

BBC/EQUITY TELEVISION AGREEMENT
Rates applicable from 7th April 2025

Date: 24th March 2025
(updated: 16th June 2025)

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RECITALS

THIS AGREEMENT dated 24th March 2025 is made **BETWEEN**:

- (1) **British Broadcasting Corporation** whose principal office is at Broadcasting House, Portland Place, London W1A 1AA (including the BBC's Group Companies, the BBC's assignees and successors in title ("**the BBC**"); and
- (2) **Equity**, an independent trade union whose registered office is at Guild House, Upper St Martin's Lane, London WC2H 9EG ("**Equity**").

The BBC and Equity shall individually be referred to as a "**Party**" and together "**the Parties**".

INTRODUCTION:

- A Equity is a UK Trade Union which represents artists from across the entire spectrum of arts and entertainment.
- B The BBC is a UK broadcaster, producer and distributor which engages Contributors to perform in BBC productions using a standalone contract between the Contributor and the BBC ("**Contributor Contract**") which reflects the applicable terms and principles set out in this Agreement.
- C This Agreement sets out the standard terms, working conditions and scope of rights accepted by the BBC in relation to the Contributor Contracts and comes into force on Monday, 7th April 2025¹ and cancels and replaces the 19th April 2019 Agreement. On 16th June 2025, this Agreement was updated and republished to reflect agreed amendments to the Agreement. For the avoidance of doubt, under the Contributor Contract, the Contributor authorises Equity to negotiate amendments to and settle any claims or disputes arising under this Agreement in relation to subsequent amendments to existing provisions and/or additional rights of use. All amendments negotiated are incorporated into the Contributor Contract and the BBC acknowledges that Equity may act on behalf of the Contributor.

GENERAL TERMS**1 Scope, Enforceability and Application of the Agreement**

- 1.1 The General Terms set out the nature, general application, governance and definitions that apply to this Agreement. Parts 1, 2, 3A-C and 5A detail the specific engagement terms in relation to each Contributor or group of Contributors. Part 4 and 5B establishes the rights granted to the BBC in relation to such contributions.
- 1.2 The Parties intend for this Agreement to be binding in honour but not give rise to any legal right or obligation enforceable by the Parties.
- 1.3 Nothing in this Agreement limits any statutory rights of the Parties including any rights set out in the Copyright, Designs and Patents Act 1988.

2 Definitions

- 2.1 Capitalised words shall have the meaning set out in the definitions. The definitions are in outlined in pages 11-18 of this Agreement.
- 2.2 Clause headings shall not affect the interpretation of this Agreement.
- 2.3 A person includes a natural person, corporate or unincorporated body (whether or not having separate legal personality) and that person's personal representatives, successors and permitted assigns. A reference to a company shall include any company, corporation or other body corporate, wherever and however incorporated or established.
- 2.4 The Appendices form part of this Agreement.
- 2.5 Unless the context otherwise requires:
 - 2.5.1 words in the singular include the plural and in the plural include the singular;
 - 2.5.2 a reference to one gender shall include a reference to the other genders.
- 2.6 A reference to a statute or statutory provision:
 - 2.6.1 is a reference to it as amended, extended or re-enacted from time to time; and
 - 2.6.2 shall include all subordinate legislation made under that statute or statutory provision.
- 2.7 A reference to writing or written includes e-mail.

¹ NB Supporting Artists: certain rates increase on 1st April 2025.

2.8 A reference to this Agreement or to any other agreement or document referred to in it is a reference to this Agreement or such other agreement or document as varied or novated (in each case, other than in breach of the provisions of this Agreement).

3 Commencement, Duration and Termination

This Agreement commences on the date written above and continues until terminated by either Party giving not less than 4 months' notice in writing.

4 Equal Opportunities

- 4.1. The Parties are committed to fair and non-discriminatory employment practices and will not unlawfully discriminate in the engagement of Contributors on grounds of their 'protected characteristics' (see here for full details <https://www.gov.uk/discrimination-your-rights/types-of-discrimination>).
- 4.2 The BBC is committed to widening its talent base from which acting talent is recruited and will take practical steps to ensure that diverse talent is considered wherever appropriate. The principal criteria for casting a Contributor for a particular role shall be the Contributor's ability and the requirements of the role. The parties agree to annually monitor and review the operation of this policy.
- 4.3 To enable the casting of Contributors with disabilities, whether the role specifically calls for a Contributor with a disability, the BBC will make every practical effort within its reasonable control to ensure access to any audition, rehearsal or performance for Contributors with disabilities.
- 4.4 Wherever possible, the BBC commits to seeking disabled Contributors first for all roles specifically written as disabled characters. The BBC's commissioners will work with the producers of the programme to ensure this is fully explored when casting these roles. The BBC will also work to increase the on-screen presence of disabled people more generally by considering disabled actors to portray characters not specifically written as disabled.
- 4.5 To assist production, Contributors will provide details of their access requirements before they start work to ensure that reasonable adjustments are agreed and documented. All information provided by the Contributor will be held confidentially.
- 4.6 In order to promote and ensure fair and non-discriminatory employment practices the BBC recognises the value of and is committed to equality monitoring, including of on-screen talent and to publishing monitoring data as it becomes available as part of the project known as 'Diamond'.

5. Anti-Bullying and Harassment

- 5.1 The BBC will not tolerate any form of bullying and harassment and is committed to providing a workplace in which the dignity of individuals is respected. Contributors engaged by the BBC will be required to agree that, whilst providing their services, they will not act in a way that could be regarded as bullying and/or harassment under the BBC's Bullying and Harassment Grievance Policy² (or any replacement policy). Acts of bullying and/or harassment are regarded as a serious breach of contract and could place the continuation of engagements with the BBC at risk.
- 5.2 The BBC is also committed to the following:
- 5.2.1 safe casting and audition spaces: professional recruitment standards to be adopted and auditions undertaken in appropriate workspaces.
- 5.2.2 policies: producers to have clear respect at work policies which include a process for making and addressing concerns and complaints of bullying and harassment.

² https://downloads.bbc.co.uk/foi/classes/policies_procedures/bullying-harassment-policy.pdf

- 5.2.3 accessible information: information shared with cast and crew about how concerns can be raised either if they are the victim of or see inappropriate behaviour (e.g., information on call sheets and displayed in communal areas, access to support and whistleblowing helplines, details of the safeguarding contact for each production).
- 5.2.4 anti-bullying and harassment training: to be completed by cast and crew as early as possible
- 5.2.5 safeguarding contact: a suitably trained, senior member of the production team who can be contacted and who can pro-actively make any necessary adjustments.

6. **BBC Safeguarding (contributors working with children and vulnerable adults)**

Contributors will comply with the BBC's Safeguarding Policy³ (or any replacement policy or code). In addition, the Contributor may be provided with additional documents to sign confirming that they have read and understood these terms.

7. **Settlement of Disputes**

- 7.1 This Clause sets out the procedure for the settlement of disputes either:
 - 7.1.1 between the BBC and Equity in relation to the terms or operation of this Agreement; or
 - 7.1.2 between the BBC and a Contributor(s) engaged under a Contributor Contract.
- 7.2 In the case of any dispute between BBC and Equity, notice must be given to BBC Head of Rights or to Equity Head of Recorded Media as appropriate within 28 days of the dispute arising.
- 7.3 A dispute between a Contributor or Contributors and the BBC will in the first instance be dealt with between the Contributor(s) and the BBC or between an authorised representative of the Contributor(s) and the BBC. If the dispute is not then resolved, there will be a meeting between representatives of the BBC and Equity.
- 7.4 A dispute between Equity and the BBC will be managed as follows:
 - 7.4.1 There will be a meeting of Equity officials and the appropriate BBC senior manager(s) unless both Parties agree otherwise and the dispute concerns the operation of this Agreement when 7.4.2. below can be invoked immediately;
 - 7.4.2 Failing resolution, there will be a meeting between Equity, the BBC Head of Rights and the appropriate BBC senior manager(s);
 - 7.4.3 Failing resolution at stage 7.4.2 two further options are available to the Parties who must agree to either:
 - 7.4.3.1 refer the matter to a Joint Standing Committee comprising representatives of Equity and the BBC (see clause 7.6 below); or
 - 7.4.3.2 refer the matter to ACAS.
 - 7.4.4 As a last resort arbitration can be used by mutual agreement.
- 7.5 In all cases, normal working continues while a dispute is being resolved.
- 7.6 Joint Standing Committee ('JSC')
 - 7.6.1 Where a dispute is referred to a JSC:
 - 7.6.1.1 the JSC shall consist of four representatives – two nominated by the BBC and two by Equity – joint secretaries will be appointed, one by the BBC and one by Equity;
 - 7.6.1.2 the JSC shall be established and meet within four weeks of a dispute being referred;
 - 7.6.1.3 it should receive written submissions from each side a week in advance of the meeting;
 - 7.6.1.4 at the meeting it should hear any further verbal submissions and have the opportunity to ask questions of either side;
 - 7.6.1.5 it will then consider the matter and make a recommendation for the settlement of the dispute within two weeks of the meeting.

³ <https://www.bbc.co.uk/safeguarding/>

8. Payment and VAT

All payments referred to in this Agreement are exclusive of VAT and the BBC agrees to pay VAT with respect to such payments if properly payable upon receipt of an appropriate VAT invoice. Alternatively, if the Contributor is VAT registered and has signed up to the BBC's VAT self-billing scheme then VAT will be automatically applied.

9. Assignment

The BBC may at any time assign to any person, firm or company the whole or any part of the benefit of this Agreement provided that the assignee undertakes, in full, the BBC's obligations under this Agreement. After such assignment, Equity will look to the assignee for fulfilment of the obligations owed to it under this Agreement, but the BBC shall remain liable to Equity in respect of any of the BBC's or SPV's obligations that are not fulfilled by the assignee. However, where the BBC has no on-going interest in the activity carried out by the assignee the BBC shall not remain liable to Equity and shall facilitate a direct arrangement between the assignee and Equity in order to fulfil the on-going obligations to the Contributor under this Agreement. Equity is able to provide a template assumption agreement for this purpose if required.

10. Alternative Arrangements or Amendments to this Agreement

The BBC may approach Equity to seek agreement that alternative or additional arrangements to those set out in this Agreement can apply in appropriate cases. For example: trials, or ad hoc arrangements for specific content.

11. Information for Equity's purposes

- 11.1 The BBC undertakes to provide Equity: (i) the annual total of engagements under this Agreement for Contributors in BBC Group productions for BBC Public Service, and (ii) copies of cast lists of Programmes.
- 11.2 Where Equity requires any further information in relation to the operation of this Agreement where practical the BBC will seek to provide it.

12. Casting Agreement

The BBC will endeavour to engage only professional performers for the categories of engagement covered by this Agreement.

Where this is not possible the terms and conditions of this Agreement will apply for all engagements except:

- amateur choirs
- talent spotting programmes
- non-professionals used in accordance with the BBC's policy of reflecting the different interests of the community
- amateur or amateur groups which, in the BBC's opinion, can provide a contribution that a professional cannot.

13. Self-taped auditions and auditions taking place over video-conferencing networks

Recorded auditions, whether in-person or self-taped, will be kept securely and, on completion of production, destroyed in line with The Data Protection Act 2018.

The Equity/PMA/CPMA/CDG guidelines on self-taping and auditions over video-conferencing networks (such as Teams or Zoom) which can be currently found here [Self-tape & Zoom auditions guidance | Equity](#) are recognised as best practice.

14. Environmental impact of production

The parties to this Agreement are committed to reducing the environmental impact of production.

To support sustainable working across all commissions, producers undertake a variety of initiatives depending on the nature of the production including its location. Initiatives may consider travel, energy and waste and may include cast being asked to shared transport and trailer arrangements, low carbon travel and meat free catering. Each production will have a green memo which cast and crew can view.

With reference to the BBC, the organisation's sustainability plan can be currently found here <https://www.bbc.co.uk/sustainability/> and albert certification is mandatory for most content commissioned for broadcast TV (<https://www.bbc.co.uk/commissioning/sustainability/>). Most other commissioners will have similar plans.

15. Health and Safety: Freelancer responsibilities

The BBC, as part of its arrangements for managing health and safety, have detailed its responsibilities regarding freelancers plus the responsibilities freelancers have in their roles. This information is currently available on the following link and the BBC shall ensure that Artists have access to any additional relevant BBC policies.

<https://www.bbc.co.uk/safety/generalsafety/thirdparties/freelancers/>

DEFINITIONS

TERM	MEANING
'ADR' Artist	artist engaged for ADR Session. Additional Dialogue Recording is also known as Automatic Dialogue Recording or Automatic Dialogue Replacement
AVOD	advertiser-funded Video-On-Demand. A VOD service with an advertising-based revenue model
Additional Fees	fees for Overtime and Supplementary Attendance
Additional Material	by way of example recorded publicity interviews, behind the scenes activity (e.g. footage filmed in rehearsals, read-throughs, wardrobe and make-up calls), extracts from the programme and deleted scenes. Use of out-takes or audition material is subject to the Artist's separate prior permission.
Additional Uses	uses other than: (i) those acquired in the Engagement or Excerpt Fee and (ii) UK broadcaster uses
Agreement	this Agreement
Artist	any of the type of artists referred to in Part One, Singers (dealt with in Part 2) and performers in recordings of third-party productions (dealt with in Part Three)
Audio Publishing Rights	the right to use the soundtrack of the Programme, in whole or in part, on its own and to manufacture, distribute and/or otherwise make available that soundtrack as a standalone recording e.g. as a CD or download or stream, however the user chooses to acquire it, as well as the right to license others to do so in any format throughout the world
Basic Cable	a television service, however delivered, without charge to the viewer. Examples include: BBC America, FX, AMC, Sundance, Ovation, SYFY, BYUTTV, POPTV. For the purposes of this Agreement, the regular period service charge paid by the subscriber to a television service shall not be treated as a charge to the viewer
BBC	The British Broadcasting Corporation incorporated by Royal Charter and comprising of the BBC's public arm and its commercial subsidiaries both in the UK and internationally
BBC Alba	Scottish Gaelic language television channel jointly owned by the BBC and MG Alba
BBC Arts Online	the BBC's arts online site which can be currently found at www.bbc.co.uk/arts
BBC Content	any material made by or on behalf of the BBC
BBC Education	Curriculum-based content. All CBBC/CBeebies content can be included on the BBC's Education services (e.g. Bitesize or BBC Teach)
BBC In-House Production	all production teams not a part of BBC Studios Production such as BBC News & Current Affairs

BBC iPlayer	the BBC’s online- service, which is part of the BBC Public Services, currently branded BBC iPlayer which enables access to BBC Content at a time chosen by the user (within the window that the content is made available via the BBC iPlayer, which window varies depending on the type of content and the service for which it was originally commissioned) to watch via a streamed service or a temporary download, which expires at the end of the window of availability. Such definition shall include BBC Content made available via services distributed in accordance with BBC policy which is currently available here: http://downloads.bbc.co.uk/aboutthebbc/insidethebbc/howwework/policiesandguidelines/pdf/bbc_distribution_policy.pdf
BBC Nations	BBC Northern Ireland, BBC Scotland, BBC Wales, BBC England
BBC New Media Services	BBC Online Services and BBC Red Button
BBC Online Services	the BBC’s online services which are part of the BBC Public Services, such as www.bbc.co.uk and branded “apps” that connect certain hardware to the “mobile” versions of the online services. Such definition shall also include BBC Content made available via services distributed in accordance with BBC policy which is currently available here: http://downloads.bbc.co.uk/aboutthebbc/insidethebbc/howwework/policiesandguidelines/pdf/bbc_distribution_policy.pdf
BBC Public Services	any service or activity now existing or developed in the future which is provided or carried out in the delivery of the BBC’s obligations and responsibilities as set out in the BBC’s Royal Charter and the BBC Agreement with the Secretary of State for Culture, Media and Sport (and any successor to or variations of such Charter & Agreement) by any means now existing or developed in the future and in accordance with the BBC’s Regulatory Framework.
BBC Red Button	the BBC’s interactive television service available via the “red button” on a user’s television remote control
BBC Regions	currently East, East Midlands, East Yorkshire & Lincolnshire, London, North-East & Cumbria, North-West, South, South-East, South-West, West, West Midlands and Yorkshire
BBC Secondary Channels	currently BBC Three, BBC Four, CBBC, CBeebies, BBC Scotland and BBC Alba
BBC Studios	BBC Studios Productions Limited and BBC Studios Distribution Limited
BBC Studios Distribution	BBC Studios Distributions Limited, the distribution division of BBC Studios Limited (previously known as BBC Worldwide) and a wholly owned BBC Subsidiary
BBC Studios Production	BBC Studios Productions Limited, the production division of BBC Studios Limited and a wholly owned BBC subsidiary
BBC Subsidiaries	a company which is controlled by the BBC; or a holding company (as defined in section 1159 of the Companies Act 2006) of the BBC; or by another subsidiary which is controlled by the BBC, including BBC Studios and SPVs
BBC Three	A Public Service available on Television and Online provided by the BBC
Broadcaster Affiliated SVOD	exploitation on a standalone service which is owned, operated or affiliated to a US broadcaster but which does not form part of a TV subscription package.

