

1 Above-the-Line

1100 STORY, RIGHTS, AND CONTINUITY

1200 PRODUCERS

1300 DIRECTOR

1400 CAST

1500 A-T-L TRAVEL AND LIVING

1600 A-T-L FRINGES

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Above-The-Line

1100 Story, Rights, and Continuity Page 3

- The “WGA” (Writers Guild of America) ratified a new contract with the “AMPTP” (Alliance of Motion Picture and Television Producers) on October 9, '23. This resulted in a new WGA 2023 Minimum Basic Agreement (replacing the WGA 2020 MBA) which extends for 3 years from September 25, '23 through May 1, '26. However, the provisions are found in what is called the Memorandum of Agreement for the 2023 WGA Theatrical and Television Basic Agreement.

CHANGES

- 1) Salary minimums increased as follows¹:

First Period - 5% Increase 9/25/23-5/1/24
Second Period - 4% Increase 5/2/24-5/1/25
Third Period - 3.5% Increase 5/2/25-5/1/26

- 2) For the First Period, effective 9/25/23-5/1/24²: Page 4, top, “8”

WGA **\$\$ 57,289** (for budgets less than \$5 Million, under the heading “LOW”)
WGA **\$\$ 117,279** (for budgets \$5 Million or greater, under the heading “HIGH”)

- 3) The “WGA Low Budget Agreement”³ will reflect this \$57,289 figure in the “Budget \$500,000-\$1,200,000” rate card, effective 9/25/23-5/1/24 Page 5, top, “6”

1200 Producers Page 8

- Los Angeles, CA raised their minimum wage to \$16.78/hr., so let's revise our figures for non-union employees, more specifically here, the Producer's Assistant. Page 9

CHANGES

1) 1205 PRODUCER'S ASSISTANT

\$16.78 (**Hrly. Base Rate**) x 8 hours = \$134.24 ∴ \$135 Base Day Rate;
1.5 x \$16.78/hr. = \$25.17/hr. (**Overtime Rate** after 40 hrs./week worked)

** Example:

Mon-Fri @ 12 hrs./day = 60 hrs. (40 hrs. **Hrly. Base Rate** + 20 hrs. **Overtime Rate**) ∴

\$671.20 (40 hrs. x \$16.78 [**Hrly. Base Rate**]) + \$503.40 (20 hrs. x \$25.17 [**Overtime Rate**]) =
\$1,174.60 ÷ 5 days = \$234.92 ∴ **\$ 235/12-hr. day**

N/U **\$\$** 235/12-hr. day 235/12-hr. day 235/12-hr. day 235/12-hr. day

1300 Director Page 10

- For purposes of the film budgeting manual, information was drawn from what was available at the time, being the 2022-2023 DGA Rate Cards. Knowing that contract talks were pending for a new 3-year Agreement before the release of the manual, I made sure you could still find the information. That's why I sent you to an archive for those 2022-2023 Rate Cards just in case the 2023-2024 Rate Cards replaced them. It turns out that's exactly what happened, so I hope you found everything easily! Page 10, bottom, "NOTE:"
- The "DGA" (Directors Guild of America) ratified a new contract with the AMPTP on June 23, '23. This resulted in a new DGA 2023 Basic Agreement (replacing the DGA 2020 BA) which extends for 3 years from July 1, '23 through June 30, '26. However, the provisions are found in what is called the 2023 BA/FLTTA Memorandum of Agreement. As would expect, the rates in the Low Budget Sideletter for Directors increased also.

CHANGES

1) Minimum salary rates "shall be increased by five percent (5%) effective July 1, 2023, by an additional four percent (4%) effective July 1, 2024 and by an additional three and one-half percent (3.5%) effective July 1, 2025."

2) "Levels 4A & 4B": Page 12, middle

** "Weekly Salary" increased to \$17,140⁴.

DGA **\$\$** \$3,750,001 ≥ \$8,500,000 Budget Range - **\$222,820 (minimum guarantee of 13 weeks @ \$17,140)**

** "Compensation for Days Worked Beyond Guarantee" increased to \$3,428⁵
(\$17,140 ÷ 5 days) Page 13, top, "NOTE:"

1400 Cast [Page 14](#)

- Long awaited, but SAG-AFTRA ratified a new [2023 TV/Theatrical Agreement](#) with the AMPTP on December 5, '23. The 3-year contract, retroactive to November 9, '23, extends through June 30, '26. Leading up to the rollout date of the film budgeting manual, many areas of the SAG-AFTRA website still hadn't been updated yet. However, the terms of the "Agreement" were spelled out in what is called the [Summary of 2023 Tentative Successor Agreement⁶](#) to the [2020 Codified Basic Agreement and 2020 Television Agreement](#). I'll show you all the rate changes for each of the 3 contracts we studied in the film budgeting manual:

- Moderate Low Budget Project Agreement (\$300,001 ≥ \$700,000)
- Low Budget Theatrical Agreement (\$700,001 ≥ \$2,000,000)
- Theatrical Agreement (Budgets greater than \$2,000,000)

To sum things up, "minimums shall increase by 7% effective Nov. 9, 2023, by another 4% effective July 1, 2024 and by another 3.5% effective July 1, 2025." The following calculations will be based on the 7% increase, effective November 9, '23 to June 30, '24.

** Important to note, although SAG-AFTRA stated the specific percentage increases for each year, we will stay with the established SAG-AFTRA guidelines you learned in the manual. For "Moderate Low Budget," you'll multiply 35% (.35) times the current Theatrical rate for that Job Classification [Page 17](#) For "Low Budget," you'll multiply 65% (.65) times the current Theatrical rate for that Job Classification [Page 25](#)

** To find those Theatrical rates:

- a) Go to Page 32 of the film budgeting manual
- b) Follow Steps "1)" to "3)" under "SALARY"
- c) Just under the large, bold lettered "Theatrical (Basic or CBA)" heading, click on the shaded area, "Rate Sheet & Digest"
- d) Within the box labeled "Rate Sheet - Theatrical," click on the icon located to the right within the box
- e) Use the rates under the column labeled "7.0%"

CHANGES

SAG-AFTRA

MODERATE LOW BUDGET PROJECT AGREEMENT

Page 15

Day Performer Page 17, top

Effective 11/9/23-6/30/24: $.35 \times \$1,158 = \$405.30 \therefore$ **\$\$ 405/day**

Weekly Performer Page 17, top

Effective 11/9/23-6/30/24: $.35 \times \$4,019 = \$1,406.65 \therefore$ **\$\$ 1,407/W**

Daily Stunt Performer Page 18, bottom

Effective 11/9/23-6/30/24: $.35 \times \$1,158 = \$405.30 \therefore$ **\$\$ 405/day**

Weekly Stunt Performer Page 18, bottom

Effective 11/9/23-6/30/24: $.35 \times \$4,316 = \$1,510.60 \therefore$ **\$\$ 1,511/W**

Daily Stunt Coordinator Page 19, top

Effective 11/9/23-6/30/24: **\$\$ 1,158/D**

Weekly Stunt Coordinator Page 19, top

Effective 11/9/23-6/30/24: **\$\$ 4,316/W**

OVERTIME Page 20

Day Performer – Scale \$405 (10-hr. Day and 12-hr. Day)
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Page 20, middle

$\$405 \div 8 \text{ hrs.} = \$50.625/\text{hr.}$ (straight time rate);

9th-12th Hour = $1.5 \times \$50.625$ (straight time rate) = $\$75.94 \therefore$

$\$405$ (First 8 hours) + $\$151.88$ Overtime (2 hrs. x $\$75.94$) =

SAG-AFTRA **\$\$ 557/ 10-hr. day**

$\$405$ (First 8 hours) + $\$303.76$ Overtime (4 hrs. x $\$75.94$) =

SAG-AFTRA **\$\$ 709/ 12-hr. day**

Weekly Performer – Scale \$1,407 (Studio – 5-Day Week [12 hrs./day])

Page 22, bottom-23

$\$1,407 \div 44 \text{ hours} = \$31.98/\text{hr.}$ (straight time rate);
 $\$31.98 \times 1.5 = \47.97 (Used for Daily & Weekly Overtime) ∴

$\$1,407$ (Weekly Scale) + $\$479.70$ (10 hrs. x $\$47.97$ [Daily Overtime]) +
 $\$287.82$ (6 hrs. x $\$47.97$ [Weekly Overtime]) =
SAG-AFTRA **\$\$ 2,175/wk (12 hrs./day)**

Weekly Performer – Scale \$1,407 (Overnight Location – 6-Day Week [8 hrs./day, No Overtime])

Page 23, bottom

$\$1,407 \div 44 \text{ hours} = \$31.98/\text{hr.}$ (straight time rate);
 $\$1,407$ (Weekly Scale) + $\$127.92$ (4 additional hours x $\$31.98$ [straight time rate]) =
SAG-AFTRA **\$\$ 1,535/ 6-day week (8 hrs./day [No Overtime])**

