

# **DIRECTORS GUILD OF AMERICA**

## **MINIMUM SALARY SCHEDULE**

**EFFECTIVE:**  
**July 1, 2024 to June 30, 2025**



## THEATRICAL MOTION PICTURE MINIMUMS

| Rates effective July 1, 2024 to June 30, 2025 | HIGH BUDGET | SHORTS & DOCUMENTARIES |
|---|-------------|------------------------|
| Weekly Salary                                 | \$23,767    | \$16,974               |
| Guaranteed Preparation Period                 | 2 Weeks     | 2 Days                 |
| Guaranteed Employment Period                  | 10 Weeks    | 1 Week + 1 Day         |
| Guaranteed Cutting Allowance                  | 1 Week      | 0                      |
| Compensation for Days Worked Beyond Guarantee | \$4,753     | \$3,395                |
| Daily Employment Where Permitted              | \$5,942     | \$4,243                |

**See Low Budget Side Letter on page 20 for Films with Budgets of \$11 Million or Less**

**DIRECTORS TELEVISION MINIMUMS - ARTICLE 10 & ARTICLE 23**  
7/1/24 to 6/30/25

| Rates Effective<br>July 1, 2024 to June 30, 2025 | NETWORK PRIME-TIME<br>(INCLUDES FBC) |                |                |                | NON-NETWORK,<br>NON-PRIME-TIME |                |                |                |
|--|--------------------------------------|----------------|----------------|----------------|--------------------------------|----------------|----------------|----------------|
|  | 1/2 Hour                             | 1 Hour         | 1-1/2<br>Hours | 2 Hours        | 1/2 Hour                       | 1 Hour         | 1-1/2<br>Hours | 2 Hours        |
| PROGRAM RATE                                     | \$32,642                             | \$55,434       | \$92,393       | \$155,213      | \$14,666                       | \$29,321       | \$43,994       | \$61,254       |
| GUARANTEED<br>PREPARATION PERIOD                 | 3 days                               | 7 days         | 12 days        | 15 days        | 3 days                         | 6 days         | 9 days         | 12 days        |
| GUARANTEED SHOOTING PERIOD                       | 4 days                               | 8 days         | 13 days        | 27 days        | 3 days                         | 6 days         | 9 days         | 12 days        |
| COMPENSATION FOR DAYS<br>WORKED BEYOND GUARANTEE | \$4,663<br>day                       | \$3,696<br>day | \$3,696<br>day | \$3,696<br>day | \$2,444<br>day                 | \$2,443<br>day | \$2,444<br>day | \$2,552<br>day |
| DAILY EMPLOYMENT<br>WHERE PERMITTED              | \$5,829<br>day                       | \$4,620<br>day | \$4,620<br>day | \$4,619<br>day | \$3,055<br>day                 | \$3,054<br>day | \$3,055<br>day | \$3,190<br>day |

| Rates Effective<br>July 1, 2024 to<br>June 30, 2025 | BASIC CABLE MINIMUMS  |  |  |   |  |  |  |  |
|---|---|--|--|---|--|--|--|--|
|   | 1/2 Hour<br>Dramatic<br>Programs in<br>first season<br>or budgeted<br>at \$550,000<br>or more but<br>less than<br>\$1,610,000 | 1/2 Hour<br>Dramatic<br>Programs<br>in 2nd or<br>subsequent<br>season and<br>budgeted at<br>\$1,610,000<br>or more but<br>less than<br>\$2,120,000 | 1/2 Hour<br>Dramatic<br>Programs<br>in 2nd or<br>subsequent<br>season with<br>budgets at<br>\$2,120,000<br>or more | 1 Hour<br>Dramatic<br>Programs<br>budgeted at<br>\$1,200,000<br>or more but<br>less than<br>\$3,000,000 | 1 Hour<br>Dramatic<br>Programs<br>in its FIRST<br>SEASON<br>and<br>budgeted at<br>\$3,000,000<br>or more | 1 Hour<br>Dramatic<br>Programs<br>in its 2nd or<br>subsequent<br>season and<br>budgeted at<br>\$3,000,000 or<br>more | 1-1/2 Hour<br>Dramatic<br>Programs<br>with<br>Budgets of<br>\$2,750,000<br>or More | 2 Hour<br>Dramatic<br>Programs with<br>Budgets of<br>\$2,750,000<br>for the first<br>2 hours plus<br>\$1,375,000<br>for each<br>additional<br>hour or portion<br>thereof |
| PROGRAM RATE  | \$14,666  | \$18,498   | \$21,596   | \$29,321  | \$30,179   | \$41,931   | \$43,994   | \$105,135  |
| GUARANTEED<br>PREPARATION<br>PERIOD                 | 3 days  | 3 days   | 3 days   | 6 days  | 6 days   | 7 days   | 9 days   | 15 days  |
| GUARANTEED<br>SHOOTING PERIOD                       | 3 days  | 4 days   | 4 days   | 6 days  | 6 days   | 7 days   | 9 days   | 27 days  |
| DAYS WORKED<br>BEYOND<br>GUARANTEE                  | \$2,444<br>day  | \$2,643<br>day   | \$3,085<br>day   | \$2,443<br>day  | \$2,515<br>day   | \$2,995<br>day   | \$2,444<br>day   | \$2,503<br>day   |
| DAILY<br>EMPLOYMENT<br>WHERE PERMITTED              | \$3,055<br>day  | \$3,303<br>day   | \$3,856<br>day   | \$3,054<br>day  | \$3,144<br>day   | \$3,744<br>day   | \$3,055<br>day   | \$3,129<br>day   |

**PILOT DIRECTORS MINIMUMS - ARTICLE 10 & ARTICLE 23**  
7/1/24 to 6/30/25

| Rates Effective July 1, 2024 to June 30, 2025 | NETWORK PRIME-TIME<br>(INCLUDES FBC & PAY TELEVISION) |             |             |             | NON-NETWORK AND BASIC CABLE   |   |   |   |
|---|---|-------------|-------------|-------------|---|---|---|---|
|   | 1/2 Hour  | 1 Hour      | 1-1/2 Hours | 2 Hours     | 1/2 Hour Dramatic Programs<br>(Basic Cable with Budgets of \$550,000 or more) | 1 Hour Dramatic Programs<br>(Basic Cable with Budgets of \$1,200,000 or more) | 1-1/2 Hour Dramatic Programs<br>(Basic Cable with Budgets of \$2,750,000 or more) | 2 Hour Dramatic Programs<br>(Basic Cable with Budgets of \$2,750,000 or more) |
| PROGRAM RATE                                  | \$92,393  | \$123,185   | \$153,970   | \$215,572   | \$55,436  | \$73,911  | \$92,382  | \$129,343   |
| INCLUDED DAYS                                 | 14 days   | 24 days     | 34 days     | 50 days     | 14 days   | 24 days   | 34 days   | 50 days   |
| DAYS WORKED BEYOND GUARANTEE                  | \$6,599 day   | \$5,133 day | \$4,529 day | \$4,311 day | \$3,960 day   | \$3,080 day   | \$2,717 day   | \$2,587 day   |
| DAILY EMPLOYMENT WHERE PERMITTED              | \$8,249 day   | \$6,416 day | \$5,661 day | \$5,389 day | \$4,950 day   | \$3,850 day   | \$3,396 day   | \$3,234 day   |

**Note: The first produced episode of a series ordered without a pilot is paid at 150% of the episode rate - see examples below:**

| Rates Effective July 1, 2024 to June 30, 2025 | NETWORK PRIME-TIME |             | NON-NETWORK OR BASIC CABLE  |   |
|---|--------------------|-------------|---|---|
|   | 1/2 Hour           | 1 hour      | 1/2 Hour Dramatic Programs<br>(Basic Cable with Budgets of \$550,000 or More) | 1 Hour Dramatic Programs<br>(Basic Cable with Budgets of \$1,200,000 or More) |
| PROGRAM RATE                                  | \$48,963           | \$83,151    | \$21,999  | \$43,982  |
| GUARANTEED PREPARATION PERIOD                 | 3 days             | 7 days      | 3 days  | 6 days  |
| GUARANTEED SHOOTING PERIOD                    | 4 days             | 8 days      | 3 days  | 6 days  |
| COMPENSATION FOR DAYS WORKED BEYOND GUARANTEE | \$6,995 day        | \$5,543 day | \$3,667 day   | \$3,665 day   |
| DAILY EMPLOYMENT WHERE PERMITTED              | \$8,743 day        | \$6,929 day | \$4,583 day   | \$4,581 day   |

**PRESENTATIONS (PRIME-TIME DRAMATIC)**  
7/1/24 to 6/30/25

|               | July 1, 2024 to June 30, 2025   | GUARANTEED DAYS                          |
|---------------|---|--|
| 0-15 Minutes  | \$34,966  | 10 days, of which 4 must be consecutive  |
| 16-30 Minutes | \$69,944<br>(or the applicable pilot fee, if less,<br>but in no event less than \$34,966) | 14 days, of which 10 must be consecutive |

## DIRECTORS PAY TELEVISION 7/1/24 to 6/30/25

| Rates Effective<br>July 1, 2024 to June 30, 2025 | PAY TELEVISION                                      |  |   |  |             |             |
|--|---|--|---|--|-------------|-------------|
|  | 1/2 Hour Programs budgeted at less than \$5,000,000 | 1/2 Hour Programs budgeted at \$5,000,000 or more* | 1 Hour Programs budgeted at less than \$7,000,000 | 1 Hour Programs budgeted at \$7,000,000 or more* | 1-1/2 Hours | 2 Hours     |
| PROGRAM RATE                                     | \$32,661  | \$37,327   | \$59,168  | \$66,564   | \$92,446    | \$155,301   |
| GUARANTEED PREPARATION PERIOD                    | 3 days  | 3 days   | 7 days  | 7 days   | 12 days     | 15 days     |
| GUARANTEED SHOOTING PERIOD                       | 4 days  | 4 days   | 9 days  | 9 days   | 13 days     | 27 days     |
| PAID POST PRODUCTION*                            |   | 1 day  |   | 2 days   |             |             |
| COMPENSATION FOR DAYS WORKED BEYOND GUARANTEE    | \$4,666 day   | \$4,666 day  | \$3,698 day                                       | \$3,698 day                                      | \$3,698 day | \$3,698 day |
| DAILY EMPLOYMENT WHERE PERMITTED                 | \$5,832 day   | \$5,832 day  | \$4,623 day                                       | \$4,623 day                                      | \$4,622 day | \$4,622 day |

**\*PAID POST PRODUCTION**

20-35 Minute episodes with budget of \$5M or more and 36-65 Minute episodes with budget of \$7M or more.

After delivery of the Director's Cut the individual Producer shall provide the Director and the Editor with a single set of notes within 24 hours. The Director shall have 24 hours for a 20-35 minute episode or 48 hours for a 36-65 minute episode to incorporate the notes. After which the Employer will have 10 business days to pay the Director's pro-rata rate for 1 day for a 20-35 minute episode and 2 days for a 36-65 minute episode.

**No payment for post production services is due if the Director does not complete the services for a second cut on a timely basis.**



## HIGH BUDGET SVOD PROGRAMS 7/1/24 to 6/30/25

| DIRECTORS MINIMUMS (20 MILLION OR MORE SUBSCRIBERS)* |  |  |  |  |   |   |  |  |  |  |
|--|--|--|--|--|---|---|--|--|--|--|
| Rates Effective July 1, 2024 to June 30, 2025        | Programs 20-35 Minutes budgeted at \$1,030,000 or more but less than \$2,100,000 | Programs 20-35 Minutes budgeted at \$2,100,000 or more but less than \$5,000,000 | Programs 20-35 Minutes budgeted at \$5,000,000 or more * | Programs 36-65 Minutes budgeted at \$1,750,000 or more but less than \$3,800,000 | Programs 36-65 Minutes budgeted at \$3,800,000 or more, but less than \$7,000,000 | Programs 36-65 Minutes budgeted at \$7,000,000 or more* | Programs 66-95 Minutes budgeted at \$3,000,000 or more but less than \$4,000,000 | Programs 66-95 Minutes budgeted at \$4,000,000 or more | Programs 96 Minutes or more budgeted at \$3,000,000 or more but less than \$4,500,000 (plus \$2,250,000 for each additional 35 minutes or portion thereof) | Programs 96 Minutes or more budgeted at \$4,500,000 (plus \$2,250,000 for each additional 35 minutes or portion thereof) or more |
| PROGRAM RATE   | \$18,509   | \$32,661   | \$37,327   | \$37,020   | \$59,168  | \$66,564  | \$44,020   | \$92,446   | \$105,194  | \$155,301  |
| GUARANTEED PREPARATION PERIOD                        | 3 days   | 3 days   | 3 days   | 7 days   | 7 days  | 7 days  | 9 days   | 12 days  | 15 days  | 15 days  |
| GUARANTEED SHOOTING PERIOD                           | 4 days   | 4 days   | 4 days   | 7 days   | 9 days  | 9 days  | 9 days   | 13 days  | 27 days  | 27 days  |
| PAID POST PRODUCTION*                                |  |  | 1 day  |  |   | 2 days  |  |  |  |  |
| DAYS WORKED BEYOND GUARANTEE                         | \$2,644 day  | \$4,666 day  | \$4,666 day  | \$2,644 day  | \$3,698 day   | \$3,698 day   | \$2,446 day  | \$3,698 day  | \$2,505 day  | \$3,698 day  |
| DAILY EMPLOYMENT WHERE PERMITTED                     | \$3,305 day  | \$5,832 day  | \$5,832 day  | \$3,305 day  | \$4,623 day   | \$4,623 day   | \$3,057 day  | \$4,622 day  | \$3,131 day  | \$4,622 day  |

\*Streamers with 20 Million or More Subscribers Include Amazon Prime, Apple+, Disney+, Hulu, Netflix, MAX, Paramount+, Peacock

**\*PAID POST PRODUCTION**

20-35 Minute episodes with budget of \$5M or more and 36-65 Minute episodes with budget of \$7M or more.

After delivery of the Director's Cut the individual Producer shall provide the Director and the Editor with a single set of notes within 24 hours. The Director shall have 24 hours for a 20-35 minute episode or 48 hours for a 36-65 minute episode to incorporate the notes. After which the Employer will have 10 business days to pay the Director's pro-rata rate for 1 day for a 20-35 minute episode and 2 days for a 36-65 minute episode.