CBBC/CBeebies	BBC Children’s TV Channels. All CBBC/CBeebies content can be included on the BBC’s Education services (e.g. Bitesize or BBC Teach)
Chorus Singer	a singer singing as part of a choir
Co-commissions	programme funded by two or more BBC Public Services e.g. a Nation and a network, such as BBC One or BBC Two
Compilation Programme	a programme consisting of 50% or more extracts from previously transmitted Programmes made under the terms of this Agreement (or the BBC’s agreement with the Musicians’ Union) which celebrates the work of one Contributor or an established group of Contributors or known programme series
Continuing Drama Series	currently these are: (i) BBC commissions – EastEnders, Casualty, River City; and (ii) S4C commission - Pobol Y Cwm
Contributor Contract	the agreement between the BBC and the Contributor(s) incorporating the terms of this Agreement in so far as they relate to the Contributor and his/her engagement
Contributor(s)	Artists, Walk-ons or Supporting Artists, Singers and all other performers engaged under this Agreement
Day Work	a) In the case of Artists, work scheduled between 7am and midnight b) In the case of Walk-ons and Supporting Artists, work scheduled to finish before midnight or to begin between 7am and 10pm
Diamond	Diversity And Monitoring Data – project monitoring diversity in UK production
DTO – Download to Own Rights	the right to exploit audio-visual recordings by any means of non-physical delivery for the purpose of permitting access to or use of a copy for the private use of consumers
DTR – Download to Rent Rights	the right to exploit audio-visual recordings by any means of non-physical delivery for the purpose of permitting temporary access to or use of a copy for the private use of consumers
Dubbing	a recording of a vocal performance which replaces the vocal element of another artist’s recorded performance
DVD Rights	the right to exploit physical audio-visual recordings by any means now or in the future known for consumers to own and for their private use
Early Call	in the case of Artists, work scheduled to start between 5am and 7am
EST - Electronic Sell-Through	see DTO (above)
Emergency Extension	an extension to the Engagement Period where the extension is needed for reasons beyond the control of the Producer, e.g. adverse weather conditions
Emergency Extension Fee	the fee payable to cover an Artist’s availability for any Emergency Extension
Engagement	the commission of services of a Contributor under a Contributor Contract
Engagement Fee Uses	uses acquired upon payment of the Engagement Fee

Engagement Period	the period during which the Contributor is engaged under the Contributor Contract
Excerpt	the filming of a part of another production (produced by the BBC or a third party) while that production is being rehearsed or performed
Excerpt Fee	the amount payable to an Artist for the recording of an Excerpt
Excerpt Fee Uses	uses acquired upon payment of the Excerpt Fee
Extract	a portion of material which has been recorded by or on behalf of the BBC
Factual Programmes	programmes where the funding for the Programme comes from a factual commissioner and when the Programme price falls within the commissioner's factual tariff scale.
First Call	the period during which the Artist renders their services to the BBC
Flashback/Flashforward	the reuse of content in a Programme which appears in a different part of that Programme or related Series.
Further Uses	uses other than those acquired in the Engagement Fee or Excerpt Fee
Gross Receipts	income received by the BBC or BBC Studios minus applicable sales tax
Historic and Reminiscent	programmes relating specifically to the history of the BBC
Home Entertainment	the right to exploit audio-visual content by any means known now or in the future for consumers to own and for their private use (including but not limited to DVD/DTO/DTR/EST) and referred to as Home Video in previous Agreements
Hours of Work	the hours of work to which the BBC is entitled from a Contributor under a Contributor Contract in any Work Day. The BBC may use the hours for rehearsal or performance, for travelling, costume and make-up, fittings, Post-sync, Trailers, Night Work or any other activities relating to the Contributor Contract and these activities may be required wholly or in combination within any Hours of Work
Light Entertainment	shows, including comedy and sketch shows, consisting of a mix of performances from Variety Acts, comedians, dancers and singers
Location	a location other than a Studio
Major Pay TV	shall mean those systems for which the subscriber pays directly for each programme or for a defined content service. Examples include: HBO, Starz, EPIX, SHOWTIME.
Minimum Engagement Fee	the minimum fee payable to the Artist for a specified period of work and may be calculated weekly, daily or by the episode or session depending on the nature of the engagement
Minor	An artist aged between 10 and the minimum School Leaving Age
Narrative Repeat	a repeat Transmission of an episode made within seven days of a Transmission of the same episode
News Access	access for the purposes of news reporting
Next Episode Premiere	premiere of a programme on a BBC Secondary Channel of a Programme commissioned by BBC One or BBC Two

Night Work	<ul style="list-style-type: none"> a) in the case of Artists, work between midnight and 7am which is either scheduled (excluding Overtime) to extend beyond midnight or to begin from midnight; b) in the case of Supporting Artists and Walk-Ons, work between 10pm and 7am which is either scheduled (excluding Overtime) to extend beyond midnight or to begin from 10pm
Non-Paying Audience	<p>the right of exhibition to audiences not making any specific payment to see or hear the Programme or material from the Programme in:</p> <ul style="list-style-type: none"> a) education institutions (e.g. universities, colleges, schools, evening institutes, etc.) b) education classes and gatherings held by companies and other bodies not being educational institutions c) clubs or other organisations of an educational, cultural, religious, charitable or social nature (e.g. drama study groups, film societies, churches, professional associations, etc.)
Non-Standard Television Distribution	the rights to exploit the Programme by all forms of television transmission whether existing now or developed in the future (other than Standard Television, Non-Theatric)
Non-Theatric	Non-Paying Audience and Trapped Audience
Opening + Closing Sequences	short sequences at the start or end of a Programme integrated with the Programme or Series
Overdubbing	the recording of a singer's performance over other singers' performances with the intention of layering the singers' performances
Overtime	work within the Engagement Period but outside the Hours of Work whether performance, rehearsal, travelling, costume and make-up, fittings, Post-Sync, or any other activities that the Contributor is required to do by the BBC under the Contributor Contract. For clarity, Supplementary Attendances are not considered Overtime as they are outside the Engagement Period
'+1' Channel – Plus 1 Channel	a time-shifted channel which transmits an hour later than its parent channel
Post-sync	the recording of a vocal performance which adds to or replaces the vocal element of the same Artist's previously recorded performance
Principal Performance Day	has the meaning set out in Part One, A, Section 1.1.2.2(b)(i) being a continuous period of 12 hours to include up to 10 Hours of Work in the Studio
Production Base	the designated place of work where the Contributor carries out a substantial part of his/her services
Programme	the programme, material or other content for which the Contributor is engaged under the Contributor Contract
Promotion and Publicity Purposes	the BBC's right to use (and license or assign the right to use) extracts of the Programme for purposes of promotion or publicity in any media throughout the world, provided such use is not, on its own, commercial exploitation
Public Broadcasting Service (PBS) Network	a not-for-profit public broadcaster and television programme distributor.
PBS Syndication	a public broadcasting entity branded as or licensed through the Public Broadcasting Service.

Puppeteer	an artist who animates in real time an object or figure directly by means of hand movements, or indirectly by means of attached strings, rods, wires, or electronic control and thereby creates a character
Recce	a pre-filming visit to a location in order to assess its suitability, including access to facilities and assessment of any potential technical and/or hazardous issues, as a Location or Studio
Regulatory Framework	the BBC's Operating Framework and Operating Licences (as may be updated or replaced by the BBC's regulator(s) from time to time) and any related Policies and Guidance governing the BBC, which set out the conditions for the BBC's distribution of its services and content on or via third party platforms.
Relay	a transmission of whole or part of a concert either to be transmitted live or recorded for future transmission
Residual Basic Fee ('RBF')	see Appendix 4 for the fees which must be included in the RBF. The RBF is the fee upon which Further Use payments in Parts 4 & 5B are based and is either the Engagement Fee: (i) divided equally between all episodes in the same Engagement Period to arrive at the RBF for each episode; or (ii) in exceptional circumstances where episodes in the same Engagement Period differ significantly in duration, pro-rated based on the duration the episode bears to the total duration of all episodes in the same Engagement Period, unless the Contributor undertakes a similar duration of work for each episode in the Engagement Period in which case (i) above will apply e.g. an Engagement Fee of £10,000 for 1 x 80' and 12 x 50' episodes and where the work on the 80' episode is greater in duration than each of the twelve 50' episodes will be divided as follows: £1,176* for the 80' episode and £735.29 each for the 50' episodes. *Rounded up so that the total of the Residual Basic Fees equals the Engagement Fee of £10,000.
Residual Fees	fees which are a percentage of the artist's RBF
Royalty Fees/Royalties	payments shared pro-rata according to the artist's RBF
RPI	the general index of retail prices compiled and published in the UK in the Monthly Digest of Statistics by the Office for National Statistics
S4C	Sianel Pedwar Cymru (Channel Four Wales): an independent statutory corporation established by section 56 of the Broadcasting Act 1990 as a predominantly Welsh language television broadcaster
School Leaving Age	The age you can leave school. The School Leaving Age depends on where you live and further details can be found here https://www.gov.uk/know-when-you-can-leave-school
Second Call	the period when the Artist's previous professional engagements shall have priority
Series	a sequence of episodes of the same production which may or may not have one narrative arc
Session Singer	a singer who is available to provide services but not as a permanent member of a musical ensemble

Signature Tune	the opening and closing music for a continuing series (but not a single programme or series)
Singer	Chorus Singer or Session Singer
SPV	special purpose vehicle: a separate company wholly or indirectly owned by the BBC through a commercial holding company
Special Skills	driving vehicles, riding horses, fencing and other special skills which are specified by the BBC as requirements of the engagement
Standard Television Distribution	the right to exhibit by conventional free VHF or UHF television broadcast stations, the video and audio portions of which are intelligibly receivable without charge by means of conventional home roof-top or television set built-in antenna
Studio	a soundstage for the purpose of television production
SVOD	Subscription Video-on-Demand service. A VOD service with a subscription-based revenue model.
Supplementary Attendance	means attendance outside the Engagement Period for read-throughs, photographic sessions, costume fittings, hair and make-up, Post-sync, Trailers or any other activities the Contributor is required to do by the BBC (in relation to the engagement and subject to the Contributor's availability)
Supporting Artist	a performer who is not required to give either individual characterisation in a role or to speak dialogue beyond crowd noise or reaction
Syndication (full)	a production sold or licensed on a syndicated basis
Television ('TV')	all forms of audio-visual distribution however transmitted or delivered whether known now or in the future (but excluding Non-Theatric Rights)
Theatric/Theatric Release	the right to exhibit the Programme at a venue where a fee is charged for admission to view the Programme
Trailer	a short promotional recording in any media for a Programme for Promotional or Publicity Purposes
Transmission ('TX')	a transmission by any means and media whether known now or in the future
Transmission Period ('TXP')	a period of 7 consecutive days where 4 transmissions are permitted within that period (NB: non-simultaneous transmission on other BBC Nations or BBC Regions services is not permitted)
Trapped Audience Rights	the right to exploit the Programme by all forms of delivery and in all formats to closed circuit television systems for viewing by audiences in premises such as hotels, hospitals, educational institutions, military locations, apartment houses, condominiums, public houses, clubs and discotheques or in the transportation industry
Travel Time	a Contributor's travelling time to and from Location beginning with the time of departure from the starting point i.e. appropriate railway station, terminal or assembly point nominated by the BBC and ending with the time of return to the starting point. It will be based upon the reasonable estimated/expected time for the mode of transport (rail, bus, driving, walking etc.) and distance together with any delays outside the Contributor's control.

UK Primary TV Channels	BBC One, BBC Two, ITV One, Channel Four/S4C, Channel 5
UK Secondary TV Channels	All UK television channels except UK Primary Television Channels, for example UKTV, BBC Scotland, ITV-2
UKTV	UKTV is a multi-channel broadcaster jointly owned by BBC Studios and Discovery Inc.
US Networks	ABC, CBS, CW, Fox and NBC channels broadcast in the United States of America
Variety Act	a type of performance traditionally associated with a Variety Show, including but not limited to performers with skills associated with the circus (such as clowns, acrobats and jugglers), magicians, illusionists and speciality performers (such as sword swallowers, stilt walkers or ventriloquists)
VAT	Value Added Tax as defined in UK legislation
VOD – Video-On-Demand	a service which allows users to select and watch content when they choose (see AVOD and SVOD)
Walk-On	a performer who is not required to give individual characterisation in a role but may be required to impersonate an identifiable individual to accept individual direction and to speak a few unimportant (unscripted) words where the precise words spoken do not matter
Week	7 consecutive days
Wild tracks	sound recording which will be synchronised to a picture
Work Day	any day or night the Contributor may be engaged to perform his/her obligations under the Contributor Contract.
Work Entitlement	the Hours of Work or Work Days that BBC will be entitled to require an Artist to work in return for not less than the Minimum Engagement Fee
Young Artist	an Artist over compulsory school age but under the age of 18

PART ONE - TERMS THAT APPLY TO THE ENGAGEMENT OF ARTISTS

A. TERMS THAT APPLY TO SPECIFIC CATEGORIES OF ARTISTS

SECTION 1 – ACTORS EXERCISING DRAMATIC SKILLS, PUPPETEERS, DANCERS AND SKATERS (SOLO OR GROUP) AND SOLO SINGERS APPEARING IN AT LEAST ONE ACT OF AN OPERA OR MUSICAL

INTRODUCTION: METHODS OF ENGAGEMENT AND ADDITIONAL USE PAYMENTS

There are **two main methods of engagement**⁴. They are: (i) **Weekly or Single Day Fees**; and (ii) **Episodic Fees**.

The method of engagement is determined by the **producer, commissioner and genre** (see chart below).

The chart below shows which method of engagement to use and when it is mandatory to pre-purchase Additional Uses.

PRODUCER	COMMISSIONER/PROGRAMME GENRES	METHOD OF ENGAGEMENT/ ADDITIONAL USE PRE-PURCHASE
BBC STUDIOS PRODUCTION (including SPVs)	BBC CONTINUING DRAMA SERIES (SEE APPENDIX 1) BBC RETURNING SERIES (SEE APPENDIX 1) BBC CHILDRENS BBC THREE SHORT FORM BBC FACTUAL/EDUCATION BBC NEW MEDIA ENTERTAINMENT SINGLE NATION PRODUCTIONS	WEEKLY/SINGLE DAY FEES (SEE CLAUSES 1.1.1, 1.1.3 (a) and 1.2.1) (NB No mandatory Additional Use pre-purchase)
	ALL COMMISSIONS EXCEPT THOSE LISTED ABOVE	FEE PER EPISODE (SEE CLAUSES 1.1.2, 1.1.3 (b), 1.2.2, 3.2) AND A MANDATORY ADDITIONAL USE PRE-PURCHASE APPLIES TO UK PRIMARY TELEVISION (EXCLUDING PROGRAMMES FULLY FUNDED BY S4C) (SEE CLAUSE 11.2.2.1(a)(iii) – page 48) NB The parties acknowledge that should the requirement to pay the 35% be unaffordable in the context of the production funding available for the programme, the BBC and Equity shall discuss in good faith a solution on the programme in question.
BBC IN-HOUSE (including SPVs)	ALL GENRES	WEEKLY/SINGLE DAY FEES (SEE CLAUSES 1.1.1, 1.1.3 (a) and 1.2.1) (No mandatory Additional Use pre-purchase)

⁴ **Appendix 2** provides additional terms for BBC Continuing Drama Series, daytime commissions, non-broadcast content, BBC Trailers & Idents and BBC Taster.

1.1 MINIMUM FEES FOR ENGAGEMENTS OF ONE OR MORE WEEKS AND WORK ENTITLEMENT⁵

1.1.1. Weekly Fees, additional Work Day fee and Work Entitlement

Actor, Skater, Solo Singer, Puppeteer	£704.00
Dancer	£743.00
Additional Work Day (Fixed Payment)	£109.00

Work Entitlement

The minimum Weekly Engagement Fees entitle the production to either:

- a. For engagements of one Week's duration the Work Entitlement is six Work Days (except in the case of Young Artists where the Work Entitlement is 5 Work Days). This Work Entitlement will also apply to other episodes in the same Series which are each recorded within one Week; or
- b. For engagements of two or more weeks the Work Entitlement is five Work Days per Week.

Other than in exceptional circumstances no Artist will be required to work on more than six Work Days in any Week.

1.1.2 Episode Fee, additional Work Day fees and Work Entitlement

The fee acquires one work day in a consecutive seven-days period and allows the performance to be incorporated into one episode only (NB see below for alternative terms for sketch shows/broken comedy) – Minimum Fee	£617
Production day payment (days 2-6 in a consecutive seven-day period) – Fixed Payment	£68.00
Production day payment (day 7 in a consecutive seven-day period) – Fixed Payment	£102.00

For engagements of two weeks or more, Artists can be engaged for either specified or unspecified dates or a combination of both specified and unspecified dates (see below).

A. Specified dates

When dates can be specified a fee no less than the minimum fee must be paid for the first day worked in any consecutive seven-day period plus additional production day payments as required. Below is an example which uses the minimum fee and which would allow the Artist's performance to be used in six episodes over a seven weeks period:

Weeks	Mon	Tue	Wed	Thurs	Fri	Sat	Sun
1	n/r	n/r	£617	n/r	n/r	£68.00	n/r
2	£68.00	£68.00	n/r	n/r	n/r	n/r	£617
3	£68.00	£68.00	£68.00	£68.00	£68.00	£	n/r
4	n/r	£617	£68.00	£68.00	n/r	n/r	n/r
5	£68.00	£617	£68.00	n/r	n/r	n/r	£68.00
6	£68.00	£617	£68.00	£68.00	£68.00	n/r	n/r
7	n/r	n/r	n/r	n/r	£617	n/r	£68.00

n/r = not required and artist not on First Call

NB Subject to the artist's availability, a new contract must be offered if the artist is subsequently required on a previously 'not required' day or days.

⁵ NB (i) **Appendix 10** provides rates for SVOD-only commissions, and (ii) **Appendix 12** provides rates for the engagement of Minors

B. Unspecified dates

When dates cannot be specified and the Artist is required on First Call for the entire period the artist must be paid no less than the minimum Episode Fee and four production day payments (see 1.1.2 for rates) for each consecutive seven days period. If the Artist is required for more than five days’ work then additional production day payment(s) are due.

