEEKEND REST PERIOD*

Conditions	Rest	If Weekend Rest Period is Invaded ¹
Employees who work a five (5) consecutive day workweek	54 Hours ²	The employee shall be paid additional 2x for invaded hours ³ only/ minimum payment 30 minutes*
Employees who work a six (6) consecutive day workweek	32 Hours	
Employees whose sixth day worked occurs on the seventh day of the workweek	32 Hours	

* The weekend rest period shall not apply to a workweek shift.

¹ If the production's first workweek is a partial workweek, the weekend rest period shall apply as if it were a full workweek.

² The weekend rest period for employees who work a five (5) consecutive day workweek may be reduced to fifty (50) hours, inclusive of the daily rest period, in the following circumstances:

- (A) The fifth day of the workweek is no longer than twelve (12) hours worked; and either
 - (B) (i) Exterior night shooting, as called for in the script, is scheduled for the fifth day of the workweek;
 - (ii) Work on the fifth day of the workweek takes place at a shooting location, access to which is limited to certain hours; or
 - (iii) Work on the fifth day of the workweek is delayed due to health and safety concerns as a result of weather or a natural hazard that occurs during the course of the employee's work shift.

(C) Producer may utilize the foregoing exceptions:

- (i) once on a one-time motion picture 66 minutes or more but less than 85 minutes in length;
- (ii) no more than once every six (6) weeks on episodic series and mini-series;

(iii) twice on a theatrical motion picture or on a one-time motion picture 85 minutes or more in length.

³If the rest period is invaded by one-half hour or less, the penalty shall be payment of one-half hour of additional double time; if the rest period is invaded by more than one-half hour, the penalty shall be computed in one-tenth hour increments.

LOCAL, NEARBY, AND DISTANT HIRES

	Employee Residence/Production Location	Paid
Local	Within 75 miles of production location	"Set to set"
Nearby*	Outside 75 miles, but within jurisdiction	"Set to set"
Distant	Outside geographical definition of Nearby	"Portal to Portal" includes travel time

*A Nearby Hire shall be paid a weekly living allowance of no less than \$350 per week, or \$50 per day prorated, effective 07/31/2022; \$385 per week, or \$55 per day prorated, effective 02/26/2023; and \$420 per week, or \$60 per day prorated, effective 03/03/2024.

PER DIEM (DISTANT HIRE)

Effective: 3/9/2025

Breakfast: \$14.00

Lunch: \$21.00

Dinner: \$35.00

Total Per Diem: \$70.00

IDLE DAYS

Idle 6th or 7th Day: 4 hrs. scale hourly rate plus 8 hrs. pension and welfare.

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.

For any workweek in which an employee is entitled to more than twenty (20) meal period penalties, all subsequent meal period penalties for that employee in that workweek shall be compensated at one (1) hour of pay at the prevailing rate for each one-half ($\frac{1}{2}$) hour of meal delay or fraction thereof.

Theatrical and Television Motion Pictures other than 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 & 4th 1/2 hr or fraction	5th and succeeding 1/2 hrs
\$7.50	\$10.00	\$12.50	\$25.00

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 & 4th 1/2 hr or fraction	5th and succeeding 1/2 hrs
\$8.50	\$11.00	\$13.50	\$25.00

HOLIDAYS

See Calendar section for the recognized holidays.

A Saturday holiday in a 6 day work week will be observed on Saturday.

Worked:

Work on any holiday shall be paid at a premium rate in accordance the 7th workday.

Not Worked:

Pay 8 hours at the employee's regular 1x hourly rate.

No pay for any holiday not worked for employees working on long-form television productions, pilots, the 1st season of any 1-hour television series or the 1st and 2nd production seasons of any dramatic series made for basic cable or The CW. Pay for any holiday not worked for employees working on the 3rd production season of any dramatic series made for basic cable or The CW shall be calculated on the basis of 4 hours at the employee's regular straight time hourly rate. Thereafter, pay 8 hours at the employee's regular 1x hourly rate for any holiday not worked.

TRAVEL ONLY DAY

With Work:

Regular hours. All time paid as work.

No Work:

Any day including holidays: An allowance equivalent to minimum 4 hours at 1x rate or pay for time traveled, whichever is greater, and maximum 8 hours at 1x rate; plus 8 hours Pension and Welfare contributions.

Travel Time: Employees shall be paid at their regular hourly rate for all time traveling to and from any production location outside the "production zone," measured from the edge of the zone to the production location.

Employer shall make pension and health contributions based on one-half of the applicable daily contributions if the employee's actual travel time on such day is six (6) hours or less and a full day of contributions if the employee's actual travel time on such day exceeds six (6) hours. Any hourly based pension and health contribution rate shall be paid based on the actual time traveled with a minimum of (4) hours up to a maximum of eight (8) hours.

PAY REQUIREMENTS

Pay Day:

Friday for all work of the previous payroll week (i.e., the preceding Sunday through Saturday).

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

Please refer to laborrelations2@ep.com for any questions.



ENTERTAINMENT
PARTNERS
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THEATRICAL TEAMSTERS

MAJORS – MINIMUMS

THEATRICAL

	Effective 10/29/2023 – 11/02/2024			
	Daily (7 Hrs.)	OT 2x Hr. Rate	Night – 6th/7th/Hol 4 Hr. Call	Weekly (Flat)* (5 Days)
Captain	\$438.92	\$125.42	\$501.70	\$5,801.58 (70 hrs.)
Co-Captain	408.41	116.68	466.69	4,696.44 (64 hrs.)
Special Equip. Driver	408.41	116.68	466.69	4,696.44 (64 hrs.)
DOT Compliance**	408.41	116.68	466.69	4,696.44 (64 hrs.)
Dispatcher/DOT Com.**	408.41	116.68	466.69	4,696.44 (64 hrs.)
Chauffeur	369.47	105.56	422.27	4,248.87 (64 hrs.)
Helper	353.96	101.12	404.50	4,070.59 (64 hrs.)
	Effective 11/03/24 – 10/31/25			
	Daily (7 Hrs.)	OT 2x Hr. Rate	Night – 6th/7th/Hol 4 Hr. Call	Weekly (Flat)* (5 Days)
Captain	\$452.09	\$129.18	\$516.75	\$5,975.63 (70 hrs.)
Co-Captain	420.66	120.18	480.69	4,837.33 (64 hrs.)
Special Equip. Driver	420.66	120.18	480.69	4,837.33 (64 hrs.)
DOT Compliance**	420.66	120.18	480.69	4,837.33 (64 hrs.)
Dispatcher/DOT Com.**	420.66	120.18	480.69	4,837.33 (64 hrs.)
Chauffeur	380.55	108.74	434.94	4,376.34 (64 hrs.)
Helper	364.58	104.16	416.64	4,192.71 (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 10/29/2023 – 11/02/2024			
	Daily (7 Hrs.)	OT 2x Hr. Rate	Night – 6th/7th/Hol 4 Hr. Call	Weekly (Flat)* (5 Days)
Captain	\$413.91	\$118.26	\$473.00	\$5,470.52 (70 hrs.)
Co-Captain	385.07	110.02	440.04	4,428.43 (64 hrs.)
Special Equip. Driver	385.07	110.02	440.04	4,428.43 (64 hrs.)
DOT Compliance**	385.07	110.02	440.04	4,428.43 (64 hrs.)
Dispatcher/DOT Com.**	385.07	110.02	440.04	4,428.43 (64 hrs.)
Chauffeur	348.40	99.54	398.16	4,006.42 (64 hrs.)
Helper	333.73	95.38	381.48	3,838.34 (64 hrs.)
	Effective 11/03/2024 – 10/31/2025			
	Daily (7 Hrs.)	OT 2x Hr. Rate	Night – 6th/7th/Hol 4 Hr. Call	Weekly (Flat)* (5 Days)
Captain	\$426.33	\$121.80	\$487.19	\$5,634.64 (70 hrs.)
Co-Captain	396.62	113.32	453.24	4,561.28 (64 hrs.)
Special Equip. Driver	396.62	113.32	453.24	4,561.28 (64 hrs.)
DOT Compliance**	396.62	113.32	453.24	4,561.28 (64 hrs.)
Dispatcher/DOT Com.**	396.62	113.32	453.24	4,561.28 (64 hrs.)
Chauffeur	358.85	102.52	410.10	4,126.61 (64 hrs.)
Helper	343.74	98.24	392.92	3,953.49 (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.

DAILY

	Straight (7)	Overtime (7+)*	Overtime (16+)*
1st 5 days worked	1x rate	2x rate**	3x rate**
Nights / 6th day worked / 7th day worked / Holiday worked (4 hour minimum)	2x rate	2x rate**	3x rate**

* In 1/2 hour increments in Studio and 1 hour increments on Location other than in Studio.

** Hours worked before and after minimum day calls; regular night calls, work on 6th day, 7th day, and holidays.

WORK DAY

The regular working day (including Saturdays, Sundays and holidays) shall consist of 7 hours starting on the hour or half hour at or after 5:00 am, but no later than 9:30 am during the period when daylight savings is in effect, or when it is not in effect at or after 6:00 a.m., but not later than 10:30 a.m., with 1 hour off for lunch without pay.

NIGHT CALLS

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.

If work more than 4 hours, meal provided or \$6.00 meal money and meal period with no loss of pay.

MEALS

Lunch: 3–6 hours from start (1 hour unpaid)

All subsequent meals at 6 hour intervals

Supper: Meal provided or paid 1 hour overtime at prevailing rate.

WEEKLY FLAT

Captain – Engaged for 4 or more days in a week	First (70) in a given workweek	Overtime (70+)* in a given workweek	
1st 5 days worked	1/5 of weekly rate	2.5x rate**	
Classifications other than a Captain – Engaged for 4 or more days in a week	First (64) in a given workweek	Overtime (64+)* in a given workweek	Overtime (70+)* in a given workweek
1st 5 days worked	1/5 of weekly rate	2x rate**	2.5x rate**
All Classifications – Engaged for 3 or fewer days in a week	First (13) in a given workday	Overtime (13+)* in a given workday	Overtime (16+)* in a given workday
1st 5 days worked	1x rate	2x rate**	3x rate**
All Classifications	First (18) in a given workday	Overtime (18+)* in a given workday	
6th day worked / 7th day worked / Holiday worked (4 hour minimum)	2/5 of weekly rate	2x rate**	

* In 1/2 hour increments in Studio and 1 hour increments on Location other than in Studio.

** Hours worked before and after minimum day calls, work on 6th day, 7th day, and holidays.

WEEKLY FLAT – SPAN PAYMENTS

The Span: 1st call on the 1st day of the workweek for 5 consecutive 24 hour periods

Conditions		Span Overtime
Hours worked in excess of span ends on or before 9AM on the 6th day of the workweek (Article 4(e)(v)(A)):	All hours in excess of the span	Pays additional 2x
Hours worked in excess of span ends after 9AM on the 6th day of the workweek (Article 4(e)(v)(B)); or In the event the span ends at 9AM on the 6th day of the workweek or later (Article 4(e)(vi)):	≤ 2 hours in excess of the span	Pays additional 2x
	> 2 hours and ≤ 4 hours in excess of the span	Pays additional 1/5 of weekly rate
	> 4 hours in excess of the span	Pays additional 2/5 of weekly rate
Once the 2/5th payment is triggered, it shall be deemed to cover a payment for 18 elapsed hours (from start of the 5 th day) and all hours worked thereafter:	> 18 hours elapsed	Pays additional 2x

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.

Location Meal Allowances (Location inside Metropolitan Area):

Effective	Breakfast (for employees ordered out prior to 7:00 am)	Lunch	Supper (for employees who work past the hour of 7:00 pm)
18-Dec-22	\$10.50	\$13.00	\$16.50
29-Oct-23	11.50	15.00	18.50
3-Nov-24	12.50	17.00	20.50

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

Please refer to laborrelations2@ep.com for any questions.

WAGE SCALES

THEATRICAL

	9/29/2024 - 9/27/2025			9/28/2025 - 10/3/2026		
	Daily (01)	Weekly (60)		Daily (01)	Weekly (60)	
	Per Hour	Per Hour	Per Week	Per Hour	Per Hour	Per Week
Assistant Location Manager	\$36.34	\$36.34	\$2,543.80	\$37.79	\$37.79	\$2,645.30
Location Scout	34.60	34.60	2,422.00	35.98	35.98	2,518.60
Location Department Coordinator	31.78	31.78	2,224.60	33.05	33.05	2,313.50
Location Assistant	28.50	28.50	1,995.00	29.64	29.64	2,074.80

TELEVISION

	9/29/2024 - 9/27/2025			9/28/2025 - 10/3/2026		
	Daily (01)	Weekly (60)		Daily (01)	Weekly (60)	
	Per Hour	Per Hour	Per Week	Per Hour	Per Hour	Per Week
Assistant Location Manager	\$34.60	\$34.60	\$2,422.00	\$35.98	\$35.98	\$2,518.60
Location Scout	32.96	32.96	2,307.20	34.28	34.28	2,399.60
Location Department Coordinator	30.36	30.36	2,125.20	31.57	31.57	2,209.90
Location Assistant	27.08	27.08	1,895.60	28.16	28.16	1,971.20

TERMS & CONDITIONS

JURISDICTION

The jurisdiction of the Union shall include the States of New York, New Jersey and Connecticut.

LOCATIONS

Studio Location	Within the 30-mile radius of Columbus Circle in New York City	
Nearby Location	Outside the 30-mile radius of Columbus Circle in New York City on which employees are not lodged overnight but return to the studio or home at the end of the workday	Working Conditions for nearby location: Studio rates and working conditions shall prevail.
Distant Location	Outside the 30-mile radius of Columbus Circle in New York City on which employees are required to remain away and be lodged overnight	Reimbursement for actual room and board expenses with a minimum of: Breakfast: \$12.50 Lunch: \$17.50 Dinner: \$25.00

WORKWEEK

The workweek shall consist of any five (5) consecutive days out of seven (7) consecutive days, commencing with the first of such five (5) days.

WORKDAY

A workday starting on one calendar day and running into the next calendar day shall be credited to the first calendar day, except that an employee whose work shift overlaps into a holiday shall be paid at 2X for those hours worked on the calendar holiday.

MINIMUM GUARANTEES

Daily Employees hired on a daily basis shall receive an eight (8) hour guarantee on any workday.

Weekly Employees hired on a weekly basis are guaranteed a minimum of five (5) consecutive days at the rates set forth above. A Weekly Employee working for a fractional workweek at the beginning or end of his/her employment shall be paid one-fifth (1/5) of his/her Weekly rate per day, including holidays not worked.

