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# Pact Red Book.

Recommended Terms for Engagement of Crew  
UK Low Budget Feature Films

## Introduction.

The UK's independent film industry is of great cultural and economic significance. In recent years, it has become more difficult to fund UK independent film and consequently fewer films are being produced, and there are fewer jobs for those seeking careers in the industry.

UK filmmaking at lower budget levels must be preserved and protected: the sector is vital to the sustainability of the overall industry ecosystem. The sector discovers, nurtures and supports new talent with many crew regularly going on to work on Studio movies and in HETV. During the US writer and actor strikes around 2024-25, UK independent films, for the most part, were able to continue when all US backed productions had to stop.

Underpinning a successful UK film industry is a workforce who enjoy a good work/life balance, well-being and fair working conditions. At this lowest budget level, there can be a need for short filming schedules crammed with long working hours. This is something which must be avoided, no matter how limited the production's financial resources.

After much discussion with those working in the sector, Pact has formulated a set of guidelines for engaging crew which Pact considers to be fair, equitable and appropriate for low budget film productions. These seek to limit the length of the working day; provide for rest periods to be complied with, or provide for compensatory rest (or, alternatively, financially penalise producers if compensatory rest cannot be offered). The suggested terms also cover additional payments for overtime and working unsocial hours.

While there are collective agreements in place for high end scripted TV and Major Motion Pictures (above £30 million) at the lowest budget film level there is a vacuum. It is intended that these guidelines will provide much-needed clarity for crew and producers alike and allow low budget films to continue to be made in this country while prioritising the work-life balance of those working in the industry.

# Recommended Terms.

## 1 Scope

- 1.1 These terms of engagement of crew are recommended by Pact to apply to all UK produced feature films with a production budget of between £1million and £10million.
- 1.2 As these Pact terms are recommendations only, individual film producers ("Producers") are free to choose whether to use these terms when engaging crew or to negotiate other terms.

## 2 The Working Day

### 2.1 Contracted Hours

Each crew member ("Crew Member") will be issued with a deal memo ("Deal Memo") specifying the main conditions of their engagement and setting out the standard contracted hours which the Crew Member is required to work ("Contracted Hours") before Overtime (as defined in Clause 6 of the Core Terms) is due.

### 2.2 The Shooting Day

The shooting day is paid as 10 Contracted Hours and may be scheduled in three different ways (or in any combination of these):

- (a) Standard Working Day ("SWD"): 10 shooting hours plus 1 hour unpaid lunch break;
- (b) Semi-Continuous Working Day ("SCWD"): 9.5 shooting hours plus an unpaid lunch break of 30 minutes;
- (c) Continuous Working Day ("CWD"): 9 shooting hours without a formal break or general cessation of work but allowing for a rest break of no less than 20 minutes for all on-set crew, the timing of which shall be arranged by Crew Members within their department.

### 2.3 Contracted Work Before And After Shooting Day

- (a) Crew Members in the following departments may be engaged on the basis that they provide and are paid for 11 Contracted Hours per day during the shooting period.

This encompasses 10 shooting hours (or its SCWD and CWD variants) and 1 additional contracted hour ("ACH") which may be utilised as required by the Producer:

Assistant Directors  
Costume  
Hair and Make-up  
Locations  
Production  
Script Supervisors

- (b) Producers must specify on the Deal Memo whether the ACH applies during the shooting period. Where the ACH applies to an individual within one of the above departments, then all members of that department must also receive the ACH where engaged on a shooting contract unless their work very clearly does not require them to go to set.
- (c) Payment for the ACH is guaranteed even where the Crew Member works less than their Contracted Hours. The ACH does not constitute Overtime. Where contracted, it forms part of the Contracted Hours. The ACH is never paid on non-shooting days.

## 2.4 The Standard Day For Non-Shooting Crew

Non-shooting crew work a standard working day of 10 hours plus an unpaid lunch hour, the timing of which is the responsibility of the Crew Members. Typically, the day will not be required to follow the same timing or pattern as the shooting crew day.

## 2.5 Ready For Work And Packing Up

For all departments, the Crew Member's daily rate is deemed to include an amount of time (up to 15 minutes at the beginning and up to 15 minutes at the end of the working day) for getting ready and packing up that is customary to that Crew Member's department to ensure that the Crew Member is ready to start the working day at their Individual Call Time.

## 2.6 Call Times

For all departments, the Crew Member's Individual Call Time will either be the Unit Call Time, or if different to the Unit Call Time, the call time as specified on the call sheet. Any Individual Call Time that varies from the Unit Call Time will have been discussed with that

Crew Member's Head of Department and must be pre-approved in writing by the Line Producer.

## 2.7 Early Call

Time worked at the Producer's request or prior written approval before 05.00 is paid at an enhancement of 0.5T calculated in 15 minute increments.

# 3 The Working Week

## 3.1 Week Schedules

Producers work predominantly on the basis of 5 day weeks but Producers may nominate any day as a working day due to production exigencies or may engage Crew Members for greater or fewer than 5 days a week.

## 3.2 Sixth Consecutive Shooting Day

- (a) Films with a budget of up to £5m: A sixth consecutive shooting day is paid at 1T.
- (b) Films with a budget above £5m: A sixth consecutive shooting day is paid at 1.5T.

## 3.3 Seventh Consecutive Shooting Day

A seventh consecutive shooting day is paid at 2T. Producers will not pre-schedule seven consecutive shooting days for any one Crew Member. Eight consecutive shooting days are strictly prohibited.