C. Sketch shows/broken comedy

For engagements of up to two consecutive weeks or a maximum of 5 days over the entire production the Artist’s fee can be divided by the number of episodes in which their performance is incorporated subject to a minimum payment of £173 per episode.

1.1.3 Eight weeks or more continuous engagement

For continuous engagements of eight weeks or more the artist can be engaged for a minimum of 75% of the period on a First Call basis. The 75% must be rounded up to the next full week (see examples in chart below under ‘Engagement Period’).

The artist must be given at least six days written notice of the start and end date of each break. If written notice is not served, then the artist is paid for that period.

The minimum payment is calculated as follows:

Engagement Period	(a) Minimum Weekly fee (paragraph 1.1.1)	(b) Minimum Episodic Fee (paragraph 1.1.2, B)
8 (75% = 6 weeks)	6 x £704 = £4,224.00	6 x (£617 + (4 x £68.00)) = £5,334.00
10 (75% = 8 weeks)	8 x £704 = £5,632.00	8 x (£617 + (4 x £68.00)) = £7,112.00
12 (75% = 9 weeks)	9 x £704 = £6,336.00	9 x (£617 + (4 x £68.00)) = £8,001.00
14 (75% = 11 weeks)	11 x £704 = £7,744.00	11 x (£617 + (4 x £68.00)) = £9,779.00
16 (75% =12 weeks)	12 x £704 = £8,448.00	12 x (£617 + (4 x £68.00)) = £10,668.00

1.1.4 Factual Programmes: work entitlement – additional terms

Factual programmes containing 50% or less drama may also engage artists as follows:

Programme Length	Work Days: Factual Programmes containing 50% or less drama
60’ or less	Up to 3 days in a period of 2 consecutive weeks
More than 60’	Up to 5 days in a period of 2 consecutive weeks

1.1.5 Emergency extensions to the Engagement Period (subject to the Artist’s availability)

The Engagement Period may be extended by:

- 1.1.5.1. one extra day, to be scheduled within one Week of the final date of the Engagement Period on payment of no less than £296.
- 1.1.5.2 more than one day or for a single day scheduled later than 7 days after the agreed final date of the Engagement Period where the fee is negotiable but bearing in mind the fee negotiated for the engagement.

1.2 MINIMUM FEES FOR ONE DAY ENGAGEMENTS AND WORK ENTITLEMENT

Terms for one day only over the duration of a production and where the performance can be reasonably rehearsed and recorded within this period. Separate Supplementary Attendances (see Clause 5.2) may apply to these engagement terms.

There are two methods of engagement. The chart in the Introduction (page 19) shows which terms to apply and where it is mandatory to pre-purchase Additional Uses (see Clause 11.2.2.1(a)(iii) – page 48).

1.2.1 Single Day Fees

See Appendix 3 for further information about single day engagement fees, multiple single day engagements and combinations of single days and weekly engagements.

Factual-type programmes (including education, religious, documentary, features, instructional, critical and magazine programmes) and Work Entitlement	
NB: Number of episodes: no restriction	£309.00
Length of Work Day: 5 Hours of Work in an overall period of 6 hours	
All other Programme genres or factual-type programmes requiring a longer Work Entitlement than above	
One episode	£459.00
Two or more episodes	£704.00

1.2.2 Episodic Fees

All Programme genres	
One episode	£391.00
Two or more episodes	Above fee multiplied by number of episodes
Alternative term for sketch shows/broken comedy: the Artist’s fee is divided by the number of episodes in which their performance is incorporated subject to a minimum payment of £173 per episode.	Above fee divided by number of episodes (subject to a minimum fee of £173 per episode)

1.2.3 MISCELLANEOUS

1.2.3.1. The following terms apply:

- (a) an aggregate of 10 minutes material may be broadcast or made available. Overtime may not be used to extend the maximum amount of transmitted material. Where the maximum transmitted time is exceeded the terms and conditions in Section 1.1 apply.
- (b) no Artist will be offered more than one such one day Engagement Fee per production. The terms and conditions of Section 1.1 apply to Engagements of multiple single days or a combination of Weeks and single days.
- (c) The minimum fee per episode does not apply to short-form content.

1.3 VOICE-ONLY PERFORMANCES

Terms for voice-only performances, including dubbing and dramatised reading for factual-type programmes (including education, religious, documentary, features, instructional, critical and magazine programmes).

1.3.1 MINIMUM ENGAGEMENT FEE, WORK ENTITLEMENT AND OVERTIME

Minimum Engagement Fee	£239.00
Session Length: 4 Hours of Work in an overall period of 5 hours	
Overtime: fee is per hour or part (up to 2 hours)	£38.50
Additional Hours of Work (over 2 consecutive hours): Schedule a new Voice-only session, replacing overtime, from the end of the previous session	

1.3.2. MISCELLANEOUS

The following terms apply:

- (a) **Dubbing (all Programmes) and dramatised reading (education, religious, documentary, features, critical and magazine programmes):** material recorded can be used in up to 13 episodes of a Series as required.
- (b) **Programmes and performances (except those listed in Section 1.3.2 (a) above):** For roles extending over two or more episodes in the same Series an additional sum of 50% of the session fee is due for each episode in which the performance is incorporated.

SECTION 2 – VARIETY ACTS

2.1 MINIMUM ENGAGEMENT FEES AND WORK ENTITLEMENT

The Minimum Engagement Fees entitle the production to two days work.

1 Artist	£735.00
2 Artists	£900.00
3 Artists	£1054.00
4 Artists	£1,221.00
Each additional Artist	£166.00
Additional Work Days (day three onwards) – per Artist	£109.00

Alternative terms for a commission for a single region or nation	
The minimum Engagement Fees above may be reduced by	25%

Signature Tunes	
The minimum Engagement Fees above must be increased by	50%

Rights acquired: all rights in all media throughout the world in perpetuity except for UK Primary Television Channels where rights are acquired for a term of 5 years. Additional 5 year periods are acquired on payment of 75% of the then current Signature Tune Fee.

NB: this applies only to Signature Tunes recorded on or after 1st January 1995. Signature Tunes recorded prior to this date require no further payment.

SECTION 3 – STUNT CO-ORDINATORS AND PERFORMERS

3.1 MINIMUM ENGAGEMENT FEES

Contributor	Fee	Number of Days/Hours
Work Days		
Stunt Co-ordinator	£451.00	One day
	£1,804.00	Five Work Days within a Week
Stunt Performer	£391.00	One day
	£1,562.00	Five Work Days within a Week
Supplementary Attendances		
Stunt Co-ordinator and Stunt Performer	£190.30	One day: waiting, travel or self-isolation day
	£190.30	Up to 8 hours: read-through, photographic/costume fitting/make-up/hair sessions, etc.
	£94.60	Up to 4 hours: read-through, photographic/costume fitting/make-up/hair sessions, etc.

3.2 BBC STUDIOS PRODUCTIONS – ADDITIONAL TERMS: EPISODIC PAYMENTS AND MANDATORY PRE-PURCHASE OF ADDITIONAL USES

The chart in the Introduction (page 19) confirms when the terms below apply and where it is mandatory to pre-purchase Additional Uses (see Clause 11.2.2.1(a)(iii) – page 48).

Where a performance or co-ordinators work is incorporated into more than one episode the following additional payments are due:

- 3.2.1. Engagement by the day: one Work Day fee per episode
- 3.2.2. Engagement by the week: one Weekly Fee per episode and an additional 50% of the Week fee where the number of episodes exceeds the number of weeks engaged

3.3 MISCELLANEOUS

- 3.3.1. Stunt performers may be required to appear in vision to establish the characters in which they perform their stunt. If required to carry out work beyond that expected of a Walk-On the total Engagement Fee will be negotiable but subject to the appropriate Minimum Engagement Fee (see Part One, A, Section 1, 1.1).
- 3.3.2. An adjustment fee may be paid for a 'Major Stunt' i.e. where the skill or hazard is such that a detailed description of the stunt and/or Recce of the site is necessary prior to the performance of the stunt. The adjustment fee will take into account:
 - (a) the numbers of times the artist is required to perform the Major Stunt, and
 - (b) the degree of hazard involved.
 Adjustment fees are not included in the Residual Basic Fee
- 3.3.3. If a stunt performer or stunt co-ordinator supplies any property for the engagement an additional payment will be negotiated.
- 3.3.4. When a stunt co-ordinator is also required to perform a stunt a fee for the performance will be negotiated.

SECTION 4 – CHOREOGRAPHERS AND DANCERS REQUIRED TO ASSIST CHOREOGRAPHERS

4.1 MINIMUM ENGAGEMENT FEES AND WORK ENTITLEMENT (WORK DAYS)

Choreographer	
Either:	
6 Work Days within a Week	£944.00
2 Additional Work Days to be added to the above Week	£235.00
Or:	
3 Work Days within a Week (NB applies to engagements where the choreographer is required to direct Artists to perform conventional and uncomplex dances)	£741.00
Overtime: Rehearsal only days	No payment
Dancers required to assist the choreographer	
In addition to the dancer's Weekly Engagement Fee	£121.00

4.2 MISCELLANEOUS

- (a) If an assistant to the choreographer is appointed because the choreographer wishes to be absent for part of an engagement the BBC will be entitled to deduct from the Engagement Fee(s) owed to the choreographer the cost of the assistant.
- (b) Choreography services provided under this Agreement, such as preparing versions of existing dances for Artists to perform or directing Artists to perform dances are not usually expected to encompass creating a new copyright work. However, if such new work is created then the BBC will acquire a licence in the new work according to Part Four (Programme and Extract Uses) of this Agreement and shall be entitled to exploit it as recorded to the same extent as it is entitled to exploit the performance of the dance. Subject to that, the choreographer shall retain the copyright in any new work of dance created and shall be entitled to exploit it separately from the recorded performance but the BBC shall remain the exclusive owner of the recording for all purposes.
- (c) Choreographers also required to perform will receive an additional fee (see Part One, A, Section 1, 1.1.1)

PART ONE - B: TERMS THAT APPLY TO ALL ARTISTS IN PART ONE – A.

The terms below apply to all Artists in Part One – A. unless where otherwise specified.

5.1 PERIODS OF WORK**5.1.1. Length of Work Day****5.1.1.1 Pre-recorded productions**

The length of the Work Day is either:

- (i) 10 consecutive hours inclusive of a meal break of 1 hour, or
- (ii) 8 consecutive hours without a meal break but a buffet will be provided during the Work Day

A production may use both of the above options.

5.1.1.2 Live or productions recorded as live

The length of the Work Days is:

- (i) the live or as live Work Day: 12 consecutive hours allowing up to 10 Hours of Work
- (ii) pre- or post-recording Work Days (which may include rehearsals): as 5.1.1.1
- (iii) rehearsal only Work Day: 8 consecutive hours allowing up to 6 hours of rehearsal

5.1.2 The Work Day starts when the Artist is called and includes time in make-up, hairdressing or wardrobe.

5.1.3 Subject to any continuous work periods agreed in relation to Hours of Work for an Artist elsewhere in this Agreement, in any period of continuous work of 6 hours there must be a break of at least 20 minutes (30 minutes in the case of Young Artists). Normally the maximum continuous period should be 5 hours.

5.1.4 The minimum period of rest between Work Days for an engagement is 11 hours (12 hours for Young Artists), and wherever possible should be 12 hours.

5.1.5 Where continuity of production or other exceptional circumstances require it, 5.1.1 above need not be observed (other than in the case of Young Artists) subject to an equivalent period of rest being provided within a reasonable period during the term of the Artist's engagement.

5.1.6 Night Work: Hours of Work for each night are restricted to a continuous period of 10 hours to include up to 8 hours work, to begin when the Artist is called or attends for work. See 5.2 for additional payment for Night Work.

5.1.7 Early Calls: notwithstanding 5.1.6 the BBC may call an artist between 5.00 a.m. – 7.00 a.m. and treat hours worked thereafter on that day as day work. See 5.2 for additional payment for Early Calls.

5.2 ADDITIONAL FEES

OVERTIME

Pre-recordings (see 5.1.1.1): per 30 minutes or part (up to 2 hours overtime)	£25.00
Pre-recordings (see 5.1.1.1): per 30 minutes or part (over 2 hours overtime)	£48.00
Pre-recordings (see 5.1.1.1): Night Work and 7 th Work Day - per 30 minutes or part	£48.00
Live or Productions Recorded as live (see 5.1.1.2(i) and (ii)): Work Days and pre- or post-recording Work Days – per 15 minutes of part	£47.00
Live or Productions Recorded as live (see 5.1.1.2 (iii)): Rehearsal only days – per 60 minutes or part	£16.00

NIGHT WORK AND EARLY CALLS – ADDITIONAL PAYMENT

Night Work (see 5.1.6)	£70.40
Early Calls (see 5.1.7)	

SUPPLEMENTARY ATTENDANCES

Travel Days	£71.50
Read-throughs, Photographic/Costume Fitting/Make-Up/Hair Sessions, etc.	
Maximum 4 consecutive hours	£36.30
Maximum 8 consecutive hours	£71.50
Trailers	
Maximum 8 consecutive hours	£147.40
Rehearsal (maximum 8 consecutive hours per day)	
Day	£116.75
Rehearsal Week (5 days rehearsal)	£466.00
Additional Hours of Work (fee is per hour or part)	£14.60
Post-sync Session	
Maximum 4 hours in a period of 5 consecutive hours	£238.70
Additional Hours of Work (up to 2 consecutive hours): fee is per hour or part	£38.50
Additional Hours of Work (over 2 consecutive hours): Schedule a new Post-sync session, replacing Additional Hours of work, from the end of the previous session	

5.3 HOLIDAY AND COMPENSATION FOR LEAVE NOT TAKEN

An Artist shall be entitled to paid holiday calculated at 5.6 weeks a year on a pro rata basis to the length of the engagement and not less than a half days leave may be scheduled.

The producer may nominate periods of holiday and will provide at least twice as much notice as the length of the nominated period e.g. at least two days’ notice for one day of holiday. In addition, subject to the agreement of the producer, holiday may be taken at times requested by the Artist. The Artist must give at least twice as much notice as the length of the period requested. Days of holiday taken during the period of the engagement shall be paid at the same rate as if they were days of work.

Where possible leave should be allocated during the engagement and where the Engagement Period is for a year or longer this should be the case. The Artist shall be paid for leave taken at their full or part Work Days rate (as appropriate). Where this is not possible the following payments apply:

(i) Payment for holiday due but not taken - rate for each Work Day	
Up to 5 consecutive hours work in any one Work Day	£8.50
One Work Day	£17.00
(ii) Alternatively, payment for each day of holiday accrued but not taken	£161.50

5.4 EQUITY PENSION SCHEME

The following deductions will be made for Artists who are members of the Equity Pension Scheme and who confirm that deductions should be made on their Artist Contract. See Appendix Two for terms for EastEnders.

Contributions Paid By	%age	Maximum Payment per weekly Engagement Fee or per episode whichever is greater
BBC	5%	£106.00
Artist	2.5%	£53.00

5.5 EXPENSES

The production team will confirm to the Artist the expenses policy for the production at the earliest stage possible.

Where productions move away from their Production Base, the BBC will either provide travel, accommodation and meals or pay the Artist an allowance. The BBC will determine whether an allowance is paid or travel, accommodation and meals are provided. The BBC may also elect to provide certain elements (e.g. lunch) and pay an allowance for other elements (e.g. accommodation).

5.6 TIME OF PAYMENT

Subject to the BBC being in receipt of a signed Contributor Contract (except where no signature, ‘Fast Fee’ contracts are issued), the Artist will be paid not later than seven days after the work is complete and where possible this payment will include any additional payments. The Late Payment of Commercial Debts (Interest) Act 1998 applies to late payments.

5.7 ARTIST SUBSTITUTION

(a) Dubbing

The Artist shall be given the first opportunity to dub in English for the cut of the programme being delivered to the initial UK and US licensees subject to the Artist being available as, when and where reasonably required.

However, the producer has the right to dub the Artist’s voice as follows:

- (i) in any foreign language version of the programme, and
- (ii) in any language when:
 - a. necessary to expeditiously meet any censorship requirements;
 - b. the Artist fails or is unable to meet certain requirements of the role, such as singing or other similar or comparable services requiring special talents or abilities other than those which the producer assesses are not possessed by the Artist; and
 - c. for added scenes or retakes required at a time when the Artist is not reasonably available.

(b) Body Doubling

The Producer shall have the right to use a double to represent the Artist's physical appearance in scenes which:

- (i) in the opinion of the producer would impose an undesirable risk upon the Artist;
- (ii) do not involve the use of professional skill in dramatic interpretation and in which no feature identifiable as other than that of the Artist appears on the screen;
- (iii) involve nudity, semi-nudity or simulated sex acts; and

for retakes or added scenes required at a time when the Artist is not reasonably available and in other circumstances by agreement with the Artist.

5.8 CREDITS

The BBC recognises the importance of credits for all Artists and will provide credits to Artists in normal circumstances on BBC Services.

5.9 SUSPENSION OR TERMINATION OF PRODUCTION

The BBC will notify Equity and Artists as soon as reasonably practicable if this provision needs to be invoked.

Without prejudice to any other rights or remedies of the BBC, if any one or more performances contracted under the terms of this Agreement is halted or interrupted by any cause whatsoever, by force majeure or beyond the control of the BBC, the BBC may suspend or terminate the production as described below.

(a) Suspension of up to 3 consecutive weeks

Suspend the Contributor Contract for a period of up to 3 consecutive weeks without payment. The Artist will remain under First Call during this period. However, if the Artist wishes to enter into another engagement, they shall notify the BBC who will endeavour to release the Artist, subject to satisfactory arrangements to ensure the Artist's availability to complete the performances under the Contributor Contract. Upon resumption of the performances, the Contributor Contract and payment shall be resumed. The Contributor Contract may require a revised Engagement Period, however, for the avoidance of doubt the Artist shall be paid no less than their original contracted Engagement Fee even if the Artist's revised Engagement Period is less than the original Engagement Period. Where the revised Engagement Period is longer than the original Engagement Period 1.1.5.1 "Emergency Extensions to the Engagement Period" will apply.

