

ARTICLE 24

Terms and Conditions for Multi-Camera Prime Time Dramatic Pilots, Presentations and Series

24-101 Programs Covered

Except as otherwise provided herein, this Article 24 covers multi-camera dramatic pilots, presentations and series episodes, the recording of which commences on or after July 1, 2017, provided that:

- (a) any such episode is part of a series, the recording of which series commenced on or after February 10, 2002; and
- (b) any such pilot, presentation or episode is intended for initial exhibition in prime time and is produced either:
 - (i) for free television;
 - (ii) for the pay television/videocassette market and is of a type generally produced for network prime time; or
 - (iii) for basic cable, is one-half hour or more in length and is “high budget” within the meaning of Paragraph 23-101 of this Agreement or Article 31.A.1. of the Freelance Live and Tape Television Agreement.

All other multi-camera programs shall be covered by existing Agreements.

Live broadcasts of programs, including those that would otherwise be covered under the preceding paragraph, are not covered by this Article 24, but are instead covered by the FLTTA.

Prime time dramatic television programs shot “single camera style” are not covered under this Article 24 and are instead subject to the other terms and conditions of this Agreement. However, the foregoing sentence does not apply to the use of “single camera style”

shooting to record scenes in a program or an episode of a series otherwise covered under this Article 24, provided that the predominant style of shooting remains “multi-camera style.” All other single camera programs shall be covered by existing Agreements. The parties agree to discuss in good faith issues that may arise due to production changes as a result of use of digital cameras.

**Section 24-200 TERMS AND CONDITIONS APPLICABLE TO
EMPLOYEES EMPLOYED ON COVERED PROGRAMS**

Except as otherwise provided or modified herein, the terms and conditions of the Basic Agreement shall apply to any program or series covered by this Article 24. The terms of this Article 24 shall prevail over any inconsistent provision in the Basic Agreement.

**Section 24-300 TERMS AND CONDITIONS APPLICABLE TO
DIRECTORS EMPLOYED ON COVERED PROGRAMS**

**24-301 Base for Residual Payments for Reruns Other than in Network
Prime Time**

The base for residual payments due for programs produced under this Article 24 and rerun on free television other than in network prime time shall be as follows:

Length	7/1/17	7/1/18	7/1/19
30 minutes	\$13,577	\$13,713	\$13,850
1 hour	\$24,673	\$24,920	\$25,169
1½ hours	\$36,919	\$37,288	\$37,661
2 hours*	\$46,952	\$47,422	\$47,896

*Over two (2) hours, residuals will be computed *pro rata* based on the applicable one (1) hour rate.

**Section 24-400 TERMS AND CONDITIONS APPLICABLE TO
CLASSIFICATIONS OTHER THAN DIRECTORS (*i.e.*,
FOR “BELOW-THE-LINE” EMPLOYEES) EMPLOYED
ON COVERED PROGRAMS**

24-401 Staffing

Staffing of classifications other than Directors shall be as provided in Paragraph 13-202 of the BA, except that on any program otherwise covered by this Article 24 for which a line cut is recorded for purposes of editing and/or delayed broadcast, an Associate Director shall be employed and the employment of a Key Second Assistant Director shall be at the Producer’s discretion, based on duties.

Consistent with the BA, the Employer may, at its discretion, employ an Associate Director (formerly known as “Technical Coordinator”) on “film style” programs.

24-402 Definitions/Duties

(a) Unit Production Managers

The duties of Unit Production Managers employed on programs covered by this Article 24 are as set forth in Paragraph 1-302 of the BA.