# 4 Night Work

4.1 Night Work is scheduled shooting hours worked past 12 midnight.

4.2 All Night Work is rounded up to the nearest 15 minutes.

4.3 Night Work is aggregated and reconciled at the end of the block of night filming and the total time spent undertaking Night Work in that period (capped at 10 hours) is either:

- (a) given back to the Crew Member as compensatory rest by the end of the working week or on the first day of the following working week; or

- (b) paid for at 1T (capped at 10 hours) in addition to the rate the Crew Member is already entitled to for working their Contracted Hours.

4.4 Where the Producer elects (b) above and where the payment is equivalent to ten (10) hours pay this is referred to as a Turnaround Day. The effect of a Turnaround Day is to reset the clock, so that the Producer is able to revert to day shooting. For clarity, a Turnaround Day does not constitute a working day.

## **5 Rest Periods and Broken Turnaround**

5.1 Producers shall comply with the Working Time Regulations in the scheduling of daily and weekly rest periods. Crew Members are due:

- (a) a daily rest period of 11 hours each day they work; and
- (b) a rest period of either: 24 hours each week (being taken immediately after the 11 hour daily rest); or
- (c) in the event that a Crew Member works twelve days in a 14 day period, and is given two consecutive days' rest, the Crew Member will be entitled to 48 hours continuous rest (being taken immediately after the 11 hour daily rest).

5.2 If a Crew Member is required to work during one of the above rest periods:

- (a) the Producer shall wherever possible allow the Crew Member to take an equivalent period of compensatory rest, which should be taken within 7 days of the broken rest period; or
- (b) time worked in breach of the rest period (rounded up to the nearest 15 minutes) will be paid at an enhanced rate of 0.5T.

## **6 Overtime**

6.1 A Crew Member's Contracted Hours shall be deemed to start from their Individual Call Time. When the Crew Member, at the Producer's request or with the Producer's prior written approval, exceeds their total daily Contracted Hours, the time worked by that Crew Member in excess of their Contracted Hours shall constitute overtime ("Overtime") and shall be payable as such in accordance with this Clause.

- 6.2 Overtime is payable at the Crew Member's hourly rate multiplied by the industry-standard multiple of 1.5T, subject to a maximum cap to be agreed by negotiation, in each case pro-rated for partial hours.
- 6.3 Overtime (shooting and non-shooting) accrues in 15 minute increments.
- 6.4 Overtime does not arise where a Crew Member works fewer than their Contracted Hours. This is so even where a Crew Member's colleagues may be working Overtime.

## **7 Travel**

- 7.1 This Clause applies to shooting in the UK only.
- 7.2 For the purposes of this Clause:
- (a) The Production Base will be the administrative base of the production and any other location(s) as the Producer may elect. The Crew Member will be notified of the chosen Production Base(s). No payment shall be due, and no expenses shall be payable in respect of the Crew Member's travel to and from the Production Base unless otherwise pre-approved in writing by the Producer or as set out herein.
  - (b) A Resident Location is a place of work which is more than 50 road miles from the applicable Production Base. In respect of a Resident Location, the Producer shall provide accommodation and per diems, as applicable.
- 7.3 The Producer shall specify in the Deal Memo which of the following applies:
- (a) Within a 30 road mile radius of the Production Base: If the Producer selects this option, no payment will be made for time spent travelling to and from any place within 30 road miles of the applicable Production Base. Time spent travelling beyond the 30 road mile point to the place of work shall be compensated by payment at the Overtime Rate (calculated in 15 minute increments) or form part of the working day. The Producer will be responsible for the cost of travel beyond the point that is 30 road miles from the applicable Production Base.
  - (b) Within the M25: If the Producer selects this option, no payment will be made for time spent or costs associated with travelling to and from any place within the boundary of the M25. Time spent travelling beyond the M25 to the place of work shall be compensated by a payment at the Overtime Rate (calculated in 15 minute

increments) or form part of the working day, and the Producer will be responsible for the cost of travel beyond that point.

- 7.4 Travel days: Travel days are not working days but where the Producer asks the Crew Member to travel on a day off, the Producer will pay the Crew Member for the time spent travelling at their hourly rate.

## **8 Providing and Paying for Meals**

- 8.1 During principal photography Crew Members are entitled to take their lunch break no later than 6 hours after the Unit Call Time. If Crew Members are asked by the Producer to delay or curtail their lunch break, then a penalty of 0.5T will be paid in 15 minute increments for the period during which their lunch break is delayed or curtailed, pro-rated for partial hours and capped at 1 hour where the Crew Member is working a SWD and 30 minutes where the Crew Member is working a SCWD.
- 8.2 The Head of Department for non-shooting crew should manage their department so that Crew Members are able to take their lunch break (save as where requested by the Producer as above). In the event that a Head of Department wishes to curtail or delay the lunch break of Crew Members within their department, prior written approval must be sought from the Line Producer.

## **9 Bank Holidays**

UK Bank holidays:

- (a) Films with a budget of up to £5m: If worked paid at 1T. Unpaid if not worked.
- (b) Films with a budget above £5m: If worked paid at 2T. Unpaid if not worked.

## **10 Producer's Own Terms**

These are recommended terms of engagement only. The Producer's standard contracts of engagement, together with the Producer's own policies and procedures may address some of the matters also provided for in these terms. In the event of any conflict between the two, the Producer's own contract of engagement and company policies shall take precedence over these terms.

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