(b) Suspension of more than 3 consecutive weeks

Subject to the Artist being notified before the end of the 3rd consecutive week of suspension, retain the Artist for a period of suspension of longer than 3 consecutive weeks under one of the following conditions:

- (i) First Call: the BBC will extend the Artist's Engagement Period by the length of the suspension and pay the Artist their agreed engagement fee (weekly or daily as appropriate) for the additional period beyond the three consecutive weeks of suspension unless the Artist is prevented from performing by an engagement entered into before the suspension commenced (the 'Prior Engagement') in which case the BBC shall retain 'Second Call' on the Artist for the period of the Prior Engagement; **OR**
- (ii) Second Call: the BBC will pay the Artist a fee of not less than £102.30 as a retainer for each week or part thereof of the continued suspension and should the Artist accept other work during this period this will not affect the retainer fee paid by the BBC. Any fees paid during the period of suspension will not be included in the Artist's Residual Basic Fee.

(c) Termination

Terminate the Artist's engagement as from the prevention or stoppage of production by giving notice in writing within five working days of the prevention or stoppage upon payment of fees for services rendered prior to the date of prevention or stoppage.

5.10 ENGAGEMENT FEE NEGOTIATIONS

The Engagement Fee will be negotiated for each Artist for each engagement taking into account:

- (a) the nature and weight of the Artist's contribution including their contribution to:
 - (i) Opening and Closing Sequences (Series) where the Artist is also engaged for 50% or more of the total number of episodes of a Series (see terms where the Artist is engaged for less than 50% of the total number of episodes of a Series); and
 - (ii) the Programme's Trailer
- (b) the number of Programmes to be recorded where Artists are engaged under 1.1.1
- (c) the length of the engagement
- (d) the Artist's status and earning power in television and elsewhere
- (e) the BBC's budget for the production

5.11 LENGTH OF HAIR

- (a) When offering an engagement hair length will be specified, including whether the hair should be normal, short or very short or any other special requirement. Hair cutting may be necessary.
- (b) If the artist or his/her agent is not informed of the special requirements the artist will be able to fulfil the engagement without hair cutting or the artist will be replaced but paid in full.

5.12 PUBLICITY

Subject to the Artist's professional availability the Artist will take part as required in press and publicity for the producer/commissioner/distributor as required subject to the payment of reasonable expenses.

5.13 NUDITY AND SIMULATED SEX ACTS**Definitions**

5.13.1 "Simulated Sex Acts" shall mean any act which if performed in public would be regarded as "indecent".

5.13.2 "Nudity" or "Nude" shall mean the display of any part of the body which would be revealed if the Artist were not wearing a bathing suit (Speedo and bikini, for male and female actors, respectively).

Auditions

5.13.3 Before audition, the Artist shall be notified in writing that the engagement may involve Nudity or Simulated Sex Acts.

5.13.4 During auditions:

- a) no Artist shall be required to perform Simulated Sex Acts
- b) no Artist shall be required to appear Nude until after being interviewed
- c) all persons not required for Nude auditions shall not be present at such auditions
- d) no audition shall be filmed without the prior written consent of the Artist being obtained

Script and contract

5.13.5 The Artist shall be provided with notification in advance and in writing about the scope and extent of Nudity and/or Simulated Sex Act requested. The request will be discussed and agreed between the Artist and the producer.

5.13.6 The Artist’s contract will contain a rider which will set out the scope and extent of the Nudity and/or Simulated Sex Acts agreed by the Artist and producer (see paragraph 5.13.5 above)

5.13.7 For series such as continuing drama series where the script is not available at point of contract, any scenes requiring Nudity and/or Simulated Sex Acts will be discussed and agreed in advance with the Artist.

5.13.8 For scenes of an intimate nature or requiring Nudity and/or Simulated Sex Acts an intimacy co-ordinator will be engaged.

Performance and filming

5.13.9 Where an Artist has agreed a Nudity and/or Simulated Sex Acts rider and is subsequently unwilling or unable to perform in the scenes requiring Nudity and/or Simulated Sex Acts, the Producer may employ a body double or doubles.

5.13.10 Persons not necessary to scenes involving Nudity and/or Simulated Sex Acts shall not be admitted to the set while Nudity and/or Simulated Sex Acts are being filmed.

Unused recorded material

5.13.11 The Producer shall ensure that the unused recorded material of scenes involving Nudity and/or Simulated Sex Acts not used in the production shall be destroyed.

Continuity photographs

5.13.12 All continuity photographs of the Artist Nude and/or performing Simulated Sex Acts shall be destroyed.

Use of material other than in the production

5.13.13 The Artist’s prior written consent is required for the use of any material where the Artist is Nude and/or performing Simulated Sex Acts other than in the final edited version of the production. This includes, for example, screen grabs for publicity or footage for trailers.

Unauthorised use of material

5.13.14 In the event that any pictures, stills, likenesses, screen grabs or GIFS of the Artist are used in a compromising or derogatory manner on the internet or any publication the Producer in their capacity as copyright owner shall use reasonable endeavours to have them removed.

5.14 Extension of the Engagement Period

The Engagement Period can be extended by the producer giving notice in writing to the Artist no later than 7 days before the end of the Engagement Period. The extension period starts immediately after the original Engagement Period. Details of the number of days the Engagement Period can be extended by are provided in the chart below.

Original Engagement Period	Up to and including 19 days	20 – 39 days	40 – 74 days	75 days and over
Extension Period/Consecutive Days	None	5	10	15

If the Artist wishes to request release from the above in order to accept a professional engagement the Artist needs to write to the producer who must respond within 24 hours although if a request is received on a: (i) Saturday or Sunday the response must be on Monday (or Tuesday if the Monday is a public holiday); or (ii) public holiday the response must be on the next working day (excluding Saturday or Sunday). If the producer does not respond within the timeframes set out above then a release will be deemed to have been agreed. If the producer refuses the Artist’s request then the Engagement Period is extended and the extension will form part of the original contract and the Artist’s engagement fee will not be subject to re-negotiation.

PART TWO - SESSION AND CHORUS SINGERS

6.1 ENGAGEMENT AND REHEARSAL FEES, WORK ENTITLEMENT AND OVERTIME

The asterisked fees below are minimums:

6.1.1 Basic 5 Hours Session

	Work Entitlement/Fees	
Performance and/or rehearsal*	4 hours work in a 5 hours period	£242.00
Overtime for a performance and/or rehearsal session (1 hour and under)	each 6 minutes or part thereof	£16.10
Overtime for a performance and/or rehearsal session (over 1 hour)	each 6 minutes or part thereof	£19.25
Rehearsal immediately before a Basic 5 hours session	each 30 minutes or part thereof	£13.40
Rehearsal session on same day as a Basic 5 Hours Session	3 hours	£88.00
Rehearsal session on a day on which no Basic 5 Hours Session Fee is paid	3 hours	£98.60
Overtime for rehearsal sessions	Each 30 minutes or part thereof	£13.40
Additional Payments		
Performance recorded during a rehearsal session		£65.30
Subsequent Use of Tape ⁶		£29.70

⁶ **Subsequent Use of Tape Fee:** for music recorded in advance of the final performance in a programme by other artists, the tape may be used during all rehearsals of the programme on payment of this fee. The tape may be incorporated into the final programme without further payment

6.1.2 Out-of-Vision Recording Session

Recording session where singers record their contribution in advance of the final recording of the programme.

Session Type	Work Entitlement/Engagement Fee	
Performance and/or rehearsal: 8 singers or less	3 hours	£224.40
Overtime (up to 1 hour): 8 singers or less	each 15 minutes or part thereof	£15.50
Performance and/or rehearsal: more than 8 singers	3 hours	£181.50
Overtime (up to 1 hour): more than 8 singers	Each 15 minutes or part thereof	£13.40

6.1.3 Weekly Engagement

Recording may be in or out-of-vision.

Engagement Type	Work Entitlement/Engagement Fee	
Performance and/or rehearsal*	6 days in a Week	£682.00
Extensions of up to 2 days	Either Basic 5 Hours or Out-of-Vision Recording Session (as appropriate)	6.1.1 or 6.1.2
Extensions of over 2 days*	6 days in a Week	£682.00
Pre- or Post-recording sessions	Either Basic 5 Hours or Out-of-Vision Recording Session (as appropriate)	6.1.1 or 6.1.2
Additional Payment		
Subsequent Use of Tape ⁷		£29.70

⁷ **Subsequent Use of Tape Fee:** for music recorded in advance of the final performance in a programme by other artists, the tape may be used during all rehearsals of the programme on payment of this fee. The tape may be incorporated into the final programme without further payment

6.1.4 Signature Tune, Identifying Items or National Anthems

Session Type	Work Entitlement/Engagement Fee	
Performance and/or rehearsal*	3 hours	£364.10
Overtime	Each 30 minutes or part thereof	£57.80
Rehearsal	Each 30 minutes or part thereof	£13.40
<p>Rights acquired: all rights in all media throughout the world in perpetuity except for UK Primary Television Channels where rights are acquired for a term of 5 years. Additional 5 year periods are acquired on payment of 75% of the then current Signature Tune Fee.</p> <p>NB: this applies only to Signature Tunes recorded on or after 1st January 1995. Signature Tunes recorded prior to this date require no further payment.</p>		

6.2 SUPPLEMENTARY ATTENDANCES

Photographic/Costume Fitting/Make-Up/Hair Sessions, etc. Fees	
Singers engaged on a session basis	Applicable rehearsal fee
Singers engaged on a weekly basis: see below	
Maximum 4 consecutive hours	£33.80
Maximum 8 consecutive hours	£65.30

Trailers	
On a day when no other payment is made (maximum 8 consecutive hours)	£135.30
On a day when another payment is made	£65.30

6.3 OVERDUBBING

Each overdub will attract a payment of 100% of the appropriate fee for performance under either 6.1.1 or 6.1.2 up to a maximum of 300%.

6.4 EXPENSES

The production team will confirm to the Singer the expenses policy for the production at the earliest stage possible.

Where productions move away from their Production Base, the BBC will either provide travel, accommodation and meals or pay the Singer an allowance. The BBC will determine whether an allowance is paid or travel, accommodation and meals are provided. The BBC may also elect to provide certain elements (e.g. lunch) and pay an allowance for other elements (e.g. accommodation).

PART THREE – RECORDINGS OF PRODUCTIONS ALREADY REHEARSED AND PRODUCED BY THIRD PARTIES INCLUDING BBC PROMOTIONS OR PRODUCTIONS

A. ARTISTS - EXCERPTS OF REHEARSALS OR PERFORMANCES

7.1 EXCERPT FEES

Multiples of the fees below may be paid as appropriate for a series of recordings made over a period of time to follow the progress of a particular production, company or management.

Programme Genre	Minutes of programme content	Excerpt Fee – per artist
News Access	Up to 2'	No fee
	Over 2'	£37.60
All	Up to 3'	£56.40
	Between 3'-5'	£85.90
	Between 5'-10'	£291.50
	Over 10' but excluding recordings of full productions	See terms in Part One
Recordings of Full Productions	n/a	See terms in Part Three, Sections B and C
Listings Programmes: recordings of opera and ballet involving a large number of performers	Up to 3'	£235.40 for all Artists (NB this rate is subject to prior consent from Equity)
All Programmes: recording backstage activity or curtain calls	n/a	No fee

NB: These payments will also be made to directors and stage management staff of productions rehearsed and produced by a third party who:-

- (a) are especially called to attend by the BBC; or
- (b) appear in the transmitted Excerpt; or
- (c) in the opinion of the BBC make a significant contribution to the recording of the Excerpt.

7.2 LOCATION, TRAVEL AND WORK ENTITLEMENT

Recordings will normally be made at the Artist's place of work. Where this is not technically possible a recording of a rehearsal or a performance may be especially arranged by the BBC at a BBC studio or other location. The BBC will then, as appropriate:

- 7.2.1** provide return transport between the Artist's normal place of work and the BBC studio or location and provide reasonable refreshment facilities; and
- 7.2.2** ensure that the Artist returns to his/her normal place of work no later than 30 minutes before the Artist's performance is due to begin; and
- 7.2.3** ensure recordings are completed within three hours (including Travel Time) except where either the Weekly or One Day Engagement Fee(s) are paid where the Work Entitlements detailed in Part One apply

7.3 AGREED RESTRICTIONS

- 7.3.1** The prior consent of all the Artists recorded is required.
- 7.3.2** The BBC agrees that no part of its recording shall:
 - (a) include the denouement of a play unless the denouement is commonly or widely known (such as in the case of the literature of ancient Greece and Rome, Shakespeare);
 - (b) consist of the complete production;
 - (c) interfere with the presentation of the production, for example, change the direction of the production or the actors.

B. SINGERS – ENTIRE PRODUCTIONS AND EXCERPTS OF REHEARSALS AND PERFORMANCES

8.1 Session and Chorus Singers

The prior consent of each Singer recorded is required for third party productions and Equity has agreed to seek the consent of the Singer if requested by the BBC.

Multiples of the fees below may be paid as appropriate for a series of recordings made over a period to follow the progress of a particular production, company or management

Minutes of programme content	Fee
Recording backstage activity or curtain calls	n/a
News Access: up to 2 minutes	No fee
News Access: over 2 minutes	£37.60
3 minutes or under	£56.40
over 3 minutes & up to 5 minutes	£85.90
Relay fee / Over 5 minutes (see NB1 and NB2 below)	£169.40
Additional Rehearsal specially called by or for the BBC (NB No payment will be made where rehearsals are scheduled by a third party for its own purposes)	£65.30

NB1: Live or deferred relays of public concerts before a paying audience: the term ‘concert’ excludes entire opera productions, ballet, musicals and performances containing production numbers requiring singers to dance or move about the stage (which is dealt with in Section C below).

NB2: Simultaneous TV/Radio Transmissions (live or deferred): the Relay fee (above) allows transmission on both TV and radio.

8.2 London Cathedral Choirs – Lay Clerks

	Work Entitlement/Engagement Fee
Normal Services	See 6.1.1
Special Services (as described by the capitular body)	150% of either 6.1.1. or 6.1.2.
Relay fee / Over 5 minutes	£179.00
Simultaneous TV/Radio transmissions (live or deferred)	The Relay fee (above) allows transmission on both TV and radio

C. BALLET/DANCE, OPERA AND THEATRE – ENTIRE PRODUCTIONS

9.1 ENGAGEMENT FEES FOR BBC COMMISSIONS

The fees below are for BBC commissioned programmes. Terms for programmes commissioned by other broadcasters or services are subject to discussion with Equity.

The Engagement Fee will be assessed according to the role being played and the artist's normal status in the Company. This condition will apply to negotiable as well as fixed fees. Roles with negotiable fees are marked with an asterisk.

- (a) Fees for the Royal Ballet, English National Ballet, Rambert Dance Company and Northern Ballet (or whatever those companies might be called in the future) are listed below. Other ballet/dance companies' minimum rates are reduced by 20%.
- (b) If a member of the Standard Corps de Ballet dances 3 or more Standard Corps de Ballet roles, that member will be entitled to be paid as Featured Corps de Ballet.

Dancers in either ballet/dance or opera production				
Role	BBC One and BBC Two		BBC Secondary Channels	
	More than 60 minutes	60 minutes or less	More than 60 minutes	60 minutes or less
1 st Category Principal*	£2,233	£1,666.50	£1,190.20	£892.00
2 nd Category Principal*	£1841.00	£1,426.00	£1021.00	£759.00
1 st Soloist*	£1,813.00	£1,302.40	£922.00	£692.00
2 nd Soloist*	£1,682.00	£1,186.00	£843.00	£634.00
Featured with at least 2 additional Standard Corps roles	£1,274.00	£927.00	£657.00	£494.00
Featured Corps de Ballet	£1,213.00	£872.00	£619.00	£465.00
Standard Corps de Ballet	£1036.00	£766.00	£545.00	£414.00
Minor Corps de Ballet	£839.00	£694.00	£515.00	£370.00

Opera Productions				
Opera Chorus	£1036.00	£763.00	£545.00	£414.00
Opera Chorus (step up role)	A supplement to the above fees will be agreed			
Actors and Stage Managers – Ballet/Dance and Opera Productions				
Actors	£704.00	£704.00	£354.00	£354.00
Stage Managers	£1,286.00	£1013.00	£724.00	£545.00
Deputy Stage Managers	£1013	£728.00	£515.00	£389.00
Assistant Stage Managers	£818.40	£629.00	£450.00	£340.00
Cover required by the BBC (per day fee)	£253.00	£253.00	£253.00	£253.00
Theatre Productions				
Actors*	By negotiation with Equity		£704.00	£704.00
Supporting Artists			£354.20	£354.20
Stage Management (All)			£704.00	£704.00

9.2 WORK ENTITLEMENT (EXCLUDING COVER)

- (a) The Engagement Fee entitles the BBC to 3 Work Days made up of either: (i) BBC One and BBC Two commissions - 1 recording and 2 rehearsal days; or (ii) commissions other than those for BBC One and BBC Two: 2 recording and 1 rehearsal day. See 9.3 below for Additional rehearsal/recording day provisions and converting rehearsals to recording days
- (b) Where the Company's house rules specify that costumes may not be worn during meal breaks, the BBC will ensure a minimum of 1.5 hours for the main meal.