(b) First Assistant Directors

The following duties shall apply to First Assistant Directors employed on programs covered by this Article 24 in lieu of the provisions of Paragraph 1-303:

The First AD performs his/her duties subject to the supervision and control of the Producer, Production Executive or UPM. The First AD is involved in preparing a shooting schedule. During production, he or she assists the Director with respect to on-set production details, coordinates and supervises crew and cast activities and facilitates an organized flow of production activities. The First Assistant Director may be assigned responsibilities of the UPM. His or her prime responsibility is

to assist the Director. The duties of the First AD include, but are not limited to, supervision of or participation in the following:

- (1) Administer Company policies, Guild and Union contracts and government regulations.
- (2) Break down the script into all elements for shooting and coordinate schedules for rehearsal, camera blocking and shooting. Arrange school and work schedules when minors are employed. Prepare the schedule, to keep within the time limitations imposed by the budget, cast availability and script requirements. Assist the Director in conducting production meetings.
- (3) Prepare the call sheets and production reports and determine cast and crew calls and communicate advance schedules to cast and crew.
- (4) Conduct a safety meeting on the set with cast and crew as required by the Company. Inspect the set daily for potential safety violations and report any such problems. Prepare accident reports as assigned.
- (5) Order extra performers through casting agency and wardrobe requirements. Give call to casting agency.
- (6) Inform make-up and hair personnel of script requirements; coordinate approval of wigs, special make-up, body make-up, tattoos, etc., facilitate the scheduling of all hair and make-up personnel.
- (7) On camera days, cue actors' entrances, receive Director notes and relay them to actors. Call camera repos. Communicate Producer and Director instructions to the department heads.
- (8) If requested to do so, inform warm-up personnel of show procedure, pre-recorded scenes and unusual elements in

the episode and coordinate his/her technical requirements.

- (9) Direct background action and supervise crowd control. Block extra performers for cameras. Coordinate with the UPM and/or Producer any financial adjustments needed for extras.
- (10) Coordinate wardrobe fittings for talent and integrate into rehearsal schedules.
- (11) Maintain a quiet and orderly set.
- (12) Execute dressing room assignments per actors' contracts and secure keys.
- (13) Prepare production boards when appropriate.
- (14) When shooting off the stage, if delegated by the UPM or Producer, oversee and/or aid in the search, survey, and management of such locations as may affect the production and ascertain the specific requirements. The First AD, when possible, will be sent to each off-stage location site sufficiently before commencement of shooting to perform adequately his or her duties. When shooting off-stage, the First AD assigns trailers and honeywagons, checks weather reports and supervises any traffic and crowd control, catering, police and fire details. In addition, the First AD may aid in scheduling food, lodging and other facilities.

(c) Second Assistant Directors

The following duties shall apply to Second Assistant Directors employed on programs covered by this Article 24 in lieu of the provisions of Paragraph 1-304:

The Second AD performs his/her duties subject to the supervision and control of the Producer, Production Executive or UPM, and under the direct supervision of the First AD. The

Second AD is assigned by the Employer as an assistant to the First AD in conducting the business of the set or the location site. The term “Second AD” includes Key Second ADs, Second Second ADs, and Additional Second ADs. First ADs may perform the Second AD’s duties listed below and the Second AD may perform the duties of the First AD. The duties of the Second AD include, but are not limited to, the supervision of or participation in the following:

- (1) Assist the First AD in all aspects of managing the set.
- (2) Prepare call sheets, handle extra performers’ requisitions, and other required documents for approval by the First AD, UPM or the production office.
- (3) Prepare the daily production report and end of the day paperwork.
- (4) Distribute scripts and script changes and production schedules to cast and crew on set.
- (5) Distribute call sheets and schedules to cast and crew on set.
- (6) Distribute and collect I-9s, W-4s, time cards, and other required paperwork, when requested to do so.
- (7) Arrange to unlock dressing rooms and trailers, mark rooms with actor’s names, make sure heat and/or air are on in dressing rooms and on stage.
- (8) Assist in the inspection of the set for safety. Inform the First AD of any potential safety problems. Insure that fire aisles are kept clear.
- (9) Check that make-up, hair and wardrobe have arrived and are setting up. Make sure each has a schedule of the day’s shooting order.

