AGREEMENT OF AUGUST 1, 2024 between PRODUCER and International Alliance of Theatrical Stage Employees and Moving Picture Technicians, Artists and Allied Crafts of the United States, its Territories and Canada and MOTION PICTURE STUDIO TEACHERS AND WELFARE WORKERS, LOCAL 884

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AGREEMENT OF AUGUST 1, 2024
BETWEEN PRODUCER AND I.A.T.S.E. & M.P.T.A.A.C.
AND LOCAL 884 THEREOF

THIS AGREEMENT, executed as of August 1, 2024 between the International Alliance of Theatrical Stage Employees and Moving Picture Technicians, Artists and Allied Crafts of the United States, its Territories and Canada (hereinafter referred to as the "IATSE") and

MOTION PICTURE STUDIO TEACHERS AND WELFARE WORKERS, LOCAL 884

(hereinafter referred to as the "Local Union") of the International Alliance of Theatrical Stage Employees and Moving Picture Technicians, Artists and Allied Crafts of the United States, its Territories and Canada (both hereinafter referred to as the "Union"), on the one hand, and the following companies separately and respectively:

THE ALLIANCE OF MOTION PICTURE AND TELEVISION PRODUCERS ON BEHALF OF THE COMPANIES LISTED ON EXHIBIT "A" ATTACHED HERETO, ALL OF WHICH CONSTITUTE A SINGLE MULTI-EMPLOYER BARGAINING UNIT (each hereinafter respectively referred to as the "Producer" and collectively referred to as the "Producers"), on the other hand.

In consideration of the mutual agreements herein contained, the parties hereto agree as follows:

ARTICLE 1. Scope of Agreement

This Agreement is made subject to the "Producer - I.A.T.S.E. and M.P.T.A.A.C. Basic Agreement of 2024."

This Agreement shall be applicable to the classifications of employees listed in the "Wage Scales, Hours of Employment and Working Conditions" set forth herein, employed by Producer to perform services in the County of Los Angeles, or hired by the Producer in the County of Los Angeles to perform services outside the said County, but within the limits of the United States, its territories and Canada.

In the event the Producer elects to and does employ a person in the County of Los Angeles, California to perform work outside the limits of the United States, its territories and Canada in any of the job

classifications covered hereunder, then the provisions of this Agreement shall apply to such person. However, such person and Producer may make any other agreement to apply to such employment, such as a "flat deal" contract, in the place and stead of the provisions of this Agreement, provided such other agreement requires not less than seventy-five (75) hours per week in pension and health contributions to be made on behalf of such person (which amount may be prorated for partial workweeks).

The term "employee," as hereinafter used, shall be deemed to mean an employee subject to the terms and conditions of this Agreement.

ARTICLE 2. Recognition

The Producer recognizes the IATSE as the exclusive collective bargaining representative of all employees employed by Producer in the classifications listed in this Agreement. The Union makes this Agreement on behalf of such employees, the majority of whom the Union warrants are members of the Union in good standing.

The Local Union represents that the terms of this Agreement have been submitted to its membership and have been duly approved thereby.

ARTICLE 3. Union Security

(a) (1) Each and every employee subject to this Agreement, hired by the Producer to perform services in the County of Los Angeles, or hired by the Producer in the County of Los Angeles to perform services outside said County, shall be and remain a member in good standing of the Union on and after the thirtieth day following the employee's first day of employment or the effective date of this Agreement, whichever is later, provided such employee has been added to the availability list administered by Contract Services Administration Trust Fund.

(2) The foregoing requirements of Union membership as a condition of employment shall be subject to the obligations of the parties hereto under the law.

(3) As defined and applied in this Article 3(a), the term "member of the Union in good standing" means a person who offers to pay (and, if the Union accepts the offer, pays) Union initiation fees and dues as financial obligations in accordance with the requirements of the National Labor Relations Act.

(b) Within a reasonable time, but not to exceed three (3) days after receipt of written notice from the IATSE and/or the Local Union that any such then-employed employee is not a member as above required, and that such employee has been so notified in writing prior to such notice to Producer, the Producer shall discharge any such employee who fails to remedy such default within said three (3) days after Producer receives such notice. The Producer shall not be in default unless it fails to act, if necessary, within said time after receipt of such notice.

(c) In case of repeal or amendment of the Labor Management Relations Act of 1947 or in case of new legislation rendering permissible any union security to the Union greater than those specified in this Article of this Agreement, then and in such event, such provisions shall automatically be deemed substituted in lieu thereof.

(d) Assignment of Teacher-Welfare Workers by the Teacher Referral Office of EP Management Services is recognized and accepted by all parties concerned.

Assignments shall be according to the established list except in instances when specific requirements of the production make it necessary for the Teacher Referral Office to vary the usual order of rotation.

A Teacher-Welfare Worker may continue an assignment on a series after seasonal hiatus if such assignment is agreeable to Producer, the Teacher Referral Office and the Teacher-Welfare Worker.

If the Teacher Referral Office assigns a Teacher-Welfare Worker not on the established list because of special job requirements or non-availability of a Teacher-Welfare Worker, Producer agrees to inform the Local Union, in writing, within seven (7) days (Saturdays, Sundays and holiday excluded) from the date of employment hereafter, of the name, residence address, social security number and date of employment of any employee subject to this Agreement.

A committee comprised of an equal number of labor and management representatives shall be formed for the purpose of reviewing the Availability List and establishing criteria for placement on and removal from said list.

ARTICLE 4. Wage Scales, Hours of Employment and Working Conditions

Wage scales, hours of employment and working conditions shall be as set forth in the "Wage Scales, Hours of Employment and Working Conditions" herein for employees employed on theatrical and television motion pictures recorded on film and on theatrical motion pictures and one-hour and long-form prime time[1] dramatic television motion pictures recorded digitally and on new one-half hour single camera prime time dramatic television motion pictures or series recorded digitally, for which principal photography of the motion picture or the first episode of the series (other than the pilot) commences on or after September 29, 2024, and on new seasons of existing one-half hour single camera prime time dramatic series, for which principal photography of the first episode of the new season commences on or after September 29, 2024.

Wage scales shall be as set forth in this Agreement, and working conditions shall be as set forth in the Videotape Electronics Supplemental Basic Agreement ("Videotape Agreement"), for employees employed on one-half hour prime time dramatic television motion pictures recorded digitally (excluding one-half hour single camera prime time dramatic television motion pictures or series described in the first paragraph of this Article 4),[2] except that:

(a) Paragraph 10 ("Rest Periods") of Section II ("Studio Working Conditions") of this Agreement shall apply in lieu of Paragraph 28 ("Rest Periods") of the Videotape Agreement for employees employed on one-half hour single camera prime time dramatic television motion pictures recorded digitally;

(b) Paragraph 16 ("Night Premiums") of the Videotape Agreement shall not apply;

(c) The special conditions set forth in Article 51 of the Videotape Agreement shall apply to employees employed on one-half hour pilots recorded digitally;

(d) The special conditions set forth in Article 52 of the Videotape Agreement shall apply to employees employed on one-half

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[1] For the purpose of this Agreement, "prime time" shall be defined as the hours between 8:00 p.m. and 11:00 p.m. in the Eastern and Pacific time zones from Monday through Saturday (one hour earlier in the Central and Mountain time zones) and between the hours of 7:00 p.m. and 11:00 p.m. in the Eastern and Pacific time zones on Sunday (one hour earlier in the Central and Mountain time zones).

[2] For sake of clarity, "situation comedies" recorded digitally for television are included within the meaning of "dramatic television motion pictures."

hour single camera prime time dramatic television series recorded digitally; and

(e) The special conditions set forth in Article 55 of the Videotape Agreement shall apply to employees employed on one- half hour dramatic pilots or series recorded digitally that are made for basic cable.

ARTICLE 5. Better Conditions - Deal Memos - Personal Service Contracts

Nothing in this Agreement shall prevent any individual from negotiating and obtaining from the Producer better conditions and terms of employment than those herein provided. Provided also, that the Producer, at its discretion, with or without Union consultation, may give any individual better conditions and terms than those herein provided.

The following, when individually negotiated pursuant to this Article, are subject to grievance and arbitration: the guaranteed period of employment, wage rate or salaries, the number of guaranteed hours, equipment rental and travel. If such items are included in a deal memo or personal service contract, a copy thereof shall, upon request, be furnished to the Local Union. Such deal memo or personal service contract shall conform, as a minimum, to the terms and conditions of this Agreement.

The following language shall be included in all deal memos or personal service contracts: "All provisions of this deal memo (or personal service contract) are subject to and must provide no less than the terms and conditions of the IATSE Basic Agreement and the applicable IATSE West Coast Studio Local Agreement."

Producer will notify the Union of the fact that it has executed any written personal service contract or deal memo with any person subject to this Agreement, and will certify that such personal service contract or deal memo conforms, at least, to the terms and conditions of this Agreement and that an extra copy of such contract has been furnished to the employee.

No such granting to any individual of better conditions and terms, if any, shall in any manner affect the conditions and terms herein provided, nor shall it be considered, in any manner, as a precedent for granting better conditions and terms than those herein provided to any other individuals or job.

ARTICLE 6. Authority of Union and Producer

The Union and the Producer each agrees that it will not maintain nor adopt any Articles or By-laws or any rules or orders which will be in conflict with this Agreement.

ARTICLE 7. Grievance and Arbitration Procedure

In the event of any dispute between the Local Union or any of the persons subject to this Agreement and the Producer with regard to wage scales, hours of employment or working conditions or with regard to the interpretation of this Agreement concerning such provisions, the procedure, unless otherwise specifically provided herein, shall be as follows:

Step One - The aggrieved party shall mail or deliver to the other party a written notice of the claim and concurrently furnish a copy of such notice to the International Representative of the IATSE and Contract Services Administration Trust Fund. Such written notice shall contain the specific contract sections which are alleged to have been violated, the date(s) or approximate date(s) of the alleged violation(s), the facts on which the grievance is based, the name of the production (if any), the remedy sought and the names of the individuals aggrieved, when known, except for group claims for which the classifications of the individuals aggrieved, when known, shall be listed.

A claim by the Local Union that the confirmation set forth in the second paragraph of Paragraph 6(a) of this Agreement has been violated by a Producer may be filed only upon the written approval of the West Coast office of the International Union. Such written approval shall accompany the claim.

The party which has received the grievance shall, within fifteen (15) working days after the grievance has been received, respond in writing to the aggrieved party, setting forth the reasons, if any, for the action(s) taken by it, which action(s) gave rise to the grievance. Copies of such written response shall also be furnished to the same parties served with the grievance. The representative of the Local Union and the designated representative of Producer shall immediately discuss the matter and the grievance shall be settled if at all possible. The decision, if any, of such representatives shall be final and binding upon the parties and any employees concerned.

If the party receiving the grievance fails to serve the written response as required by Step One, then the other party may elect to

proceed directly to arbitration or to Step Two by serving a written demand upon the other party within five (5) working days after the written response was due.

Conciliation Committee

Step Two - If, within ten (10) working days after the response has been served, the parties fail to meet, or if the grievance is not settled, then the aggrieved party may proceed to Step Two, by delivering or mailing, within five (5) working days thereafter, a written demand, which shall include a statement of the particulars of the claim, upon the other party and upon the International Representative of the IATSE and CSATF. If neither party requests a Step Two conciliation meeting, then the aggrieved party may proceed directly to Step Three regarding expedited or regular arbitration, by serving a written demand upon the other party within the time periods set forth above. Failure of the aggrieved party to so serve such demand for a Step Two conciliation meeting or an arbitration shall constitute a waiver of the claim, unless the parties mutually stipulate otherwise in Step One.

If a demand for Step Two is so served, the grievance shall be brought before the Conciliation Committee as soon as practicable, but not later than twenty (20) working days following the receipt of such notice. The Conciliation Committee shall consist of an International Representative of the IATSE and a representative of CSATF.

The parties to the grievance shall be present and shall be responsible for the presentation of their own position at such time and place. If the aggrieved party fails to appear, then the grievance shall be considered as waived. If the responding party fails to appear, then the aggrieved party shall be entitled to proceed with the presentation of its position, and the Conciliation Committee, upon presentation of evidence showing a contract violation, shall have the authority to and shall issue an immediate final and binding award in favor of the aggrieved party, including an appropriate remedy.

If either party intends to appear, but does not intend to present any facts or arguments as to a defense or as to the claim, then such party shall so notify the other party as to such intention at least three (3) days prior to the conciliation meeting. In any event, either party may, at least three (3) days prior to the date of the Conciliation Committee meeting, cancel such Conciliation Committee meeting and the aggrieved party may proceed directly to arbitration under Step Three.

The AMPTP and the IATSE shall adopt written rules and procedures which shall be designed to foster to the maximum extent

possible the exploratory and conciliatory nature of Step Two of this procedure.

The Conciliation Committee shall, at the beginning of the meeting, assist the parties in a good faith attempt to resolve the dispute. In the event the parties, identified as the Producer and the Union, are able to resolve the grievance with the assistance of the Conciliation Committee, the Conciliation Committee shall reduce the resolution of the grievance to writing as a binding determination on all parties. Such a determination shall be signed by the parties.

If the dispute is not resolved as provided above, then both parties at that time must declare whether they will be bound by a decision of the Conciliation Committee. If both parties agree to be bound, then the Conciliation Committee shall hear the evidence and arguments of the parties and shall render a decision, which may include a "no decision" award, which shall be final and binding on all the parties, including any individual grievant. Disputes involving jurisdiction or technological changes shall be specifically excluded from the jurisdiction of the Conciliation Committee.

The Conciliation Committee shall have the right, upon written request of either party, to refer the dispute back to the parties, without prejudice to the merits and without expanding the time limits for the filing of a grievance or a response, if the Conciliation Committee is of the opinion that either the written grievance or response does not meet the requirements set forth in Step One.

Step Three - If the parties do not agree that the Conciliation Committee's recommendation will be final and binding on them or if the parties fail to resolve the grievance, or if the Conciliation Committee has issued a "no decision" award, then the parties may proceed to expedited arbitration or regular arbitration as provided below:

(a) Expedited Arbitration - The aggrieved party may elect to proceed to expedited arbitration within ten (10) working days following the Step Two meeting if no agreement has been reached by the parties, or within ten (10) working days following the cancellation of the Step Two meeting, but only in cases wherein the claim for wage payments, adjustments and/or damages consistent with the contract does not exceed fifteen thousand dollars ($15,000) (twenty-five thousand dollars ($25,000) effective August 4, 2024). The aggrieved party may likewise proceed to expedited arbitration following Step Two over disputes with regard to only "WAGE SCALES, HOURS OF EMPLOYMENT, AND WORKING CONDITIONS" provision of the Agreement subject to this Article and provided the claim for damages does not exceed fifteen

thousand dollars ($15,000) (twenty-five thousand dollars ($25,000) effective August 4, 2024). Any other case may be submitted to expedited arbitration only by the mutual agreement of the parties.

Disputes involving jurisdiction or technological changes shall be specifically excluded from the jurisdiction of expedited arbitration.

Cases that are submitted to expedited arbitration shall be heard within ten (10) working days after the other party received the demand for expedited arbitration or within ten (10) working days after the other party gives notice of its agreement to proceed to expedited arbitration in cases in which the mutual agreement of the parties is required.

The Alliance of Motion Picture and Television Producers and the IATSE shall revise the list of arbitrators assigned to hear expedited arbitrations. The list currently consists of the following standing panel of neutral arbitrators with recognized experience as professional labor arbitrators:

Mark Burstein
Kathy Fragnoli
Joel Grossman
Yuval Miller

During the term of this Agreement, the parties may mutually add the names of additional persons to the panel of neutral arbitrators to either supplement the panel or replace persons no longer available to serve.

From the panel of names of the neutral arbitrators set forth above the arbitrators shall be assigned, depending upon their availability, in rotation, to the cases as they arise. The parties may, by mutual consent, select an arbitrator out of rotation provided that notice of their selection is given to CSATF prior to the appointment of the arbitrator next in rotation.

The expedited arbitration hearing shall be presided over by a neutral arbitrator assigned from the panel of neutral arbitrators. The IATSE and CSATF shall schedule the grievances to be heard in order of receipt. The grievances must be heard by the assigned arbitrator unless that individual becomes unavailable, in which instance the next arbitrator in the rotation shall hear the grievance. If either party intends to be represented by outside counsel at the expedited arbitration hearing, then such party must notify the opposing party within two (2) working days after the hearing date for the expedited arbitration has been

determined. The parties, who may be represented by outside counsel, will not file post-hearing briefs, but may, prior to or during the hearing, present a written statement of the facts. If either party so desires, a stenographic record may be made and that party shall pay for the transcript. In such cases, the transcript shall be solely for the use of the party requesting it and shall not be used to delay a decision in the matter. The two preceding sentences shall not apply to roster placement nor roster removal arbitrations, for which no stenographic record shall be made. The neutral arbitrator shall have sole authority to rule on all motions and decide the case.

The writing of an opinion will be at the discretion of the neutral arbitrator. The decision of the arbitrator, which shall be issued orally and confirmed in writing if requested by either party at the conclusion of the hearing or in writing within three (3) days from the conclusion of the hearing (the choice being at the sole discretion of the arbitrator) shall be final and binding upon the parties and any employees concerned. The neutral arbitrator shall have the power to determine only the specific grievance or dispute and, when appropriate, award wage adjustments or damages consistent with the contract, in an amount not to exceed fifteen thousand dollars ($15,000) (twenty-five thousand dollars ($25,000) effective August 4, 2024), but shall not have the power to amend, modify or effect a change in any of the provisions of this Agreement, nor to determine jurisdictional or technological change disputes. The decision of the neutral arbitrator shall be non-precedential and the arbitrator's decision and/or opinion, if any, shall not be offered or admitted into evidence in any other proceeding other than: (1) a judicial action seeking confirmation, correction or vacation of said decision; or (2) a grievance or arbitration proceeding involving the same Producer and Local Union.

Fees and expenses of the arbitrator shall be borne equally by the parties to the dispute. All other costs shall be borne by the party incurring the same.

The bills of the arbitrator, together with a completed information form, shall be sent by the arbitrator to the IATSE and the Producer involved in the expedited arbitration with copies to CSATF. The information form shall be jointly prepared by the IATSE and CSATF.

The neutral arbitrator shall proceed to hear a dispute properly before the arbitrator under this provision of expedited arbitration, notwithstanding the fact that a similar case may be pending in a regular arbitration.

(b) Regular Arbitration - The aggrieved party may elect to proceed to regular arbitration within ten (10) working days following the Step Two meeting if no agreement has been reached by the parties or within ten (10) working days following the cancellation of the Step Two meeting.

