

THE LATEST ON US UNIONS

SAG, DGA & WGA

PGGB HALF DAY COURSE



THE LATEST ON US UNIONS

SAG, DGA & WGA



INTRODUCING

STEVE JOHNSON
PRODUCTION MANAGER

ANNA IWANEK
SARGENT-DISC

KATHY CHRISTOVICH
*ASSISTANT EXECUTIVE DIRECTOR OF
WGA WEST*

SAG-AFTRA & DGA

UNDERSTANDING PAPERWORK FOR US UNIONS



Some studios operate differently, be sure to check the Studios production guide and confirm with the Production Executive.

THE LATEST ON US UNIONS

SAG, DGA & WGA



THE LATEST ON US UNIONS

SAG, DGA & WGA



SAG

- SAG Agreement Types
- Cast Info Sheet/ DOOD
- Station 12
- SAG Contracts (Daily/Weekly & Stunts)
- Exhibit G's
- Final Cast List
- Casting Data report

SAG-AFTRA

What changed?



- **Contract protections**

The new three-year contract includes protections for background performers, such as preventing their digital replicas from being used without consent. The contract also includes a \$40 million fund for performers to receive when their work is viewed on streaming platforms.

- **Intimacy coordinators**

The contract requires the use of intimacy coordinators for scenes involving nudity or sex.

- **Hair and makeup**

The contract includes new requirements for hair and makeup, including experts for performers with diverse hair textures and skin types.

- **Pay increases**

Performers will earn a 7% wage increase effective immediately. That initial pay hike will be followed by a 4% increase on July 1, 2024, and a 3.5% increase on July 1, 2025.

- **Pension and health**

The contract includes a boost in pension and health caps

Relocation bonuses

- Performers in series who have to relocate for work will be entitled to a maximum relocation benefit of up to \$5,000 a month for six months — a 200% increase on the previous amount. (note: in lieu of PD, lodging and transport)

WHO IS COVERED BY SAG



- US Actors
- Some International Actors who provide the majority of their services to US Film & TV.
- Stunts (assuming US based and non Equity)

AGREEMENTS



THEATRICAL

SAG BASIC THEATRICAL AGREEMENT

Applies to films with budgets greater than \$2,000,000.

SAG LOW BUDGET AGREEMENT

*Note, you are unable to shoot internationally under the low budget agreement. Instead, please see basic.

TELEVISION

Unlike SAG Film agreements (where everything is determined by budget),

in the world of television, rates are determined by the number of episodes you're going to create, and more often than not, the episode's length.

NEW MEDIA

NEW MEDIA SAG AGREEMENT - UNDER \$1MM

Covering TikTok, Youtube, Instagram ect. Once over \$1m, your project has crossed out of New Media and into its traditional counterpart.

For films, you should refer to SAG Theatrical Rates.

For series, SAG Television Rates.

WHAT ARE ARTIST “SCHEDULES”



Schedules refer to minimum performer contracts' **wages and working conditions** as part of the SAG-AFTRA Basic /Collective Bargaining Agreement between the union and the AMPTP.

SAG has a **separate schedule** for each performer depending on how much and how you pay them.

WHAT ARE ARTIST “SCHEDULES”



- **Schedule F “BUYOUT”**

A contract for a specific period of time, usually for lead or supporting actors. The minimum guarantee is \$80,000 for film and \$32,000 for TV.

- **Schedule B “WEEKLY”**

A contract for performers guaranteed \$6,200 or less per week. Overtime is paid at double time after ten hours per day, and at time and a half after 44 hours in a studio workweek or 48 hours in an overnight location workweek.

- **Schedule D**

A contract for multiple picture performers who receive \$4,400 or less per week for television or \$5,500 or less per week for theatrical pictures.

CONTRACT ELEMENTS TO REMEMBER



SAG DAILY RATE

Based on an 8hr day

SAG WEEKLY RATE

Based on a 8hr day
or 10hr if Schedule C & F

STUDIO WORKWEEK

A five-day workweek with the sixth and seventh days off. Performers receive premiums for working on these days.

OVERNIGHT LOCATION WORKWEEK

A six-day workweek with the seventh day off. Weekly performers receive an additional four hours of straight time pay, known as a "location allowance".

SAG FORCED CALLS

A **full 12 hours of rest must be given** between the time they leave set and the time they report the following day.

*Maybe reduced to **11hrs twice a week** (non-consecutive)

When Operating outside of the US this is deemed a distant location, so the rules of **Portal to Portal** apply.