9.3 ADDITIONAL PROVISIONS FOR WORK DAYS

Day Type	BBC One and BBC Two	BBC Secondary Channels
To convert a Work Day (see above) from rehearsal to recording	£67.65	£32.90
Additional rehearsal day	£70.00	£35.30
Additional recording day	£143.00	£67.00

9.4 STAFF PRODUCERS

Staff Producers of the Company will be paid a negotiable fee if they supply services for the BBC at the BBC's request.

D. TELEVISION COMMERCIALS

10.1 FEATURED ARTISTS - USE OF WHOLE OR PART OF TELEVISION COMMERCIALS

A featured artist is someone who is seen or heard (excluding background speech or noise) in a commercial and whose individual role plays an essential part in the telling of the commercial story.

Minimum Fee	£186.00
Rights Acquired	See 11.1
Further Uses	See 11.2

PART FOUR - PROGRAMME AND EXTRACT USES: CONTRIBUTORS EXCLUDING WALK-ONS AND SUPPORTING ARTISTS

Recordings can be used worldwide in all media and by any means of distribution now or in the future known in accordance with this Agreement.

A. PROGRAMMES

11.1 USES ACQUIRED IN THE ENGAGEMENT FEE OR EXCERPT FEE

Payment of the Engagement Fee or Excerpt Fee allows the Transmission of the Artist's/Singer's performance in the relevant Programme whether live or recorded as follows:

COMMISSIONER	RIGHTS ACQUIRED
ONE OF THE OPTIONS LISTED BELOW IN (i) to (ix). EITHER:	
(i) UK Primary Television Channels	1 Transmission (BBC: either simultaneously or at different times in different BBC Nations/Regions); OR
(ii) UK Secondary Television Channels ⁸	36 Transmissions within a term of 5 years; OR
(iii) Sky, UKTV ⁹	12 Transmission periods within a term of 7 years; OR
(iv) BBC Three (terms applicable from 25 th November 2021. See Appendix 10 for transitional terms).	36 Transmissions within a term of 5 years plus a mandatory additional payment of 3.5% to acquire online availability for a term of 5 years OR
(v) BBC New Media Services (these terms can also be used for BBC Three online-only short-form commissions)	Term of 5 years ¹⁰ ; OR
(vi) BBC commissions with funding from a BBC Nation	See Appendix 10; OR
(vii) SVOD service commissions	See Appendix 10; OR
(viii) Opening and Closing Sequences - Series	13 episodes of the same Series; OR
(ix) Commissions not covered by (i)-(viii)	As agreed with Equity
AND THE FOLLOWING RIGHTS:	
Additional Material: subject to no further attendances being required the BBC may incorporate additional material in any Home Entertainment media incorporating the programme made pursuant to this Agreement. Additional Material may also be used for Promotional Purposes in all media provided that no separate revenue stream is created. For the avoidance of doubt should Additional Material be used outside a promotional context the terms of this Agreement will apply to material containing performances	
Contribution to Trailers: unlimited use	
One Transmission of a sign language version of the Programme within 7 days of the 1 st Transmission and between the hours of 0100-0600	
World Non-Theatric rights, exhibition in TV & film festivals where there is no commercial gain from that festival for the producer and for private purposes of the producer/commissioner, BFI, National Sound Archive and other uses made by archive or similar bodies	
+1 Channel transmission	
Extract use as follows:	
(i) for the purposes of continuity extracts from previous episodes may be shown at the beginning of the other episodes	
(ii) for Programme Promotional and Publicity purposes extracts may be used either between Programmes or as parts of other programmes and as corporate promotion	
(iii) in Opening and Closing Sequences where the Artist is engaged for at least half of the total number of episodes of a Series or a given cycle of any Series	

⁸ BBC Next Episode Premieres and Co-Commissions: additional terms in Appendix 8

⁹ Headline terms: speak to Equity/broadcaster for details and see Appendix 10 for additional UKTV terms

¹⁰ On expiry of the licence period, there shall be no obligation on the BBC to takedown or break any links to content published by the BBC on third party websites during the licence period.

11.2 FURTHER USE PAYMENTS

The fees below apply to uses other than those acquired in the Engagement or Excerpt Fee (see paragraph 11.1 above).

Residual and Royalty payments

UK Primary Television Channel repeat fees and other residual fees are expressed in this Agreement as a percentage of the Residual Basic Fee ('RBF') whereas royalty payments are a percentage of income (as specified in 11.2.2.2) shared pro-rata according to the Artist's RBF. See Appendix 4 for the fees included and excluded in the RBF.

Advance Payments

The BBC may pay an advance against uses which whilst not nominated in the Contributor Contract will however be confirmed at the point of exploitation of the use or uses. If the advance payment is less than the value of the residual or royalty payment(s) due for that form or forms of exploitation a top-up payment or payments will be made.

11.2.1. Commissioning UK Broadcasters' Uses

(i) UK Primary Television Channel Repeat Fees

The repeat fees below allow one transmission on a UK Primary Television Channel and, for BBC One and BBC Two, transmissions at different times in BBC Nations or BBC Regions. The fee also allows a transmission on a '+1' channel.

(a) Repeat Fees

REPEAT YEAR (FROM 1 st TRANSMISSION)	SLOT	HOURS	PERCENTAGE OF RESIDUAL BASIC FEE	
3 years	Peak	1800-2229	55%	
	Daytime	0900-1759	27.5%	
	Night-time	2230-0859	13.75%	
over 3 years and up to 5 years	Peak	1800-2229	60%	
	Daytime	0900-1759	30%	
	Night-time	2230-0859	15%	
Over 5 years	Peak	1800-2229	60%	+ enhanced by percentages in Appendix 5
	Daytime	0900-1759	30%	
	Night-time	2230-0859	15%	

(b) Narrative Repeat Fees

Narrative repeat fees are 75% of the repeat fees in Clause (a) above.

(c) Repeats of UK Secondary Television Channel commissions on a UK Primary TV Channel

If a UK Secondary Television Channel commission is repeated on a UK Primary Television Channel less than 2 months following its first UK transmission then the mandatory additional uses pre-purchase of 35% applies (see 11.2.2.1 (a)(iii)).

(d) Repeats on BBC One and BBC Two of named BBC programmes – see Appendix 6 for details

(ii) UK Secondary Television Channels and BBC Three

Programmes may be repeated on a UK Secondary Television Channel or on BBC Three on payment of a royalty (see section 11.2.2.2 (a)) which is applied as follows:

- (a) BBC Secondary Channels and BBC Three: to a notional programme price (see Appendix 8)
- (b) commissioning broadcaster’s own UK Secondary Television Channels: as agreed by the broadcaster and Equity or where no agreement exists, between the appropriate parties.

Further terms apply to new CBBC/CBeebies commissions from September 2020 where an additional payment of 5% of the RBF allows unlimited transmissions on CBBC/CBeebies TV for a term of 5 years. See (iv)(b) below for CBBC/CBeebies online use which should be purchased alongside these TV rights.

(iii) UK broadcaster catch-up and on-demand services

These uses are subject to agreement between the broadcaster and Equity. The following terms apply to BBC commissions available on the BBC’s online services:

- (a) programme catch-up (first run programmes/programme repeats): blanket licence (see Appendix 8)
- (b) new CBBC/CBeebies commissions from September 2020: additional payment of 2.5% of the RBF allows use on CBBC/CBeebies online for a term of 4 years. NB the initial period of availability is covered by the blanket licence described above in (iv)(a). Also see (iii) above for CBBC/CBeebies TV transmissions which should be purchased alongside these online rights.
- (c) factual programmes containing 50% or less content contracted under the BBC/Equity Television Agreement: additional 6% of the RBF allows the programme to be made available in perpetuity after the initial period of availability which is covered by the blanket licence described above in (iii) (a).

(iv) Opening and Closing Sequences

Fee	Rights
Additional 100%	Right to include the recording in a further 13 episodes of the same series

(v) Theatre Excerpts – alternative pre-purchase terms

Fee	Rights
Additional 100%	All UK television rights in perpetuity

11.2.2. Additional Use Payments

These are payments for uses other than those described in 11.2.1 (above).

11.2.2.1 Residual Provisions

- (a) **All Programmes and contributions except those listed below in (b) and (g)**

RIGHTS	TERM		
	7 YRS	10 YRS	15 YRS
All rights in all media throughout the world except the rights listed below:			
(i) UK and US Television, World Theatric, UK Home Entertainment	45%	53%	57%
OR			
(ii) UK and US Television, World Theatric, World Home Entertainment	35%	42%	45%

/continued

RIGHTS	PER TRANSMISSION			
USA: 1 st Network TX (prime time)	75%			
2 nd Network TX (prime time)	25%			
Thereafter per TX (prime time)	15%			
USA: 1 st Network TX (non-prime time)	35%			
2 nd Network TX (non-prime time)	7.5%			
RIGHTS	TERM			
	5 YRS	7 YRS	10 YRS	15 YRS
UK: Theatric (unlimited use)	-	15%	20%	-
USA: Theatric (unlimited use)	-	15%	20%	-
World (ex UK and USA): Theatric (unlimited use)	-	15%	20%	-
USA: PBS Network	-	15%	20%	-
USA: PBS Syndication	-	7%	10%	-
USA: Syndication (full)	-	25%	35%	-
USA: Basic Cable	-	10%	12%	-
USA: Major Pay	-	30%	40%	-
*USA: Broadcaster Affiliated SVOD	-	3%	n/a	-
UK: DVD	-	5%	n/a	-
UK: DTO/DTR	-	2%	2.5%	3%
US: DTO/DTR (applicable where fees described in table on previous page have not already been paid)	-	2%	2.5%	3%
World (ex UK and US): DTO/DTR (applicable where fees described in table on previous page have not already been paid)	-	2%	2.5%	3%
UK: Secondary Television Channels	-	7%	10%	-
World (ex UK and US) VOD (all forms): Top Up Payments (NB the 10 or 15 years options apply where World (ex UK & US) VOD rights have already been pre-purchased – see table on previous page)	Included in rights package in table on previous page		2%	5%
*Primary Window: UK SVOD (single SVOD platform)	7%	8%	9%	11%
*Primary Window: US SVOD (single SVOD platform)	15%	16%	18%	21%
*Primary Window: North America SVOD (single SVOD platform)	16%	17%	19%	22%
*Secondary Window: UK SVOD/AVOD (unlimited platforms)	6%	7%	8%	10%
*Secondary Window: US SVOD/AVOD (unlimited platforms)	13%	14%	16%	19%
*Secondary Window: North America SVOD/AVOD (unlimited platforms)	14%	15%	17%	20%
RIGHTS	TERM			
	7 YRS	7YRS	10 YRS	10 YRS
(Holdback (HB) term from first television transmission)	HB: 6 months	HB: 12 months	HB: 6 months	HB: 12 months
*Secondary Window: UK SVOD (single SVOD platform)	6%	4%	7%	5%
*Secondary Window: USA SVOD (single SVOD platform)	10%	8%	12%	10%
*Secondary Window: North America SVOD (single SVOD platform)	11%	9%	13.5%	11.5%
RIGHTS	TERM: YEAR 16 ONWARDS			
UK SVOD	Additional 0.25% each year			
US SVOD	Additional 0.5% each year			
World (ex UK and US) SVOD	Additional 0.25% each year			

***VOD: Additional Information –**

- **Broadcaster Affiliated SVOD & other VOD services:** exploitation on a standalone service which is owned, operated or affiliated to a US broadcaster but which does not form part of a TV subscription package. **NB** However, where VOD services are included in the subscription package the payments above for TV services also acquire broadcaster VOD.
- **SVOD services:** the SVOD rates above include the right to make the programme available on an AVOD platform where the SVOD and AVOD platforms are owned by the same company (e.g. Amazon Prime & Freevee)
- **Primary window:** programme can be made available as required and the term commences from first use on the SVOD platform
- **Secondary window SVOD/AVOD (unlimited platforms):** programme can be made available after the first television transmission and the term commences from first use on the SVOD/AVOD platform
- **Secondary window SVOD (single platform) with holdback:** programme can be made available after the holdback period (either 6 or 12 months) and the term commences from first use on the SVOD platform

(i) Commencement of term

The terms described above start from first use of the programme except where otherwise stated.

(ii) Payment for Additional Uses on expiry of term

When a pre-purchase of rights expires the Agreement in force at the time of use applies and the BBC has the option to pay the Artist under either the residual or royalty provisions.

(iii) Mandatory Additional Uses Pre-Purchase

The mandatory Additional Uses Pre-Purchase applies to UK Primary Television Channel commissions. It also applies to UK Secondary Television Channel commissions (including BBC Three commissions) where the programme is repeated on a UK Primary Television Channel less than 2 months following the programme’s first UK Secondary Television/BBC Three television transmission.

Artists must be paid an additional 35% of their Residual Basic Fee to pre-purchase one of the following:

either

- all rights in all media except UK and US Television, world Theatric + world Home Entertainment (7 years);

or

- as a payment towards US Television including North American SVOD rights (7 years). NB if the value of the rights selected exceeds 35% then the difference must be paid, but if the value of the rights selected is less than 35% then the difference may be set-off against other US Television or North American SVOD rights.

The Artist’s contract must detail which of the above rights packages has been pre-purchased. It is, however, possible to change the rights selected up to 12 months from either first use (e.g. broadcast or making available) by the commissioner or first sale of the programme whichever is the earlier. The artist must be notified in writing in advance of the change. If advance notice is not given the original selection applies.

(b) Factual Programmes

These payments can be made either at point of contract or exploitation. Where ‘Equity Content’ is referred to below it means content contracted under the BBC/Equity Television Agreement.

‘Equity Content’	Additional Payment	Rights acquired in perpetuity
50% or less Equity content	60%	all rights throughout the world in perpetuity excluding UK Primary Television Channels and US Networks
More than 50% Equity content	80%	
50% or less Equity content	50%	all rights throughout the world in perpetuity excluding all UK uses and US Networks
More than 50% Equity content	70%	

(c) Non-drama/light entertainment programmes containing 50% or less Equity content

The terms below apply to non-drama/light entertainment programmes containing 50% or less content contracted using the BBC/Equity Television Agreement. These payments can be made either at point of contract or exploitation.

Where payment(s) has been made for a selected form of exploitation and subsequently all rights are required a top-up payment can be made (e.g. 125% would be paid for all rights in all media throughout the world (excluding BBC One and BBC Two) if World Non-Paying Audience has been previously acquired and paid).

Additional Payment	Rights acquired in perpetuity
100%	All rights in all media throughout the world (excluding the UK)
150%	All rights in all media throughout the world (excluding UK Primary Television Channels)
35%	World Standard Television (excluding UK Primary Television Channels)
20%	World Standard Television (excluding UK Primary Television Channels) – Programmes previously sold
30%	World Non-Standard Television
20%	World Non-Standard Television – Programmes previously sold
25%	World Non-Paying Audience*
5%	World Trapped Audience*
*payable on contracts issued before 1st October 2014	

(d) Voice-only performances – dramatised reading

Additional Payment	Rights acquired in perpetuity
100%	All rights throughout the World excluding UK Primary Television

(e) Opening and Closing Sequences

Additional Payment	Rights acquired in perpetuity
100%	All rights throughout the World excluding UK Primary Television and US Networks
150%	All rights throughout the World excluding UK Primary Television

(f) Theatre Excerpts – alternative pre-purchase terms

Additional Payment	Rights acquired in perpetuity
100%	All rights throughout the World excluding UK Primary Television

(g) Session and Chorus Singers – Signature Tune, Identifying Items or National Anthems

See paragraph 6.1.4

(h) Sales to UK Primary TV Channels

The repeat fees in paragraph 11.2.1.(i) (a) apply and acquire 1 Transmission and video-on-demand on the broadcasters’ own service for a term of 12 months from publication of the programme on the broadcaster’s service.

(i) Alternative pre-purchase arrangements

The appropriate royalty (see section 11.2.2.2 (a) for royalty percentages) can apply based on a notional income derived from the standard rates for the form of exploitation in question.

11.2.2.2. Royalty Provisions

- (a) **All forms of exploitation except those detailed below in paragraphs (b) and (c) and sales to UK Primary TV Channels (detailed above in paragraph 11.2.2.1 (h))**

Artists will receive a share of the following Royalty Fees.

Programme Type	Royalty
All Programmes (except those listed below) and including the commercial exploitation of clips	17%
Opera, Ballet and Pop Music where performers are engaged under both BBC/Equity and BBC/Musicians' Union Agreements	21% shared with performers engaged on BBC/Musicians' Union contracts

Additional Terms: amounts on which the Royalty Fees are based

The Royalties above are based on a percentage of the BBC's Gross Receipts depending on the type of exploitation and whether distributed by the BBC or a third party:

Type of Exploitation	Distributor	Amounts on which to base the Royalty
DVD Rights	BBC	100% of BBC's Gross Receipts minus the following costs: origination, duplication, packaging, distribution and marketing
	Third party	100% of BBC's Gross Receipts
DTO/DTR	BBC through its own service	70% of BBC's Gross Receipts
	BBC through a third-party service	85% of BBC's Gross Receipts
	Third Party	100% of BBC's Gross Receipts
VOD - Video-on-Demand	BBC through its own service	70% of BBC's Gross Receipts

- (b) **Theatric Release**

Programme Type	Royalty	
Previously broadcast or made available	20% of Theatric Gross Receipts. Theatric Gross Receipts is defined as all monies received by the BBC or BBC Studios Distribution from the exploitation of Theatric rights less: (a) distribution expenses (which includes marketing expenses) and; (b) all costs incurred in converting the Programme to a form and format suitable for Theatric Release.	
Theatric Release is simultaneous with the first broadcast/ making available	An advance payment (the level of which depends on the number of screens – see below) which is recoupable against a royalty of 20% of Theatric Gross Receipts.	
	Screen Numbers	Advance
	0 - 200	£50
	201 – 700	15% Artist's RBF
	701 – 1700	20% Artist's RBF
	1701 – 3000	25% Artist's RBF
	3001 – 4500	30% Artist's RBF
	4501 – 6000	35% Artist's RBF
	6001 - 7500	40% Artist's RBF
7501 – 9000	45% Artist's RBF	
9001 - unlimited	50% Artist's RBF	

(c) Soundtracks – Audio Publishing Rights

Physical Product: the royalty payment will be based on Gross Receipts in respect of the sale of the recordings less returned (i.e. unsold) recordings.