The IATSE and the Producers agree to establish a panel of individuals with recognized experience as professional labor arbitrators as members of a standing panel of neutral arbitrators. The panel shall comprise an odd number of arbitrators. The current regular arbitration panel is as follows:

Doug Collins
Kathy Fragnoli
Juan Carlos Gonzalez
Joel Grossman
Fredric Horowitz
John Kagel
Najeeb Khoury
Fred Kuperberg
Yuval Miller
Kenneth Perea
Michael Prihar

If demand is served for regular arbitration, then the parties shall select a sole arbitrator to hear and determine the grievance by mutual agreement. If the parties cannot agree to the arbitrator to be appointed, then each party shall have the right to alternately strike an arbitrator's name from the panel until such time as one arbitrator is left and the remaining arbitrator shall be selected and appointed as the arbitrator in the proceedings.

The parties shall select the arbitrator within five (5) working days after the demand for regular arbitration has been served. The parties may, by mutual agreement, select the arbitrator outside of the panel of neutral arbitrators or utilize the list of arbitrators obtained from the Federal Mediation and Conciliation Service.

Such hearing shall be held within fourteen (14) days after the arbitrator is selected, at such time and place as the arbitrator shall determine. If the arbitrator so selected is unable or unwilling to undertake the arbitration within the time limit herein provided, another arbitrator shall be selected from such list. The decision of the arbitrator shall be rendered in writing, stating the reasons for the award, within thirty (30) days after the submission of the grievance for decision. The arbitrator's decision shall be final and binding upon the parties thereto and upon any employees concerned. The arbitrator shall have the power to determine the specific grievance or dispute, but shall not have the power to amend, modify or effect a change in any of the provisions of the Agreement, nor to determine jurisdictional disputes.

Fees and expenses of the arbitrator and cost of a court reporter and original transcript, when jointly requested, shall be borne equally by the parties to the dispute; otherwise, the party making such request shall pay for it. All other costs shall be borne by the party incurring same.

(c) Claims - Any claims for the payment of wages or severance pay, not presented under Step One within three hundred sixty-five (365) consecutive days after the employee is entitled to such wages or severance pay, shall be deemed to be waived. Any dispute as to the correct amount of payment of holiday or vacation pay, not presented under Step One within three hundred sixty-five (365) consecutive days after March 15 of the calendar year next following the calendar year in which such holiday or vacation pay, as the case may be, was earned, shall be deemed to be waived.

Any other claim or grievance not presented under Step One, within (i) sixty (60) calendar days after the occurrence of the subject matter of the grievance or (ii) within sixty (60) calendar days after the employee or the Union has had a reasonable opportunity to become aware of the occurrence, whichever of (i) or (ii) is the later (but in any event not to exceed three hundred sixty-five (365) calendar days after the occurrence), shall be deemed to be waived. Time on distant location shall not be included in this period.

For the purpose of this Article, "aggrieved party" shall mean the Producer or the Union acting on its own behalf or on the behalf of an employee covered by this Agreement.

(d) In General - The time periods provided for herein may be extended by mutual written consent of the parties.

(e) Scheduling - In scheduling any grievance in Step Two or Step Three, preference shall be given to any grievance involving the discharge of an employee or a grievance involving the Industry Experience Roster.

(f) Disciplinary Memos - Disciplinary memos issued to an employee are admissible evidence in a grievance and/or arbitration proceeding. However, such disciplinary memoranda, other than those resulting in a suspension or discharge, issued more than two (2) years prior to the incident or events giving rise to said grievance shall not be admissible.

(g) An arbitration award issued in either expedited or regular arbitration proceedings or a final and binding award rendered in Step

Two of the grievance procedure which requires the payment of a specific sum of money shall be paid within thirty (30) days of the date of the award. If payment is not made within said period, interest shall accrue on the sum(s) due from the date of the award at the rate of one percent (1%) per month.

If a calculation is required to determine the specific amount(s) due under the award, the Producer shall calculate such amount(s) and shall notify the other party of the specific sum(s) due within sixty (60) days of the date of the award. If such calculation is not made or if notice is not given as required, interest shall accrue on the sum(s) due from the date of the award at a rate of one percent (1%) per month. If, after calculation, the parties disagree on the sum(s) due, or if the amount(s) due and owing under the award cannot be calculated within the sixty-day period as a result of factors beyond the control of the Producer, then no interest shall accrue upon the sum(s) due.

(h) In the event of an unreasonable delay in the grievance and arbitration procedure, the Union may contact the President of the AMPTP, who will endeavor to expedite a resolution of the matter.

ARTICLE 8. Conflict With Laws

In the event that any provisions of this Agreement relating to the amounts and payment of wages or other financial benefits are affected by any legislation, decision of a court of competent jurisdiction or governmental regulation in such manner so that such wages or other financial benefits would be increased over, or decreased under, the amount intended to be paid by the parties hereto at the time of the execution of this Agreement, then each of the parties hereto agrees that upon written notice from the other party setting forth the provisions to be negotiated, they will renegotiate for modification of such provisions so that such provisions will conform to such legislation, decision of a court of competent jurisdiction or governmental regulation, as the case may be, and will provide, as nearly as possible, for payment of wages or other financial benefits in the amount intended to be paid by the parties hereto at the time of the execution hereof.

If the parties are unable to arrive at an agreement within thirty (30) days after delivery of such notice, then such provisions in question shall be immediately submitted to an Arbitration Committee composed of one member designated by the Producer, one member by the Union and an Impartial Chair, to be selected by such other two (2) members within ten (10) days following such thirty-day period provided above. This Arbitration Committee shall promptly proceed to hear and settle such

matter. The authority of this Arbitration Committee to decide shall be limited solely to determining the appropriate modifications of such provisions so that such provisions will conform to such legislation, decision of a court of competent jurisdiction or governmental regulation, as the case may be, and will provide, as nearly as possible, for the payment of wages and other financial benefits in the amount intended to be paid by the parties at the time of execution of this Agreement.

The terms and conditions of such appropriate modifications, if any, by the said Arbitration Committee, shall be effective and operative as of the date on which the provisions, so modified accordingly, were so affected by any such legislation, decision of a court of competent jurisdiction or governmental regulation, as the case may be, in such manner and to the extent as above described and provided. The amounts and payments of wages or other financial benefits contained in such appropriate modifications, if any, made by such Arbitration Committee, shall be computed and paid thereunder retroactive to the effective date of such modifications. In the event that no such modifications can be made, as above provided, because of any legislation, decision of a court of competent jurisdiction or governmental regulation, Producer shall not be liable for any retroactive back pay adjustments, or any other penalty, if any such modification is thereafter permissible. The decision of the said Arbitration Committee shall be final and shall not be subject to the Grievance and Arbitration Procedure in Article 7 above, but its authority to decide shall be limited to the issue and remedy herein provided. The above procedure and conditions shall be the exclusive remedy for determining any dispute arising under this Article 8.

Upon written notice by such Arbitration Committee to the respective parties hereto, the modification of such provisions as determined by said Committee, as above provided, shall automatically become a part of this Agreement. Fees and expenses of the Impartial Chair shall be borne equally by the Union and the Producer.

ARTICLE 9. Term of Agreement

The term of this Agreement shall be for a period commencing with August 1, 2024 and extending to and including July 31, 2027.

Either party may, by written notice (certified mail) to the other served on or before May 1, 2027, request renegotiation of the "Wage Scales, Hours of Employment and Working Conditions" of this Agreement. Such notice shall set forth in detail the proposals or recommendations of the party serving said notice of request for renegotiation. If such notice is served, the parties agree to commence

negotiations within thirty (30) days after May 1, 2027 concerning the proposals or recommendations set forth in such notice and to continue negotiations diligently and in good faith on such proposals or recommendations which are submitted in such negotiations.

ARTICLE 10. Interpretation

Unless otherwise specifically defined herein, terms shall be given common meaning in the motion picture industry.

This Agreement hereby terminates and replaces the previous Agreement between the parties hereto entitled "Agreement of August 1, 2021 between Producer and I.A.T.S.E. & M.P.T.A.A.C. and Local 884 thereof."

ARTICLE 11. Gender - Included Meanings

Words used in this Agreement in the masculine gender include the feminine and the neuter.

ARTICLE 12. Paid Sick Leave

(a) Accrual. Eligible employees covered by the IATSE Basic Agreement shall accrue one (1) hour of paid sick leave for every thirty (30) hours worked for Producer, up to a maximum of forty-eight (48) hours or six (6) days (up to a maximum of eighty (80) hours or ten (10) days, effective January 1, 2025). (In lieu of the foregoing hourly accrual of paid sick leave, and provided that advance notice is given to the employee, a Producer may elect to provide employees, upon their eligibility to use sick leave as provided below (*i.e.*, upon working thirty (30) days for the Producer and after their ninetieth (90th) day (forty-fifth day, effective January 1, 2025) of such employment with the Producer (based on days worked or guaranteed), with a bank of twenty- four (24) hours or three (3) days of sick leave per year (forty (40) hours or five (5) days of sick leave per year, effective January 1, 2025), such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Under this elected option, such banked sick leave days may not be carried over to the following year.) Employees employed outside California shall be eligible for such sick leave.

(b) To be eligible to accrue paid sick leave, the employee must have worked for the Producer for at least thirty (30) days within a one

(1) year period, such year to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Sick leave may be used in minimum increments of four (4) hours upon oral or written request after the eligible employee has been employed by the Producer for ninety (90) days (forty-five (45) days, effective January 1, 2025) (based on days worked or guaranteed), such period to be measured, as designated by the Producer, as either a calendar year or starting from the employee's anniversary date. Reasonable advance notification of the need for sick leave is required if the use is foreseeable; otherwise, notice is required as soon as practicable. Sick days accrued on an hourly basis shall carry over to the following year of employment; however, the Producer may limit the use of such accrued time to no more than twenty- four (24) hours or three (3) days (no more than forty (40) hours or five (5) days, effective January 1, 2025) during each year of employment as defined by the Employer in advance. To the extent the employee is eligible for paid sick leave in a jurisdiction with a law that cannot be waived in a collective bargaining agreement, any sick leave paid pursuant to the law shall count towards satisfying the Producer's obligations to provide paid sick leave under this Article.

(c) For employees employed on an hourly or daily basis, a day of sick leave pay shall be equal to eight (8) hours' pay at the employee's straight time hourly rate. If a four (4) hour increment of sick leave is taken, the employee shall be paid four (4) hours of pay at the employee's straight time hourly rate. For weekly employees (including "on-call" employees), a day of sick leave pay shall be equal to one-fifth (1/5th) of the employee's weekly rate under the studio minimum wage scales or one-sixth (1/6th) of the employee's weekly rate under the distant location minimum wage scales (or fifty percent (50%) thereof for a four(4) hour increment of sick leave taken). Replacements for weekly employees (including "on-call" employees) may be hired on a *pro rata* basis of the weekly rate regardless of any contrary provision in this Agreement. The employee shall not be required to find a replacement as a condition of exercising the employee's right to paid sick leave.

(d) Sick leave may be taken for the diagnosis, care or treatment of an existing health condition of, or preventive care for, the employee or the employee's "family member."[3] Sick leave also may be taken by

[3] "Family member" means any of the following: (1) a biological, adopted or foster child, stepchild, legal ward or a child to whom the employee stands *in loco parentis*; (2) a biological, adoptive or foster parent, stepparent or legal guardian of the employee or the employee's spouse or registered domestic partner or a person who stood *in loco parentis* when the employee was a minor child; (3) a spouse; (4) a registered domestic partner; (5) a grandparent; (6) a grandchild; or (7) a sibling.

an employee who is a victim of domestic violence, sexual assault or stalking.

(e) Accrued, unused sick leave is not paid out on termination, resignation or other separation from employment. If an employee is rehired by the Producer within one (1) year of the employee's separation from employment, the employee's accrued and unused sick leave shall be reinstated, and the employee may begin using the accrued sick leave upon rehire if the employee was previously eligible to use the sick leave or once the employee becomes eligible as provided above.

(f) Producer shall include in the employee's start paperwork the contact information for the designated Producer representative whom the employee may contact to confirm eligibility and the amount of accrued sick leave available. Such start paperwork shall also include information with respect to the year period (*i.e.,* calendar year or the employee's anniversary date) that the Producer selected to measure the thirty (30) day and ninety (90) day (forty-five (45) day, effective January 1, 2025) eligibility periods and the cap on accrual set forth in subparagraph (b) above or, alternatively, if the Producer elected to provide employees with a sick leave bank, the year period (*i.e.,* calendar year or the employee's anniversary date) that the Producer selected for the bank of three (3) sick days (five (5) sick days, effective January 1, 2025) as provided in subparagraph (a) above. Producer also shall notify the West Coast office of the IATSE of the name and contact information of the designated Producer representative.

(g) Any Producer that, as of June 30, 2015, had a sick leave policy, or paid leave or paid time off policy that permits the use of paid sick time with respect to eligible employees working in California or that, as of February 1, 2022, has a sick leave policy, or paid leave or paid time off policy that permits the use of paid sick time for all other eligible employees, may continue such policy in lieu of the foregoing. Nothing shall prevent a Producer from negotiating a sick leave policy with better terms and conditions. There shall be no discrimination or retaliation against any employee for the exercise of the employee's right to use paid sick leave.

(h) Any dispute with respect to sick leave for employees covered under this Agreement shall be subject to the grievance and arbitration procedures provided herein.

ARTICLE 13. Waiver of New York City Earned Safe and Sick Time Act and Similar Laws

The Union expressly waives, to the full extent permitted by law, application of the following to all employees employed under this Agreement: the New York City Earned Safe and Sick Time Act of 2013 (N.Y.C. Admin. Code, Section 20-911 *et seq.*); the New York State Paid Sick Leave Law of 2020 (New York Labor Law Section 196-B); the Illinois Paid Leave for All Workers Act (P.A. 102-1143); the Chicago Paid Sick Leave Ordinance (Section 6-105-045 of the Municipal Code of Chicago); the Chicago Paid Leave and Paid Sick and Safe Leave Ordinance (Chapter 6-130 of the Municipal Code of Chicago); the Cook County Paid Sick Leave Ordinance (Chapter 42, Article I, Section 42-1 *et seq.* of the Cook County Code); the San Francisco Paid Sick Leave Ordinance (San Francisco Administrative Code Section 12W); the Public Health Emergency Leave Ordinance (San Francisco Police Code Article 33P); the Paid Sick Leave Ordinance of Berkeley, California (Chapter 13.100 of the Berkeley Municipal Code); all requirements pertaining to "paid sick leave" in Chapter 37 of Title 5 of the Municipal Code of Emeryville, California, (including, but not limited to, Chapter 37.01.(e), 37.03, 37.07(a)(1)(ii)(B), and 37.07(f)); the Oakland Paid Sick Leave Law (Section 5.92.030 of the Oakland Municipal and Planning Codes); the West Hollywood Sick Pay Ordinance (Section 5.130.030 of the West Hollywood Municipal Code); the Santa Monica Paid Sick Leave Ordinance (Chapter 4.62.025 of the Santa Monica Municipal Code); the Tacoma Paid Sick Leave Ordinance (Title 18, Chapter 18.10 of the Tacoma Municipal Code); the Arizona Earned Paid Sick Time Law (A.R.S. section 23-371 *et seq.*); the New Jersey Paid Sick Leave Act (N.J.S.A. 34:11D-1 *et seq.*); the Bloomfield Sick Leave for Private Employees Ordinance (Chapter 463 of the Code of the Township of Bloomfield, New Jersey); the East Orange Paid Sick Leave Ordinance (Chapter 140 of the Code of the City of East Orange, New Jersey); the Jersey City Paid Sick Time Law (Chapter 4 of the Code of the City of Jersey City, New Jersey); the New Brunswick Paid Sick Time and Paid Safe Time Leave Ordinance (Chapter 8.56 of the Revised General Ordinances of the City of New Brunswick, New Jersey); the Plainfield Sick Leave for Private Employees and City Employees Ordinance (Chapter 8, Article 5 of the Municipal Code of the City of Plainfield, New Jersey); the Irvington Paid Sick Time Ordinance (Chapter 277, Article I of the Code of the Township of Irvington, New Jersey); the Montclair Paid Sick Leave Ordinance (Chapter 132, Article I of the Code of the Township of Montclair, New Jersey); the Morristown Paid Sick Leave Ordinance (Article XV, § 2-89, *et seq.* of the Code of the Town of Morristown, New Jersey); the Newark Sick Leave for Private Employees Ordinance (Chapter 16:18 of the Code of the City of Newark, New Jersey); the Passaic Paid Sick Leave for Private

Employees Ordinance (Chapter 128, Article I of the Code of the City of Passaic, New Jersey); the Paterson Sick Leave for Private Employees Ordinance (Chapter 412 of the Paterson, New Jersey Code); the Trenton Paid Sick Leave Ordinance (Chapter 230 of the Code of the City of Trenton, New Jersey); the District of Columbia Accrued Safe and Sick Leave Act (Section 32-531 of the Code of the District of Columbia) (but only to the extent that an employee working within the District of Columbia is granted at least three (3) days of paid sick leave per calendar year pursuant to the provisions of Article 12 above); the Alaska Minimum Paid Sick Leave Benefit (Alaska Stat. § 23.10.066-069) and any other ordinance, statute or law requiring paid sick leave that is hereafter enacted. It is understood that the IATSE and the AMPTP shall memorialize any such waiver for any newly-enacted law by letter agreement.

WAGE SCALES, HOURS OF EMPLOYMENT AND WORKING CONDITIONS

I. STUDIO MINIMUM WAGE SCALES

1. (a) See wage schedules attached as Appendix "A" to this Agreement.

2. Classification and Wage Schedule

Each employee shall be notified at the time of employment under which classification and wage schedule the employee is employed. The employee shall also be notified before any change of classification or wage schedule is effective and such change shall not be retroactive. However, employees may be adjusted retroactively when misclassified. The employee's classification and wage schedule shall be shown on the time card.

3. Payroll Week

The full payroll week shall be from midnight Saturday to midnight Saturday.

4. Fractional Payroll Weeks

Schedule C Weekly "On Call" employees' work days, including holidays not worked in the employee's regular workweek: One-fifth (1/5) of the Schedule C rate per day. See footnote 2 to Paragraph 1 for work on six or seven days within the employee's workweek. The guaranteed pay of Weekly employees who absent themselves without the employer's consent may be reduced one-fifth (1/5) of the weekly guarantee for each day of absence.

II. STUDIO WORKING CONDITIONS

The provisions of this Section II shall not be applicable where otherwise provided nor shall they be applicable to employees hired under the "On Call" schedule.