- (10) Coordinate with production staff so that all elements, including cast, crew and extra performers, are ready at the beginning of the day and supervise the wrap in the studio and on location (local and distant).
 - (11) Arrange for ND meals as needed.
 - (12) Inform actors when to go to make-up and hair and when to get into wardrobe. Inform actors when and where the Company will serve meals. Sign cast members in and out.
 - (13) Supervise the set-up of an area for the background performers. Check in background performers, distribute appropriate paperwork and coordinate make-up, hair and wardrobe.
 - (14) Bring performers to the set when needed.
 - (15) Assist the First AD in giving stage cues.
 - (16) Assist the First AD in the direction and placement of background action and supervision of crowd control.
 - (17) At the end of day, distribute call sheets for the next day. Collect and sign background performer's vouchers and/or paperwork. Notify cast and crew members of any changes for the next day.
 - (18) When shooting off the stage, assist the First AD and UPM in the performance of the duties described in the First AD section (14).
 - (19) Supervise and direct the work of any DGA Trainee assigned to the production.
- (d) The foregoing descriptions of First Assistant Director and Second Assistant Director duties and the description of Associate Director duties set forth in Paragraph 1-305 of this BA are not intended, nor shall they be construed, either to

enlarge or diminish the duties of UPMs, First and Second Assistant Directors, and Associate Directors or other personnel as such duties are presently and were heretofore customarily performed on multi-camera prime time dramatic television programs.

(e) Associate Directors

The following duties shall apply to Associate Directors employed on programs covered by this Article 24 for which a line cut is recorded for purposes of editing and/or delayed broadcast:

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

- (1) Assist the Director in planning and conducting the production meeting with all department heads. Outline all visual, audio and technical camera requirements.
- (2) Break down the script to determine all technical and shooting requirements.
- (3) Attend rehearsals and mark all blocking of actors as stated by the Director. During rehearsals, follow through on any special needs that may be added in subsequent script drafts.
- (4) Assist the Director in working out shots; mark all shots into the script.
- (5) Upon delivery of final shoot script, mark a final script including all camera shots, audio, video, special effects, music, special lighting and SFX cues. Assign all camera shots sequential numbers.

- (6) Prepare the technical director's script. Before camera rehearsal, conduct a meeting with camera operators to explain and assign all camera shots. Conduct meeting with Audio to review all cues and blocking for audio coverage.
- (7) During camera rehearsal and shooting of the show, communicate with the technical director, camera operators, lighting, audio and video departments to explain all shot and blocking changes.
- (8) During camera rehearsal and shooting, call shot numbers to prepare camera operators. Responsible for the accuracy of all camera shots. Watch camera coverage for all corrections and duplication.
- (9) Confer with audio on placement of microphones on set. Supervise the timing and editing of all music and sound effects for playback and integration into the show. Ensure that all audio, including music and effects, is suitable for use in production and post-production.
- (10) Communicate music, audio, special effects, Director pick-up cues, blocking changes and cues for actors when needed, through a headset to stage manager.
- (11) During production, supervise the integration of visual and electronic special effects, including but not limited to, green screen, ADR, matte processes, including additional footage, graphics, animation, photos, art work and pre-recorded material.
- (12) Participate in determination of ISO shots (additional camera coverage) for use in post-production. Be aware of potential assembly of show and adjust coverage for possible tape cuts, performance changes and tightening.

24-403 Salary Rates and Production Fees**(a) Unit Production Managers, Assistant Directors and Associate Directors**

The minimum salary rates and production fees for Unit Production Managers, Assistant Directors and Associate Directors employed on programs covered by this Article 24 are as follows:

(1) Salary Rates

Studio Workweek	7/1/17	7/1/18	7/1/19
Unit Production Manager	\$4,961	\$5,085	\$5,212
First Assistant Director	\$4,714	\$4,832	\$4,953
Key Second Assistant Director	\$3,274	\$3,356	\$3,440
Second Second Assistant Director	\$3,106	\$3,184	\$3,264
Additional Second Assistant Director	\$1,901	\$1,949	\$1,998
Associate Director (line cut programs)	\$4,488	\$4,600	\$4,715

Distant Location Workweek	7/1/17	7/1/18	7/1/19
Unit Production Manager	\$6,945	\$7,119	\$7,297
First Assistant Director	\$6,591	\$6,756	\$6,925
Key Second Assistant Director	\$4,496	\$4,608	\$4,723

