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**UK SCRIPTED INDEPENDENT
TELEVISION PRODUCTIONS**

Recommended Terms and
Conditions for Engaging Crew

THE PACT TERMS

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EFFECTIVE FROM: 1 SEPTEMBER 2022

1. Introduction

- 1.1 The Pact-Bectu Agreement 2017, which governed working terms on UK independent scripted television productions, terminated on 1 September 2022. These terms of engagement (the “Pact Terms”) replace the Pact-Bectu Agreement and are based closely on it but also incorporate new provisions aimed at improving work/life balance.
- 1.2 The Pact Terms have also been modified for clarity and updated to correct obvious mistakes or wording prone to misinterpretation in the original drafting.
- 1.3 The purpose of the Pact Terms remains, as with the Pact-Bectu Agreement, to enable independent producers to engage crew in a transparent and fair manner, with a clear framework of reference and set of terms and conditions for the benefit of all crew from the most experienced to those working in the industry for the first time.
- 1.4 Pact recommends that all UK independent scripted television producers implement the Pact Terms on all new qualifying productions engaging crew from 1 September 2022.

2. Scope of Application

- 2.1 The Pact Terms are recommended to apply to all scripted television produced in the UK by independent producers where that programming falls into Budget Bands 1-3 (as defined below). This includes all programmes commissioned or co-commissioned by broadcasters or online subscription operators based outside the UK where a UK independent is producing. Pact also recommends that these Terms are adopted for all non-UK commissioned scripted television productions in Budget Bands 1-3 filming in the UK using UK-based crew.
- 2.2 Multi-camera productions (both studio and outside broadcast), features, continuing drama/soaps, factual (including factual that incorporates an element of dramatic reconstruction), documentary and light entertainment are excluded from the scope of the Pact Terms.
- 2.3 Any location filming outside the UK as part of a production to which these Pact Terms are applied is also governed by the Pact Terms unless expressly stated otherwise in these Terms.

3. Budget Bands

3.1 Each television programme to which the Pact Terms is applicable shall be categorised as falling in to one of three budget bands based on the budgeted cost of one broadcast hour of television (excluding breakage) (the “Budget Band”) as follows:

Budget Band 1	up to £1,250,000
Budget Band 2	£1,250,000-£4,000,000
Budget Band 3	£4,000,000-£7,000,000

3.2 In addition to Budget Bands 1-3, a fourth budget band (Band 4) covers the following budget range based on the budgeted cost of one broadcast hour of television (excluding breakage):

Budget Band 4	above £7,000,000 rising on 1 January 2024 to above £8,000,000
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3.3 Scripted television programmes produced by UK independent producers which are in Budget Band 4 are outside the scope of the Pact Terms and are subject to separate terms to be negotiated.

3.4 The Producer shall notify Crew Members of the Budget Band the engagement falls into in the Deal Memo.

4. Engaging Crew Members

4.1 Principle of Engagement

4.1.1 It is a fundamental principle of the Pact Terms that the Crew Member is clear, at the commencement of the engagement, as to the number of Contracted Hours (as defined below) they have agreed to work and the pay they will receive for each hour worked. Producers will provide Crew Members engaged on contracts of at least one week with a deal memo before their engagement specifying this information and outlining the basic details of engagement (the “Deal Memo”).

4.1.2 The Deal Memo will make clear the number of shooting hours plus the Off-Camera Work (as defined in Clause 5.4.2) (together, the “Contracted Hours”) included in the agreed daily rate. Any time worked in excess of the Contracted Hours will be paid as Overtime, as defined and in accordance with Clause 7.

4.1.3 For clarity, for the purposes of calculating the Overtime rate, where the Crew Member’s contract includes Off-Camera Work the daily rate will be divided by the number of shooting hours contracted only.

4.2 Contract of Engagement

The Producer shall issue the Crew Member with a contract (“Contract of Engagement”) no more than one quarter of the way through the engagement or within six weeks of the start of the engagement, whichever is the shorter. The Contract of Engagement should only be delayed beyond this period in the most exceptional circumstances. The financial terms of the Contract of Engagement shall be no less favourable than the terms of the Deal Memo and these Pact Terms.