5. No Clause.

6. Minimum Calls

(a) The minimum call is a guarantee of employment for the number of hours of the minimum call indicated in the wage schedules.

The parties hereby confirm the following: The guaranteed length of employment shall be daily or weekly. A guarantee for a longer term shall be specifically set forth in writing. An employee may be replaced following completion of the guaranteed period of employment.

(b) Employees shall hold themselves in readiness to serve the Producer during the period of the minimum call and such additional time as the Producer may require.

(c) No clause.

(d) When a call for a Teacher-Welfare Worker is for thirty (30) or more minors, the Head Studio Teacher shall be given a call time one-half hour prior to the minors' call time. Such call time for the Head Studio Teacher shall not increase his minimum guarantee.

(e) A four (4) hour minimum call shall apply for any day on which an employee does not work and reports for training at the request of an individual Producer. A weekly "on call" employee shall be paid one-tenth (1/10) of the weekly "on call" rate for each such day. The foregoing does not apply to a day that is within the weekly guarantee of a weekly "on call" employee.

7. Overtime

(a) All time and one-half, "not less than one and one-half," double time, Golden Hour pay and pay for the sixth or seventh day worked in the employee's workweek and holidays in excess of the Regular Basic Hourly Rate are paid as overtime compensation and shall not be compounded.

(b) Overtime paid on a daily basis shall be computed at the Regular Basic Hourly Rate in effect when the overtime occurs.

(c) Overtime paid on a weekly basis shall be computed at the mean Regular Basic Hourly Rate.

8. Workweek; Sixth or Seventh Day Worked in an Employee's Workweek

(a) The regular studio workweek shall consist of any five (5) consecutive days out of any seven (7) consecutive days, commencing with the first of such five (5) days. However, the five (5) consecutive day requirement shall not apply upon the commencement of any regularly-scheduled, five-day-per-week shift. (For example, on starting a new shift, a schedule that provides for an employee to work on

Monday and Tuesday, with Wednesday and Thursday as the regular days off, and is followed by work on Friday through the following Tuesday does not violate the five (5) consecutive days requirement.)

(b) Time and one-half shall be paid for the employee's sixth day of work within a workweek. Double time shall be paid for the employee's seventh day of work within a workweek. All employees are paid at their scheduled Regular Basic Hourly Rates. The minimum call is eight (8) hours.

In the event that any daily employee who is not on a regularly-scheduled workweek works six (6) days, starting with the first day worked, within a seven (7) consecutive day period, the employee shall be paid time and one-half for the sixth day worked.

If a weekly employee or a regularly-scheduled, five-day-per-week daily employee is required to work six (6) days in a workweek, the Producer shall make reasonable good faith efforts to schedule the employee to work on six (6) consecutive days. Any unresolved dispute as to whether the Producer has made such reasonable good faith efforts shall be submitted to the International President and the President of the AMPTP for resolution.

(c) Except as provided in this subparagraph, a work day starting on one calendar day and running into the next calendar day shall be credited to the first calendar day. The foregoing rule shall not apply in the following situations: (1) An "on production" employee whose fifth day of work in a workweek occurs on a Friday and whose shift commences after 8:00 p.m. and overlaps into Saturday shall be paid time and one-half for the hours worked on Saturday; and (2) an employee whose work shift overlaps into a holiday or from a holiday into the next day shall be paid in accordance with the "Provisions for Holidays Worked" under this Agreement for those hours worked on the calendar holiday.

(d) The guaranteed pay of weekly employees who absent themselves without the Producer's consent may be reduced one-fifth (1/5) of the weekly guarantee for each day of absence.

(e) (1) In situations involving a change of schedule for regularly-scheduled employees, accommodations will be made, to the extent practicable, to avoid a reduction in the number of workdays for the employee, without requiring the employer to pay premium pay.

(2) The Producer shall give reasonable notice of a change of shift (*e.g.*, from a Monday through Friday shift to a Tuesday through

Saturday shift) to regularly-scheduled employees. In the event that the employee would receive fewer than two (2) days off in the workweek as a result of the shift change, the following alternatives shall be available:

(i) As to "off production" employees:

(A) If the Producer and the employee so agree, the employee may work at straight time without having two (2) days off;

(B) The Producer may require employees to take an additional day off (and such scheduling shall not be deemed to constitute a prohibited relay call), thereby avoiding premium pay; or

(C) The Producer must pay the employee time and one-half if it requires the employee to work on the day which would otherwise be the employee's regularly-scheduled day off.

(ii) As to "on production" employees, once during the production of a motion picture, or in the case of episodic television, once between hiatus periods (*i.e.*, between the commencement or resumption of production and a cessation of principal photography for the series for at least one week), the Producer may shift the workweek for employees working on production without incurring extra costs, by adding one (1) or two (2) days off consecutive with the sixth and/or seventh days off in the prior workweek and/or by shifting a workweek commencing on a Tuesday to a workweek commencing on a Monday, provided that the intervening Sunday is a day off. Otherwise, the Producer must pay the employee appropriate premium pay if it requires the employee to work on the day(s) which would otherwise be the employee's regularly-scheduled day(s) off.

(iii) In addition to the shift in the workweek outlined in subparagraph (ii) above, the IATSE agrees that it will not unreasonably deny a request to shift the workweek of production employees without incurring additional costs when a production travels to a new city.

(3) The Producer shall endeavor to make reasonable accommodations for regularly-scheduled employees on payroll who do not wish to change to a new shift that includes Saturday or Sunday as regularly-scheduled workday(s).

(f) The Producer shall not lay off and rehire the same employee within the same workweek for the purpose of avoiding premium pay.

(g) With respect to assignments to regularly-scheduled, five-day-per-week shifts that include Saturday and/or Sunday, the Producer will first solicit volunteers to work such shifts. In the event of an insufficient number of volunteers to fill such positions, the Producer may hire as provided in this Agreement.

(h) Employees who are not on the payroll of the Producer will not be taken off the roster for refusal to accept calls for work on Saturday and/or Sunday.

(i) In the event an employee is absent on a regularly-scheduled workday and offers to work an additional day in such workweek to compensate for the day of absence, and the Producer accepts such offer, such employee shall be paid at straight time for such "make-up" day.

(j) In the event a holiday falls on an employee's regularly-scheduled workday and the employee is not required to work on such holiday, but is required to work on either or both of the regularly-scheduled days off in that workweek, such employee shall be paid time and one-half for work on one of such regularly-scheduled days off and, in addition, shall be paid double time for work on the second of such regularly-scheduled days off.

9. Holidays

(a) All employees are paid at their scheduled Regular Basic Hourly Rates for work time on holidays. Minimum calls are as specified in Paragraph 1 above.

An employee shall not be taken off a weekly schedule solely for the purpose of evading the holiday obligation under this Paragraph.

(b) New Year's Day, Martin Luther King Jr. Day, Presidents' Day (third Monday in February), Good Friday, Memorial Day, Independence Day, Labor Day, Thanksgiving Day, the day after Thanksgiving and Christmas Day shall be recognized as holidays. Effective January 1, 2025, Juneteenth shall also be recognized as a holiday.

If any of the above holidays falls on a Saturday, the preceding Friday shall be considered the holiday and if a holiday falls on Sunday, the following Monday shall be considered the holiday, except that on distant location, Saturday holidays will be recognized on Saturday.

For work performed in Canada, Producers may elect to observe the following Canadian holidays in lieu of the referenced holidays listed above:

(1) Victoria Day in lieu of Memorial Day; and

(2) Canada Day in lieu of Independence Day (July 4th);

provided that the two holidays are within the employee's period of employment and the Producer gives no less than two (2) weeks' notice to the affected employee, unless the employee has been employed fewer than two (2) weeks prior to the first of the two holidays, in which case the Producer will provide notice to the affected employee at the time of hire. When the employee has not been employed on the Canadian holiday set forth above, but is employed to work on the U.S. holiday, the employee shall be paid a premium for the corresponding U.S. holiday. The Union will not unreasonably deny requests to exchange other Canadian holidays for those listed above (such as Family Day in lieu of Presidents' Day or Easter Monday in lieu of Good Friday).

(c) Provisions for Holidays not Worked

Daily Employees

Effective in the period January 1, 2024 to and including December 31, 2024, a Daily Schedule employee shall receive 4% of annual straight work time earnings, including night premiums, as payment for holidays not worked. Effective in the period January 1, 2025 to and including December 31, 2025 and in the period January 1, 2026 to and including December 31, 2026 and in the period January 1, 2027 to and including December 31, 2027, a Daily Schedule employee shall receive 4.583% of annual straight work time earnings, including night premiums, as payment for holidays not worked. Pay at straight time only for unworked holidays paid to Daily Schedule employees during distant location employment shall be offset against such employee's annual holiday compensation, computed as above.

(d) Provisions for Holidays Worked

Daily Employees shall receive double the Regular Basic Hourly Rate.

(e) The total amount of salary paid in the period January 1, 2024 to and including December 31, 2024, to an employee employed under the "On Call" Schedule hereunder for recognized holidays not worked shall be offset against an amount equal to 4% of accumulated weekly

schedule earnings within the same period. The employee shall be paid the amount by which such 4% computation exceeds the amount of holiday pay such employee has received for such period for holidays not worked.

The total amount of salary paid in the period January 1, 2025 to and including December 31, 2025 and in the period January 1, 2026 to and including December 31, 2026 and in the period January 1, 2027 to and including December 31, 2027 to a Weekly Schedule employee hereunder for recognized holidays not worked shall be offset against an amount equal to 4.583% of accumulated weekly schedule earnings within the same period. The employee shall be paid the amount by which such 4.583% computation exceeds the amount of holiday pay such employee has received for such period for holidays not worked.

The foregoing shall be subject to the following provisions:

(1) No Clause.

(2) "Weekly schedule of pay," in the case of an employee hired under the "On Call" schedule, shall be deemed to mean the pay rate specified in the wage scale, plus overscale payment, if any. A day's holiday pay for such schedule shall be considered as one-fifth (1/5) of such weekly schedule rate of pay, plus overscale payment, if any, for studio workweeks, and one-sixth (1/6) of such rate of pay for distant location workweeks.

(3) Vacation pay, severance pay and premium pay for holidays actually worked shall be excluded from the applicable percentage computation required under this subparagraph (e) above.

(4) The applicable percentage computation described under this subparagraph (e) above shall not be applicable to any employee hereunder for any calendar year in which the employee is paid for ten (10) recognized holidays not worked (eleven (11) recognized holidays not worked, effective January 1, 2025).

(f) Presentation of Claim For Holiday and/or Vacation Pay

(1) Producers that currently pay for vacations and/or holidays on a weekly basis shall continue to adhere to their existing practice. Producers that currently make vacation and/or holiday payments pursuant to subparagraph (f)(2) below may instead elect on a production-by-production basis to pay on a weekly basis.

(2) Producers that currently pay for vacations and/or holidays at the end of the calendar year shall elect one of the following procedures for employees on layoff and for employees on payroll:

(i) With respect to employees on layoff:

(A) On or after March 15 of the year following the calendar year in which vacation and/or holiday pay was earned, the Producer shall either:

(1) mail or deliver to such employee vacation and/or holiday pay; or

(2) notify each such employee to claim vacation and/or holiday pay pursuant to the provisions of this Agreement.

(B) In the event the Producer mails the employee's vacation and/or holiday paycheck and it is returned or if the employee fails, within thirty (30) days following the date of mailing of the notice referred to in subparagraph (f)(2)(i)(A)(2) above, to claim vacation and/or holiday pay, the Producer shall notify the Local Union of the names of those employees who have not claimed vacation and/or holiday pay. In the case of employees whose checks were returned, the Producer shall also forward the returned check(s) to the Local Union.

(C) The Local Union shall endeavor to locate any employee who has not claimed vacation and/or holiday pay. If it does so, it shall forward to the employee the check or otherwise advise the employee of the department of the Producer to contact to claim such pay.

(D) If the Local Union is unable, within thirty (30) days following the receipt of the notice referred to in subparagraph (f)(2)(i)(B) above, to locate such employee(s), the Local Union shall so advise the Producer and return any unclaimed check(s) to the Producer.

(E) On or about March 15 of the second calendar year following the year in which vacation and/or holiday pay was earned ("the second calendar year"), employees who have not claimed their vacation and/or holiday pay will be notified that unless claimed by July 15 of that year, such pay will be sent to the Motion Picture Industry Pension Plan. On or about May 15 of the second calendar year, Producer will furnish to the Local Union a list showing the names of those employees who have not claimed vacation and/or holiday pay and the amount of vacation and/or holiday pay due to each,

together with a notice that unless claimed by July 15, such vacation and/or holiday pay will be sent to the Motion Picture Industry Pension Plan.

(F) On or about July 15 of the second calendar year, unclaimed vacation and/or holiday pay will be contributed to the Motion Picture Industry Pension Plan and credited to the appropriate employee pension plan account. Money so contributed shall not be returned to the employee and shall fully discharge the Producer's and the Local Union's obligations hereunder to the employee with respect to the payment of holiday and/or vacation pay.

(ii) With respect to employees on payroll:

(A) On or after March 15 of the year following the calendar year in which vacation and/or holiday pay was earned, the Producer shall either:

(1) mail or deliver to such employee vacation and/or holiday pay; or

(2) notify each such employee to request holiday pay pursuant to the provisions of this Agreement and schedule a vacation according to this Agreement.

(B) In the event the employee fails to request such holiday pay and/or to schedule a vacation within thirty (30) days after the date of mailing of the notice referred to in subparagraph (f)(2)(ii)(A)(2) above, the Producer shall notify the Local Union of the names of those employees who have not claimed such pay and/or scheduled their vacation.

(C) The Local Union shall, within thirty (30) days after receipt of the notice referred to in subparagraph (f)(2)(ii)(B) above, endeavor to notify the employee and advise the employee to claim holiday pay and to schedule a vacation.

(D) On or about March 15 of the second calendar year, employees who have not claimed their vacation and/or holiday pay will be notified that unless claimed by July 15 of that year, such pay will be sent to the Motion Picture Industry Pension Plan. On or about May 15 of the second calendar year, Producer will furnish to the Local Union a list showing the names of those employees who have not claimed vacation and/or holiday pay and the amount of vacation and/or holiday pay due to each, together with a notice that unless claimed by

July 15, such holiday and/or vacation pay will be sent to the Motion Picture Industry Pension Plan.

(E) On or about July 15 of the second calendar year, unclaimed vacation and/or holiday pay will be contributed to the Motion Picture Industry Pension Plan and credited to the appropriate employee pension plan account. Money so contributed shall not be returned to the employee and shall fully discharge the Producer's and Local Union's obligations hereunder with respect to the payment of vacation and/or holiday pay.

(3) New signatory Producers shall adhere to the practice of paying vacation and holiday pay currently on a weekly basis unless other arrangements are made by them with the IATSE.

10. Rest Periods

The following provision applies to employees employed on a motion picture, part of a mini-series or episode of a series which commences principal photography on or after November 3, 2024. Otherwise, Paragraph 10 of the 2021 Agreement shall apply.

(a) Daily Rest Period

(1) The daily rest period shall be ten (10) hours, except as otherwise provided in subparagraph (2) below. If the daily rest period is invaded by no more than one (1) hour for an "On Production" employee (or no more than two (2) hours for an "Off Production" employee) following dismissal from a studio or nearby location, the employee shall be paid additional double time for all such invaded time. When this penalty is applicable, if the daily rest period is invaded by one-half hour or less, the penalty shall be payment of one-half hour of additional double time; and if the daily rest period is invaded by more than one-half hour, the penalty shall be computed in one-tenth hour increments (*e.g.*, a thirteen (13) minute invasion would result in payment of additional double time for one-half hour, and a thirty-six (36) minute invasion would result in payment of additional double time for six-tenths of an hour). Otherwise, the penalty for an invasion of the daily rest period shall be as provided in Paragraph 11(b) below.

(2) The daily rest period for an employee assigned through studio/technical production services shall be ten (10) hours when the employee is employed at a location within the studio zone (or secondary studio zone) and eight (8) hours following dismissal from a studio or nearby location. The penalty for an invasion of the daily rest period shall be as provided in Paragraph 11(b) below.

(3) When the daily rest period is invaded, intervening time of less than five (5) hours between dismissal and call-back to work shall be work time; intervening time of five (5) or more hours shall not be work time. When intervening time is less than five (5) hours, such time may be applied as part of the "call-back" guarantee. All employees are paid at their scheduled Regular Basic Hourly Rates.

Minimum Guarantees for "Call-backs" During Daily Rest Period Following Dismissal		
Classification	Any Day Other Than a Holiday or the Sixth or Seventh Day Worked in an Employee's Workweek	Sixth or Seventh Day Worked in an Employee's Workweek and Holidays*
Daily Employees	4 hours at 1½; 1½ thereafter	3 hours at double time; double time thereafter
Weekly Employees	½ minimum call	½ minimum call

* The above "call-back" guarantees for the sixth or seventh day worked in an employee's workweek or holiday do not apply when employee reports to work on such days within the appropriate daily rest period following dismissal from work starting on the previous day. In such event, the "call-back" guarantee is the minimum call in hours as specified in Paragraph 1.

(4) By way of clarification, the parties agree that forced calls are triggered by time worked, rather than by time paid.

(b) Weekend Rest Period

(1) Weekend Rest Period for Employees Who Work a Five (5) Consecutive Day Workweek

An employee who works five (5) consecutive days in the workweek shall be entitled to a rest period of fifty-four (54) hours, inclusive of the daily rest period.

The weekend rest period may be reduced to fifty (50) hours, inclusive of the daily rest period, in the following circumstances:

(i) The fifth day of the workweek is no longer than twelve (12) hours worked; and either

(ii) (A) exterior night shooting, as called for in the script, is scheduled for the fifth day of the workweek;

(B) work on the fifth day of the workweek takes place at a shooting location, access to which is limited to certain hours; or

(C) work on the fifth day of the workweek is delayed due to health and safety concerns as a result of weather or a natural hazard that occurs during the course of the employee's work shift.

(iii) Producer may utilize the foregoing exceptions:

(A) once on a one-time motion picture 66 minutes or more but less than 85 minutes in length;

(B) no more than once every six (6) weeks on episodic series and mini-series; and

(C) twice on a theatrical motion picture or a one-time motion picture 85 minutes or more in length.

(2) Weekend Rest Period for Employees Who Work a Six (6) Consecutive Day Workweek

An employee who works six (6) consecutive days in the workweek shall be entitled to a rest period of thirty-two (32) hours, inclusive of the daily rest period.

