

ARTICLE 2.

SECTION A. DIRECTORS

Subject only to the supervision and control of the Producer, the Executive Producer, or the Company executive to whom he/she reports, the authority and responsibility of the Director includes the following:

1. All changes and cuts in the script at the time of recording or "on-the-air" to bring the script into conformity with the Director's artistic interpretation and time requirements.
2. Casting and auditioning for casting during the period of his or her employment. In addition, the Director shall be advised of all prior casting commitments at the time of his or her engagement and will thereafter be advised of all proposed casting.
3. Determining, in production conferences with any persons assigned to the program or commercial, all audio and video elements of the program or commercial.
4. Selection and approval of music.
5. Directing of all elements of each television program or commercial.
6. On-the-air integration of the various elements that make up a multi-mobile unit or multi-point origination.
7. Directing all closed circuits and non-broadcast presentations which require the duties of a Director.
8. Surveying all remote locations.
9. The Director or, at his or her option, an Associate Director or Stage Manager, shall issue instructions directly to the technical crew.

10. The Director who directs the recording of the production of a pre-recorded television program or commercial shall edit such recording (including sweetening, if any) for initial broadcast, including exhibition on any type of closed circuit or non-broadcast presentation.

If the Company edits the program for subsequent broadcast, the Company will assign a Director or Associate Director to edit such program.

SECTION B. ASSOCIATE DIRECTORS

Subject only to the supervision and control of the Producer, the Executive Producer, or the Company executive to whom he/she reports, an Associate Director shall perform the following functions or supervise the performance of them by others:

1. Pre-production
 - (a) Confer with the Producer and the Director, or the Producer-Director, on plans for the programs, closed circuits, non-broadcast presentations and commercials and attend production meetings in connection therewith.
 - (b) When requested by the Director, prepare and/or check for the Director the production breakdown of the program and/or segments thereof prepared by others.
 - (c) On musical shows, notwithstanding the reference to audio pre-recording in Article 1.B.4.(b), audio pre-recording of musical elements.
2. Dry Rehearsal
 - (a) Lay out floor plans to scale.
 - (b) Time rehearsals.
 - (c) Notify cast and other persons concerned of script change.

- (d) Assist the Director in preparation of shooting scripts and see that copies are distributed to all persons concerned.
3. Camera Rehearsal, Dress Rehearsal, Production (Live or Tape)
- (a) Preset cues as assigned by the Director.
 - (b) Check all facilities in the studio.
 - (c) Work out, in conjunction with the Stage Manager, the complete set and strike routine.
 - (d) Perform all timing functions and give all time cues.
 - (e) Hold the book during camera blocking and prompt cast when not done by the Stage Manager.
 - (f) Assist the Director in maintaining communication with all personnel connected in any way with the television program or commercial.
 - (g) Prepare telecast reports, top sheets, etc. as required by the Company and forward the "as broadcast" script for filing.
4. Subject to the provisions of this Article as elsewhere herein provided, no one other than an Associate Director shall perform any of the aforesaid functions, or any other function of an Associate Director not specified above, as those functions are commonly known in the television broadcasting industry. In addition, Associate Directors may perform, upon assignment by the Company, any additional management functions.
5. In the event that, by means of technological advances, the Company changes its method of operations, functions now performed by the Associate Director at the time of broadcast or pre-recording will continue to be performed by Associate Directors, if such functions remain necessary, even though the performance of such functions may be at a different time or place in relation to the broadcast or pre-recording.

6. If, with the approval of the Company, the Director who directs the production of a pre-recorded television program is not available to edit such program, the Company will assign the Associate Director to edit such program under the supervision of the Producer or Executive Producer of the program. If the Associate Director is not available, then the editing may be done by the Producer or Executive Producer of the program or by another Director. Sweetening shall be treated as a function of editing.

The foregoing provisions of this subparagraph 6. do not apply to multi-camera prime time dramatic programs.

See Article 10, Part 1, Section C.1. concerning additional duties for Associate Directors employed on prime time dramatic programs.