**No payment for post production services is due if the Director does not complete the services for a second cut on a timely basis.**

# HIGH BUDGET SVOD PROGRAMS

7/1/24 to 6/30/25

| DIRECTORS MINIMUMS (FEWER THAN 20 MILLION SUBSCRIBERS) |  |  |   |  |  |  |
|--|--|--|---|--|--|--|
| Rates Effective<br>July 1, 2024 to June<br>30, 2025    | Programs<br>20-35 Minutes<br>budgeted at<br>\$1,030,000<br>or more but<br>less than<br>\$2,100,000 | Programs<br>20-35 Minutes<br>budgeted at<br>\$2,100,000<br>or more | Programs<br>36-65 Minutes<br>budgeted at<br>\$1,750,000 or<br>more but less<br>than \$3,800,000 | Programs<br>36-65 Minutes<br>budgeted at<br>\$3,800,000<br>or more | Programs<br>66-95 Minutes<br>budgeted at<br>\$3,000,000<br>or more | Programs<br>96 Minutes or<br>more<br>budgeted at<br>\$3,000,000<br>or more (plus<br>\$2,250,000<br>for each<br>additional<br>35 minutes or<br>portion thereof) |
| PROGRAM RATE   | \$18,509   | \$21,607   | \$37,020  | \$43,217   | \$44,020   | \$105,194  |
| GUARANTEED<br>PREPARATION<br>PERIOD                    | 3 days   | 3 days   | 7 days  | 7 days   | 9 days   | 15 days  |
| GUARANTEED<br>SHOOTING<br>PERIOD                       | 4 days   | 4 days   | 7 days  | 7 days   | 9 days   | 27 days  |
| DAYS WORKED<br>BEYOND<br>GUARANTEE                     | \$2,644<br>day   | \$3,087<br>day   | \$2,644<br>day  | \$3,087<br>day   | \$2,446<br>day   | \$2,505<br>day   |
| DAILY<br>EMPLOYMENT<br>WHERE<br>PERMITTED              | \$3,305<br>day   | \$3,858<br>day   | \$3,305<br>day  | \$3,859<br>day   | \$3,057<br>day   | \$3,131<br>day   |



## HIGH BUDGET SVOD PILOTS

7/1/24 to 6/30/25

|  | HIGH BUDGET SVOD PILOTS<br>(20 MILLION OR MORE SUBSCRIBERS*)     |  |  |  | ALL OTHER HIGH BUDGET SVOD PILOTS<br>(FEWER THAN 20 MILLION SUBSCRIBERS<br>OR LOWER BUDGET TIERS) |  |  |  |
|--|--|--|--|--|---|--|--|--|
| <b>Rates Effective<br/>July 1, 2024 to<br/>June 30, 2025</b> | Pilots 20-35<br>Minutes<br>budgeted at<br>\$2,100,000<br>or more | Pilots 36-65<br>Minutes<br>budgeted at<br>\$3,800,000<br>or more | Pilots 66-95<br>Minutes<br>budgeted at<br>\$4,000,000<br>or more | Pilots 96<br>Minutes or more<br>budgeted at<br>\$4,500,000 (plus<br>\$2,250,000 for<br>each additional<br>35 minutes or<br>portion thereof)<br>or more | Pilots 20-35<br>Minutes<br>budgeted at<br>\$1,030,000<br>or more                                  | Pilots 36-65<br>Minutes<br>budgeted at<br>\$1,750,000<br>or more | Pilots 66-95<br>Minutes<br>budgeted at<br>\$3,000,000<br>or more | Pilots 96<br>Minutes or more<br>budgeted at<br>\$3,000,000 (plus<br>\$2,250,000 for<br>each additional<br>35 minutes or<br>portion thereof)<br>or more |
| PROGRAM RATE   | \$92,393   | \$123,185  | \$153,970  | \$215,572  | \$55,436  | \$73,911   | \$92,382   | \$129,343  |
| INCLUDED DAYS  | 14 days  | 24 days  | 34 days  | 50 days  | 14 days   | 24 days  | 34 days  | 50 days  |
| COMPENSATION<br>FOR DAYS<br>WORKED<br>BEYOND<br>GUARANTEE    | \$6,599<br>day   | \$5,133<br>day   | \$4,529<br>day   | \$4,311<br>day   | \$3,960<br>day  | \$3,080<br>day   | \$2,717<br>day   | \$2,587<br>day   |
| DAILY<br>EMPLOYMENT<br>WHERE<br>PERMITTED                    | \$8,249<br>day   | \$6,416<br>day   | \$5,661<br>day   | \$5,389<br>day   | \$4,950<br>day  | \$3,850<br>day   | \$3,396<br>day   | \$3,234<br>day   |

\*Streamers with 20 Million or More Subscribers Include: Amazon Prime, Apple+, Hulu, Netflix, MAX, Paramount+, Peacock

**Note: The first produced episode of a series ordered without a pilot is paid at 150% of the episode rate - see examples below:**

|  | HIGH BUDGET SVOD<br>(20 MILLION OR MORE SUBSCRIBERS)   |  |  |   | ALL OTHER HIGH BUDGET SVOD<br>(FEWER THAN 20 MILLION SUBSCRIBERS<br>OR LOWER BUDGET TIERS) |  |
|--|--|--|--|---|--|--|
| <b>Rates Effective<br/>July 1, 2024<br/>to June 30, 2025</b> | Programs 20-35<br>Minutes budgeted<br>at \$2,100,000 or<br>more but less than<br>\$5,000,000 | Programs<br>20-35 Minutes<br>budgeted at<br>\$5,000,000 or<br>more * | 36-66 Minutes<br>budgeted at<br>\$3,800,000 or<br>more | Programs<br>36-65 Minutes<br>budgeted at<br>\$7,000,000 or<br>more* | 20-35 Minutes<br>budgeted at<br>\$1,030,00 or<br>more                                      | 36-65 Minutes<br>budgeted at<br>\$1,750,000 or<br>more |
| PROGRAM RATE   | \$48,992   | \$55,991   | \$88,752   | \$99,846  | \$27,764   | \$55,530   |
| GUARANTEED<br>PREPARATION PERIOD                             | 3 days   | 3 days   | 7 days   | 7 days  | 3 days   | 6 days   |
| GUARANTEED SHOOTING<br>PERIOD                                | 4 days   | 4 days   | 9 days   | 9 days  | 3 days   | 6 days   |
| PAID POST PRODUCTION   |  | 1 day  |  | 2 days  |  |  |
| COMPENSATION FOR<br>DAYS WORKED BEYOND<br>GUARANTEE          | \$6,999<br>day   | \$6,999<br>day   | \$5,547<br>day   | \$5,547<br>day  | \$4,627<br>day   | \$4,628<br>day   |
| DAILY EMPLOYMENT WHERE<br>PERMITTED                          | \$8,748<br>day   | \$8,749<br>day   | \$6,934<br>day   | \$6,934<br>day  | \$5,784<br>day   | \$5,784<br>day   |

## PRESENTATIONS (HIGH BUDGET SVOD)

7/1/24 to 6/30/25

|               | July 1, 2024 to June 30, 2025   | GUARANTEED DAYS                          |
|---------------|---|--|
| 0-15 Minutes  | \$34,966  | 10 days, of which 4 must be consecutive  |
| 16-30 Minutes | \$69,944<br>(or the applicable pilot fee, if less, but in no event<br>less than \$34,966) | 14 days, of which 10 must be consecutive |



## HIGH BUDGET AVOD PROGRAMS

The following shall not apply to any season of a series for which principal photography of the 1st episode of the season commences prior to 7/1/2023.

The Employer shall not reduce terms and conditions of employment previously provided to DGA-covered employees.

| HIGH BUDGET AVOD PROGRAMS                           |   |  |   |  |  |  |
|---|---|--|---|--|--|--|
| Rates Effective<br>July 1, 2024 to<br>June 30, 2025 | Programs<br>20-35 Minutes<br>budgeted at<br>\$1,030,000 or<br>more but less<br>than \$2,100,000 | Programs<br>20-35 Minutes<br>budgeted at<br>\$2,100,000<br>or more | Programs<br>36-65 Minutes<br>budgeted at<br>\$1,750,000 or<br>more but less<br>than \$3,800,000 | Programs<br>36-65 Minutes<br>budgeted at<br>\$3,800,000<br>or more | Programs<br>66-95 Minutes<br>budgeted at<br>\$3,000,000<br>or more | Programs<br>96 Minutes or<br>more<br>budgeted at<br>\$3,000,000<br>or more (plus<br>\$2,250,000<br>for each<br>additional<br>35 minutes or<br>portion thereof) |
| PROGRAM RATE  | \$18,509  | \$21,607   | \$37,020  | \$43,217   | \$44,020   | \$105,194  |
| GUARANTEED<br>PREPARATION<br>PERIOD                 | 3 days  | 3 days   | 7 days  | 7 days   | 9 days   | 15 days  |
| GUARANTEED<br>SHOOTING PERIOD                       | 4 days  | 4 days   | 7 days  | 7 days   | 9 days   | 27 days  |
| DAYS WORKED<br>BEYOND<br>GUARANTEE                  | \$2,644<br>day  | \$3,087<br>day   | \$2,644<br>day  | \$3,087<br>day   | \$2,446<br>day   | \$2,505<br>day   |
| DAILY<br>EMPLOYMENT<br>WHERE PERMITTED              | \$3,305<br>day  | \$3,858<br>day   | \$3,305<br>day  | \$3,859<br>day   | \$3,057<br>day   | \$3,131<br>day   |

DIRECTORS – HIGH BUDGET DRAMATIC AVOD

| HIGH BUDGET AVOD PILOTS                             |  |  |  |   |
|---|--|--|--|---|
| Rates Effective<br>July 1, 2024 to<br>June 30, 2025 | Pilots<br>20-35 Minutes<br>budgeted at<br>\$1,030,000<br>or more | Pilots<br>36-65 Minutes<br>budgeted at<br>\$1,750,000<br>or more | Programs<br>66-95 Minutes<br>budgeted at<br>\$3,000,000<br>or more | Pilots<br>96 Minutes or more<br>budgeted at<br>\$3,000,000 or more<br>(plus \$2,250,000<br>for each additional<br>35 minutes or<br>portion thereof) |
| PROGRAM RATE  | \$55,436   | \$73,911   | \$92,382   | \$129,343   |
| INCLUDED DAYS                                       | 14 days  | 24 days  | 34 days  | 50 days   |
| COMPENSATION<br>FOR DAYS WORKED                     | \$3,960<br>day   | \$3,080<br>day   | \$2,717<br>day   | \$2,587<br>day  |
| DAILY<br>EMPLOYMENT                                 | \$4,950<br>day   | \$3,850<br>day   | \$3,396<br>day   | \$3,234<br>day  |

**PENSION & HEALTH CONTRIBUTIONS:**

Company will contribute 8.5% to the Pension Plan and 11% to the Health Plan. Employee contributes 2.5% to the Pension Plan.

**PAID PARENTAL LEAVE FUND:**

Employer will contribute .5% to the Health Plans (see Health Plan ceilings) for paid parental leave. At a date to be determined, but no earlier than July 1, 2025, eligible employees may be provided benefits for leaves taken within 1 year of the birth, adoption or placement of the employee's foster child.

**PENSION & HEALTH CEILINGS:**

Theatrical: Pension ceiling = \$300,000;  
Health ceiling = \$400,000;

Television Pilots 30 minutes or less in length: Pension & Health Ceiling = \$170,000;

Television Pilots over 30 minutes in length but less than 90 minutes: Pension & Health Ceiling = \$225,000;

Television - any one television motion picture 90-minutes or longer or any one multi-part closed-end series: Pension & Health ceiling = \$300,000;

Television - Episodic: 250% of scale or actual salary, whichever is greater.

**WORKED 6th/7th DAYS; WORKED HOLIDAYS:**

Directors will be paid 1/5 of their weekly salary plus \$4,264 for work on a 7th day in a workweek or on New Year's Day, Dr. Martin Luther King Day, Presidents' Day, Good Friday, Memorial Day, Juneteenth, Independence Day, Labor Day, Thanksgiving Day, the day after Thanksgiving or Christmas Day. If compensation is less than \$4,264 per day, then they are paid 200% of scale.

If required to work a 6th day in-town, Directors will be paid 150% of actual *pro rata* daily salary or an additional 200% of scale, whichever is lower.

With no less than 2 weeks notice or upon hiring, when working in Canada, the following holidays may be swapped so long as both the U.S. and Canadian holidays are within the employee's period of engagement: Victoria Day for Memorial Day; Canada Day for Independence Day

**SOFT PRE-PRODUCTION SERVICES:**

A Director who, at the request of an Employer, provides non-exclusive services on a theatrical motion picture prior to the official start of pre-production shall be paid \$5,000 a week (up to a maximum of \$50,000), provided the Employer is also employing 3 out of 4 specific crew members on a weekly basis. If the project has a budget of at least \$11 million, those 4 crew members are: (a) UPM engaged on a freelance basis or Line Producer; (b) Production Designer; (c) VFX supervisor; and/or (d) Location Manager or Location Scout. If the project has a budget under \$11 million, see page 20 (THEATRICAL DIRECTORS – LOW BUDGET SIDELETTER).

Payments made under this provision may be credited against overscale amounts. Pension and health contributions cannot be made on soft prep payments unless and until they are credited against a Director's overscale salary. If soft-prep payments are never credited against a Director's overscale salary, pension and health contributions cannot be made on those amounts.

**EPISODIC PAID POST PRODUCTION:**

Directors of High Budget SVOD and Pay Television episodes on seasons which commence July 1, 2024 or later and exceed the requisite budget thresholds (\$5M or more per episode for 20-35 minutes episodes; \$7M or more per episode 36-65 minute episodes): Director shall screen their cut for the individual Producer, who, within 24 hours, will have the opportunity to submit a single set of notes to the Director and Editor. The Director will have 24 hours for a 20-35 minute episode or 48 hours for a 36-65 minute episode to incorporate those notes. The Director will then receive 1 day's pro-rata compensation for a 20-35 minute episode or 2 day's pro-rata compensation for a 36-65 minute episode. No compensation is owed if the Director does not complete the services for a subsequent cut on a timely basis.

**TABLE READS:**

The Employer shall notify the Director of the date, time and place of any table read as soon as scheduled, but in no event less than 72 hours prior to the table read, except in the event of an unplanned change to the scheduling of the table read, Director will be notified as soon as possible.

If the Director is guaranteed 3 days of prep and participates in a table read that occurs outside the guaranteed prep, the Director shall be paid the full *pro rata* daily salary.

If the Director is guaranteed 4 days of preparation consecutive with the first day of principal photography (including when scheduled hiatus intervenes between prep and commencement of principal photography) and participates in a table read that occurs on the business day immediately preceding the 4 day prep period, the Director shall receive no additional payment.

If the Director is guaranteed 4 days of preparation not consecutive with the first day of principal photography and participates in a table read that occurs outside the 4 day prep period, or if the Director is guaranteed 4 days of preparation consecutive with the first day of principal photography and participates in a table read that occurs more than 1 business day prior to the start of the 4 day prep period, the Director shall be paid a "table read fee" equal to 25% of the applicable *pro rata* daily salary.

**SCENES FROM NON-DRAMATIC DGA-COVERED PROGRAM USED IN A NON-DRAMATIC TV PROGRAM:**

1. When a Director employed on a non-dramatic program, other than strip quiz & game programs, is concurrently assigned to direct scene(s) 5 minutes or less in length as broadcast for a strip quiz and game program and the Director's services are no more than 1 hour, the minimum payment for the Director's services shall be \$1,381 for each such assignment.



2. When a Director employed on a non-dramatic program is assigned to direct scene(s) no more than 5 minutes in length as broadcast for a strip variety program, and the Director's services are no more than 1 hour, the minimum payment for the Director's services shall be the "less than 5 minutes in length" (\$2,802) segment fee applicable to a variety program.
3. When a specially skilled Director employed on a non-dramatic television program produced under the FLTTA is concurrently employed to direct scenes for a dramatic television picture or a theatrical motion picture covered by the BA, the Employer may credit toward the fee(s) owed under the BA an amount equal to the scale payment (or the minimum daily rate of pay where applicable) that would apply to the Director's work under the FLTTA. This right to credit will only apply when then specially skilled Director is employed under the BA for no more than 2 hours and the Director of the dramatic television motion picture or theatrical film is also present.

#### **POST-PRODUCTION:**

Director's cut of SVOD program 96 minutes or longer with budgets of \$22,500,000 or more are entitled to a minimum of 10 weeks to deliver their Directors Cut.

#### **INTERVENING DAYS:**

Directors are owed compensation when an unworked hiatus occurs prior to completing originally scheduled principal photography. Based upon the reason for the hiatus, the number of "intervening days" are capped at either 5 or 7 days per episode.

#### **RESIDENCY:**

The Guild will provide Employer with documentation of the home address of each member to be hired on location. The Employee may change his/her home address by notifying the Guild in writing; the change will be effective 60 days after the request is received by the Guild; the Employee may not change his/her address more than once in any 12 month period.

The Guild will consider a member's request to change his/her address outside of the above time period if the member can document s/he has been a resident of the area in which s/he is employed at least 60 days prior to the first day of employment and the area is not Los Angeles, New York, Toronto or Vancouver.

Television Directors shall designate the production center in which he/she wishes to be employed as a "local hire". Upon request of the Employer, the Guild shall grant an automatic and unconditional waiver to each Los Angeles-based episodic series to employ up to 4 directors per season whose designated production center is not Los Angeles and whose local employment address is in the U.S.A or Canada to treat those directors as 'local hires.' Each such episodic series may hire the same director for only one episode per season as a 'local hire.'

#### **TRAVEL:**

Coach air for all flights of less than 1,000 air miles when the flight is non-stop from departure to final destination plus flights between Los Angeles and Vancouver. Employer must provide elevated coach class travel when available. All other flights shall be business class when available. If business class is not available then flights shall be first class.

If an employee covered under this Agreement is traveling on the same flight as another employee employed on the same production by the same Employer and the other employee is entitled to travel in a higher class of transportation pursuant to the minimum terms of the collective bargaining agreement under which he/she is employed, then the DGA-covered employee shall be upgraded to the same class of transportation.

Baggage fees and in-flight meals for coach class air travel shall be reimbursed provided that a request for reimbursement with appropriate receipts is submitted within 30 days after the flight.

#### **FIRST-TIME EPISODIC TELEVISION DIRECTORS:**

When an Employer employs a "first-time Director" to direct an episode of a dramatic television or High Budget SVOD/AVOD series, prior to commencement of employment, the individual must attend the Television Director Orientation Course on Professional Standards for Episodic Directors provided by the Guild.

#### **2ND UNIT DIRECTOR PREP:**

1 day of prep for 1 day of shoot; 2 days of prep for 2 or 3 days of shoot; and 3 days of prep for 4 or more days of shoot, unless the shoot takes less than 4 hours and does not include stunts and/or special effects that have safety concerns.



