

## ON THE JOB GUIDELINES

- 1) Never be late. Not only do clients get upset, but also you could lose the job if late. The younger the talent, the more likely they are to hire backups and often we won't know whom is primary or backup. If the backup gets there before you, they will most likely start getting the backup ready and your child may never get a shot. As mentioned in the Casting Guidelines, it is best to use "Lombardi Time" - "15 minutes early is on-time, on-time is late, and late is inexcusable." It is always a good idea to plan on getting to the general area well in advance, have lunch, go to the mall, meditate, play at a park, etc. to give you that cushion in case you get lost or face big traffic. Sigalert.com should be on your bookmarks to check traffic and Waze is awesome! Or have a loved one (not your agent!) on standby during your journey to call in case you need better directions or to check traffic, etc.
- 2) Some jobs may require a fitting or rehearsal in advance of the work date. This is typically indicated in the audition notes you received. **If you are ever contacted by production or casting to attend a fitting or rehearsal that your agent did not notify you about, please let us know immediately.** Often we can secure additional payment for these additional requirements. If you have a fitting for a SAG commercial or television or film job paid daily (not weekly,) you should sign in and out on a schedule and the amount of time you spend at a fitting will be added to your payment. **ADDITIONAL NOTES FOR MINORS:** Children may not attend any kind of work related event, fitting, rehearsal, ADR session, etc. for more than one hour without the presence of a studio teacher. Ask in advance or upon your arrival if a studio teacher will be/is present. If no studio teacher is present and it looks like they may exceed the one-hour mark, please inform them and us ASAP so that we may contact production. School-age children should also not be requested for fittings, rehearsals, or other work during a school day unless they intend to educate on set for the day.
- 3) Take all your paperwork (ID, SS#) to fittings, rehearsals, etc. in case they elect to process paperwork that day and have not already done so electronically. Also have the PMT address and phone number handy. Use PMT address on all paperwork except a W4 which requests both your home address and our agency address. Include "Paloma Model & Talent" with our address. All checks should route through PMT, but if you happen to get a check from a job directly please email scans (preferred) or pics of the check(s) to [accounting@palomamodelandtalent.com](mailto:accounting@palomamodelandtalent.com). Please read the Money Matters document for more information.
- 4) You may be asked to sign contracts or releases on set. We always ask to review these beforehand, but sometimes we do not receive them in advance. It is your ultimate responsibility to understand and agree to all language in the paperwork that you are signing on behalf of you or your child, and yes, it can be voluminous and confusing. We will offer guidance, but we are not law professionals and it is

your signature, not ours, that will be on the paperwork. **If we have not already offered you feedback on the paperwork, take pictures of any documents (excluding standard payroll paperwork) you are asked to sign on set and email them to your agent so we can review before you turn in any signed paperwork. NEVER leave set without photos or copies of anything you are asked to sign.** If production cannot give you a paper copy, always take pics of all pages. Send the scans or pics of the signed releases or contracts only (not payroll paperwork) to the agent that booked your job as well. Please cover any reference to social security number or other confidential information on any paperwork before emailing photos to us. Permanently retain all copies for your records; they are legal documents and you may need to refer to them in the future.

- 5) **Very important!!** Take a PMT voucher for jobs that are being paid hourly (usually only print jobs.) We will typically be asked to send an invoice to the client for hourly jobs not paid via payroll and the voucher acts as a time card. Both the client and the parent/guardian sign the voucher and each gets a copy. Please download the voucher off PMT. Time on set is from either: (1) your calltime, (2) the time they begin to use you if you arrive early and they begin using you before your calltime, or (3) your arrival time if late. Set time ends when they say “you are done,” not when you leave after changing, going to bathroom, etc. If there is a minimum on the job (for example, \$125 an hour, minimum 2 hours), that means even if you are there 15 minutes, you still get paid for two hours’ work. We like to try to invoice no later than 24 hours after the job so please send a scan or pic of your invoice ASAP after the job to Paloma and to [accounting@palomamodelandtalent.com](mailto:accounting@palomamodelandtalent.com). Any delay in sending us this information will result in a delay getting you your payment. Commercials and tv/film work typically do not use vouchers and use their own payroll forms.
- 6) Do not take photos/video on set unless approved by the appropriate staff person. Some clients have confiscated cameras and phones for the duration of the shoot and erase confidential content. They do not want any photos posted on Facebook, Instagram or anywhere else for competitors or fans to see what's coming or what they are working on. You can take photos of yourself/your child, but not in their wardrobe unless you have signed an NDA that disallows even that. Always ask first, and if you are allowed to take photos, do it discreetly and don't use a flash! If on a television/movie set, please keep in mind others' privacy – always ask before taking photos with anyone else and ask if you can post on social media if you are even thinking about it. This is a very serious issue and people have literally been sued for millions of dollars for violating privacy agreements.
- 7) Most jobs will have catering services but don't rely on them to feed you. Make sure all production staff, clients, directors, and photographers eat first unless they want you to get in and out first. Never take a hungry child to set.