LOW BUDGET THEATRICAL AGREEMENT

Page 24

Day Performer Page 25, top

Effective 11/9/23-6/30/24: $.65 \times \$1,158 = \752.70 ∴ **\$\$ 753/day**

Weekly Performer Page 25, top

Effective 11/9/23-6/30/24: $.65 \times \$4,019 = \$2,612.35$ ∴ **\$\$ 2,612/W**

Daily Stunt Performer Page 26, bottom

Effective 11/9/23-6/30/24: $.65 \times \$1,158 = \752.70 ∴ **\$\$ 753/day**

Weekly Stunt Performer Page 26, bottom

Effective 11/9/23-6/30/24: $.65 \times \$4,316 = \$2,805.40$ ∴ **\$\$ 2,805/W**

Daily Stunt Coordinator Page 27, top

Effective 11/9/23-6/30/24: **\$\$ 1,158/D**

Weekly Stunt Coordinator Page 27, top

Effective 11/9/23-6/30/24: **\$\$ 4,316/W**

OVERTIME Page 28

Day Performer – Scale \$753 (10-hr. Day and 12-hr. Day)

Page 28, middle

$\$753 \div 8 \text{ hrs.} = \$94.125/\text{hr.}$ (straight time rate);
9th-12th Hour = $1.5 \times \$94.125$ (straight time rate) = $\$141.19$.

$\$753$ (First 8 hours) + $\$282.38$ Overtime (2 hrs. x $\$141.19$) =
SAG-AFTRA **\$\$ 1,035/ 10-hr. day**

$\$753$ (First 8 hours) + $\$564.76$ Overtime (4 hrs. x $\$141.19$) =
SAG-AFTRA **\$\$ 1,318/ 12-hr. day**

Weekly Performer – Scale \$2,612 (Studio – 5-Day Week [12 hrs./day])

Page 30, bottom-31

$\$2,612 \div 44 \text{ hours} = \$59.36/\text{hr.}$ (straight time rate);
 $\$59.36 \times 1.5 = \89.04 (Used for Daily & Weekly Overtime).

$\$2,612$ (Weekly Scale) + $\$890.40$ (10 hrs. x $\$89.04$ [Daily Overtime]) +
 $\$534.24$ (6 hrs. x $\$89.04$ [Weekly Overtime]) =
SAG-AFTRA **\$\$ 4,037/wk (12 hrs./day)**

Weekly Performer – Scale \$2,612 (Overnight Location – 6-Day Week [8 hrs./day, No Overtime])

Page 31, middle

$\$2,612 \div 44 \text{ hours} = \$59.36/\text{hr.}$ (straight time rate);
 $\$2,612$ (Weekly Scale) + $\$237.44$ (4 additional hours x $\$59.36$ [straight time rate]) =
SAG-AFTRA **\$\$ 2,849/ 6-day week (8 hrs./day [No Overtime])**

THEATRICAL AGREEMENT

Page 32

Day Performer Page 32, "NOTE:" – "3"

Effective 11/9/23-6/30/24: **\$\$ 1,158/day**

Daily Stunt Performer Page 32, "NOTE:" – "3"

Effective 11/9/23-6/30/24: **\$\$ 1,158/day**

Daily Stunt Coordinator Page 32, "NOTE:" – "3"

Effective 11/9/23-6/30/24: **\$\$ 1,158/day**

OVERTIME Page 33

**Day Performer / Daily Stunt Performer / Daily Stunt Coordinator –
Scale \$1,158 (10-hr. Day and 12-hr. Day)**

Page 33, middle

$\$1,158 \div 8 \text{ hrs.} = \$144.75/\text{hr.}$ (straight time rate);
9th & 10th Hour = $1.5 \times \$144.75$ (straight time rate) = \$217.13;
11th & 12th Hour = $2 \times \$144.75$ (straight time rate) = \$289.50 .

$\$1,158$ (First 8 hours) + \$434.26 Overtime (9th & 10th hrs. [2 hrs. x \$217.13]) =
SAG-AFTRA **\$\$ 1,592/ 10-hr. day**

$\$1,158$ (First 8 hours) + \$434.26 Overtime (9th & 10th hrs. [2 hrs. x \$217.13]) +
\$579 Overtime (11th & 12th hrs. [2 hrs. x \$289.50]) =
SAG-AFTRA **\$\$ 2,171/ 12-hr. day**

Weekly Performer Page 34, "NOTE:" – "3)"

Effective 11/9/23-6/30/24: **\$\$ 4,019/W**

OVERTIME Page 35

Weekly Performer – Scale \$4,019 (Studio – 5-Day Week [12 hrs./day])

Page 35, top

$\$4,019 \div 44 \text{ hours} = \$91.34/\text{hr.}$ (straight time rate);
 $\$91.34 \times 2 = \$182.68/\text{hr.}$ (2X rate - Used for Daily Overtime);
 $\$91.34 \times 1.5 = \$137.01/\text{hr.}$ (1-1/2 rate – Used for Weekly Overtime) .