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Distant Location Workweek	7/1/17	7/1/18	7/1/19
Second Second Assistant Director	\$4,258	\$4,364	\$4,473
Additional Second Assistant Director	\$2,611	\$2,676	\$2,743
Associate Director (line cut programs)	\$6,278	\$6,435	\$6,596

(2) Production Fee (per week):

Studio Workweek	7/1/17	7/1/18	7/1/19
Unit Production Manager	\$1,077	\$1,104	\$1,132
First Assistant Director	\$871	\$893	\$915
Key Second Assistant Director	\$666	\$683	\$700
Associate Director (line cut programs)	\$830	\$851	\$872

Distant Location Workweek	7/1/17	7/1/18	7/1/19
Unit Production Manager	\$1,279	\$1,311	\$1,344
First Assistant Director	\$1,077	\$1,104	\$1,132
Key Second Assistant Director	\$871	\$893	\$915
Associate Director (line cut programs)	\$1,021	\$1,047	\$1,073

(b) Associate Directors

The minimum salary rates for Associate Directors employed on programs covered by this Article 24 are as follows:

Associate Directors	7/1/17	7/1/18	7/1/19
Daily	\$1,170	\$1,199	\$1,229
Three (3) Day	\$3,195	\$3,275	\$3,357
Weekly	\$4,696	\$4,813	\$4,933

An Associate Director employed on the 3-day rate may perform services for multiple episodes during the guaranteed period; an Associate Director employed on a weekly basis may perform services on multiple episodes or on more than one series. The daily rate may be utilized for a replacement Associate Director or for work outside the guaranteed period of employment.

24-404 **Prep Time**

- (a) On programs on which a line cut is recorded for purposes of editing and/or delayed broadcast, the First Assistant Director shall be guaranteed not less than two (2) days of prep time. With respect to other programs covered under this Article 24, the First Assistant Director shall be guaranteed not less than three (3) days of prep time.
- (b) On programs on which a line cut is recorded for purposes of editing and/or delayed broadcast, there shall be no guaranteed prep period for the Key Second Assistant Director. With respect to other programs covered under this Article 24, the Key Second Assistant Director shall be guaranteed not less than one (1) day of prep time.
- (c) On programs on which a line cut is recorded for purposes of editing and/or delayed broadcast, the Associate Director assigned shall be guaranteed not less than one (1) prep day for a half-hour program.

24-405 Completion of Assignment Pay

Completion of assignment (“COA”) pay shall be paid at fifty percent (50%) of the current rate for all hiatus periods. The final COA payment for the season (or of employment) is at one hundred percent (100%). There shall be no cap on the number of completion of assignment payments for programs produced under this Article 24.

All payments of completion of assignment pay hereunder to First and Key Second Assistant Directors, other than the final payment for the season (or of employment), shall be treated as salary and, as such, shall be subject to pension and health contributions and to vacation and unworked holiday pay. The payment of said amounts shall constitute compensation for work performed by any such employee during the hiatus period, unless the Employer requires the employee to report to the production office or a location on more than two (2) days of the hiatus period.

24-406 Other Working Conditions

Working conditions (other than those specifically addressed herein) for Unit Production Managers, First Assistant Directors, Second Assistant Directors and Associate Directors employed on programs covered by this Article 24 shall be as set forth in the Basic Agreement, except as provided below:

- (a) Paragraph 13-216 regarding dinner allowances does not apply.
- (b) The following additional provisions shall apply:
 - (1) When the Unit Production Manager, First Assistant Director, Second Assistant Director or Associate Director duties set forth herein are required to be performed at a facility (which is being used for the production of a program) pursuant to a previously existing collective bargaining agreement which mandates that such Unit Production Manager, First Assistant Director, Second Assistant Director or Associate Director duties must be exclusively performed by members of the bargaining unit covered by such

previously-existing agreement, then the Employer shall not be required to assign a Unit Production Manager, First Assistant Director, Second Assistant Director or Associate Director. Except as limited by the foregoing or by applicable law, no Guild member employed in a Guild category shall be required to work with any non-Guild Director, non-Guild Unit Production Manager, non-Guild Assistant Director or non-Guild Associate Director.