- 8) Ask on set where pictures will end up or when the commercial/television show will air. Agents do bookings through casting directors and rarely communicate with the client or producer, so don't expect us to know where to find the pictures, commercial, or when your TV episode will air. Ask production on set and hopefully someone will have the information for you. If you are hired through Central Casting on a tv show, ask what episode number you are working on so you can track when it will air. On other jobs they might say something like "website in February, Oct 25th flyer in mail, in store for Back to school, etc." or "This is Episode 602." Register online with the print client's website to ensure you get mailings, emails, etc. If it's a commercial, you may be able to call the ad agency in a month or so to get a copy of it, or check out [www.ispot.tv](http://www.ispot.tv) and [www.youtube.com](http://www.youtube.com). There are browser add-ons that can help you download content from internet sites. Some parents on our FB page are geniuses and can help you get content. Never contact the photographer or director for content. They are hired to do a job and do not own the content and cannot authorize material release.
- 9) You must track your "conflicts". Conflicts pertain to contracts you sign that limit your ability to work for a competitor. Please ask us questions if you do not understand the impact of conflicts.
- Example: If you do a Honda commercial and are still getting paid for it or had a buyout and non-compete, you cannot work for another car company until you are released from that obligation.
  - Conflicts typically are set in place for commercials, not print, and can be created even by working on low-pay, self submit jobs so always ask us before accepting an offer. (Even if the client does not ask for conflict holding, competing clients may not consider you for their spot so always talk to us!)
  - Please enter all conflicts on your PMT profile in the notes section, and on CN and CF in their "conflicts" section; note when the usage will be up. **This especially includes conflicts you may have from work with a previous agent. If this is the case, email your agent as well to inform us, as we want to be on top of renegotiating those spots to maximize your potential income!**
  - If we get you an audition for a company that may fall under a conflict area, please alert your agent immediately. You are the stopgate for NOT attending an audition for a competitor.
- 10) If you've booked a SAG commercial, please see the SAG-AFTRA document for more info about different types of potential usages and rates.
- 11) Once content comes out, we would love to post about it on our Instagram page, @palomamodelandtalent. Please read our document on Social Media Posting for more info about how to send us your work for posting! In some cases, we may also wish to post about a great booking.

## ADDITIONAL INFORMATION FOR MINORS

### 12) Rules regarding guardians/extra people on set:

- a. Never bring extra siblings or adults. This applies to fittings as well unless specifically approved by production. The rule is one guardian per child, and some jobs are now making additional people on set pay \$150 each if brought to set. It's not in their budget for catering, nor in their allocation for space, and also is a liability, as additional people are not insured. The only exception is if you are breastfeeding an infant and must bring them with you, but you need to inform production well in advance.
- b. A guardian is anyone over 18 to whom you entrust the care of your child. If the person taking your child to set is not a legal guardian, you should send a letter with them stating that you are giving them legal authority for the day.
- c. Multiples must have one guardian per child. Sometimes concessions are made for print jobs, or if the kids are older and self-sufficient, or if triplets are working – only two guardians may suffice instead of three. Any deviation from the one guardian per child rule must be approved by production upon booking.
- d. It is a common misconception that extra kids brought to set will be thrown into the job as well; this is not the case. This will aggravate production, other talent and their parents. Give your undivided attention to your child that is working.
- e. If you must have another guardian help with the drive, they must drop you off and come back to pick you up unless production gives permission once you ask on set.
- f. You **MUST** stay within eyesight or earshot of your child on set if they are under 16 years old. 16 years and older do not need a parental guardian.

13) Always bring your printed work permit (studio teachers will sign the back) and a copy of the deposit instructions for your child's Coogan account (not all jobs will ask for this but best to have on hand). You may also have to take supporting documents for an I-9 form like medical or daycare records if your child does not have a passport or other acceptable ID.

14) When changing kids into wardrobe, some clients do it all and you don't get involved. Once they call for your child, ask if they want help. They want children to get comfortable with the staff right away so some may not want you in the cramped quarters. If kids are shy or you are uncomfortable with that, ask for your child to change in the bathroom so you can assist if the dressing room is crowded. Minors should never be asked to change in the presence of members of the opposite sex, whether adults or minors. Never ask to keep clothes. Most are samples and are not yet meant to be worn, and they don't want what's not released yet out of their hands.