$\$4,019$ (Weekly Scale) + \$1,826.80 (10 hrs. x \$182.68 [Daily Overtime]) +
\$822.06 (6 hrs. x \$137.01 [Weekly Overtime]) =
SAG-AFTRA **\$\$ 6,668/wk (12 hrs./day)**

SAG-AFTRA LINE ITEM (11/9/23-6/30/24)	MODERATE LOW BUDGET (11/9/23-6/30/24)	LOW BUDGET (11/9/23-6/30/24)	THEATRICAL (11/9/23-6/30/24)
Day Performer (5-Day Week)	8 hrs./day \$405 10 hrs./day \$557 12 hrs./day \$709	8 hrs./day \$753 10 hrs./day \$1,035 12 hrs./day \$1,318	8 hrs./day \$1,158 10 hrs./day \$1,592 12 hrs./day \$2,171
Weekly Performer (5-Day Week)	44 hrs./wk \$1,407 60 hrs./wk \$2,175 (12 hrs./day)	44 hrs./wk \$2,612 60 hrs./wk \$4,037 (12 hrs./day)	44 hrs./wk \$4,019 60 hrs./wk \$6,668 (12 hrs./day)
Weekly Performer (Overnight Location [6-Day Week])	48 hrs./wk \$1,535 (8 hrs./day)	48 hrs./wk \$2,849 (8 hrs./day)	48 hrs./wk \$4,384 (8 hrs./day)
Daily Stunt Performer (5-Day Week)	8 hrs./day \$405 10 hrs./day \$557 12 hrs./day \$709	8 hrs./day \$753 10 hrs./day \$1,035 12 hrs./day \$1,318	8 hrs./day \$1,158 10 hrs./day \$1,592 12 hrs./day \$2,171
Weekly Stunt Performer (5-Day Week)	44 hrs./wk \$1,511 60 hrs./wk \$2,335 (12 hrs./day)	44 hrs./wk \$2,805 60 hrs./wk \$4,335 (12 hrs./day)	44 hrs./wk \$4,316 60 hrs./wk \$7,161 (12 hrs./day)
Daily Stunt Coordinator (5-Day Week)	8 hrs./day \$1,158 10 hrs./day \$1,592 12 hrs./day \$2,171	8 hrs./day \$1,158 10 hrs./day \$1,592 12 hrs./day \$2,171	8 hrs./day \$1,158 10 hrs./day \$1,592 12 hrs./day \$2,171
Weekly Stunt Coordinator (5-Day Week)	44 hrs./wk \$4,316 60 hrs./wk \$6,670 (12 hrs./day)	44 hrs./wk \$4,316 60 hrs./wk \$6,670 (12 hrs./day)	44 hrs./wk \$4,316 60 hrs./wk \$7,161 (12 hrs./day)

** As was mentioned on Page 1 of this website, IATSE no longer produces the “One-Off Sheets.” We will come back to this topic in a moment. [Page 41, “IMPORTANT READ HERE FOR YOU”](#)

TERM SIGNATORY [Page 42](#)

- 1) A new [IATSE 2023-2025 Low Budget Agreement](#) (replacing the [IATSE 2020-2022 LBA](#)) was ratified on February 1, 2023, extending from February 1, '23 through December 31, '25. To refresh your memory, “Term Signatory” was set aside for those production companies having multiple projects slated. Within “Term Signatory,” a new Tier system was introduced & all budget level ranges changed⁷. We will only concern ourselves with **ULTRA-LOW & TIER ONE A** levels since fall within our budget ranges for this manual: [Page 42, middle](#)

<p>ULTRA-LOW - films budgeted at no more than \$3 Million TIER ONE A - above \$3 Million, but no more than \$6.25 Million TIER ONE B - above \$6.25 Million, but no more than \$9 Million TIER TWO - above \$9 Million, but no more than \$12.5 Million TIER THREE - above \$12.5 Million, but no more than \$15 Million</p>

- 2) For **ULTRA-LOW**, a clarification on negotiated wages was made⁸: [Page 43, top](#)