OVERTIME

	Straight (8)	Overtime (8+)	Overtime (12+ Worked)	Overtime (15+ Elapsed)
1st 5 days worked	1x rate	1.5x rate	2x rate	3x rate
6th day worked	1.5x rate	1.5x rate	2x rate	3x rate
For Distant Location - Plus an additional amount equal to 1.5x 1/5 of the schedule studio minimum salary in effect				
7th day worked	2x rate	2x rate	2x rate	3x rate
For Distant Location - Plus an additional amount equal to 2x 1/5 of the schedule studio minimum salary in effect				

Overtime shall be paid in ten (10) minute increments

DAILY REST PERIODS

Condition & Rest Period		If the rest period as provided is invaded by no more than one (1) hour or no more than two (2) hours	When rest is invaded more than the one (1) or two (2) hour exception, and intervening time between dismissal and call-back to work is less than applicable rest period.
Studio Report To Bus To	10 hours	If the rest period is invaded by no more than two (2) hours, the employee shall be paid additional straight time for all such invaded time, measured in ten (10) minute increments.	Employee shall receive double time (2x) at the applicable weekly rate until receive eight (8) hours of rest.
Distant	9 Hours	If the rest period is invaded by no more than one (1) hour, the employee shall be paid additional straight time for all such invaded time, measured in ten (10) minute increments.	

MEALS

Reasonable time for meals shall be allowed all employees employed under this Agreement. If a meal has not been provided, employees shall be entitled to reimbursement as follows:

Effective 10/1/2023	
Breakfast	\$11.00
Lunch	\$12.00
Dinner	\$16.00

HOLIDAYS

Recognized Holidays: See Calendar section.

If any of the holidays falls on a Saturday, the preceding Friday shall be considered the holiday and if the holiday falls on Sunday, the following Monday shall be considered the holiday, except that on distant locations, Saturday holidays will be recognized on Saturday.

Not Worked:

If a daily employee works the day before and the day after a recognized holiday, then such daily employee shall be entitled to 8 hours of pay for such holiday.

Worked:

	Straight (8)	Overtime (8+)	Overtime (12+ Worked)	Overtime (15+ Elapsed)
Holiday worked	2x rate	2x rate	2x rate	3x rate
For Distant Location - Plus an additional amount equal to 2x 1/5 of the schedule studio minimum salary in effect				

IDLE DAY(S)

With respect to the 6th and 7th idle days in the employee's work week on Distant Location, pay 1 day equal to 8 straight hours of pay and 8 hours of benefit contributions for each day.

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

Please refer to laborrelations2@ep.com for any questions.

UNITED SCENIC ARTISTS

MAJORS

Article 4.A. - Minimum wage rates for employees working on theatrical and television motion pictures shooting within the jurisdiction of this Agreement, except for long-form television motion pictures, pilots and new one-hour series:

		9/29/2024-9/27/2025	9/28/2025-10/3/2026
Art Director	Weekly 5 Days ⁺	\$5,575.30	\$5,798.31
Assistant Art Director	Daily 8 Hours	786.51	817.97
Costume Designer – theatrical motion pictures	Weekly 5 Days ⁺	5,575.30	5,798.31
Costume Designer – 1/2-hour tv motion pictures	Weekly 5 Days ⁺	4,843.01	5,036.73
Assistant Costume Designer	Daily 8 Hours	544.41	566.19
Charge Scenic Artist	Daily 8 Hours	744.54	774.32
Journey Scenic Artist	Daily 8 Hours	607.18	631.47
Shopperson	Daily 8 Hours	362.36	376.85

⁺ 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.

Article 4.B. - Minimum wage rates for employees working on one-hour series, for which the principal photography of the first episode of the first season commenced on or before 9/28/2013:

		9/29/2024-9/27/2025	9/28/2025-10/3/2026
Art Director	Weekly 5 Days ⁺	\$5,415.82	\$5,632.45
Assistant Art Director	Daily 8 Hours	763.21	793.74
Costume Designer	Weekly 5 Days ⁺	4,706.45	4,894.71
Assistant Costume Designer	Daily 8 Hours	519.01	539.77
Charge Scenic Artist	Daily 8 Hours	722.86	751.77
Journey Scenic Artist	Daily 8 Hours	589.50	613.08
Shopperson	Daily 8 Hours	352.23	366.32

⁺ 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.

Article 4.C.(1) - Minimum wage rates for employees working on one-hour series, for which the principal photography of the first episode of the first season commences on or after 9/29/2013 or 10/1/2024 and the first episode of the first or subsequent season commences principal photography on or after October 1, 2024 (includes a pilot with a firm series commitment at the time of the pilot order):

		9/29/2024-9/27/2025	9/28/2025-10/3/2026
Art Director	Weekly 5 Days ⁺	\$5,408.04	\$5,624.36
Assistant Art Director	Daily 8 Hours	762.91	793.43
Costume Designer	Weekly 5 Days ⁺	5,408.04	5,624.36
Assistant Costume Designer	Daily 8 Hours	528.08	549.20
Charge Scenic Artist	Daily 8 Hours	722.20	751.09
Journey Scenic Artist	Daily 8 Hours	588.96	612.53
Shopperson	Daily 8 Hours	351.49	365.54

⁺ 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.

Article 4.C.(2) - Minimum wage rates for employees working on one-hour series shooting within the jurisdiction of the Agreement, for which the principal photography of the first episode of the first season commences on or after September 29, 2013 (includes a pilot with a firm series commitment at the time of the pilot order)¹ other than as provided in subparagraph C.(1) above:

		9/29/2024-9/27/2025	9/28/2025-10/3/2026
Art Director	Weekly 5 Days ⁺	\$5,210.56	\$5,575.30
Assistant Art Director	Daily 8 Hours	735.06	786.51
Costume Designer	Weekly 5 Days ⁺	4,526.18	5,575.30
Assistant Costume Designer	Daily 8 Hours	508.79	544.41
Charge Scenic Artist	Daily 8 Hours	695.83	744.54
Journey Scenic Artist	Daily 8 Hours	567.46	607.18
Shopperson	Daily 8 Hours	338.65	362.36

⁺ 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.

¹ It is the intention of the parties that the rates in Section C.(2) lag the rates in Section A. for theatrical motion pictures by one (1) year starting on September 28, 2014 and for all wage rate periods thereafter.

Article 4.D. - Minimum wage rates for employees working on long-form television motion pictures and pilots without a firm commitment at the time of the pilot order shooting within the jurisdiction of the Agreement:

		9/29/2024-9/27/2025	9/28/2025-10/3/2026
Art Director	Weekly 5 Days ⁺	\$5,137.20	\$5,342.69
Assistant Art Director	Daily 8 Hours	722.57	751.47
Costume Designer	Weekly 5 Days ⁺	4,467.83	4,646.54
Assistant Costume Designer	Daily 8 Hours	502.24	522.33
Charge Scenic Artist	Daily 8 Hours	684.98	712.38
Journey Scenic Artist	Daily 8 Hours	558.86	580.90
Shopperson	Daily 8 Hours	334.56	347.94

⁺ 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.

Exhibit 6 - Special Conditions for New Digital One-Half Hour Single Camera Dramatic Television Series - Minimum wage rates for employees working on 1st and 2nd seasons of series for which the 1st episode of the season commences principal photography on or after October 1, 2024:

		9/29/2024-9/27/2025	9/28/2025-10/3/2026
Art Director	Weekly 5 Days ⁺	\$5,408.04	\$5,624.36
Assistant Art Director	Daily 8 Hours	762.91	793.43
Costume Designer	Weekly 5 Days ⁺	4,697.72	4,885.63
Assistant Costume Designer	Daily 8 Hours	528.08	549.20
Charge Scenic Artist	Daily 8 Hours	722.20	751.09
Journey Scenic Artist	Daily 8 Hours	588.96	612.53
Shopperson	Daily 8 Hours	351.49	365.54

⁺ 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.

Exhibit 6 - Special Conditions for New Digital One-Half Hour Single Camera Dramatic Television Series - Minimum wage rates for employees working on 1st and 2nd seasons of series for which the 1st episode of the season commences principal photography prior to October 1, 2024:

		9/29/2024-9/27/2025	9/28/2025-10/3/2026
Art Director	Weekly 5 Days ⁺	\$5,210.56	\$5,575.30
Assistant Art Director	Daily 8 Hours	735.06	786.51
Costume Designer	Weekly 5 Days ⁺	4,526.18	4,843.01
Assistant Costume Designer	Daily 8 Hours	508.79	544.41
Charge Scenic Artist	Daily 8 Hours	695.83	744.54
Journey Scenic Artist	Daily 8 Hours	567.46	607.18
Shopperson	Daily 8 Hours	338.65	362.36

⁺ 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.

Article 4.G. Key Assistant Costume Designer

Effective for employees hired on motion pictures, new mini-series and seasons of series commencing principal photography on or after October 1, 2024, when a Producer, in its sole discretion, elects to hire an Assistant Costume Designer as a 'Key Assistant Costume Designer' (as designated in the employee's deal memorandum), the Key Assistant Costume Designer shall be paid one hundred ten percent (110%) of the applicable minimum Assistant Costume Designer rate.

MAJORS – STUDIO

EMPLOYEES ON HOURLY WAGES

THEATRICAL

	Straight (8)	Overtime (8+ Worked)	Overtime (12+ Worked)	Overtime (14+ Worked)	Overtime (15+ Elapsed)
1st 5 days	1x rate	1.5x rate	2x rate	2.5x rate	3x rate
6th consecutive day worked	1.5x rate	1.5x rate	1.5x rate	N/A	N/A
7th consecutive day worked	2x rate	2x rate	2x rate	N/A	N/A
Holiday worked	2x rate	2x rate	2x rate	N/A	N/A

All OT paid in 1/10th hr. increments.

TELEVISION

	Straight (8)	Overtime (8+ Worked)	Overtime (12+ Worked)	Overtime (15+ Elapsed)
1st 5 days	1x rate	1.5x rate	2x rate	3x rate
6th consecutive day worked	1.5x rate	1.5x rate	1.5x rate	N/A
7th consecutive day worked	2x rate	2x rate	2x rate	N/A
Holiday worked	2x rate	2x rate	2x rate	N/A

All OT paid in 1/10th hr. increments.

The regular work week for employees not on unlimited hours shall be any 5 out of 7 consecutive days. The regular workday 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. A four (4) hour minimum call shall apply for any day on which an employee does not work and reports for training at the request of an individual Employer. If the training exceeds four (4) hours, then the eight (8) hour minimum call shall apply.

A workday starting on one calendar day and running into the next calendar day shall be credited to the first calendar day, except that an employee whose work shift overlaps into a holiday or from a holiday into the next day should be paid double time for those hours worked on the calendar holiday.

Night Premium (for Off Production Scenic Artist only):

Call begins 8:00 pm or later, but prior to 4:00 am, 15% premium for entire shift.

WEEKLY ON-CALL EMPLOYEES

6th consecutive day worked	3/10 (which is 1.5x 1/5) of weekly rate
7th consecutive day worked	2/5 of weekly rate
Holiday worked	2/5 of weekly rate

Permit 2 consecutive days off during any 7 days. A workday starting on one calendar day and running into the next calendar day shall be credited to the first calendar day, except that an employee whose work shift overlaps into a holiday or from a holiday into the next day should be paid at the holiday rate for those hours worked on the calendar holiday.

A weekly 'on-call' employee shall be paid one-half day's pay for any day on which an employee does not work and reports for training at the request of an individual Employer, unless the training exceeds four (4) hours, in which case the weekly 'on-call' employee will be paid one (1) day's pay.

Art Directors or Costume Designers:

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.

Subject to the 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 6th or 7 day worked in an employee's work week, shall be paid for the 6th or 7th day at the applicable premium rate.

REST PERIOD***Daily Rest:**

Conditions		Rest Period	If Daily Rest Period is Invaded
During principal photography	Other than overnight location/out of town	10 hours	Pay an additional 2x for invaded hours [^] only.
	Overnight location/out of town	9 hours	Pay an additional 2x for invaded hours [^] only.

Weekend Rest:**

Conditions	Rest Period	If Weekend Rest Period is Invaded ¹
Employees who work a five (5) consecutive day workweek	54 Hours ²	
Employees who work a six (6) consecutive day workweek	32 Hours	The employee shall be paid additional straight time for invaded hours only
Employees whose sixth day worked occurs on the seventh day of the workweek	32 Hours	

*Does not apply to "on-call" or persons engaged on an unlimited hours basis.

** The weekend rest period shall not apply to a workweek shift.

¹ If the production's first workweek is a partial workweek, the weekend rest period shall apply as if it were a full workweek.

² The weekend rest period for employees who work a five (5) consecutive day workweek may be reduced to fifty (50) hours, inclusive of the daily rest period, in the following circumstances:

- (A) The fifth day of the workweek is no longer than twelve (12) hours worked; and either
 - (B) (i) Exterior night shooting, as called for in the script, is scheduled for the fifth day of the workweek;
 - (ii) Work on the fifth day of the workweek takes place at a shooting location, access to which is limited to certain hours; or
 - (iii) Work on the fifth day of the workweek is delayed due to health and safety concerns as a result of weather or a natural hazard that occurs during the course of the employee's work shift.
- (C) Producer may utilize the foregoing exceptions:
 - (i) once on a one-time motion picture 66 minutes or more but less than 85 minutes in length;
 - (ii) no more than once every six (6) weeks on episodic series and mini-series;
 - (iii) twice on a theatrical motion picture or on a one-time motion picture 85 minutes or more in length.

[^] When this penalty is applicable, if the rest period is invaded by one-half hour or less, the penalty shall be payment of one-half hour of additional double time; if the rest period is invaded by more than one-half hour, the penalty shall be computed in one-tenth hour increments.

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 Workweek:

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.

Workweek Shift - 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.

An employee who is engaged on an hourly basis and who does not work on Martin Luther King Jr. Day (or Juneteenth, beginning 2025) shall be paid for the holiday on the basis of eight (8) hours at the employee's regular straight time hourly rate. An employee who does not work on Martin Luther King Jr. Day (or Juneteenth, beginning 2025) shall be eligible for unworked holiday pay only if the employee worked the scheduled workday before and the scheduled workday after the holiday. (If the last scheduled workday before the holiday precedes (or the next scheduled workday after the holiday follows) a hiatus of one (1) week or more, no holiday pay shall be payable.)