## NEW MEDIA COVERAGE

All new media projects employing DGA members must be covered under the appropriate DGA agreement.

NEW MEDIA

### HIGH BUDGET SVOD & AVOD PROGRAMS

High Budget SVOD terms and conditions apply only to original and derivative dramatic programs made for initial exhibition on a Subscription VOD (SVOD) and Advertiser-supported, free-to-the-consumer (AVOD) services and meet the following length and budget criteria:

- 20-35 minutes in length, budget of \$1.03 million and above
- 36-65 minutes in length, budget of \$1.75 million and above
- 66 minutes or more in length, budget of \$3 million and above

Terms of Employment:

Director terms and conditions applicable to programs in the highest budget tier produced for SVOD services with 20 million or more members are those applicable to Network Prime Time programs. Director terms and conditions for all other High Budget SVOD programs are those applicable to Basic Cable programs.

Terms and conditions for AD/UPMs on high budget SVOD & AVOD programs that are 20 minutes or longer in length are those applicable to general AD/UPM minimums.

### HIGH BUDGET SVOD NON-DRAMATIC PROGRAMS

For Directors working on Tier 1 or Tier 2 projects, see the rates for High Budget Non-Dramatic SVOD.  
For ADs and SMs working on Tier 1 or Tier 2 projects, see the Other than Prime Time Dramatic minimums.

| Program  | Tier 1         | Tier 2                                 |
|--|----------------|--|
| 20-35 Minutes  | \$1.1M or more | \$600,000 or more but less than \$1.1M |
| 36-65 Minutes  | \$2M or more   | \$1.15M or more but less than \$2M     |
| 66-95 Minutes  | \$2.5M or more | \$1.5M or more but less than \$2.5M    |
| 96 Minutes or More   | \$3.2M or more | \$2.2M or more but less than \$3.2M    |
| All High Budget SVOD strip programs are treated as Tier 2. |                |  |

### OTHER NEW MEDIA PROJECTS

All other New Media programs that do not meet the above High Budget SVOD or AVOD criteria are covered as follows.

| Derivative Productions  |
|---|
| A Director must be employed whenever the BA or FLTTA would require such employment. AD/UPMs on BA-covered productions and AD/SMs on FLTTA-covered productions are to be employed as needed. |

| Original Productions   |
|--|
| A production must be covered if any employee in a DGA category is a DGA member (or has previously worked under a DGA Agreement.) A production must also be covered if the cost of production exceeds (a) \$15,000 per minute of program material as exhibited, or (b) \$300,000 per single production as exhibited, or (c) \$500,000 per series of programs produced for a single order. |

Terms of Employment:

Except for residuals and as otherwise specified below, the terms and conditions of employment for Directors are negotiable. The Director must receive screen credit if anyone else receives screen credit.

AD/UPMs & AD/SMs may be assigned to derivative productions as part of the regular workday on the source production. Extended workday or overtime payments would be incurred if work extends past the contractual workday. Except as otherwise specified below, all other terms and conditions are negotiable.

Pension & Health contributions must be paid on behalf of all DGA-covered employees.

Deal Memos must be completed and submitted to the DGA prior to the start of principal photography.

The grievance and arbitration provisions of the BA and FLTTA apply.

AD/UPM QL requirements and AD/SM employment criteria do not apply.

## ARTICLE 13 - AD/UPM GENERAL RATES

**EFFECTIVE JANUARY 1, 2024, ALL PAY TV AND HB SVOD PROJECTS ARE SUBJECT TO THE GENERAL RATES BELOW.**

| UNIT PRODUCTION MANAGERS & ASSISTANT DIRECTORS MINIMUMS |                            |       |                             |       |                                     |       |                                     |     |  |     |
|---|----------------------------|-------|-----------------------------|-------|-------------------------------------|-------|-------------------------------------|-----|--|-----|
| Rates Effective<br>July 1, 2024 to<br>June 30, 2025     | UNIT PRODUCTION<br>MANAGER |       | FIRST ASSISTANT<br>DIRECTOR |       | KEY SECOND<br>ASSISTANT<br>DIRECTOR |       | 2ND SECOND<br>ASSISTANT<br>DIRECTOR |     | ADDITIONAL<br>SECOND ASSISTANT<br>DIRECTOR |     |
| Weekly Studio Salary                                    | \$6,784                    |       | \$6,450                     |       | \$4,322                             |       | \$4,080                             |     | \$2,484                                    |     |
| Weekly Location Salary                                  | \$9,498                    |       | \$9,022                     |       | \$6,040                             |       | \$5,705                             |     | \$3,484                                    |     |
| Weekly Production Fee,<br>Studio                        | \$1,471                    |       | \$1,197                     |       | \$911                               |       | \$0                                 |     | \$0  |     |
| Weekly Production Fee,<br>Location                      | \$1,751                    |       | \$1,471                     |       | \$1,197                             |       | \$0                                 |     | \$0  |     |
| Daily Employment Salary,<br>Studio                      | \$1,696                    |       | \$1,613                     |       | \$1,081                             |       | \$1,020                             |     | \$621                                      |     |
| Daily Employment Salary,<br>Location                    | \$2,375                    |       | \$2,256                     |       | \$1,510                             |       | \$1,426                             |     | \$871                                      |     |
| Daily Employment Production<br>Fee Studio/Location      | \$368                      | \$438 | \$299                       | \$368 | \$228                               | \$299 | \$0                                 | \$0 | \$0  | \$0 |

ADS/UPMS

(1) BASIC CABLE DRAMATIC PROGRAMS:\* IF EMPLOYED ON A PROGRAM IN EXISTENCE AS OF 6/30/17 WITH BUDGETS AS FOLLOWS: 1/2-HOUR WITH BUDGETS BETWEEN \$550,000 AND \$849,750; 1-HOUR WITH BUDGETS BETWEEN \$1,200,000 AND \$1,493,500; 2-HOUR WITH BUDGETS BETWEEN \$2,750,000 AND \$4,635,000, PLUS AN ADDITIONAL \$1,493,500 FOR EACH HOUR OR PORTION THEREOF IN EXCESS OF 2 HOURS= 83.5% OF THE ABOVE RATES. IF THE BUDGETS EXCEED THESE LEVELS THEN THE MINIMUMS AND THE PROGRAM WILL BE SUBJECT TO THE THEN-CURRENT BASIC AGREEMENT. IF THE SERIES IS IN ITS 4TH OR SUBSEQUENT PRODUCTION SEASON, THE ADS & UPMS SHALL BE COMPENSATED AT 100% OF THE ARTICLE 13 MINIMUMS.

(2) BASIC CABLE DRAMATIC PROGRAMS:\* 1/2-HOUR PROGRAMS WITH BUDGETS BETWEEN \$550,000 AND \$937,660; 1-HOUR PROGRAMS BUDGETED BETWEEN \$1,200,000 AND \$1,493,500; 2-HOUR WITH BUDGETS BETWEEN \$2,750,000 AND \$4,635,000, PLUS AN ADDITIONAL \$1,493,500 FOR EACH HOUR OR PORTION THEREOF IN EXCESS OF 2 HOURS = 85% OF THE ABOVE RATES IN THE 1ST PRODUCTION SEASON OF THE PROGRAM, 90% IN THE 2ND AND 3RD PRODUCTION SEASONS AND 100% IN THE 4TH AND SUBSEQUENT PRODUCTION SEASON.

\* The above discounts do not apply to any Pilot or first or second season series that is paying the discounted rates for Pilots or first or second season series.

## ARTICLE 13 - SINGLE CAMERA PILOTS 1ST & 2ND SEASON

**EFFECTIVE JANUARY 1, 2024, THE BELOW RATES DO NOT APPLY TO HIGH BUDGET SVOD PROJECTS NOR PAY TELEVISION PROJECTS - SEE AD/UPM GENERAL RATES**

| UNIT PRODUCTION MANAGERS & ASSISTANT DIRECTORS MINIMUMS                    |                            |       |                             |       |                                     |       |                                     |     |  |     |
|--|----------------------------|-------|-----------------------------|-------|-------------------------------------|-------|-------------------------------------|-----|--|-----|
| Rates Effective for<br>Production Between<br>July 1, 2024 to June 30, 2025 | UNIT PRODUCTION<br>MANAGER |       | FIRST ASSISTANT<br>DIRECTOR |       | KEY SECOND<br>ASSISTANT<br>DIRECTOR |       | 2ND SECOND<br>ASSISTANT<br>DIRECTOR |     | ADDITIONAL<br>SECOND ASSISTANT<br>DIRECTOR |     |
| Weekly Studio Salary   | \$6,523                    |       | \$6,202                     |       | \$4,156                             |       | \$3,923                             |     | \$2,388                                    |     |
| Weekly Location Salary   | \$9,133                    |       | \$8,675                     |       | \$5,808                             |       | \$5,486                             |     | \$3,350                                    |     |
| Weekly Production Fee,<br>Studio   | \$1,414                    |       | \$1,151                     |       | \$876                               |       | \$0                                 |     | \$0  |     |
| Weekly Production Fee,<br>Location   | \$1,684                    |       | \$1,414                     |       | \$1,151                             |       | \$0                                 |     | \$0  |     |
| Daily Employment Salary,<br>Studio   | \$1,631                    |       | \$1,551                     |       | \$1,039                             |       | \$981                               |     | \$597                                      |     |
| Daily Employment Salary,<br>Location                                       | \$2,283                    |       | \$2,169                     |       | \$1,452                             |       | \$1,372                             |     | \$837                                      |     |
| Daily Employment Production<br>Fee Studio/Location                         | \$354                      | \$421 | \$288                       | \$354 | \$219                               | \$288 | \$0                                 | \$0 | \$0  | \$0 |

The basic cable discounts DO NOT APPLY to pilots or 1st or 2nd season series utilizing the above rates. See the AD/UPM general minimums.

# ARTICLE 24 (MULTI-CAMERA) - AD/UPM/ASSOCIATE DIRECTOR - GENERAL RATES

7/1/24 to 6/30/25

**EFFECTIVE JANUARY 1, 2024, ALL MULTI-CAM PAY TV AND HB SVOD PROJECTS ARE SUBJECT TO THE GENERAL RATES BELOW**

| MULTI-CAMERA UNIT PRODUCTION MANAGERS, ASSISTANT DIRECTORS & ASSOCIATE DIRECTOR MINIMUMS |                         |       |                          |       |                               |       |                               |     |                                      |     |                               |       |
|--|-------------------------|-------|--------------------------|-------|-------------------------------|-------|-------------------------------|-----|--------------------------------------|-----|-------------------------------|-------|
| Rates Effective July 1, 2024 to June 30, 2025  | UNIT PRODUCTION MANAGER |       | FIRST ASSISTANT DIRECTOR |       | KEY SECOND ASSISTANT DIRECTOR |       | 2ND SECOND ASSISTANT DIRECTOR |     | ADDITIONAL SECOND ASSISTANT DIRECTOR |     | ASSOCIATE DIRECTOR (LINE CUT) |       |
| Weekly Studio Salary   | \$6,159                 |       | \$5,853                  |       | \$4,064                       |       | \$3,858                       |     | \$2,361                              |     | \$5,572                       |       |
| Weekly Location Salary   | \$8,623                 |       | \$8,183                  |       | \$5,582                       |       | \$5,286                       |     | \$3,241                              |     | \$7,795                       |       |
| Weekly Production Fee, Studio  | \$1,337                 |       | \$1,082                  |       | \$828                         |       | \$0                           |     | \$0                                  |     | \$1,030                       |       |
| Pro-Rated Production Fee, Studio   | \$267 Day               |       | \$216 Day                |       | \$166 Day                     |       | \$0                           |     | \$0                                  |     | \$206 Day                     |       |
| Weekly Production Fee, Location  | \$1,588                 |       | \$1,337                  |       | \$1,082                       |       | \$0                           |     | \$0                                  |     | \$1,269                       |       |
| Pro-Rated Production Fee, Location   | \$265 Day               |       | \$223 Day                |       | \$180 Day                     |       | \$0                           |     | \$0                                  |     | \$211 Day                     |       |
| Daily Employment Salary, Studio  | \$1,540                 |       | \$1,463                  |       | \$1,016                       |       | \$965                         |     | \$590                                |     | \$1,393                       |       |
| Daily Employment Salary, Location  | \$2,156                 |       | \$2,046                  |       | \$1,395                       |       | \$1,322                       |     | \$810                                |     | \$1,949                       |       |
| Daily Employment Production Fee Studio/Location  | \$334                   | \$397 | \$270                    | \$334 | \$207                         | \$270 | \$0                           | \$0 | \$0                                  | \$0 | \$257                         | \$317 |

ADs/UPMs

| ASSOCIATE DIRECTORS (NO LINE CUT) |   |                 |
|-----------------------------------|---|-----------------|
| TYPE OF EMPLOYMENT                | Rates Effective July 1, 2023 to June 30, 2024 | DAYS GUARANTEED |
| 3 DAY                             | \$3,968                                       | 3               |
| WEEKLY                            | \$5,828                                       | 5               |
| DAILY                             | \$1,454                                       | 1               |

(1) BASIC CABLE DRAMATIC PROGRAMS\*: IF EMPLOYED ON A PROGRAM IN EXISTENCE AS OF 6/30/17 WITH BUDGETS AS FOLLOWS: 1/2-HOUR WITH BUDGETS BETWEEN \$550,000 AND \$849,750; 1-HOUR WITH BUDGETS BETWEEN \$1,200,000 AND \$1,493,000; 2-HOUR WITH BUDGETS BETWEEN \$2,750,000 AND \$4,635,000, PLUS AN ADDITIONAL \$1,493,000 FOR EACH HOUR OR PORTION THEREOF IN EXCESS OF 2 HOURS: 83.5% OF THE ABOVE RATES. IF THE BUDGETS EXCEED THESE LEVELS THEN THE MINIMUMS AND THE PROGRAM WILL BE SUBJECT TO THE THEN-CURRENT BASIC AGREEMENT. IF THE SERIES IS IN ITS 4TH OR SUBSEQUENT PRODUCTION SEASON, THE ADs AND UPMs SHALL BE COMPENSATED AT 100% OF THE ARTICLE 24 MINIMUMS.

(2) BASIC CABLE DRAMATIC PROGRAMS\*: 1/2-HOUR PROGRAMS WITH BUDGETS BETWEEN \$550,000 AND \$937,660; 1-HOUR PROGRAMS BUDGETED BETWEEN \$1,200,000 AND \$1,493,500; 2-HOUR WITH BUDGETS BETWEEN \$2,750,000 AND \$4,635,000, PLUS AN ADDITIONAL \$1,493,500 FOR EACH HOUR OR PORTION THEREOF IN EXCESS OF 2 HOURS = 85% OF THE ABOVE RATES IN THE 1ST PRODUCTION SEASON OF THE PROGRAM, 90% IN THE 2ND AND 3RD PRODUCTION SEASONS AND 100% IN THE 4TH AND SUBSEQUENT PRODUCTION SEASONS.

\* The above discounts do not apply to any multi-camera Pilot that is paying the discounted rates for Pilots.