4.3 Priority of Agreements

It is understood and agreed that the Contract of Engagement and the Producer’s published internal company policies and procedures (together, “Company Policies”) may address some of the matters also provided for in these Pact Terms. The terms of the Contract of Engagement and Company Policies shall take precedence over the Pact Terms unless specified otherwise.

4.4 Types of Engagement

Crew Members will usually be hired on fixed term engagements, either for a specified period of days, or on a daily engagement.

4.4.1 Fixed Term engagements of one week or more: The engagement can start on any day of the week and may be terminated by one week’s notice or without notice in accordance with the provisions of the Contract of Engagement.

4.4.2 Daily Engagements: Producers shall only be entitled to cancel the engagement of dailies who have previously been confirmed (rather than merely pencilled) for work without payment of their daily rate if the Producer or HoD gives the daily notice by 3pm the working-day preceding that daily’s call. Notice to cancel may be by any means of recorded communication (such as text, email and WhatsApp). Cancellation after 3pm will mean that the full daily rate is payable to the daily Crew Member.

4.5 Payment

Where a Crew Member is hired for a specified number of days, the first pay week shall start on the first day of the engagement or shall be such day as nominated by the Producer. Subject to signature of a Deal Memo or Contract of Engagement (where issued), the Producer agrees to pay sums owing to the Crew Member as follows:

4.5.1 PAYE engagements: On weekly and daily engagements, payment of the week’s/day’s basic pay shall be made promptly (normally one week in arrears) with any additional monies owing from Overtime and Overtimes and other variables being paid within 14 days of receipt by the Producer of valid and undisputed written evidence of sums claimed. Where the pay frequency varies from payment one week in arrears, the Producer shall promptly advise Crew Members of the frequency that applies.

4.5.2 Self-employed and personal service company engagements: Payment will be made on the next processed payroll after receipt by the Producer of a valid and undisputed invoice from the Crew Member or the service company contracted to provide the Crew Member’s services.

5. Scheduling

5.1 Principles governing scheduling

- 5.1.1 Crew Members should be informed in the Deal Memo of the provisional working schedule before the time of contracting. Heads of Department should be consulted on scheduled working hours and any changes to the schedules and should liaise with Producers if it is felt additional team members are required on certain days or shoots.
- 5.1.2 Producers in consultation with HoDs should consider staggering Crew Members where possible to manage the length of the working day, and should engage dailies where necessary.
- 5.1.3 Producers shall endeavour to give Crew Members the rest and other breaks set out in the Pact Terms. It is understood that there may be occasions where breach of rest breaks is unavoidable, due to matters such as but not limited to access to facilities, talent or cast, weather or labour or where there is a need for continuity of service or production. In such cases, Producers shall endeavour to ensure that Crew Members receive appropriate rest at the earliest available opportunity.

5.2 Week Schedules

Producers normally work predominantly on the basis of 5 day weeks, typically Monday to Friday but Producers may nominate any day as a working day due to production exigencies or may engage Crew Members for fewer than 5 days a week (for example, to enable part time work and job sharing). For the purposes of the Pact Terms a “Working Week” is any seven day period starting with the first scheduled working day.

5.3 Day Schedules

The maximum standard shooting day is 10 hours. Each of the following schedules will be paid at 10 hours:

- 5.3.1 **Standard Working Day (SWD)**: 10 shooting hours with one hour unpaid lunch break for all on-set crew, for example 8am-7pm.
- 5.3.2 **Semi-Continuous Working Day (SCWD)**: 9.5 shooting hours with an unpaid lunch break for all on-set crew of thirty (30) minutes, for example 8am-6pm.
- 5.3.3 **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 twenty (20) minutes for all on-set crew, the timing of which shall be arranged by Crew Members within their department, for example 8am-5pm.

5.4 **The Working Day And Off-Camera Work**

- 5.4.1 For all departments, the Crew Member’s daily rate is deemed to include an amount of time that is customary to that department to ensure that the Crew Member is ready to start the working day at unit call (or their individual call time, if earlier) and to make good/pack-up at the end of filming.
- 5.4.2 For the following departments only, the Crew Member’s daily rate is negotiated and set out in the Deal Memo on the following basis: 10 shooting hours and 60 minutes off-camera work (“Off-Camera Work”):

ADs
 Costume
 Hair and Make-up
 Locations
 Script Supervisor
 Production

- 5.4.3 All work additional to Contracted Hours undertaken by the Crew Member must be pre-approved by the Line Producer or the individual representative nominated by the Producer to authorise such work. No additional time worked, or broken turnaround, should be paid by the Producer unless it is requested by the Producer or pre-approved by the Producer’s nominated representative.

