

Television Rates and Fees

General Provisions

One client per session fee.

The H&R/P&H percentage of 15.5% is computed on the total compensation paid to Performer including agent commission, if applicable, but not misc. expenses.

TV Wild Spots

The rates below are for TELEVISION commercials one (1) minute or less in length. The rate for commercials more than one (1) minute but not more than three (3) minutes in length is 150% of the one (1) minute rate. The rate for commercials more than three (3) minutes but not more than five (5) minutes in length is 250% of the one (1) minute rate. For cable rates and units, please see the relevant section.

SESSION & USE FEE

Buys one (1) unit. ADD units for larger or additional markets.

<i>Per Spot</i>	13 WEEK CYCLE		2 WEEK CAMPAIGN	
	<i>On-Camera</i>	<i>Off-Camera</i>	<i>On-Camera</i>	<i>Off-Camera</i>
Principal Performer	\$458	\$343	\$390	\$291
Group Performer	334	193	284	164
Extra Performer	170	N/A	143	N/A

Unlimited use of an extra performer: \$249

UNITS

On-camera	\$20.27
Off-camera	\$13.87

For the second (2nd) unit and each unit thereafter ADD the above amount to the session fee. This does NOT apply to extras. The only weighted markets in the region are Seattle/Tacoma (4 units) and Portland/Vancouver, WA (3 units). All other regional markets are one (1) unit each.

Producer may buy one year of unlimited use for 250% of Session & Units/Use Fee.

SESSION & USE FEE FOR SINGLE (UNWEIGHTED) MARKET ONLY

For use limited to an *“unweighted market,”* such as Spokane or Bend. Rate may NOT be used for a buy of combined unweighted markets. Use the Session & Use Fee table instead. Rate may NOT be used for Seattle/Tacoma or Portland, as they are *“weighted markets.”* Use the Session & Use Fee table instead. This rate is for a single unweighted market ONLY, *i.e., no units may be added.*

<i>Per Spot</i>	13 WEEK CYCLE		2 WEEK CAMPAIGN	
	<i>On-Camera</i>	<i>Off-Camera</i>	<i>On-Camera</i>	<i>Off-Camera</i>
Principal Performer	\$416	\$293	\$353	\$249
Group Performer	254	175	216	149
Extra Performer	163	N/A	137	N/A

Unlimited use of an extra performer: \$224

Producer may buy one year of unlimited use for 250% of Session & Units/Use Fee.

TV Tags

For use in the Northwest Region. ONLY one (1) Session & Use Fee is required per session for the same client whether full length commercial(s) or tags are produced. If tags are done at the same session as commercial(s) and all are for the same client, only one (1) Session & Use Fee is required. NOTE: If Performer is employed for the sole purpose of making tags, then the Performer is to be paid as a Principal Performer for the first tag, and at the tag rate for every tag thereafter. Units are not added when calculating Tag Rates.

<i>Per Spot</i>	13 WEEK CYCLE		2 WEEK CAMPAIGN	
	<i>On-Camera</i>	<i>Off-Camera</i>	<i>On-Camera</i>	<i>Off-Camera</i>
Session Fee	\$458	\$343	\$390	\$291
Tags 2 - 4	145	109	124	95
Tags 5 – 12	119	89	100	76
Tags 13 – 25	66	50	56	42
Tags 26 +	37	26	27	23

Producer may buy one year of unlimited use for 250% of Session & Tags Fee.

TV Demos

If the spot is subsequently aired, the appropriate Wild Spot or Tag Fee is required in addition to the Demo Fee.

<i>Per Spot</i>	<i>On-Camera</i>	<i>Off-Camera</i>
Principal Performer	\$342	\$171
Group Performer	250	91
Extra Performer	98	N/A

Radio Rates and Fees

General Provisions

One client per session fee.

The H&R percentage of 15.5% is computed on the total compensation paid to Performer including agent commission, if applicable, but not misc. expenses.

Radio Wild Spots

The rates below are for RADIO commercials one (1) minute or less in length. The rate for commercials more than one (1) minute but not more than three (3) minutes in length is 150% of the one (1) minute rate. The rate for commercials more than three (3) minutes but not more than five (5) minutes in length is 250% of the one (1) minute rate.

SESSION & USE FEE

Buys one (1) unit. ADD units for larger or additional markets.

<i>Per Spot</i>	13 week Cycle	2 week campaign
Principal Performer	\$207	\$176
Group Performer	153	130

UNITS

For the second (2nd) unit and each unit thereafter ADD \$3.87 to the session fee. The only weighted markets in the region are Seattle/Tacoma (4 units) and Portland/Vancouver, WA (3 units). All other regional markets are one (1) unit each.

Producer may buy one year of unlimited use for 250% of Session & Units/Use Fee.

SESSION & USE FEE FOR SINGLE (UNWEIGHTED) MARKET ONLY

For use limited to an *“unweighted market,”* such as Spokane or Bend. Rate may NOT be used for a buy of combined unweighted markets. Use the Session & Use Fee table instead. Rate may NOT be used for Seattle/Tacoma or Portland, as they are *“weighted markets.”* Use the Session & Use Fee table instead. This rate is for a single unweighted market ONLY, *i.e., no units may be added.*

<i>Per Spot</i>	13 week Cycle	2 week campaign
Principal Performer	\$134	\$114
Group Performer	81	72

Producer may buy one year of unlimited use for 250% of Session & Units/Use Fee.

Radio Tags

For use in the Northwest Region. ONLY one (1) Session & Use Fee is required per session for the same client whether full length commercial(s) or tags are produced. If tags are done at the same session as commercial(s) and all are for the same client, only one (1) Session & Use Fee is required. NOTE: If Performer is employed for the sole purpose of making tags, then the Performer is to be paid as a Principal Performer for the first tag, and at the tag rate for every tag thereafter. Units are not added when calculating Tag Rates.

<i>Per Spot</i>	13 week Cycle	2 week campaign
Session fee	\$207	\$176
Tags 2 - 4	72	58
Tags 5 - 12	55	43
Tags 13 - 25	30	24
Tags 26 +	17	14

Producer may buy one year of unlimited use for 250% of Session & Tags Fee.

Radio Demos

If the spot is subsequently aired, the appropriate Wild Spot or Tag Fee is required in addition to the Demo Fee.

Principal Performer	\$87 per demo
Group Performer	58 per demo

Northwest Regional Cable Rates

The following rates shall apply to commercial(s) produced under the terms and conditions of the Northwest Regional Code, whether use will be for “cable only” or for use on “broadcast” television and cable. If use is to be for both mediums, then payment to Performers includes the thirteen (13) week session fee and applicable broadcast market units plus the applicable cable fees from the chart below. Cable fees are based on the aggregate number of subscribers to local cable network(s) or system(s). When the total number of subscribers exceeds one (1) million, see example #1 below for calculation method. If a cable network or system has subscribers outside the geographic area of the Northwest Regional Code, then refer to the AFTRA or SAG National Television Recorded Commercials Code (whichever is applicable) for rates.