**ARTICLE 24 (MULTI-CAMERA) - AD/UPM/ASSOCIATE DIRECTOR - PILOT RATES**  
7/1/24 to 6/30/25

**EFFECTIVE JANUARY 1, 2024, THE BELOW RATES DO NOT APPLY TO HIGH BUDGET MULTI-CAMERA SVOOD PROJECTS OR PAY TV PROJECTS — SEE MULTI-CAMERA AD/UPM GENERAL RATES**

**ADs/UPMs**

| <b>MULTI-CAMERA UNIT PRODUCTION MANAGERS, ASSISTANT DIRECTORS &amp; ASSOCIATE DIRECTOR MINIMUMS</b> |                                |       |                                 |       |                                      |       |                                      |     |   |     |                                      |       |  |
|---|--------------------------------|-------|---------------------------------|-------|--------------------------------------|-------|--------------------------------------|-----|---|-----|--------------------------------------|-------|--|
| <b>Rates Effective for Production Between July 1, 2024 to June 30, 2025</b>                         | <b>UNIT PRODUCTION MANAGER</b> |       | <b>FIRST ASSISTANT DIRECTOR</b> |       | <b>KEY SECOND ASSISTANT DIRECTOR</b> |       | <b>2ND SECOND ASSISTANT DIRECTOR</b> |     | <b>ADDITIONAL SECOND ASSISTANT DIRECTOR</b> |     | <b>ASSOCIATE DIRECTOR (LINE CUT)</b> |       |  |
| Weekly Studio Salary  | \$5,922                        |       | \$5,628                         |       | \$3,908                              |       | \$3,710                              |     | \$2,270                                     |     | \$5,358                              |       |  |
| Weekly Location Salary  | \$8,291                        |       | \$7,868                         |       | \$5,367                              |       | \$5,083                              |     | \$3,116                                     |     | \$7,495                              |       |  |
| Weekly Production Fee, Studio   | \$1,286                        |       | \$1,040                         |       | \$796                                |       | \$0                                  |     | \$0   |     | \$990                                |       |  |
| Pro-Rated Production Fee, Studio  | \$257 Day                      |       | \$208 Day                       |       | \$159 Day                            |       | \$0                                  |     | \$0   |     | \$198 Day                            |       |  |
| Weekly Production Fee, Location   | \$1,527                        |       | \$1,286                         |       | \$1,040                              |       | \$0                                  |     | \$0   |     | \$1,220                              |       |  |
| Pro-Rated Production Fee, Location  | \$254 Day                      |       | \$214 Day                       |       | \$173 Day                            |       | \$0                                  |     | \$0   |     | \$203 Day                            |       |  |
| Daily Employment Salary, Studio   | \$1,481                        |       | \$1,407                         |       | \$977                                |       | \$927                                |     | \$568                                       |     | \$1,340                              |       |  |
| Daily Employment Salary, Location   | \$2,073                        |       | \$1,967                         |       | \$1,342                              |       | \$1,271                              |     | \$779                                       |     | \$1,874                              |       |  |
| Daily Employment Production Fee Studio/Location   | \$322                          | \$382 | \$260                           | \$322 | \$199                                | \$260 | \$0                                  | \$0 | \$0   | \$0 | \$248                                | \$305 |  |

| <b>ASSOCIATE DIRECTORS (NO LINE CUT)</b> |   |                        |
|--|---|------------------------|
| <b>TYPE OF EMPLOYMENT</b>                | <b>Rates Effective for Production Between July 1, 2024 to June 30, 2025</b> | <b>DAYS GUARANTEED</b> |
| 3 DAY                                    | \$3,815   | 3                      |
| WEEKLY                                   | \$5,604   | 5                      |
| DAILY                                    | \$1,398   | 1                      |

The basic cable discounts do not apply to multi-camera Pilots using the above rates.  
See the Article 24 AD/UPM/Associate Director general minimums.

## ADDITIONAL INFORMATION FOR ADs and UPMs

All single camera production is covered under the Basic Agreement. Programs that were in production prior to February 11, 2002, remain under the terms and conditions of the BA or FLTTA agreement in effect on that date. Article 24 covers new Prime-Time multi-camera Dramatic Programs, principal photography of which began on or after February 11, 2002. Live multi-camera dramatic productions are covered under the FLTTA.

### SINGLE CAMERA

### MULTI-CAMERA

#### STAFFING

The first two 2nd ADs employed are the Key 2nd AD and 2nd 2nd AD. The term "Additional 2nd AD" applies to the subsequent 2nd ADs assigned to a shooting unit. An Additional 2nd AD may only be employed if the Key 2nd AD and 2nd 2nd AD or 2 Key 2nd ADs are employed and may perform all duties of a 2nd AD. The Additional 2nd AD does not receive preparation time, production fees or completion of assignment pay.

For shows that are done "film style" (without a line cut), the Company will minimally employ a MC-UPM, MC-1st AD and MC-Key 2nd AD. The Company may employ a MC- 2nd 2nd AD and a MC-Additional 2nd AD. In addition, if the program is "film style" (no line-cut), the Company may employ an Associate Director. If the program is "tape style" (a program on which a line cut is recorded for purposes of editing and/or delayed broadcast), the Company will employ an Associate Director and may employ a Key 2nd AD.

#### PREPARATION TIME

|                 | 1st AD  | Key 2AD                                 |
|-----------------|---------|---|
| 15 Min. or less | 2 Days  |   |
| 16-30 Min       | 3 Days  | 1 Day (2 Days if pilot or 1st episode)  |
| 31-60 Min       | 6 Days  | 2 Days (3 Days if pilot or 1st episode) |
| 61-90 Min       | 10 Days | 5 Days                                  |
| 91-180 Min      | 15 Days | 7 Days                                  |
| Features        | 15 Days | 7 Days                                  |
| Shorts          | 2 Days  | 1 Day                                   |

#### UPM

15 days prior to 1st day of camera blocking on 1st episode of the 1st season of a series.

13 days prior to 1st day of camera blocking on 1st episode of a returning series.

8 days prior to the 1st day camera blocking on a pilot.

5 days prior to 1st day of camera blocking on a presentation 16-30 min. in length.

#### 1st AD

3 days; 2 days if there is a line cut.

#### Key 2A AD

1 day if there is no line cut.

#### Associate Director

1 day if there is a line cut.

2nd Unit: The 1st AD will receive prep time when 20 or more members of the cast and crew are employed or stunts are to be performed. The prep time is 1 day for 1 or 2 days shooting and 2 days for 3 or more days shooting.

If a Key 2nd AD and 2nd 2nd AD or two Key 2nd ADs are employed on episodic TV programs, neither one is entitled to payment for unworked prep time.



## ADDITIONAL INFORMATION FOR ADs and UPMs (continued)

### SINGLE CAMERA

### MULTI-CAMERA

#### COMPLETION OF ASSIGNMENT

Completion of Assignment Pay is capped at a maximum of six events per production, per season.

There is no cap on the number of Completion of Assignment events.

UPMs, 1st ADs, Key 2nd ADs and 2nd 2nd ADs (other than those employed on a daily basis for less than 5 days) are entitled to an additional week's salary, based on actual, including overscale salary paid, upon completion of assignment if employed 2 or more weeks or 2 1/2 days salary if employed less than two weeks.

Except as defined below, UPMs, 1st ADs, Key 2nd ADs, 2nd 2ADs, and Associate Directors employed on a "tape style" show (where there is a line cut) are entitled to 50% of Completion of Assignment Pay for all hiatus periods or periods of layoffs. The final Completion of Assignment payment for the series or of the employment shall be the full 100%. (Completion of Assignment Pay is one week's salary if employed two or more weeks or 2 1/2 days if employed for fewer than two 5-day workweeks.)

For feature films, long-form television and series on distant location, no Completion of Assignment is paid for a hiatus of at least one week over Christmas/New Years so long as the Employee receives unworked holiday pay for Christmas Day and New Years Day; the hiatus is a maximum of 2 consecutive weeks, plus 2 additional weekdays beyond the 2 weeks. With a waiver from the Guild, a third consecutive hiatus week may be permitted; if on location the Employer will provide travel to/from location or will provide per diem and housing if the Employer agrees that Employee remains on location.

In lieu of Completion of Assignment Pay during hiatus periods, the 1st ADs and Key 2ADs receive 50% hiatus salary including pension & health, vacation and unworked holiday pay and may work during the hiatus so long as they are not required to report to a production office or location on more than 2 days during the hiatus.

Associate Directors employed on a "film style" show (no line cut) (other than those employed on a daily basis for less than 5 days) are entitled to 50% of Completion of Assignment pay for all hiatus periods or periods of layoff. The final Completion of Assignment payment for the series or of employment shall be the full 100% (Completion of Assignment pay is one week's salary if employed on a weekly basis for two or more weeks, or 2 1/2 days salary if employed on a weekly basis for fewer than two 5-day workweeks, but employed for 5 or more days in the aggregate between the commencement or resumption of employment and hiatus or layoff. Those employed on the 3-day basis receive 1-1/4 days' salary if employed for two or more 3-day workweeks).

#### WEATHER PERMITTING CALLS

In the event the Employer has issued a "weather permitting" call:

If such cancellation is due to extreme heat, cold, wind, snow, sleet, ice storms, fire hazards, smoke conditions, or hurricanes, an employer may cancel the call of a 2nd 2nd AD or Additional 2nd AD employed on a daily basis, subject to the following:

- Employee must be notified that the call is a "weather permitting" call prior to their dismissal on the day prior, or in the case of an employee not yet on payroll, up to 12 hours before their call time.
- Employee shall be entitled to 1/2 day's pay if such call is cancelled at least 4 hours prior to the individual's call
- Employee shall be entitled to a full day's pay if not notified of such cancellation at least 4 hours prior to their call.

In the event the Employer has NOT issued a "weather permitting" call:

- Employee may be cancelled without pay if notified of cancellation no later than 8:00 PM the night before the call.
- Employee shall be entitled to a full day's pay if notified of such cancellation later than 8:00 PM the night before the call.

In the event an AD is notified not to report after a weather permitting call, the AD shall be paid 1/2 of any daily rate and the Employer shall pay pension and health; however if the notification to the AD is untimely, or the Employer authorizes the AD to work the AD shall be paid the applicable daily rate Compensation will count towards COA.

The Employer may cancel calls for ADs other than 1A and Key 2A, employed on a daily basis for the above reasons, provided the Employer gives notice to the Guild as soon as practicable. The ADs must be notified no later than 8:00 p.m. the night before the call. The Employer may also cancel calls for the first day of a new workweek so long as Employer makes effort to inform the ADs on the last day of the preceding workweek of possibility that the call will be cancelled and the AD is notified of the cancellation before 8:00 p.m. the evening prior to the call. These days will NOT count for the purpose of calculating COA.

## ADDITIONAL INFORMATION FOR ADs and UPMs *(continued)*

### EXTENDED WORKDAY

|     | SINGLE CAMERA  |
|-----|--|
| UPM | Any UPM who works more than 16 hours before being dismissed shall receive an additional day's salary for each 4 hour period or portion thereof worked beyond 16 hours. Such salary in all cases shall be 1/5 of the studio work week rate and shall be excluded from all other computations. |

|                   | SINGLE CAMERA   |                |              |                   |  |
|-------------------|---|----------------|--------------|-------------------|--|
| 1AD               | <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 50%; text-align: center;">Workday Begins</th> <th style="width: 50%; text-align: center;">Workday Ends</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">General Crew Call</td> <td style="text-align: center;">Camera Wrap (plus travel time on distant location or "bus to" local location).</td> </tr> </tbody> </table> <p>Hours Worked:</p> <ul style="list-style-type: none"> <li>- 13+ to 15 Hours - add'l 1/2 day's salary (does not apply to prep days or multi-camera stage shows)</li> <li>- 15+ to 19 Hours - another additional 1/2 day's salary</li> <li>- 19+ Hours - another additional full day's salary for each 4 hour period or fraction thereof worked</li> </ul> | Workday Begins | Workday Ends | General Crew Call | Camera Wrap (plus travel time on distant location or "bus to" local location). |
| Workday Begins    | Workday Ends  |                |              |                   |  |
| General Crew Call | Camera Wrap (plus travel time on distant location or "bus to" local location).  |                |              |                   |  |

### Key 2nd AD & 2nd 2nd AD

|   | SINGLE CAMERA  |                |              |   |   |
|---|--|----------------|--------------|---|---|
| Key 2nd AD & 2nd 2nd AD   | <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 50%; text-align: center;">Workday Begins</th> <th style="width: 50%; text-align: center;">Workday Ends</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">At earlier of General Crew Call, Make-up Personnel Call or Hair Dressing Personnel Call</td> <td style="text-align: center;">1 hour after camera wrap (plus travel time to distant location or "bus-to" local location).</td> </tr> </tbody> </table> <p>One 2nd AD assigned to shooting unit:</p> <ul style="list-style-type: none"> <li>- 13+ to 15 hours - additional 1/2 day's salary (does not apply to multi-camera stage shows)</li> <li>- 15+ to 19 hours - additional 1 day's salary (does not apply to multi-camera shows)</li> <li>- 19+ hours - additional 1 day's salary for each 4 hours or portion thereof worked.</li> </ul> <p>Two or more 2nd ADs assigned to shooting unit:</p> <ul style="list-style-type: none"> <li>- A 2nd AD who works more than 15 hours before being dismissed shall receive another full day's salary for each four hour period or portion thereof worked beyond 15 hours.</li> </ul> | Workday Begins | Workday Ends | At earlier of General Crew Call, Make-up Personnel Call or Hair Dressing Personnel Call | 1 hour after camera wrap (plus travel time to distant location or "bus-to" local location). |
| Workday Begins  | Workday Ends   |                |              |   |   |
| At earlier of General Crew Call, Make-up Personnel Call or Hair Dressing Personnel Call | 1 hour after camera wrap (plus travel time to distant location or "bus-to" local location).  |                |              |   |   |

### Additional 2nd AD

|                   |   |
|-------------------|---|
| Additional 2nd AD | Any Add'l 2A who works more than 15 hours before being dismissed shall receive an additional day's salary for each 4 hour period or portion thereof worked beyond 15 hours. Such salary in all cases shall be 1/5 of the studio work week rate and shall be excluded from all other computations. |
|-------------------|---|

|     | MULTI-CAMERA  |
|-----|---|
| UPM | Any UPM who works more than 16 hours before being dismissed shall receive an additional day's salary for each 4 hour period or portion thereof worked beyond 16 hour. Such salary in all cases shall be 1/5 of the studio work week rate and shall be excluded from all other computations.                                 |
| 1AD | Any 1st & 2nd AD and Associate Director who works more than 15 hours before being dismissed shall receive an additional day's salary for each 4-hour period or portion thereof worked beyond 15 hours. Such salary in all cases shall be 1/5 of the studio work week rate and shall be excluded for all other computations. |

ADS/UPMs – ADDITIONAL INFO

## ADDITIONAL INFORMATION FOR ADs and UPMs (continued)

### WORKWEEK

The studio workweek consists of 7 days with the 6th and 7th days off; the location workweek has the 7th day off only. The start day of the initial workweek must be designated in the deal memo and Employees must be advised of any changes in advance.

For work on the 6th day in the studio workweek, Employees must be paid 150% of their pro-rata daily salary including production fee; on the 7th day, Employees must be paid 200% of their pro rata daily salary (studio) including production fee or an additional 1/5th of weekly studio salary (distant location). With certain limited exceptions, Employer must pay the 6th or 7th day premium if the workweek is shifted so that Employees work on a 6th or 7th day.

A studio weekly or daily Employee who works 14 hours & past 1:00 a.m. into a 6th or 7th day will be paid for the 6th or 7th day unless the Employee receives a rest period of 33 hours for 1 day off or a 50 hour rest period for 2 days off.

For work on New Years Day, Dr. Martin Luther King Holiday, Presidents Day, Good Friday, Memorial Day, Juneteenth, July 4, Labor Day, Thanksgiving Day, Day After Thanksgiving, Christmas Day, Employees working in town must be paid 200% of their pro-rated daily studio salary including production fee; on distant location, an additional 1/5 of the pro rated daily studio salary including production fee.

With no less than 2 weeks notice or upon hiring, when working in Canada, the following holidays may be swapped so long as both the U.S. and Canadian holidays are within the employee's period of engagement: Victoria Day for Memorial Day; Canada Day for Independence Day

### WORKWEEK SHIFT

Employees must be advised of any shift in the workweek prior to commencement of that workweek. In the event that the Employee would receive fewer than 2 consecutive days off in the workweek as a result of the shift change, the following alternative shall be available: Once during the production of a motion picture or in the case of episodic television, once between hiatus periods, the Employer may shift the workweek, without incurring added costs, by adding 1 or 2 days off consecutive with the 6th and/ or 7th days off of the prior workweek and/or by shifting a workweek commencing on a Tuesday to a workweek commencing on Monday, provided that the intervening Sunday is a day off.

The foregoing "shift in workweek" provision applies to a "round trip" switch so that the Employer is permitted to return the workweek to the originally scheduled workweek, without incurring any additional costs (e.g., a Mon-Fri shift which is switched to a Tues-Sat can be returned to Mon-Fri without incurring any additional costs). Except as provided above, the Employer shall pay the appropriate premium for the 6th and/or 7th day worked in the workweek.

In no case may the Employer shift the workweek to avoid paying for an unworked holiday.

### RESIDENCY

The Guild will provide Employer with documentation of the home address of each member to be hired on location. The Employee may change their home address by notifying the Guild in writing and providing the required documentation is received and verified; the change will be effective 60 days after the request is received by the Guild; the Employee may not change their address more than once in any 12 month period.

### CAPRICIOUS DISCHARGE

ADs and UPMs employed on a weekly basis for at least 3 consecutive workweeks should be made aware of problems with their performance at least two days prior to being replaced. If such Employee is replaced other than for cause, without the 2 days notice, they shall be entitled to one week plus 2 days salary in addition to any other payments due.

### DISCHARGE WITHOUT CAUSE

If the UPM, 1st AD or Key 2nd AD is replaced without good cause, the Company must pay 3 weeks Completion of Assignment Pay:

1. If the UPM or AD has completed 50% of the episodes in a single television series order, excluding options, of 13 or more episodes or
2. If the UPM or AD completed 50% of the days of principal photography on a theatrical film or a long form television film 90 minutes or longer.