5.5 **11 Day Fortnights**

- 5.5.1 Producers agree to limit the use of the 11 day fortnight in accordance with the agreed cap set out below. This cap only applies to productions shooting in the UK. To ensure there is clear and transparent remuneration for all days worked in any given Working Week where a sixth day is scheduled Crew Members will be paid for the sixth day worked at the daily rate agreed for their engagement.
- 5.5.2 Producers can schedule 11 day fortnights during the shooting period as they may elect. However the following cap will apply to the working pattern:

Number of Shoot Weeks

0-8 weeks	4	<u>Cap on six day weeks forming part of 11 day fortnight Crew Members are contracted to work</u>
9-12 weeks	5	
13-16 weeks	6	
17-20 weeks	7	
21-24 weeks	8	
and so on		

- 5.5.3 In the event that the Producer requires the Crew Member to work an additional sixth day as part of an 11 day fortnight beyond the cap, the Crew Member will be entitled to £100 in addition to the agreed daily rate specified in the Deal Memo (and in the case of a sixth consecutive filming day that rate shall be at 1.5T).

6. Night Work

6.1 Clawback

- 6.1.1 Clawback is the process of adjusting shoot hours each day to work backwards to an earlier call time for the unit.
- 6.1.2 Producers will avoid the unnecessary use of clawback.
- 6.1.3 Clawback permitted: a maximum of 1 hour clawback per day on a SWD unless mutually agreed with Crew Members; a maximum of 2 hours clawback per day where a CWD or SCWD is scheduled unless mutually agreed with Crew Members.

6.2 Night Work and Compensatory Rest

- 6.2.1 "Night Work" is all shooting hours worked (whether scheduled or unscheduled) past 11pm.
- 6.2.2 Night Work accrued is either paid at 2T OR given as paid compensatory rest (rounded up to the nearest 15 minutes in either case) and capped each Working Week at the length of the contracted working day.
- 6.2.3 No Crew Member shall be entitled to more than one paid rest day per Working Week. For clarity, a paid rest day does not constitute a working day.
- 6.2.4 Subject to Clause 6.2.3, where a Crew Member's contract ends on a night working pattern that Crew Member will be entitled to a paid rest day (this applies to all Crew Members including dailies).

7. Overtime

7.1 Overtime

- 7.1.1 Overtime worked shall only be paid where contracted, requested or approved in advance by the Producer or the Producer's nominated representative.
- 7.1.2 Overtime will be calculated on a pro-rata basis as the greater of £35 per hour or 1.5T subject to a maximum cap of £70 per hour (the "Overtime Rate").
- 7.1.3 All overtime will accrue in 15 minute increments.
- 7.1.4 Overtime on a CWD: Producers recognise that overtime should not occur as a matter of course on a CWD. Accordingly, Producers agree that Overtime on a CWD should not be scheduled. If Overtime does take place on a CWD it should be unscheduled and subject to a cap of no more than 2 hours per Working Week. If the Producer wishes to ask a Crew Member to work Overtime in excess of this cap, this must be agreed locally, including agreeing an appropriate rate of pay.
- 7.1.5 No Overtime is due where a Crew Member works less than the agreed Contracted Hours.

7.2 Early Call

- 7.2.1 Hours worked in the UK before 0600 shall be paid at the Overtime Rate. For the avoidance of doubt, Early Call does not constitute Night Work.

7.3 Filming on 6th Consecutive Day

- 7.3.1 Where Crew Members are asked to work on a sixth consecutive shoot day, Crew Members will be paid at 1.5T.

7.4 Work on 7th Consecutive Day

- 7.4.1 Crew Members shall not work seven consecutive days unless the Producer has, prior to work on the 7th day, requested in writing or formally approved in writing a request to work seven consecutive days.
- 7.4.2 Where Crew Members are asked to seven consecutive days at the Producer's request or prior approval as above, Crew Members will be paid at 2T for the 7th day.

7.5 Scheduled Rest Periods

- 7.5.1 Producers shall comply with the Working Time Regulations in the scheduling of daily and weekly rest periods.
- 7.5.2 Crew Members should be given no less than 11 hours rest between the end of one work period and the commencement of the next.