- (2) If the Employer utilizes the live/tape services of any existing facility (*e.g.*, ABC, KTTV) which has traditionally supplied personnel not covered by the BA or the FLTTA to perform duties covered under this Article 24, then this Article 24 shall not preclude the Company from using such personnel to perform such duties while utilizing the live/tape services of such facility.
- (c) With respect to screen credit on programs for which a line cut is recorded for purposes of editing and/or delayed broadcast, the Employer shall accord credit as provided in Paragraph 13-209 of the Basic Agreement, except that the classifications UPM, Associate Director and First Assistant Director (First Stage Manager) shall be substituted for UPM, First Assistant Director and Key Second Assistant Director.
- (d) With respect to Employees (other than Associate Directors) employed on a three-day per week minimum guarantee, and to the extent that Paragraph 13-206(d) applies, the amount payable pursuant to that provision shall be seven and one-half ($7\frac{1}{2}$) days of completion of assignment pay (three (3) times two and one-half ($2\frac{1}{2}$) days) (in lieu of any other completion of assignment pay).
- (e) Paragraph 13-206(d) does not apply to Associate Directors.
- (f) Paragraphs 13-110(c) and 13-206(e) shall be applicable to Associate Directors.

- (g) If a screen credit is accorded to an Associate Director, it shall be in the form “Associate Director,” notwithstanding anything to the contrary in Paragraph 8-103.

24-407 Preference of Employment and Eligibility for Placement on Multi-Camera Qualification Lists

Preference of employment for Unit Production Managers, Assistant Directors, and Associate Directors employed on programs covered by this Article 24 shall be governed by the provisions of Section 24-600. Eligibility for placement on the Multi-Camera Qualification Lists shall be governed by the provisions of Section 24-500.

Section 24-500 ELIGIBILITY FOR PLACEMENT ON MULTI-CAMERA QUALIFICATION LISTS

The Multi-Camera Qualification Lists (“MCQLs”) shall be in addition to the existing AD and UPM Qualifications Lists. The MCQLs will be national lists. The MCQLs shall be composed of those qualified and available persons who satisfy the eligibility provisions below.

24-501 Requirements for Placement

Only the following rules shall govern placement on the MCQLs:

- (a) All qualifying days must be obtained on multi-camera television motion pictures (including videodisc/videocassette, pay television and basic cable motion pictures) of the type covered by the Basic Agreement or by the DGA Freelance Live and Tape Television Agreement or on multi-camera High Budget SVOD Programs as defined in Sideletter No. 35. The employment required under this provision for placement on a MCQL may be satisfied by employment with signatory companies to any agreement with the Guild and/or with non-signatory companies.
- (b) Seventy-five percent (75%) of the qualifying days must be “shoot days.” For purposes of the MCQLs only, individuals may count any shooting or blocking day on a multi-camera program as well as the remaining work days in a week during

which there is at least one (1) shoot day and one (1) camera blocking day. Twenty-five percent (25%) of the total days may include prep and wrap days.²⁸

- (c) There shall be no location requirements.
- (d) The verification process for counting days for placement on the MCQLs should include, to the extent possible, payroll records; pay stubs; crew/staff lists; screen credit lists; and letters of verification from production company executives. All letters must specify the duties performed.

The parties agree to consider in good faith alternative verification documents.

- (e) Any person who desires to be placed on a MCQL must meet the eligibility criteria for the applicable category in which placement is sought, as set forth below.

24-502 Eligibility Criteria for MCQL for Second Second Assistant Directors and Additional Second Assistant Directors

The following persons shall be eligible for placement on the Second Second Assistant Director/Additional Second Assistant Director Multi-Camera Qualification List:

- (a) Any individual who has worked at least 100 days as an Assistant Director, Unit Production Manager, Stage Manager and/or Associate Director on multi-camera programs other than news or sports programs; and
- (b) Any individual who has worked at least 200 days as a Stage Manager or Associate Director on multi-camera news or sports programs.

²⁸ The provisions of Paragraph 24-501(b) do not apply to qualifying days obtained on news or sports programs.