(3) Weekend Rest Period for Employees Whose Sixth Day Worked Occurs on the Seventh Day of the Workweek

An employee whose sixth day worked occurs on the seventh day of the workweek shall be entitled to a rest period of thirty-two (32) hours between the fifth day worked and the seventh day of the workweek, inclusive of the daily rest period.

(4) The penalty for invasion of the weekend rest periods set forth in subparagraph (b)(1)-(3) above shall be payment of additional double time for the invaded hours only. When this penalty is applicable, if the weekend rest period is invaded by one-half hour or less, the penalty shall be payment of one half hour of additional double time; and if the weekend rest period is invaded by more than one-half hour, the penalty shall be computed in one-tenth hour increments (*e.g.*, a thirteen (13) minute invasion would result in payment of additional double time for one-half hour, and a thirty-six (36) minute invasion would result in payment of additional double time for six-tenths of an hour).

(5) The rest periods set forth in subparagraph (b)(1)-(3) above do not apply to a workweek shift.

(c) Rest periods shall be measured from: (1) dismissal when the employee is employed in the studio or studio zone; (2) the time the employee is deemed to have reached the perimeter of the Los Angeles thirty-mile zone for employees working in the secondary studio zone; or (3) the time the employee is deemed to have reached the place of reporting when working on a nearby location.

11. Golden Hour Provisions

Employees hired on a daily basis shall be entitled to the following provisions relating to so-called Golden Hours:

(a) (1) All time worked at a studio zone (or secondary studio zone) location[4] or nearby location, including a combination of work in the same shift of work between a studio and any of such locations, in excess of fourteen (14) consecutive hours (including meal periods) from the time of reporting for work shall be Golden Hours and shall be paid for at the following rates:

Occurring on Any Day Other than a Studio Holiday or the Sixth or Seventh Day Worked in an Employee's Studio Workweek: Two (2) times the scheduled Regular Basic Hourly Rate for all hours worked in excess of fourteen (14) consecutive hours and, effective for motion pictures, new mini-series and seasons of series commencing principal photography on or after August 4, 2024, three (3) times the scheduled Regular Basic Hourly Rate for all hours worked in excess of fifteen (15) consecutive hours.

Occurring on the Sixth Day Worked in an Employee's Studio Workweek: Three (3) times the scheduled Regular Basic Hourly Rate for all hours worked in excess of fourteen (14) consecutive hours and, effective for motion pictures, new mini-series and seasons of series commencing principal photography on or after August 4, 2024, four and one-half (4.5) times the scheduled Regular Basic Hourly Rate for all hours worked in excess of fifteen (15) consecutive hours.

Occurring on the Seventh Day Worked in an Employee's Studio Workweek or Holidays: Four (4) times the scheduled Regular Basic Hourly Rate for all hours worked in excess of fourteen (14) consecutive hours and, effective for motion pictures, new mini-series and seasons of series commencing principal photography on

[4] See Paragraph 21(d)(2) for the Golden Hour rules that apply when an employee reports to work outside a studio and within the studio zone or secondary studio zone.

or after August 4, 2024, six (6) times the scheduled Regular Basic Hourly Rate for all hours worked in excess of fifteen (15) consecutive hours.

(2) In a shift of work all of which occurs solely on the premises in a studio, all time worked in excess of twelve (12) consecutive hours (including meal period) from the time of reporting for work shall be Golden Hours and shall be paid at the following rates:

Occurring on Any Day Other than a Holiday or the Sixth or Seventh Day Worked in an Employee's Studio Workweek: Two (2) times the scheduled Regular Basic Hourly Rate for all hours worked in excess of twelve (12) consecutive hours and, effective for motion pictures, new mini-series and seasons of series commencing principal photography on or after August 4, 2024, three (3) times the scheduled Regular Basic Hourly Rate for all hours worked in excess of fifteen (15) consecutive hours.

Occurring on the Sixth Day Worked in an Employee's Studio Workweek: Three (3) times the scheduled Regular Basic Hourly Rate for all hours worked in excess of twelve (12) consecutive hours and, effective for motion pictures, new mini-series and seasons of series commencing principal photography on or after August 4, 2024, four and one-half (4.5) times the scheduled Regular Basic Hourly Rate for all hours worked in excess of fifteen (15) consecutive hours.

Occurring on the Seventh Day Worked in an Employee's Studio Workweek or Holiday: Four (4) times the scheduled Regular Basic Hourly Rate for all hours worked in excess of twelve (12) consecutive hours and, effective for motion pictures, new mini-series and seasons of series commencing principal photography on or after August 4, 2024, six (6) times the scheduled Regular Basic Hourly Rate for all hours worked in excess of fifteen (15) consecutive hours.

(3) For "on production" employees only who are employed on television productions and whose shift of work occurs solely on the premises in a studio, or at a studio zone (or secondary studio zone) location, or at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location, Golden Hours as provided in subparagraphs (1) and (2) above and in Paragraph 21(d)(2) shall be based on hours worked, rather than elapsed. For example, if such an employee works solely at a studio, all time worked in excess of twelve (12) work hours shall be Golden Hours and shall be paid for in accordance with subparagraph (2) above.

(b) Except as provided in Paragraph 10(a)(1) and (2), once an employee is on Golden Hours, all work time thereafter (including meal periods, but excluding interruptions as defined below) shall be paid for at the applicable Golden Hour rate until the employee shall have received a rest period of not less than eight (8) consecutive hours. (Deductible meal periods shall not be included in work time which is to be paid for at the applicable Golden Hour rate for "on production" employees employed on television productions whose shift of work occurs solely on the premises in a studio, at a studio zone (or secondary studio zone) location, at a nearby location, or at a combination of a studio and a studio zone (or secondary studio zone) and/or nearby location.)

If an employee reaches the Golden Hour rate applicable to the seventh day worked and continues to work past midnight on such seventh day worked, such rate shall apply until the employee is dismissed for a period of five (5) or more consecutive hours. If such dismissal is for five (5) or more hours but less than eight (8) hours, the employee shall revert to the regular weekday Golden Hour rate until dismissed for a period of eight (8) consecutive hours.

This subparagraph (b) does not apply to the weekend rest period provisions in Paragraph 10(b).

(c) To determine (1) when Golden Hours begin, or (2) the number of Golden Hours to be paid for once Golden Hours have begun, the following provisions shall apply:

WHEN INTERVENING TIME BETWEEN DISMISSAL AND CALL-BACK TO WORK IS LESS THAN FIVE (5) HOURS	WHEN INTERVENING TIME BETWEEN DISMISSAL AND CALL-BACK TO WORK IS BETWEEN FIVE (5) HOURS AND THE END OF THE APPLICABLE REST PERIOD IN PARAGRAPH 10(a) (OTHER THAN AS PROVIDED IN PARAGRAPHS 10(a)(1) AND 10(a)(2) FOR INVADED HOURS ONLY)	WHEN INTERVENING TIME BETWEEN DISMISSAL AND CALL-BACK IS PAID AT INVADED HOURS ONLY UNDER PARAGRAPHS 10(a)(1)	WHEN INTERVENING TIME BETWEEN DISMISSAL AND CALL-BACK EXCEEDS THE APPLICABLE REST PERIOD
(Work Time)	(Interruption)	(Invaded by one (1) hour or less for "on production" employees or two (2) hours or less for "off production" employees under Paragraphs 10(a)(1) and 10(a)(2))	(Full rest period)
Intervening time is work time and is added to previous and subsequent work time.	Intervening time is not work time, but previous and subsequent work time are added together to determine (1) and (2) above.	Intervening time breaks accumulation of hours toward the Golden Hour point and stops Golden Hours if once begun; invaded hours paid at additional double time. (See paragraph 10(a)(1) above.)	Intervening time breaks accumulation of hours toward the Golden Hour point and stops Golden Hours if once begun.

This subparagraph (c) does not apply to the weekend rest period provisions in Paragraph 10(b).

(d) No Clause.

(e) Compensation for Golden Hours shall be used only to pay for Golden Hours and shall supersede and replace any other compensation for work time during Golden Hours. However, in the event of a forced

call, Golden Hours may be used to fulfill minimum call guarantees on the day(s) of the forced call.

12-14. No Clauses.

15. Cancellation of Calls

(a) If, at the time of a call, the employee called is not on the employer's payroll, such call may not be cancelled.

(b) No calls may be cancelled after an employee has been dismissed for the day and has left the work site.

(c) Calls may be cancelled or changed (except as provided in subparagraphs (a) and (b) above) if made: (1) before 8:00 p.m. of the day preceding the call; or (2) with six (6) hours' notice on the day of the call, provided such notice is given after 7:00 a.m. on the day of the call.

(d) In addition to (c) above, calls may be pushed to a later hour provided that the employee receives at least nine (9) hours' notice of the new call time.

For example, an "on production" employee working at the studio is dismissed at 8:00 p.m. and given a call time of 7:00 a.m. for the next day. The Producer wishes to push the employee's call time to 9:00 a.m. The Producer may change the employee's call time to 9:00 a.m. by giving the employee notice of the change prior to midnight.

(e) Notwithstanding the above, the Producer may issue a "weather-permitting" call for extreme heat, extreme cold, extreme wind, snow, sleet, ice storms, fire hazard as identified by the National Weather Service, smoke conditions or hurricanes to an employee prior to the employee's dismissal for the day and for persons not on payroll up to twelve (12) hours prior to their call time (even if a call had previously been given). The Producer shall provide notice to the IATSE upon the issuance of a "weather-permitting" call. Inadvertent failure to provide notice to the IATSE is not subject to grievance and arbitration. The Producer may cancel a "weather-permitting" call up to four (4) hours prior to the employee's call time. An employee who is notified not to report to work shall be paid four (4) hours of pay at straight time if employed by the day or one-tenth (1/10th) of the weekly rate if employed by the week, which shall be subject to fringe contributions; however, if the notification to the employee is untimely, the employee shall be paid for an eight (8) hour minimum call (or the applicable minimum call if less than eight (8) hours), which shall be subject to fringe contributions.

The foregoing is in addition to the Producer's rights under subparagraphs (c) and (d) above.

The IATSE agrees that it will give good faith consideration to a request by the Producer to issue a "weather-permitting" call under this subparagraph (e) for other weather conditions.

16. No Clause.

17. Time Cards and Computation of Work Time

(a) The employee's classification and wage schedule, starting and finishing time, deductible meal periods, rate changes and penalties, if any, shall be shown on the time card. Any items changed after the time card is approved must be reviewed by the employee.

(b) Work time shall be computed from the time ordered to report at department headquarters until dismissed at department headquarters.

(c) The IATSE and an individual Producer may agree to relocate the time clock at a place other than an employee's department headquarters. The IATSE shall not unreasonably deny a request for relocation; provided, however, not more than one such request shall be made during the term of this Agreement.

When a designated time clock is established at a place other than an employee's department headquarters, work time shall be computed from the time the employee is ordered to report to the designated time clock location until dismissed at same location. Employees shall be given sufficient time to travel to and from such designated time clock and their department headquarters and work site. In the event of a dispute as to relocation of a time clock, the matter shall be submitted to the President of the IATSE and the President of the AMPTP for resolution.

(d) All time shall be computed in one-tenth hour (six (6) minute) periods.

18. Stand-by Calls

There shall be no stand-by or relay calls. Holidays or days that would otherwise constitute the sixth or seventh day worked in the employee's workweek are not considered regular days of work. When an employee is dismissed on the fifth day worked in the employee's workweek with a call for work on the first day of the following workweek, it shall not be considered a relay or stand-by call.

The parties agree that the relay call prohibition shall not apply when an employee is not required to report to work on the day immediately prior to or following a holiday, which day would otherwise be a regularly-scheduled workday. For example, suppose an employee ordinarily works on a Monday through Friday schedule and December 25 (the Christmas holiday) falls on a Thursday. If the employee is not required to report to work on Friday, the employee may be given a call for the following Monday (December 29). As a further example, suppose the same facts as above except that Christmas falls on a Tuesday. If the employee is not required to work on the preceding Monday (December 24), the employee may be given a call on the preceding Friday (December 21) to return to work on Wednesday (December 26).

19. Pay-off Requirements

(a) The regular pay day will be on Thursday (holiday weeks excluded). An employee who is laid off and requests pay shall be paid at time of layoff or the employee's pay check will be mailed within twenty-four (24) hours, excluding Saturdays, Sundays and holidays.

(b) If, due to the fault of the Producer, an employee does not receive wages or salary on a timely basis, the Producer shall, within three (3) days after being so notified by the employee, issue a check in payment of same to the employee.

(c) The Producer agrees to use its best efforts to break down overtime payments on the employee's pay check stub and to show amounts paid as meal penalties.

20. Meal Periods and Meals

The meal period provisions below apply to both "On Production" and "Off Production" employees.

(a) Meal periods shall be not less than one-half (½) hour nor more than one (1) hour in length. Not more than one (1) meal period shall be deducted from work time for an employee during the minimum call. A second meal period may be deducted from work time for those employees who work in excess of the minimum call. The minimum guarantee of work time after an evening meal shall be one and one-half (1½) hours. This guarantee does not apply when such meal is supplied at the Producer's expense.

(b) The employee's first meal period shall commence within six (6) hours following the time of first call for the day; succeeding meal

periods for the same employee shall commence within six (6) hours after the end of the preceding meal period. A twelve (12) minute grace period may be called for production efficiency prior to imposition of any meal penalty. Such grace period shall not be scheduled nor automatic nor is it intended for everyday use. The twelve (12) minute grace period may not be utilized when the meal period has been extended as permitted by subparagraph (c) below. An employee's first meal period shall commence no earlier than two (2) hours after such employee reports for work, except as provided in subparagraph (d) below.

The Producers and the IATSE agree that they will work with the DGA and/or production executives in an effort to ensure that employees are provided the opportunity to take contractually-prescribed meal breaks. A meeting of representatives of the AMPTP, IATSE and DGA to discuss the provision of meal breaks to employees covered by the Basic Agreement in a timely manner shall take place as soon as practicable but in no event later than January 31, 2022.

Upon the Local Union filing a claim that the Producer has violated the foregoing, it shall immediately notify the designated representative of the Producer. The Local Union and such representative of the Producer shall meet or confer in an attempt to resolve the dispute. In the event that no resolution is reached during such meeting or conference, the Local Union or the Producer may, within three (3) business days, request a hearing before a Special Committee consisting of three (3) representatives designated by the AMPTP and three (3) representatives designated by the IATSE.

The Special Committee shall investigate the facts of the case and mediate the dispute. In the event that the Special Committee is unable, through mediation, to achieve a resolution satisfactory to all parties, then the Local Union may proceed to arbitration.

In addition, Producers agree that the IATSE may request meetings on a Producer-by-Producer basis to discuss recurring issues with the provision of meal breaks to employees covered by the Basic Agreement.

(c) The meal interval may be extended one-half (½) hour without penalty when used only for wrapping up or to complete the camera take(s) in progress, until print quality is achieved. Such extension shall not be scheduled nor automatic. In the case of Gang Bosses and/or other "Off Production" employees who normally overlap shifts, the meal interval will be extended not to exceed one-half (½) hour without penalty.

(d) If any member of the company after commencement of work time is given a reasonable hot breakfast, without deducting the time spent in eating (30 minutes) from work time, then the first meal may be six (6) hours after such breakfast, except that when such breakfast is given within one (1) hour of the general crew call (either before or after), the first meal for such employee shall be due at the same time as a meal is due for the general crew. The parties hereby confirm that the reference to "a reasonable hot breakfast" means a meal appropriate to the time of day.

(e) When an "On Production" employee is away from home studio, Producer will supply meals (except when work is at another studio which has adequate meal facilities).

(f) When an "Off Production" employee on a nearby location is required to work where convenient meal facilities are lacking, the Producer will furnish meals unless employee is notified the night before reporting for work that the employee is to work where such facilities are lacking. However, in no event shall such employee be required to furnish more than one meal per day.

(g) When the Producer furnishes meals to a shooting unit off any lot, and an "Off Production" crew is working on the same site at the same time for the same unit, the Producer will likewise furnish meals to the "Off Production" crew.

(h) (1) Except as provided in subparagraph (2) below, the meal penalty for delayed meals shall be computed as follows:

First one-half (½) hour meal delay or fraction thereof .....$ 7.50

Second one-half (½) hour meal delay or fraction thereof.....$10.00

Third and fourth one-half (½) hour meal delay or fraction thereof.....$12.50

Fifth and each succeeding one-half (½) hour meal delay or fraction thereof.....$25.00

For any workweek in which an employee is entitled to more than twenty (20) meal period penalties, all subsequent meal period penalties for that employee in that workweek shall be compensated at one (1) hour of pay at the prevailing rate for each one-half (½) hour of meal delay or fraction thereof.

(2) The meal penalty for delayed meals for employees employed on television motion pictures shooting in a studio shall be computed as follows:

First one-half (½) hour meal delay or fraction thereof .....$ 8.50

Second one-half (½) hour meal delay or fraction thereof.....$11.00

Third and fourth succeeding one-half (½) hour meal delay or fraction thereof.....$13.50

Fifth and each succeeding one-half (½) hour meal delay or fraction thereof.....$25.00

For any workweek in which an employee is entitled to more than twenty (20) meal period penalties, all subsequent meal period penalties for that employee in that workweek shall be compensated at one (1) hour of pay at the prevailing rate for each one-half (½) hour of meal delay or fraction thereof.

Such allowances shall be in addition to the compensation for work time during the delay and shall not be applied as part of any guarantee.

(i) As an alternative to the foregoing provisions of this Paragraph as they relate to "on production" employees, the Producer, at its option, may institute "French hours" on a daily basis for "on production" employees, with the approval of a majority of the IATSE-represented crew. An employee's consent to the use of a "French hours" meal system shall not be a condition of employment.

III. STUDIO ZONE AND SECONDARY STUDIO ZONE DEFINITIONS AND WORKING CONDITIONS

21. Studio Zone

(a) Studio Zone Defined

The studio zone shall be the area within a circle thirty (30) miles in radius from Beverly Boulevard and La Cienega Boulevard, Los Angeles, California and includes Agua Dulce, Castaic (including Lake Castaic), Leo Carillo State Beach, Ontario International Airport, Piru and Pomona (including the Los Angeles County Fair Grounds). The

Metro-Goldwyn-Mayer, Inc. Conejo Ranch property shall be considered as within the studio zone. (See Exhibit "Z" attached.)

(b) Work Time

Studio rates and working conditions shall prevail for all work performed within the studio zone. However, for newly-called employees and those employees notified on the previous day prior to their departure from the studio (or the zone location) to report at the zone location, work time shall begin and end at the zone location; otherwise, work time shall begin and end at the studio. Such work time includes travel time both ways between the studio and the zone location.