If this break period is not provided, the performer must now be **paid an additional day's pay**.

A forced call penalty is also incurred if performers are not given a full 56-hour rest period between work weeks (54 hours for studio locations).

SAG-AFTRA also has rules for rehearsals, including:

There is no consecutive employment between rehearsals and photography, unless a firm start date is given for principal photography.

Rehearsal is paid at the same rate as photography.

CONTRACT ELEMENTS TO REMEMBER



TRAVEL DAYS

If your SAG performers are to remain away from their residences overnight to work on a project, this is considered an “overnight location” aka “distant location”.

They must be paid for the time spent traveling at a full day’s pay—this is in addition to any transportation expense reimbursements or per diems.

HOLD DAYS

If shooting location is not within “reasonable driving distance” from where your cast members reside, you may be subject to paying out hold days for each day they are away from their residence, even if they do not perform any work on those days.

The performer is owed compensation because they cannot work on another project during the time they are on “hold” for your shoot.

KEY INFO FOR YOUR FILES



Production Company

- Production Number
- US Production Entity (if applicable)

Actor

- Full Actor Name
- Actor Loan out (if applicable)
- Actors home address

- Start dates / total contracted period
- SSN or SAG-AFRTA ID

**THE
PRODUCTION
GUILD** **g**
OF GREAT
BRITAIN

- A draft pre-production cast list will need to be created early.
- This should include any confirmed SAG actors
- A draft Day Out of Day should also be prepped
- This will all be submitted with the SAG application.

STATION 12



- No actor can start work unless they have been given 'station 12' clearance.
- This is a check of the actors details/ payments / SAG membership.
- Once the actor is confirmed a form should be completed and submitted to the SAG Rep.

SAG-AFTRA 1900 Broadway, 5th Floor, New York, NY 10023 Fax: (212)769-9154
 Phone: (212)827-1418, 1419
 5757 Wilshire Blvd. Los Angeles, CA 90036 Fax: (323)549-6792, 6793
 Toll-free Fax: (800)836-1768 Phone: (323)549-6794

STATION 12 INFORMATION FORM

Date _____ Caller Id _____

Contact Name _____ Product / Production _____

Co. Name _____ Ad Agency (City) / Signatory _____

Phone # _____

Fax # _____

Address _____ Production Co. Name _____
 _____ Production Co. Phone _____

Location (City/State) _____ Production Type _____

SSN or SAG-AFTRA Idn	Name	Start Date	Category Codes	SAG-AFTRA Use

Explanation of Performer Category Codes

B ▶ Background DA ▶ Dancer D ▶ Dubbing G ▶ Guest Star L ▶ Looping
 P ▶ Principal PT ▶ Puppeteer SR ▶ Series Regular S ▶ Singer ST ▶ Stunt
 V ▶ Voiceover

Station 12 Information Form 5.6 1 of 1

SAG CONTRACTS



WEEKLY ACTOR AGREEMENT

This Weekly Actor Agreement ("Agreement") dated as of _____ by and between _____ ("Company") and _____ ("Artist") sets forth the terms and conditions of Company's engagement of Artist to render acting services in connection with the role of _____ ("Role") in the motion picture presently entitled "_____" (the "Picture"). Company and Artist hereby agree as follows:

- 1. COMPENSATION AND GUARANTEE:** Company hereby engages Artist to render services in connection with the Role at the salary of \$ _____ per "studio week" (Schedule "B" performers must receive an additional overtime payment of four (4) hours at straight time rate for each overnight location Saturday). Such salary shall be in consideration of Artist's services rendered in person and on location in _____. Artist accepts such engagement upon the terms herein specified. Company guarantees that it will furnish Artist not less than _____ week(s) of employment (if this blank is not filled in, the guarantee shall be one (1) week). Artist shall be paid pro rata for each additional day beyond such guarantee until dismissal.
- 2. TERM:** The term of employment hereunder shall begin on _____ ("Start Date") and shall continue thereafter until the completion of the photography and recording of the Role. Notwithstanding the foregoing, in the event this Agreement is delivered to Artist or Artist's representative not less than seven (7) days prior to the Start Date, Artist's services shall commence "on or about" (as such term is defined in Schedule "B" of the Screen Actors Guild-American Federation of Television and Radio Artists ["SAG-AFTRA"] Agreement for Independent Producers of Theatrical Motion Pictures (the "Basic Agreement")) the Start Date.
- 3. BASIC AGREEMENT:** All provisions of the SAG-AFTRA Basic Agreement which are applicable to the employment of Artist hereunder, shall be deemed incorporated herein. "Artist" as defined herein, shall have the same meaning as the term "Performer" in the SAG-AFTRA Basic Agreement. "Company," as defined herein, shall have the same meaning as the term "Producer" in the SAG-AFTRA Basic Agreement.
- 4. ARTIST'S ADDRESS:** All notices which Company is required or may desire to give to Artist may be given either by mailing the same addressed to Artist at _____ or such notice may be given to Artist personally, either orally or in writing.
- 5. ARTIST'S TELEPHONE:** Artist must keep Company's casting office or the assistant director of said photography advised as to where Artist may be reached by telephone without unreasonable delay. The current telephone number of Artist is _____.
- 6. MOTION PICTURE AND TELEVISION RELIEF FUND:** Artist (does) (does not) hereby authorize Company to deduct from the compensation hereinabove specified an amount equal to _____ percent of each installment of compensation due Artist hereunder, and to pay the amount so deducted to the Motion Picture and Television Relief Fund of America, Inc.
- 7. FURNISHING OF WARDROBE:** Company agrees to furnish all modern wardrobe, wearing apparel and/or so-called "character" or "period" costumes reasonably necessary for the portrayal of the Role. In the event Company requires Artist to furnish any wardrobe, Artist shall receive the cleaning allowance and reimbursement, if any, specified in the SAG-AFTRA Basic Agreement. The number of outfits furnished by Artist (a) \$ _____; (formal) (b) \$ _____.
- 8. ARBITRATION OF DISPUTES:** Should any dispute or controversy arise between the parties hereto with reference to this contract, or the employment herein provided for, such dispute or controversy shall be settled and determined by conciliation and arbitration in accordance with the conciliation and arbitration provisions of the collective bargaining agreement between Company and SAG-AFTRA relating to theatrical motion pictures, and such provisions are hereby referred to and by such reference incorporated herein and made a part of this Agreement with the same effect as though the same were set forth herein in detail.
- 9. NEXT ENGAGEMENT:** The starting date of Artist's next engagement is _____.
- 10. LENDER (IF APPLICABLE):** _____ ("Lender") (Federal ID # _____). For the purpose of this Agreement, "Artist" shall mean Lender or Artist as appropriate where a ~~lender~~ relationship exists. In the event a ~~lender~~ relationship exists, Artist represents that Lender is registered or will be registered to do business in the state of _____ prior to the commencement of services hereunder.
- 11. MISCELLANEOUS:** Artist may not waive any provision of this Agreement without the written consent of SAG-AFTRA. Company hereby acknowledges that not later than the commencement of Artist's principal photography services on the Picture, Company shall be a SAG-AFTRA signatory company.

12. SPECIAL PROVISIONS: _____

IN WITNESS WHEREOF, the parties have executed this Agreement as of the day and year first above written.

("Company")

By: _____ ARTIST'S SIGNATURE: _____
Printed Name: _____ ARTIST'S PRINTED NAME: _____
Its: _____ ARTIST'S SOCIAL SECURITY NUMBER: _____

Production time reports are available on the set at the end of each day, which reports shall be signed or initialed by Artist. Attached hereto for Artist's use are the following: (1) Declaration Regarding Income Tax Withholding and (2) Declaration Regarding Income Tax Withholding. Artist may utilize the applicable form by delivering same to Company. Only one (1) of such forms may be used.

NOTICE TO ARTIST: IT IS IMPORTANT THAT ARTIST RETAIN A COPY OF THIS AGREEMENT FOR ARTIST'S PERMANENT RECORDS.
Weekly Actor Agreement

- Schedule F or buyout should be dealt with via business affairs
- Weekly Sag Cast or Stunt Cast maybe contracted through the production office.
- Similar to Equity - once your production is registered with SAG, a full set of current contracts will be delivered to the production.
- Completed contracts should be submitted to accounts + SAG.

**THE
PRODUCTION
GUILD** **g**
OF GREAT
BRITAIN

- This is the document you will see the most!
- Everyday, the 2nd AD should complete an Exhibit G timesheet for each SAG actor.
- Every Friday these must be submitted by the production office to SAG.