SECTION C. STAGE MANAGERS

Subject only to the supervision and control of the Producer, the Executive Producer, or the Company executive to whom he/she reports, a Stage Manager shall serve as the sole liaison between the Director or Producer-Director, Associate Director and all persons and facilities in the studio, on location or on the stage during all stagehand rehearsals where the stagehands are performing their functions (this does not include set-ups), camera rehearsals, pre-recording and performances. Specifically, he or she shall:

1. Supervise the stagehands, chief carpenters and property persons in
 - (a) marking positions of scenery and properties, special effects, art work and title cards;
 - (b) flying or bringing in all drops during rehearsal and on the air;
 - (c) operating travelers, tabs, curtains and similar devices.
2. Recommend, subject to the Director, Producer or Producer-Director, when extra persons should be brought in.

3. Relay information to persons directly involved on the stage or studio floor or on location, including specifically:
 - (a) Relaying stage directions of the Associate Director, Director or Producer-Director.
 - (b) Responsibility for notifying performers on the set of the time for subsequent rehearsals and the announcement of rehearsal breaks.
 - (c) Assigning the allocated dressing rooms to be used during camera rehearsals, prior to such rehearsal, in accordance with the importance and the needs of the cast.
 - (d) Holding the book during camera blocking and prompting the cast when not done by the Associate Director.
 - (e) Marking all positions on the set for performers.
 - (f) Designating proper locations for costume changes and giving necessary costume change information to the wardrobe person.
 - (g) Holding cards which give directions from the Director, Producer-Director or Associate Director and timing information to the cast.
 - (h) Give all cues from the floor or, if on location, the equivalent thereof.
4. If there is a production meeting(s) during the period of his or her employment, a Stage Manager shall be assigned to at least one production meeting on all programs.
5. It shall be the sole responsibility of the Stage Manager to make up and put before the camera the slate or any other visual identification used in substitution thereof.
6. The use of telex, IFB or other related communications or intercommunication device(s) will not replace the use of the Stage Manager.

7. Subject to the provisions of this Article as elsewhere herein provided, no one other than a Stage Manager shall perform any of the aforesaid functions, or any other functions of a Stage Manager not specified above, as those functions are commonly known in the television broadcasting industry. In addition, Stage Managers may perform, upon assignment by the Company, any additional management functions.

See Article 10, Part 1, Section C.2. concerning additional duties for Stage Managers employed on prime time dramatic programs.

SECTION D. CONSTRUCTION

The foregoing description of Director, Associate Director and Stage Manager duties is not intended, nor shall it be construed, either to enlarge or diminish the duties or functions of Directors, Associate Directors or Stage Managers, as such duties or functions have been customarily performed in the television industry. The foregoing description of Director, Associate Director and Stage Manager duties is not intended, nor shall it be construed, either to enlarge or diminish, in consultation with the Director, Associate Director or Stage Manager, the duties or functions of Company executives and/or departments as such duties or functions have been customarily performed for the Company.

The foregoing language will be construed in accordance with the following examples:

EXAMPLE 1: One of the above-described duties makes editing for initial broadcast a duty of either the Director or the Associate Director (other than on multi-camera prime time dramatic programs). The foregoing language would not prohibit the presence of the Executive Producer in the editing room, nor the performance of his or her customary functions therein, provided that the performance of those functions does not usurp the Director or Associate Director functions or duties as set forth in Article 2.

EXAMPLE 2: Director A is directing a dramatic program for Company Y. The Producer is on stage giving acting suggestions to talent. The foregoing language would prohibit the Producer from giving those suggestions to anyone other than the Director without consulting with and getting the approval of the Director. The foregoing language would not prohibit the

Producer from being on stage. No one other than the Director may act as the Director of the talent, camera crew or sound crew on the set.

EXAMPLE 3: At Company Z, the Production Assistant is doing pre-production timing, prior to the contractually required time for the employment of an Associate Director. The foregoing language would not prohibit this.