(c) Transportation Within the Studio Zone

Except as otherwise provided herein, with respect to work at any studio zone location, Producer shall either furnish transportation to the employee or, at its option, may require employee to report at such location, in which case it will allow mileage of thirty cents (30¢) per mile computed between the studio and zone location and return. This allowance shall be paid on the employee's pay check that covers the payroll week in which the mileage was incurred. Employee shall not be requested to transport other employees or equipment (other than trade tools). The studio shall have the right to require the employee to report (subject to the same mileage allowance between the studio and the pick-up point) at a pick-up point within the studio zone for subsequent transportation furnished by the studio from such pick-up point to nearby location and return to the pick-up point. Work at another studio is not a "zone location." The IATSE will not unreasonably deny a request for waiver of the mileage allowance for employees who report to a "zone location" which is a regular place of employment for a production. As to theatrical motion pictures only, the Producer shall not be required to pay a mileage allowance to any employee reporting to a "zone location" within Los Angeles County which is within a ten (10) mile radius from a point to be designated by the Producer. Commencing outside the ten (10) mile radius, a mileage allowance will be paid as provided above. Secured parking will be provided at such locations as hereinafter required in this provision.

(d) Reporting Within the Zone

As to an employee reporting to a designated site within the studio zone:

(1) If there are any moves required in the zone from one location to another, or to a nearby location, the employees will be transported to and from such other location.

(2) Golden Hours - When this provision applies, if an employee reports for work outside a studio and within the zone, the Golden Hour pay rates will commence after twelve (12) elapsed hours, except that on television productions, "Golden Hour" pay rates for "on production" employees shall commence after twelve (12) hours worked as provided in Paragraph 11(a)(3).

(e) Courtesy Housing – Prior to August 4, 2024, upon request of an employee who is required to work in excess of fourteen (14) hours in the Los Angeles studio zone and who advises the Producer of being too tired to drive home safely, Producer shall provide the employee either courtesy housing or round trip transportation from the designated crew parking area to home and return at the Producer's expense. Producer shall have no responsibility for the personal vehicle of an employee who elected to use a personal vehicle in lieu of Producer-provided transportation.

On or after August 4, 2024, when an employee is required to work in excess of fourteen (14) hours in the studio zone, Producer shall offer the employee either courtesy housing or round trip transportation, at the Producer's election. Round trip transportation shall be from the designated crew parking area to home and return at the Producer's expense. Producer shall inform employees of the availability of courtesy housing or round trip transportation. Employees shall not be required to secure their own courtesy housing or round trip transportation. Producer must supply and arrange for sufficient courtesy housing/round trip transportation to accommodate all employees who may request the same. In this circumstance, an employee who chooses to obtain transportation through a ride share service such as Uber or Lyft shall be reimbursed upon submission of a receipt.

Courtesy housing, when offered, must be available to the employee for at least the applicable daily rest period, or until the employee's call time, whichever is earlier.

Producer shall provide secured parking for employees utilizing courtesy housing/round trip transportation when the employee's

vehicle is left at the production location. If an employee has driven to the worksite when Producer offered the employee transportation, Producer shall have no responsibility for the personal vehicle of the employee.

Producer shall include information on the call sheet informing employees of these new provisions obligating the Producer to offer either courtesy housing or round trip transportation, which shall include the name and contact information of the individual responsible for coordinating the same on each production. Producer shall also include a joint message from the Producer and the Union in the start paperwork encouraging employees to utilize courtesy housing/round trip transportation and reminding employees of their right to request the same whenever they are too tired to drive.

Provision of courtesy housing shall not trigger distant location terms and conditions.

(f) Parking Facilities

When an employee reports for work within the studio zone other than at a studio, the Producer will pay for parking in a supervised public parking lot. If no such public parking is available, the Producer will provide supervised or secured parking.

(g) Material Violations

If the Local Union claims that a material violation of Section III is occurring with respect to the employees covered by this Agreement, then:

(1) Such Local Union shall immediately notify the designated representative of Producer, the IATSE, the AMPTP and CSATF.

(2) Such Local Union and such representative of the Producer shall immediately settle the dispute or determine whether or not there is a material violation of this Section.

(3) In the event the Local Union and the Producer do not settle the dispute or make such a determination as above provided, then the IATSE, the AMPTP and CSATF must, within twenty-four (24) hours after receipt of such notice of the alleged material violation, determine whether or not there is such a material violation. Such a determination shall be final and binding upon the parties and the employees subject to this Agreement.

If it is so determined that there is such a material violation, this studio zone provision: (i) with respect to television films, shall be suspended in respect to production of the television episode involved; and (ii) with respect to a theatrical motion picture, shall be suspended in respect to production of the theatrical picture involved for a period of fifteen (15) calendar days following the determination that there is such a material violation. Provided, however, Producer shall not reschedule the shooting from the zone to the studio in order to avoid the application of this provision.

(4) Alleged violations of this studio zone provision shall not be subject to the Grievance and Arbitration Procedure of Article 7.

22. <u>Secondary Studio Zone</u>

(a) The secondary studio zone shall be the area extending ten (10) miles from the perimeter of the studio zone and including John Wayne Airport and the City of Huntington Beach in its entirety. It does not include any of the areas that fall within the definition of the studio zone in Paragraph 21 above.

(b) When an employee is directed to report to a location within the secondary studio zone, the following shall apply:

(1) Producer shall notify employees not less than twenty-four (24) hours in advance that it intends to require employees to report to a location within the secondary studio zone. Such notification shall not constitute a work call.

(2) Mileage shall be paid from the studio or production office to and from the location within the secondary studio zone. In addition, the Producer shall pay a $4.50 per day allowance to each employee asked to report within the secondary studio zone.

(3) Prior to August 4, 2024, courtesy housing shall be offered to those employees who work in excess of twelve (12) hours in the secondary studio zone. In the alternative, the Producer may provide round trip transportation to home and return at the Producer's expense.

On or after August 4, 2024, when an employee is required to work in excess of twelve (12) hours in the secondary studio zone, Producer shall offer the employee either courtesy housing or round trip transportation, at the Producer's election. Round trip transportation shall be from the designated crew parking area to home and return at the Producer's expense. Producer shall inform employees of the availability of courtesy housing or round trip transportation. Employees shall not be

required to secure their own courtesy housing or round trip transportation. Producer must supply and arrange for sufficient courtesy housing/round trip transportation to accommodate all employees who may request the same. In this circumstance, an employee who chooses to obtain transportation through a ride share service such as Uber or Lyft shall be reimbursed upon submission of a receipt.

Courtesy housing, when offered, must be available to the employee for at least the applicable daily rest period, or until the employee's call time, whichever is earlier.

Producer shall provide secured parking for employees utilizing courtesy housing/round trip transportation when the employee's vehicle is left at the production location. If an employee has driven to the worksite when Producer offered the employee transportation, Producer shall have no responsibility for the personal vehicle of the employee.

Producer shall include information on the call sheet informing employees of these new provisions obligating the Producer to offer either courtesy housing or round trip transportation, which shall include the name and contact information of the individual responsible for coordinating the same on each production. Producer shall also include a joint message from the Producer and the Union in the start paperwork encouraging employees to utilize courtesy housing/round trip transportation and reminding employees of their right to request the same whenever they are too tired to drive.

Provision of courtesy housing shall not trigger distant location terms and conditions.

(4) Rest periods shall be calculated from the perimeter of the thirty-mile studio zone. A designated representative of the Producer and a designated representative of the IATSE shall determine the amount of time needed to travel between the secondary studio zone location and the perimeter of the thirty-mile studio zone for purposes of calculating rest periods. In the event of a dispute, the matter shall be referred to a representative of the Union and to the Labor Relations representative of the Producer for resolution.

(5) Except as otherwise provided in this Paragraph 22, all of the other provisions applicable to an employee reporting within the studio zone shall apply.

22.1 Use of Personal Vehicle

When an employee uses a personal vehicle at the Producer's request to conduct business during the workday within the studio zone or the secondary studio zone (and not for commuting purposes), the Producer shall reimburse the employee for mileage at the then-current IRS rate or shall make other arrangements with the employee for payment as allowed under applicable law (*e.g.*, car allowance). It is understood that if transportation is offered by the Producer, no mileage reimbursement of any kind is required.

23. Zone Waivers

The IATSE agrees to continue to grant waivers on the same basis as it has in the past for locations that are outside the studio zone and the secondary studio zone, such as Lake Hughes, Elizabeth Lake and the Nikken Building in Irvine.

24. Courtesy Housing and Transportation Within New York Thirty Mile Zone and Production Centers

Prior to August 4, 2024, upon request of an employee who is required to work in excess of fourteen (14) hours within a radius of thirty (30) miles of Columbus Circle in the New York metropolitan area or in a "Production Center" (as defined below) and who advises the Producer of being too tired to drive home safely, Producer shall provide the employee either courtesy housing or round trip transportation from the designated crew parking area to home and return at the Producer's expense.[5] The Producer shall have no responsibility for the personal vehicle of an employee who elected to use a personal vehicle in lieu of Producer-provided transportation.

On or after August 4, 2024, when an employee is required to work in excess of fourteen (14) hours within a radius of thirty (30) miles of Columbus Circle in the New York metropolitan area or in a "Production Center" (as defined below), Producer shall offer the employee either courtesy housing or round trip transportation, at the Producer's election. Round trip transportation shall be from the designated crew parking area to home and return at the Producer's expense.[6] Producer shall inform employees of the availability of courtesy housing or round trip transportation. Employees shall not be required to secure their own courtesy housing or round trip transportation. Producer must supply and

[5] Round trip transportation may include public transportation if reasonable under the circumstances.

[6] Round trip transportation may include public transportation if reasonable under the circumstances.

arrange for sufficient courtesy housing/round trip transportation to accommodate all employees who may request the same. In this circumstance, an employee who chooses to obtain transportation through a ride share service such as Uber or Lyft shall be reimbursed upon submission of a receipt.

Courtesy housing, when offered, must be available to the employee for at least the applicable daily rest period, or until the employee's call time, whichever is earlier.

Producer shall provide secured parking for employees utilizing courtesy housing/round trip transportation when the employee's vehicle is left at the production location. If an employee has driven to the worksite when Producer offered the employee transportation, Producer shall have no responsibility for the personal vehicle of the employee.

Producer shall include information on the call sheet informing employees of these new provisions obligating the Producer to offer either courtesy housing or round trip transportation, which shall include the name and contact information of the individual responsible for coordinating the same on each production. Producer shall also include a joint message from the Producer and the Union in the start paperwork encouraging employees to utilize courtesy housing/round trip transportation and reminding employees of their right to request the same whenever they are too tired to drive.

Provision of courtesy housing shall not trigger distant location terms and conditions.

A "Production Center" means the area within a thirty (30) mile radius of City Hall in: Anchorage, Alaska; Phoenix, Arizona; Tucson, Arizona; Sacramento, California; San Diego, California; Denver, Colorado; Fort Lauderdale, Florida; Miami, Florida; Orlando, Florida; Atlanta, Georgia; Honolulu, Hawaii; New Orleans, Louisiana; Shreveport, Louisiana; Baltimore, Maryland; Boston, Massachusetts; Detroit, Michigan; Minneapolis-St. Paul, Minnesota; St. Louis, Missouri; Las Vegas, Nevada; Albuquerque, New Mexico; Santa Fe, New Mexico; Charlotte, North Carolina; Wilmington, North Carolina; Cleveland, Ohio; Portland, Oregon; Pittsburgh, Pennsylvania; San Juan, Puerto Rico; Nashville, Tennessee; Austin, Texas; Dallas-Ft. Worth, Texas; Houston, Texas; San Antonio, Texas; Salt Lake City, Utah; Richmond, Virginia; Washington, D.C.; Seattle, Washington; and any other place where a television pilot or series is based.

IV. NEARBY LOCATION DEFINITIONS AND WORKING CONDITIONS

25. Nearby Locations Defined

Nearby locations are those locations outside of the studio zone (or secondary studio zone) on which employees are not lodged overnight, but return to the studio or home at the end of the workday.

26. Work Time; Travel Time

Studio rates and working conditions shall prevail on nearby locations.

27. Transportation

The studio shall furnish transportation to and from nearby locations.

28-30. No Clauses.

V. DISTANT LOCATION MINIMUM WAGE SCALES

31. (a) See distant location wage schedules attached as Appendix "A" to this Agreement.

(b) The regular distant location workweek shall consist of any six (6) consecutive days out of any seven (7) consecutive days, commencing with the first of such six (6) days. However, the six (6) consecutive day requirement shall not apply upon the commencement of any regularly-scheduled, six-day-per-week shift. (For example, on starting a new shift, a schedule that provides for an employee to work on Monday and Tuesday, with Wednesday as the regular day off, and is followed by work on Thursday through the following Saturday does not violate the six (6) consecutive days requirement.)

(c) Employees hired under the "On Call" Schedule shall receive, in addition to their current studio rate, a distant location allowance of six dollars ($6.00) per diem.

(d) The day of departure and the day of return shall be considered distant location days.

(e) Fractional Payroll Weeks

Fractional payroll weeks, including holidays not worked in the employee's workweek, shall be paid at one-fifth (1/5) of the Schedule C rate per day. The guaranteed pay of Weekly Schedule employees who absent themselves without the employer's consent may be reduced one- fifth (1/5) of the weekly guarantee for each day of absence.

(f) Payment Provisions Applicable to the Sixth and Seventh Days in an Employee's Workweek on Distant Location and to Partial Workweeks for Employees Hired under the "On Call" Schedule

(1) Notwithstanding any other provision of this Agreement, the following shall apply to employees hired under the "On Call" schedule with respect to the sixth and seventh days in an employee's workweek on distant location, whether work is performed or not:

(i) For each sixth day worked in an employee's workweek during a full six (6) day workweek, employee shall receive an amount equal to one and one-half (1½) times one-fifth (1/5) of the "on call" weekly rate in effect in addition to the "on call" salary in effect.

(ii) For each sixth day not worked in an employee's workweek during a full six (6) day workweek, employee shall receive an allowance of one-tenth (1/10) of the scheduled minimum "on call" weekly rate, plus pension and health contributions for seven (7) hours.

(iii) For each seventh day not worked in an employee's workweek, employee shall receive an allowance equal to one-tenth (1/10) of the scheduled minimum "on call" weekly rate, plus pension and health contributions for eight (8) hours.

(iv) For each seventh day worked in an employee's workweek, if employee actually performs work at the direction of the Producer, employee shall be paid an additional amount equal to one-third (a) of the "on call" weekly rate in effect. Said amount shall be paid in addition to any amount due for the sixth day in the employee's workweek on distant location pursuant to the above subparagraphs.

The term "rate in effect" means wage scale plus amounts in excess of scale, if any.

Notwithstanding any agreement between employee and Producer, the aggregate compensation paid to such employee shall not be less than the scheduled studio weekly minimum "on call" rate plus any additional

compensation due for the sixth or seventh day in the employee's workweek as required hereinabove and any additional compensation due for work on a recognized holiday as required hereinbelow.

In the event that employee and Producer agree upon an amount of payment for the sixth or seventh day in the employee's workweek different from that prescribed above, the Producer, as a matter of policy, will attempt to give the Union notice of such agreement. An inadvertent failure to give such notice shall not be considered a breach of such policy.

(2) When a day involves no schooling or "on production" work, the one-sixth (1/6) rate applies.

(3) When the sixth day worked in an employee's workweek involves travel and work performed at the direction of the Producer either in school or "on production," the one and one-half (1½) times one-fifth (1/5) rate applies.

(4) When the seventh day worked in an employee's workweek or a holiday involves travel and work performed at the direction of Producer either in school or "on production," the one-third (1/3) rate applies.

(g) Holidays on Distant Location

(1) No Clause.

(2) If a holiday falls on a Saturday, it will be observed on a Saturday.

(3) "On Call" Employee Work on a Recognized Holiday

If an employee hired under the "On Call" schedule is specifically instructed and required by Producer to perform work on a recognized holiday on distant location, under the direction and control of Producer, Producer shall pay such employee one-sixth (1/6) of the employee's "on call" weekly salary in effect for each such recognized holiday so worked. Said amount shall be payable not later than the second Thursday following the employee's return to the studio.

(h) The regular pay day will be on Friday for employees working on distant location, provided that the Producer has made accommodations to allow employees to cash their pay checks on that day.

32. Allowances on Distant Location

Daily employees are guaranteed a four (4) hour straight time pay allowance at the minimum wage rate (not work time) for the sixth or seventh day not worked in the employee's workweek, plus pension and health contributions for eight (8) hours.

33-35. No Clauses.

VI. DISTANT LOCATION DEFINITIONS AND WORKING CONDITIONS

36. Distant Locations Defined

Distant locations are locations on which the employee is required to remain away and be lodged overnight.

37. Traveling Expenses and Accommodations

(a) Traveling Expenses

The employee's necessary traveling expenses, meals and lodging shall be made available at the Producer's expense. For travel anywhere in the United States, Canada and Mexico, the Producer shall furnish air transportation to and from distant location. For travel outside the United States, Canada and Mexico, employees shall be furnished business class air transportation, except that when business class accommodations are not available, employees shall travel first class.

Producer agrees to use its best efforts to furnish and maintain, during travel time, reasonably comfortable riding conditions in the class of transportation provided, avoiding overcrowding and providing proper space for baggage and tools.

Producer will direct the employee to use the Producer's form of transportation to distant location. In those instances in which Producer purchases public air transportation to and from such location site, the Producer agrees to purchase tickets refundable only to Producer.

(b) Accommodations

Employees on distant location shall be entitled to single room housing when it is reasonably available.

38. Location Staffing

Producers agree to the use of Studio Teachers on location to the extent required by applicable laws and regulations.

39. Travel Time, Work-and-Travel Conditions and Pay Provisions

(a) "On call" employees who travel only to or from distant location shall be paid an allowance of one-sixth (1/6) of the scheduled minimum weekly "on call" rate for any day so traveled. Effective August 4, 2024, Producer shall make pension and health contributions based on the employee's actual travel time on such days, with a minimum of four (4) hours and a maximum of eight (8) hours.

(b) - (e) No Clauses.

(f) Travel Insurance

The Producer shall provide accidental death insurance in a sum not less than two hundred thousand dollars ($200,000) for the benefit of the employee's designated beneficiary when the employee is required to travel at the request of the Producer in transportation furnished by the Producer.

Employees shall be permitted to fill out a form specifying a beneficiary. Such form shall be filed with the designated representative of the Producer.

An employee, by refusing in good faith to travel by airplane, will not jeopardize future working opportunities on assignments which do not require travel by airplane.

40-50. No Clauses.