### AD/UPM GENERAL INFORMATION

When a UPM, Assistant Director or Associate Director is employed on motion pictures produced in the Los Angeles area, no mileage is paid for reporting to any point within the 30-mile Los Angeles zone, including Agua Dulce, Castaic, Lake Castaic, Leo Carrillo State Beach, Moorpark, Ontario International Airport, Piru, Pomona, including L.A. County Fairgrounds, which is within a designated 10-mile radius, provided the Employer's designation of the 10-mile radius is made no later than the start of production in the case of a pilot or television motion picture more than 1 hour in length or theatrical motion picture; in the case of a half-hour or one hour television series, no later than the start of each season's production.

Other than the above exception, when a UPM, Assistant Director or Associate Director furnishes his or her own transportation, he or she shall be entitled to a mileage expense of \$.30 per mile.

The distant location incidental allowance for all UPMs and Assistant Directors is \$24.00 per day and is payable at the same time and in the same manner per diem is paid.

**Dinner Allowance - Article 13:** Except on distant location, if a UPM, Assistant Director or Associate Director starts work at or before 9:00 a.m. and works after 7:30 p.m., he or she shall be paid a dinner allowance of \$33.00 unless dinner is furnished by the Employer commencing no later than 9:00 p.m.

**Multi-Camera (Article 24):** No Dinner Allowance

## ADDITIONAL INFORMATION FOR ADs and UPMs (continued)

### VACATION & UNWORKED HOLIDAY PAY

With the exception of UPMs and Assistant Directors employed on single camera pilots or an episode of a new one hour or one-half hour series, other than High Budget SVOD or Pay TV, produced during the first production season, all UPMs, Assistant Directors or Associate Directors are entitled to receive with their closing check earned vacation pay at the rate of 4% of salary paid during the period of employment. Such employees are entitled to another 4.583% of their salary as Unworked Holiday pay (subject to an offset of amounts paid for holidays occurring during employment period), payable by check sent to the Employee by April 15 of the year subsequent to the calendar year in which such pay is earned.

When a UPM, Assistant Director, or Associate Director is employed on a pilot or during the first production year of a single camera 1-hour or 1/2-hour series other than High Budget SVOD or Pay TV, the vacation pay & unworked holiday pay are at 50% (2% for vacation pay and 2.2915% unworked holiday pay, respectively).

### TRAVEL

Coach air for all flights of less than 1,000 air miles when the flight is non-stop from departure to final destination plus flights between Los Angeles and Vancouver. Employer must provide elevated coach class travel when available. All other flights shall be business class when available. If business class is not available then flights shall be first class.

Baggage fees and in-flight meals for coach class air travel shall be reimbursed provided that a request for reimbursement with appropriate receipts is submitted within 30 days after the flight.

If an employee covered under this Agreement is traveling on the same flight as another employee employed on the same production by the same Employer and the other employee is entitled to travel in a higher class of transportation pursuant to the minimum terms of the collective bargaining agreement under which they are employed, then the DGA-covered employee shall be upgraded to the same class of transportation.

### 2nd AD WRAP SUPERVISION ALLOWANCE

An allowance of \$62 per day will be paid to the 2nd AD responsible for supervising wrap on a local location, a distant location, or in the studio when loading out to a local location or distant location the following day. The allowance is excluded from all other computations and not subject to Pension and Health contributions.

### PENSION & HEALTH PLANS

Employers will contribute 8.5% to the Pension Plan and 11% to the Health Plan. Employees contribute 2.5% to the Pension Plan.

Employers will contribute 14.5% to the Health Plan on Completion of Assignment Pay and Vacation Pay.

### PAID PARENTAL LEAVE FUND

Employer will contribute .5% to the Health Plans (see Health Plan ceilings) for paid parental leave. At a date to be determined, but no earlier than July 1, 2025, eligible employees may be provided benefits for leaves taken within 1 year of the birth, adoption or placement of the employee's foster child.

### UPM HYPHENATE CONTRIBUTIONS

Theatrical Films: Employers will make contributions on behalf of any UPM who is also employed as a producer based on the salary paid for UPM services, but in no event on an amount less than \$125,000 for the picture. The only exception is in those instances where the producer/UPM is employed solely for the purpose of preparing budgets and/or storyboards.

### PENSION & HEALTH PLAN CEILINGS

Theatrical: Pension = \$250,000

Theatrical: Health = UPMs: \$350,000;  
Assistant Directors and  
Associate Directors = \$250,000

### DGACA-ASSISTANT DIRECTOR TRAINING PROGRAM & QUALIFICATIONS LIST

Company will contribute 3/8% to the DGA -Producer Training Plan (West Coast) for all AD/UPMs. Company will also contribute 1/8% on behalf of all ADs and UPMs employed in Southern California Area to DGACA. Company will contribute 1/4% on behalf of all ADs and UPMs employed in the New York Qualification area to DGACA-East.

### NEW YORK & CHICAGO LOCATION MANAGERS

Location Managers employed to work in the New York Area or Chicago Area will be employed as 2ADs. The QL provisions of BA ¶14-405 will not apply for theatrical and television motion pictures in the New York Area provided the Employer first gives consideration to those on the 2nd AD QL who reside within the New York area as defined (location within a 75-mile radius of Columbus Circle), and have experience managing locations. Chicago area is defined as 75-mile radius from the intersection of State and Madison.

### SAFETY TRAINING

The following training is mandatory for all Assistant Directors and UPMs and must be completed within 90 days from their initial date of employment;

- Safety Passport Training Course
- Firearm Safety Training
- Environmental Safety Training
- Location Safety Training (mandatory as of January 1, 2025)
- Insert Car Safety Training (mandatory as of January 1, 2025)

Any Assistant Director or UPM who fails to successfully complete the Safety Passport Training Course within the training deadlines will be suspended from the Qualifications List or Eligible to Work List, or if not on any Qualifications List or Eligible to Work List will be deemed ineligible to work until successful completion of the Safety Passport Training Course.

# THEATRICAL DIRECTORS - LOW BUDGET SIDELETTER

**Rates Effective July 1, 2024 thru June 30, 2025**

|   |   |   |          |
|---|---|---|----------|
| <b>Levels 1 &amp; 2</b>                   | On motion pictures with budgets equal to or less than \$2,600,000: The Director's initial compensation, daily rate and preparation time will be subject to negotiation between Employer and the Director.   |   |          |
| <b>Level 3</b>                            | On motion pictures with budgets greater than \$2,600,000 but equal to or less than \$3,750,000: The Director's initial compensation shall be no less than \$75,000 for a minimum guarantee of 13 weeks. The weekly "soft prep" payment amount is \$1,500. The minimum compensation for a Second Unit Director is \$1,500 per day.   |   |          |
| <b>Levels 4A &amp; 4B</b>                 | On motion pictures with budgets greater than \$3,750,000 but equal to or less than \$8,500,000, Directors have a minimum guarantee of 13 weeks and may be paid a salary, along with 2nd Unit Directors, no less than the amount in this chart which is 75% of the applicable minimum salary in Article 3 of the BA (as follows):  | Weekly Salary @ 75%                           | \$17,825 |
|   |   | Guaranteed Preparation Period                 | 2 Weeks  |
|   |   | Guaranteed Employment Period                  | 10 Weeks |
|   |   | Guaranteed Cutting Allowance                  | 1 Week   |
|   |   | Compensation for Days Worked Beyond Guarantee | \$3,565  |
|   |   | Daily Employment Where Permitted              | \$4,456  |
|   |   | Weekly "Soft Prep" Amount                     | \$3,700  |
| <b>Level 4C</b>                           | On motion pictures with budgets greater than \$8,500,000 but equal to or less than \$11,000,000, Directors have a minimum guarantee of 13 weeks and may be paid a salary, along with 2nd Unit Directors, no less than the amount in this chart which is 90% of the applicable minimum salary in Article 3 of the BA (as follows):   | Weekly Salary @ 90%                           | \$21,390 |
|   |   | Guaranteed Preparation Period                 | 2 Weeks  |
|   |   | Guaranteed Employment Period                  | 10 Weeks |
|   |   | Guaranteed Cutting Allowance                  | 1 Week   |
|   |   | Compensation for Days Worked Beyond Guarantee | \$4,278  |
|   |   | Daily Employment Where Permitted              | \$5,348  |
|   |   | Weekly "Soft Prep" Amount                     | \$4,500  |
| <b>Soft Prep Levels 1 &amp; 2</b>         | On motion pictures with budgets equal to or less than \$2,600,000, all aspects of "soft prep," including when and if payments are owed, are negotiable.   |   |          |
| <b>Soft Prep Levels 3, 4A, 4B, and 4C</b> | On motion pictures with budgets greater than \$2,600,000 but less than or equal to \$11,000,000, the "soft prep" weekly payment amounts are modified as detailed in the charts above. A Director may receive a maximum of 5 weekly "soft prep" payments. The payment is owed for weeks the Director works on a theatrical motion picture prior to the official start of pre-production with 3 out of 4 specific crew members, who are employed on a weekly basis. For Levels 3 and 4, those crew members are: 1) a freelance UPM or line producer, 2) production designer, 3) location manager or location scout, and 4) casting agent. |   |          |
| <b>Cutting Allowance Levels 1 &amp; 2</b> | Employer shall provide the same number of days for the accomplishment of the Director's Cut as were provided for principal photography, but in no event shall the period of the Director's cut be less than 20 days, followed by a screening of the Director's Cut pursuant to BA Paragraph 7-505(d).   |   |          |
| <b>Cutting Allowance Level 3</b>          | Employer shall provide a minimum 8 week period for the accomplishment of the Director's Cut, followed by a screening of the Director's Cut pursuant to BA Paragraph 7-505(d).   |   |          |
| <b>Cutting Allowance Level 4</b>          | Full 10 weeks for the Director's Cut.   |   |          |

THEATRICAL LOW BUDGET - DIRECTORS

**THEATRICAL DIRECTORS - LOW BUDGET SIDELETTER** *(continued)*  
**Rates Effective July 1, 2024 thru June 30, 2025**

|               |  |
|---------------|--|
| <b>Travel</b> | <p>Coach for (a) all on-stop flights of less than 1,000 air miles from departure point to final destination; (b) flights between Los Angeles and Vancouver; or (c) flights of less than 1,000 air miles between the United States and either Toronto or Vancouver. Except as noted above, travel will be business class for non-stop domestic or foreign flights of 1,000 or more miles from departure point to final destination.</p> <p>If an Employee covered under this Agreement is traveling on the same flight as another employee employed on the same production by the same Employer and the other employee is entitled to travel in a higher class of transportation pursuant to the minimum terms of the collective bargaining agreement under which he/she is employed, then the Employee shall be upgraded to the same class of transportation as is afforded to the other employee.</p> |
|---------------|--|

|                        |   |
|------------------------|---|
| <b>Sequel Payment:</b> | <p>If Employer produces a theatrical motion picture which is a sequel to a theatrical motion picture covered under the DGA Low Budget Sideletter, the Employer will pay to the Director of the original theatrical motion picture upon commencement of principal photography of the sequel theatrical motion picture, an amount equal to \$10,000 if the sequel theatrical motion picture is produced at Levels 1, 2 or 3, or \$20,000 if the sequel theatrical motion picture is produced at Level 4 above, provided (1) the original theatrical motion picture and the sequel are produced by the same Employer; (2) principal photography of the original theatrical motion picture commenced on or after July 1, 2020; and (3) the sequel issued on an original screenplay which utilizes the leading character or characters of the original theatrical motion picture in a substantially different story. Only one payment shall be due, irrespective of the number of sequel theatrical motion pictures produced. If the Director of the original theatrical motion picture also directs the sequel, the amount payable pursuant to this provision shall be credited against compensation payable to the Director of the sequel.</p> |
|------------------------|---|

|                             |   |
|-----------------------------|---|
| <b>Pension &amp; Health</b> | Employer will contribute 8.5% to the Pension Plan and 11% to the Health Plan. |
|-----------------------------|---|

|                            |   |
|----------------------------|---|
| <b>Paid Parental Leave</b> | Employer will contribute 0.5% to the Health Plan for Paid Parental Leave. |
|----------------------------|---|

**THEATRICAL LOW BUDGET - DIRECTORS**

# AD/UPM RATES - LOW BUDGET SIDELETTER

Rates Effective July 1, 2024 thru June 30, 2025

|                |          |  |  |         |
|----------------|----------|--|--|---------|
| <b>Level 1</b> | <b>A</b> | For pictures with budgets of \$500,000 or less, initial compensation is negotiable provided the salary paid for any hour of work shall in no event be less than the applicable federal or state minimum wage.  |  |         |
| <b>Level 1</b> | <b>B</b> | On motion pictures with budgets greater than \$500,000 but equal to or less than \$1,100,000, initial compensation shall be no less than 33% of the minimum weekly salaries in Paragraph 13-101(a) of the BA (see following schedule), provided that the salary paid for any hour of work shall in no event be less than the applicable federal or state minimum wage:   | DAILY RATES ARE 1/4 OF THE WEEKLY RATES (BELOW): |         |
|                |          |  | UPM  | \$2,239 |
|                |          |  | 1A   | \$2,129 |
|                |          |  | Key 2A   | \$1,426 |
|                |          |  | All other 2A                                     | \$973   |
| <b>Level 2</b> |          | On motion pictures with budgets greater than \$1,100,000 but equal to or less than \$2,600,000, initial compensation shall be no less than 50% of the minimum weekly salaries in Paragraph 13-101(a) of the BA, provided that the salary paid for any hour of work shall in no event be less than the federal or state minimum wage. Production Fees for the UPM, 1AD and Key 2nd AD is \$25 per week. Any 2AD hired in addition to the Key 2AD may be paid no less than 50% of the minimum weekly salary for an Add'l 2AD (see following schedule): | DAILY RATES ARE 1/4 OF THE WEEKLY RATES (BELOW): |         |
|                |          |  | UPM  | \$3,392 |
|                |          |  | 1A   | \$3,225 |
|                |          |  | Key 2A   | \$2,161 |
|                |          |  | All other 2A                                     | \$1,242 |
| <b>Level 3</b> |          | On motion pictures with budgets greater than \$2,600,000 but equal to or less than \$3,750,000, initial compensation shall be no less than 60% of the minimum weekly salaries in Paragraph 13-101(a) of the BA, provided that the salary paid for any hour of work shall in no event be less than the federal or state minimum wage. Production Fees for the UPM and 1AD is \$200 per week; and \$150 per week for the Key 2AD (see the following schedule):   | DAILY RATES ARE 1/4 OF THE WEEKLY RATES (BELOW): |         |
|                |          |  | UPM  | \$4,070 |
|                |          |  | 1A   | \$3,870 |
|                |          |  | Key 2A   | \$2,593 |
|                |          |  | All other 2A                                     | \$1,490 |

THEATRICAL LOW BUDGET - AD/UPMS



# AD/UPM RATES - LOW BUDGET SIDELETTER

Rates Effective July 1, 2024 thru June 30, 2025

**Level 4 A** On motion pictures with budgets greater than \$3,750,000 but equal to or less than \$5,500,000, initial compensation and production fees shall be no less than 70% of the minimum weekly salaries and production fees in Paragraphs 13-101(a) & (b) of the BA (see following schedule), provided that the salary paid for any hour of work shall in no event be less than the federal or state minimum wage:

| Rates Effective<br>July 1, 2024 thru<br>June 30, 2025 | UNIT<br>PRODUCTION<br>MANAGER |         | FIRST<br>ASSISTANT<br>DIRECTOR |         | KEY SECOND<br>ASSISTANT<br>DIRECTOR |         | SECOND<br>SECOND<br>ASSISTANT<br>DIRECTOR |         | ADDITIONAL<br>SECOND<br>ASSISTANT<br>DIRECTOR |         |
|---|-------------------------------|---------|--------------------------------|---------|-------------------------------------|---------|---|---------|---|---------|
|   | Weekly Studio Salary          | \$4,749 |                                | \$4,515 |                                     | \$3,025 |   | \$2,856 |   | \$1,739 |
| Weekly Location Salary                                | \$6,649                       |         | \$6,315                        |         | \$4,228                             |         | \$3,994                                   |         | \$2,439                                       |         |
| Weekly Production Fee, Studio                         | \$1,030                       |         | \$838                          |         | \$638                               |         | \$0                                       |         | \$0   |         |
| Weekly Production Fee, Location                       | \$1,226                       |         | \$1,030                        |         | \$838                               |         | \$0                                       |         | \$0   |         |
| Daily Employment Salary, Studio                       | \$1,187                       |         | \$1,129                        |         | \$756                               |         | \$714                                     |         | \$435   |         |
| Daily Employment Salary, Location                     | \$1,662                       |         | \$1,579                        |         | \$1,057                             |         | \$998                                     |         | \$610   |         |
| Daily Employment Production Fee<br>Studio/Location    | \$257                         | \$306   | \$209                          | \$257   | \$159                               | \$209   | \$0                                       | \$0     | \$0   | \$0     |