- 7.5.3 The schedule for each 14 day period should include at least two scheduled rest days. Crew Members shall be entitled to their 11 hour turnaround rest period immediately prior to any scheduled 24 hour rest period. Rest days may be scheduled consecutively or separately. To ensure compliance with the Working Time Regulations, where a Crew Member is given a weekend off, producers should provide the minimum rest period of 35 hours, unless those two days are the only scheduled rest days within a 14 day period, in which case the minimum rest period is 59 hours.
- 7.5.4 In the event a scheduled rest period is broken by the Producer, the Producer shall wherever possible allow the Crew Member to take an equivalent period of compensatory rest.

8. Travel

8.1 Definitions:

Production Base is usually the place where the production office will be located and will be so unless otherwise designated in the Deal Memo. A Producer can nominate one UK Production Base for each Crew Member.

Unit Base is usually the location of the catering, facilities vehicles and/or unit parking to service that day's shooting.

Resident Location is a place of work over 50 road miles from Production Base which a Crew Member cannot be expected to travel to and from each day.

8.2 **Travel to Production Base:** No payments will be made for time spent or costs associated with travelling from a Crew Member's home to and from Production Base.

8.3 **Travel to Unit Base or filming location:** Producers must elect on the Deal Memo which one of the following options applies to Crew Members for the duration of the engagement:

8.3.1 30 Mile Radius: If the Producer selects this option, no payments will be made for time spent or costs associated with travelling to and from any place within 30 road miles of 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 or form part of the working day, and the Producer will be responsible for the cost of travel beyond that point.

8.3.2 Within The M25 (where the Production Base is within the M25): If the Producer selects this option, no payments will be made for time spent or costs associated with travelling to and from any place within the M25. Time spent travelling beyond the M25 to the place of work shall be compensated by a payment at the Overtime Rate or form part of the working day, and the Producer will be responsible for the cost of travel beyond that point.

- 8.4 **Travel via Unit Base:** Travel in excess of 15 minutes to and 15 minutes from Unit Base to filming location shall be included in the working day where the Crew Member is required by the Producer to travel via Unit Base. Time shall be deducted from the shooting day to account for travel time in excess of 15 minutes between the Unit Base and filming location at the beginning and at the end of the day. If time is not deducted then a payment at the Overtime Rate shall be due for the excess travel time.
- 8.5 **Travel to or from Resident Location:** Where travel takes place for the purposes of work to a place more than 20 road miles or 30 minutes from the place at which overnight accommodation is provided, time spent travelling beyond 20 road miles or 30 minutes to the place of work shall be compensated by a payment at the Overtime Rate or form part of the working day, and the Producer will be responsible for the cost of travel beyond that point.
- 8.6 **Travel on scheduled rest days:** Where a Crew Member elects to return home on a scheduled rest day when working at a Resident Location or outside the UK, time and costs spent travelling will not be paid. Where the Crew Member is asked to travel for the purposes of the production on a scheduled rest day the Producer shall agree a payment to compensate for disrupting a rest day. For clarity, a travel day does not constitute a working day.
- 8.7 **Mileage:** Mileage costs (for use of own vehicle where approved in advanced by the Producer) shall be reimbursed in accordance with HMRC guidelines. Where the Producer provides reasonably accessible transport or car allowance has already formed part of the Crew Member's deal terms or the Crew Member is driving a hired vehicle mileage costs will not be paid.
- 8.8 **Travel on overseas locations:** The base of operations on overseas locations will be deemed the Production Base for the duration of the overseas location filming and the Producer will be deemed to have selected the 30 Mile Radius option in Clause 8.3.1 by reference to that base.
- 8.9 **Travel Time:** References to travel time in this Clause 8 assume normal road traffic and weather conditions.
- 8.10 **Expenses:** Resident and overseas locations: Reasonable Out of Pocket Expenses (per diems) will be agreed by the Producer and referenced in the Deal Memo.