MAJORS – DISTANT / OUT OF TOWN LOCATIONS

Daily:

6th/7th day idle	4 hours minimum wage rate (1 day's Pension and Welfare)
6th consecutive day worked	Not less than 8 hours at 1.5x rate
7th consecutive day worked	Not less 4 hours minimum at 2x rate
Holiday worked	Not less 4 hours minimum at 2x rate

Weekly On-Call:

6th/7th day idle	1/12th minimum weekly rate (1 day's Pension and Welfare)
------------------	--

TRAVEL**W/Work:**

Regular hours/Overtime. Counts as work plus maximum 4 hours travel at prevailing rate.

No Work:

Any day including holidays: 4 hours at 1x rate or time actually traveled, whichever is greater, but no more than 8 hours.

ALLOWANCES**Meal Allowances:**

10/01/2024 – 9/30/2026		
Breakfast	Lunch	Dinner
\$10.00	\$10.00	\$20.00

Per Diem Expense Allowance:

In addition to the meal allowances, such employee shall also be provided with a per diem expense allowance of \$30 per day, which shall cover, among other expenses, local transportation, excluding authorized car rental.

ART DEPARTMENT COORDINATORS

Weekly "On-Call" Basis	Subject to individual negotiation
------------------------	-----------------------------------

Permit 2 consecutive days off during any 7 days.

6th consecutive day worked	3/10 (which is 1.5x 1/5) of weekly rate
7th consecutive day worked	2/5 of weekly rate
Holiday worked	2/5 of weekly rate
6th/7th day idle	1/12th minimum weekly rate (1 day's Pension and Welfare)

A workday starting on one calendar day and running into the next calendar day shall be credited to the first calendar day, except that an employee whose work shift overlaps into a holiday or from a holiday into the next day should be paid at the holiday rate for those hours worked on the calendar holiday.

A weekly 'on-call' employee shall be paid one-half day's pay for any day on which an employee does not work and reports for training at the request of an individual Employer, unless the training exceeds four (4) hours, in which case the weekly 'on-call' employee will be paid one (1) day's pay.

TRAVEL

For any day of the week (including holidays) on which an employee travels only, the employee shall receive an allowance equal to one-tenth (1/10) of the weekly rate for four (4) or fewer hours of travel time or one-fifth (1/5) of the weekly rate for travel time exceeding four (4) hours. On a day in which regular work is performed, and in addition, the employee is required to travel, then, in addition to compensation for the regular work, the employee shall be compensated up to one-tenth (1/10) of the weekly rate for the time spent in traveling.

ALLOWANCES - OUT OF TOWN LOCATIONS

Meal Allowances:

10/01/2024 – 9/30/2026		
Breakfast	Lunch	Dinner
\$10.00	\$10.00	\$20.00

Per Diem Expense Allowance:

In addition to the meal allowances, such employee shall also be provided with a per diem expense allowance of \$30 per day, which shall cover, among other expenses, local transportation, excluding authorized car rental.

COSTUME DEPARTMENT COORDINATORS

Costume Department Coordinators employed by the Employer on live action theatrical motion pictures, dramatic television motion pictures and dramatic motion pictures made for the Internet, mobile devices or any other new media platform in existence as of October 1, 2009 ('New Media Productions') (including 'Experimental New Media Productions,' as that term is defined in Paragraph B. of Exhibit 7 to Local 829 Majors Agreement (see Paragraph J.(21) in the 2021 Local USA 829 Motion Picture Production Agreement MOA), but only to the extent that the Employer elects to cover them) within the five (5) boroughs of the City of New York, Nassau County, and that area in the State of New Jersey known as the Meadowlands.

Hourly Basis	Subject to individual negotiation
Weekly "On-Call" Basis	Subject to individual negotiation

Hourly Basis: A four (4) hour minimum call shall apply for any day on which an employee does not work and reports for training at the request of an individual Employer. If the training exceeds four (4) hours, then the eight (8) hour minimum call shall apply.

Weekly Basis: A weekly 'on-call' employee shall be paid one-half day's pay for any day on which an employee does not work and reports for training at the request of an individual Employer, unless the training exceeds four (4) hours, in which case the weekly 'on-call' employee will be paid one (1) day's pay.

EMPLOYEES ON HOURLY WAGES

THEATRICAL

	Straight (8)	Overtime (8+ Worked)	Overtime (12+ Worked)	Overtime (14+ Worked)	Overtime (15+ Elapsed)
1st 5 days	1x rate	1.5x rate	2x rate	2.5x rate	3x rate
6th consecutive day worked	1.5x rate	1.5x rate	1.5x rate	N/A	N/A
7th consecutive day worked	2x rate	2x rate	2x rate	N/A	N/A
Holiday worked	2x rate	2x rate	2x rate	N/A	N/A

All OT paid in 1/10th hr. increments.

TELEVISION

	Straight (8)	Overtime (8+ Worked)	Overtime (12+ Worked)	Overtime (15+ Elapsed)
1st 5 days	1x rate	1.5x rate	2x rate	3x rate
6th consecutive day worked	1.5x rate	1.5x rate	1.5x rate	N/A
7th consecutive day worked	2x rate	2x rate	2x rate	N/A
Holiday worked	2x rate	2x rate	2x rate	N/A

All OT paid in 1/10th hr. increments.

WEEKLY ON-CALL EMPLOYEES

6th consecutive day worked	3/10 (which is 1.5x 1/5) of weekly rate
7th consecutive day worked	2/5 of weekly rate
Holiday worked	2/5 of weekly rate

Except as expressly specified in Article 30 of 2021 Local USA 829 Motion Picture Production Agreement MOA and the successor agreements, the other terms and conditions shall not apply to Costume Department Coordinators; only the terms expressly set forth in Article 30 shall apply.

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

Please refer to laborrelations2@ep.com for any questions.

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

Theatrical Motion Picture shooting in NY and NJ						
EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 9/29/2024 – 9/27/2025		Effective 9/28/2025 – 10/3/2026	
			HOURLY RATE	DAILY	HOURLY RATE	DAILY
	Sound					
26010 01	Production Mixer	8.0	\$82.3875	\$659.10	\$85.6825	\$685.46
26020 01	Boom Person	8.0	65.7913	526.33	68.4225	547.38
26030 01	Utility Person	8.0	65.7913	526.33	68.4225	547.38
	Department Heads					
26310 01	Shop Craftsperson	8.0	69.1563	553.25	71.9225	575.38
26410 01	Electrician	8.0	64.4888	515.91	67.0688	536.55
26510 01	Property Person	8.0	64.4888	515.91	67.0688	536.55
26610 01	Grip	8.0	64.4888	515.91	67.0688	536.55
26900 01	Drapery Person	8.0	64.4888	515.91	67.0688	536.55
26910 01	Generator Person	8.0	64.4888	515.91	67.0688	536.55
	Foreman					
26320 01	Shop Craftsperson	8.0	65.3538	522.83	67.9675	543.74
26420 01	Electrician	8.0	56.3413	450.73	58.595	468.76
26520 01	Property Person	8.0	56.3413	450.73	58.595	468.76
26620 01	Grip	8.0	56.3413	450.73	58.595	468.76
	Operators					
26330 01	Shop Craftsperson	8.0	62.675	501.40	65.1825	521.46
26430 01	Electrician	8.0	53.87	430.96	56.025	448.20
26530 01	Property Person	8.0	53.87	430.96	56.025	448.20
26630 01	Grip	8.0	53.87	430.96	56.025	448.20

NEW YORK IATSE OCCUPATION CODE LIST

STUDIO MECHANICS LOCAL 52 MAJORS

Television Motion Picture shooting in NY and NJ, except for long-form, pilots and one-hour series						
EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 9/29/2024 – 9/27/2025		Effective 9/28/2025 – 10/3/2026	
			HOURLY RATE	DAILY	HOURLY RATE	DAILY
	Sound					
26010 01	Production Mixer	8.0	\$82.3875	\$659.10	\$85.6825	\$685.46
26020 01	Boom Person	8.0	65.14	521.12	67.7450	541.96
26030 01	Utility Person	8.0	65.14	521.12	67.7450	541.96
	Department Heads					
26310 01	Shop Craftsperson	8.0	69.1563	553.25	71.9225	575.38
26410 01	Electrician	8.0	64.4888	515.91	67.0688	536.55
26510 01	Property Person	8.0	64.4888	515.91	67.0688	536.55
26610 01	Grip	8.0	64.4888	515.91	67.0688	536.55
26900 01	Drapery Person	8.0	64.4888	515.91	67.0688	536.55
26910 01	Generator Person	8.0	64.4888	515.91	67.0688	536.55
	Foreman					
26320 01	Shop Craftsperson	8.0	64.4888	515.91	67.0688	536.55
26420 01	Electrician	8.0	55.4713	443.77	57.69	461.52
26520 01	Property Person	8.0	55.4713	443.77	57.69	461.52
26620 01	Grip	8.0	55.4713	443.77	57.69	461.52
	Operators					
26330 01	Shop Craftsperson	8.0	62.2475	497.98	64.7375	517.90
26430 01	Electrician	8.0	53.44	427.52	55.5775	444.62
26530 01	Property Person	8.0	53.44	427.52	55.5775	444.62
26630 01	Grip	8.0	53.44	427.52	55.5775	444.62

NEW YORK IATSE OCCUPATION CODE LIST

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

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective	Effective
			9/29/2024 – 9/27/2025	9/28/2025 – 10/3/2026
	Sound			
26010 01	Production Mixer	8.0	\$53.56	\$55.70
26020 01	Boom Person	8.0	48.57	50.51
26030 01	Utility Person	8.0	45.54	47.36
	Department Heads			
26310 01	Shop Craftsperson	8.0	53.56	55.70
26410 01	Electrician	8.0	53.56	55.70
26510 01	Property Person	8.0	53.56	55.70
26610 01	Grip	8.0	53.56	55.70
26900 01	Drapery Person	8.0	53.56	55.70
26910 01	Generator Person	8.0	53.56	55.70
	Foreman			
26320 01	Shop Craftsperson	8.0	48.57	50.51
26420 01	Electrician	8.0	48.57	50.51
26520 01	Property Person	8.0	48.57	50.51
26620 01	Grip	8.0	48.57	50.51
	Operators			
26330 01	Shop Craftsperson	8.0	45.54	47.36
26430 01	Electrician	8.0	45.54	47.36
26530 01	Property Person	8.0	45.54	47.36
26630 01	Grip	8.0	45.54	47.36

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.

NEW YORK IATSE OCCUPATION CODE LIST

STUDIO MECHANICS LOCAL 52 MAJORS

Theatrical Motion Picture shooting within a 30-mile radius of Independence Hall in Philadelphia				
EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective	Effective
			9/29/2024 – 9/27/2025	9/28/2025 – 10/3/2026
			HOURLY RATE	HOURLY RATE
	Sound			
26010 01	Production Mixer	8.0	\$53.56	\$55.70
26020 01	Boom Person	8.0	49.86	51.85
26030 01	Utility Person	8.0	46.84	48.71
	Department Heads			
26310 01	Shop Craftsperson	8.0	53.56	55.70
26410 01	Electrician	8.0	53.56	55.70
26510 01	Property Person	8.0	53.56	55.70
26610 01	Grip	8.0	53.56	55.70
26900 01	Drapery Person	8.0	53.56	55.70
26910 01	Generator Person	8.0	53.56	55.70
	Foreman			
26320 01	Shop Craftsperson	8.0	49.42	51.40
26420 01	Electrician	8.0	49.42	51.40
26520 01	Property Person	8.0	49.42	51.40
26620 01	Grip	8.0	49.42	51.40
	Operators			
26330 01	Shop Craftsperson	8.0	47.27	49.16
26430 01	Electrician	8.0	47.27	49.16
26530 01	Property Person	8.0	47.27	49.16
26630 01	Grip	8.0	47.27	49.16

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.

NEW YORK IATSE OCCUPATION CODE LIST

STUDIO MECHANICS LOCAL 52 MAJORS

Television Motion Picture shooting in CT, DE, and those portions of PA within the jurisdiction of this Agreement

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective	Effective
			9/29/2024 – 9/27/2025	9/28/2025 – 10/3/2026
			HOURLY RATE	HOURLY RATE
	Sound			
26010 01	Production Mixer	8.0	\$49.55	\$51.53
26020 01	Boom Person	8.0	44.55	46.33
26031 01	Utility Person (outside 30-mile radius of Independence Hall in Philadelphia)	8.0	39.48	41.06
26032 01	Utility Person (within 30-mile radius of Independence Hall in Philadelphia)	8.0	40.40	42.91
	Department Heads			
26310 01	Shop Craftsperson	8.0	49.55	51.53
26410 01	Electrician	8.0	49.55	51.53
26510 01	Property Person	8.0	49.55	51.53
26610 01	Grip	8.0	49.55	51.53
26900 01	Drapery Person	8.0	49.55	51.53
26910 01	Generator Person	8.0	49.55	51.53
	Forepersons			
26320 01	Shop Craftsperson	8.0	44.55	46.33
26420 01	Electrician	8.0	44.55	46.33
26520 01	Property Person	8.0	44.55	46.33
26620 01	Grip	8.0	44.55	46.33
	Operators (outside 30-mile radius of Independence Hall in Philadelphia)			
26331 01	Shop Craftsperson	8.0	39.48	41.06
26431 01	Electrician	8.0	39.48	41.06
26531 01	Property Person	8.0	39.48	41.06
26631 01	Grip	8.0	39.48	41.06
	Operators (within 30-mile radius of Independence Hall in Philadelphia)			
26332 01	Shop Craftsperson	8.0	40.40	42.91
26432 01	Electrician	8.0	40.40	42.91
26532 01	Property Person	8.0	40.40	42.91
26632 01	Grip	8.0	40.40	42.91

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.