WHAT DOES IT MEAN

[illegible]

ays (one (1) day on overnight location) which Producer can designate as day(s) off for the production for which performers

- **S = Start.** The actor's first paid day.
- **R = Rehearsal.** A rehearsal day.
- **FT = Fitting.** A wardrobe fitting.
- **T = Test.** A test day for camera or makeup tests, for example. The actor may be on set, but isn't acting yet.
- **W = Work.** A typical production day.
- **TR =Travel.** A travel day.
- **H = Hold.** A hold day, when the actor isn't working, but has also been asked not to take other work, just in case. Actors typically get paid for hold days.
- **F = Finish.** The actor's last day of work on-set (does not include pickup work or ADR.)

<https://www.studiobinder.com/blog/how-to-fill-out-a-sag-exhibit-g-form/>

MEALS

- NON-DEDUCTIBLE MEAL

(ND meals reset the reward meal clock back 6hrs, but can only be provided within 2hrs after call time)

- 1ST MEAL

(6HRS from call or ND meal)

- 2ND MEAL

(If applicable, SAG Requires you to provide a 2nd meal 6hrs after the first meal)

TRAVEL TIMES

Remember, guild rules ask for 12hrs turnaround. Watch the in/out times from previous days.

LEAVE FOR LOCATION

This is the time the performer leaves home/hotel to location.

- **ARRIVE AT LOCATION**

The time the performer arrives at Unit Base/location.

- **LEAVE LOCATION**

The time the actor departs the distant location to go home.

- **ARRIVE AT STUDIO**

If sent to a studio, the time the actor arrived there.

FINAL CAST LIST



SAG-AFTRA SAG-AFTRA
5757 Wilshire Boulevard
Los Angeles, CA 90036-3600

Date Filed: _____

PICTURE TITLE: _____ SHOOTING LOCATION: _____

PRODUCTION COMPANY: _____ START DATE: _____ COMPLETION DATE: _____

ADDRESS: _____ FEDERAL I.D. # _____ STATE I.D. # _____

PHONE: _____ PICTURE # _____

DISTRIBUTOR: _____ Check One: # MP MOW OTHER TV INDUSTRIAL OTHER

To establish Residual payments, see Section 5.2 of the 1980 Basic Agreement.

* PERFORMER NAME & SOCIAL SECURITY NUMBER	* NAME OF LOAN-OUT CORPORATION & FEDERAL I.D. #	PERFORMER ADDRESS INCLUDING ZIP	(1) Period worked		Start Date	Finish Date	Contract Type	Performer Type	Total Gross Salary	Base Salary	For SAG-AFTRA Use Only		
			Days	Weeks							Time Units	Salary Units	Total Units

(1) Include days not worked, but consider worked under continuous employment provisions. Report contractually guaranteed work period or actual time worked, whichever is longer.
 (2) Insert for Daily or for Weekly type of contract.
 (3) Insert: A= Actor; ST=Stunt; P= Pilot; SG= Singer; ADR= Automated Dialogue Replacement
 (4) Include all salary, Overtime, Premium, and Stunt Adjustments. Do not include any penalties paid (i.e. Meal Penalties, Forced calls, etc.).
 (5) List base contractual salary (i.e. \$1,500.00/week or \$500.00/day).
 * If performer was employed and paid through his/her loan out corporation, list both the performer's name/SSN and the corporation name and Federal ID number.

Final Cast List Information Sheet 7.1 1 of 6

- Should be completed when the production wraps.
- Utilise info from Contract and Exhibit G's.
- Check rate/gross with Accounts.
- Issue to SAG Rep
- Keep copy for Wrap files.

CASTING DATA REPORT



CASTING DATA REPORT

See Reverse
For Instructions

THIS FORM MUST BE COMPLETED FOR EACH MOTION PICTURE AND EACH EPISODE OF EACH SERIES PRODUCED FOR THE QUARTER IN WHICH PRINCIPAL PHOTOGRAPHY WAS COMPLETED.

1) PRODUCTION COMPANY _____ 6) DATA SUBMITTED BY _____
 2) QUARTER and YEAR _____ NAME _____
 3) PROJECT (Title, Prod. No., etc.) _____ TELEPHONE NUMBER _____
 4) DESCRIPTION (Feature, M.O.W., TV Series, etc.) _____
 5) TOTAL NO. OF DAYS OF PRODUCTION (Principal Photography Only) _____ 7) CHECK IF APPROPRIATE ☐ NO STUNTS

PART I

CATEGORY		FORM OF HIRING			Cast Totals	No. Of Days Worked	AGE		
		Daily	Weekly	Series			Under 40	40 & Over	Unknown
MALE	Lead								
	Support								
FEMALE	Lead								
	Support								