9. Travel by Air

- 9.1 It is the Producer's responsibility to make necessary bookings where the Crew Member is required to travel by air. All flights shall be on scheduled passenger services, or on charter flights with safety standards that conform to those of the United Kingdom Civil Aviation Authority.
- 9.2 Time off after air travel: Producers shall take into account time changes and duration of travel in scheduling work following a period of air travel. For long-haul flights the Producer shall take into account the standard of seating and services afforded by that airline.
- 9.3 Excess Baggage: The Crew Member will be responsible for the cost of transportation of any excess baggage. Where such excess is caused by the carriage of pre-approved tools of the trade, or where agreed in advance between the Crew Member and the Producer, the cost of transportation of excess baggage will be the responsibility of the Producer.

10. Providing and Paying for Meals

- 10.1 Where Crew Members are required to work away from Production Base as part of the shooting crew, the Producer will provide lunch. If the Producer does not provide lunch the Producer will provide an agreed payment in lieu or shall reimburse Crew Members the cost of lunch on production of a valid receipt (including VAT details where applicable). Payments and/or reimbursement of meal costs shall be subject to a reasonable maximum cost agreed in advance between the Producer and Crew Members. Where no maximum cost has been agreed, payment will be made with reference to the HMRC guidelines provided that Crew Members supply valid receipts for the actual costs incurred.
- 10.2 Except in the case of a CWD, a Crew Member's lunch break will begin no later than 6 hours after the unit call which shall be subject to Clause 10.6 in the event of delay or breach.
- 10.3 A Crew Member's subsequent meal break of half an hour will begin within 6 hours of the end of the previous meal break. A delay or curtailment to the subsequent meal break shall result in the payment set out in Clause 10.6. Where work continues for more than one hour following the end of a CWD, the Producer shall provide food and refreshments.
- 10.4 When a CWD is scheduled, the Producer shall provide a hot meal to be taken without interruption of work. Each Crew Member shall have sufficient time to eat the meal provided, without interruption of production the timing of which shall be arranged by Crew Members within their department. Adequate steps will be taken by the Producer to ensure that all Crew Members are able to have access to meals where catering is provided by the Producer. This may require arranging for items of food and drink to be set aside for consumption by Crew Members until such time as their work schedule allows for it.
- 10.5 Producers are not required to pay expenses or cater meals for those working from home or at premises where food is readily available at the premises and/or nearby save in the circumstances specified in Clause 10.1.
- 10.6 Where there is a delay to or curtailment of an on-set meal break, provided for in Clause 10.2 or 10.3 above, the delay or curtailment will be compensated at the Overtime Rate.

11. Basic Facilities

Crew Members should have access to running water and toilet facilities at or within a short walking distance of any place used for work during periods of work. Drinking water should be available at every place of work.

12. Holiday Entitlement

- 12.1 Crew Members engaged as workers shall be entitled to 5.6 weeks of paid leave (pro-rata) per annum inclusive of bank holidays, pro rata to length of contract.
- 12.2 **UK Bank Holidays:** Where a crew member is required to work on a UK Bank Holiday, the crew member will be entitled to be paid at 2T during such UK Bank Holiday, whether the crew member is working on a weekly or longer term basis or is engaged as a daily.

- 12.3 The Producer may nominate days (including Bank Holidays) on which Crew Members are required to take paid leave. Where such days of paid leave are taken during the course of an engagement, the Producer shall be entitled to make an appropriate deduction from the Crew Member's holiday entitlement accruing in connection with that engagement.
- 12.4 A Crew Member may request paid leave on particular day(s) and the Producer will give sympathetic consideration to any such request, but it is the Producer's prerogative to determine if and when paid leave is taken during the term of the contract.
- 12.5 If a Crew Member has not taken their full holiday entitlement as paid leave by the end of their contract, the Producer will make a payment ("Holiday Pay") equivalent to the Crew Member's basic daily contract rate for the number of days and fractions of days not taken.
- 12.6 If at the end of their contract a Crew Member has taken more than their full holiday entitlement as paid leave, they may be required to repay to the Producer a sum equivalent to their basic daily contract rate for the number of days and fractions of days taken in excess.
- 12.7 A Crew Member on a daily contract or series of daily contracts is entitled to accrue a pro rata element of holiday entitlement for each day worked, which will always take the form of a payment of Holiday Pay.