Other Product (e.g. download-to-own): the royalty payment will be based on Gross Receipts in respect of the sale of the recordings less returned (i.e. unsold) recordings. In respect of recordings made available from a BBC or BBC Studios Distribution operated site the royalty will be based on Gross Receipts minus 30% to cover platform costs.

All Performances except Single Voice (see below)

Royalty	Form of Exploitation/Territory
8.35%	Sales of 20,000 copies and under: UK and BBC audiobooks released in North America
9.47%	Sales of 20,001 copies and over: UK and BBC audiobooks released in North America
4.18%	Sales of 20,000 copies and under: (a) outside the UK and North America, (b) through audio/book clubs and/or by mail order (c) as budget re-issues
4.74%	Sales of 20,001 copies and over: (a) outside the UK and North America (b) through audio/book clubs and/or by mail order (c) as budget re-issues
9.47%	Dramas and multi-voice readings licensed to a third party in North America
8.35%	Extract rights

Single Voice Performance

Sales of Copies	Form of Exploitation/Territory	
	Royalty: UK & BBC audio books released in North America	Royalty: Ex-UK and BBC audio books released in North America; audio/book clubs and mail order; budget re-issues
Up to 50,000	4%	2%
50,001-100,000	5%	2.5%
100,001-150,000	6%	3%
150,001 or more	7%	3.5%
n/a	7%	Licensed to a third party in North America
	4%	Extract Rights

11.2.3. Accounting Provisions – Commercial Payments

The BBC shall render to the Artist/Singer a statement of all payments due during each six-month period delivering each such statement within three months of the end of the relevant period together with a remittance in respect of all of sums shown to be due. The payment shall be accompanied by an explanation of how the amount due to the Artist/Singer is calculated. Unless specifically demanded no statements will be rendered nor payments made in respect of any six-month period in which the sum due to the Artist/Singer is less than £25 in which case the amount will be carried forward to the next accounting date. The Artist/Singer or their authorised representative or agent shall upon giving the BBC prior written notice thereof but not more than once in any calendar year and during the business hours only be entitled to examine the records of account and take copies relating to exploitation of commercial rights which examination shall be at the expense of the Artist/Singer unless errors to the disadvantage of the Artist exceeding 10% (but subject to a minimum of £156) shall be disclosed in which case the cost of such examination shall be paid by the BBC and if no notice requiring such examination has been given to the BBC within 12 (twelve) months of receipt of any statement of account and if at the end of that period there is no other dispute relating to such statement the Artist/Singer shall be deemed to have agreed such statement and to have waived any claim in relation to it.

The Artist/Singer shall keep any confidential information regarding the affairs of the BBC or any third parties which come to the attention of the Artist/Singer as a result of the examination or otherwise strictly confidential provided that the Artist/Singer may disclose such information to the Artist/Singer's professional advisers and the BBC reserves the right to require any professional representative of the Artist/Singer who examines the records of account to sign an undertaking of confidentiality in similar terms to that given by the Artist/Singer herein.

Home Entertainment only: the BBC shall: (i) be entitled to set aside as a reserve against returns 20% of the royalties due as shown on each statement of account and such reserve shall be liquidated on the statement of account for the following period, and (ii) and render to the Artist/Singer the number of DVDs sold during each six month period after its first issue for sale to the general public delivering each such statement within three months of the end of the relevant period together with a remittance in respect of all of sums shown to be due.

When granting any commercial rights to a third-party distributor, the BBC shall ensure the terms of such licence shall include an audit clause which is sufficient to enable the BBC to comply with the provisions of this clause 11.2.3

11.2.4 Late Payments

If the BBC fails to pay any amount payable by the BBC under Paragraph 11.2.2 of this Agreement on or before the payment due date, and if the BBC shall fail to remedy such failure within 30 days after the BBC's receipt of written notice of such failure from Equity, the BBC shall pay interest on the overdue amount at the rate of the Bank of England's base lending rate as such rate is publicly quoted on the payment due date. Interest shall accrue monthly (accruing first on the date thirty (30) days after the payment due date and every thirty (30) days thereafter) until the day of actual payment.

Penalties for late payment shall not accrue until the BBC is in receipt of any essential or related documentation necessary to process payment (including, in the case of VAT, a valid VAT invoice).

Equity recognises that Continuing Drama Series are sold in packages of episodes transmitted over one year and, as a result, any royalty payments can only be made on an annual basis instead of the usual six-monthly cycle.'

11.2.5. Quit Clause

Where in respect of performances contracted in accordance with this Agreement the Artist/Singer is entitled by law to receive from domestic or foreign collecting societies equitable remuneration or other forms of income additional to that arising under this Agreement nothing in this Agreement shall prevent the Artist/Singer from laying claim thereto. The Artist/Singer shall not be obliged to account to the BBC for any such income to which the Artist/Singer is entitled. For the avoidance of doubt, the Artist/Singer authorises Equity to collect income from the Educational Recording Agency in respect of use of their performance in educational establishments and to use any payments due to Artists/Singers who cannot readily be identified or which it is not practicable to distribute for any other reason, for the general benefit of Artists/Singers in such ways as Equity may approve. The Artist/Singer grants to Equity and the BBC every consent necessary under the Copyright Designs and Patents Act 1988, or as subsequently amended, in respect of such use of their performance in educational establishments.

For the avoidance of doubt, unless specified elsewhere in this Agreement, the Artist/Singer shall not be entitled to any equitable remuneration or other forms of income which the BBC is entitled to receive whether as a producer and/or broadcaster or otherwise from domestic or foreign collecting societies, and the BBC shall not be obliged to account to the Artist/Singer for any such income.

Such income includes but is not limited to equitable remuneration in respect of the off-air recording right, the cable retransmission right, blank tape levies or machine levies the lending right and rental right and any other right from time to time provided for by the law of any jurisdiction. For the avoidance of doubt, income in respect of the 'off air recording right' does not include income from the Educational Recording Agency in respect of use of the Artist's/Singer's performance in educational establishments, such income is authorised by the Artist/Singer to be collected by Equity pursuant to the first paragraph within this clause 11.2.4.

The BBC will if requested take reasonable steps to assist the Artist/Singer or a relevant collecting society at the expense of the Artist/Singer or collecting society to lay claim to any income which it may be entitled or mandated to collect and administer in respect of the rights in question without the BBC being liable for any failure by the collecting society to claim the income or distribute it to the Artist/Singer or being liable for any cost associated with laying claim to or distributing such income.

The BBC is authorised to disclose all necessary information about the Artist/Singer to a relevant collecting society so as to assist such collecting society to identify those entitled to receive the money it collects.

11.2.6. Use of Photographs

The use of still photographs including the Artist taken by the BBC or from a recorded performance is confined to the commissioner's own purposes including use a) in programmes, and b) for promotional activities including use in publications. For any other use, and for use of stills of an explicitly sexual nature or featuring full frontal nudity, the Artist's prior consent must be obtained. On payment to the BBC by the Artist the BBC will make photographs available to the Artist.

PART 4 - B. PROGRAMME EXTRACTS: CONTRIBUTORS EXCEPT WALK-ONS AND SUPPORTING ARTISTS

12.1 ALL PROGRAMMES EXCEPT COMPILATION PROGRAMMES

The consent of the Artist is required for the use of an Extract which criticises or ridicules the Artist’s performance or for an Extract which is of an explicitly sexual nature or which features full frontal nudity.

GENRE AND/OR EXTRACT USES	CONTRIBUTOR (EXCEPT WALK-ONS AND SUPPORTING ARTISTS)	LENGTH	EXTRACT FEE – RIGHTS ACQUIRED: SEE OPTIONS IN PARAGRAPH 11.1 (i)-(v)	ADDITIONAL PAYMENTS – ALL ADDITIONAL USES IN THE UK	ADDITIONAL PAYMENTS – ALL USES EX-UK
All genres except Schools programmes	Variety Acts	Up to 1 minute	£47.30	100%	100%
		Up to 2 minutes	£87.10	100%	100%
	All except Variety Acts	Up to 1 minute	£47.30	100%	100%
		Up to 4 minutes	£87.10	100%	100%
Schools	All except Variety Acts	Up to 5 minutes	£87.10	100%	100%
Obituary Features	All	10 minutes with no Extract to exceed 2 minutes	Donation of £268.40 to the Equity Benevolent Fund or another agreed charity		

PROGRAMME EXTRACT FEES/12.1 CONTINUED

GENRE AND/OR EXTRACT USES	CONTRIBUTOR (EXCEPT WALK-ONS AND SUPPORTING ARTISTS)	LENGTH	EXTRACT FEE	ADDITIONAL PAYMENTS – ALL ADDITIONAL USES IN THE UK	ADDITIONAL PAYMENTS – ALL USES EX-UK
Flashback/Flashforward	All	Up to 2 minutes	£102.00 per episode (all uses)	no further payment	
Historic and Reminiscent	All	Up to 1 minute	no payment		
BBC Online: extracts for general promotional, historical, background or reminiscent use	All	Up to 1 minute	no payment		
TV Extracts in Radio (all genres)	Radio terms and conditions apply to TV Extracts featured in radio programmes				
Radio Extracts in TV (all genres)	Television terms and conditions apply to radio Extracts featured in television programmes				

12.2 COMPILATION PROGRAMMES – EXTRACT PROVISIONS

There is no limit to the length or number of Extracts which can be incorporated into a Compilation Programme. Additional Uses must be paid under the terms described in Part 4, Section A, paragraph 11.2.

12.2.1 UK Primary Television Channels

Contributor-type	Fee to acquire initial uses (see Part 4, Section A, paragraph 11.1 for details)
Artist	Either: (i) Artist's highest Residual Basic Fee from the Programmes featured in the compilation multiplied by the appropriate repeat fee Or (ii) subject to the prior consent of the Artist, a payment of no less than £344 per programme. NB There is no mandatory pre-purchase of Additional Uses for Compilation Programmes.
Singers	Session rate in force at the time of production of the Compilation Programme

12.2.2 UK Secondary Television Channels including BBC Three TV (NB to add BBC Three Online add a further 3.5% - see Part Four 11.1 for details)

Contributor-type	Fee to acquire initial uses (see Part 4, Section A, paragraph 11.1 for details)	
	Aggregate clips	Fee
Artists – Regulars in the Series	Up to 1 minute	£169.00
	1-5 minutes	£373.00
	Over 5 minutes	25% of the highest Residual Basic Fee from the Programmes selected featuring that Artist with a floor of £339.00 and a maximum of £924.00
Artists – Non-Regulars in the Series	2 minutes or less	£85.00
	2-5 minutes	£127.60
	5-10 minutes	£373.00
Singers	No restriction	50% of the session rate in force at the time of production of the compilation

PART FIVE – TERMS APPLICABLE TO WALK-ONS AND SUPPORTING ARTISTS

The terms applicable to walk-ons and supporting artists are detailed below. There are three sets of terms, and they apply to the following programmes/content, as follows:

- Paragraph 13.1: Continuing Drama Series ('CDS')
- Paragraph 13.2: all programmes/content except CDS
- Paragraph 13.3: all programmes/content

13.1 BBC CONTINUING DRAMA SERIES

13.1.1 ENGAGEMENT FEES – ONE WORK DAY	WALK-ONS	SUPPORTING ARTISTS
Engagement Fee: one episode (Day Work)	£114.90	£97.68 ¹¹
Engagement Fee: one episode (Night Work)	£139.10	£101.80
Two or more episodes recorded in one day or night	Additional 50% of the above fee	
NB 1: The Engagement Fee allows the producer to request the artist to provide a contemporary outfit to perform in		
NB 2: Contributors required to speak dialogue or provide characterisation or in some other way contribute more to a role than permitted under Part Five will be contracted under Part One of this Agreement		
NB 3: Length of Hair: The production will specify the hair length and/or any other special requirement when offering the engagement. Hair cutting might be required but if the production does not inform the artist or his/her agent of the length of hair required the BBC will either permit the artist to fulfil the engagement without hair cutting or replace the walk-on/supporting artist but pay them in full.		
13.1.2 ADDITIONAL FEES		
13.1.2 (i) SUPPLEMENTARY ATTENDANCES AND OVERTIME		
Rehearsal – Day Work	£97.68 ¹¹	
Rehearsal – Night Work	£101.80	
Overtime – Day Work: per hour or part thereof	£17.50	£14.10
Overtime – Night Work: per hour or part thereof	£23.50	£17.50
Overtime – rehearsal: per hour or part thereof (a) daytime (b) night-time	(a) £14.10 (b) £17.50	
Costume fittings and make-up tests: up to 4 hours	£53.83	
Costume fittings and make-up tests: overtime (per hour or part thereof)	£13.46	
Haircut session (on a day other than a work day)	£26.60	
Audition	£19.50	

¹¹ Applicable from 1st April 2025

13.1.2 (ii) HOLIDAY PAY (payments due when it is not possible to schedule a half or full day holiday)		
	WALK-ONS	SUPPORTING ARTISTS
Payment in respect of holiday not taken: work days	£13.87	£11.79
Payment in respect of holiday not taken: costume fitting and make-up test (4 hours session)	£5.90	
13.1.2 (iii) MISCELLANEOUS PAYMENTS		
Special Skills e.g. riding horses, driving vehicles, fencing: per day	£44.20	
Nudity i.e. full nudity for men, full or substantial nudity (e.g. topless) for women: per day	£63.00	
Simulated sexual acts (with or without nudity): per day	Negotiable – where appropriate Part 1 fees apply	
Unusually strenuous work/work in unusual discomfort	Negotiable	
Very short haircut by current standards. Haircut must be agreed in advance by the artist	£27.20	
Provision of a second contemporary outfit to perform in – per additional outfit: per day	£12.40	
Provision of evening dress or specialist clothing to perform in (e.g. morning dress, military or other uniform) – per additional outfit: per day	£25.90	

13.1.3 WORK ENTITLEMENT

The Engagement Fees entitle the production to the following:

(i) Work Days

There are two options and a production may use both:

- (a) a continuous period of 9 hours to include up to 8 hours of Work and a meal break of not less than one hour. An aggregate of up to 30 minutes Travel Time may be scheduled over and above 9 hours without additional payment; or
- (b) provided that agreement has been reached between the BBC and the Walk-On and Supporting Artist a continuous working period of seven hours without a meal break ('Continuous Work Day'). Such continuous periods will normally take place between 07.00 hours and 19.00 hours, or 20.00 hours and 08.00 hours.

(ii) Periods of Work

A maximum of 6 consecutive hours except for Continuous Work Days (see Clause 13.3.1 (b)). When the Walk-On or Supporting Artist is called before 0800 a break for a drink will normally be given by 1000.

13.1.4 NIGHT WORK AND NIGHT WORK OVERTIME

Night Work is work between 10pm and 7am which is either scheduled (excluding Overtime) to extend beyond midnight or to begin from 10pm.

Night Work Overtime is work that extends unforeseen into Night Work or Night Work that extends into Day Work.

13.2 TERMS APPLICABLE TO ALL PROGRAMMES/CONTENT EXCEPT CONTINUING DRAMA SERIES

13.2.1 RATES

ITEM (see paragraphs 13.2.2 – 13.2.11 and 13.3 for additional information relating to these items)	RATE
Engagement Fee	£109.89 ¹²
Holiday Pay (pay due when it is not possible to schedule holiday)	£13.26 ¹²
Overtime (per 30 minutes or part thereof)	£9.16 ¹²
Costume Fitting and/or hair or make-up tests (up to 4 hours). Fee not applicable when an Engagement Fee is paid.	£54.95 ¹²
Holiday Pay for costume fitting/hair or make-up trial session of up to 4 hours (pay due when it is not possible to schedule holiday)	£5.88 ¹²
Bank Holiday Supplement	£54.95 ¹²
Overtime on Bank Holiday (per 30 minutes or part thereof)	£13.74 ¹²
Night Call Payment	£54.95 ¹²
Overtime on Night Call (per 30 minutes or part thereof)	£13.74 ¹²
Creative Contribution	£32.46
Performance Skills	£27.05 per skill
Provision of property or services	£20.00
Curtailed or delayed meal break penalty: per 30 minutes up to a maximum of 60 minutes	Relevant overtime rate
Rest period curtailment penalty: per 30 minutes and subject to a minimum payment equivalent to one hour's overtime	Relevant overtime time
Nudity, semi-nudity and/or simulated sex acts	Negotiable

13.2.2 Work Period

The Engagement Fee entitles the production to a work period of ten consecutive hours, inclusive of an unpaid meal break of one hour.

13.2.3 Day Call

A day call is defined as work time between 0700 and midnight. If the day call starts between 0400 and 0700 the relevant overtime rate is paid for each half hour or part thereof for work between these hours.

13.2.4 Night Call

A night call is defined as work scheduled to take place after midnight or work that commences before 0400.

13.2.5 Overtime

An overtime payment is due for work continuing after ten consecutive hours.

13.2.6 Meal Breaks

The Supporting Artist is entitled to a 1-hour, unpaid meal break which should be scheduled no later than 5.5 hours from the start of work.

¹² Applicable from 1st April 2025

If the Supporting Artist works more than 10 consecutive hours they are entitled to a second 1-hour, unpaid meal break 5.5 hours after the end of the first meal break. This meal break must be given no later than 12 hours from the start of work.