PART II

CATEGORY		FORM OF HIRING						# of DAYS WORKED		AGE					
		DAILY		WEEKLY		SERIES				UNDER 40		40 & OVER		UNKNOWN	
		M	F	M	F	M	F	M	F	M	F	M	F	M	F
ASIAN PACIFIC	Lead														
	Support														
BLACK	Lead														
	Support														
CAUCASIAN	Lead														
	Support														
LATINO/HISPANIC	Lead														
	Support														
N. AMERICAN INDIAN	Lead														
	Support														
UNKNOWN/OTHER	Lead														
	Support														

- Similar to the DGA equivalent, this should be completed after the production has wrapped.
- Any individuals counted on the weekly report should be counted.
- Display as a number, not a name.
- A copy should be sent direct to the SAG rep & the studio.
- Keep a copy in the wrap folder.

SAG PHW for SAG-AFTRA Theatrical Agreements



Theatrical Contribution Rates			
By role, on/after Date of Principal Photography			
Date of Principal Photography on or after	Principal Performers	Background Actors	Residuals
7/1/2022	21.00%	20.50%	20.50%

Theatrical Reporting Ceiling	
Date of Principal Photography	Ceiling Per Project, Per Performer
Current as of 7/1/2005	\$232,000

- Max PHW of \$48,720.00 to be applied per project for every principal performer.
- Max PHW of \$47,560.00 to be applied per project for every background actor
- If contractual salary doesn't exceed \$232,000.00, SAG PHW is calculated on the actual earnings.
- SAG PHW applies to salaries and over scale, doesn't apply to allowances or penalties.



SAG PHW for SAG-AFTRA Television Agreements

Television Contribution Rates			
By Role, on/after Date of Principal Photography			
Date of Principal Photography on or after	Principal Performers	Background Actors	Sideletter K
7/1/2022	21.00%	20.50%	16.50%

- Sideletter K allows for a reduced contribution rate for pilots, and season 1 and 2 of one-hour series
- Cast #1 contracted to 8 episodes of one-hour series, \$75k per episode.
- SAG PHW: 8 episodes * (\$35,000 *16.5%)
8 episodes x \$5,775.00
\$46,200.00

Television Ceilings				
Ceiling Per Episode*				
Date of Principal Photography	1/2 Hour	1 Hour	1 1/2 Hours	2 or More Hours
7/1/2024 and after	\$25,000	\$35,000	\$33,000	\$40,000
7/1/1983 through 6/30/2024	\$15,000	\$24,500	\$33,000	\$40,000

- Cast #2 contracted to 7 episodes of one-hour series, \$25k per episode.
- SAG PHW: 7 episodes * (\$25,000 *16.5%)
7 episodes x \$4,125.00
\$28,875.00

SAG Monthly Returns

SCREEN ACTORS GUILD- PRODUCERS PENSION AND HEALTH PLANS						
THEATRICAL WEEKLY REPORT OF CONTRIBUTIONS						
All information on the form must be completed					Page 1 of 2	
Studio Code #		Liquidated Damages: Reports received over 30 days after the PAYROLL PERIOD ENDING date will be assessed 10% of the contributions due. Reports received over 60 days after the PAYROLL PERIOD ENDING date will be assessed 20% of the contributions due. Effective January 1, 1989, Failure to supply project titles and social security numbers of all performers for which contributions are being remitted will result in the assessment of liquidated damages in the amount of 10% of the Pension and Health contributions due. If the Producer's failure to supply the data requested continues for 60 or more days, then liquidated damages of 20% of the contributions due will be assessed.				
Signatory Employer						
Street Address						
City & State Zip						
Telephone ()						
FOR OFFICE USE ONLY		Start Date of Principal Photography _____ Payroll Period Ending _____ Name of Picture _____				
Check No. _____						
Amount \$ _____						
Date Received _____						
List only the Performers employed during the above indicated week WHO WORKED UNDER S.A.G. JURISDICTION and for whom contributions are due the Pension and Health Plans.						
Picture ID		Picture Type				
Report Actors and Background Performers Separately						
SOCIAL SECURITY NUMBER (Must be Completed)	PERFORMER'S NAME			CATEGORY		REPORTABLE GROSS COMPENSATION
	LAST	FIRST	INITIAL	Actor Sessions-S Residual-R Deferred-D	Background PERFORMER E	
12345678	Cast #1			S		\$35,000
	Episode 1	\$35,000				
1345678	Cast #2			S		\$25,000
	Episode 1	\$25,000				
Total Gross Compensation Subject to Contributions				\$60,000		
Employer's Contribution @ 16.5 % of Gross Compensation				\$9,900		
Special Rate Code (please see page 2 for codes)						
Liquidated Damages @ % (See above)				1		
Make check payable to: SCREEN ACTORS GUILD-PRODUCERS PENSION AND HEALTH PLANS						
P.O. Box 54867, Los Angeles CA 90054-0867 Phone (818) 973-4472						