NEW YORK IATSE OCCUPATION CODE LIST

LOCAL 161 MAJORS SCRIPT SUPERVISORS AND PRODUCTION COORDINATORS

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

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 3/3/2024 – 3/8/2025		Effective 3/9/2025 – 3/7/2026	
			DAILY	WEEKLY	DAILY	WEEKLY
77030 01	Script Supervisor	8.0	\$589.13		\$630.37	
77030 40	Script Supervisor	40.0		\$2,654.97		\$2,840.82
71200 01	Production Office Coordinator	8.0	377.64		404.07	
71200 40	Production Office Coordinator	40.0		1,713.50		1,833.45
71300 01	Asst. Production Office Coordinator	8.0	218.30		233.58	
71300 40	Asst. Production Office Coordinator	40.0		1,074.21		1,149.40

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

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 3/3/2024 – 3/8/2025		Effective 3/9/2025 – 3/7/2026	
			DAILY	WEEKLY	DAILY	WEEKLY
77030 01	Script Supervisor	8.0	\$589.13		\$630.37	
77030 40	Script Supervisor	40.0		\$2,654.97		\$2,840.82
71200 01	Production Office Coordinator	8.0	377.64		404.07	
71200 40	Production Office Coordinator	40.0		1,713.50		1,833.45
71300 01	Asst. Production Office Coordinator	8.0	208.00		228.00	
71300 40	Asst. Production Office Coordinator	40.0		1,040.00		1,140.00

NEW YORK IATSE OCCUPATION CODE LIST

LOCAL 161 MAJORS SCRIPT SUPERVISORS AND PRODUCTION COORDINATORS

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						
EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective		Effective	
			3/3/2024 – 3/8/2025	DAILY	3/9/2025 – 3/7/2026	WEEKLY
77030 01	Script Supervisor	8.0	\$589.13		\$630.37	
77030 40	Script Supervisor	40.0		\$2,654.97		\$2,840.82
71200 01	Production Office Coordinator	8.0	377.64		404.07	
71200 40	Production Office Coordinator	40.0		1,713.50		1,833.45
71300 01	Asst. Production Office Coordinator	8.0	210.40		228.00	
71300 40	Asst. Production Office Coordinator	40.0		1,047.93		1,140.00

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

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective		Effective	
			3/3/2024 – 3/8/2025	DAILY	3/9/2025 – 3/7/2026	WEEKLY
77030 01	Script Supervisor	8.0	\$589.13		\$630.37	
77030 40	Script Supervisor	40.0		\$2,654.97		\$2,840.82
71200 01	Production Office Coordinator	8.0	377.64		404.07	
71200 40	Production Office Coordinator	40.0		1,713.50		1,833.45
71300 01	Asst. Production Office Coordinator	8.0	208.00		228.00	
71300 40	Asst. Production Office Coordinator	40.0		1,040.00		1,140.00

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 a weekly basis for ten (10) weeks or more on Theatrical and Television Motion Pictures Shooting within the Jurisdiction of this Agreement, Excluding Long-form, Pilots, and New and Existing One-Hour Series

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective		Effective	
			3/3/2024 – 3/8/2025	WEEKLY	3/9/2025 – 3/7/2026	WEEKLY
71200 40	Production Office Coordinator	40.0		\$1,528.47		\$1,635.46
71300 40	Asst. Production Office Coordinator	40.0		1,040.00		1,140.00

NEW YORK IATSE OCCUPATION CODE LIST

LOCAL 600 INTERNATIONAL PHOTOGRAPHERS AMENDMENT AGREEMENT

International Photographers Local 600 Amendment Agreement – Inside Corridor				
EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective	
			DAILY (8 Hrs)	WEEKLY (40 Hrs)
19010 01	Director of Photography	8.0	\$1,211.51	
19010 40	Director of Photography	40.0		\$5,182.25
19110 01	Camera Operator	8.0	947.58	
19110 40	Camera Operator	40.0		3,813.26
19310 01	Still Photographer	8.0	753.93	
19310 40	Still Photographer	40.0		3,031.62
19410 01	1st Assistant Photographer	8.0	624.18	
19410 40	1st Assistant Photographer	40.0		2,534.40
19510 01	2nd Assistant Photographer	8.0	494.27	
19510 40	2nd Assistant Photographer	40.0		2,343.54
19710 01	Film Loader	8.0	416.40	

Rates for Special Classifications Employed on Television Motion Pictures Digital Recordings to Which Wage Scales in the Basic Agreement and West Coast Studio Local Agreements Apply

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective		
			Per Hour	Per Day	Per Week
19810 01	Digital Imaging Technician	8.0	\$89.89	\$719.12	
19810 40	Digital Imaging Technician	40.0	82.39		\$3,295.60
19820 01	Video Controller (Shader)	8.0	71.60	572.80	
19820 40	Video Controller (Shader)	40.0	66.47		2,658.80
19830 01	Camera Utility Person	8.0	68.23	545.84	
19830 40	Camera Utility Person	40.0	61.15		2,446.00
19840 01	Digital Utility Person	8.0	46.94	375.52	

NEW YORK IATSE OCCUPATION CODE LIST

LOCAL 700 EDITORS AMENDMENT AGREEMENT

Editors Local 700 Majors and Independent – Amendment Agreement/NY Based Productions Within 250 Miles of Columbus Circle, NY			
EP OCC CODE	CLASSIFICATION	Effective 8/3/2025 – 8/1/2026	
		WEEKLY RATE (40 Hrs.)	
41220 40	Editor	\$4,029.86	
41280 40	Colorist Journeyperson	3,394.80	
41290 40	Colorist Entry Level	2,952.80	
41380 40	Dailies Colorist Journeyperson	2,729.20	
41390 40	Dailies Colorist Entry Level	2,387.20	
41480 40	Color Assist Journeyperson	2,353.60	
41490 40	Color Assist Entry Level	2,067.20	
41590 40	Sound, Effects ADR & Dubbing Editor and Foley Artists	3,686.36	
41650 40	Music Editor	3,686.36	
41740 40	Assistant Editor	2,364.95	
41830 40	Editing Room Assistant	1,318.70	
41970 40	VFX Editor	2,656.99	
		DAILY RATE (8 hrs)	
		Per Hour	Per Day
41240 01	Re-Recording/Music Mixer (Journey)	\$100.06	800.48
41241 01	Re-Recording/Music Mixer (Entry)	86.75	694.00
Employees Employed Outside the Scope of the 2015 Local #700 Post-Production (Majors and Independents) Agreement and Outside a 250 Mile Radius of Columbus Circle, New York			
41820 40	Weekly Apprentice Rate	\$1,223.00	

NEW YORK IATSE OCCUPATION CODE LIST

LOCAL 764 WARDROBE MAJORS

Theatrical & TV, except for Long-form, pilots, and new one-hour series						
EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective		Effective	
			3/3/2024 – 3/1/2025	HOURLY RATE	DAILY (8 Hrs)	HOURLY RATE
23000 01	Wardrobe Head	8.0	\$69.1163	\$552.93	\$73.955	\$591.64
23010 01	Wardrobe Assistant	8.0	61.6025	492.82	65.915	527.32
23020 01	Costume Shop Supervisor	8.0	61.6025	492.82	65.915	527.32
23060 01	Others (Costume Shop)	8.0	50.1588	401.27	53.67	429.36

LOCAL 798 MAKE-UP ARTISTS & HAIR STYLISTS MAJORS

Theatrical and TV, excluding long-form, pilots, and new one-hour series						
EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective		Effective	
			3/3/2024 – 3/1/2025	HOURLY RATE	DAILY (8 Hrs)	3/2/2025 – 2/28/2026
57210 01	Make-Up Artist Department Head	8.0	\$69.905	\$559.24	\$74.7988	\$598.39
57410 01	Hair Stylist Department Head	8.0	69.905	559.24	74.7988	598.39
57130 01	2nd and Additional Make-Up Artist	8.0	66.0825	528.66	70.7088	565.67
57420 01	2nd and Additional Hair Stylist	8.0	66.0825	528.66	70.7088	565.67

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

LOCAL 817 THEATRICAL TEAMSTERS MAJORS

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 10/29/2023 – 11/2/2024		
			2X HRLY RATE	DAILY (7 Hrs)	WEEKLY (5 Days)
35000 01	Captain	7.0	\$125.42	\$438.92	
35000 70	Captain	70.0			\$5,801.58
35200 01	Co-Captain/Special Equipment Driver	7.0	116.68	408.41	
35200 64	Co-Captain/Special Equipment Driver	64.0			4,696.44
35630 01	DOT Compliance**	7.0	116.68	408.41	
35630 64	DOT Compliance**	64.0			4,696.44
35630 01	Dispatcher/DOT Compliance**	7.0	116.68	408.41	
35630 64	Dispatcher/DOT Compliance**	64.0			4,696.44
35110 01	Chauffeur	7.0	105.56	369.47	
35110 64	Chauffeur	64.0			4,248.87
35620 01	Helper	7.0	101.12	353.96	
35620 64	Helper	64.0			4,070.59
ENTERTAINMENT PARTNERS RESERVED RIGHTS REVERSED			Effective 11/3/2024 – 10/31/2025		
EP OCC CODE	CLASSIFICATION	GUAR HRS	2X HRLY RATE	DAILY (7 Hrs)	WEEKLY (5 Days)
35000 01	Captain	7.0	\$129.18	\$452.09	
35000 70	Captain	70.0			\$5,975.63
35200 01	Co-Captain/Special Equipment Driver	7.0	120.18	420.66	
35200 64	Co-Captain/Special Equipment Driver	64.0			4,837.33
35630 01	DOT Compliance**	7.0	120.18	420.66	
35630 64	DOT Compliance**	64.0			4,837.33
35630 01	Dispatcher/DOT Compliance**	7.0	120.18	420.66	
35630 64	Dispatcher/DOT Compliance**	64.0			4,837.33
35110 01	Chauffeur	7.0	108.74	380.55	
35110 64	Chauffeur	64.0			4,376.34
35620 01	Helper	7.0	104.16	364.58	
35620 64	Helper	64.0			4,192.71

**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

LOCAL 817 TELEVISION TEAMSTERS MAJORS

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 10/29/2023 – 11/2/2024		
			2X HRLY RATE	DAILY (7 Hrs)	WEEKLY (5 Days)
35000 01	Captain	7.0	\$118.26	\$413.91	
35000 70	Captain	70.0			\$5,470.52
35200 01	Co-Captain/Special Equipment Driver	7.0	110.02	385.07	
35200 64	Co-Captain/Special Equipment Driver	64.0			4,428.43
35630 01	DOT Compliance**	7.0	110.02	385.07	
35630 64	DOT Compliance**	64.0			4,428.43
35630 01	Dispatcher/DOT Compliance**	7.0	110.02	385.07	
35630 64	Dispatcher/DOT Compliance**	64.0			4,428.43
35110 01	Chauffeur	7.0	99.54	348.40	
35110 64	Chauffeur	64.0			4,006.42
35620 01	Helper	7.0	95.38	333.73	
35620 64	Helper	64.0			3,838.34
ENTERTAINMENT PARTNERS All Rights Reserved.			Effective 11/3/2024 – 10/31/2025		
			2X HRLY RATE	DAILY (7 Hrs)	WEEKLY (5 Days)
35000 01	Captain	7.0	\$121.80	\$426.33	
35000 70	Captain	70.0			\$5,634.64
35200 01	Co-Captain/Special Equipment Driver	7.0	113.32	396.62	
35200 64	Co-Captain/Special Equipment Driver	64.0			4,561.28
35630 01	DOT Compliance**	7.0	113.32	396.62	
35630 64	DOT Compliance**	64.0			4,561.28
35630 01	Dispatcher/DOT Compliance**	7.0	113.32	396.62	
35630 64	Dispatcher/DOT Compliance**	64.0			4,561.28
35110 01	Chauffeur	7.0	102.52	358.85	
35110 64	Chauffeur	64.0			4,126.61
35620 01	Helper	7.0	98.24	343.74	
35620 64	Helper	64.0			3,953.49

**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

LOCAL 829 SCENIC ARTISTS MAJORS

Theatrical and TV, except for long-form TV, pilots and new one-hour				
EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective	
			DAILY (8 Hrs.)	WEEKLY
13010 56	Art Director (5 Day Week)			\$5,575.30
13110 01	Assistant Art Director	8.0	\$786.51	
22010 56	Costume Designer - Theatrical (5 Day Week)			5,575.30
22010 56	Costume Designer – 1/2-Hr TV (5 Day Week)			4,843.01
22020 01	Assistant Costumer Designer	8.0	544.41	
75010 01	Charge Scenic Artist	8.0	744.54	
75200 01	J Journeyman Scenic Artists	8.0	607.18	
73030 01	Shopperson	8.0	362.36	
Effective				
			9/29/2024 – 9/27/2025	
			DAILY (8 Hrs.)	WEEKLY
13010 56	Art Director (5 Day Week)			\$5,798.31
13110 01	Assistant Art Director	8.0	\$817.97	
22010 56	Costume Designer – Theatrical (5 Day Week)			5,798.31
22010 56	Costume Designer – 1/2-Hr TV (5 Day Week)			5,036.73
22020 01	Assistant Costumer Designer	8.0	566.19	
75010 01	Charge Scenic Artist	8.0	774.32	
75200 01	J Journeyman Scenic Artists	8.0	631.47	
73030 01	Shopperson	8.0	376.85	

NEW YORK NEW & EXISTING ONE-HOUR SERIES

LOCAL 52 STUDIO MECHANICS MAJORS

			One-Hour Series Shooting in NY and NJ Which Began Production Prior To 5/16/2006	
EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 9/29/2024 – 9/27/2025	Effective 9/28/2025 – 10/3/2026
			DAILY	DAILY
	Sound			
26010 01	Production Mixer	8.0	\$640.17	\$665.78
26020 01	Boom Man	8.0	506.38	526.64
26030 01	Utility Person	8.0	506.38	526.64
	Dept. Heads			
26310 01	Shop Craftsperson	8.0	537.45	558.95
26410 01	Electrician	8.0	501.22	521.27
26510 01	Property Person	8.0	501.22	521.27
26610 01	Grip	8.0	501.22	521.27
26900 01	Drapery Person	8.0	501.22	521.27
26910 01	Generator Person	8.0	501.22	521.27
	Forepersons			
26320 01	Shop Craftsperson	8.0	501.22	521.27
26420 01	Electrician	8.0	431.15	448.40
26520 01	Property Person	8.0	431.15	448.40
26620 01	Grip	8.0	431.15	448.40
	Operators			
26330 01	Shop Craftsperson	8.0	484.08	503.44
26430 01	Electrician	8.0	415.67	432.30
26530 01	Property Person	8.0	415.67	432.30
26630 01	Grip	8.0	415.67	432.30