On Camera

Total Subscribers (from/to)		Principal	3 to 5	6 to 8	9 plus
1	50,000	\$6.35	\$5.00	\$4.35	\$3.50
50,001	100,000	\$12.75	\$10.75	\$8.60	\$7.10
100,001	150,000	\$19.15	\$14.90	\$12.90	\$10.50
150,001	200,000	\$25.45	\$19.90	\$17.20	\$14.00
200,001	250,000	\$31.85	\$24.95	\$21.45	\$17.45
250,001	500,000	\$63.75	\$49.75	\$42.85	\$34.95
500,001	750,000	\$95.55	\$74.60	\$64.25	\$52.35
750,001	1,000,000	\$127.35	\$99.40	\$85.65	\$69.85

Off Camera

Total Subscribers (from/to)		Principal	3 to 5	6 to 8	9 plus
1	50,000	\$4.45	\$1.85	\$1.45	\$1.20
50,001	100,000	\$8.70	\$3.60	\$2.80	\$2.35
100,001	150,000	\$13.15	\$5.35	\$4.20	\$3.55
150,001	200,000	\$18.20	\$7.15	\$5.55	\$4.65
200,001	250,000	\$21.85	\$8.95	\$7.00	\$5.85
250,001	500,000	\$43.70	\$17.65	\$13.80	\$11.55
500,001	750,000	\$65.45	\$26.55	\$20.75	\$17.40
750,001	1,000,000	\$87.25	\$35.35	\$27.65	\$23.20

Example #1: A commercial with an on-camera performer made for cable use only (no broadcast) for thirteen (13) weeks with 1,253,000 subscribers.

Rate for 1 million	\$127.35
Rate for 250,001 to 500,000	<u>\$57.25</u>
Total cable use fee due	\$184.60
Thirteen (13) week session fee:	\$458.00
Cable use fee:	<u>\$184.60</u>
Total compensation:	\$642.60

Example #2: A commercial with an on-camera Performer made for both free broadcast in a 3 unit market and cable use with 1,253,000 subscribers.

Thirteen (13) week session fee	\$458.00
Broadcast units (3 x \$18.31)	\$54.93
Cable use fee	<u>\$184.60</u>
Total:	\$697.50

Northwest TV Markets

The units in a statewide television media buy are:

Alaska	3
Idaho	4
Montana	5
Oregon	6
Washington	11

Use the above numbers for statewide buys. For multi-state buys, calculate units from the list below.

Market #	Cities	State
TV-1	Bend	OR
TV-2	Eugene, Coos Bay, Roseburg	OR
TV-3	Medford, Klamath Falls	OR
TV-4 (3)	Portland , Salem (OR), Vancouver (WA)	OR/WA
TV-5 (4)	Seattle, Tacoma	WA
TV-6	Tri-Cities (Kennewick, Pasco, Richland)	WA
TV-7	Spokane	WA
TV-8	Wenatchee	WA
TV-9	Yakima	WA
TV-10	Bellingham	WA
TV-11	Boise, Nampa	ID
TV-12	Pocatello, Idaho Falls	ID
TV-13	Lewiston	ID
TV-14	Twin Falls	ID
TV-15	Billings, Glendive, Miles City, Hardin	MT
TV-16	Butte, Helena	MT
TV-17	Great Falls	MT
TV-18	Kalispell	MT
TV-19	Missoula	MT
TV-20	Anchorage	AK
TV-21	Fairbanks	AK
TV-22	Juneau, Sitka	AK

Northwest Radio Markets

The units in a statewide radio buy are:

Alaska	8
Idaho	15
Montana	13
Oregon	28
Washington	26

Use the above numbers for statewide buys. For multi-state buys, calculate units from the list below.

Market #	Cities	State
R-1	Albany, Corvallis, Lebanon, Sweet Home	OR
R-2	Medford, Ashland	OR
R-3	Astoria, Seaside	OR
R-4	Baker	OR
R-5	La Grande, Enterprise	OR
R-6	Bend, Redmond, Prineville	OR
R-7	Brookings, Gold Beach	OR
R-8	Burns	OR
R-9	Coos Bay, North Bend, Coquille	OR
R-10	Eugene, Springfield, Cottage Grove, Creswell	OR
R-11	Salem, Woodburn, Dallas	OR
R-12	Florence, Reedsport	OR
R-13	Grants Pass, Gold Hill, Cave Junction	OR
R-14	Pendleton, Hermiston	OR
R-15	Hood River, The Dalles, Goldendale	OR
R-16	John Day	OR
R-17	Klamath Falls	OR
R-18	Lakeview	OR
R-19	Lincoln City, Newport, Toledo	OR
R-20	McMinnville	OR
R-21 (3)	PORTLAND/VANCOUVER , Gresham, Hillsboro, St. Helens, Lake Oswego, Beaverton, Oregon City	OR/WA
R-22	Roseburg, Myrtle Creek, Winston	OR
R-23	Tillamook	OR
R-24	Ontario, Payett, Weiser	OR/ID
R-25	Aberdeen, Hoquiam, Raymond	WA
R-26	Anacortes, Bellingham, Blaine, Ferndale, Linden	WA
R-27	Centralia, Chehalis	WA
R-28	Chelan	WA
R-29	Ellensburg, Yakima, Toppenish, Selah	WA
R-30	Ephrata, Quincy	WA
R-31	Colfax, Pullman, Lewiston, Moscow, Orfino, Lewiston, Moscow, Orfino	WA/ID
R-32	Colville	WA
R-33	Forks	WA
R-34	Grand Coulee	WA
R-35	Mt. Vernon	WA
R-36	Moses Lake, Othello	WA
R-37	Olympia, Shelton	WA
R-38	Omak	WA
R-39	Port Angeles	WA
R-40	Prosser, Sunnyside	WA
R-41 (4)	SEATTLE / TACOMA , Bellevue, Bremerton, Puyallup, Edmonds, Burien, Kirkland, Oak	WA