- Contributions are due within a month from the end of the qualifying period.
- Signatory Employer, Studio Code, Start of PP and Picture ID are required.
- SSN or artist's SAG ID must be completed
- Only pensionable income needs to be reported.

THE LATEST ON US UNIONS

SAG, DGA & WGA



WHO IS COVERED BY DGA



- Directors
- First Assistant Directors
- 2nd Assistant Directors
- UPM

DGA

WHATS CHANGED



- **Pay increases:** A 5% increase in wages on July 1, 2023, followed by 4% on July 1, 2024, and 3.5% on July 1, 2025
- **Residuals:** Larger residual payouts
- **Creative rights:** Protections for assistant directors and unit production managers
- **Working conditions:** Guarantees for working conditions
- **Soft Prep pay for Feature Directors**
- **Artificial intelligence:** Protections against the use of AI tools

DEAL MEMO



 Directors Guild of America 7920 Sunset Blvd. Los Angeles, CA 90046 (310) 289-2000 DGA@dga.org	DIRECTOR DEAL MEMORANDUM – THEATRICAL Deal Memos must be submitted <u>no later than</u> commencement of services, pursuant to Basic Agreement Article 4-10B. This confirms our agreement to employ you to direct the project described as follows: DIRECTOR INFORMATION: Name: _____ SSN# (last 4 digits): _____ Loanout: _____ FID. #: _____ Address: _____ Tel. #: _____ Salary (U.S. Dollars): \$ _____ ☐ per Film ☐ per Week ☐ per Day Additional Time: \$ _____ ☐ per Week ☐ per Day Start Date (on or about): _____ Guaranteed Period: _____ ☐ Days ☐ Weeks Check (if applicable): ☐ Second Unit Director ☐ Freelance Shorts & Documentaries If the Director's compensation will be \$200,000 or more, is it contemplated that the Director's services on the project will span two (2) calendar years (i.e. commence in one calendar year and finish in a subsequent calendar year) between commencement of preparation and delivery of answer print? ☐ Yes ☐ No Other Conditions (include credit above minimum): _____ PROJECT INFORMATION: Project Title: _____ INDIVIDUAL having final cutting authority over the film is: _____ ACCEPTED AND AGREED: The Employee hereby authorizes the Employer to deduct from his or her salary the amount specified in the Directors Guild of America Basic Agreement as the Employee's contribution to the Directors Guild of America-Producer Pension Plan. The Employer will pay the amount so deducted directly to the Pension Plan on the Employee's behalf. THE UNDERSIGNED RESERVES THE RIGHT TO DISCHARGE THE EMPLOYEE AT ANY TIME SUBJECT ONLY TO THE OBLIGATION TO PAY THE BALANCE OF ANY COMPENSATION DUE, TO THE EXTENT REQUIRED BY THE DGA BASIC AGREEMENT TO WHICH THIS EMPLOYMENT IS SUBJECT. Signatory Employer (Company Name): _____ Signatory Employer Representative Signature: _____ Date: _____ Employee Signature: _____ Date: _____
--	---

BA-C1-DiFilm

- A pre-fillable PDF
- Inc. Name / Rate / SSN
- The salary must be in dollar amounts
- Please indicate whether the deal memo is for 2nd Unit work, Additional Photography or Re-Shoots.
- When completing the director deal memo, there can only be one person listed as having final cutting authority over the film
- When completing a deal memo for Below The Line (BTL) working 2nd Unit, Additional Photography, or Re-Shoots, please note on the “Other Conditions” line.
- Signed by employee + Studio Exec

THE
PRODUCTION
GUILD
OF GREAT
BRITAIN

- # DIRECTORS GUILD OF AMERICA

Weekly Work List

Project: _____

Week Start Date: _____ Week End Date: _____

Signatory Company: _____

Contact Name: _____

Address: _____

City/State/Zip: _____

Prepared By: _____

Phone: _____ Email: _____

Name	SSN (last 4 digits)	Category	Episode # (if applicable)

Please differentiate between 2ADs, Second 2ADs & Add'l 2ADs, and identify Directors on 2nd Unit, or Added Scenes/Retakes. When employing DGA-covered Location Managers, please provide their specific category. (e.g. 2AD/Loc Mgr or Second 2nd/Loc Mgr or Add'l 2AD/Asst Loc Mgr, etc.)