13. Insurance

- 13.1 The Producer shall effect Employer's Liability insurance as required by law.
- 13.2 The Producer shall effect adequate Personal Accident, Health and Travel insurance for all Crew Members required to work outside the United Kingdom.
- 13.3 The producer shall effect adequate insurance for equipment hired from the Crew Member (excluding tools of the trade which the Producer's insurer will not ordinarily insure) subject to the Crew Member providing an inventory with serial numbers and replacement values.
- 13.4 In the event of the death of a Crew Member engaged under the terms of this Agreement while on location in the United Kingdom or overseas it shall be the responsibility of the Producer to return the remains and the Crew Member's personal effects to the last known residence of the deceased in the United Kingdom.
- 13.5 When required to render services outside the United Kingdom the Producer shall arrange for Crew Members to be covered by an insurance scheme which provides minimum cover levels as set out below.
 - 13.5.1 Personal Accident and Illness: up to £75,000 for accidental death or permanent incapacity, and up to £250 per week for temporary incapacity after the first 7 days, up to a maximum of 52 weeks.
 - 13.5.2 Medical and Emergency Travel Expenses: up to £500,000 in respect of death injury or illness while on an overseas location (excluding any known pre-existing conditions). This would cover medical and hospital treatment, travel back to the UK, overseas travel and accommodation expenses, and funeral expenses incurred overseas (including returning remains to the UK).

- 13.5.3 Personal effects: up to £1,500 for baggage and £200 for cash. For delayed baggage, up to £250 for replacement items.

14. Health & Safety

- 14.1 Producers as employers have a duty of care to all Crew Members and must ensure they have in place a robust health and safety policy that takes into account all stages of production, including prep, filming and post-production that is compliant with all relevant health and safety legislation and satisfies any commissioning broadcaster requirements. Producers agree to ensure their health and safety policies are made available to Crew Members.

15. Respect at Work

- 15.1 Pact are committed to ensuring a working environment in which everyone is treated with dignity and respect. Pact do not tolerate bullying, harassment and/or victimisation and expects everyone working at or with its member companies (including freelancers, sub-contractors and agency Crew Members) to behave respectfully towards others and never act in a way that could be regarded as bullying, harassment and/or victimisation.
- 15.2 Freelance Crew Members are encouraged to raise their concerns informally in the first instance with their HoD, Line Producer, Producer, Production Executive, Head of Production, or an appropriate HR representative, so that steps can be taken to respond to the concerns as soon as possible. Contact details for the relevant people should be included in the Crew Member's Deal Memo/contract/welcome pack. Any concerns expressed should be treated fairly and objectively without victimisation or detriment.

16. Force Majeure

- 16.1 If any cause beyond the control of the Producer shall prevent or stop work on the production or result in interruption or delay (including, but not limited to, fire, pandemic, casualty, accident, riot or war, act of God, strike, lock out, labour conditions, judicial order or enactment or incapacity or death of any leading artist, the producer, the director or a senior technician) the Producer shall after providing written notice to the Crew Member concerned be entitled immediately to either suspend the engagement or terminate the engagement as specified below.
- 16.2 Suspending the engagement:
- 16.2.1 Suspension will last a maximum of 21 days.
- 16.2.2 While it lasts, payments of remuneration under the Crew Member's engagement (other than remuneration due up to the date of suspension) will cease to fall due.
- 16.2.3 The term of the Crew Member's engagement will continue after the suspension ends (unless it ends by termination of this Agreement) for the length of time unexpired when the suspension began.

- 16.2.4 The Crew Member will continue during the suspension to comply with all of their obligations under the terms of their engagement not affected by suspension and shall not without the prior consent of the Producer (such consent not to be unreasonably withheld) agree to render services to any other person during the continuance of such suspension.
- 16.2.5 If the event giving rise to the suspension occurs on a location outside the UK the Producer will discuss with insurers the cost implications of the delay and make all reasonable arrangements for the Crew Members to return to the UK where the anticipated delay in filming warrants such a course of action.
- 16.3 Terminating the engagement: The Producer may terminate the engagement as from the prevention or stoppage of production by notice in writing within five working days of the prevention or stoppage on payment of remuneration for all services rendered prior to the date of prevention or stoppage.

17. Review of the Pact Terms

- 17.1 Pact shall review the Pact Terms in consultation with a working group of Heads of Production chosen from independent producers operating across all Budget Bands. Reviews shall be conducted on a regular basis, but no less than once every twelve (12) months. Any changes recommended by the working group and voted on by a majority of Pact member companies shall be implemented in future published updates of these Terms.

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