	Harbor, Mount Lake Terrace, Enumclaw	
R-42	Spokane, Cheney, Cour d'Alene, Wallace	WA/ID
R-43	Tri-Cities (Kennewick, Pasco, Richland)	WA
R-44	Walla Walla	WA
R-45	Wenatchee	WA
R-46	Kelso, Longview	WA
R-47	Sandpoint, Bonners Ferry	ID
R-48	St. Maries	ID
R-49	Grangeville	ID
R-50	McCall	ID
R-51	Boise, Nampa, Caldwell, Emmett, Mountain Home	ID
R-52	Twin Falls, Jerome, Gooding, Burley, Rupert	ID
R-53	Pocatello, Blackfoot	ID
R-54	Idaho Falls, Rexburg, St. Anthony	ID
R-55	Preston	ID
R-56	Montpelier, Soda Springs	ID
R-57	Libby	MT
R-58	Kalispell, Whitefish, Polson	MT
R-59	Missoula	MT
R-60	Hamilton	MT
R-61	Anaconda, Butte, Deer Lodge	MT
R-62	Helena	MT
R-63	Dillon, Ennis	MT
R-64	Bozeman, Livingston, Belgrade	MT
R-65	Billings, Hardin, Laurel, Red Lodge	MT
R-66	Glendive, Baker, Miles City, Forsyth, Kinsey, Sidney	MT
R-67	Havre, Shelby, Chinook, Cut Bank	MT
R-68	Glasgoe, Wolf Point, Malta	MT
R-69	Plentywood, Scobey	MT
R-70	Great Falls, Lewiston	MT
R-71	West Yellowstone	MT
R-72	Nome	AK
R-73	Fairbanks, North Pole, College	AK
R-74	Anchorage, Big Lake, Wasilla	AK
R-75	Homer, Kenai, Seward, Solodotna	AK
R-76	Kodiak	AK
R-77	Glenhallen	AK
R-78	Cordova, Valdez	AK
R-79	Juneau, Ketchikan, Petersburg, Sitka	AK

Digest to The Northwest Regional Code

CONTRACT JURISDICTION:

The terms of this contract apply to commercials made for radio and television produced on any type of equipment, which are made in and played in the states of Oregon, Washington, Idaho, Montana and Alaska.

Under the Northwest Regional Code, all radio commercials and TV commercials made on videotape are the exclusive jurisdiction of AFTRA, all TV commercials made with film are the exclusive jurisdiction of the Screen Actors' Guild, and TV commercials shot digitally can be either union, but never both.

All performers who perform before a camera or a microphone on commercial projects are covered by the contract and must be a professional performer and cleared to work under the applicable union contract.

For performers working for the first time under either AFTRA or SAG's jurisdiction, there is a legally-required 30 day period (Taft-Hartley Act) during which performers status is "Taft-Hartley."

Performers working within the jurisdiction of AFTRA/SAG are required to submit an application or tender an amount equal to the initiation fee and dues to the applicable union, anytime employed 30 days beyond the first date of employment in that union's jurisdiction.

If the producer hires a non-member under the Taft-Hartley requirement, they must report certain information about that performer to the union within 15 days. This includes the performer's name, Social Security number and date(s) of employment and is usually done on a specific form the union can provide.

This contract applies to all performers regardless of age. If a performer is under 4 years old, it should be reported on the member report for AFTRA Health and Retirement and on SAG Health and Pension reporting form.

AUDITIONS

Two auditions of up to one hour do not require compensation. For auditions longer than a continuous period of one hour, or for the third and subsequent auditions, contact the union office or refer to the national contract regarding payments due.

The producer is to inform performers if the audition is being recorded, and not use audition content for any other reason except evaluating the performance.

Producer must notify performers of the type of role (principal, group, extra) at the time of audition or interview.

ENGAGEMENT

A performer is considered engaged, including but not limited to, when receiving written notice of acceptance, a script, or verbal call date. When a performer is engaged, the contract, whether verbal or written, is binding.

Performers who are union members are obligated to bring and submit the appropriate contractual documents (such as a member report/talent contract or standard SAG commercial form), for work performed under this contract. Producer will sign this standard contract and receive a copy.

Once a performer is engaged, producer may not (with few specific exceptions) alter the performer role category, payment, and most other provisions of the employment agreement.

PAYMENTS

Payments to performers under this agreement constitute wages and as such are subject to Federal and State income tax withholding, Social Security, unemployment and other deductions as required by law.

The producer agrees to furnish each performer with a statement specifying the name of the Producer, the period covered in the statement, the dates of the performance or use, the amount of gross payment, the amount of each deduction, and other pertinent information that may be necessary for tax purposes. In addition, the producer shall indicate the identifying name or number assigned to the commercial.

Rate of pay is based upon the performer's time spent recording the content, as well as for the use of the performer's talent in various media. As such, compensation is based on both time and use.

Under the NW Regional Code, **AFTRA** requires performer payment to be sent to the Seattle AFTRA office and **SAG** requires the payment to be sent where indicated on the contract, within 30 days of the performance date.

Liquidated damage claims can be levied for late payments, and in cases of severely late payments, the producer may be required to pay upfront or have use of commercial restricted.

The producer may collect accidental overpayments, if requested, within six months of the session date.

AFTRA HEALTH & RETIREMENT AND SAG PENSION & HEALTH PLANS

The producer shall make a contribution to the AFTRA Health and Retirement Fund, the AFTRA Individual Account Plan, and the AFTRA Industry Cooperative Fund or the Screen Actors Guild-Producers Pension and Health Plans and the Screen Actors Guild/Producers Industry Advancement and Cooperative Fund in the total amount of 15.5% of the "total gross compensation" (see example below) paid to Performers, in accordance with the 2009 AFTRA Radio Recorded Commercials Contract, the 2009 AFTRA Television Recorded Commercials Contract, and the Screen Actors Guild 2009 Commercials Contract. Calculation of the amount is to be entered on the AFTRA/SAG Member Report (Talent Contract) at the conclusion of the session.

Health and retirement/pension and health is payable on income, i.e., salaries, session fees, use fees, foreign use, theatrical or industrial use, and all other compensation or remuneration.

It is not payable on meal penalties, rest period violations, traveling, lodging or living expenses, late penalties, flight insurance allowance, or reimbursement for special damage.

If the producer fails to make proper payment as outlined above within thirty (30) days of performance, he or she shall be assessed a late payment charge of \$5.00 a day for each business day thereafter until payment is made, up to a maximum of \$350.00

OVERSCALE PAYMENTS & GUARANTEES

Producers may not take credit when they pay performers above the minimums required by this agreement against payments that the contracts require for a commercial's use, unless it is agreed to in writing at the time of the performer's initial employment.

Where a performer is guaranteed in his or her contract a fixed sum of money overscale, the performer may agree to credit against such fixed sum compensation for making a commercial and use fees.

With respect to stunt performers, no overscale payment for performing a stunt in a commercial may be credited against use fees.

EXCLUSIONS

AFTRA and SAG agree to waive the provisions of this Agreement for actual employees of the advertiser who are regularly employed, and who are not professional entertainers who engage in the entertainment field regularly, when they are photographed at their usual place of business in the course of their usual employment. (Unique circumstance may allow for offsite or after-hours shooting.)

The application of the Agreement is not waived, however, with respect to those persons who render services for the advertiser in the regular course of their business, which services by their very nature are services normally rendered under and covered by this Agreement; for example, Fashion Modeling.