NEW YORK IATSE OCCUPATION CODE LIST

			New One-Hour Series in NY and NJ Which Began Production on Or After May 16, 2006 and for which principal photography of the 1st episode of the season commences on or after October 1, 2024, and new mini-series the 1st part of which commences principal photography on or after October 1, 2024.	
EP OCC CODE	CLASSIFICATION	GUAR HRS	First or Second Season	
			Effective 9/29/2024 – 9/27/2025	Effective 9/28/2025 – 10/3/2026
			DAILY	DAILY
	Sound			
26010 01	Production Mixer	8.0	\$639.33	\$664.90
26020 01	Boom Man	8.0	507.54	527.96
26030 01	Utility Person	8.0	507.54	527.96
	Dept. Heads			
26310 01	Shop Craftsperson	8.0	536.65	558.12
26410 01	Electrician	8.0	500.43	520.45
26510 01	Property Person	8.0	500.43	520.45
26610 01	Grip	8.0	500.43	520.45
26900 01	Drapery Person	8.0	500.43	520.45
26910 01	Generator Person	8.0	500.43	520.45
	Forepersons			
26320 01	Shop Craftsperson	8.0	503.15	523.43
26420 01	Electrician	8.0	433.21	450.70
26520 01	Property Person	8.0	433.21	450.70
26620 01	Grip	8.0	433.21	450.70
	Operators			
26330 01	Shop Craftsperson	8.0	484.36	503.82
26430 01	Electrician	8.0	416.03	432.75
26530 01	Property Person	8.0	416.03	432.75
26630 01	Grip	8.0	416.03	432.75

NEW YORK IATSE OCCUPATION CODE LIST

			New One-Hour Series in NY and NJ Which Began Production on Or After May 16 th , 2006 and for which principal photography of the 1st episode of the season commences prior to October 1, 2024	
EP OCC CODE	CLASSIFICATION	GUAR HRS	First or Second Season	
			Effective 9/29/2024 – 9/27/2025	Effective 9/28/2025 – 10/3/2026
			DAILY	DAILY
	Sound			
26010 01	Production Mixer	8.0	\$615.98	\$659.10
26020 01	Boom Man	8.0	488.90	523.33
26030 01	Utility Person	8.0	488.90	523.33
	Dept. Heads			
26310 01	Shop Craftsperson	8.0	517.06	553.25
26410 01	Electrician	8.0	482.16	515.91
26510 01	Property Person	8.0	482.16	515.91
26610 01	Grip	8.0	482.16	515.91
26900 01	Drapery Person	8.0	482.16	515.91
26910 01	Generator Person	8.0	482.16	515.91
	Forepersons			
26320 01	Shop Craftsperson	8.0	484.63	518.83
26420 01	Electrician	8.0	417.24	446.73
26520 01	Property Person	8.0	417.24	446.73
26620 01	Grip	8.0	417.24	446.73
	Operators			
26330 01	Shop Craftsperson	8.0	466.60	499.40
26430 01	Electrician	8.0	400.77	428.96
26530 01	Property Person	8.0	400.77	428.96
26630 01	Grip	8.0	400.77	428.96

NEW YORK IATSE OCCUPATION CODE LIST

			New One-Hour Series in NY and NJ Which Began Production on Or After 5/16/2006	
EP OCC CODE	CLASSIFICATION	GUAR HRS	Third or Subsequent Season	
			Effective 9/29/2024 – 9/27/2025	Effective 9/28/2025 – 10/3/2026
			DAILY	DAILY
	Sound			
26010 01	Production Mixer	8.0	\$659.10	\$685.46
26020 01	Boom Man	8.0	523.33	544.38
26030 01	Utility Person	8.0	523.33	544.38
	Dept. Heads			
26310 01	Shop Craftsperson	8.0	553.25	575.38
26410 01	Electrician	8.0	515.91	536.55
26510 01	Property Person	8.0	515.91	536.55
26610 01	Grip	8.0	515.91	536.55
26900 01	Drapery Person	8.0	515.91	536.55
26910 01	Generator Person	8.0	515.91	536.55
	Forepersons			
26320 01	Shop Craftsperson	8.0	518.83	539.74
26420 01	Electrician	8.0	446.73	464.76
26520 01	Property Person	8.0	446.73	464.76
26620 01	Grip	8.0	446.73	464.76
	Operators			
26330 01	Shop Craftsperson	8.0	499.40	519.46
26430 01	Electrician	8.0	428.96	446.20
26530 01	Property Person	8.0	428.96	446.20
26630 01	Grip	8.0	428.96	446.20

NEW YORK IATSE OCCUPATION CODE LIST

LOCAL 161 SCRIPT SUPERVISORS AND PRODUCTION COORDINATORS MAJORS

Existing One-Hour Series Which Began Production Prior To 3/3/2007						
EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 3/3/2024 – 3/8/2025		Effective 3/9/2025 – 3/7/2026	
			DAILY	WEEKLY	DAILY	WEEKLY
77030 01	Script Supervisor	8.0	\$572.28		\$612.34	
77030 40	Script Supervisor	40.0		\$2,579.05		\$2,759.58
71200 01	Prod. Office Coordinator	8.0	366.94		392.63	
71200 40	Prod. Office Coordinator	40.0		1,664.97		1,781.52
71300 01	Asst. Prod. Office Coordinator	8.0	208.00		228.00	
71300 40	Asst. Prod. Office Coordinator	40.0		1,040.00		1,140.00

New One-Hour Series Shooting in NY, NJ or CT Which Began Production On Or After 3/3/2007 In Its:						
EP OCC CODE	CLASSIFICATION	GUAR HRS	First or Second Season			
			Effective 3/3/2024 – 3/8/2025		Effective 3/9/2025 – 3/7/2026	
			DAILY	WEEKLY	DAILY	WEEKLY
77030 01	Script Supervisors	8.0	\$571.97		\$611.46	
77030 40	Script Supervisor	40.0		\$2,577.64		\$2,755.60
71200 01	Prod. Office Coordinator	8.0	366.64		391.95	
71200 40	Prod. Office Coordinator	40.0		1,663.59		1,778.45
71300 01	Asst. Prod. Office Coordinator	8.0	208.00		228.00	
71300 40	Asst. Prod. Office Coordinator	40.0		1,040.00		1,140.00
			Third or Subsequent Season			
			Effective 3/3/2024 – 3/8/2025		Effective 3/9/2025 – 3/7/2026	
			DAILY	WEEKLY	DAILY	WEEKLY
77030 01	Script Supervisor	8.0	\$589.13		\$630.37	
77030 40	Script Supervisor	40.0		\$2,654.97		\$2,840.82
71200 01	Prod. Office Coordinator	8.0	377.64		404.07	
71200 40	Prod. Office Coordinator	40.0		1,713.50		1,833.45
71300 01	Asst. Prod. Office Coordinator	8.0	208.00		228.00	
71300 40	Asst. Prod. Office Coordinator	40.0		1,040.00		1,140.00

NEW YORK IATSE OCCUPATION CODE LIST

LOCAL 161 SCRIPT SUPERVISORS AND PRODUCTION COORDINATORS MAJORS - continued

New and Existing One-Hour Series Shooting within the jurisdiction of this Agreement, but outside NY, NJ, and CT						
EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 3/3/2024 – 3/8/2025		Effective 3/9/2025 – 3/7/2026	
			DAILY (8 Hrs)	WEEKLY (40 Hrs)	DAILY (8 Hrs)	WEEKLY (40 Hrs)
77030 01	Script Supervisor	8.0	\$572.28		\$612.34	
77030 40	Script Supervisor	40.0		\$2,579.05		\$2,759.58
71200 01	Production Office Coordinator	8.0	366.94		392.63	
71200 40	Production Office Coordinator	40.0		1,664.97		1,781.52
71300 01	Asst. Production Office Coordinator	8.0	208.00		228.00	
71300 40	Asst. Production Office Coord.	40.0		1,040.00		1,140.00

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 a weekly basis for ten (10) weeks or more on New One-Hour Series Shooting with the Jurisdiction of this Agreement.

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 3/3/2024 – 3/8/2025		Effective 3/9/2025 – 3/7/2026	
			WEEKLY (40 Hrs)	WEEKLY (40 Hrs)	WEEKLY (40 Hrs)	WEEKLY (40 Hrs)
71200 40	Production Office Coordinator	40.0		\$1,485.33		\$1,589.30
71300 40	Asst. Production Office Coord.	40.0		1,040.00		1,140.00

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

LOCAL 600 INTERNATIONAL PHOTOGRAPHERS AMENDMENT AGREEMENT

EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective	
			8/3/2025 – 8/1/2026	WEEKLY (40 Hrs)
			DAILY (8 Hrs)	
19010 01	Director of Photography	8.0	\$1,140.78	
19010 40	Director of Photography	40.0		\$5,080.55
19110 01	Camera Operator	8.0	854.97	
19110 40	Camera Operator	40.0		3,439.61
19410 01	1st Assistant Camera Operator	8.0	564.44	
19410 40	1st Assistant Camera Operator	40.0		2,484.19
19510 01	2nd Assistant Camera Operator	8.0	475.20	
19510 40	2nd Assistant Camera Operator	40.0		2,297.24
19310 01	Still Photographer	8.0	679.78	
19310 40	Still Photographer	40.0		2,850.73
19710 01	Film Loader	8.0	408.30	

LOCAL 764 WARDROBE MAJORS

New One-Hour Series				
EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective	
			HOURLY RATE	DAILY (8 Hrs)
23000 01	Wardrobe Head	8.0	\$67.1038	\$536.83
23010 01	Wardrobe Assistant	8.0	59.8088	478.47
23020 01	Costume Shop Supervisor	8.0	59.8088	478.47
23060 01	Others (Costume Shop)	8.0	48.6975	389.58
			Effective	
			3/2/2025 – 2/28/2026	
			HOURLY RATE	DAILY (8 Hrs)
23000 01	Wardrobe Head	8.0	\$71.7363	\$573.89
23010 01	Wardrobe Assistant	8.0	63.9375	511.50
23020 01	Costume Shop Supervisor	8.0	63.9375	511.50
23060 01	Others (Costume Shop)	8.0	52.06	416.48

NEW YORK IATSE OCCUPATION CODE LIST

LOCAL 798 MAKE-UP & HAIR STYLISTS MAJORS

New One-Hour Series					
EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 3/3/2024 – 3/1/2025		
			HOURLY RATE	DAILY (8 Hrs)	
57210 01	Make-Up Artist Dept Head	8.0	\$67.8663		\$542.93
57410 01	Hair Stylist Dept Head	8.0	67.8663		542.93
57130 01	2nd & Additional Make-Up Artist	8.0	64.1575		513.26
57420 01	2nd & Additional Hair Stylist	8.0	64.1575		513.26
			Effective 3/2/2025 – 2/28/2026		
			HOURLY RATE	DAILY (8 Hrs)	
			\$72.5550		\$580.44
57210 01	Make-Up Artist Dept Head	8.0	72.5550		580.44
57410 01	Hair Stylist Dept Head	8.0	72.5550		580.44
57130 01	2nd and Additional Make-Up Artist	8.0	68.5875		548.70
57420 01	2nd and Additional Hair Stylist	8.0	68.5875		548.70

LOCAL 829 SCENIC ARTISTS MAJORS

New One-Hour Series – principal photography of the first episode of the first season commenced on or before 9/28/2013.					
EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 9/29/2024 – 9/27/2025		
			DAILY (8 Hrs)	WEEKLY	
13010 56	Art Director (5 Day Week)				\$5,415.82
13110 01	Assistant Art Director	8.0	\$763.21		
22010 56	Costume Designer (5 Day Week)				4,706.45
22020 01	Assistant Costumer Designer	8.0	519.01		
75010 01	Charge Scenic Artist	8.0	722.86		
75100 01	J Journeyman Scenic Artists	8.0	589.50		
73030 01	Shopperson	8.0	352.23		

New One-Hour Series – principal photography of the first episode of the first season commenced on or after 9/29/2013.

			Effective 9/29/2024 – 9/27/2025		
			DAILY (8 Hrs)	WEEKLY	
13010 56	Art Director (5 Day Week)				\$5,408.04
13110 01	Assistant Art Director	8.0	\$762.91		
22010 56	Costume Designer (5 Day Week)				5,408.04
22020 01	Assistant Costumer Designer	8.0	528.08		
75010 01	Charge Scenic Artist	8.0	722.20		
75100 01	J Journeyman Scenic Artists	8.0	588.96		
73030 01	Shopperson	8.0	351.49		

NEW YORK LONG-FORM TELEVISION / PILOTS

LOCAL 52 STUDIO MECHANICS MAJORS

Long-form and Pilots Shooting in NY and NJ						
EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 9/29/2024-9/27/2025		Effective 9/28/2025 – 10/3/2026	
			HOURLY RATE	DAILY	HOURLY RATE	DAILY
Sound						
26010 01	Production Mixer	8.0	\$75.8988	\$607.19	\$78.9350	\$631.48
26020 01	Boom Person	8.0	59.4363	475.49	61.8138	494.51
26030 01	Utility Person	8.0	59.4363	475.49	61.8138	494.51
Department Heads						
26310 01	Shop Craftsperson	8.0	63.73	509.84	66.2788	530.23
26410 01	Electrician	8.0	59.4363	475.49	61.8138	494.51
26510 01	Property Person	8.0	59.4363	475.49	61.8138	494.51
26610 01	Grip	8.0	59.4363	475.49	61.8138	494.51
26900 01	Drapery Person	8.0	59.4363	475.49	61.8138	494.51
26910 01	Generator Person	8.0	59.4363	475.49	61.8138	494.51
Foreman						
26320 01	Shop Craftsperson	8.0	59.4363	475.49	61.8138	494.51
26420 01	Electrician	8.0	51.1413	409.13	53.1875	425.50
26520 01	Property Person	8.0	51.1413	409.13	53.1875	425.50
26620 01	Grip	8.0	51.1413	409.13	53.1875	425.50
Operators						
26330 01	Shop Craftsperson	8.0	56.1750	449.40	58.4225	467.38
26430 01	Electrician	8.0	48.0688	384.55	49.9913	399.93
26530 01	Property Person	8.0	48.0688	384.55	49.9913	399.93
26630 01	Grip	8.0	48.0688	384.55	49.9913	399.93