**Level 4 B** On motion pictures with budgets greater than \$5,500,000 but equal to or less than \$8,500,000, initial compensation and production fees shall be no less than 80% of the minimum weekly salaries and production fees in Paragraphs 13-101(a) & (b) of the BA (see following schedule), provided that the salary paid for any hour of work shall in no event be less than the federal or state minimum wage:

| Rates Effective<br>July 1, 2024 thru<br>June 30, 2025 | UNIT<br>PRODUCTION<br>MANAGER |         | FIRST<br>ASSISTANT<br>DIRECTOR |         | KEY SECOND<br>ASSISTANT<br>DIRECTOR |         | SECOND<br>SECOND<br>ASSISTANT<br>DIRECTOR |         | ADDITIONAL<br>SECOND<br>ASSISTANT<br>DIRECTOR |         |
|---|-------------------------------|---------|--------------------------------|---------|-------------------------------------|---------|---|---------|---|---------|
|   | Weekly Studio Salary          | \$5,427 |                                | \$5,160 |                                     | \$3,458 |   | \$3,264 |   | \$1,987 |
| Weekly Location Salary                                | \$7,598                       |         | \$7,218                        |         | \$4,832                             |         | \$4,564                                   |         | \$2,787                                       |         |
| Weekly Production Fee, Studio                         | \$1,177                       |         | \$958                          |         | \$729                               |         | \$0                                       |         | \$0   |         |
| Weekly Production Fee, Location                       | \$1,401                       |         | \$1,177                        |         | \$958                               |         | \$0                                       |         | \$0   |         |
| Daily Employment Salary, Studio                       | \$1,357                       |         | \$1,290                        |         | \$864                               |         | \$816                                     |         | \$497   |         |
| Daily Employment Salary, Location                     | \$1,900                       |         | \$1,804                        |         | \$1,208                             |         | \$1,141                                   |         | \$697   |         |
| Daily Employment Production Fee<br>Studio/Location    | \$294                         | \$350   | \$239                          | \$294   | \$182                               | \$239   | \$0                                       | \$0     | \$0   | \$0     |

**Level 4 C** On motion pictures with budgets greater than \$8,500,000 but equal to or less than \$11,000,000, initial compensation and production fees shall be no less than 90% of the minimum weekly salaries and production fees in Paragraphs 13-101(a) & (b) of the BA (see following schedule), provided that the salary paid for any hour of work shall in no event be less than the federal or state minimum wage:

| Rates Effective<br>July 1, 2024 thru<br>June 30, 2025 | UNIT<br>PRODUCTION<br>MANAGER |         | FIRST<br>ASSISTANT<br>DIRECTOR |         | KEY SECOND<br>ASSISTANT<br>DIRECTOR |         | SECOND<br>SECOND<br>ASSISTANT<br>DIRECTOR |         | ADDITIONAL<br>SECOND<br>ASSISTANT<br>DIRECTOR |         |
|---|-------------------------------|---------|--------------------------------|---------|-------------------------------------|---------|---|---------|---|---------|
|   | Weekly Studio Salary          | \$6,106 |                                | \$5,805 |                                     | \$3,890 |   | \$3,672 |   | \$2,236 |
| Weekly Location Salary                                | \$8,548                       |         | \$8,120                        |         | \$5,436                             |         | \$5,135                                   |         | \$3,136                                       |         |
| Weekly Production Fee, Studio                         | \$1,324                       |         | \$1,077                        |         | \$820                               |         | \$0                                       |         | \$0   |         |
| Weekly Production Fee, Location                       | \$1,576                       |         | \$1,324                        |         | \$1,077                             |         | \$0                                       |         | \$0   |         |
| Daily Employment Salary, Studio                       | \$1,526                       |         | \$1,451                        |         | \$972                               |         | \$918                                     |         | \$559   |         |
| Daily Employment Salary, Location                     | \$2,137                       |         | \$2,030                        |         | \$1,359                             |         | \$1,284                                   |         | \$784   |         |
| Daily Employment Production Fee<br>Studio/Location    | \$331                         | \$394   | \$269                          | \$331   | \$205                               | \$269   | \$0                                       | \$0     | \$0   | \$0     |

THEATRICAL LOW BUDGET - AD/UPMS



# AD/UPM INFORMATION - LOW BUDGET SIDELETTER

Rates Effective July 1, 2024 thru June 30, 2025

| Low Budget Terms  | Level 1(a)<br>(≤ \$500k)  | Level 1(b)<br>(> \$500k but ≤ \$1.1m)   | Level 2<br>(> \$1.1m but ≤ \$2.6m)  | Level 3<br>(> \$2.6m but ≤ \$3.75m)  |
|---|---|---|---|--|
| Production Fee  | Not Required  | Not Required  | UPM = \$25/wk; 1AD & Key<br>2AD = \$25/wk   | UPM & 1AD = \$200/wk;<br>Key 2AD = \$150/wk  |
| Studio: Work on 6th or 7th day                              | Work week is 5 days. 6th & 7th days each paid at straight time (1/5 of weekly rate for weekly employees)    | Work week is 5 days. 6th & 7th days each paid at straight time (1/5 of weekly rate for weekly employees)    | Work week is 5 days. 6th & 7th days each paid at straight time (1/5 of weekly rate for weekly employees)    | Work week is 5 days. 6th day paid at straight time. 7th day paid at 150% of straight time  |
| Distant Location: Work on 6th or 7th day                    | Work week is 5 days. 6th & 7th days each paid at straight time (1/5 of weekly rate for weekly employees)    | Work week is 5 days. 6th & 7th days each paid at straight time (1/5 of weekly rate for weekly employees)    | Work week is 5 days. 6th & 7th days each paid at straight time (1/5 of weekly rate for weekly employees)    | Work week is 5 days. 6th day paid at straight time. 7th day paid at 150% of straight time  |
| Rest Period   | Yes, per BA 13-116  | Yes, per BA 13-116  | Yes, per BA 13-116  | Yes, per BA 13-116   |
| Vacation Pay Fringe of 4%                                   | Not Required  | Not Required  | Not Required  | Not Required   |
| Holiday Work  | Paid at 200% of day rate if work on DGA Holiday; no pay for not working DGA Holiday w/in workweek           | Paid at 200% of day rate if work on DGA Holiday; no pay for not working DGA Holiday w/in workweek           | Paid at 200% of day rate if work on DGA Holiday; no pay for not working DGA Holiday w/in workweek           | BA 13-113 applies (e.g., 200% of day rate or additional 1/5 of the studio rate when on distant location if work DGA Holiday; paid for not working DGA Holiday w/in workweek) |
| Unworked Holiday Pay Fringe of 4.583%                       | Not Required  | Not Required  | Not Required  | Not Required   |
| Completion of Assignment Pay (COA) (summary, next page)     | Not Required  | Not Required  | Not Required  | Yes. BA 13-103 & 13-104 apply  |
| Dinner Allowance  | \$33 payment unless Employer provides meals, including "walking meals"                                      | \$33 payment unless Employer provides meals, including "walking meals"                                      | \$33 payment unless Employer provides meals, including "walking meals"                                      | \$33 payment unless Employer provides meals, including "walking meals"   |
| Distant Location Housing                                    | Accommodations shall be first class or best available   | Accommodations shall be first class or best available   | Accommodations shall be first class or best available   | Accommodations shall be first class or best available  |
| Per Diem on Distant Location                                | No less than the higher of SAG or IA (e.g., \$70/day)   | No less than the higher of SAG or IA (e.g., \$70/day)   | No less than the higher of SAG or IA (e.g., \$70/day)   | No less than the higher of SAG or IA (e.g., \$70/day)  |
| Incidental Allowance on Distant Location                    | Negotiable  | Negotiable  | Negotiable  | Negotiable   |
| Mileage   | \$0.30 cents/mile; however, no mileage in Los Angeles 30-mile zone unless any other cast or crew receive it | \$0.30 cents/mile; however, no mileage in Los Angeles 30-mile zone unless any other cast or crew receive it | \$0.30 cents/mile; however, no mileage in Los Angeles 30-mile zone unless any other cast or crew receive it | \$0.30 cents/mile; however, no mileage in Los Angeles 30-mile zone unless any other cast or crew receive it  |
| 2AD Wrap Allowance  | Not Required  | Not Required  | Not Required  | Not Required   |
| Minimum Prep Time   | Negotiable, but no less than what is needed   | Negotiable, but no less than what is needed   | Not less than 7 days for 1AD and 3 days for Key 2AD unless additional days are needed or negotiated         | Not less than 10 days for 1AD and 5 days for Key 2AD unless additional days are needed or negotiated   |
| Aircraft Flight & Underwater Work Allowance for 1ADs & 2ADs | Not Required  | Not Required  | Not Required  | Yes, per BA 13-210 & 13-211 (\$194/flight & \$194/dive or descent)   |

THEATRICAL LOW BUDGET - AD/UPMS

# AD/UPM INFORMATION - LOW BUDGET SIDELETTER (continued)

Rates Effective July 1, 2024 thru June 30, 2025

| Low Budget Terms  | Level 4(a)<br>(> \$3.75m but ≤ \$5.5m)   | Level 4(b)<br>(> \$5.5m but ≤ \$8.5m)  | Level 4(c)<br>(> \$8.5m but ≤ \$11m)   |
|---|--|--|--|
| Production Fee  | 70% of BA minimums for UPM, 1AD & Key 2AD  | 80% of BA minimums for UPM, 1AD & Key 2AD  | 90% of BA minimums for UPMs, 1AD & Key 2AD   |
| Studio: Work on 6th or 7th day                              | Work week is 5 days. BA 13-112(a) applies (e.g., 6th day paid add'l 150% of day rate or 1/5 of weekly rate, and 7th day add'l 200% of day rate or 1/5 of weekly rate)        | Work week is 5 days. BA 13-112(a) applies (e.g., 6th day paid add'l 150% of day rate or 1/5 of weekly rate, and 7th day add'l 200% of day rate or 1/5 of weekly rate)        | Work week is 5 days. BA 13-112(a) applies (e.g., 6th day paid add'l 150% of day rate or 1/5 of weekly rate, and 7th day add'l 200% of day rate or 1/5 of weekly rate)        |
| Distant Location: Work on 6th or 7th day                    | Work week is 6 days. BA 13-112(b) & 13-101(b) apply (e.g., 7th day paid add'l 1/5 of studio weekly rate; prod fee add'l 1/6 location wkly prod fee)                          | Work week is 6 days. BA 13-112(b) & 13-101(b) apply (e.g., 7th day paid add'l 1/5 of studio weekly rate; prod fee add'l 1/6 location wkly prod fee)                          | Work week is 6 days. BA 13-112(b) & 13-101(b) apply (e.g., 7th day paid add'l 1/5 of studio weekly rate; prod fee add'l 1/6 location wkly prod fee)                          |
| Rest Period   | Yes, per BA 13-116   | Yes, per BA 13-116   | Yes, per BA 13-116   |
| Vacation Pay Fringe of 4%                                   | Not Required   | Not Required   | Yes, at 4% per BA 13-601   |
| Holiday Work  | BA 13-113 applies (e.g., 200% of day rate or additional 1/5 of the studio rate when on distant location if work DGA Holiday; paid for not working DGA Holiday w/in workweek) | BA 13-113 applies (e.g., 200% of day rate or additional 1/5 of the studio rate when on distant location if work DGA Holiday; paid for not working DGA Holiday w/in workweek) | BA 13-113 applies (e.g., 200% of day rate or additional 1/5 of the studio rate when on distant location if work DGA Holiday; paid for not working DGA Holiday w/in workweek) |
| Unworked Holiday Pay Fringe of 4% (4.583% eff. 1/1/2024)    | Not Required   | Not Required   | Yes, at 4.583% per BA 13-115   |
| Completion of Assignment Pay (COA) (summary, next page)     | Yes. BA 13-103 & 13-104 apply  | Yes. BA 13-103 & 13-104 apply  | Yes. BA 13-103 & 13-104 apply  |
| Dinner Allowance  | \$33 payment unless Employer provides meals, including "walking meals"   | \$33 payment unless Employer provides meals, including "walking meals"   | \$33 payment unless Employer provides meals, including "walking meals"   |
| Distant Location Housing                                    | Accommodations shall be first class or best available  | Accommodations shall be first class or best available  | Accommodations shall be first class or best available  |
| Per Diem on Distant Location                                | No less than the higher of SAG or IA (e.g., \$70/day)  | No less than the higher of SAG or IA (e.g., \$70/day)  | No less than the higher of SAG or IA (e.g., \$70/day)  |
| Incidental Allowance on Distant Location                    | Not Required   | Not Required   | \$24/day on distant location and travel days   |
| Mileage   | \$0.30 cents/mile; however, no mileage in Los Angeles 30-mile zone unless any other cast or crew receive it  | \$0.30 cents/mile; however, no mileage in Los Angeles 30-mile zone unless any other cast or crew receive it  | \$0.30 cents/mile; however, no mileage in Los Angeles 30-mile zone unless any other cast or crew receive it  |
| 2AD Wrap Allowance  | Not Required   | Not Required   | \$62/day as per BA13-118   |
| Minimum Prep Time   | Not less than 15 days for 1AD and 7 days for Key 2AD unless additional days are needed or negotiated   | Not less than 15 days for 1AD and 7 days for Key 2AD unless additional days are needed or negotiated   | Not less than 15 days for 1AD and 7 days for Key 2AD unless additional days are needed or negotiated   |
| Aircraft Flight & Underwater Work Allowance for 1ADs & 2ADs | Yes, per BA 13-210 & 13-211 (\$194/flight & \$194/dive or descent)   | Yes, per BA 13-210 & 13-211 (\$194/flight & \$194/dive or descent)   | Yes, per BA 13-210 & 13-211 (\$194/flight & \$194/dive or descent)   |

THEATRICAL LOW BUDGET - AD/UPMS

# AD/UPM - LOW BUDGET SIDELETTER

Effective July 1, 2024 thru June 30, 2025

|                |   |
|----------------|---|
| <b>TRAVEL:</b> | <p>Coach for (a) all non-stop flights of less than 1,000 air miles from departure point to final destination; (b) flights between Los Angeles and Vancouver; or (c) flights of less than 1,000 air miles between the United States and either Toronto or Vancouver. Except as noted above, travel will be business class for non-stop domestic or foreign flights of 1,000 or more miles from departure point to final destination.</p> <p>If an Employee covered under this Agreement is traveling on the same flight as another employee employed on the same production by the same Employer and the other employee is entitled to travel in a higher class of transportation pursuant to the minimum terms of the collective bargaining agreement under which they are employed, then the DGA-covered Employee shall be upgraded to the same class of transportation.</p> |
|----------------|---|

| EXTENDED WORKDAYS - Levels 1, 2, 3 and 4 |  |
|--|--|
| <b>UPM</b>                               | Any UPM who works more than 16 hours before being dismissed shall receive an additional day's salary for each 4 hour period or portion thereof worked beyond 16 hours. Such salary in all cases shall be 1/5 of the studio work week rate and shall be excluded from all other computations. |

|            | Workday Begins    | Workday Ends   | Hours Worked   |
|------------|-------------------|--|--|
| <b>1AD</b> | General Crew Call | Camera Wrap (plus travel time on distant location or "bus-to" local location). | A 1AD who works more than 13 hours and up to 15 hours before being dismissed shall receive an additional 1/2 day's salary. If such 1AD works more than 15 hours and up to 19 hours before being dismissed, that 1AD shall receive another additional 1/2 day's salary. If such 1AD works beyond 19 hours, that 1AD shall receive another additional full day's salary for each 4 hour period or fraction thereof worked. |

|                                | Workday Begins   | Workday Ends  | Hours Worked - One 2AD Assigned to Shooting Unit  | Hours Worked - Two or More 2ADs Assigned to Shooting Unit  |
|--------------------------------|--|---|---|--|
| <b>Key 2nd AD &amp; 2nd AD</b> | At earlier of General Crew Call, Make-up Personnel Call, or Hair Dressing Personnel Call   | 1 hour after camera wrap (plus travel time to distant location or "bus-to" local location). | Any 2AD who works more than 13 hours and up to 15 hours shall receive an additional 1/2 day's salary. If such 2AD works more than 15 hours and up to 19 hours, that 2AD shall receive another full day's salary. If such 2AD works beyond 19 hours, that 2AD shall receive another day's salary for each 4 hours or portion thereof worked. | A 2nd AD who works more than 15 hours shall receive an additional day's salary for each 4 hour period or portion thereof worked beyond 15 hours. |
| <b>Additional 2AD</b>          | Any Additional 2A who works more than 15 hours before being dismissed shall receive an additional day's salary for each 4 hour period or portion thereof worked beyond 15 hours. Such salary in all cases shall be 1/5 of the studio work week rate and shall be excluded from all other computations. |   |   |  |