The Unions also waive the application of this Agreement to the following:

- Executive officers (limited to CEO, Chairman of the Board, President or equivalent) of companies delivering institutional messages as that term is understood in the industry.
- Government employees who appear in connection with their governmental duties.
- Political candidates appearing in their capacity as political candidates.
- Persons appearing in news photographs or photographs which appear incidentally and are not featured.
- Bona fide winners of contests appearing as such.

PERFORMER CATEGORIES

Under this contract, performers are classified in one of three categories - principal performers, group performers and extra performers.

Principal performers include anyone who speaks, whether seen or unseen, as well as performers who sing or dance in solos or duos, mimes, puppeteers, and any performer that "carries" the commercial by performing a non-talking role essential to the presentation of the message.

Group performers appear as singers or dancers in groups of three or more. Groups may have a "leader" who will be paid as a principal performer during for the session, but will considered a member of the group for any other payments due.

Extra performers are those that do not speak any lines (except for background crowd noise), or appear as models, scorekeepers or in still photography. Extras provisions apply to television only.

Performers hired for one category but whose work falls into a higher-paying category must be considered as having worked in the higher-paying category for session, use and other fees. However, performers who are hired for on-camera work may be downgraded to off-camera work if the performer's face does not appear in the final commercial.

When a performer is hired as a principal performer but then edited completely out of the commercial, timely notification is required, and fees may apply if notice is late. See national contract for details.

MEMORIZATION

If a Performer is required to memorize copy for a commercial, the Producer shall provide the copy to the Performer twenty-four (24) hours in advance of the session.

AD-LIB OR CREATIVE SESSION

An “*Ad-lib or Creative Session*” is a work call involving ad-lib or improvisational performance where no script is provided, or when a Performer is required to deviate substantially from a prepared script in a manner created or conceived by the Performer, or to invent situations which he or she performs.

The Performer shall be paid for such services as follows:

Where the Performer’s ad-lib or creative services ARE NOT USED in the production of a commercial such services shall be paid for in one-half (1/2) hour units at the rate of fifty dollars (\$50.00) per one-half (1/2) hour unit.

Where the Performer’s ad-lib or creative services ARE USED in the production of a commercial, such services shall be paid for at the agreed upon session fee, plus fifty percent (50%) of such fee for each commercial so produced. part thereof and thereafter, at the rate of twenty-three dollars (\$23.00) for each one-half (1/2) hour or part thereof.

REHEARSAL

Rehearsal is defined as the reading of lines, acting, singing or dancing, in preparation for the Principal Performer’s performance in the presence and under the supervision of a representative of the Producer.

Rehearsal on any day other than the day of the session shall be paid the applicable minimum session fee.

WARDROBE, MAKEUP, HAIRSTYLING & FITTINGS

On-Camera Performers who are requested to supply specific personal wardrobe, whether worn or not during rehearsal or production, shall receive a maintenance fee for such wardrobe at the following rates:

Non-evening wear – seventeen dollars and sixty-five cents (\$17.65) per costume change
Evening wear - twenty-nine dollars and forty five cents (\$29.45) per costume change

Wardrobe supplied by the on-camera Performer, which is damaged or lost in the course of employment, shall be repaired or replaced at the expense of the Producer, provided that notice of such damage or loss is given to the Producer within ten (10) days from the date of session. In the case of loss or damage, reimbursement shall be made by the Producer within thirty (30) days after notification.

The Producer shall inform the Performer at the time of call if Chroma-key will be used in the production so that the Performer’s wardrobe will be appropriate.

If an on-camera Performer is required by the Producer to furnish any special makeup, special hairdress, style or cut necessitating an expenditure, the Producer agrees to either furnish such special makeup, hairdress, style or cut or to reimburse the Performer for the necessary expenses.

Fittings and/or makeup checks on any day other than the day of performance shall be paid at the hourly rate for such on-camera Performer, with one hour minimum call and thereafter in 15-minute units.

TRAVEL

The NWRC code outlines “work zones,” within which performers deal with their own travel. A Performer required to provide his/her own transportation to a performance outside of the work zone is to be paid at the IRS mileage reimbursement rate.

Defined Work Zones for the Northwest Region are:

- SEATTLE: The area of a circle with a radius of twenty miles and a center at the intersection of Fourth Avenue & Pike Street.
- PORTLAND: The area of a circle with a radius of twenty miles and a center at the intersection of SW Alder Street and SW Broadway.

Performer shall not be compensated for travel time on the date of the performance when the total of such travel time together with other work time on that date does not exceed the session time as specified in Article 25, SESSION TIME.

Travel on Saturday and Sundays that does not result in the performer exceeding an 8-hour workday shall not be overtime.

Travel time is time spent traveling between the place of reporting and the location and, if applicable, the time between the location and the place of housing.

For purpose of computing travel time, the workday commences immediately upon arrival at location.

At the conclusion of the 8-hour workday, overtime for additional work is payable in accordance with Northwest Regional Code overtime provisions.

In no event shall payment for travel exceed 8 hours in one day.

Travel time on holidays shall be paid at time and one-half.

When a performer travels to or from location and no services are rendered that day, she or he shall be paid the appropriate session fee for that day of travel.

If performers travels to or from location and works in the same day, they shall be paid the quotient of the session fee divided by thirty-two for each quarter hour (or fraction thereof), if such time exceeds the 8-hour workday. When traveling from location on a day a performer renders services, the performer will be paid 150% of the above quotient for each quarter hour (or fraction thereof) beyond the 8-hour workday for any work related overtime that is past midnight.

Time intervening between completion of a principal performer's work on any one day and commencement of travel on the same day, shall be computed at straight time (i.e., as travel time).

A principal performer shall be dismissed at place of reporting, not on location.

Reasonable meal periods shall be given during traveling and allowable meal periods of not less than ½ hour nor more than 1 hour each shall be deducted from travel time.

Reasonable lodging must be provided on overnight locations. First-class transportation, where more than one class is available, must be provided. "Commuter service", confined to a distance of 500 miles, such as Portland to Seattle, shall be deemed first-class transportation.

For air travel of 1,000 or more air miles, first-class transportation shall be provided. For air travel under 1,000 miles, coach-class service may be provided.

MEALS

Meal periods and meal penalties shall be consistent with the National AFTRA and SAG Television and Radio Commercials Codes, which allow for the following per diems:

Breakfast	\$10.95
Lunch	\$16.40
Dinner	\$30.25

Meal periods shall not be work time and shall commence within six (6) hours of call time or of the end of the preceding meal period. Meal periods shall be one half (1/2) hour – one (1) hour long. Liquidated damages for meal period violations shall be twenty-five dollars (\$25.00) for each one half (1/2) hour with a \$50.00 maximum.