NEW YORK IATSE OCCUPATION CODE LIST

LOCAL 161 SCRIPT SUPERVISORS & PRODUCTION COORDINATORS MAJORS

Long-form Television Motion Pictures and Pilots Shooting Within the Jurisdiction of this Agreement						
EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective		Effective	
			DAILY (8 Hrs)	WEEKLY (40 Hrs)	DAILY (8 Hrs)	WEEKLY (40 Hrs)
77030 01	Script Supervisor	8.0	\$542.78		\$580.77	
77030 40	Script Supervisor	40.0		\$2,446.39		\$2,617.64
71200 01	Production Office Coordinator	8.0	348.19		372.56	
71200 40	Production Office Coordinator	40.0		1,580.28		1,690.90
71300 01	Asst. Prod. Office Coordinator	8.0	208.00		228.00	
71300 40	Asst. Prod. Office Coordinator	40.0		1,040.00		1,140.00
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 a weekly basis for ten (10) weeks or more on Long-form Television Pictures and Pilots Shooting with the Jurisdiction of this Agreement						
71200 40	Production Office Coordinator	40.0		\$1,410.02		\$1,508.72
71300 40	Asst. Prod. Office Coordinator	40.0		1,040.00		1,140.00

LOCAL 600 INTERNATIONAL PHOTOGRAPHERS AMENDMENT AGREEMENT

International Photographers Local 600 Amendment Agreement – Inside Corridor							
LONG-FORM Television							
EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective				
			HOURLY RATE	DAILY (8 Hrs)	WEEKLY (40 Hrs)		
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	\$79.42	\$635.36			
19110 40	Camera Operator	40.0	65.29			\$2,611.60	
19410 01	1st Assistant Camera Operator	8.0	64.41	515.28			
19410 40	1st Assistant Camera Operator	40.0	57.02			2,280.80	
19510 01	2nd Assistant Camera Operator	8.0	58.38	467.04			
19510 40	2nd Assistant Camera Operator	40.0	52.71			2,108.40	
19310 01	Still Photographer	8.0	71.27	570.16			
19310 40	Still Photographer	40.0	56.23			2,249.20	
19710 01	Film Loader	8.0	50.65	405.20			
19710 40	Film Loader	40.0	43.85			1,754.00	

NEW YORK IATSE OCCUPATION CODE LIST

LOCAL 764 WARDROBE MAJORS

Long-Form Television and Pilots					
EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 3/3/2024 – 3/1/2025		
			HOURLY RATE	DAILY (8 Hrs)	
23000 01	Wardrobe Head	8.0	\$63.5838		\$508.67
23010 01	Wardrobe Assistant	8.0	56.6688		453.35
23020 01	Costume Shop Supervisor	8.0	56.6688		453.35
23060 01	Other Wardrobe	8.0	46.2725		370.18
Effective 3/2/2025 – 2/28/2026					
EP OCC CODE	CLASSIFICATION	GUAR HRS	HOURLY RATE	DAILY (8 Hrs)	
23000 01	Wardrobe Head	8.0	\$68.0350		\$544.28
23010 01	Wardrobe Assistant	8.0	60.6350		485.08
23020 01	Costume Shop Supervisor	8.0	60.6350		485.08
23060 01	Other Wardrobe	8.0	49.5113		396.09

LOCAL 798 MAKE-UP ARTISTS & HAIR STYLISTS MAJORS

Long-Form Television and Pilots					
EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective 3/3/2024 – 3/1/2025		
			HOURLY RATE	DAILY (8 Hrs.)	
57210 01	Make-Up Artist Dept Head	8.0	\$64.3063		\$514.45
57410 01	Hair Stylist Dept Head	8.0	64.3063		514.45
57130 01	2nd and Additional Make-Up Artist	8.0	60.7938		486.35
57420 01	2nd and Additional Hair Stylist	8.0	60.7938		486.35
Effective 3/2/2025 – 2/28/2026					
EP OCC CODE	CLASSIFICATION	GUAR HRS	HOURLY RATE	DAILY (8 Hrs.)	
57210 01	Make-Up Artist Dept Head	8.0	\$68.8075		\$550.46
57410 01	Hair Stylist Dept Head	8.0	68.8075		550.46
57130 01	2nd and Additional Make-Up Artist	8.0	65.0488		520.39
57420 01	2nd and Additional Hair Stylist	8.0	65.0488		520.39

NEW YORK IATSE OCCUPATION CODE LIST

LOCAL 829 SCENIC ARTISTS MAJORS

Long-Form Television and Pilots				
EP OCC CODE	CLASSIFICATION	GUAR HRS	Effective	
			DAILY (8 Hrs.)	WEEKLY
13010 56	Art Director (5 Day Week)			\$5,137.20
13110 01	Assistant Art Director	8.0	\$722.57	
22010 56	Costume Designer (5 Day Week)			4,467.83
22020 01	Assistant Costumer Designer	8.0	502.24	
75010 01	Charge Scenic Artist	8.0	684.98	
75100 01	J Journeyman Scenic Artists	8.0	558.56	
73030 01	Shopperson	8.0	334.56	
			Effective	
			9/28/2025 – 10/3/2026	
			DAILY (8 Hrs.)	WEEKLY
13010 56	Art Director (5 Day Week)			\$5,342.69
13110 01	Assistant Art Director	8.0	\$751.47	
22010 56	Costume Designer (5 Day Week)			4,646.54
22020 01	Assistant Costumer Designer	8.0	522.33	
75010 01	Charge Scenic Artist	8.0	712.38	
75100 01	J Journeyman Scenic Artists	8.0	580.90	
73030 01	Shopperson	8.0	347.94	

MAJORS AGREEMENT AND MAJORS SUPPLEMENTAL DIGITAL AGREEMENT SIDELETTERS

For modifications to the wage rates, terms and conditions applicable under the 2024 Local 52 Majors Agreement and/or the 2024 Local 52 Supplemental Digital Production Agreement ("SDPA") (as applicable) (including the Sideletter re: "Special Conditions for New One-Hour Episodic Television Series, the Production of Which Commences on or After May 16, 2006" of the 2024 Local 52 Majors Agreement, the Sideletter re: "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" of the 2024 Local 52 SDPA and the Sideletters re: "Productions Made for New Media" of the 2024 Local 52 Majors Agreement and the 2024 Local 52 Supplemental Digital Production Agreement) on the following types of motion pictures, see the charts attached hereto as "Exhibit B":

- i. Employees working on the following motion pictures in New York and/or New Jersey under Part A of the 2024 Local 52 Majors Agreement and/or the 2024 Local 52 SDPA (as applicable):
 1. one-hour prime time dramatic series;
 2. half-hour single camera prime time dramatic series;
 3. half-hour multi-camera prime time dramatic series;
 4. mini-series; and
 5. one-time high budget programs made for new media.
- ii. Employees working on the following motion pictures in Connecticut, Delaware and/or Pennsylvania under Part B of the 2024 Local 52 Majors Agreement and/or the 2024 Local 52 SDPA (as applicable):
 1. one-hour prime time dramatic series;
 2. half-hour single camera prime time dramatic series;
 3. half-hour multi-camera prime time dramatic series;
 4. mini-series;
 5. one-time high budget programs made for new media; and
 6. all programs and series (including mini-series) made for basic cable or The CW.

Except as otherwise set forth in the charts and in this Agreement, the applicable terms and conditions in the 2021 Local 52 Majors Agreement and 2021 Local 52 SDPA shall remain unchanged.

NEW YORK SIDELETTERS
09/29/2024 - 09/30/2027 (LOCAL 52)

EXHIBIT B

SPECIAL CONDITIONS

**EMPLOYEES EMPLOYED IN NEW YORK AND/OR NEW JERSEY UNDER PART A OF THE 2024 LOCAL 52
MAJORS AGREEMENT AND/OR UNDER THE 2024 LOCAL 52 SDPA (AS APPLICABLE)**

The following modifications shall apply to motion pictures which commence principal photography on or after October 1, 2024, and to new seasons of series and new mini-series for which the first episode of the season or first part of the mini-series commences principal photography on or after October 1, 2024.

ONE-HOUR PRIME TIME DRAMATIC SERIES	
Wage Rates	<ul style="list-style-type: none">Seasons 1 & 2: Section 1(a)(5) 1st/2nd season rates, but rates will be Section 1(a)(1) theatrical rates reduced by 3% (instead of from one period prior) adjusted by \$2.00/day, \$3.00/day or \$4.00/day, as applicable, per the Sideletter re: "Special Conditions for New One-Hour Episodic Television Series, the Production of Which Commences On or After May 16, 2006"Seasons 3+: Section 1(a)(5) 3rd/subsequent season rates per the Sideletter re: "Special Conditions for New One-Hour Episodic Television Series, the Production of Which Commences On or After May 16, 2006"
HALF-HOUR SINGLE CAMERA PRIME TIME DRAMATIC SERIES	
Wage Rates	<ul style="list-style-type: none">Seasons 1 & 2: Section 1(a)(2) rates reduced by 3%Seasons 3+: Section 1(a)(2) rates
HALF-HOUR MULTI-CAMERA PRIME TIME DRAMATIC SERIES	
Wage Rates	<ul style="list-style-type: none">Seasons 1+: Section 1(a)(2) rates
Holidays	<ul style="list-style-type: none">Seasons 1+: 100% unworked holiday pay
Vacation	<ul style="list-style-type: none">Seasons 1+: 100% vacation pay
MINI-SERIES	
Wage Rates	<ul style="list-style-type: none">Section 1(a)(5) 1st/2nd season rates, but rates will be Section 1(a)(1) theatrical rates reduced by 3% (instead of from one period prior) adjusted by \$2.00/day, \$3.00/day or \$4.00/day, as applicable, per the Sideletter re: "Special Conditions for New One-Hour Episodic Television Series, the Production of Which Commences On or After May 16, 2006"

NEW YORK SIDELETTERS
09/29/2024 - 09/30/2027 (LOCAL 52)

**EMPLOYEES EMPLOYED IN CONNECTICUT, DELAWARE AND/OR PENNSYLVANIA UNDER PART B OF THE
2024 LOCAL 52 MAJORS AGREEMENT AND/OR UNDER THE 2024 LOCAL 52 SDPA (AS APPLICABLE)**

The following modifications shall apply to motion pictures which commence principal photography on or after October 1, and to new seasons of series and new mini-series for which the first episode of the season or first part of the mini-series commences principal photography on or October 1, 2024.

ONE-HOUR PRIME TIME DRAMATIC SERIES	
Wage Rates	<ul style="list-style-type: none">• Seasons 1+: Section 26(a)(3)(i) rates
Holidays	<ul style="list-style-type: none">• Season 1: no unworked holiday pay• Seasons 2+: 100% unworked holiday pay
HALF-HOUR SINGLE CAMERA PRIME TIME DRAMATIC SERIES	
Wage Rates	<ul style="list-style-type: none">• Seasons 1 & 2: Section 26(a)(3)(i) rates reduced by 3%• Seasons 3+: Section 26(a)(3)(i) rates
Holidays	<ul style="list-style-type: none">• Season 1: no unworked holiday pay• Season 2: 50% unworked holiday pay• Seasons 3+: 100% unworked holiday pay
Vacation	<ul style="list-style-type: none">• Season 1: no vacation pay• Season 2: 50% vacation pay• Seasons 3+: 100% vacation pay
HALF-HOUR MULTI-CAMERA PRIME TIME DRAMATIC SERIES (OTHER THAN SERIES MADE FOR BASIC CABLE OR THE CW)	
Wage Rates	<ul style="list-style-type: none">• Seasons 1+: Section 26(a)(3)(i) rates
Holidays	<ul style="list-style-type: none">• Seasons 1+: 100% unworked holiday pay
Vacation	<ul style="list-style-type: none">• Seasons 1+: no vacation pay
MINI-SERIES (OTHER THAN SERIES MADE FOR BASIC CABLE OR THE CW)	
Wage Rates	<ul style="list-style-type: none">• Section 26(a)(3)(i) rates

NEW YORK SIDELETTERS
09/29/2024 - 09/30/2027 (LOCAL 52)

ALL PROGRAMS AND SERIES (INCLUDING MINI-SERIES) MADE FOR BASIC CABLE OR THE CW	
Wage Rates	<p>Long-form television motion pictures and mini-series:</p> <ul style="list-style-type: none">● Section 26(a)(3)(i) rates <p>Pilots and episodic series:</p> <ul style="list-style-type: none">● Pilot and Season 1: Section 26(a)(3)(i) rates reduced by 10%● Seasons 2 & 3: Section 26(a)(3)(i) rates reduced by 3%● Seasons 4+: Section 26(a)(3)(i) rates
Holidays	<p>Long-form television motion pictures and mini-series:</p> <ul style="list-style-type: none">● No unworked holiday pay <p>Pilots and episodic series:</p> <ul style="list-style-type: none">● Pilot and Season 1: no unworked holiday pay● Season 2: 50% unworked holiday pay● Seasons 3+: 100% unworked holiday pay
Vacation	<p>Long-form television motion pictures and mini-series:</p> <ul style="list-style-type: none">● No vacation pay <p>Other than half-hour single camera dramatic pilots and episodic series:</p> <ul style="list-style-type: none">● No vacation pay <p>Half-hour single camera dramatic pilots and episodic series:</p> <ul style="list-style-type: none">● Pilot and Season 1: no vacation pay● Season 2: 50% vacation pay● Seasons 3+: 100% vacation pay

NEW YORK SIDELETTERS
MAJORS BASIC AGREEMENT (LOCAL 52)

**SIDELETTER LOCAL 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.

NEW YORK SIDELETTERS
MAJORS SUPPLEMENTAL DIGITAL PRODUCTION AGREEMENT (LOCAL 52)

**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:

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.

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.

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.

Holidays Worked – Each employee working on a holiday shall be paid a minimum of eight (8) hours at double time for such holiday.

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.

Interchange – Producer may interchange employees as provided in the Supplemental Digital Production Agreement.

NEW YORK SIDELETTERS
MAJORS SUPPLEMENTAL DIGITAL PRODUCTION AGREEMENT (LOCAL 52)

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.

The special conditions applicable to such motion pictures are:

- 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 employee 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.

NEW YORK SIDELETTERS
MAJORS SUPPLEMENTAL DIGITAL PRODUCTION AGREEMENT (LOCAL 52)

- 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.
- 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.

NEW YORK SIDELETTERS
MAJORS SUPPLEMENTAL DIGITAL PRODUCTION AGREEMENT (LOCAL 161)

**LOCAL 161 MAJORS SUPPLEMENTAL DIGITAL PRODUCTION
AGREEMENT**

For modifications to Sideletter No. 1 re "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", Sideletter No. 2 re "Special Conditions for New One-Hour Non-Prime Time Dramatic Episodic Television Series, the Production Which Commences On or After October 1, 2003", Sideletter No. 4 re "Special Conditions for New One-Half Hour Single Camera Dramatic Television Series, the Production of Which Commences On or After October 1, 2006" and Sideletter No. 5 re "Productions Made for New Media" to the Supplemental Digital Production Agreement, see the charts attached hereto. Except as otherwise set forth in the charts attached hereto and in this package, the applicable terms and conditions in the 2022 Supplemental Digital Production Agreement shall remain unchanged.