| COMPLETION OF ASSIGNMENT ("COA") - Levels 3 and 4 |  |
|---|--|
| <b>UPMs, 1ADs, Key 2nd ADs, and 2 2ADs</b>        | <p>These Employees are entitled to an additional week's salary upon completion of assignment if employed two or more consecutive weeks or 2 1/2 days salary if employed at least five consecutive days but less than two consecutive weeks. COA pay shall be based on actual (including overscale) salary paid, excluding production fee, extended day, and rest period invasion payments, and shall be computed by totaling all compensation earned (including upgrade salaries) and dividing the total thereof by the number of weeks worked.</p> <p>No COA is paid for a hiatus of at least one week over Christmas/New Years so long as (1) the Employee receives unworked holiday pay for Christmas Day and New Years Day; (2) the hiatus is a maximum of two consecutive weeks plus 2 additional weekdays beyond 2 weeks. With a waiver from the Guild, a 3rd consecutive hiatus week may be permitted; and (3) if on location, the Employer will provide travel to/from location or will provide per diem and housing if the Employer agrees that Employee remains on location.</p> |

| PENSION AND HEALTH CONTRIBUTIONS AND TRAINING PLAN / QUALIFICATIONS LIST CONTRIBUTIONS  |
|---|
| Company will contribute 8.5% to the Pension Plan, 11% to the Health Plan. Effective July 23, 2023, the Company will contribute an additional 3/8% to the DGA-Producer Training Plan (West) on behalf of all AD/UPMs employed. Company will also contribute 1/8% to DGACA on behalf of all ADs and UPMs employed in the Southern California area; and 1/4% to DGACA-East for all ADs and UPMs employed in the NY QL area. The Employee contributes 2.5% to the Pension Plan which shall be deducted by the Employer from the salary of such Employee. The Employer also contributes 14.5% to the Health Plan on Vacation Pay and Completion of Assignment. |

| PAID PARENTAL LEAVE FUND   |
|--|
| Employer will contribute 0.5% to the Health Plan for paid parental leave. At a date to be determined, but no earlier than July 1, 2025, eligible employees may be provided benefits for leaves taken within 1 year of the birth, adoption or placement of the employee's foster child. |

THEATRICAL LOW BUDGET - AD/UPMS

## HIGH BUDGET SVOD VARIETY SPECIALS

These rates apply to seasons (for series) and specials starting principal photography after October 1, 2023. For a series that started principal photography of season 1 or 2 before October 1, 2023, the terms apply to seasons 3 onward.

| Rates Effective July 1, 2024 to June 30, 2025  | LEVEL 2<br>20-35<br>Minutes with budgets of \$600,000 or more but less than \$1,100,000 | LEVEL 1<br>20-35<br>Minutes with budgets of \$1,100,000 or more | LEVEL 2<br>36-65<br>Minutes with budgets of \$1,150,000 or more but less than \$2,000,000 | LEVEL 1<br>36-65<br>Minutes with budgets of \$2,000,000 or more | LEVEL 2<br>66-95<br>Minutes with budgets of \$1,500,000 or more but less than \$2,500,000 | LEVEL 1<br>66-95<br>Minutes with budgets of \$2,500,000 | LEVEL 2<br>96 Minutes or more with budgets of \$2,200,000 or more but less than \$3,200,000 | LEVEL 1<br>96 Minutes or more with budgets of \$3,200,000 or more | VARIETY SEGMENTS<br>(Less than 5 min. in length by an add'l. director) |
|--|---|---|---|---|---|---|---|---|--|
| PROGRAM RATE   | \$7,911   | \$27,345  | \$11,436  | \$46,429  | \$14,961  | \$77,378  | \$21,144  | \$111,983   | \$2,802  |
| Included Days<br>(Parenthesis indicates included days which need not be consecutive) | 6(1)  | 10(2)   | 9(2)  | 18(4)   | 14(4)   | 36(8)   | 18(5)   | 48(10)  | 1  |
| Compensation for days worked beyond guarantee (Daily)                                | \$1,319   | \$2,734   | \$1,271   | \$2,579   | \$1,069   | \$2,149   | \$1,175   | \$2,333   |  |

HIGH BUDGET NON-DRAMATIC SVOD – DIRECTORS

## HIGH BUDGET SVOD VARIETY SERIES

These rates apply to seasons (for series) and specials starting principal photography after October 1, 2023. For a series that started principal photography of season 1 or 2 before October 1, 2023, the terms apply to seasons 3 onward.

| Rates Effective July 1, 2024 to June 30, 2025  | LEVEL 2<br>20-35 Minutes with budgets of \$600,000 or more but less than \$1,100,000 | LEVEL 1<br>20-35<br>Minutes with budgets of \$1,100,000 or more | LEVEL 2<br>36-65 Minutes with budgets of \$1,150,000 or more but less than \$2,000,000 | LEVEL 1<br>36-65<br>Minutes with budgets of \$2,000,000 or more | LEVEL 2<br>66-95 Minutes with budgets of \$1,500,000 or more but less than \$2,500,000 | LEVEL 1<br>66-95<br>Minutes with budgets of \$2,500,000 | LEVEL 2<br>96 Minutes or more with budgets of \$2,200,000 or more but less than \$3,200,000 | LEVEL 1<br>96 Minutes or more with budgets of \$3,200,000 or more |
|--|--|---|--|---|--|---|---|---|
| PROGRAM RATE   | \$7,911  | \$12,049  | \$11,436   | \$20,888  | \$14,961   | \$41,791  | \$21,144  | \$48,221  |
| Included Days<br>(Parenthesis indicates included days which need not be consecutive) | 6(1)   | 5(1)  | 9(2)   | 9(2)  | 14(4)  | 18(4)   | 18(5)   | 24(5)   |
| Compensation for days worked beyond guarantee (Daily)                                | \$1,319  | \$2,410   | \$1,271  | \$2,321   | \$1,069  | \$2,322   | \$1,175   | \$2,009   |

## HIGH BUDGET SVOD STRIP VARIETY (5 PER WEEK)

These rates apply to seasons (for series) and specials starting principal photography after October 1, 2023. For a series that started principal photography of season 1 or 2 before October 1, 2023, the terms apply to seasons 3 onward.

| Rates Effective July 1, 2024 to<br>June 30, 2025                                  | 20-35 Minutes<br>with budgets of<br>\$150,000 or more<br>per EPISODE | 36-65 Minutes with<br>budgets of \$250,000<br>or more per<br>EPISODE | 66 Minutes or More<br>with budgets of<br>\$250,000 or more<br>per EPISODE |
|---|--|--|---|
| PROGRAM RATE  | \$9,444  | \$11,741   | \$13,852  |
| Included Days (Parenthesis indicates included days which need not be consecutive) | 5  | 7  | 8   |
| Compensation for Days Worked Beyond Guarantee (Daily)                             | \$1,889  | \$1,677  | \$1,731   |

## HIGH BUDGET SVOD ALL OTHER PROGRAMS

These rates apply to seasons (for series) and specials starting principal photography after October 1, 2023. For a series that started principal photography of season 1 or 2 before October 1, 2023, the terms apply to seasons 3 onward.

| Rates Effective July 1, 2024 to<br>June 30, 2025  | 4 Per Week | 5 Per Week | 6 Per Week | 7 Per Week |
|---|------------|------------|------------|------------|
| 20 Minutes to 35 Min. w/budgets of \$150,000 or more per EPISODE  | \$8,268    | \$9,242    | \$10,031   | \$10,831   |
| 36 Minutes to 65 Min. w/budgets of \$150,000 or more per EPISODE  | \$10,020   | \$10,992   | \$11,801   | \$12,610   |
| 66 Min. or more w/budgets of \$150,000 or more per EPISODE: Applicable 65 Minute Rate + Rate for each Additional 35 Minutes | \$1,745    | \$1,756    | \$1,765    | \$1,790    |

Minimum Daily Rate: \$1,398

## HIGH BUDGET SVOD ONE-TIME ALL OTHER PROGRAMS

These rates apply to seasons (for series) and specials starting principal photography after October 1, 2023. For a series that started principal photography of season 1 or 2 before October 1, 2023, the terms apply to seasons 3 onward.

| HIGH BUDGET SVOD 1 TIME ALL OTHER PROGRAM (TIER 2)  |         |
|---|---------|
| Rates Effective July 1, 2024 to<br>June 30, 2025  |         |
| 20 Min. to 35 Min. w/budgets of \$600,000 or more but less than \$1,100,000   | \$4,840 |
| 36 Min. to 65 Min. w/budgets of \$1,150,000 or more but less than \$2,000,000   | \$6,521 |
| 66 Min. or more w/budgets of \$1,500,000 or more but less than \$2,500,000: Applicable 65 Minute Rate + Rate for each Additional 35 Minutes | \$1,675 |

Minimum Day Rate: \$1,398

| HIGH BUDGET SVOD 1 TIME ALL OTHER PROGRAM (TIER 1)  |         |
|---|---------|
| Rates Effective July 1, 2024 to<br>June 30, 2025  |         |
| 20 Min. to 35 Min. w/budgets of \$1,100,000 or more   | \$7,260 |
| 36 Min. to 65 Min. w/budgets of \$2,000,000 or more   | \$9,782 |
| 66 Min. or more w/budgets of \$2,500,000 or more: Applicable 65 Minute Rate + Rate for each Additional 35 Minutes | \$2,513 |

Minimum Day Rate: \$2,097

HIGH BUDGET NON-DRAMATIC SVOD – DIRECTORS

## HIGH-BUDGET SVOD - REALITY, QUIZ & GAME, AND ALL OTHER (STRIP-TYPE PROGRAMS)

These terms apply to seasons (for series) and specials starting principal photography after October 1, 2023. For a series that started principal photography of season 1 or 2 before October 1, 2023, the terms apply to seasons 3 onward.

Director Salaries for High Budget (1) Reality Programs, Quiz and Game Programs, and "All Other" Strip-type Programs remain negotiable, but the negotiated salary cannot be used to credit or offset residuals, unless it is specified in the deal memo and above the following rates (current through June 30, 2024):

| Rates Effective July 1, 2024 to<br>June 30, 2025 | 20-35 Minutes                        | 36-65 Minutes                        | 66-95 Minutes                        | 96+ Minutes                          |
|--|--------------------------------------|--------------------------------------|--------------------------------------|--------------------------------------|
| Reality - Per Episode                            | Tier 1: \$14,520<br>Tier 2: \$12,100 | Tier 1: \$19,563<br>Tier 2: \$16,303 | Tier 1: \$24,588<br>Tier 2: \$20,490 | Tier 1: \$29,613<br>Tier 2: \$24,678 |
| Quiz and Game - Per Episode                      | \$11,744                             | \$15,164                             | \$17,424                             | \$17,424                             |
| Quiz and Game - Per 5/week Strip (2)             | \$18,484                             | \$21,830                             | \$25,178                             | \$25,178                             |
| "All Other" - Per 5/week Strip (2)               | \$18,484                             | \$21,984                             | \$25,496                             | \$29,008                             |

(1) "High Budget" Programs are those defined as Tier 2 or above. Quiz and Game Strip Programs and "All Other" Strip Programs (no less than 4 times per week) with budgets of \$125,000 or more per Episode for episodes 20-35 minutes in length and with budgets of \$150,000 or more per Episode for episodes 36 minutes or longer.



# FLTTA: MINIMUMS FOR DIRECTORS

7/1/24 to 6/30/25

| Rates Effective July 1, 2024 to June 30, 2025                                     | DRAMATIC NETWORK PRIME-TIME (INCLUDES FBC) |               |               |               |                | DRAMATIC NON-NETWORK OR NETWORK NON-PRIME-TIME (HIGH BUDGET) |               |               |               |                | DRAMATIC NON-NETWORK OR NETWORK NON-PRIME-TIME (LOW BUDGET) |               |               |               |                |
|---|--|---------------|---------------|---------------|----------------|--|---------------|---------------|---------------|----------------|---|---------------|---------------|---------------|----------------|
|   | 0-15 Minutes                               | 16-30 Minutes | 31-60 Minutes | 61-90 Minutes | 91-120 Minutes | 0-15 Minutes   | 16-30 Minutes | 31-60 Minutes | 61-90 Minutes | 91-120 Minutes | 0-15 Minutes  | 16-30 Minutes | 31-60 Minutes | 61-90 Minutes | 91-120 Minutes |
| PROGRAM RATE  | \$21,223                                   | \$32,642      | \$55,434      | \$92,393      | \$155,213      | \$7,331  | \$13,954      | \$25,653      | \$41,000      | \$49,340       | \$3,649   | \$6,271       | \$7,271       | \$9,242       | \$11,111       |
| Included Days (Parenthesis indicates included days which need not be consecutive) | 4  | 7(1)          | 15(2)         | 25(4)         | 42(7)          | 3  | 6(1)          | 12(2)         | 24(4)         | 24(5)          | 2   | 4             | 5             | 6             | 7              |
| Compensation for days worked beyond guarantee (Daily)                             | \$5,306                                    | \$4,663       | \$3,696       | \$3,696       | \$3,696        | \$2,444  | \$2,326       | \$2,138       | \$1,708       | \$2,056        | \$1,825   | \$1,568       | \$1,454       | \$1,540       | \$1,587        |

| Rates Effective July 1, 2024 to June 30, 2025                                     | NETWORK PRIME-TIME VARIETY SERIES (INCLUDES FBC) |               |               |               |                 | NON-NETWORK OR NETWORK NON-PRIME-TIME VARIETY (HIGH BUDGET**) (Series or Specials) |               |               |               |                 | NON-NETWORK OR NETWORK NON-PRIME-TIME VARIETY (LOW BUDGET**) (Series or Specials) |               |               |               |                 |
|---|--|---------------|---------------|---------------|-----------------|--|---------------|---------------|---------------|-----------------|---|---------------|---------------|---------------|-----------------|
|   | 0-15 Minutes                                     | 16-30 Minutes | 31-60 Minutes | 61-90 Minutes | Over 90 Minutes | 0-15 Minutes   | 16-30 Minutes | 31-60 Minutes | 61-90 Minutes | Over 90 Minutes | 0-15 Minutes  | 16-30 Minutes | 31-60 Minutes | 61-90 Minutes | Over 90 Minutes |
| PROGRAM RATE  | \$7,841  | \$12,049      | \$20,888      | \$41,791      | \$48,221        | \$5,158  | \$7,911       | \$11,436      | \$14,961      | \$21,144        | \$3,649   | \$5,608       | \$7,271       | \$9,242       | \$11,111        |
| Included Days (Parenthesis indicates included days which need not be consecutive) | 3  | 5(1)          | 9(2)          | 18(4)         | 24(5)           | 3  | 6(1)          | 9(2)          | 14(4)         | 18(5)           | 2   | 4             | 5             | 6             | 7               |
| Compensation for days worked beyond guarantee (Daily)                             | \$2,614  | \$2,410       | \$2,321       | \$2,322       | \$2,009         | \$1,719  | \$1,319       | \$1,271       | \$1,069       | \$1,175         | \$1,825   | \$1,122       | \$1,454       | \$1,540       | \$2,222         |

FLTTA: DIRECTORS

| Program Length      | BUDGET TABLE |
|---------------------|--------------|
| 0-15 Minutes        | \$100,000    |
| 16-30 Minutes       | \$150,000    |
| 31-60 Minutes       | \$200,000    |
| 61-90 Minutes       | \$300,000    |
| 91 minutes and over | \$600,000    |

\*\*High budget programs have costs of production over above amounts. See FLTTA Article 31, Section C for High Budget Basic Cable thresholds, terms and conditions.