It shall be the Producer's responsibility to advise Performers if food service is not available at or near the location of a session. If restaurant facilities are not reasonably available to the Performer when on location, the Producer agrees to provide a well-balanced meal at no charge to the Performer.

REST PERIODS

There shall be a rest period of at least five (5) minutes provided during each hour of rehearsal or each hour of session.

There shall be a rest period of at least twelve (12) hours between the end of one workday and the start of another for a Performer being employed by the same Producer. If less than twelve (12) hours is provided, the Performer shall be paid at the rate of one and one-half (1.5) times the applicable rate for those hours in which he or she is employed during the twelve (12) hour rest period.

HOLIDAYS

If a Performer is required to work on any of the following holidays as nationally observed, he or she shall be paid at two (2) times his or her normal compensation for work performed on those days:

New Year's Day	Martin Luther King's Birthday
President's Day	Memorial Day
Fourth of July	Labor Day
Thanksgiving Day	Christmas Day

Whenever such holiday falls on Sunday, such holiday, for all purposes herein, shall be deemed to fall on the following Monday.

DISPUTE RESOLUTION

All disputes and controversies of every kind and nature whatsoever between any producer and AFTRA/SAG or between any producer and performer arising out of or in connection with this Agreement, and any contract or engagement (whether overscale or not, whether at the minimum terms and conditions of this contract or better) are subject to the grievance and arbitration procedure outlined in the national AFTRA/SAG codes.

The unions shall not strike during the life of this agreement.

USING COMMERCIALS ON THE INTERNET

Placing a commercial on the Internet is beyond the scope of use of the Northwest Regional Code because the Internet medium is considered national by definition. In other words, the terms of this contract and digest are not applicable, and producers should refer to national SAG and AFTRA contracts for details about using commercials online. For convenience, the following tables outline some rates for using commercials online, excerpted from the national contract:

	Principals		On Camera Groups			Off Camera Groups		
	On	Off	5-Mar	8-Jun	9+	5-Mar	8-Jun	9+
Made-for-Internet before 4/1/2011: Freely bargained								
Made-for-Internet after 4/1/2011:								
8 wk option	\$787.65	\$592.25	\$576.60	\$510.50	\$422.15	\$334.05	\$289.85	\$236.40
1 yr option	\$2,072.70	\$1,558.55	\$1,517.45	\$1,343.50	\$1,110.90	\$879.05	\$762.85	\$622.15
Move-Over to Internet:								
8 wk option	\$787.65	\$592.25	\$576.60	\$510.50	\$422.15	\$334.05	\$289.85	\$236.40
1 yr option	\$2,072.70	\$1,558.55	\$1,517.45	\$1,343.50	\$1,110.90	\$879.05	\$762.85	\$622.15
Made-for-New-Media before 4/1/2011: Freely bargained								
Made-for-New-Media after 4/1/2011:								
8 wk option	\$787.65	\$592.25	\$576.60	\$510.50	\$422.15	\$334.05	\$289.85	\$236.40
1 yr option	\$2,072.70	\$1,558.55	\$1,517.45	\$1,343.50	\$1,110.90	\$879.05	\$762.85	\$622.15
Move-Over to New Media:								
8 wk option	\$787.65	\$592.25	\$576.60	\$510.50	\$422.15	\$334.05	\$289.85	\$236.40
1 yr option	\$2,072.70	\$1,558.55	\$1,517.45	\$1,343.50	\$1,110.90	\$879.05	\$762.85	\$622.15

PREFERENCE OF EMPLOYMENT

Following is contract language that applies to the hiring of certain performers (excerpted in part from the National AFTRA/SAG Contract). These provisions apply to commercials under the Northwest Regional Code.

AFTRA NATIONAL CONTRACT RATES
PROFESSIONAL RECOGNITION - PREFERENCE OF EMPLOYMENT
(excerpt from the AFTRA/SAG National Code)

(Applies to Television commercials)

In recognition of the services performed by professional performers, Producer agrees that in the hiring of performers, for work to be performed within the applicable zone (referred to in Subsection C. hereof), preference will be given to qualified professional performers. A "qualified professional performer," for the purpose of this Section, is a person who has had prior employment as a performer in the entertainment industry (including television, radio, phonograph records, motion picture, stage, night club, and the like) at least once during the period of three (3) years prior to the date of the proposed employment; however, employment under the exceptions provided in Subsection D. 1.-4. of this Section or Subsection D. 1.-5. of prior AFTRA/SAG Commercials Contracts, or employment under comparable exemptions of AFTRA/SAG's past or present Theatrical, Television or Industrial Contracts shall not constitute prior employment for this purpose.

The obligation of the Producer to give preference to qualified professional performers shall require the employment of a qualified professional performer, unless no qualified professional performer of the type required is reasonably and readily available to the Producer through the use of the present hiring practices generally and customarily followed by the TV [motion picture] industry in the employment of such performers. If a qualified professional performer is reasonably and readily available to the Producer for employment in the locality where the Producer's studio is based, performer shall be deemed available regardless of the place within the applicable zone at which the services are to be performed.

The provisions of this Section shall not apply where services are performed at locations beyond the following preference zones in areas where the Union maintains offices in the Pacific Northwest:

- Portland, Oregon 100 miles from the center of the city
- Seattle, Washington 100 miles from the center of the city

In the event the Unions establish offices in cities other than those listed above and Producer claims that there is not a sufficiently large professional talent pool in the area of any office hereafter established by the Union to warrant application of Preference of Employment, the matter shall be submitted to the Industry-Union Standing Committee for determination. AFTRA/SAG shall notify the Joint Policy Committee on Broadcast Talent Union Relations in writing whenever it establishes an office in any city not listed above.

Preference of Employment shall apply in an area within 100 miles from the center of each such city from and after the sixtieth (60th) day following such notification.

D. Exclusions and Exceptions

There shall be automatically excluded from the provisions of this Section the following:

Persons who portray themselves who by words or actions participate in the giving of a testimonial or endorsement;

Extras who are adjusted for non-script lines;

Military personnel where governmental restrictions prevent use of civilian personnel in restricted areas or in the handling of governmental property or equipment; however, the use of military pilots or military aircraft shall not be the subject of an automatic waiver but the facts shall be presented to the Union and waivers will be granted in accordance with the previously established custom in the industry;

Persons having special skills or abilities, or special or unusual physical appearance where such skills, abilities or appearance are required by and used in a commercial; if professional performers having such required skills or physical appearance are not reasonably and readily available to the Producer through the use of the hiring practices generally and customarily followed by the industry in the employment of such performers;

The first employment within the studio zone of a person whom the Producer represents in writing to the Union a. has had sufficient training so as to qualify for a career as a professional performer, and b. intends to pursue currently the career of a professional performer and intends to be available currently for employment in the industry. (An academic degree in Drama shall be deemed to be included in the term "sufficient training.");

Children under the age of seven (7) years.