24-503 Eligibility Criteria for MCQL for Key Second Assistant Directors

The following persons shall be eligible for placement on the Key Second Assistant Director Multi-Camera Qualification List:

- (a) Any Second Second Assistant Director/Additional Second Assistant Director already on a Qualification List who works an additional 100 days as an Assistant Director, Associate Director, Stage Manager and/or UPM on multi-camera programs other than sports or news programs;
- (b) Any individual who has worked at least 200 days as an Assistant Director, Associate Director, Stage Manager and/or Unit Production Manager on multi-camera programs other than sports or news programs; and
- (c) Any individual who has worked at least 300 days as a Stage Manager or Associate Director on multi-camera news and sports programs.

24-504 Eligibility Criteria for MCQL for First Assistant Directors

The following persons shall be eligible for placement on the First Assistant Directors Multi-Camera Qualification List:

- (a) Any Key Second Assistant Director already on a Qualification List or any Associate Director who works an additional 200 days as an Assistant Director, Stage Manager, Associate Director and/or UPM on multi-camera programs other than sports or news programs;
- (b) Any individual who has worked at least 400 days as an Assistant Director, Stage Manager, Associate Director and/or Unit Production Manager on multi-camera programs other than sports or news programs;
- (c) Any individual who has worked at least 275 days as an First Assistant Director or as a First Stage Manager on multi-camera programs other than sports or news programs; and

- (d) Any individual who has worked at least 500 days as an Associate Director or Stage Manager on multi-camera news and sports programs.

24-505 Eligibility Criteria for MCQL for Unit Production Managers

Persons shall be eligible for placement on the UPM MCQL as provided in Paragraphs 14-601 and 14-602 of this BA.

Section 24-600 PREFERENCE OF EMPLOYMENT

- (a) Employer shall give preference of employment to persons on the appropriate MCQL or, either the applicable New York Area Qualification List, the applicable Third Area Qualification List, or the applicable Southern California Qualification List (whichever is geographically applicable), when employing UPMs and Assistant Directors on multi-camera prime time dramatic programs covered under Article 24 or multi-camera High Budget SVOD Programs as defined in Sideletter No. 35.
- (b) Employer may employ any person as an Associate Director on a multi-camera prime time dramatic program covered under Article 24 if such person meets the employment criteria set forth in Article 10, Part 3, Section A. of the FLTTA, except that the guarantee in subparagraph 1. of that provision shall be modified to twenty-seven (27) days of employment within nine (9) consecutive production weeks.
- (c) Notwithstanding the foregoing:
 - (1) Any individual who has worked as an Associate Director, Stage Manager, Assistant Director or UPM on any multi-camera program for a minimum of thirty (30) days within the past five (5) years shall be eligible for employment on multi-camera prime time dramatic programs covered under Article 24, or multi-camera High Budget SVOD Programs covered under Sideletter No. 35, in that category and in any other category which requires fewer qualifying days under the provisions of Article 24-500. Such additional experience shall constitute qualified days for placement on the QL. Employer shall verify

the employee's eligibility for employment pursuant to this provision. DGACA and DGA will use best efforts to establish a list of such employees.

- (2) Employer may employ any person as a Second Second or Additional Second Assistant Director on a multi-camera prime time dramatic program covered under Article 24, or a multi-camera High Budget SVOD Program covered under Sideletter No. 35, or as a Second Second Assistant Director or Additional Second Assistant Director on a multi-camera prime time dramatic program covered under Article 24, or a multi-camera High Budget SVOD Program covered under Sideletter No. 35, on which there is a line cut, if such person is guaranteed twenty-seven (27) days of employment within nine (9) consecutive production weeks.

IN WITNESS WHEREOF, the parties hereto have caused this Producers—Directors Guild of America Basic Agreement of 2017 to be executed on the date first above mentioned.

On behalf of each of the companies represented by the **ALLIANCE OF MOTION PICTURE AND TELEVISION PRODUCERS, INC.**

By 
Carol A. Lombardini

DIRECTORS GUILD OF AMERICA, INC.

By 
Russell Hollander