VII. SPECIAL CONDITIONS

50.1 Special Conditions for One-Half Hour and One-Hour Pilots, One-Hour Episodic Television Series, Made-for-Television Mini-Series Commencing Principal Photography on or after August 4, 2024, One-Half Hour Single Camera Prime Time Dramatic Pilots Recorded Digitally Commencing Principal Photography on or After September 29, 2024 and Seasons of One-Half Hour Single Camera Prime Time Dramatic Television Series Recorded Digitally Commencing Principal Photography on or After September 29, 2024 (Other than Pilots, Series or Mini-Series Made for Basic Cable)

This Paragraph 50.1 incorporates the terms and conditions of the Sideletter re: "Special Conditions for One-Half Hour and One-Hour Pilots and One-Hour Episodic Television Series (Other than Pilots or Series Made for Basic Cable)" in the Producer – IATSE Basic Agreement of 2021 (the "2021 One-Hour Sideletter"), as modified by the parties during the 2024 negotiations for a successor agreement to such Basic Agreement.

(a) The special conditions set forth in this Paragraph 50.1 apply to pre-production and production of the following dramatic television motion pictures (other than a pilot, series or mini-series made for basic cable, which are governed by Paragraph 50.4 below), which are committed to be produced in Los Angeles:

(1) One-half hour and one-hour pilots;

(2) One-hour episodic television series, the production of which commences on or after August 1, 1993;

(3) Mini-series commencing principal photography on or after August 4, 2024; and

(4) One-half hour single camera prime time dramatic pilots recorded digitally commencing principal photography on or after September 29, 2024 and seasons of one-half hour single camera prime time dramatic television series recorded digitally commencing principal photography on or after September 29, 2024.

(b) One-Half Hour and One-Hour Pilots and Seasons of One-Hour Series Commencing Principal Photography Prior to August 4, 2024:

The special conditions applicable to one-half hour or one-hour pilots commencing principal photography prior to August 4, 2024 and to seasons of one-hour episodic television series commencing principal photography prior to August 4, 2024 shall be as set forth in the 2021 One-Hour Sideletter, except that:

(1) the wage rates for pilots and the first two (2) production seasons of any series shall be as set forth in the wage schedules of the 2024 West Coast Studio Local Agreements entitled "One-Year Lag Rates" (see Wage Schedules No. 3 and No. 8 of Appendix "A" to this Agreement); and

(2) for subsequent production seasons of any series, the wage rates set forth in the 2024 West Coast Studio Local Agreements for theatrical motion pictures shall apply (see Wage Schedules No. 1 and No. 6 of Appendix "A" to this Agreement).

All terms and conditions other than those special conditions set forth in the 2021 One-Hour Sideletter[7] shall be as provided in the 2024 IATSE Basic Agreement and in the 2024 West Coast Studio Local Agreements.

(c) One-Half Hour and One-Hour Pilots, Seasons of One-Hour Series and Mini-Series Commencing Principal Photography on or after August 4, 2024 and One-Half Hour Single Camera Prime Time Dramatic Pilots and Seasons of One-Half Hour Single Camera Prime Time Dramatic Television Series Recorded Digitally Commencing Principal Photography on or after September 29, 2024:

The following special conditions are applicable to one-half hour or one-hour pilots commencing principal photography on or after August 4, 2024, to seasons of one-hour episodic television series commencing principal photography on or after August 4, 2024 and to mini-series commencing principal photography on or after August 4, 2024. These special conditions shall also apply to one-half hour single camera prime time dramatic pilots recorded digitally which commence principal photography on or after September 29, 2024 and to seasons of one-half hour single camera prime time dramatic series recorded

[7] The terms and conditions addressed by the 2021 One-Hour Sideletter include vacation pay, pay for holidays worked and not worked, overtime, transportation allowance and interchange.

digitally which commence principal photography on or after September 29, 2024.

(1) Wages – The wage rates for pilots, mini-series and the first two (2) production seasons of any series shall be as set forth in the wage schedules of the 2024 West Coast Studio Local Agreements entitled "Rates Reduced by Three Percent (3%)." (See Wage Schedules No. 2 and No. 7 of Appendix "A" to this Agreement.)

For subsequent production seasons of any series, the wage rates set forth in the 2024 West Coast Studio Local Agreements for theatrical motion pictures shall apply. (See Wage Schedules No. 1 and No. 6 of Appendix "A" to this Agreement.)

(2) Vacation – No vacation pay shall be payable for a pilot, a mini-series and the first year of any series; in the second year of the series, vacation will be payable at one-half of the applicable percentage in the West Coast Studio Local Agreements; thereafter, the vacation provisions in the West Coast Studio Local Agreements shall apply.

(3) Holidays Not Worked – No unworked holiday pay shall be payable for a pilot, a mini-series and the first year of any series; in the second year of the series, unworked holiday pay will be payable at one-half of the applicable percentage in the West Coast Studio Local Agreements; thereafter, the unworked holiday provisions in the West Coast Studio Local Agreements shall apply.

(4) Holidays Worked – Each employee working on a holiday shall be paid a minimum of eight (8) hours at double time for such holiday.

(5) Overtime - Daily overtime for hours worked shall be paid at the rate of time-and-one-half for each hour worked after eight (8) work hours, except as otherwise provided in the West Coast Studio Local Agreements; double time, when applicable, shall be paid after twelve (12) work hours; triple time, when applicable, shall be paid after fifteen (15) elapsed hours.

(6) Transportation Allowance - With respect to employees reporting to a "studio zone location," as described in the Basic Agreement and in the West Coast Studio Local Agreements, Producer shall not be required to pay a transportation allowance to any employee who travels to any location in Los Angeles County within a ten (10) mile radius from a point to be determined by the Producer. Producer shall give prior notice to the IATSE of the point so designated. Such point may be changed by Producer at the beginning of each season.

Commencing outside the ten (10) mile radius, a transportation allowance will be paid pursuant to the Basic Agreement and/or the West Coast Studio Local Agreements. Secured parking will be provided at such locations in accordance with the Basic Agreement and the West Coast Studio Local Agreements.

(7) Interchange - Producer shall select employees with the applicable primary skill and "on production" IATSE personnel will be interchangeable in performing bargaining unit work within the IATSE crafts based upon the Videotape Agreement concept.

50.2 Special Conditions for Long-Form Television Motion Pictures (Including Movies-of-the-Week), Made-for-Television Mini-Series Commencing Principal Photography Prior to August 4, 2024 and Two (2) Hour Pilots for Which No Commitment for a Series Exists at the Time of the Pilot Order

This Paragraph 50.2 incorporates the terms and conditions of the Sideletter re: "Special Conditions for Long-Form Television Motion Pictures (Including Movies-of-the-Week, Mini-Series and Two (2) Hour Pilots for Which No Commitment for a Series Exists at the Time of the Pilot Order)" in the Producer – IATSE Basic Agreement of 2021 (the "2021 Long-Form Sideletter"), as modified by the parties during the 2024 negotiations for a successor agreement to such Basic Agreement.

(a) The special conditions set forth in this Paragraph 50.2 apply to made-for-television long-form projects (including movies-of-the-week) and two (2) hour pilots, provided that no commitment for a series is attached to the pilot order,[8] each produced by the Producer in Los Angeles during the term of the 2024 IATSE Basic Agreement. These special conditions also apply to made-for-television mini-series commencing principal photography prior to August 4, 2024 and produced by the Producer in Los Angeles during the term of the 2024 IATSE Basic Agreement.

(b) All of the terms and conditions of the IATSE Basic Agreement of 2024 and the West Coast Studio Local Agreements shall apply, except as provided in this Paragraph 50.2.

(c) These special conditions shall not apply to any post-production work on the productions covered hereunder, and all post-production and lab work shall be performed in accordance with the

[8] If there is a firm commitment for a series at the time the two (2) hour pilot is ordered, Paragraph 50.1 above shall apply.

IATSE Basic Agreement of 2024 and the West Coast Studio Local Agreements.

(d) The roster provisions of the IATSE Basic Agreement and the West Coast Studio Local Agreements are fully applicable; however, prospective employees are free to accept or refuse a call to work on any production covered under this Paragraph 50.2 and any refusal to accept a call will not count as a refusal under the roster provisions of Paragraph 68 of the applicable the West Coast Studio Local Agreements.

(e) Made-for-Television Long-Form Projects (Including Movies-of-the-Week), Two (2) Hour Pilots for Which No Commitment for a Series Is Attached to the Pilot Order and Mini-Series, Each Commencing Principal Photography Prior to August 4, 2024:

The special conditions applicable to made-for-television long-form projects (including movies-of-the-week), mini-series and two (2) hour pilots for which no commitment for a series is attached to the pilot order, each commencing principal photography prior to August 4, 2024, shall be as set forth in the 2021 Long-Form Sideletter, except that the wage rates shall be as set forth in the wage schedules of the 2024 West Coast Studio Local Agreements entitled "Long-Form Sideletter Rates with General Wage Increases." (See Long-Form Wage Schedule No. 3 of Appendix "B" to this Agreement.)

All terms and conditions other than those special conditions set forth in the 2021 Long-Form Sideletter[9] shall be as provided in the 2024 IATSE Basic Agreement and the 2024 West Coast Studio Local Agreements.

(f) Made-for-Television Long-Form Projects (Including Movies-of-the-Week) and Two (2) Hour Pilots for Which No Commitment for a Series Is Attached to the Pilot Order (Other Than Made-for-Television Long-Form Projects and Two (2) Hour Pilots Made for Basic Cable), Each Commencing Principal Photography on or after August 4, 2024:

The following special conditions are applicable to made-for-television long-form projects (including movies-of-the-week) and two (2) hour pilots for which no commitment for a series is attached to the pilot order (other than made-for-television long-form projects and two (2) hour pilots made for basic cable, which are governed by Paragraph

[9] The terms and conditions addressed by the 2021 Long-Form Sideletter include interchange, overtime, meal periods, pay for holidays worked and not worked, vacation pay, transportation allowance and pay for weekly employees, among other provisions.

50.4 below), each commencing principal photography on or after August 4, 2024:

(1) Wages

(i) Wage rates are as set forth in the wage schedules of the 2024 West Coast Studio Local Agreements entitled "Long-Form Sideletter – Rates Reduced by No More than Ten Percent (10%)." (See Long-Form Wage Schedule No. 1 of Appendix "B" to this Agreement.)

(ii) It is the good faith intention of Producer that an employee (other than an employee engaged as Local 44 "Construction Labor" or Local 729 "Set Painter") who works in a pay classification for which a weekly wage rate has not been specified in the applicable West Coast Studio Local Agreement (*e.g.*, Production Painter in Local 729, Grip in Local 80, and Lamp Operator and Lighting Technician in Local 728), and who is employed and paid at the weekly wage rate is being engaged to perform the required work within the classification for all the time that particular work is needed on the project (*e.g.*, Producer expects at the time of hiring to utilize a grip for all three (3) weeks on which grip work is needed during a four (4) week shoot). Otherwise, the applicable hourly or daily rate shall be paid for these classifications. This shall not be construed to be a run-of-the-show guarantee.

However, an employee in the "Construction Labor" and "Set Painter" craft and classifications on pre-production, for which the West Coast Studio Local Agreement does not provide for a weekly salary, shall only be hired as a daily employee.

Any allegation of improper application of the above shall be promptly reviewed by representatives of the affected Local(s), the IATSE International Office and the Labor Relations Department of Producer before filing any grievances on the matter.

(2) Interchange

Staffing will be fully interchangeable with the following crew:

- Art Director (1)
- Camera (4)
- Set Construction as needed
- Grip Operations (4)
- Craft Services (1)
- Sound (¶106 of the Local 695 Agreement is applicable)
- Greensperson
- Electrical Operations (4)
- Special Effects as needed
- Set Dressing (3)

- Production Painter as needed
- First Aid as needed
- Make-up and Hair Stylist (1 each)
- Props (2)
- Wardrobe (2)
- Script Supervisor (1)
- Set Designer as needed

(3) Overtime – Overtime will be paid at the rate of time and one-half after eight (8) hours worked, except that daily overtime for Script Supervisors shall be paid as provided in the Local 871 Agreement (*i.e.*, time and one-half after six (6) hours); double time, when applicable, to be paid after twelve (12) hours worked; and triple time, when applicable, to be paid after fifteen (15) elapsed hours. Overtime pay for weekly employees shall be based on one-fortieth (1/40) of the weekly rate.

(4) Meal periods – The time for breaking for the meal period may be extended by up to one-half hour beyond the time specified in the West Coast Studio Local Agreements without penalty at the request of the Director. Notice for such a delayed break must be given no later than one (1) hour before the meal period and the extension may not be scheduled.

(5) Holidays – Producer will not be required to pay the percentage of salaries for the specified contractual holidays; however, any employee working on such holiday will be paid double time. Weekly employees will be paid for any holiday not worked during their period of employment.

(6) Vacation – Producer will not be required to pay the percentage of salaries as vacation pay.

(7) Transportation Allowance – With respect to employees reporting to a "studio zone location," as described in the Basic Agreement and in the West Coast Studio Local Agreements, Producer shall not be required to pay a transportation allowance to any employee who travels to any location in Los Angeles County within a ten (10) mile radius from a point to be determined by the Producer. Producer shall give prior notice to the IATSE of the point so designated. Such point may be changed by Producer at the beginning of each season. Commencing outside the ten (10) mile radius, a transportation allowance will be paid pursuant to the Basic Agreement and/or the West Coast Studio Local Agreements. Secured parking will be provided at such

locations in accordance with the Basic Agreement and the West Coast Studio Local Agreements.

(8) An employee hired as a weekly employee shall be paid a full week's pay. Producer will not prorate the weekly rate for the purpose of paying the employee on a daily rate or fractional weekly basis, unless the employee elects not to perform the full week's work (*e.g.*, the employee, hired for a week, works three days and quits).

(9) Prior to actual employment, Producer shall inform and provide written information to each employee to be hired of the special conditions applicable to the production.

(10) Producer will provide to the appropriate West Coast Studio Locals the name of the project and, upon request, the names and classifications of the employees who will be employed under the special conditions of this Paragraph 50.2.

(11) The following additional special terms and conditions shall apply only to two (2) hour pilots for which there is no series commitment at the time the pilot is ordered and which are produced under the terms of this Paragraph 50.2.

(i) Producer agrees to produce all future episodes resulting from the two (2) hour production under the episodic television provisions of the IATSE Basic Agreement in Los Angeles County or immediate areas, provided that when the series is required to be produced outside Los Angeles County or immediate areas due to creative reasons only, employment of a majority of the crew from Los Angeles County (or if the episodes are made in one of the "IATSE production cities") will satisfy this condition.

(ii) When the series is based in Los Angeles County, the Producer may do location work outside of Los Angeles County on isolated episodes and employ portions of the crew from Los Angeles County without the number constituting a majority of the crew from Los Angeles County.

(iii) If principal photography of the first episode commences within seventy (70) days of completion of principal photography of the two (2) hour long-form television production, the Producer shall retroactively pay to the IATSE-represented employees who worked on the two-hour television production the wages set forth in the episodic television provisions of the Basic Agreement.

(iv) The AMPTP and the IATSE shall appoint a joint committee to review and monitor any issues relating to the above.

(g) The IATSE agrees to meet and negotiate on a production-by-production basis with respect to new one-hour episodic television series for which the pattern budget does not exceed $1,300,000 in direct costs of production per episode. This approach will allow the parties to tailor the agreement to the specific needs of the production and, thus, is more likely to achieve the goal of encouraging low budget one-hour series production to be done in Los Angeles.

50.3 Made-for-Home Video Productions

This Paragraph 50.3 incorporates the terms and conditions of the Sideletter re: "Made-for-Home Video Productions" in the Producer – IATSE Basic Agreement of 2021, as modified by the parties during the 2024 negotiations for a successor agreement to such Basic Agreement.

A Producer may elect, on a production-by-production basis, for employees employed under the Basic Agreement on made-for-home video productions (including motion pictures made for the videocassette/DVD market), to use either the terms set forth in subparagraph (a) below or the terms of the Theatrical Low Budget Agreement as set forth in subparagraph (b) below.

(a) The terms and conditions applicable to a production that a Producer elects to cover under this subparagraph (a) are as follows:

(1) All of the terms and conditions of the IATSE Basic Agreement of 2024 and the West Coast Studio Local Agreements shall apply, except as provided in this subparagraph (a).

(2) These special conditions shall not apply to any post-production work on the productions covered hereunder, and all post-production and lab work shall be performed in accordance with the IATSE Basic Agreement of 2024 and the West Coast Studio Local Agreements.

(3) The roster provisions of the IATSE Basic Agreement and the West Coast Studio Local Agreements are fully applicable; however, prospective employees are free to accept or refuse a call to work on any production covered hereunder and any refusal to accept a call will not count as a refusal under the roster provisions of Paragraph 68 of the applicable the West Coast Studio Local Agreements.

(4) (i) Wages

(A) Wage rates are as set forth in the wage schedules of the 2024 West Coast Studio Local Agreements entitled "Long-Form Sideletter Rates with General Wage Increases." (See Long-Form Wage Schedule No. 3 of Appendix "B" to this Agreement.)

(B) It is the good faith intention of Producer that an employee (other than an employee engaged as Local 44 "Construction Labor" or Local 729 "Set Painter") who works in a pay classification for which a weekly wage rate has not been specified in the applicable West Coast Studio Local Agreement (*e.g.*, Production Painter in Local 729, Grip in Local 80, and Lamp Operator and Lighting Technician in Local 728), and who is employed and paid at the weekly wage rate is being engaged to perform the required work within the classification for all the time that particular work is needed on the project (*e.g.*, Producer expects at the time of hiring to utilize a grip for all three (3) weeks on which grip work is needed during a four (4) week shoot). Otherwise, the applicable hourly or daily rate shall be paid for these classifications. This shall not be construed to be a run-of-the-show guarantee.

However, an employee in the "Construction Labor" and "Set Painter" craft and classifications on pre-production, for which the West Coast Studio Local Agreement does not provide for a weekly salary, shall only be hired as a daily employee.

Any allegation of improper application of the above shall be promptly reviewed by representatives of the affected Local(s), the IATSE International Office and the Labor Relations Department of Producer before filing any grievances on the matter.

(ii) Interchange

Staffing will be fully interchangeable with the following crew:

- Art Director (1)
- Camera (4)
- Set Construction as needed
- Grip Operations (4)
- Craft Services (1)
- Production Painter as needed
- Sound (¶106 of the Local 695 Agreement is applicable)
- Greensperson
- Electrical Operations (4)
- Special Effects as needed
- Set Dressing (3)
- Props (2)
- Wardrobe (2)

- First Aid as needed
- Make-up and Hair Stylist (1 each)
- Script Supervisor (1)
- Set Designer as needed

(iii) Overtime – Overtime will be paid at the rate of time and one-half after eight (8) hours worked, except that daily overtime for Script Supervisors shall be paid as provided in the Local 871 Agreement (*i.e.*, time and one-half after six (6) hours); and double time, when applicable, to be paid after fourteen (14) elapsed hours. Overtime pay for weekly employees shall be based on one-fortieth (1/40) of the weekly rate.