Producer agrees to promptly report to the Union each hiring under the provisions of this Subsection D., together with the reasons why the person so employed comes within the provisions of this subsection.

If a performer is employed under one or more of the exceptions provided in subparagraphs 1. a.-e., the obligation to give preference to qualified professional performers shall nevertheless be applicable to any subsequent employment of such performer by Producer .

It is expressly understood and agreed that nothing contained in this Section shall alter or modify Producer's exclusive right to cast any and all performers performing services for Producer.

It is understood that it would be impossible to accurately fix the actual damages suffered by the Union by reason of a breach by the Producer of the provisions of this Section. It is therefore agreed that the Producer will pay to the Union, as liquidated damages, the sum of \$300.00 for each breach by the Producer of any of the provisions of this Section. The hiring by a Producer of a person other than a qualified professional performer, in violation of the provisions hereof, shall be deemed a single breach, regardless of the number of days of employment involved in the hiring; but each separate hiring of the same person in violation hereof shall be deemed a separate breach. Provided the Union has been notified by Producer in writing of the hiring of a Principal Performer pursuant to Subsection D. of this Section 2., then claim of breach must be initiated in writing by the Union within sixty (60) days thereafter or the claim is invalid.

All disputes under this Section shall be resolved by arbitration.

Employment of a performer who is ineligible to work in the United States by reason of visa status shall be a violation of the provisions of this Section and the liquidated damages provided in Subsection F. shall be applicable.

DIVERSITY

The following pages contain language about the diversity, excerpted in full from the National AFTRA/SAG Contract. These provisions apply to Northwest regional spots.

POLICY OF NONDISCRIMINATION AND AFFIRMATIVE ACTION / DIVERSITY

The parties hereto reaffirm their commitment to a policy of nondiscrimination and fair employment in connection with the engagement and treatment of Principal Performers and Extra Performers ("performers") on the basis of sex, race, color, creed, national origin, age, disability or sexual orientation, in accordance with applicable State and Federal law, nor shall any inquiry be made with respect to a performer's marital status, sexual orientation, national origin, age, creed or disability.

Producer shall cast performers in accordance with the above policy in all types of roles, having due regard for the requirements of, and suitability for, the role so that, for example, the American Scene may be portrayed realistically. To that end, due regard shall be given to women, minorities, performers with disabilities and seniors in all aspects of society. The parties agree that the Producer shall retain its exclusive creative prerogatives. In furtherance of the foregoing, the Producer shall make good faith efforts to seek out and provide audition opportunities for women, minorities, performers with disabilities and seniors.

Consistent with the foregoing, best efforts shall be made to seek out and include minorities, seniors, women and performers with disabilities, in the casting of commercials, thereby creating fair, equal and non-stereotyped employment opportunities. When a role being cast depicts a person with a specific disability, the Producer agrees to include that fact in the casting specifications and, at the same time, to notify the Union of such specifications, so that performers with the same disability may be informed and given the opportunity to audition for the roles starting with the first audition. Producer agrees to equal employment opportunities [including auditions] for women and men for (off-camera) voice-over roles having due regard for the requirements of and suitability for such roles.

When applicable, and with due regard to the safety of cast, crew and other persons, women and minorities shall be considered for stunt doubling roles and for scripted and unscripted stunts on a functional nondiscriminatory basis.

Producer shall make every effort to cast performers with physical disabilities for scripted and unscripted stunts for which they are qualified and with due regard to safety, in roles portraying their particular disability such as wheelchair stunts or stunts involving the use of other adaptive devices, e.g., crutches, prostheses, etc. The Union's skill and talent bank is a resource that can be utilized in ascertaining the availability of such performers.

Where the Stunt Performer doubles for a role which is identifiable as female and/or Black, Latin-Hispanic, Asian-Pacific or Native American and the race and/or sex of the double are also identifiable, Producer shall make every effort to cast qualified persons of the same sex and/or race involved. Producer reaffirms that this Section 14. prohibits the practice commonly referred to as "painting down."

The stunt coordinator shall make every effort to identify and recruit qualified minority and female stunt performers and qualified stunt performers with disabilities prior to the commencement of production.

In accordance with the foregoing policy, the Union reaffirms its policy of nondiscrimination with respect to admission to membership and rights of membership. The Standing Committee shall also serve as a Committee on Fair Employment Practices to consider any complaints hereunder.

Producer shall not use any information contained in INS Form I-9 to discriminate against any performer on the basis of sex, race, age or national origin in violation of this Contract or law.

To that end, INS Form I-9 information, which is protected by equal employment laws or by this Contract shall be maintained in confidence.

The parties agree further that the Standing Committee shall meet to establish mutually acceptable Immigration Reform and Control Act verification procedures which will maintain such confidentiality.

Disputes relating to the provisions of this Section 14 shall be referred to the Industry-Union Standing Committee and unless resolved by the Standing Committee within ninety (90) days after the date of the referral [the date of the Standing Committee's meeting], the dispute shall be arbitrable.

The conditions under which reports provided under Subsection A. of this Section 14. may be utilized are as follows:

The Union and the Producer hereby expressly agree that they will keep the information generated by the reporting procedure confidential, except where disclosure is required by law or is requested informally by a state, local or federal government human rights or equal opportunity agency pursuant to an investigation. In such cases the Union or Producer shall prior to disclosure, notify the Industry-Union Standing Committee of such proposed disclosure and provide a copy of the information proposed to be disclosed to the members of the Standing Committee. In addition, where disclosure is required by law, the Union or Producer shall request protective orders protecting as broadly as reasonably feasible the confidentiality of the information disclosed, and where such information is provided informally pursuant to a request by a state, local or federal government human rights or equal employment opportunity agency in connection with an investigation, the Union and the Producer shall request that such agency accord the information provided the broadest degree of confidentiality reasonably feasible.

Upon reasonable notice, the Union or Producer may request that the Industry-Union Standing Committee be convened to discuss any matter relating to the policy of nondiscrimination, the production of information provided for herein or the results of such production of information and the confidentiality provisions of Paragraph 1. of this Subsection I. If the Union requests such a meeting of the Standing Committee with respect to a particular advertiser or advertising agency, the Union shall specify in advance of the meeting the advertiser or advertising agency involved and the information with respect to such advertiser or advertising agency that it proposes to discuss. The Industry representatives on the Standing Committee shall then invite such advertiser or advertising agency to attend such meeting. Such advertiser or advertising agency may either attend such meeting or respond in any other manner it deems appropriate. Except as hereafter provided, information generated by the Standing Committee and any action or agreements resulting from the submission to the Standing Committee shall be subject to the confidentiality provisions of this Subsection I.