For new seasons of series for which the first episode of the season commences principal photography on or after March 9, 2025.

NEW ONE-HOUR PRIME TIME DRAMATIC SERIES (OTHER THAN SERIES MADE FOR BASIC CABLE OR THE CW)	
1. Wage Rates	<p>One-hour series made for television:</p> <ul style="list-style-type: none">● New York, New Jersey and/or Connecticut:<ul style="list-style-type: none">○ Seasons 1 & 2: Article 10.(a)(2)(A)(ii) 1st/2nd season rates, except Article 10.(a)(2)(A)(ii) 1st/2nd season rates will be calculated as Article 10.(a)(1)(A)(i) rates reduced by 3%, or Article 10.(b)(2) rates, as applicable○ Seasons 3+: Article 10.(a)(2)(A)(ii) 3rd/subsequent season rates or Article 10.(b)(2) rates, as applicable● Outside New York, New Jersey and/or Connecticut:<ul style="list-style-type: none">○ Seasons 1+: Article 10.(a)(2)(B) rates or Article 10.(b)(2) rates, as applicable
2. Holidays	<p>One-hour series made for television:</p> <ul style="list-style-type: none">● New York, New Jersey and/or Connecticut:<ul style="list-style-type: none">○ Season 1: No unworked holiday pay○ Season 2: 50% unworked holiday pay○ Seasons 3+: 100% unworked holiday pay● Outside New York, New Jersey and/or Connecticut but under Part III:<ul style="list-style-type: none">○ Season 1: No unworked holiday pay○ Season 2: 50% unworked holiday pay○ Seasons 3+: 100% unworked holiday pay● Outside New York, New Jersey and/or Connecticut but under Part IV:<ul style="list-style-type: none">○ Season 1: No unworked holiday pay○ Seasons 2+: 100% unworked holiday pay

NEW YORK SIDELETTERS
MAJORS SUPPLEMENTAL DIGITAL PRODUCTION AGREEMENT (LOCAL 161)

NEW ONE-HOUR PRIME TIME DRAMATIC SERIES (OTHER THAN SERIES MADE FOR BASIC CABLE OR THE CW)	
3. Vacation	<p>One-hour series made for television:</p> <ul style="list-style-type: none"> ● NY, NJ and/or CT or hired in NY, NJ and/or CT to work outside of NY, NJ and/or CT but under Part III: <ul style="list-style-type: none"> ○ Season 1: No vacation pay ○ Season 2: 50% vacation pay ○ Seasons 3+: 100% vacation pay ● Outside New York, New Jersey and/or Connecticut but under Part III or Part IV: <ul style="list-style-type: none"> ○ Seasons 1+: No vacation pay

For new seasons of series for which the first episode of the season commences principal photography on or after March 9, 2025.

HALF-HOUR SINGLE CAMERA PRIME TIME DRAMATIC SERIES (OTHER THAN SERIES MADE FOR BASIC CABLE OR THE CW)	
1. Wage Rates	<p>Half-hour single camera series made for television:</p> <ul style="list-style-type: none"> ● Script Supervisors <ul style="list-style-type: none"> ○ Seasons 1 & 2: Article 10.(a)(1)(B)(i) or (ii) rates reduced by 3%, or Article 10.(b)(1) rates reduced by 3%, as applicable ○ Seasons 3+: Article 10.(a)(1)(B)(i) or (ii) rates, or Article 10.(b)(1) rates, as applicable ● POCs and APOCs <ul style="list-style-type: none"> ○ Seasons 1+: Article 10.(a)(1)(B)(i) or (ii) rates, or Article 10.(b)(1) rates, as applicable
2. Holidays	<p>Half-hour single camera series made for television:</p> <ul style="list-style-type: none"> ● Script Supervisors <ul style="list-style-type: none"> ○ Season 1: no unworked holiday pay ○ Season 2: 50% unworked holiday pay per SDPA Article 28 ○ Seasons 3+: 100% unworked holiday pay per SDPA Article 28 ● POCs and APOCs <ul style="list-style-type: none"> ○ Part III: <ul style="list-style-type: none"> ■ Seasons 1+: 100% unworked holiday per Majors Agreement Article 15 ○ Part IV: <ul style="list-style-type: none"> ■ Seasons 1+: 100% unworked holiday per Majors Agreement Article 41
3. Vacation	<p>Half-hour single camera series made for television:</p> <ul style="list-style-type: none"> ● Script Supervisors: <ul style="list-style-type: none"> ○ Season 1: no vacation pay ○ Season 2: 50% vacation pay per SDPA Article 29 ○ Seasons 3+: 100% vacation pay per SDPA Article 29 ● POCs and APOCs <ul style="list-style-type: none"> ○ New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ■ Seasons 1+: 100% vacation pay per Majors Agreement Article 29 ○ Outside New York, New Jersey and/or Connecticut but under Part III or Part IV: <ul style="list-style-type: none"> Seasons 1+: no vacation pay

NEW YORK SIDELETTERS
MAJORS SUPPLEMENTAL DIGITAL PRODUCTION AGREEMENT (LOCAL 161)

For new seasons of series for which the first episode of the season commences principal photography on or after March 9, 2025.

HALF-HOUR MULTI-CAMERA PRIME TIME DRAMATIC SERIES (OTHER THAN SERIES MADE FOR BASIC CABLE OR THE CW)	
1. Wage Rates	Half-hour multi-camera series made for television: <ul style="list-style-type: none">• Article 10.(a)(1)(B)(i) or (ii) rates, or Article 10.(b)(1) rates, as applicable
2. Holidays	Half-hour multi-camera series made for television: <ul style="list-style-type: none">• Seasons 1+: 100% unworked holiday pay
3. Vacation	Half-hour multi-camera series made for television: <ul style="list-style-type: none">• Seasons 1+: 100% vacation pay

For new mini-series for which the first part commences principal photography on or after March 9, 2025.

MINI-SERIES	
1. Wage Rates	Mini-series made for television: <ul style="list-style-type: none">• New York, New Jersey and/or Connecticut:<ul style="list-style-type: none">◦ Article 10.(a)(2)(A)(ii) 1st/2nd season rates, except Article 10.(a)(2)(A)(ii) 1st/2nd season rates will be calculated as Article 10.(a)(1)(A)(i) rates reduced by 3%, or Article 10.(b)(2) rates, as applicable• Outside New York, New Jersey, Connecticut:<ul style="list-style-type: none">◦ Article 10.(a)(2)(B) or Article 10(b)(2) rates, as applicable
2. Holidays	Mini-series made for television: <ul style="list-style-type: none">• No unworked holiday pay
3. Vacation	Mini-series made for television: <ul style="list-style-type: none">• No vacation pay

NEW YORK SIDELETTERS
MAJORS SUPPLEMENTAL DIGITAL PRODUCTION AGREEMENT (LOCAL 161)

For motion pictures commencing principal photography on or after March 9, 2025.

PILOTS (OTHER THAN NON-DRAMATIC AND NON-PRIME TIME DRAMATIC PILOTS)	
1. Wage Rates	Pilots made for television: <ul style="list-style-type: none">• Article 10.(a)(3) rates or Article 10.(b)(3) rates, as applicable
2. Holidays	Pilots made for television: <ul style="list-style-type: none">• No unworked holiday pay
3. Vacation	Pilots made for television: <ul style="list-style-type: none">• Half-hour pilots<ul style="list-style-type: none">○ No vacation pay• One-hour pilots<ul style="list-style-type: none">○ New York, New Jersey and/or Connecticut<ul style="list-style-type: none">■ 100% vacation pay○ Outside New York, New Jersey and/or Connecticut<ul style="list-style-type: none">■ No vacation pay

For new seasons of series for which the first episode of the season commences principal photography on or after March 9, 2025.

NEW ONE-HOUR NON-PRIME TIME DRAMATIC SERIES AND ONE-HALF HOUR SINGLE CAMERA NON-PRIME TIME DRAMATIC SERIES	
MADE FOR TELEVISION (OTHER THAN SERIES MADE FOR BASIC CABLE OR THE CW)	
1. Wage Rates	New one-hour non-prime time dramatic series and one- half hour single camera non-prime time dramatic series made for television: <ul style="list-style-type: none">• Seasons 1 & 2: Article 14.(a) rates reduced by 3%• Seasons 3+: Article 14.(a) rates
2. Holidays	New one-hour non-prime time dramatic series and one- half hour single camera non-prime time dramatic series made for television: <ul style="list-style-type: none">• Season 1: No unworked holiday pay• Season 2: 50% unworked holiday pay• Seasons 3+: 100% unworked holiday pay
3. Vacation	New one-hour non-prime time dramatic series and one- half hour single camera non-prime time dramatic series made for television: <ul style="list-style-type: none">• Season 1: No vacation pay• Season 2: 50% vacation pay• Seasons 3+: 100% vacation pay

NEW YORK SIDELETTERS
MAJORS SUPPLEMENTAL DIGITAL PRODUCTION AGREEMENT (LOCAL 161)

For motion pictures commencing principal photography on or after March 9, 2025

ONE-HALF HOUR NON-PRIME TIME DRAMATIC AND ONE-HOUR NON-PRIME TIME DRAMATIC PILOTS	
1. Wage Rates	One-half hour non-prime time dramatic and one- hour non-prime time dramatic pilots made for television: <ul style="list-style-type: none">• Article 14.(a) rates reduced by 3%
2. Holidays	One-half hour non-prime time dramatic and one- hour non-prime time dramatic pilots made for television: <ul style="list-style-type: none">• No unworked holiday pay
3. Vacation	One-half hour non-prime time dramatic and one- hour non-prime time dramatic pilots made for television: <ul style="list-style-type: none">• No vacation pay

NEW YORK SIDELETTERS
MAJORS SUPPLEMENTAL DIGITAL PRODUCTION AGREEMENT (LOCAL 161)

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 3, 2019 through September 28, 2019, the wage rates for the period October 1, 2017 to September 29, 2018 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 3, 2019 through September 28, 2019, the wage rates for the period October 1, 2017 through September 29, 2018 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)

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, 2019 through September 28, 2019, the wage rates for the period October 1, 2017 through September 29, 2018 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)

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, 2019 through September 28, 2019, the wage rates for the period October 1, 2017 to September 29, 2018 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, 2019 through September 28, 2019, the wage rates for the period October 1, 2017 through September 29, 2018 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 14, "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 36, "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.

NEW YORK SIDELETTERS
MAJORS SUPPLEMENTAL DIGITAL PRODUCTION AGREEMENT (LOCAL 764)

**LOCAL 764 MAJORS SUPPLEMENTAL DIGITAL PRODUCTION
AGREEMENT SIDELETTER**

For modifications to Sideletter No. 2 (re "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 Prime Time Dramatic)"), Sideletter No.3 (re "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") and Sideletter No.5 (re "Special Conditions for New Digital One-Half Hour Single Camera Dramatic Television Series, the Production of Which Commences On or After October 1, 2006") to the Supplemental Digital Production Agreement, see the charts attached hereto. Except as otherwise set forth in the charts attached hereto, the applicable terms and conditions in the 2022 Supplemental Digital Production Agreement shall remain unchanged.

For new seasons of series commencing principal photography on or after March 2, 2025.

NON-PRIME TIME DRAMATIC SERIES MADE FOR TELEVISION	
1. Wage Rates	<ul style="list-style-type: none">• Seasons 1 & 2: Article 14.(b) rates reduced by 3%• Seasons 3+: Article 14.(b) rates
2. Holidays	<ul style="list-style-type: none">• Season 1: No unworked holiday pay• Season 2: 50% unworked holiday pay• Seasons 3+: 100% unworked holiday pay
3. Vacation	<ul style="list-style-type: none">• Season 1: No vacation pay• Season 2: 50% vacation pay• Seasons 3+: 100% vacation pay

For new seasons of series commencing principal photography on or after March 2, 2025.

NON-DRAMATIC SERIES OF ANY LENGTH MADE FOR TELEVISION	
1. Wage Rates	<ul style="list-style-type: none">• Seasons 1 & 2: Article 14.(a) rates reduced by 3%• Seasons 3+: Article 14.(a) rates
2. Holidays	<ul style="list-style-type: none">• Season 1: No unworked holiday pay• Season 2: 50% unworked holiday pay• Seasons 3+: 100% unworked holiday pay
3. Vacation	<ul style="list-style-type: none">• Season 1: No vacation pay• Season 2: 50% vacation pay• Seasons 3+: 100% vacation pay

NEW YORK SIDELETTERS
MAJORS SUPPLEMENTAL DIGITAL PRODUCTION AGREEMENT (LOCAL 764)

For new seasons of series for which the first episode of the season commences principal photography on or after March 2, 2025.

ONE-HALF HOUR AND ONE HOUR PILOTS (OTHER THAN ONE-HOUR PRIME TIME DRAMATIC PILOTS) MADE FOR TELEVISION	
1. Wage Rates	One-half hour and one-hour non-prime time dramatic pilots made for television: <ul style="list-style-type: none"> • Article 14.(b) rates reduced by 3%
	One-half hour and one-hour non-dramatic pilots made for television: <ul style="list-style-type: none"> • Article 14.(a) rates reduced by 3%
2. Holidays	One-half hour and one-hour non-prime time dramatic pilots made for television: <ul style="list-style-type: none"> • No unworked holiday pay
	One-half hour and one-hour non-dramatic pilots made for television: <ul style="list-style-type: none"> • No unworked holiday pay
3. Vacation	One-half hour and one-hour non-prime time dramatic pilots made for television: <ul style="list-style-type: none"> • No vacation pay
	One-half hour and one-hour non-dramatic pilots made for television: <ul style="list-style-type: none"> • No vacation pay

For new seasons of series for which the first episode of the season commences principal photography on or after March 2, 2025.

NEW ONE-HOUR PRIME TIME DRAMATIC SERIES MADE FOR TELEVISION	
1. Wage Rates	<ul style="list-style-type: none"> • Seasons 1+: Article 12.(b)(2) rates, but Article 12.(b)(2) rates will be calculated as Article 12.(b)(1) rates reduced by 3%
2. Holidays	<ul style="list-style-type: none"> • Seasons 1+: 100% unworked holiday pay in Article 6(b)

For new seasons of series for which the first episode of the season commences principal photography on or after March 2, 2025.