(iv) Meal periods – The time for breaking for the meal period may be extended by up to one-half hour beyond the time specified in the West Coast Studio Local Agreements without penalty at the request of the Director. Notice for such a delayed break must be given no later than one (1) hour before the meal period and the extension may not be scheduled.

(v) Holidays – Producer will not be required to pay the percentage of salaries for the specified contractual holidays; however, any employee working on such holiday will be paid double time. Weekly employees will be paid for any holiday not worked during their period of employment.

(vi) Vacation – Producer will not be required to pay the percentage of salaries as vacation pay.

(vii) Transportation Allowance – Producer will not be required to pay any transportation allowance, such as is specified in Paragraphs 21(c) and 22(b)(2) of the West Coast Studio Local Agreements.

(viii) An employee hired as a weekly employee shall be paid a full week's pay. Producer will not prorate the weekly rate for the purpose of paying the employee on a daily rate or fractional weekly basis, unless the employee elects not to perform the full week's work (*e.g.*, the employee, hired for a week, works three days and quits).

(5) Prior to actual employment, Producer shall inform and provide written information to each employee to be hired of the special conditions applicable to the production.

(6) Producer will provide to the appropriate West Coast Studio Locals the name of the project and, upon request, the names and

classifications of the employees who will be employed under the special conditions of this subparagraph (a).

(7) The following additional special terms and conditions shall apply only to long-form made-for-home video productions which are budgeted at $9,000,000 or less and which the Producer has elected to cover under the terms of this subparagraph (a):

(i) The IATSE shall have the right to audit any such production to ensure that its budget falls within the aforementioned limitation. If the budget cap is exceeded, the wages, terms and conditions of the Basic Agreement shall apply.

(ii) "Behind-the-scenes" shots, when done by the signatory company for such productions, shall also be covered under the terms of this subparagraph (a).

(b) Alternatively, a Producer may elect to apply the Theatrical Low Budget Agreement for employees employed under the Basic Agreement on made-for-home video productions; provided, however, a Producer electing the Theatrical Low Budget Agreement: (A) shall not be entitled to use the Ultra Low Budget provisions thereof, and, instead, Tier One A shall apply to all made-for-home video productions budgeted at $5 million or less and (B) shall pay the applicable Production Cities rates to employees represented by Locals 600, 700 and 800, even if those employees are employed outside the Production Cities.

50.4 Productions Made for Basic Cable

This Paragraph 50.4 incorporates the terms and conditions of the Sideletter re: "Productions Made for Basic Cable" in the Producer – IATSE Basic Agreement of 2021 (the "2021 Basic Cable Sideletter"), as modified by the parties during the 2024 negotiations for a successor agreement to such Basic Agreement.

(a) The special conditions set forth in this Paragraph 50.4 apply to productions made for basic cable.

(b) Pilots and Seasons of Series Made for Basic Cable Commencing Principal Photography Prior to August 4, 2024:

The special conditions applicable to pilots made for basic cable which commence principal photography prior to August 4, 2024 and any season of a series made for basic cable which commences

principal photography prior to August 4, 2024 shall be as set forth in the 2021 Basic Cable Sideletter, except that:

(1) for the pilot or the first season of a series made for basic cable, the wage rates shall be as set forth in the wage schedules of the 2024 West Coast Studio Local Agreements entitled "Long-Form Sideletter Rates with General Wage Increases" (see Long-Form Wage Schedule No. 3 of Appendix "B" to this Agreement);

(2) for the second or third season of a series made for basic cable, the wage rates shall be as set forth in the wage schedules of the 2024 West Coast Studio Local Agreements entitled "One-Year Lag Rates" (see Wage Schedules No. 3 and No. 8 of Appendix "A" to this Agreement); and

(3) for the fourth or subsequent season of a series made for basic cable, the wage rates set forth in the 2024 West Coast Studio Local Agreements for theatrical motion pictures shall apply (see Wage Schedules No. 1 and No. 6 of Appendix "A" to this Agreement).

All terms and conditions other than those special conditions set forth in the 2021 Basic Cable Sideletter[10] shall be as provided in the 2024 IATSE Basic Agreement and the 2024 West Coast Studio Local Agreements.

(c) Long-Form Projects, Mini-Series, Pilots and Seasons of Series Made for Basic Cable Commencing Principal Photography on or after August 4, 2024:

The following special conditions are applicable to long-form projects (including movies-of-the-week) and mini-series made for basic cable, produced by Producer in Los Angeles during the term of the 2024 IATSE Basic Agreement and commencing principal photography on or after August 4, 2024. These special conditions also apply to pilots made for basic cable commencing principal photography on or after August 4, 2024 and to seasons of series made for basic cable commencing principal photography on or after August 4, 2024, regardless of where such pilots or seasons of series are produced.

[10] The terms and conditions addressed by the 2021 Basic Cable Sideletter include: (1) staffing and interchange, overtime, meal periods, pay for holidays worked and not worked, vacation pay, transportation allowance and pay for weekly employees (in the case of pilots and seasons of series made for basic cable which are subject to the terms and conditions of the 2021 Long-Form Sideletter); and (2) vacation pay, pay for holidays worked and not worked, overtime, transportation allowance and interchange (in the case of seasons of series made for basic cable which are subject to the terms and conditions of the 2021 One-Hour Sideletter).

(1) Employees working on long-form projects (including movies-of-the-week), pilots, mini-series or the first season of any series produced for basic cable shall be subject to the terms and conditions of Paragraph 50.2 of this Agreement ("Special Conditions for Long-Form Television Motion Pictures (Including Movies-of-the-Week), Made-for-Television Mini-Series Commencing Principal Photography Prior to August 4, 2024 and Two (2) Hour Pilots for Which No Commitment for a Series Exists at the Time of the Pilot Order"), except that the wage rates shall be as set forth in the wage schedules of the 2024 West Coast Studio Local Agreements entitled "Long-Form Sideletter – Rates Reduced by No More than Twelve and One-Half Percent (12.5%)" (see Long-Form Wage Schedule No. 2 of Appendix "B" to this Agreement).

(2) Employees working on the second and subsequent seasons of any series produced for basic cable shall be subject to the terms and conditions of Paragraph 50.1 of this Agreement ("Special Conditions for One-Half Hour and One-Hour Pilots, One-Hour Episodic Television Series, Made-for-Television Mini-Series Commencing Principal Photography on or after August 4, 2024, One-Half Hour Single Camera Prime Time Dramatic Pilots Recorded Digitally Commencing Principal Photography on or After September 29, 2024 and Seasons of One-Half Hour Single Camera Prime Time Dramatic Television Series Recorded Digitally Commencing Principal Photography on or After September 29, 2024 (Other than Pilots, Series or Mini-Series Made for Basic Cable)"), except that the wage rates in the first paragraph of Paragraph 50.1(c)(1) shall apply during the second and third production seasons rather than "the first two (2) production seasons."

50.5 Productions Made for New Media

This Paragraph 50.5 incorporates the terms and conditions of the Sideletter re: "Productions Made for New Media" in the Producer – IATSE Basic Agreement of 2021 (the "2021 New Media Sideletter"), as modified by the parties during the 2024 negotiations for a successor agreement to such Basic Agreement.

This Paragraph 50.5 sets forth the terms and conditions applicable to the production of entertainment motion pictures of the type that have traditionally been covered under the Producer – IATSE Basic Agreement (hereinafter "the Basic Agreement")[11] that are made for the Internet, mobile devices, or any other new media platform in existence as of August 1, 2009 (hereinafter collectively referred to as "New

[11] Such entertainment motion pictures do not include non-dramatic programs and non-prime time dramatic programs which are instead covered under the Producer - I.A.T.S.E. Videotape Electronics Supplemental Basic Agreement (hereinafter "the Videotape Agreement").

Media").[12] With respect to such productions intended for initial use in New Media, the parties agree as follows.

Recognition

The Producer recognizes the IATSE as the exclusive bargaining representative of employees employed in the job classifications covered by the West Coast Studio Local Agreements (hereinafter "the West Coast Studio Local Agreements") within the geographic scope of the applicable West Coast Studio Local Agreement on entertainment motion pictures of the type traditionally covered under the Basic Agreement, other than those covered under the Videotape Agreement, which are intended for initial exhibition in New Media, but excluding news, sports, documentaries and "Experimental New Media Productions," as that term is defined below.

Coverage

Coverage shall be at the Producer's option with respect to "Experimental New Media Productions." Should the Producer elect to cover an Experimental New Media Production, the terms and conditions applicable to employment on Original New Media Productions, as set forth in Parts I and II below, shall apply.

An "Experimental New Media Production" is defined as any Original New Media Production: (1) for which the actual cost of production does not exceed: (i) $15,000 per minute of program material as exhibited, and (ii) $300,000 per single production as exhibited, and (iii) $500,000 per series of programs produced for a single order; and (2) on which fewer than four (4) employees as hereinafter described are working in job classifications covered by, and within the geographic scope of, an industry-wide agreement between Employers and the IATSE, or a Local thereof, which agreement covers television productions as well as productions made for new media. With respect to any employee working within the geographic scope of the Basic or Videotape Agreement, such employees shall include any person listed on the Industry Experience Roster established by the Basic Agreement, or in the case of employees working in classifications with no Roster, any person who has thirty (30) or more days of work experience within the last three (3) years, either alone or in combination, under the West Coast Studio Local Agreement covering that classification, the Videotape Agreement, or on New Media productions covered under this

[12] This Paragraph 50.5 applies to the production of certain types of programs intended primarily for use in New Media and does not cover work involved in the selection of content for, design or management of any website or any other New Media platform on which productions made for New Media appear.

Paragraph 50.5 or the corresponding Paragraph in the Videotape Agreement.[13] With respect to any employee working in the respective classifications and geographic scope of any other industry-wide Agreement described in the first sentence of this paragraph, such employees shall include any person who has thirty (30) or more days of work experience within the last three (3) years under any such Agreement and/or on New Media productions covered under any such Agreement.[14] Notwithstanding the preceding two sentences, in determining whether fewer than four (4) such employees are employed on the production, the following employees shall not be counted: employees not specifically charged to the production or who are included in general overhead; script coordinators and writers' room assistants; projectionists and in-house publicists (but not unit publicists); and employees engaged in post-production or distribution functions, including, but not limited to, editing and looping, regardless of where or when those functions are performed, but excluding the editor, provided that such editor is working in conjunction with the shooting company.

The actual cost of the Experimental New Media Production shall consist of all direct costs actually incurred in connection with the Production. The only costs excluded in determining the actual cost of production shall be development costs, overhead charges, financing costs (*i.e.*, loan origination fees, gap fees, legal fees and interest), contingency of up to ten percent (10%), essential elements insurance costs, the cost of the completion bond, marketing expenses, contingent payments to talent or other parties which are based on the proceeds derived from the exploitation of the Production and received after recoupment of the negative cost, and delivery items required by sales agents, distributors or sub-distributors (*i.e.*, delivery materials beyond the answer print, NTSC Video Master if the Production is delivered on videotape, or the digital equivalent if the Production is delivered in a digital format).

If the Producer began production of an "Experimental New Media Production" which the Producer elected not to cover under the terms of this Sideletter, but subsequently employs four (4) or more employees on the production in job classifications covered by, and within the geographic scope of, an industry-wide collective bargaining agreement which meets the description in the first sentence of the second paragraph of this section ("Coverage"), and such employees meet the description in either the second or third sentence of the second paragraph of this section ("Coverage"), and are not excluded pursuant to the fourth sentence of said paragraph, then said production shall automatically be

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[13, 14] The Producer shall be entitled to rely on the representation of the employee as to whether the employee meets the "thirty (30) or more days of work experience within the last three (3) years " requirement.

deemed covered hereunder, starting from the first day on which at least four (4) or more such employees are so employed on the production and continuing until the production is finished.

Producer shall use reasonable efforts to notify the IATSE that it intends to cover an "Experimental New Media Production" by the start of principal photography.

Part I. <u>One-Time Programs, Pilots, Seasons of Series and Mini-Series Made for New Media Commencing Principal Photography Prior to August 4, 2024</u>:

The terms and conditions applicable to one-time programs, pilots, mini-series and seasons of series made for New Media, commencing principal photography prior to August 4, 2024 shall be as set forth in the Sideletter re: "Productions Made for New Media" in the 2021 Basic Agreement, except that:

(a) The wage rates applicable to employees employed on Low Budget SVOD Programs, Mid-Budget SVOD Programs and High Budget SVOD Programs (as defined in the Sideletter re: "Productions Made for New Media" in the 2021 Basic Agreement) shall be as set forth in the following chart:

Program Type (Commencing Principal Photography Pre-8/4/24)	**Applicable Wage Schedule(s) in 2024 Agreement**
All Low Budget SVOD Programs	The wage schedules of the 2024 West Coast Studio Local Agreements entitled "Long-Form Sideletter – Two Year Lag Rates" shall apply. (See Long-Form Wage Schedule No. 4 of Appendix "B" to this Agreement.) For post-production employees, the wage schedules entitled "'Paragraph 3 of Appendix B' Two-Year Lag Rates" shall apply. (See Wage Schedules Nos. 9, 17 and 24 of Appendix "A" to the 2024 Local 700 (Majors) and (Independents) Agreements.)
All Mid-Budget SVOD Programs	The wage schedules of the 2024 West Coast Studio Local Agreements entitled "Long-Form Sideletter Rates with General Wage Increases" shall apply. (See Long-Form Wage Schedule No. 3 of Appendix "B" to this Agreement.) For post-production employees, the wage schedules entitled "Paragraph 3 of Appendix B Rates" shall apply. (See Wage Schedules Nos. 8, 16 and 23 of Appendix "A" to the 2024 Local 700 (Majors) and (Independents) Agreements.)

Program Type (Commencing Principal Photography Pre-8/4/24)	**Applicable Wage Schedule(s) in 2024 Agreement**
High Budget SVOD Programs that, in the 2021 New Media Sideletter, are subject to the terms and conditions of the One-Hour Sideletter for other than post-production employees (or, in the case of post-production employees, one year lag rates)	The wage schedules of the 2024 West Coast Studio Local Agreements entitled "One Year Lag Rates" shall apply. (See Wage Schedules Nos. 3 and 8 of Appendix "A" to this Agreement.) For post-production employees, the wage schedules entitled "One-Year Lag Rates for Certain High Budget SVOD Programs" shall apply. (See Wage Schedules Nos. 6, 14 and 28 of Appendix "A" to the 2024 Local 700 (Majors) and (Independents) Agreements.)
High Budget SVOD Programs that, in the 2021 New Media Sideletter, are subject to the terms and conditions of the Long-Form Sideletter with two year lag rates for other than post-production employees (or, in the case of post-production employees, two year lag rates)	The wage schedules of the 2024 West Coast Studio Local Agreements entitled "'Two Year Lag' Rates with Long-Form Sideletter Terms and Conditions" shall apply. (See Wage Schedule No. 5 of Appendix "A" to this Agreement.) For post-production employees, the wage schedules entitled "Two-Year Lag Rates for Certain High Budget SVOD Programs" shall apply. (See Wage Schedules Nos. 7, 15 and 29 of Appendix "A" to the 2024 Local 700 (Majors) and (Independents) Agreements.)
High Budget SVOD Programs that, in the 2021 New Media Sideletter, are subject to the terms and conditions of the Long-Form Sideletter with one year lag rates for other than post-production employees (or, in the case of post-production employees, one year lag rates)	The wage schedules of the 2024 West Coast Studio Local Agreements entitled "'One Year Lag' Rates with Long-Form Sideletter Terms and Conditions" shall apply. (See Wage Schedule No. 4 of Appendix "A" to this Agreement.) For post-production employees, the wage schedules entitled "One-Year Lag Rates for Certain High Budget SVOD Programs" shall apply. (See Wage Schedules Nos. 6, 14 and 28 of Appendix "A" to the 2024 Local 700 (Majors) and (Independents) Agreements.)
High Budget SVOD Programs that, in the 2021 New Media Sideletter, are subject to the terms and conditions of the Long-Form Sideletter and the "Made for Television Long-Form Agreement Rate Schedules" for other than post-production employees (or, in the case of post-production employees, one year lag rates)	The wage schedules of the 2024 West Coast Studio Local Agreements entitled "Long-Form Sideletter Rates with General Wage Increases" shall apply. (See Long-Form Wage Schedule No. 3 of Appendix "B" to this Agreement.) For post-production employees, the wage schedules entitled "One-Year Lag Rates for Certain High Budget SVOD Programs" shall apply. (See Wage Schedules Nos. 6, 14 and 28 of Appendix "A" to the 2024 Local 700 (Majors) and (Independents) Agreements.)
High Budget SVOD Programs that, in the 2021 New Media Sideletter, are subject to the Long-Form Sideletter and the "Made for Television Long-Form Agreement Rate Schedules" for other than post-production employees (or, in the case of post-production employees, the "High Budget SVOD Programs – Paragraph 3 of Appendix B" rates)	The wage schedules of the 2024 West Coast Studio Local Agreements entitled "Long-Form Sideletter Rates with General Wage Increases" shall apply. (See Long-Form Wage Schedule No. 3 of Appendix "B" to this Agreement.) For post-production employees, the wage schedules entitled "Paragraph 3 of Appendix B Rates" shall apply. (See Wage Schedules Nos. 8, 16 and 23 of Appendix "A" to the 2024 Local 700 (Majors) and (Independents) Agreements.)

Program Type (Commencing Principal Photography Pre-8/4/24)	Applicable Wage Schedule(s) in 2024 Agreement
High Budget SVOD Programs that, in the 2021 New Media Sideletter, are subject to theatrical terms and conditions	The wage rates set forth in the West Coast Studio Local Agreements for theatrical motion pictures shall apply. (See Wage Schedules Nos. 1 and 6 of Appendix "A" to this Agreement. For post-production employees, see Wage Schedules Nos. 1, 2 and 10 of Appendix "A" to the 2024 Local 700 (Majors) and (Independents) Agreements.)

(b) The last sentence of the second paragraph of Paragraph D.(3)(a) of the 2021 New Media Sideletter is modified to provide that the "Legacy" Mid-Budget SVOD Programs and series described therein are subject to the minimum wage and fringe rate increases negotiated in the 2024 negotiations, as follows:

"Paragraph D.(2) of the Sideletter re Productions Made for New Media to the 2018 Basic Agreement shall apply instead, except that minimum wage and fringe rates shall be subject to the increases negotiated during the 2021 and 2024 negotiations."