3. a) If, within ninety (90) days after presentation to the Standing Committee under Paragraph [section]14.F., any complaint regarding nondiscrimination and affirmative action remains unresolved, the Union, represented by its National Executive Director or Assistant [Associate] National Executive Director, may request a meeting with an individual Producer on at least ten (10) days' written notice to the Producer and simultaneously to a representative of the Joint Policy Committee. Such notice shall state with particularity the nature of the complaint involved and any information, including statistical information, that the Union possesses supporting such complaint. At the same time the Union may request the Producer to provide the Union reasonable information relevant to the Union's complaint.

If the Producer is represented by the Joint Policy Committee, a representative of such Committee shall attend such meeting. The Producer shall participate in such meeting and shall include persons with appropriate executive authority with respect to the issues involving nondiscrimination and affirmative action. Within thirty (30) days after the conclusion of such meeting, the Union and the Producer shall either jointly or separately report in writing to each other, with a copy to the representative of the Joint Policy Committee, their conclusion(s) with respect to the meeting, including any specific plan and programs that Producer and/or Union may believe to be necessary to comply with this Section of the Agreement.

If the Union maintains that the Producer has failed to make good faith efforts to address the issues involved in the complaint within six (6) months after such meeting (or within such other time period as may be agreed upon at the meeting specified in Paragraph 2. Above), the Union shall again meet on ten (10) days' notice with the Producer and a representative of the Joint Policy Committee. Thereafter, if the Union is able to demonstrate that the Producer has not made good faith efforts in this regard, and the Union has determined in good faith that it would be appropriate to publicly release statistics and data in possession of the Union relating to the employment practices of the Producer, the Union shall disclose in writing to the Producer and a representative of the Joint Policy Committee the precise statistics and data it intends

to publicly release. If within fourteen (14) days after such disclosure, the matter cannot be resolved, the Union may publicly release only the statistics and data referred to in the preceding sentence, and shall, simultaneously with the public release, provide the Producer and a representative of the Joint Policy Committee a copy of such release and state the extent of the distribution of such release. There shall be no public disclosure of any such statistics or data without compliance with the foregoing step of this Subsection I.

For Producers not represented by the Joint Policy Committee, the above procedure shall apply, except that a representative of the Joint Policy Committee shall not be involved, unless it elects to be involved and the Producer so agrees.

Notwithstanding the foregoing, the Union may disclose, publicize or otherwise use, industry-wide statistics as distinguished from statistics relating to any individual Producer.

NOTE: With respect to implementation of this Policy of Nondiscrimination and Affirmative Action/Diversity, see also Schedule A.1, Sections HH and KK. [,and for extra performers, Schedule D, Section 17, subsections U and V.]

RESTRICTIONS ON USE

The following pages contain language about restrictions on use of commercials, excerpted in part from the National AFTRA/SAG Contract. These provisions apply to Northwest regional commercials.

RESTRICTIONS ON USE OF COMMERCIALS; ADDITIONAL SERVICES (Applies to Televisions Commercials only)

The rights granted to Producer in commercials shall be limited to the right to use, distribute, reproduce and/or exhibit such commercials over television. Producer shall have the right to use the name and likeness of the Principal Performers and their acts, poses and appearances in such commercials in trade publications and in reels for non-broadcast use provided such reels are not rented, sold or utilized as give-aways.

Producer agrees that no part of the photography or sound track of a Principal Performer made for a commercial shall be used other than in commercials as provided hereunder, without separately bargaining with the Principal Performer and reaching an agreement regarding such use. The foregoing requirement of separate bargaining applies to use in other commercials after the maximum period of use has expired pursuant to Section 30. Maximum Period of Use of Commercials, use in theatrical or television motion pictures, or use in any other field or medium. Such separate bargaining shall take place prior to the time of such proposed use but the Principal Performer may not agree to such use at the time of original employment except as follows:

Bargaining for the right to use the Principal Performer's sound track in radio may take place at the time of employment, provided that additional payment is made for such use at the time of such employment.

Bargaining for the right to use the Principal Performer's photography or sound track in any other field or medium may take place at the time of employment, provided the specific nature and extent of such use is specified and proper payment is made at such time.

All such bargaining shall be subject to the minimum wages and use fees, if any, provided for in the collective bargaining Contract, if any, applicable to the field in which the photography or sound track is used. If Producer is unable to find the Principal Performer within a reasonable time, it shall notify the Union, and if the Union is unable to find the Principal Performer within a reasonable time, Producer may reuse the photography or sound track without penalty.

If Producer fails to separately bargain with the Principal Performer as provided above, or if the Producer and the Principal Performer bargain but are unable to reach an agreement, Producer shall be prohibited from making such use of the material. In case of violation of the foregoing, the Principal Performer shall be entitled to damages for such unauthorized use equivalent to three (3) times the amount originally paid the Principal Performer for the number of days of work covered by the material used. In addition, minimum use fees, if any, applicable to the field in which the material is used, shall be paid. However, the Principal Performer may, in lieu of accepting such damages, elect to arbitrate the Principal Performer's claim or bring an individual legal action in a court of competent jurisdiction to enjoin such use and recover such damages as the court may fix in such action.

The provisions of this Subsection B. shall not be applicable to unidentifiable off-camera group performers. With respect to on-camera Principal Performers, the provisions of this Subsection B. shall apply only if the Principal Performer is recognizable and, with respect to stunt performers, only if the stunt is identifiable.

If Producer wishes to use the Principal Performer's sound track in a simulcast, the individual Principal Performer's contract shall contain a provision requiring additional compensation payable at the time of such simulcast. Such additional compensation shall be no less than the rates provided for in the applicable collective bargaining agreement for radio.

(Applies to Both Television and Radio Commercials)

No service of the Principal Performer* is contracted for except as specified in this collective bargaining Contract. This paragraph is not intended to prevent a Principal Performer from contracting for services of a kind not covered by this Contract by individual contract at such rates of pay and under such conditions as Producer and the Principal Performer shall agree, subject only to the requirement that it shall not be in conflict with this collective bargaining Contract. Producer shall not require a Principal Performer to include such services as a part of the performer's employment under this Contract but must bargain separately for such services, including translations, if requested by the Producer and agreed to by the Principal Performer.

*Principal Performer TV only - includes actors, narrators, announcers, singers, specialty dancers, specialty acts, puppeteers, stunt performers, and pilots

Performers Radio only – includes actors, singers, announcers, and sound effects persons.

MAXIMUM PERIOD OF USE

The following pages contain language about restrictions the maximum use of commercials, excerpted in part from the National AFTRA/SAG Contract. These provisions apply to Northwest regional commercials.