Return to: rcforms@dga.org

**THE
PRODUCTION
GUILD** **g**
OF GREAT
BRITAIN

- Directors Guild of America
Employer Quarterly Gross Earnings Report**
- QUARTER/YEAR COVERED:** _____
- Signatory Company: _____
- Contact Name: _____
- Address: _____
- City/State/Zip: _____
- Phone: _____ Email: _____
- | Name | SSN (last 4 digits) | Category | Project | Earnings |
|------|---------------------|----------|---------|----------|
| | | | | |

Prepared By: _____

Phone: _____ Email: _____
- DGA quarters for reporting gross earnings are as follows: Q1: Jan 1-Mar 31, Q2: April 1-June 30, Q3: July 1-Sept 30, Q4: Oct 1-Dec 31. One quarter per report.*
- Return to: reforms@dga.org

EMPLOYMENT DATA REPORT



DGA FORM 310-203-2004						
Date:		Signatory Company:				
Project Title:		Prepared By:				
Season/Year Covered:		Phone:		Email:		
DIRECTOR:						
	White	African-American	Hispanic	Asian-American	Native American	Unknown
MALE						
FEMALE						
FIRST TIME DIRECTORS: Primetime Dramatic Television Programs						
	White	African-American	Hispanic	Asian-American	Native American	Unknown
MALE						
FEMALE						
UNIT PRODUCTION MANAGER:						
	White	African-American	Hispanic	Asian-American	Native American	Unknown
MALE						
FEMALE						
FIRST ASSISTANT DIRECTOR:						
	White	African-American	Hispanic	Asian-American	Native American	Unknown
MALE						
FEMALE						
SECOND ASSISTANT DIRECTOR (all Second ADs, including Key Second ADs, Second Second ADs and Additional Second ADs):						
	White	African-American	Hispanic	Asian-American	Native American	Unknown
MALE						
FEMALE						
ASSOCIATE DIRECTOR (formerly known as "Technical Coordinators") Primetime Multi-Camera Dramatic Programs						
	White	African-American	Hispanic	Asian-American	Native American	Unknown
MALE						
FEMALE						
ASSOCIATE DIRECTOR: Live & Tape Television						
	White	African-American	Hispanic	Asian-American	Native American	Unknown
MALE						
FEMALE						
STAGE MANAGER: Live & Tape Television						
	White	African-American	Hispanic	Asian-American	Native American	Unknown

- To be completed at the end of a production.
- Any individuals counted on the weekly report should be counted.
- Display as a number, not a name.
- Number of persons employed and number of total guaranteed days worked. i.e "1/65"
- Submit to DGA direct, keep a copy on file for wrap folder.

Director:	White	African-American	Hispanic	Asian-American	Native American	Unknown
MALE	1/56					
FEMALE		1/25				

DGA for Directors



For Directors with a start date on or after July 1st 2024:

- DGA EE Pension 2.5%
- DGA Co Pension 8.5%
- DGA Co HW 11%
- DGA PPL 0.5%

<u>Ceilings</u>	Pension	Health + PPL
Theatrical	\$300k	\$400k
Pilots up to 30 mins	\$170k	\$170k
Pilots 30-90min	\$225k	\$225k
Motion Picture/Multi-part closed	\$300k	\$300k

For TV Episodic: 250% of scale or actual salary whichever is greater

- Fringes apply to all : salary, hol pay, bank holiday, travel + extra days
- Fringes don't apply to allowances or penalties.