If a meal break is curtailed or delayed, the Supporting Artist is due an overtime payment for each half hour up to a maximum of 1 hour.

If the Supporting Artist is called for work before 0800 they will be provided with a hot drink and breakfast when they arrive.

13.2.7 Rest Period Penalty

If the rest period between consecutive calls is less than 11 consecutive hours the artist will be paid the overtime rate for each half hour or part thereof by which the rest period is curtailed, subject to a minimum payment of 1 hour.

13.2.8 UK Bank Holiday ('UK BH') Supplement

Artists working on a UK BH receive a supplementary payment. UK BH dates can be currently found here <https://www.gov.uk/bank-holidays>. The production base determines which UK BH (i.e. England & Wales, Scotland, Northern Ireland) applies.

13.2.9 Creative Contribution Supplement

Applicable where a Supporting Artist is required either individually or as part of a group of up to four Supporting Artists to perform in relation to a cast member and/or in close-up to camera and/or may be required to impersonate an identifiable individual and/or speak a few unimportant words where the precise words spoken do not influence the overall script or outcome of the story.

13.2.10 Performance Skill Supplement

Where a Supporting Artist is required to undertake one of the following:

- to swim or to be immersed in water
- to drive a car or light van or ride a motorcycle (NB the Supporting Artist must hold a valid driving licence)
- to dance in a non-choreographed dance sequence and where there is limited movement direction (NB if a professional dancer is engaged to dance, the terms in Part One, A, Section 1 apply)
- to ride a horse (NB the supporting artist must demonstrate that they are qualified)
- to use firearms under supervision

13.2.11 Provision of Personal Property/Service

Where the Supporting Artist is required to:

- provide a change of clothing (up to two sets)
- provide special clothing (e.g. dinner or morning suite, long evening or cocktail dress)
- allow scissors/clippers to cut hair/sideburn/beard/moustache/eyebrows
- perform in rain wearing clothes providing no protection from the rain (either natural or artificial)
- provide a vehicle (which is appropriately licensed) and on submission of receipts, the supporting artist will be reimbursed with any related charges e.g. car park, congestion charge (NB the BBC does not reimburse ULEZ charges)

13.3 TERMS APPLICABLE TO ALL PROGRAMMES

13.3.1 Commencement of Working Day

The working day commences when Walk-ons or Supporting Artists are called to provide their services or asked to meet at an assembly point. The working day ends when the Walk-on or Supporting Artist is released or returned to the assembly point.

13.3.2 Minimum Rest Period

The minimum period of rest between consecutive work days for an engagement is 11 hours (or 12 hours for a Young Artist) but wherever possible should be 12 hours for everyone.

13.3.3 Time spent in make-up, hairdressing and wardrobe

Time spent in make-up, hairdressing and/or wardrobe count as working hours.

13.3.4 Holiday and payment for holiday not taken

See Part One. B – paragraph 5.3 for details. Pay for holiday not taken is detailed in paragraphs 13.1.2 (ii) and 13.2.1 above.

13.3.5 Production Expenses Policy (meals, transport and accommodation)

The production team will confirm the expenses policy for the production at the earliest stage possible.

If an artist is called before or after a time when public transport is available, the BBC will provide transport. If the BBC is unable to provide transport and the artist is required to stay overnight away from his/her home, the BBC will:

- (i) pay subsistence at the agreed current rates; or
- (ii) provide appropriate meals and accommodation

13.3.6 Nudity, semi-nudity and simulated sex acts

Notification must be given in writing and in advance of the engagement if the Walk-On or Supporting Artist is required to be nude, semi-nude or to simulate a sex act. The notice shall state the degree of nudity and the nature of the simulated sex act required. No Walk-on or Supporting Artist shall be obliged to be nude, semi-nude or to simulate a sex act.

The following provisions also apply: see Part One. B – paragraphs 5.13.9, 5.13.10, 5.13.11 (page 33).

13.3.7 Timing of Payments

Subject to the BBC being in receipt of a signed release form or similar, the Walk-on or Supporting Artist will be paid their Engagement Fee not later than seven days after the work is complete and where possible this payment will include any additional payments (e.g. for creative contribution, special skills, etc.).

13.3.8 Rights acquired in the Engagement Fee

Recordings of performances may be used worldwide in all media and by any means of distribution now or in the future known.

NB Performances on or before 31st January 2024 – walk-ons only: see Appendix 7 for re-use fees for:
(i) repeats on UK Primary Television Channels;
(ii) extracts used in a UK Primary Television Channel commissions; and
(iii) performances used in a compilation programme commissioned by a UK Primary Television Channel.

PART SIX: ADDITIONAL DIALOGUE RECORDING ('ADR')

ADR is where certain dialogue and sounds are recorded by an ADR Artist during post-production. The ADR Artist will use their language, accent, musical skills and specialist knowledge to create authentic dialogue and sounds for the Programme.

15.1 ENGAGEMENT FEES AND WORK ENTITLEMENT

ENGAGEMENT FEES FOR 4 HOURS SESSION AND OVERTIME RATE	
1 st episode	£216.00
2 nd episode in a session	£72.00
3 rd and subsequent episode in a session	£42.90 per episode
Overtime Rate (up to a maximum of 1 hour after which a new 4 hours session starts)	£27.00 per 30 minutes

15.2 RIGHTS ACQUIRED IN ENGAGEMENT FEE AND FURTHER USE PAYMENTS

RIGHTS	RATES
Rights detailed in 11.1	Fees detailed in 15.1 above
All rights throughout the world (excluding the UK)	10% x Residual Basic Fee
Two transmissions on a UK Primary Television Channel and all Further Uses in the UK excluding fourth and subsequent transmissions on a UK Primary Television Channel	20% x Residual Basic Fee
Fourth and subsequent transmissions on a UK Primary Television Channel	See 11.2.1.1. (a)

For the fees outlined above the ADR Artist may for:

- sound synchronised to match on-screen figures movements: create dialogue or perform scripted material (see 'Additional Terms' below for Post-sync'ing an Artist's line of dialogue)
- sound synchronised to match on-screen picture: provide general dialogue and/or vocals (e.g. crowd reaction, background conversation)
- Wild tracks: provide general dialogue and/or vocals

15.3 ADDITIONAL TERMS

The ADR Artist may:

- Post-sync an Artist's line of dialogue: see Post-sync Session terms - Clause 1.3.2
- Record wild tracks and up to ten words spoken relating to on-screen scenes: see Part Five – Terms that apply to Walk-Ons and Supporting Artists

15.4 HOLIDAY AND COMPENSATION FOR LEAVE NOT TAKEN

See Paragraph 5.3 (page 30) for details.

15.5 EQUITY PENSION SCHEME

See Paragraph 5.4 (page 30) for details.

APPENDIX 1**PROGRAMMES WHICH CAN BE CONTRACTED UNDER WEEKLY/DAY FEE TERMS AND CONDITIONS**

The following programmes can be contracted under weekly/day fee terms (see Clauses 1.1.1, 1.1.3(a) and 1.2.1). There is no requirement to pay the Mandatory Additional Uses Pre-Purchase.

CONTINUING DRAMA SERIES

- Casualty
- EastEnders
- Pobol Y Cwm
- River City

RETURNING SERIES

If there is a returning series not listed below the BBC will discuss its inclusion with Equity.

Where there has been a significant break in the production of a series (e.g. should a series such as Only Fools and Horses return) it is anticipated that the episodic fee structure (see Clauses 1.1.2, 1.1.3 (b), 1.2.2) and Mandatory Additional Use Pre-Purchase payment (Clause 11.2.2.1.(a)(ii)) will apply unless otherwise agreed with Equity.

- Doctor Who
- Famalam
- Father Brown
- Mrs Brown's Boys
- Shakespeare and Hathaway
- Silent Witness
- Still Game
- Two Doors Down

ADDITIONAL ENGAGEMENT TERMS

1. Continuing drama series and commissions for BBC Daytime - Minimum Engagement Fee, Work Entitlement and Programme Duration

Minimum Engagement Fee	£1,133
Work Entitlement	2 weeks
For programmes of no more than	35 minutes
All other terms and conditions	As per Agreement

2. Pobol Y Cwm

Terms and conditions available from BBC Studios Production and Equity.

3. Continuing Drama Series

Item	Additional terms
EastEnders: Walk-ons and Supporting Artists	a contribution of £12.00 per artist per day will be paid for travel to Elstree
EastEnders: Equity Pension Scheme - Contributions	Producer: 5% weekly fee up to a maximum of £163.70 per week
	Artist: 2.5% x weekly fee up to a maximum of £81.60 per week

4. Contributions Not Intended for Broadcast or Any Form of Exploitation

The terms below are for contributors excluding Walk-Ons and Supporting Artists.

(a) Engagement Fee and Work Entitlement

Type of Day	Work Entitlement	Minimum Engagement Fee
Performance/Rehearsal days	8 hours work within a period of 10 continuous hours	£147.40
Rehearsal only days	3 hours	£38.60 (fixed fee)
NB: No rights are acquired in the above contributions (see table below for additional payments for subsequent uses)		

(b) Rights

Subsequent Uses	Additional Payment
Television Training Productions – Sales	An additional 100% of the above fee acquires all uses of the content for training purposes only
Other Productions: First Broadcast and Additional Uses	The above fee will be negotiated to no less than the appropriate Minimum Engagement Fee in Parts One and Two and a separate Contributor Contract issued. All Programme and Extract Uses as described in Part Four.

5. BBC Trailers and idents

These terms apply to contributors engaged to perform in BBC Trailers and idents. NB The terms and conditions in Parts One, Two and Four apply to Artists and Singers already engaged for the Programme for which the trailer is being produced.

Contribution	Fee	All Additional Uses
Artists contracted under Part One terms and conditions	As Part One	Additional 100%

6. BBC Taster

BBC Taster is a site which features the BBC’s latest ideas for digital content and emerging technology. More information can be found here <http://www.bbc.co.uk/taster>. The terms below are for BBC Taster commissioned and funded content and apply to all contributors excluding Walk-Ons and Supporting Artists. For Walk-Ons and Supporting Artists see Part Five.

Type of Day	Hours	Minimum Engagement Fee	Term	Rights Acquired in Fee	Territory
A. All types of content except television Programme spin-offs					
Performance day --OR-- Mix of performance and rehearsal on one day	8 hours work within a period of 10 continuous hours	£147.40	Up to 6 consecutive months, beginning when the content is made available to the public on BBC Taster.	BBC Taster NB: further uses are acquired. Should further uses be subsequently required this is subject to negotiation.	World
Rehearsal only day	3	£38.60 (fixed fee)	In special circumstances longer durations can be negotiated.		
B. (i) Alternative BBC Taster terms					
Terms and conditions as per Parts One and Two			BBC New Media Services: see Part Four, A, 11.1 NB: Additional Uses: see 11.2	World	
(ii) Television Programme spin-offs (e.g. content related to Casualty or EastEnders)					
Terms and conditions as per Parts One and Two			BBC New Media Services: see Part Four, A, 11.1 NB: Additional Uses: see 11.2	World	

APPENDIX 3

SINGLE DAY ENGAGEMENT FEES, SERIES OF SINGLE DAY ¹³ENGAGEMENTS AND COMBINATIONS OF SINGLE DAYS AND WEEKS

Genre	Number of Days	Maximum Transmitted Material	Hours of Work	Restrictions	Minimum Engagement Fee (Day)	Maximum Number of Episodes
Education, Religious, Documentary, Features, Instructional, Critical and Magazine Programmes	One	10 minutes	5 out of 6 hours (for longer engagements the terms described directly below apply)	One such engagement per actor per production	£309.00	No restriction
Programmes excluding those listed above	One	10 minutes	Hours of Work: see Paragraphs 5.1.1.1 and 5.1.12 for information	One such engagement per actor per production	£459.00	¹⁴
All	One	n/a		n/a	£704.00	No restriction
All	Series of single days ⁷	n/a		n/a	£704.00	No restriction
All	Combination of single days and Weeks	n/a		n/a	£704.00	No restriction

¹³ One Work Day in a Week

RESIDUAL BASIC FEE: FEES THAT ATTRACT AND DO NOT ATTRACT FURTHER USE PAYMENTS**1. Fees which must be included in the Residual Basic Fee and attract Further Use Payments**

- Engagement Fee(s) – Weekly/Episodic/Day/Session
- Production Day Payments
- Excerpt Fee(s)
- Compilation Fees
- Relay Fee(s)
- Singers: Payment for Performance recorded during a rehearsal session

2. Fees excluded from the Residual Basic Fee and that do not attract Further Use Payments

- Payments not referenced in this Agreement, and
- Additional Fees
 - Overtime
 - Additional Work Days in any Week above the Work Entitlement
 - Additional Work Days
 - Travel only Days
 - Recce Days (Stunt Performers)
 - Waiting Days (Stunt Performers)
 - Additional Hours of Work in any Work Day above the Work Entitlement
 - Hours on Location
 - Hours in Studio
 - Emergency Extension
 - Supplementary Attendances
 - Read-throughs, Photographic/Costume Fitting/Make-Up, Hair Sessions, etc.
 - Trailers
 - Rehearsal
 - Post-sync sessions
- Additional Fee for Dancers required to assist the choreographer
- Adjustment Fees (Stunts)
- Compensation for Leave Not Taken
- Costumes (Supply of)
- Early Call – Additional Payment
- Expenses
- Flashback or Flashforward Fee(s)
- Night Work - Additional Payment
- Pension
- Properties (Supply of)
- Suspension period: Any fees paid during the period of suspension

APPENDIX 5

UK PRIMARY TV CHANNELS: REPEAT FEE ESCALATOR FOR ARTISTS NAMED IN PARTS ONE, TWO AND THREE

Year in which programme first tx'd	Escalator % for repeats in 2025
2025	100
2024	100
2023	100
2022	100
2021	100
2020	100
2019	134
2018	137
2017	141
2016	147
2015	150
2014	152
2013	155
2012	159
2011	164
2010	172
2009	180
2008	184
2007	186
2006	193
2005	202
2004	206
2003	214
2002	220
2001	226
2000	228
1999	234
1998	239
1997	245
1996	254
1995	260
1994	269
1993	276
1992	282
1991	289
1990	302
1989	330
1988	355
1987	380
1986	394
1985	408
1984	431
1983	451
1982	475
1981	501
1980	561
1979	646
1978	758
1977	821
1976	921
1975	1059
1974	1323
1973	1576
1972	1746
1971	1879
1970	2044
1969	2205
1968	2309

APPENDIX 6

ARTISTS + WALK-ON ARTISTS: REPEAT FEES FOR NAMED PROGRAMMES ON BBC ONE AND BBC TWO

The terms below apply to the following programmes:

- Dad’s Army
- Father Brown

Appendix 6 contains:

- Artists: Repeat fees for the first two transmissions within a defined period after first Transmission
- Artists: Definition of Peak, Off Peak and Daytime
- Artists: Repeat fee escalator for productions transmitted 3 years after first Transmission
- Walk-ons: Repeat Fee escalator

ARTISTS: REPEAT FEES FOR FIRST TWO TRANSMISSIONS

The following percentages apply to the first two repeat Transmissions. In addition, Repeats may be transmitted once at different times around the BBC National and/or Regional services.

Genres	Period after 1 ST TX	Repeat Fee
All genres except those listed below	3 years from first TX	80%
Drama and Light Entertainment	Up to 2 years	80%
Drama and Light Entertainment	2 – 2.5 years	90%
Drama and Light Entertainment	2.5 – 3 years	100%

DEFINITION OF PEAK, OFF-PEAK AND DAYTIME

Day Part	Day	BBC One	BBC Two
Peak	Monday – Friday	1600-2159	1800-2229
	Saturday & Sunday	1600-2259	1800-2259
	Public Holidays	1600-2259	1800-2259
Off-Peak	Monday – Friday	2200-1359	2230-1359 1700-1759
	Saturday	2300-1559	2300-1159
	Sunday	1400-1559	1400-1759
	Sunday	2300-0859	2300-1159
	Public Holidays	2300-1559	2300-1759
Daytime	Monday-Friday	1400-1559	1400-1659
	Saturday	See off-peak	1200-1759
	Sunday	0900-1359	1200-1359
	Public Holidays	See off-peak	See Off-peak

ARTISTS: REPEAT FEES FOR NAMED PROGRAMMES ON BBC ONE AND BBC TWO – REPEAT FEE ESCALATOR

Date of First Transmission	Percentage of Residual Basic Fee (%)		
	Peak	Off-Peak	Daytime
01.01.14 - to present	100	50	30
01.01.09 – 31.12.13	105	53	32
01.01.08 – 31.12.08	110	55	33
01.01.07 – 31.12.07	120	60	36
01.01.06 – 31.12.06	125	63	38
01.01.05 – 31.12.05	130	65	39
01.01.04 – 31.12.04	140	70	42
01.01.02- 31.12.03	150	78	47
01.01.02 – 31.12.02	160	83	50
01.01.01 – 31.12.01	170	88	53
01.01.00 – 31.12.00	180	93	56
01.01.99 – 31.12.99	190	98	59
01.01.98 – 31.12.98	245	125	75
01.01.97 – 31.12.97	305	155	93
01.01.96 – 31.12.96	370	188	113
01.01.95 – 31.12.95	430	218	131
01.01.94 – 31.12.94	545	275	165
01.01.93 – 31.12.93	585	295	177
01.01.92 – 31.12.92	650	328	197
01.01.91 – 31.12.91	700	353	212
01.01.90 – 31.12.90	765	385	231
01.01.89 – 31.12.89	795	400	240
01.01.88– 31.12.88	855	430	258
01.01.87 – 31.12.87	920	463	278
01.01.86 – 31.12.86	930	475	285
01.01.85 – 31.12.85	940	480	288
01.01.84 – 31.12.84	950	485	293
01.01.83 – 31.12.83	960	490	295
01.01.82 – 31.12.82	970	500	297
01.01.81 – 31.12.81	980	510	300
01.01.80 – 31.12.80	990	520	310
01.01.79 – 31.12.79	1000	530	320
01.01.78 – 31.12.78	1020	540	326
01.01.77 – 31.12.77	1030	550	340
01.01.76 – 31.12.76	1040	560	343
01.01.75 – 31.12.75	1045	570	345
01.01.73 – 31.12.74	1050	580	347
01.01.64 – 31.12.72	1060	590	350

APPENDIX 6/CONTINUED

**WALK-ON ARTISTS: REPEAT FEES FOR NAMED PROGRAMMES ON BBC ONE AND BBC TWO
– REPEAT FEE ESCALATOR**

Programmes may be repeated on payment of a fee calculated by multiplying the Residual Basic Fee by the percentages listed below.