“shall be as negotiated.....however they shall be at rates not less than one-hundred twenty-five percent (125%) of the applicable statutory minimum wage (in no event shall this result in an hourly rate less than \$13 an hour in year one of the Agreement, \$14 an hour in year two, and \$15 an hour in year three) and overtime shall be.....” (i.e. Minimum wage for state = \$10.00/hr. ∴ 125% x \$10.00 = \$12.50/hr.; Per the new rule, the \$12.50/hr. will be increased to \$13.00/hr. minimum wage for crew in Year 1 of the Agreement)

3) Job Classification rates changed “Effective 1/1/24”⁹: Page 44

Key: \$32.29/Hour

$$9^{\text{th}}\text{-}12^{\text{th}} \text{ Hour} = 1.5 \times 32.29 \text{ (straight time rate)} = \$48.435 \text{ .}$$

$$\begin{aligned} & \$258.32 \text{ (First 8 hours [8 x \$32.29])} + \$96.87 \text{ Overtime} \\ & (2 \text{ hrs. x } \$48.435) = \$355.19 / 10\text{-hr. day x 5 days} = \\ & \text{IATSE} \quad \mathbf{\$ \$ 1,776/W (10 \text{ hrs./day})} \end{aligned}$$

$$\begin{aligned} & \$258.32 \text{ (First 8 hours [8 x \$32.29])} + \$193.74 \text{ Overtime} \\ & (4 \text{ hrs. x } \$48.435) = \$452.06 / 12\text{-hr. day x 5 days} = \\ & \text{IATSE} \quad \mathbf{\$ \$ 2,260/W (12 \text{ hrs./day})} \end{aligned}$$

2nd: \$29.18/Hour

$$9^{\text{th}}\text{-}12^{\text{th}} \text{ Hour} = 1.5 \times 29.18 \text{ (straight time rate)} = \$43.77 \text{ .}$$

$$\begin{aligned} & \$233.44 \text{ (First 8 hours [8 x \$29.18])} + \$87.54 \text{ Overtime} \\ & (2 \text{ hrs. x } \$43.77) = \$320.98 / 10\text{-hr. day x 5 days} = \\ & \text{IATSE} \quad \mathbf{\$ \$ 1,605/W (10 \text{ hrs./day})} \end{aligned}$$

$$\begin{aligned} & \$233.44 \text{ (First 8 hours [8 x \$29.18])} + \$175.08 \text{ Overtime} \\ & (4 \text{ hrs. x } \$43.77) = \$408.52 / 12\text{-hr. day x 5 days} = \\ & \text{IATSE} \quad \mathbf{\$ \$ 2,043/W (12 \text{ hrs./day})} \end{aligned}$$

3rd: \$26.03/Hour

$$9^{\text{th}}\text{-}12^{\text{th}} \text{ Hour} = 1.5 \times 26.03 \text{ (straight time rate)} = \$39.045 \text{ .}$$

$$\begin{aligned} & \$208.24 \text{ (First 8 hours [8 x \$26.03])} + \$78.09 \text{ Overtime} \\ & (2 \text{ hrs. x } \$39.045) = \$286.33 / 10\text{-hr. day x 5 days} = \\ & \text{IATSE} \quad \mathbf{\$ \$ 1,432/W (10 \text{ hrs./day})} \end{aligned}$$

$$\begin{aligned} & \$208.24 \text{ (First 8 hours [8 x \$26.03])} + \$156.18 \text{ Overtime} \\ & (4 \text{ hrs. x } \$39.045) = \$364.42 / 12\text{-hr. day x 5 days} = \\ & \text{IATSE} \quad \mathbf{\$ \$ 1,822/W (12 \text{ hrs./day})} \end{aligned}$$

Time to take a pause here and talk about the “One-Off Sheets.” As mentioned before, IATSE no longer produces them. The reason offered to me by IATSE had to do with the countless nuances that “One-Off” (defn.: a production company having only one project slated) scenarios present regarding location, benefit amounts, origin of crew, budget level, etc.

IATSE now requires you to request and fill out what is called a “Project Information Sheet.” I came away with a few things after reviewing the “Sheet” for you. They ask for so many specifics including, “Term Parent Company,” “Post-Production Location/Facilities,” “Production Office Address,” and so on. More often, though, you’ll encounter a person not associated with an established Production Company who will ask you to simply take a script, break it down, and create the budget. In other words, you won’t be able to furnish much of the information IATSE is requesting to get the proper quotes/rates for your film’s budget. IATSE might delay or even turn down the request until the application is complete.