NON-DRAMATIC SERIES OF ANY LENGTH MADE FOR TELEVISION	
1. Wage Rates	<ul style="list-style-type: none"> • Seasons 1 & 2: Article 14.(a) rates reduced by 3% • Seasons 3+: Article 14.(a) rates
2. Holidays	<ul style="list-style-type: none"> • Season 1: No unworked holiday pay • Season 2: 50% unworked holiday pay • Seasons 3+: 100% unworked holiday pay
3. Vacation	<ul style="list-style-type: none"> • Season 1: No vacation pay • Season 2: 50% vacation pay • Seasons 3+: 100% vacation pay

NEW YORK SIDELETTERS
MAJORS SUPPLEMENTAL DIGITAL PRODUCTION AGREEMENT (LOCAL 764)

For new seasons of series for which the first episode of the season commences principal photography on or after March 2, 2025.

HALF-HOUR MULTI-CAMERA PRIME TIME DRAMATIC SERIES MADE FOR TELEVISION	
1. Wage Rates	• Seasons 1+: Article 12.(b)(1) rates
2. Holidays	• Seasons 1+: 100% unworked holiday pay in SDPA Article 28
3. Vacation	• Seasons 1+: 100% vacation pay in SDPA Article 29

For new mini-series for which the first part commences principal photography on or after March 2, 2025.

MINI-SERIES MADE FOR TELEVISION	
1. Wage Rates	• Article 12.(b)(2) rates, but Article 12.(b)(2) rates will be calculated as Article 12.(b)(1) rates reduced by 3%
2. Holidays	• 100% unworked holiday pay in Article 6(b)

For motion pictures commencing principal photography on or after March 2, 2025.

PILOTS (OTHER THAN NON-DRAMATIC AND NON-PRIME TIME DRAMATIC PILOTS) MADE FOR TELEVISION	
1. Wage Rates	• Article 12.(b)(3) rates
2. Holidays	<u>One-hour pilots made for television:</u> • 100% unworked holiday pay in Article 6(b) <u>Half-hour pilots made for television:</u> • No unworked holiday pay per SDPA SL 2

NEW YORK SIDELETTERS
MAJORS SUPPLEMENTAL DIGITAL PRODUCTION AGREEMENT (LOCAL 764)

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 798)

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**

For modifications to the Special Condition Sideletters, including Sideletter No. 1 (re "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)"), Sideletter No. 2 (re "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"), Sideletter No. 4 (re "Special Conditions for New One-Half Hour Single Camera Dramatic Televisions Series and Non-Dramatic Series of Any Length, the Production of Which Commences On or After October 1, 2006"), Sideletter No. 5 (re "Productions Made for New Media") and Sideletter No. 6 (re "Special Conditions for Dramatic Series Made for Basic Cable or The CW Outside New York, New Jersey and Connecticut") to the Supplemental Digital Production Agreement, and Exhibit F to the Major Film Theatrical and Television Series Agreement, see the charts attached hereto. Except as otherwise set forth herein or in the charts attached hereto, the applicable terms and conditions in the 2022 Major Film Agreement and the 2022 Supplemental Digital Production Agreement shall remain unchanged.

For new seasons of series for which the first episode of the season commences principal photography on or after March 9, 2025.

NON-PRIMETIME DRAMATIC SERIES(OTHER THAN SERIES MADE FOR BASIC CABLE OR THE CW) MADE FOR TELEVISION	
1. Wage Rates	Non-prime time dramatic series made for: <ul style="list-style-type: none">• Seasons 1&2: Article 13.(b) rates reduced by 3%• Seasons 3+: Article 13.(b) rates

For new seasons of series for which the first episode of the season commences principal photography on or after March 9, 2025.

NON-DRAMATIC SERIES OF ANY LENGTH	
1. Wage Rates	Non-dramatic series of any length made for television: <ul style="list-style-type: none">• Seasons 1&2: Article 13.(a) rates reduced by 3%• Seasons 3+: Article 13.(a) rates

For new seasons of series for which the first episode of the season commences principal photography on or after March 9, 2025.

NON-DRAMATIC SERIES OF ANY LENGTH	
1. Wage Rates	Non-dramatic series of any length made for television: <ul style="list-style-type: none">• Seasons 1&2: Article 13.(a) rates reduced by 3%• Seasons 3+: Article 13.(a) rates

NEW YORK SIDELETTERS
MAJORS SUPPLEMENTAL DIGITAL PRODUCTION AGREEMENT (LOCAL 798)

For new seasons of series for which the first episode of the season commences principal photography on or after March 9, 2025.

ONE-HALF HOUR AND ONE HOUR PILOTS (OTHER THAN ONE-HOUR PRIME TIME DRAMATIC PILOTS)	
1. Wage Rates	<p>One-half hour and one-hour non-prime time dramatic pilots made for television:</p> <ul style="list-style-type: none">Article 13.(b) rates reduced by 3% <p>One-half hour and one-hour non-dramatic pilots made for television, <u>including 20-35 minute and 36- 65 minute HB SVOD, HB AVOD and HB FAST-Channel pilots:</u></p> <ul style="list-style-type: none">Article 13.(a) rates reduced by 3%

For new seasons of series for which the first episode of the season commences principal photography on or after March 9, 2025.

NON-PRIME TIME DRAMATIC SERIES MADE FOR BASIC CABLE OR THE CW	
1. Wage Rates	<p>Dramatic series made for basic cable or The CW which, if produced for television, would be considered "non-prime time," such as <i>Saved by the Bell</i>:</p> <ul style="list-style-type: none">Seasons 1&2: Article 13.(b) rates reduced by 3%Seasons 3+: Article 13.(b) rates

2025 IATSE LOCAL 798 NEGOTIATIONS: SPECIAL CONDITIONS SIDELETTERS

The working conditions under Part III of the Local 798 Majors Agreement apply to employees working on motion pictures in Connecticut, Delaware, Florida, Maine, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont and/or the District of Columbia. The working conditions under Part IV of the Local 798 Majors Agreement apply to employees working on motion pictures in Georgia, Louisiana, Maryland, North Carolina, South Carolina, Virginia and/or West Virginia.

For new seasons of series for which the first episode of the season commences principal photography on or after March 9, 2025.

NEW ONE-HOUR PRIME TIME DRAMATIC SERIES (OTHER THAN SERIES MADE FOR BASIC CABLE OR THE	
1. Wage Rates	<p>One-hour series made for television:</p> <ul style="list-style-type: none">Seasons 1+: Article 11.(a)(2) rates, but Article 11.(a)(2) rates will be calculated as Article 11.(a)(1) rates reduced by 3%

NEW YORK SIDELETTERS
MAJORS SUPPLEMENTAL DIGITAL PRODUCTION AGREEMENT (LOCAL 798)

For new seasons of series for which the first episode of the season commences principal photography on or after March 9, 2025.

HALF-HOUR SINGLE CAMERA PRIME TIME DRAMATIC SERIES (OTHER THAN SERIES MADE FOR BASIC CABLE OR THE CW)	
1. Wage Rates	Half-hour single camera series made for television: <ul style="list-style-type: none">• Seasons 1 & 2: Article 11.(a)(2) rates, but Article 11.(a)(2) rates will be calculated as Article 11.(a)(1) rates reduced by 3%• Seasons 3+: Article 11.(a)(1) rates

For new seasons of series for which the first episode of the season commences principal photography on or after March 9, 2025.

HALF-HOUR MULTI-CAMERA PRIME TIME DRAMATIC SERIES (OTHER THAN SERIES MADE FOR BASIC CABLE OR THE CW)	
1. Wage Rates	Half-hour multi-camera series made for television: <ul style="list-style-type: none">• Seasons 1+: Article 11.(a)(1) rates

For new mini-series for which the first part commences principal photography on or after March 9, 2025.

MINI-SERIES (OTHER THAN BASIC CABLE)	
1. Wage Rates	Mini-series made for television <ul style="list-style-type: none">• Article 11.(a)(2) rates, but Article 11.(a)(2) rates will be calculated as Article 11.(a)(1) rates reduced by 3%

NEW YORK SIDELETTERS
MAJORS SUPPLEMENTAL DIGITAL PRODUCTION AGREEMENT (LOCAL 798)

For new seasons of series for which the first episode of the season commences principal photography on or after March 9, 2025.

PRIME TIME DRAMATIC SERIES MADE FOR BASIC CABLE OR THE CW	
1. Wage Rates	<p>Dramatic series made for basic cable or The CW of the type which, if produced for free television, would be considered "prime time":</p> <ul style="list-style-type: none">● New York, New Jersey and Connecticut:<ul style="list-style-type: none">○ One-hour series:<ul style="list-style-type: none">□ Article 11.(a)(2) rates○ Half-hour single camera series<ul style="list-style-type: none">□ Seasons 1 & 2: Article 11.(a)(2) rates, but Article 11.(a)(2) rates will be calculated as Article 11.(a)(1) rates reduced by 3%□ Seasons 3: Article 11.(a)(1) rates○ Half-hour multi-camera series:<ul style="list-style-type: none">□ Article 11.(a)(1) rates● Outside New York, New Jersey and Connecticut:<ul style="list-style-type: none">○ One-hour series:<ul style="list-style-type: none">□ Season 1: Article 11.(a)(3) rates□ Seasons 2 & 3: Article 11.(a)(2) rates reduced by 3%□ Seasons 4+: Article 11.(a)(2) rates○ Half-hour series:<ul style="list-style-type: none">□ Season 1: Article 11.(a)(3) rates□ Seasons 2 & 3: Article 11.(a)(2) rates

NEW YORK SIDELETTERS
MAJORS SUPPLEMENTAL DIGITAL PRODUCTION AGREEMENT (LOCAL 798)

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 PRODUCTION AGREEMENT (LOCAL 798)

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)

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.

NEW YORK SIDELETTERS
MAJORS AGREEMENT DIGITAL (LOCAL 829)

LOCAL 829 MAJORS AGREEMENT – DIGITAL SIDELETTER

EXHIBIT "B"

Chart Attachments Reflecting Modified Terms and Conditions Under Exhibits 6 and 7 to the 2024 Motion Picture Production Agreement

For new seasons of series for which the first episode of the season commences principal photography on or after October 1, 2024.

DESCRIPTION	Terms and Conditions
MULTI-CAMERA HALF-HOUR SERIES	
Wage Rates	Half-hour multi-camera series, including all 20-35 minute multi-camera High Budget SVOD, AVOD and FAST- Channel series <ul style="list-style-type: none">• Seasons 1+: Article 4.A. rates <u>applicable to half-hour television motion pictures</u>

For new seasons of series for which the first episode of the season commences principal photography on or after October 1, 2024.

DESCRIPTION	Terms and Conditions
SINGLE CAMERA HALF-HOUR SERIES	
Wage Rates	Half-hour single camera series, including all 20-35 minute single camera High Budget SVOD, AVOD and FAST- Channel series <ul style="list-style-type: none">• Seasons 1 & 2: Article 4.A. rates <u>applicable to half-hour television motion pictures</u>, reduced by 3%• Seasons 3+: Article 4.A. rates <u>applicable to half-hour television motion pictures</u>

For new seasons of series for which the first episode of the season commences principal photography on or after October 1, 2024.

DESCRIPTION	Terms and Conditions
NEW ONE-HOUR SERIES (1ST EPISODE OF 1ST SEASON COMMENCING PRINCIPAL PHOTOGRAPHY ON OR AFTER SEPTEMBER 28, 2013)	
Wage Rates	One-hour series, including all 36-65 minute High Budget SVOD, AVOD and FAST-Channel series <ul style="list-style-type: none">• Seasons 1+: Article 4.C.(1) rates, calculated as 3% reduction from Article 4.A. rates applicable to theatrical motion pictures (rather than Article 4.A. rates from one period prior)

NEW YORK SIDELETTERS
MAJORS AGREEMENT DIGITAL (LOCAL 829)

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 4, 2020 to September 30, 2021, the wage rates for the period September 29, 2019 through October 3, 2020 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; and effective for new seasons of series commencing principal photography on or after October 1, 2024, triple time shall be paid for each hour after (15) elapsed 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.

NEW YORK 25 & 50 MILE RADIUS FROM COLUMBUS CIRCLE

NEW YORK 25 & 50 MILE ZONE MAP



CHAPTER 13: SAN FRANCISCO IATSE

NOTE: Terms and conditions, including wage rates, are subject to negotiation on a project-by-project basis. Since rates received in these individual agreements do not apply to all on a general basis, we recommend contacting San Francisco IATSE Local 16 directly.



ENTERTAINMENT
PARTNERS
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The Paymaster

2025-2026

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

2025-2026

MEAL PENALTY CHARTS

Los Angeles IATSE

# of M.P.	AMOUNT
1	\$ 7.50
2	\$ 17.50
3	\$ 30.00
4	\$ 42.50
5	\$ 67.50
6	\$ 92.50
7	\$ 117.50
8	\$ 142.50
9	\$ 167.50
10	\$ 192.50

# of M.P.	AMOUNT
11	\$ 217.50
12	\$ 242.50
13	\$ 267.50
14	\$ 292.50
15	\$ 317.50
16	\$ 342.50
17	\$ 367.50
18	\$ 392.50
19	\$ 417.50
20	\$ 442.50

Los Angeles IATSE TV in Studio Penalty

# of M.P.	AMOUNT
1	\$ 8.50
2	\$ 19.50
3	\$ 33.00
4	\$ 46.50
5	\$ 71.50
6	\$ 96.50
7	\$ 121.50
8	\$ 146.50
9	\$ 171.50
10	\$ 196.50

# of M.P.	AMOUNT
11	\$ 221.50
12	\$ 246.50
13	\$ 271.50
14	\$ 296.50
15	\$ 321.50
16	\$ 346.50
17	\$ 371.50
18	\$ 396.50
19	\$ 421.50
20	\$ 446.50

Los Angeles Basic Crafts

# of M.P.	AMOUNT
1	\$ 10.00
2	\$ 22.50
3	\$ 37.50
4	\$ 52.50
5	\$ 77.50
6	\$ 102.50
7	\$ 127.50
8	\$ 152.50
9	\$ 177.50
10	\$ 202.50

# of M.P.	AMOUNT
11	\$ 227.50
12	\$ 252.50
13	\$ 277.50
14	\$ 302.50
15	\$ 327.50
16	\$ 352.50
17	\$ 377.50
18	\$ 402.50
19	\$ 427.50
20	\$ 452.50

NOTE: Except for Local 399, after 20 MPs in any workweek, each subsequent MP will equal one hour at the employee's prevailing rate.