DGA for ADs and UPMs

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 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				
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, Studio	\$1,471	\$1,197	\$911	\$0	\$0				
Weekly Production Fee, Location	\$1,751	\$1,471	\$1,197	\$0	\$0				
Daily Employment Salary, Studio	\$1,696	\$1,613	\$1,081	\$1,020	\$621				
Daily Employment Salary, Location	\$2,375	\$2,256	\$1,510	\$1,426	\$871				
Daily Employment Production Fee Studio/Location	\$368	\$438	\$299	\$368	\$228	\$299	\$0	\$0	\$0

ALL BASIC SCALE GRANTS PROGRAMS ARE EMPLOYED ON A PROGRAM IN EXISTENCE AS OF 2003 WITH SCHEDULES AS FOLLOWS:

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 Production Between 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				
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, Studio	\$1,414	\$1,151	\$876	\$0	\$0				
Weekly Production Fee, Location	\$1,684	\$1,414	\$1,151	\$0	\$0				
Daily Employment Salary, Studio	\$1,631	\$1,551	\$1,039	\$981	\$597				
Daily Employment Salary, Location	\$2,283	\$2,169	\$1,452	\$1,372	\$837				
Daily Employment Production Fee Studio/Location	\$354	\$421	\$288	\$354	\$219	\$288	\$0	\$0	\$0

- DGA Scale usually changes every June
- Minimum salaries to be processed unless different figures agreed as per deal memo
- In the studio, 6th day paid at 150% of the daily salary, 7th day paid at 200% of the daily salary
- On location, 6th day is included in the workweek hence no additional payment due (unless contractually agreed). 7th Day is paid at 1/5th of the weekly studio salary
- There are 11 DGA recognised bank holidays. Additional daily salary is due for work on the BH.
- If BH not worked, daily salary paid as Holiday Accrual Paid.
- Distance Location incidental allowance due at \$24.00 per day



DGA for ADs and UPMs

	Rate	Applies to	Ceiling	Notes
DGA Vacation Pay	4%*	Salary + Add Days + Hol Pay	n/a	2% for 1 and 1/2 hour
DGA Employee	2.5%	Salary + Add Days + Hol Pay + Prod.	\$250,000	
DGA Company Pension	8.5%	Salary + Add Days + Hol Pay + Prod.	\$250,000	
DGA Training Plan	0.375%	Salary + Add Days + Hol Pay + Prod.	\$250,000	
DGA Qualification List	0.125%	Salary + Add Days + Hol Pay + Prod.	\$250,000	
DGA Health and	11%	Salary + Add Days + Hol Pay + Prod.	\$250,000/\$350,00	Higher ceiling for
DGA PPL	0.5%	Salary + Add Days + Hol Pay + Prod.	\$250,000	
DGA HW 14.5%	14.5%	Vac Pay + COA	n/a	
DGA Holiday Accrual	4.583	Salary	n/a	2.2915% for 1 and 1/2

For A Pilot or during first production year of a single camera of 1-hour or 1/2-hour series other than High budget SVOD or Pay TV.

DGA for ADs and UPMs

Overtime/Extended Day

- Treated by DGA as penalty hence no fringes apply

EXTENDED WORKDAY

EXTENDED WORKDAY		SINGLE CAMERA	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 hours. Such salary in all cases shall be 1/5 of the studio work week rate and shall be excluded from all other computations.		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	Workday Begins	Workday Ends	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.
	General Crew Call	Camera Wrap (plus travel time on distant location or "bus to" local location).	
	Hours Worked: - 13+ to 15 Hours - add'l 1/2 day's salary (does not apply to prep days or multi-camera stage shows) - 15+ to 19 Hours - another additional 1/2 day's salary - 19+ Hours - another additional full day's salary for each 4 hour period or fraction thereof worked		
Key 2nd AD & 2nd 2nd AD	Workday Begins	Workday Ends	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.
	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).	
	One 2nd AD assigned to shooting unit: - 13+ to 15 hours - additional 1/2 day's salary (does not apply to multi-camera stage shows) - 15+ to 19 hours - additional 1 day's salary (does not apply to multi-camera shows) - 19+ hours - additional 1 day's salary for each 4 hours or portion thereof worked. Two or more 2nd ADs assigned to shooting unit: - 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.		
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.		

DGA for ADs and UPMs

Completion of Assignment

- COA capped at a maximum of six events per production, per season for Single Camera shows
- No cap on the number of COA for multi-camera shows
- Additional week's salary due based on actual Earnings including overscale but excluding Production Fee if employed for 2 weeks or more
- 2 ½ days due if employed less than two weeks
- No COA due if employed for less than 5 days

**THE
PRODUCTION
GUILD** **g**
OF GREAT
BRITAIN

[illegible]

- **Due within a month from the end of the qualifying period**
- **Need to be submitted to Employers Contributions team at DGA**

THE LATEST ON US UNIONS

SAG, DGA & WGA

PGGB HALF DAY COURSE



Q&A