What we’ll have to do here is improvise, yet still create a meaningful budget which you can turn in to the Investors or Producers. How will you achieve that? By taking from different areas of the newly ratified [IATSE 2023-2025 Low Budget Agreement](#). We’ll stay with Sample Budget #1 (Page 225) from the film budgeting manual to illustrate an alternative approach to the “One-Off Sheets.” As a reminder, this budget represented a feature film shot in Los Angeles, CA, with a full Union crew.

- Let’s go step-by-step and you’ll see how easy the transition will be:
 - 1) Refer to Pages 219-220 in the film budgeting manual. These were the hourly rates for Job Classifications in Sample Budget #1 using the “One-Off Sheets.” Now that “One-Off Sheets” are unavailable, our goal is to find the comparable hourly rates found in the [IATSE 2023-2025 Low Budget Agreement](#). I found those to be within the tables for “LOS ANGELES AND PRODUCTION CITIES TIER TWO PRODUCTIONS:”
 - a) Insert the link, <https://www.iatse728.org/resources/contracts-negotiations-wages> into the address bar.
 - b) Below the bold lettered “Contracts, Negotiations, & Wages” heading, click on “2023-2025 Low Budget Theatrical Agreement” at the top of the page.
 - c) Scroll to Pages 32-34¹⁰, where you’ll find “Appendix D(1).” The hourly wages under the heading, “EFFECTIVE 01/01/24,” will be used (replacing what would have been those from new “One-Off Sheets”) in revised Sample Budget #1 at the end of this website.
 - 2) If you recall, the reason I brought up IATSE topics at this point in the manual was that **1414 WELFARE WORKER/TEACHER** became the first Job Classification introduced under IATSE. [Page 48, top](#)
 - 3) Before we move on, I’d like to show you the calculations for the weekly rates of the WELFARE WORKER/TEACHER as well as a couple of other Job Classifications (found in other parts of the budget). From the film budgeting manual, IATSE Overtime is “straight time” for the “first 8 hours each day of a 5-day workweek,” “after which, each hour is paid at time and one-half.”¹¹ You’ll find the base hourly rates in the Appendix explained in “c)” from “1)” above:

1414 WELFARE WORKER/TEACHER

\$42.48/hr. Base hourly rate;
9th-12th Hour = 1.5 x \$42.48 = \$63.72 (Overtime rate) .:

\$339.84 (First 8 hours [8 x \$42.48]) + \$127.44 Overtime
(2 hrs. x \$63.72) = \$467.28/ 10-hr. day x 5 days =
IATSE **\$\$ 2,336.40/W (10 hrs./day)**

\$339.84 (First 8 hours [8 x \$42.48]) + \$254.88 Overtime
(4 hrs. x \$63.72) = \$594.72/ 12-hr. day x 5 days =
IATSE **\$\$ 2,973.60/W (12 hrs./day)**

2803 1st ASSISTANT CAMERAMAN

\$53.16/hr. Base hourly rate;
9th-12th Hour = 1.5 x \$53.16 = \$79.74 (Overtime rate) .:

\$425.28 (First 8 hours [8 x \$53.16]) + \$159.48 Overtime
(2 hrs. x \$79.74) = \$584.76/ 10-hr. day x 5 days =
IATSE **\$\$ 2,923.80/W (10 hrs./day)**

\$425.28 (First 8 hours [8 x \$53.16]) + \$318.96 Overtime
(4 hrs. x \$79.74) = \$744.24/ 12-hr. day x 5 days =
IATSE **\$\$ 3,721.20/W (12 hrs./day)**

2901 SOUND MIXER

\$62.62/hr. Base hourly rate;
9th-12th Hour = 1.5 x \$62.62 = \$93.93 (Overtime rate) .:

\$500.96 (First 8 hours [8 x \$62.62]) + \$187.86 Overtime
(2 hrs. x \$93.93) = \$688.82/ 10-hr. day x 5 days =
IATSE **\$\$ 3,444.10/W (10 hrs./day)**

\$500.96 (First 8 hours [8 x \$62.62]) + \$375.72 Overtime
(4 hrs. x \$93.93) = \$876.68/ 12-hr. day x 5 days =
IATSE **\$\$ 4,383.40/W (12 hrs./day)**

1500 A-T-L Travel and Living Page 49

- With the ratification of SAG-AFTRA's 2023 TV/Theatrical Agreement came new "Per Diem" rates¹². These rates will stay in effect for the first 2 years of the contract. Page 52, middle