MAXIMUM PERIOD OF USE OF COMMERCIALS (TELEVISION)

Except as provided below for animated cartoon commercials, and except as provided in Subsection B. hereof, the maximum period during which a commercial may be used shall be not more than twenty-one (21) months after the date of commencement of the first fixed cycle as defined in Section 31. Holding Fee – Fixed Cycle. The maximum period during which an animated cartoon commercial may be used shall be no more than twenty-one (21) months commencing with the date of the first fixed cycle unless the off-camera recording is produced before completion of the animation, in which event the maximum use period for such animated cartoon commercial shall be twenty-four (24) months commencing with the date of the first fixed cycle for the off-camera Principal Performers.

Where new commercials are created by integration pursuant to the provisions of Section 25. Integrating of Commercials Into Different Commercials, the maximum period of use shall be limited to the same period of time as the original commercial or commercials, unless the Principal Performer's consent is secured for a full period of use.

The changing of a commercial under any of the provisions of Section 26. Editing of Commercials shall in no way extend the maximum period of use applicable to any Principal Performer in the original version of the commercial.

The period of time during which a commercial may be used, specified in Subsection A. hereof, shall be deemed to be automatically renewed for an equivalent period of time unless any Principal Performer employed in such commercial shall, not more than one-hundred-twenty (120) days and, not less than sixty (60) days prior to the expiration of such period of time, give written notice by mail to the Broadcast Business Affairs Department of the advertising agency named in the performer's employment contract or in the Production Report filed by the Producer with the Union at the address shown in such contract or report, of such Principal Performer's election not to grant such right of renewed use. If no advertising agency is named, the notice may be given to the advertiser named in the employment contract or in the Production Report. Similar renewals for successive equivalent periods of time shall be deemed to be automatically granted, unless any Principal Performer shall, not more than one-hundred-twenty (120) days and, not less than sixty (60) days prior to the expiration of any renewal period of use, give written notice of election not to grant such right of renewal as hereinbefore provided. No person shall have the right to use any commercial after the expiration of the original or any renewal period if any Principal Performer employed therein shall have given notice of such Principal Performer's election not to grant such right of renewed use as hereinbefore provided.

No commercial shall be automatically renewed for an additional period of use if any default or delinquency exists in the payment of use fees. When the right to use a commercial made under a prior contract has terminated or when a commercial made under such prior contract has been withdrawn and the Principal Performer has been released, such commercial may be reinstated with the express written consent of the Principal Performer and the execution of a new individual Principal Performer's agreement subject to the terms and conditions of the Commercials Contract in effect at the time of the reinstatement and new individual agreement. If renewal of use is mutually agreed upon prior to actual date of termination, such renewal agreement shall be made on terms not less favorable than those provided by the Commercials Contract in effect at the time the commercial was made.

The date of expiration of the maximum period of use of a commercial shall be included on each payment voucher with respect to such commercial.

Reference Materials and Index

USEFUL LINKS FOR NATIONAL CONTRACTS

AFTRA Contracts:

<http://www.aftra.com/contracts.htm>

SAG Contracts:

<http://www.sag.org/content/contracts>

TRANSFER OF RIGHTS FORM AMERICAN FEDERATION OF TELEVISION & RADIO ARTISTS/SCREEN ACTORS GUILD

Recorded Commercials Transfer of Rights--Assumption Agreement
Please fill out separate forms for commercials produced under AFTRA and SAG jurisdiction.

TRANSFEROR:

(Company Name)

(Address)

(City, State, Zip)

(Phone) _____
(Fax)

TRANSFEEE:

(Company Name)

(Address)

(City, State, Zip)

(Phone) _____
(Fax)

This agreement is effective _____

Union of original jurisdiction: SAG [] AFTRA []

Transferee hereby agrees with Transferor that all television and/or radio commercials covered by this agreement (listed below*) are subject to the Joint AFTRA/SAG 2009-2012 Northwest Regional Code of Fair Practice under which the commercials were produced. "Union" as used below shall refer to either AFTRA or SAG, as checked in the box above.

Transferee hereby agrees expressly for the benefit of the Union and its members affected thereby to make all payments of use fees as provided in said Code and all social security, withholding, unemployment insurance and disability insurance payments and all appropriate contributions to the AFTRA Health and Fund or the Screen Actors Guild-Producers Pension and Health Plans required under the provisions of said Code with respect to any and all such payments and to comply with the provisions of said Contract, including specifically the arbitration provisions and procedures contained therein, with respect to the use of such television commercials and required records and reports. It is expressly understood and agreed that the rights of Transferee to broadcast such television and/or radio commercials shall be subject to and conditioned upon the prompt payment to the Performers involved of all compensation as provided in said Code, and the Union, on behalf of the Performers involved, shall be entitled to injunctive relief in the event such payments are not made.

In the event of a subsequent transfer, assignment, sale or other disposition by Transferee of any commercials covered by this agreement, Transferee agrees to give written notice, by mail, to the Union of each such subsequent transfer, etc. within thirty (30) days after the consummation thereof, and such notice shall specify the name and address of the transferee, assignee, or purchaser, which agreement shall be in substantially the same form as this agreement.

**COMMERCIALS COVERED BY THIS AGREEMENT:*

TITLE AND I.D. NUMBER	PRODUCT	SESSION DATE

(List all other commercials on reverse side of this form)

(Company Name of Transferor)

(Company Name of Transferee)

By: _____
(Signature of Officer)

By: _____
(Signature of Officer)

(Type Officer's Name & Title)

(Type Officer's Name & Title)

Date: _____

Date: _____

FINANCIAL INFORMATION: [Needed only if Transferee is not signatory to NW Code or applicable National Commercials Code(s)]	
Transferee's Bank: Name: _____	Branch: _____
Phone: _____	Staff referral: _____ Acct #: _____

APPROVED FOR AMERICAN FEDERATION OF TELEVISION AND RADIO ARTISTS/ SCREEN ACTORS GUILD

BY: _____ **TITLE:** _____ **DATE:** _____

**TO DOWNLOAD AN ELECTRONIC COPY OF THE
NORTHWEST AFTRA/SAG TALENT CONTRACT/MEMBER REPORT
PLEASE GO TO:**

<http://memberreport.webs.com/NW%20Mbr%20Rpt.pdf>

AFTRA/SAG CONTACT INFORMATION

AFTRA Northwest Seattle Office

123 Boylston Avenue East, Suite A
Seattle, WA 98102
(206) 282-2506 phone
(866) 672-3873 phone for Portland members only
(206) 282-7073 fax
www.aftraseattle.com

AFTRA Portland

1001 SE Water Avenue, Suite 305
Portland, OR 97214
(503) 279-9600
portland@aftra.com

(all paperwork for work under this or any code should be routed to the Seattle office above)

SAG Seattle/Portland

800 Fifth Avenue, Suite 4100
Seattle, WA 98104
(206) 224-5696 or (800) 724-0767 ext. 7 phone
(206) 224-5695 or (800) 378-6741 fax
dena.beatty@sag.org