15) Whenever a minor is hired, a certified studio teacher (aka welfare worker) is required, whether or not the child requires schooling and whether or not the

workday is a weekday or weekend (unless the minor is at least 16 and not in school.) They are the advocates for the child who is paid to be familiar with the rules and limitations of what production should be requesting. Babies under 6 months also require the hiring of a set nurse in addition to the studio teacher. When you arrive, look for the studio teacher, who will most likely welcome you, sign you in, and ask for your documents. You may also be greeted by a PA (production assistant) or “baby wrangler” if younger kids are on set. This person is hired to make the talent smile on set and enjoy themselves, and they are very entertaining individuals! He/she may be dressed silly or have a bunch of toys hanging off their belt. Tell them about your child’s favorite song, dance, story or movie/tv characters. Let your child get comfortable with both the teacher and the wrangler (sometimes one person does both these jobs) but always stay within earshot or visual range of your child at all times. Studio teachers and baby wranglers are well known to recommend children for other employment for they know the children AND parents’ behavior best. They deserve your utmost respect and can make or break your child’s job experience.

- 16) Take snacks, toys, and things to keep your child comfortable and busy. If school-aged (1st grade or higher), you must bring homework to do with the studio teacher. Some teachers will bring toys and games but some rely on you, so be prepared because there could be a wait. Children in school (Kindergarten is NOT considered required schooling) are required to attend school with the studio teacher without your presence for 3 hours. This requirement is often overlooked on non-union jobs or is treated in a more lax fashion, but Union jobs are very strict about ensuring your child’s education. If you need wi-fi, bring your own hotspot and don’t rely on production. Even if they have it, they don’t want to share it and limit their own bandwidth.
- 17) Know your labor laws. The set teacher is responsible for monitoring time on set but some are better than others at doing so. We’ve rarely heard a client exceeding the maximum permitted time a child can be on set, but you are always the best person to look out for your child. If you are on set and there is a problem with any issue (working hours, suitable rest or schooling location, etc.) and the studio teacher is not addressing it, let the agent that booked you know sooner than later. Below is the breakdown of working hours by age. The time minors can be on set may be extended by no more than one half-hour for a meal period, given that that half hour is fully non-work time. For all rules regarding employing minors in the entertainment industry, see section nine at: <http://www.dir.ca.gov/dlse/childlaborpamphlet2000.html>.
  - a. 15 days to 6 months – on set for 2 hours max, in use 20 minutes total, 2-hour block must occur between 9:30AM and 11:30AM or 2:30PM and 4:30PM unless an exception is granted by the state. Also limits on noise and light levels. Set nurse must be present in addition to set teacher.
  - b. 6 months to 2 years – on set 4 hours max, in use 2 hours total.
  - c. 2 years to 6 years – on set 6 hours, in use 3 hours total.

- d. 6 years to 9 years – on set 8 hours max. When school is in session, the sum of up to 4 hours work, 3 hours schooling, and 1 hour r&r (rest and recreation), or when school is not in session, max 6 hours work.
- e. 9 years to 16 years – on set 9 hours max. When school is in session, the sum of up to 5 hours work, 3 hours schooling, and 1 hour r&r; or when school is not in session, max 7 hours work.
- f. 16 years to 18 years –on set 10 hours max. When school is in session, the sum of up to 6 hours work, 3 hours schooling, and 1 hour r&r; or when school is not in session, max 8 hours work. Kids over 16 do not need a guardian and do not need a work permit or studio teacher when school is not in session.
- g. Children 6 months and older may not be requested earlier than 5:00AM and must be released by 10:00PM the night before a school day, or by 12:30AM if the minor is not required to attend school the next day.
- h. 12 hours must lapse from release time to the start of school the next day. If production wants to work a child into that 12-hour period, they must offer to school them the following day at their place of business or at another negotiated facility and pay them. However, pay is negotiable and could be as low as minimum wage. Consult with your agent if this is a concern.

18) Don't be upset if your child does is not chosen to be photographed or filmed.

Backups are hired and if they get the shot with the first kid, there is no guarantee your child will be used. Prepare your child for this. Don't brag in front of them to friends or family that they have this "huge" shoot, because your child may feel horrible if it does not happen and we all don't want that. Wait to brag until after the shoot when you know they were used and did a great job, or better yet, until you see the final result. Sometimes material is never even used due to changes in product lines, ad campaigns, or scenes getting cut.

19) Always have you/your child to say "bye" and thank you to anyone easily accessible, but don't interrupt anyone moving on with the rest of the shoot. Don't insist on handshakes or hugs. Wait for that invitation from them.