CHANGES

1)	\$\$	70/D	Breakfast	\$14
			Lunch	\$21
			Dinner	\$35

- With the ratification of the IATSE 2023-2025 Low Budget Agreement came new "Per Diem" rates¹³. These rates will continue through December 31, '25. Page 52, middle

CHANGES

			Breakfast	\$12
1)	\$\$	60/D	Lunch	\$16
			Dinner	\$32

CHANGES

WGA Page 53

- 1) The “WGA” (Writers Guild of America) ratified a new contract with the “AMPTP” (Alliance of Motion Picture and Television Producers) on October 9, ’23. This resulted in a new WGA 2023 Minimum Basic Agreement (replacing the WGA 2020 MBA) which extends for 3 years from September 25, ’23 through May 1, ’26. However, the provisions are found in what is called the Memorandum of Agreement for the 2023 WGA Theatrical and Television Basic Agreement. Changes to contributions for Health (& Welfare) -and- Ceilings were also part of the new “Agreement.”¹⁴ No changes were made to Pension:

** Pension - Page 53, middle

9/25/23-5/1/24	11.25%
5/2/24-5/1/25	11.25%
5/2/25-5/1/26	11.25%

** Health (& Welfare) - Page 54, top

9/25/23-5/1/24	11.5%
5/2/24-5/1/25	12%
5/2/25-5/1/26	12%

** Ceilings - Page 54, middle

- There is no more distinction between a single Writer and that of a “team of three”

(See the summary table on the next page)

DGA Page 55

- 1) The “DGA” (Directors Guild of America) ratified a new contract with the AMPTP on June 23, ’23. This resulted in a new DGA 2023 Basic Agreement (replacing the DGA 2020 BA) which extends for 3 years from July 1, ’23 through June 30, ’26. However, the provisions are found in what is called the 2023 BA/FLTТА Memorandum of Agreement. There are no contribution changes to Pension, Health, and Welfare in Year 1 (7/1/23-6/30/24) of the contract, but there are for Ceilings:

** Ceilings - Changes were made for Pension, but not Health & Welfare¹⁵ Page 57

(See the summary table on the next page)

SAG-AFTRA Page 59

1) SAG-AFTRA Pension, Health & Welfare / Ceiling:

** There were no changes for Pension, Health & Welfare -or- Ceilings

(See the summary table below)

Page 62

Union	Pension	Health & Welfare	Ceiling
WGA (eff. 9/25/23-5/1/24)	11.25%	11.5%	Pension: \$225,000 for each Writer regardless if part of a writing team H&W: \$250,000 for each Writer regardless if part of a writing team
DGA (eff. 7/1/23-6/30/24)	8.5%	10.5%	Pension: \$300,000 (Directors) \$250,000 (UPM) \$250,000 (Other Employees) H&W: \$400,000 (Directors) \$350,000 (UPM) \$250,000 (Other Employees)
SAG-AFTRA (eff. 11/9/23-6/30/24)	21%		P, H&W: \$232,000

“BLANKET” PERCENTAGE RATES Page 63, middle

1) From updated 2024 Payroll Rate Sheets,¹⁶ the new “blanket” percentage rates are:

California	19.79%
Georgia	20.18%

** These new rates will be reflected in the Fringe Rate sections for each of the 3 Sample Budgets found at the end of this website.

TEAMSTERS Page 74

1) The Memorandum of Agreement (Casting Directors)¹⁷ to the 2018 Teamsters Local #399 Casting Directors Agreement is still in effect. However, the Year 3 contribution changes occurred on October 1, 2023, for the **Casting Director** and **Associate Casting Director**:

**** Motion Picture Industry Pension & Health Plan (MPIPHP) - Page 75, top**

- a) The "\$1.20 per hour effective October 1, 2023" increased the MPIPHP contribution for both to \$12.3775 (\$11.1775 + \$1.20) per each hour worked (through 9/30/24). Page 75, bottom, "NOTE:"
- b) Per the Memorandum, the number of hours which will be applied when calculating the MPIPHP for the *Casting Director* increases to "seventy (70) hours per week effective October 1, 2023." You will increase the hours applied when calculating MPIPHP for the *Associate Casting Director* from 40 hours to 45 hours. Page 76, middle, "NOTE:"

**** Individual Account Plan (IAP) - Page 76, middle**

- a) For the *Casting Director*, the percentage applied to the weekly base rate will increase to 6% (effective October 1, 2023). The weekly base rate remains the same, being \$3,500/wk. Page 77, middle, "NOTE:"
- b) For the *Associate Casting Director*, the percentage applied to the weekly base rate will increase to 6% (effective October 1, 2023). The weekly base rate remains the same, being \$1,500/wk. Page 77, middle, "NOTE:"

**** Contract Services Administration Trust Fund (CSATF) - Page 77, bottom**

- a) The contribution of \$0.092/hr. will remain the same. However, you will refer to "b)" from the **MPIPHP** area above, following the format of 70 hrs./wk worked by the *Casting Director* and 45 hrs./wk worked by the *Associate Casting Director*.