**FLTTA: MINIMUMS FOR DIRECTORS**  
7/1/24 to 6/30/25

|  | NETWORK PRIME-TIME VARIETY SPECIALS (INCLUDES FBC) |               |               |                 | VARIETY SEGMENTS<br>(Series or Specials)                 |
|--|--|---------------|---------------|-----------------|--|
| <b>Rates Effective<br/>July 1, 2024 to<br/>June 30, 2025</b>                               | 0-30 Minutes                                       | 31-60 Minutes | 61-90 Minutes | Over 90 Minutes | (Less than 5 min. in<br>length by an add'l.<br>director) |
| PROGRAM RATE   | \$27,345   | \$46,429      | \$77,378      | \$111,983       | \$2,802  |
| Included Days<br>(Parenthesis indicates<br>included days which need<br>not be consecutive) | 10(2)  | 18(4)         | 36(8)         | 48(10)          | 1  |
| Compensation for<br>days worked beyond<br>guarantee (Daily)                                | \$2,734  | \$2,579       | \$2,149       | \$2,333         |  |

|  | NETWORK PRIME-TIME QUIZ & GAME SHOWS<br>(INCLUDES FBC) |                  |                  |                  | NON-NETWORK OR NON-PRIME-TIME QUIZ &<br>GAME SHOWS |                  |                  |                  |
|--|--|------------------|------------------|------------------|--|------------------|------------------|------------------|
| <b>Rates Effective<br/>July 1, 2024 to<br/>June 30, 2025</b>   | 0-15<br>Minutes  | 16-30<br>Minutes | 31-60<br>Minutes | 61-90<br>Minutes | 0-15<br>Minutes                                    | 16-30<br>Minutes | 31-60<br>Minutes | 61-90<br>Minutes |
| PROGRAM RATE   | \$4,016  | \$6,160          | \$7,946          | \$9,149          | \$3,818  | \$5,872          | \$7,582          | \$8,712          |
| INCLUDED DAYS  | 2  | 3                | 4                | 5                | 2  | 3                | 4                | 5                |
| Compensation<br>for Days<br>Worked Beyond<br>Guarantee (Daily) | \$2,008  | \$2,053          | \$1,986          | \$1,830          | \$1,909  | \$1,957          | \$1,895          | \$1,742          |

FLTTA: DIRECTORS



## FLTTA: MINIMUMS FOR DIRECTORS

7/1/24 to 6/30/25

|  | <b>STRIP DRAMATIC</b><br>Non-Network or Non-Prime-Time<br>(Per show) |                  |                  | <b>STRIP VARIETY</b><br>Non-Network or Non-Prime-Time<br>(5 broadcast per week) |                  |                  |                    | <b>STRIP QUIZ &amp; GAME</b><br>Non-Network or Non-Prime-Time<br>(5 broadcast per week) |                  |                  |                    |
|--|--|------------------|------------------|---|------------------|------------------|--------------------|---|------------------|------------------|--------------------|
|  | 0-15<br>Minutes  | 16-30<br>Minutes | 31-60<br>Minutes | 0-15<br>Minutes   | 16-30<br>Minutes | 31-60<br>Minutes | Over 60<br>Minutes | 0-15<br>Minutes   | 16-30<br>Minutes | 31-60<br>Minutes | Over 60<br>Minutes |
| <b>Rates Effective<br/>July 1, 2024 to<br/>June 30, 2025</b>                 |  |                  |                  |   |                  |                  |                    |   |                  |                  |                    |
| <b>RATE PER<br/>STRIP</b>  | \$1,994  | \$3,066          | \$5,344          | \$6,133   | \$9,444          | \$11,741         | \$13,852           | \$6,003   | \$9,242          | \$10,915         | \$12,589           |
| <b>INCLUDED<br/>DAYS</b>   | 1  | 2                | 3                | 3   | 5                | 7                | 8                  | 3   | 6                | 7                | 8                  |
| <b>Compensation<br/>for Days<br/>Worked Beyond<br/>Guarantee<br/>(Daily)</b> | \$1,994  | \$1,533          | \$1,781          | \$2,044   | \$1,889          | \$1,677          | \$1,731            | \$2,001   | \$1,540          | \$1,559          | \$1,574            |

| <b>ALL OTHER PROGRAMS</b><br><b>PRIME-TIME = 150% OF BELOW RATES</b><br>(Including, but not limited to, Reality-Type and Documentary Programs) |                   |                    |                    |                    |                    |                    |                    |
|--|-------------------|--------------------|--------------------|--------------------|--------------------|--------------------|--------------------|
| <b>Rates (Per Set of Runs)<br/>Effective July 1, 2024 to<br/>June 30, 2025</b>   | 1 Run Per<br>Week | 2 Runs Per<br>Week | 3 Runs Per<br>Week | 4 Runs Per<br>Week | 5 Runs Per<br>Week | 6 Runs Per<br>Week | 7 Runs Per<br>Week |
| 5 Min. or Less   | \$961             | \$1,530            | \$1,847            | \$2,112            | \$2,326            | \$2,484            | \$2,654            |
| Over 5 Min.<br>to 10 Min.  | \$1,449           | \$1,935            | \$2,422            | \$2,884            | \$3,300            | \$3,613            | \$3,938            |
| Over 10 Min.<br>to 15 Min.   | \$2,016           | \$3,043            | \$3,859            | \$4,840            | \$5,646            | \$6,042            | \$6,416            |
| Over 15 Min.<br>to 30 Min.   | \$4,840           | \$6,425            | \$7,229            | \$8,268            | \$9,242            | \$10,031           | \$10,831           |
| Over 30 Min.<br>to 45 Min.   | \$5,232           | \$6,826            | \$8,029            | \$9,088            | \$10,062           | \$10,846           | \$11,667           |
| Over 45 Min.<br>to 60 Min.   | \$6,521           | \$7,748            | \$8,967            | \$10,020           | \$10,992           | \$11,801           | \$12,610           |
| Over 60 Min:<br>Applicable Hour<br>Rate + Rate for each<br>Additional 1/2 Hour   | \$1,675           | \$1,337            | \$1,738            | \$1,745            | \$1,756            | \$1,765            | \$1,790            |

MINIMUM DAILY RATE: NON-PRIME-TIME: \$1,398/ PRIME-TIME: \$2,097

INCLUDED DAYS: Divide Rate by Minimum Daily Rate, rounding down but never less than 1 day.  
Each extra day paid at no less than the Minimum Daily Rate.

FLTTA: DIRECTORS

# ASSOCIATE DIRECTORS AND STAGE MANAGERS

## PRIME-TIME DRAMATIC PROGRAM MINIMUMS

| Rates Effective July 1, 2024 to June 30, 2025          | ASSOCIATE DIRECTORS | FIRST STAGE MANAGERS | SECOND & ADDITIONAL STAGE MANAGERS |
|--|---------------------|----------------------|------------------------------------|
| WEEKLY STUDIO RATE                                     | \$6,025             | \$5,000              | \$4,322                            |
| WEEKLY PRODUCTION FEE, STUDIO                          | \$1,118             | \$1,049              | \$0                                |
| PRO-RATED DAILY PRODUCTION FEE, STUDIO                 | \$224               | \$212*               | \$0                                |
| WEEKLY LOCATION RATE                                   | \$8,429             | \$6,987              | \$6,040                            |
| WEEKLY PRODUCTION FEE, LOCATION                        | \$1,372             | \$1,361              | \$0                                |
| PRO-RATED DAILY PRODUCTION FEE, LOCATION               | \$229               | \$218*               | \$0                                |
| DAILY RATE, STUDIO                                     | \$1,506             | \$1,250              | \$1,081                            |
| DAILY PRODUCTION FEE, STUDIO (DAILY EMPLOYMENT ONLY)   | \$280               | \$252*               | \$0                                |
| DAILY RATE, LOCATION                                   | \$2,107             | \$1,747              | \$1,510                            |
| DAILY PRODUCTION FEE, LOCATION (DAILY EMPLOYMENT ONLY) | \$343               | \$327*               | \$0                                |

\*PRODUCTION FEE PAYABLE TO 1ST STAGE MANAGER ONLY

## MINIMUMS FOR PROGRAMS OTHER THAN PRIME-TIME DRAMATIC PROGRAMS

| Rates Effective July 1, 2024 to June 30, 2025 | ASSOCIATE DIRECTOR | STAGE MANAGER | ASSOCIATE DIRECTOR/ STAGE MANAGER COMBINATION (WHERE PERMITTED) |
|---|--------------------|---------------|---|
| DAILY, 8 HOURS                                | \$880              | \$802         | \$1,259   |
| WEEKLY, 40 HOURS                              | \$3,888            | \$3,586       |   |
| DAILY FLAT (12 HOURS)                         | \$1,179            | \$1,096       | \$1,717   |
| WEEKLY FLAT                                   | \$5,196            | \$4,803       |   |
| OVERTIME: Daily 8, Daily Flat & Weekly Flat   | \$165.00           | \$150.38      | \$236.06  |
| OVERTIME: Weekly 40                           | \$145.78           | \$134.47      |   |

ALL PRIME-TIME ENTERTAINMENT and HIGH BUDGET SVOD TIER 1 ADs and SMs – \$100.25 Production Fee for all camera blocking & taping days.

ALL NON-PRIME-TIME ENTERTAINMENT and HIGH BUDGET SVOD TIER 2 ADs and SMs – \$33.25 Production Fee for each camera blocking & taping day worked (there is no cap on the amount).

Associate Directors and Stage Managers on distant location shall receive an additional \$60 for each day on distant location.

Associate Directors and Stage Managers will be paid 150% for work on a 6th day and 200% for work on a 7th day.

FLTTA: ADs/SMS

## ADDITIONAL INFORMATION REGARDING THE FLTTA

Live Multi-camera productions are covered under the FLTTA.

All single camera productions will be covered under the Basic Agreement.

### CANCELLATION OF CALLS & WEATHER PERMITTING CALLS

1. Except for Weather Permitting Calls as below, a call from the Company engaging an Associate Director or Stage Manager may not be cancelled. When the Company does cancel a call, the Associate Director or Stage Manager will nevertheless be paid the agreed upon rate.
2. Company may issue "weather-permitting" call for extreme heat, extreme cold, wind, snow, sleet, ice storms, fire hazards, smoke conditions or hurricanes, only to ADs & SMs on dailies who are not responsible for scheduling prior to being dismissed for the day and to those who are not on payroll up to 12 hours before their call time; the Company shall provide notice to the Guild. The Company may cancel "weather-permitting" call up to 4 hours prior to the call time.
3. In event AD and/or SM is notified to not report due to weather-permitting call, they shall be paid 1/2 of the applicable daily rate plus pension & health; however if notification is untimely or they are authorized to work they will be paid the full daily agreed upon rate.
4. Company may cancel calls for ADs and SMs employed on daily basis who are not responsible for scheduling due to the above conditions provided the Company gives notice to the Guild as soon as practicable. The AD and/or SM must be notified of the cancellation no later than 8:00 p.m. the night before the call. The Company may also cancel calls for the first day of new workweek so long as the Company makes the effort to inform the AD and/or SM on the last day of the preceding workweek of the possibility that the call will be cancelled and the AD and/or SM is notified before 8:00 p.m. on the evening prior to the call.

### MILEAGE EXPENSE

When an AD or SM furnishes their own transportation, they shall be entitled to a mileage expense of \$.30 per mile. If the Employer in its Basic Agreement with I.A.T.S.E. hereafter increases the mileage expense rate, the same rate increase shall be included hereunder.

### VACATION PAY

All ADs and SMs are entitled to receive, with their closing check, earned vacation pay at the rate of 4% of salary paid during the period of employment.

### HOLIDAYS

ADs and SMs are entitled to 1 additional day's pay for work on the following holidays: New Year's Day, Martin Luther King Holiday, President's Day (3rd Monday in February), Good Friday, Memorial Day, Juneteenth, July 4, Labor Day (1st Monday in September), Thanksgiving Day, Day after Thanksgiving, Christmas Day.

With no less than 2 weeks notice or upon hiring, when working in Canada, the following holidays may be swapped so long as both the U.S. and Canadian holidays are within the employee's period of engagement: Victoria Day for Memorial Day; Canada Day for Independence Day.

Work on any DGA holiday is paid at 200%.

### RESIDENCY

The Guild will provide Employer with documentation of the home address of each member to be hired on location. The Employee may change their home address by notifying the Guild in writing; the change will be effective 60 days after the request is received by the Guild; the Employee may not change their address more than once in any 12 month period.

The Guild will consider a member's request to change their address outside of the above time period if member can document they have been a resident of the area in which employed at least 60 days prior to the first day of employment and the area is not Los Angeles, New York, Toronto or Vancouver.

### DEAL MEMOS

ADs or SMs of Prime-time Entertainment Programs and ADs or SMs employed for 5 days or more on other types of programs will have employment confirmed in written memo.

### REST PERIOD (Other than Prime-Time Dramatic)

ADs and SMs working in conjunction with taping unit or live broadcast are entitled to a 9-hour rest period. If rest period is less than 9 hours the ADs and SMs shall be entitled to additional payment of 1/2 time for each hour of invasion, computed in 1/4 hour segments. For employees employed on daily flat or weekly flat basis, the additional payment shall be an amount equal to 1/3 of the applicable overtime rate and computed in 1/4 hour segments.

### PENSION & HEALTH CONTRIBUTIONS

Company will contribute 8.5% to the Pension Plan and 11% to the Health Plan. Employee contributes 2.5% to the Pension Plan.

Company will contribute 14.5% to the Health Plan on Vacation Pay.

### PREPARATION TIME

Network Prime-Time, Non-Network or Non-Prime Time, Dramatic or Variety (high or low budget) only:

| Length of Program | # of Programs on Which Continuing Employment is Assigned | Guaranteed Preparation Days Per Program |             |
|-------------------|--|---|-------------|
|                   |  | AD                                      | SM          |
| 15 Min or Less    |  | 1 Day each                              | 1 Day each  |
| 16 - 30 Min.      | 1  | 3 Days each                             | 2 Days each |
|                   | 2 or More  | 2 Days each                             | 1 Day each  |
| 31 - 60 Min.      | 1  | 5 Days each                             | 3 Days each |
|                   | 2 or More  | 3 Days each                             | 2 Days each |
| Over 60 Min.      |  | 5 Days each                             | 5 Days each |

Preparation time shall be guaranteed only to the first assigned AD and SM.

The Guild shall not unreasonably deny requests for waivers of preparation time requirements on network prime time variety series and specials, and non-network and non-prime time variety programs. The Company shall apply for the waiver not less than 10 days prior to commencement of the work.

## ADDITIONAL INFORMATION REGARDING THE FLTTA *(continued)*

### PAID PARENTAL LEAVE FUND

Employer will contribute 0.5% to the Health Plans for paid parental leave. At a date to be determined, but no earlier than July 1, 2025, eligible employees may be provided benefits for leaves taken within 1 year of the birth, adoption or placement of the employee's foster child.

### ASSISTANT DIRECTOR TRAINING PROGRAM

Employer will contribute 3/8% of the compensation for all ADs and SMs employed to the DGA-Producer Training Plan (West Coast).

### TRAVEL

Coach air for all flights of less than 1,000 air miles when the flight is non-stop from departure to final destination plus flights between Los Angeles and Vancouver. Employer must provide elevated coach class travel when available. All other flights shall be business class when available. If business class is not available then flights shall be first class.

Baggage fees and in-flight meals for coach class air travel shall be reimbursed provided that a request for reimbursement with appropriate receipts is submitted within 30 days after the flight.

If an employee covered under this Agreement is traveling on the same flight as another employee employed on the same production by the same Employer and the other employee is entitled to travel in a higher class of transportation pursuant to the minimum terms of the collective bargaining agreement under which they are employed, then the DGA-covered employee shall be upgraded to the same class of transportation.

### HIGH BUDGET BASIC CABLE VARIETY - VACATION & PRODUCTION FEES:

| Length of Program    | High Budget Threshold* |
|----------------------|------------------------|
| 30 Minutes           | \$650,000              |
| 60 Minutes           | \$1,400,000            |
| More than 60 Minutes | \$2,100,000            |

\*Per program for variety specials; per episode for variety series; or per week for strip variety programs

For high budget basic cable variety specials, series & strip programs that meet the above budget criteria, unless indicated otherwise on an Employee's deal memo, Associate Directors & Stage Managers will receive a production fee & vacation pay in addition to the negotiated salary.

### SAFETY:

The following training is mandatory for all Associate Directors and Stage Managers and must be completed within 90 days from their initial date of employment:

Safety Passport Training Course; Firearm Safety Training (mandatory as of January 1, 2024); Environmental Safety Training (mandatory as of January 1, 2024); Location Safety Training (mandatory as of January 1, 2025); Insert Car Safety Training (mandatory as of January 1, 2025)

Any Associate Director or Stage Manager who fails to successfully complete the Safety Passport Training Course within the training deadlines will be suspended from the Employment Criteria List, or if not on the Employment Criteria List will be deemed ineligible to work until successful completion of the Safety Passport Training Course.

## WORK REPORT NUMBERS

| REPORTING HOTLINES: |              |
|---------------------|--------------|
| Los Angeles         | 310-289-2040 |
| New York            | 212-258-0890 |

| NATIONAL SAFETY HOTLINE: |
|--------------------------|
| 1-800-DGA-3457           |