All repeat fees allow one transmission on BBC One or BBC Two (or at different times in BBC Nations or BBC Regions) and transmission on a '+ 1' Channel.

PRESENT TO 2006	
Genres	Percentage
All programmes (except those listed below)	100%
Drama and Light Entertainment programmes repeated more than 2 years but less than 2 ½ years after the original broadcast the Repeat Fee	110%
Drama and Light Entertainment programmes repeated more than 2+1/2 years but less than 3 years after the original broadcast the Repeat Fee	120%
Narrative Repeat	50%

PRE-2006 RATES	
2005	120%
2004	125%
2003	135%
2002	140%
2001	150%
2000	160%
1999	175%
1998	190%
1997	205%
1996	215%
1995	230%
1994	240%
1993	250%
1992	270%
1991	295%
1990	325%
1989	370%
1988	420%
1987	475%
1986	525%
1985	585%
1984	640%
1983	690%
1982	745%
1981	755%
1980	765%
1979	775%
1978	785%
1977	795%
1976	805%
1973 - 1975	810%
01.04.1970 - 31.12.1972	820%

WALK-ON ARTISTS CONTRACTED BEFORE 1ST FEBRUARY 2024 - UK PRIMARY TELEVISION CHANNEL RE-USE FEES

This appendix contains provisions applicable to walk-on artists contracted before 1st February 2024:

- (i) repeats of programmes on a UK primary television channel;
- (ii) fees for extracts used in all programmes except compilations;
- (iii) fees for extracts used in compilation programmes

(i) REPEATS OF PROGRAMMES ON A UK PRIMARY TELEVISION CHANNEL

(a) Fees for repeats (other than Narrative repeats)

The repeat fees below allow one transmission on a UK Primary Television Channel and for BBC One and Two transmissions at different times in BBC Nations or BBC Regions. The fee also allows a transmission on a '+1' channel.

Slot	Hours	Percentage of residual basic fee
Peak	1800-2229	100%
Daytime	0900-1759	50%
Night-time	2230-0900	25%

(b) Narrative Repeat Fees – All except those listed in (c) below

Narrative repeat fees are 75% of the repeat fees in Clause (a) above.

(c) Narrative Repeat Fees – Pre-purchase of repeats of programmes named in Appendix One

A fee of 50% of the Residual Basic Fee applies to programmes named in Appendix One where a narrative repeat fee has previously been purchased at the point of contract.

(d) Repeats of named BBC programmes on BBC One or BBC Two

See Appendix 6 for details.

(ii) FEES FOR EXTRACTS USED IN ALL PROGRAMMES EXCEPT COMPILATIONS;

Extract Length	Fee per Walk-On	Rights Acquired
Up to 1 minute	£27.10	All Rights throughout the world in all media and by any means of distribution now or in the future known
Between 1 - 4 minutes	£43.30	
Schools only: Over 1 minute – up to 5 minutes	£43.30	

NB: The consent of the Walk-On is required for extracts of an explicitly sexual nature or which criticise or ridicule the artist's performance.

(iii) FEES FOR EXTRACTS USED IN COMPILATION PROGRAMMES

Length of Extract(s)	Fee	Rights Acquired
No limits	The one-day engagement fee in force at the time of production (see Walk-on artists terms in Part Five, Paragraph 13.1.1)	All Rights throughout the world in all media and by any means of distribution now or in the future known

**ARTISTS AND SINGERS: BBC SECONDARY CHANNELS INCLUDING BBC THREE
FEES FOR FURTHER USES AND TERMS FOR NEXT EPISODE PREMIERES & CO-COMMISSIONS**

The prices are per hour and may be pro-rated to the length of the programme. The programme age is calculated from the date the programme is first transmitted or made available. Prices are adjusted by RPI each financial year. The programme prices detailed below apply up to 31st March 2026 and will be updated when RPI is published in April 2026.

GENRE/SERVICE	NOTIONAL PRICES			
	PROGRAMME AGE			
	PREMIUM (up to 6 months)	STANDARD (6 months – 2 years)	BASIC (2 - 7 years)	LIBRARY (over 7 years)
Drama, Comedy & Entertainment	£21,562	£16,172	£12,414	
Music	£17,250	£11,859	£8,625	£6,469
Factual	£12,937	£8,625	£6,469	£5,391
BBC Three TV/Online combined	150% of above rates			
BBC Nations or BBC Regions (for local output)	75% of above rates			
Education	50% of above rates			
Next Episode Premieres	225% x premium rate			
Co-Commissions between either BBC One or BBC Two and one of the BBC Secondary Channels	2 packages @ 225% x premium rate 1 package @ 100% x premium rate			

The above prices acquire the following uses:

CHANNELS/SERVICES	NUMBER OF TRANSMISSIONS	TERM
CBBC, CBeebies, BBC Scotland, BBC Alba	16	24 consecutive months
BBC Four	24	
BBC Three Online, BBC iPlayer	N/A: see opposite for term	
BBC Three TV only	16	
BBC Three TV/Online combined	TV: 16 Online: see opposite for term	
Next Episode Premiere	4	
Co-Commissions between either BBC One or BBC Two and one of the BBC Secondary Channels	36	

COLLECTIVE LICENCES: BBC CONTENT – OVERVIEW

The collective licences allow programmes made by or for the BBC to be used as detailed below.

Payment and reporting is made to Equity’s nominated distributor and Equity establishes the distribution policy for the payments made to the relevant contributors.

1.1 BBC PUBLIC SERVICE USE

**Programme Catch-up e.g. BBC iPlayer
(Licence Term: 1st April 2025 – 31st March 2027)**

	Details
Periods of Availability	<ul style="list-style-type: none"> • First run programmes – continuing drama series: up to 15 months from first broadcast of the programme • First run programmes (titles other than continuing drama series) and programme repeats: up to 12 months from first availability of the final episode in the current series. • Premiere online: programmes can premiere online, but the period of availability starts from when the programme is made available
Territory	UK and British military personnel based outside the UK and UK licence fee payers requiring access while outside the UK
Access	On-demand (whether streamed online or as a temporary download) including programmes made available as part of a linear streaming service

1.2 BBC COMMERCIAL USES

**BBC Studios Distribution: Simultaneous European Retransmissions
(Agreement dated 29th July 2015)**

This agreement allows programmes to be transmitted or re-transmitted in or to the Republic of Ireland, Belgium and the Netherlands, such transmission or re-transmissions being simultaneous with transmissions of these services in and to the UK.

TERMS FOR COMMISSIONS OTHER THAN THOSE DESCRIBED IN PART FOUR, A, 11.1

1. UKTV'S AGREEMENT WITH EQUITY: RIGHTS AND FEE SUMMARY

This is a summary of the deal agreed by UKTV and Equity and should be read in conjunction with UKTV's special stipulations document which contains the full details of the agreement.

NB These terms are correct as of 18th March 2019 but are subject to change by UKTV and Equity.

RIGHTS SUMMARY	FEE
UKTV – 12 Transmission Periods	Acquired in engagement fee
Additional Broadcasts: Block of 4 Transmission Periods	15% x Residual Basic Fee
UKTV – VOD: first 12 months period	2.5% x Residual Basic Fee
UKTV – VOD: subsequent 12 months periods	1.5% x Residual Basic Fee

2. BBC THREE – TRANSITIONAL ARRANGEMENTS

Contracts issued with pre-25th November 2021 terms: rights conversion

Whilst the BBC waited for OFCOM's decision on the re-launch of BBC Three television, producers continued to contract artists for BBC Three Online only. This meant that the engagement fee acquired 27 months availability online and artists were paid an additional: (i) 30% to acquire a broadcast on BBC-1/BBC-2 after 2200; and (ii) 35% towards certain commercial uses (as described in paragraph 11.2.2.1((a)(iii) - page 48).

OFCOM has now approved the re-launch of BBC Three television, and the rights acquired under the engagement fee is converted to 36 transmissions within a term of 5 years. The additional fee of 30% is converted into an advance recoupable against further Public Service uses. The fee of 3.5% which now acquires BBC Three online uses for a five-year term (see Part Four, Paragraph 11.1 (iv)) will be deducted from this advance fee. Further Public Service uses – for example, re-uses on BBC-3 TV/Online or BBC-1 – are deductible from this advance before further Public Service payments become due.

The 35% commercial uses payment (described above) is not affected.

Returning Series

For returning series (excluding those series with an entirely new cast) the engagement fee now buys 36 transmissions within a term of 5 years. The additional fee of 30% previously paid to acquire a broadcast on BBC-1/BBC-2 after 2200 will continue to be paid but is converted into an advance recoupable against further Public Service uses. The fee of 3.5% which acquires BBC Three online uses for a five-year term (see Part Four, Paragraph 11.1 (iv)) will be deducted from this advance fee. Further Public Service uses – for example, re-uses on BBC-3 TV/Online or BBC-1 – are deductible from this advance before further Public Service payments become due.

The 35% payment towards certain commercial uses (as described in paragraph 11.2.2.1((a)(iii) - page 48) is not affected.

3. COMMISSIONS WITH FUNDING FROM A NATIONAL BBC TV CHANNEL

The BBC’s National TV channels are currently as follows: BBC One Wales, BBC One Scotland, BBC One Northern Ireland, BBC Two Wales, BBC Two Northern Ireland. NB Secondary Channel terms apply to BBC Scotland.

For commissions with additional funding from one of these channels, the Engagement Fee can acquire the following uses:

Commissioning Channels	Transmissions within a 5-year period	Example
BBC Secondary Channel/ BBC National TV Channel	36 TXs with a maximum of 2 TXs on the BBC National TV Channel	BBC One Wales: 2 TXs BBC Three: 34 TXs
BBC Secondary Channels	36 TXs which can be shared between the Secondary Channels	BBC Scotland and BBC Three – share 36 TXs

4. COMMISSIONS FROM SVOD-ONLY SERVICES: TERMS FOR WORLDWIDE AND LOCAL SERVICES

The terms outlined in Part One, A, Section 1 apply unless modified by this section (see details below).

4.1 Introduction

These terms apply to commissions from SVOD services for programmes which will be made available on their subscription and/or ad-funded platforms.

A worldwide SVOD platform serves a worldwide audience. Current examples include Netflix, Amazon Prime, Disney +, Apple TV.

A local SVOD platform serves a local audience. The local territories are defined in this Agreement as follows: UK, US, US & Canada, World (ex UK and US). A current example is Britbox UK.

NB The terms below do not apply to the following:

- i. commissions of under 20 minutes (one or many episodes) which are subject to good faith negotiations between the BBC and Equity;
- ii. when there is UK broadcaster involvement in the commission; and
- iii. any commissions which used terms agreed with Equity prior to the introduction on 7th April 2025 of this appendix.

4.2 Minimum Engagement Fees

(i) Artists: all commissions except children’s programmes

All terms in Part One apply, except as detailed below:

- clause 1.1.2 is varied as follows: £823.50 per episode
- clause 1.2.2 is varied as follows: £460.50 per episode

(ii) Artists: children’s programmes

- worldwide SVOD service - first series only: Part One - clauses 1.1.2 and 1.2.2 apply
- worldwide SVOD service - second and subsequent series: Appendix 10, clause 4.2 (i)
- local SVOD service – all series: Part One – clauses 1.1.2 and 1.2.2 apply

(iii) Stunt Performers and Co-ordinators: all productions

All terms in Part One apply, except Clause 3.1 which is varied as follows:

- stunt Co-ordinator - £682 per day or £2,730.50 per week
- stunt Performer - £514 per day or £2,055.00 per week

4.3 Rights acquired in the Engagement Fee

(i) Artists

The terms in Part Four, A, Clause 11.1 as appropriate apply, except as detailed below:

- worldwide SVOD service: 3 months availability on the commissioning platform
- local SVOD service: 12 months availability on the commissioning platform in one of the following territories: UK, US, US & Canada or World (excluding UK and US)

(ii) Stunt Co-ordinators and Performers

As Artists (see above) and including the following: all rights throughout the world excluding UK and US Television, world Theatric and world Home Entertainment.

4.4 Minimum Residual Basic Fee: Artists

The Residual Basic Fees are described below.

(i) All commissions except children’s

- no less than £1,000 per episode for Artist’s contracted under Appendix 10, clause 4.2 (i)
- no less than £750 per episode for Artist’s contracted under Appendix 10, clause 4.2 (i)

(ii) Children’s commissions

- worldwide SVOD service – first series only: see Part Four
- worldwide SVOD service - second and subsequent series shall apply the rates in Appendix 10, clause 4.2 (i)
- local SVOD service - all series: see Part Four

4.5 Additional Use Payments

The terms in Part Four, A, 11.2 apply except that the following terms replace the SVOD use and Theatric Release provisions.

(i) ARTISTS: ADDITIONAL PAYMENTS – SVOD SERVICES

(a) Worldwide SVOD commission

Territory	Month 4 to year 5	Month 4 to year 7	Month 4 to year 10	Month 4 to year 15	Each additional year
World	40%	45%	52.5%	65%	2.5%

(b) Local SVOD commission

Territory	Years 2 – 5	Years 2 – 7	Years 2 – 10	Years 2 – 15	Additional 5-years
UK	8%	10%	12%	14%	1.5%
US	16%	18%	21%	24%	2%
US and Canada	17%	19%	22%	25%	2%
World (ex UK & US)	5%	8%	10%	13%	1%

(ii) STUNT CO-ORDINATORS AND STUNT PERFORMERS: ADDITIONAL PAYMENTS – SVOD SERVICES

(a) Worldwide SVOD commissions

Territory	Month 4 to year 5	Month 4 to year 7	Month 4 to year 10	Month 4 to year 15	Each additional year
World	34.5%	40%	48%	61.5%	2.5%

(b) Local SVOD commission

Territory	Years 2 – 5	Years 2 – 7	Years 2 – 10	Years 2 – 15	Additional 5-years
UK	8%	10%	12%	14%	1.5%
US	16%	18%	21%	24%	2%
World (ex UK and US)	Acquired in engagement fee		2%	5%	1%

(iii) ARTISTS, STUNT CO-ORDINATORS AND STUNT PERFORMERS: ADDITIONAL PAYMENTS – THEATRIC RELEASE OF SVOD COMMISSION

Territory	Rate	Release Period
UK	15%	3 months (which can be non-consecutive) in up to 100 screens throughout the world
US	15%	
World (ex UK and US)	15%	

GENERATIVE ARTIFICIAL INTELLIGENCE

The BBC and Equity are discussing terms for generative AI which will evolve over time. The terms agreed with Equity will apply to contracts entered into under this Agreement.

TERMS FOR THE ENGAGEMENT OF MINORS

These terms apply to Artists who are between the ages of 10 and the minimum School Leaving Age. The terms outlined in Part One, A, Section 1 and Appendix 10, paragraph 4 apply unless modified by this appendix (see details below).

1. ENGAGEMENT FEES

There are two methods of engaging Minors. They are: (i) Weekly or Day Fees; and (ii) Episodic Fees. The method of engagement is determined by the producer, commissioner and genre (see chart in Part One. A, Section 1).

1.1 Weekly Fees

ENGAGEMENT PERIOD	MINIMUM FEE
Weekly Fee (5 days)*	£352*
Daily Rate*	£88.00 per day
Single Day Engagement Fee where 2 or more episodes are recorded in one day (NB the minor is engaged for one day only during the entire production)	£132.00 per day
Voice-only session (4 hours)	£50.00

* Should time-off be requested during the week, the weekly fee may be pro-rated.

1.2 Episodic Fees

Minimum Fees: no less than 50% of the episodic fees in Part One, A, Section 1 - Paragraphs 1.1.2, 1.1.3(b), 1.1.4, 1.2.2 and 1.3 and Appendix 10, Paragraph 4.

2. SUPPLEMENTARY PAYMENTS

Applicable to all engagements.

ENGAGEMENT PERIOD/ENGAGEMENT TYPE	FEE – FIXED RATES
Rehearsal Week (5 days)	£233.50*
Rehearsal day	£58.38
Travel day	£35.75
Readthrough/costume fitting day	£35.75
Post-sync'ing	£50.00
Production Day Payment (applicable to 'Episodic' Engagements only)	£34.00

* Should time-off be requested during the week, the weekly fee may be pro-rated.

3. PROGRAME AND EXTRACT USES

The terms in Part Four and Appendix 10, paragraph 4 apply except that the engagement fee for CBBC/CBeebies commissions includes the use of extracts in programmes, including Compilation programmes.

4. WORKING HOURS

As prescribed by the Minor's Local Education Authority ('LEA').

5. PROVISIONS IN THE AGREEMENT WHICH DO NOT APPLY TO MINORS

- Holidays (i.e. leave and payment in lieu of leave)
- Overtime (i.e. working beyond the hours prescribed by the LEA and payment associated with overtime)
- Dangerous/stunt work
- Pension Contributions
- Nudity/simulated sex acts