Checklist Page 78, top

1408 CASTING DIRECTOR

(Teamsters -or- N/U)	Salary x 19.79 %	\$\$ Payroll Taxes
(Teamsters)	\$12.3775 x 70 Hrs. x # Weeks Employed	\$\$ Teamsters MPIPHP
(Teamsters)	6% x \$3,500 x # Weeks Employed	\$\$ Teamsters IAP
(Teamsters)	\$0.092 x 70 Hrs. x # Weeks Employed	\$\$ Teamsters CSATF

1408 ASSOCIATE CASTING DIRECTOR

(Teamsters -or- N/U)	Salary x 19.79 %	\$\$ Payroll Taxes
(Teamsters)	\$12.3775 x 45 Hrs. x # Weeks Employed	\$\$ Teamsters MPIPHP
(Teamsters)	6% x \$1,500 x # Weeks Employed	\$\$ Teamsters IAP
(Teamsters)	\$0.092 x 45 Hrs. x # Weeks Employed	\$\$ Teamsters CSATF

IATSE HIGH BUDGET FILMS

- 1) The 2021-2024 Memorandum of Agreement to the Producer – IATSE and MPTAAC Basic Agreement is still in effect. However, the Year 3 contribution changes¹⁸ occurred on July 30, 2023:

**** Motion Picture Industry Pension & Health Plan (MPIPHP) -**

- a) With the “additional one dollar and twenty cents (\$1.20) per hour.....effective July 30, 2023,” the contribution increased to \$12.3775/hr. (\$11.1775 + \$1.20) **Page 85, “NOTE:” - “5”**

**** For the IAP Page 86, bottom and CSATF Page 87, top, there were no changes.**

TERM SIGNATORY

- 1) Recall from the “**1400 CAST**” section above, a new IATSE 2023-2025 Low Budget Agreement was ratified on February 1, 2023 (extending through December 31, '25). Furthermore, new Tiers were also introduced.

**** Regarding MPIPHP,¹⁹ the “Ultra-Low” (budgets at no more than \$3 Million) and “Tier One A” (above \$3 Million, but no more than \$6.25 Million) budget levels increased to \$131/day contributed for each employee (effective 1/1/24 through 12/31/24). Page 88, “MPIPHP” - “2”**

For those productions listed in “Production Cities,” “Ultra-Low” increased to \$138/day and “Tier One A” increased to 145/day (effective 1/1/24 through 12/31/24). **Page 88, “MPIPHP” - “3”**

**** For the IAP, there were no changes. The contribution will remain 6% based on the regular base scale hourly rate of pay. Page 88, middle**

**** For the CSATF, there were no changes. The 0.60/hr. worked will be contributed (keeping in mind the exceptions). Page 88, bottom**

ONE-OFF

- 1) Whereas this would have been the area for changes to the “One-Off Sheets,” we’ll be improvising yet a bit more, but only with the MPIPHP.

**** Motion Picture Industry Pension & Health Plan (MPIPHP) –**

- a) From previous “One-Off Sheets,” the hourly contribution for the MPIPHP, when dealing with the “Low Budget Basic Agreement” (our Sample Budget #1), would increase about \$1.20/hr. from year to year. Furthermore, the contribution amount would end up approximately \$1.20 greater than that of IATSE High Budget films - again, as a result of being a “One-Off.” Continuing with that pattern, you’ll take the hourly contribution listed in the “IATSE High Budget Films” area above (\$12.3775) and increase that by \$1.20, ending with an MPIPHP contribution of \$13.5775/hr. (through 7/29/24).

**** For the IAP, there were no changes. The contribution will remain 6% based on the regular base scale hourly rate of pay. [Page 88, middle](#)**

**** For the CSATF, there were no changes. The 0.60/hr. worked will be contributed (keeping in mind the exceptions). [Page 88, bottom](#)**

- 2) And just to clarify, the reason I’m leaving this section named “ONE-OFF” is the following. You may not have “One-Off Sheets” to use anymore, but more than likely you’ll be dealing with the most common budget request of all, that being a “One-Off” situation.