(c) The last sentence of the second paragraph of Paragraph G.(1) of the 2021 New Media Sideletter is modified to provide that the "Legacy" High Budget SVOD Programs and series described therein are subject to the minimum wage and fringe rate increases negotiated in the 2024 negotiations as follows:

"Paragraph G. of the Sideletter re Productions Made for New Media to the 2015 Basic Agreement shall apply instead, except that minimum wage and fringe rates shall be subject to the increases negotiated during the 2018, 2021 and 2024 negotiations."

(d) The references in the 2021 New Media Sideletter to "the Basic Agreement," "this Agreement" and the "West Coast Studio Local Agreements" shall be deemed to mean the 2024 Basic Agreement and 2024 West Coast Studio Local Agreements, respectively; provided, however, that references to the "Sideletter re Special Conditions for One-Half Hour and One-Hour Pilots and One-Hour Episodic Television Series" and the "Long-Form Sideletter" shall be deemed to mean the applicable Sideletters in the 2021 Basic Agreement.

(e) It is understood that the only residual obligations for a High Budget SVOD Program shall be as provided in subparagraph (a)(2) of Article XXVIIIB. of the 2024 Basic Agreement ("Reuse of High Budget SVOD Programs (Other Than Those Subject to a Primary Market Contribution)"), and the only residual obligations for a New Media Production other than a High Budget SVOD Program shall be as provided in subparagraph (b) of Article XXVIIIB. of the 2024 Basic

Agreement ("Reuse of New Media Programs (Other than High Budget SVOD Programs)").

Part II. <u>One-Time Programs, Pilots, Seasons of Series and Mini-Series Made for New Media Commencing Principal Photography on or after August 4, 2024</u>:

The following terms and conditions are applicable to one-time programs, pilots, new mini-series and new seasons of series made for New Media, which commence principal photography on or after August 4, 2024:

(a) <u>Terms and Conditions of Employment on Certain Derivative New Media Productions</u>[15]

A "Derivative New Media Production" is a production made for New Media based on an existing television motion picture covered by the Basic Agreement, other than a non-dramatic or non-prime time dramatic program covered under the Videotape Agreement, that was produced for "traditional" media – *e.g.*, a free television, basic cable or pay television motion picture ("the source production") – and is otherwise included among the types of motion pictures traditionally covered by the Basic Agreement, but is not a non-dramatic program or non-prime time dramatic program covered under the Videotape Agreement.

Employees may be employed by a Producer and assigned to a Derivative New Media Production as part of their regular workday on the source production. The work for the Derivative Production shall be considered part of the workday for the employees on the source production and shall trigger overtime if work on the Derivative Production extends the workday on the source production past the point at which overtime would normally be triggered on the source production.

All other terms and conditions, including benefits, shall continue as if the employee were continuing to work on the source production.

In all other situations, terms and conditions of employment for a Derivative New Media Production are freely negotiable between

[15] This Part II.(a) applies to "Derivative New Media Productions" which do not meet the definition of a High Budget SVOD, AVOD or FAST Channel Program (including because the program's budget falls below the requisite budget threshold or because the program is less than 20 minutes in length).

the employee and the Producer, except for those provisions identified in Part II.(c) below which shall be automatically applicable to employees.

(b) Terms and Conditions of Employment on Experimental New Media Productions and Certain Original New Media Productions[16]

(1) Terms and conditions of employment on an Experimental New Media Production that the Producer has elected to cover under this Paragraph 50.5 or on an Original New Media Production which does not meet the definition of a High Budget, Mid-Budget or Low Budget SVOD, AVOD or FAST Channel Program (including because the program is less than 20 minutes in length or, in the case of Mid-Budget or Low Budget Programs, because the program is not a live action dramatic program), are freely negotiable between the employee and the Producer, except for those provisions identified in Part II.(c) below which shall be automatically applicable to employees.

(2) Low Budget SVOD Programs

(i) Low Budget SVOD Programs Defined

The terms and conditions set forth in Part II.(b)(2)(ii) below shall be applicable only to covered original, live action dramatic new media productions (other than an "Experimental New Media Production") made for initial exhibition on a subscription video-on-demand consumer pay platform which meet the following criteria (hereinafter "Low Budget SVOD Programs"):

Length of Program as Initially Exhibited*	**"Low Budget" Threshold**
20-35 Minutes	Less than $900,000
36-65 Minutes	Less than $1,750,000
66 Minutes or more	Less than $2,100,000

* Original, live action dramatic new media productions which are less than 20 minutes in length and made for initial exhibition on a subscription video-on-demand consumer pay platform

[16] This Part II.(b) applies to the following Original New Media Productions:
(1) Experimental New Media Productions that the Producer has elected to cover under this Paragraph 50.5;
(2) Low Budget SVOD Programs;
(3) Mid-Budget SVOD Programs; and
(4) Original New Media Productions which do not meet the definition of a High Budget, Mid-Budget or Low Budget SVOD, AVOD or FAST Channel Program (including because the program is less than 20 minutes in length or, in the case of Mid-Budget or Low Budget Programs, because the program is not a live action dramatic program).

are not subject to this Part II.(b)(2) and, instead, are subject to Part II.(b)(1) above, regardless of their budgets.

(ii) Terms and Conditions

The terms and conditions applicable to a Low Budget SVOD Program shall be as provided in Paragraph 50.2 of this Agreement ("Special Conditions for Long-Form Television Motion Pictures (Including Movies-of-the-Week), Made-for-Television Mini-Series Commencing Principal Photography Prior to August 4, 2024 and Two (2) Hour Pilots for Which No Commitment for a Series Exists at the Time of the Pilot Order"), regardless of where such Low Budget SVOD Program is produced, except that:

(A) employees employed on a Low Budget SVOD Program, other than post-production employees, shall be paid at the wage rates set forth in the wage schedules of the 2024 West Coast Studio Local Agreements entitled "Long-Form Sideletter – Rates Reduced by No More than Twelve and One-Half Percent (12.5%)" (see Long-Form Wage Schedule No. 2 of Appendix "B" to this Agreement);

(B) Paragraph 50.2(c) shall not apply. Post-production employees employed on a Low-Budget SVOD Program shall be paid at the wage rates set forth in the wage schedules of the 2024 Local 700 (Majors) Agreement (or the 2024 Local 700 (Independents) Agreement, for Producers signatory to that Agreement) entitled "Rates Reduced by No More than Twelve and One-Half Percent (12.5%)" (see Wage Schedules No. 5, No. 13 and No. 22 of Appendix "A" to the 2024 Local 700 (Majors) Agreement and the 2024 Local 700 (Independents) Agreement);

(C) Part II.(c)(3) of this Paragraph 50.5 shall apply in lieu of Paragraph 50.2(d); and

(D) In lieu of Paragraph 50.2(f)(2), Producer shall select employees with the applicable primary skill and "on production" IATSE personnel will be interchangeable in performing bargaining unit work within the IATSE crafts based upon the Videotape Agreement concept; and

(E) Paragraph 50.2(f)(8) shall not apply.

(3) Mid-Budget SVOD Programs

(i) Mid-Budget SVOD Programs Defined

The terms and conditions set forth in Part II.(b)(3)(ii) below shall be applicable only to original, live action dramatic new media productions made for initial exhibition on a subscription video-on-demand consumer pay platform which meet the following criteria (hereinafter "Mid-Budget SVOD Programs"):

Length of Program as Initially Exhibited*	**"Mid-Budget" Threshold**
20-35 Minutes	$900,000 or more but less than $1,300,000
36-65 Minutes	$1,750,000 or more but less than $2,500,000
66 Minutes or more	$2,100,000 or more but less than $3,000,000

* Original, live action dramatic new media productions which are less than 20 minutes in length and made for initial exhibition on a subscription video-on-demand consumer pay platform are not subject to this Part II.(b)(3) and, instead, are subject to Part II.(b)(1) above, regardless of their budgets.

(ii) Terms and Conditions

The terms and conditions applicable to a Mid-Budget SVOD Program shall be as provided in Paragraph 50.2 of this Agreement ("Special Conditions for Long-Form Television Motion Pictures (Including Movies-of-the-Week), Made-for-Television Mini-Series Commencing Principal Photography Prior to August 4, 2024 and Two (2) Hour Pilots for Which No Commitment for a Series Exists at the Time of the Pilot Order"), regardless of where such Mid-Budget SVOD Program is produced, except that:

(A) employees employed on a Mid-Budget SVOD Program, other than post-production employees, shall be paid at the wage rates set forth in the wage schedules of the 2024 West Coast Studio Local Agreements entitled "Long-Form Sideletter – Rates Reduced by No More than Twelve and One-Half Percent (12.5%)" (see Long-Form Wage Schedule No. 2 of Appendix "B" to this Agreement);

(B) Paragraph 50.2(c) shall not apply. Post-production employees employed on a Mid-Budget SVOD Program shall be paid at the wage rates set forth in the wage schedules of the 2024

Local 700 (Majors) Agreement (or the 2024 Local 700 (Independents) Agreement, for Producers signatory to that Agreement) entitled "Rates Reduced by No More than Twelve and One-Half Percent (12.5%)" (see Wage Schedules No. 5, No. 13 and No. 22 of Appendix "A" to the 2024 Local 700 (Majors) Agreement and the 2024 Local 700 (Independents) Agreement);

(C) Part II.(c)(3) of this Paragraph 50.5 shall apply in lieu of Paragraph 50.2(d);

(D) In lieu of Paragraph 50.2(f)(2), Producer shall select employees with the applicable primary skill and "on production" IATSE personnel will be interchangeable in performing bargaining unit work within the IATSE crafts based upon the Videotape Agreement concept; and

(E) Paragraph 50.2(f)(8) shall not apply.

(c) Other Provisions for Derivative and Original New Media Productions[17]

(1) Union Security

The provisions of Article II, "Union Security," of the 2024 Basic Agreement shall apply to New Media Productions, except that the requirement to become a member in good standing of the Union shall not apply until an individual has been employed for at least thirty (30) workdays on New Media Productions covered under this Part II, or for a combined total of thirty (30) workdays on New Media Productions covered under this Part II and on motion pictures of the type traditionally covered under the Basic Agreement.

The Union acknowledges and agrees that the obligations set forth in subparagraph (c) of Article II of the 2024 Basic

[17] The provisions set forth in this Part II.(c) apply to the following Derivative and Original New Media Productions (*i.e.*, those covered under Parts II.(a) and (b) above):

(1) Derivative New Media Productions which do not meet the definition of a High Budget SVOD, AVOD or FAST Channel Program (including because the program's budget falls below the requisite budget threshold or because the program is less than 20 minutes in length), unless the employee has been assigned to a Derivative New media Production as part of the employee's regular workday on a source production.
(2) Experimental New Media Productions that the Producer has elected to cover under this Paragraph 50.5;
(3) Low Budget SVOD Programs;
(4) Mid-Budget SVOD Programs; and
(5) Original New Media Productions which do not meet the definition of a High Budget, Mid-Budget or Low Budget SVOD, AVOD or FAST Channel Program (including because the program is less than 20 minutes in length or, in the case of Mid-Budget or Low Budget Programs, because the program is not a live action dramatic program).

Agreement apply only to newly-hired employees who are not members of the IATSE or the applicable Local Union hereunder.

(2) Pension, Health and Individual Account Plans

On covered New Media Productions budgeted at $25,000 or less per minute (using the same cost elements as described in the third paragraph of "Coverage" above), Producer's only obligation hereunder shall be to make contributions to the Active Health Fund, as required by Article XII of the 2024 Basic Agreement, and to the Retired Employees Fund, as required by Article XIV of the 2024 Basic Agreement, on behalf of each employee employed under the terms of this Part II.

On New Media Productions budgeted at more than $25,000 per minute (using the same cost elements as described in the third paragraph of "Coverage" above), or when employees are assigned by the Producer to a Derivative New Media Production as part of their regular workday on the source production, Producer shall be obligated to make pension, health and Individual Account Plan contributions in accordance with the provisions of Articles XII, XIII, XIIIA. and XIV of the 2024 Basic Agreement.

(3) Preference of Employment/Industry Experience Roster

There shall be no preference of employment of any kind or nature in the employment of employees on New Media Productions hereunder. The provisions of the 2024 Basic Agreement relating to Preference of Employment shall not be applicable to New Media Productions, except to the extent provided below. An employee need not be on the Industry Experience Roster in order to be employed on a New Media Production.

Work under this Agreement on a covered New Media Production twenty (20) minutes or more in length in a job classification covered by and within the geographic scope of a West Coast Studio Local Agreement for which the same work, if performed in connection with a theatrical or television motion picture, would qualify for placement on the Local's Industry Experience Roster, shall be counted for purposes of placement on such Industry Experience Roster, subject to the eligibility requirements set forth in the applicable Local Agreement. If an individual has worked under this Agreement in more than one classification on a single covered New Media Production, the Producer of such covered New Media Production shall identify the employee's primary skill for purposes of determining the classification

to which such person's workdays shall be credited for purposes of placement on the Industry Experience Roster.

(4) Grievance and Arbitration

Any dispute with regard to wages, hours of employment or working conditions concerning an employee employed by Producer under the terms of this Part II shall be resolved in accordance with the grievance and arbitration procedure set forth in Article XXXII of the 2024 Basic Agreement, except that references therein to "the Local Union" shall be replaced with "the IATSE" and the provisions with respect to the Step Two Conciliation Committee shall be deleted.

(5) Staffing

It is expressly understood and agreed that there shall be no staffing requirements on productions made for New Media and that there will be full interchange of job functions among employees, so that a single employee may be required to perform the functions of multiple job classifications covered hereunder.

(6) No Strike, No Lockout

During the term of this Agreement, the Union agrees not to engage in any strike, sympathy strike or work stoppage against the Producer. The Producer agrees not to engage in any lockout of its employees employed hereunder during the term of this Agreement.

(7) Sick Leave

The provisions of Articles XLVI ("Paid Sick Leave") and XLVII ("Waiver of New York City Earned Safe and Sick Time Act and Similar Laws") of the 2024 Basic Agreement shall apply to New Media Productions covered under this Part II.

(8) No Other Terms Applicable

Except as expressly provided in this Part II, no other terms and conditions shall be applicable to employees employed on New Media Productions.

(d) High Budget Derivative and Original Dramatic New Media Productions Made for Initial Exhibition on a Subscription Video-on-Demand Consumer Pay Platform

(1) High Budget SVOD Programs Defined

The terms and conditions set forth in this Part II.(d) shall be applicable only to original and derivative dramatic new media productions made for initial exhibition on a subscription video-on-demand consumer pay platform which meet the following "high budget" criteria (hereinafter "High Budget SVOD Programs"):

Length of Program as Initially Exhibited*	**"High Budget" Threshold**
20-35 Minutes	$1,300,000 and above
36-65 Minutes	$2,500,000 and above
66 Minutes or more	$3,000,000 and above

* Programs less than 20 minutes are not considered "high budget" for the purpose of this Part II.(d), regardless of their budgets.

(2) Tier 1 and Tier 2 Defined

For purposes of Part II.(d)(3) below, Tier 1 and Tier 2 shall be defined as follows:

Program Length	**Budget Tier**
20-35 Minutes	Tier 1: $2,100,000 or more
	Tier 2: $1,300,000 or more but less than $2,100,000
36-65 Minutes	Tier 1: $3,800,000 or more
	Tier 2: $2,500,000 or more but less than $3,800,000
66-95 Minutes	Tier 1: $4,000,000 or more
	Tier 2: $3,000,000 or more but less than $4,000,000
96 Minutes or more	Tier 1: $4,500,000 (plus $2,250,000 for each additional 35 minutes or portion thereof) or more
	Tier 2: $3,000,000 or more but less than $4,500,000 (plus $2,250,000 for each additional 35 minutes or portion thereof)

(3) Terms and Conditions[18]

The terms and conditions applicable to a High Budget SVOD Program, as defined in Part II.(d)(1) above, shall be as provided in the 2024 IATSE Basic Agreement and the West Coast Studio Local Agreements for free television, subject to the modifications below:

(i) One-Time High Budget SVOD Programs (Other Than Pilots)

(A) One-Time High Budget SVOD Programs Fewer than 66 Minutes in Length – Tier 1 – Intended for Initial Exhibition on a Subscription Video-on-Demand Consumer Pay Platform ("SVOD Platform") with 20 Million or More Subscribers in the United States and Canada

The terms and conditions applicable to a pilot under Paragraph 50.1 of this Agreement ("Special Conditions for One-Half Hour and One-Hour Pilots, One-Hour Episodic Television Series, Made-for-Television Mini-Series Commencing Principal Photography on or after August 4, 2024, One-Half Hour Single Camera Prime Time Dramatic Pilots Recorded Digitally Commencing Principal Photography on or After September 29, 2024 and Seasons of One-Half Hour Single Camera Prime Time Dramatic Television Series Recorded Digitally Commencing Principal Photography on or After September 29, 2024 (Other than Pilots, Series or Mini-Series Made for Basic Cable)") shall apply to a Tier 1 one-time High Budget SVOD Program fewer than 66 minutes in length, which is intended for initial exhibition on an SVOD Platform with 20 million or more subscribers in the United States and Canada, regardless of where the Program is produced.

Post-production employees employed on the Program shall be paid at the wage rates set forth in the wage schedules of the 2024 Local 700 (Majors) Agreement (or the 2024 Local 700 (Independents) Agreement, for Producers signatory to that Agreement) entitled "Rates Reduced by Three Percent (3%)." (See Wage Schedules

[18] For purposes of determining minimum wages and other terms and conditions for High Budget SVOD series, the parties agree that an episode may exceed the "program length" which applies to a typical episode of the series by up to three (3) minutes without becoming subject to the terms and conditions applicable to the next highest program length. (For example, if a typical episode of a High Budget SVOD series is between 20 and 35 minutes, a given episode of a series which is 38 minutes in length will still be subject to the compensation and terms and conditions applicable to a program between 20 and 35 minutes in length.) The parties further confirm that this applies to High Budget SVOD Programs produced under the Sideletter re: Productions Made for New Media in the 2015, 2018 and 2021 Basic Agreements. This footnote shall not apply to individuals employed under the Local 892 (Costume Designers) Agreement on a High Budget SVOD series for which the typical episode is between 20 and 35 minutes in length.

No. 3, No. 11 and No. 27 of Appendix "A" to the 2024 Local 700 (Majors) Agreement and 2024 Local 700 (Independents) Agreement.)

(B) One-Time High Budget SVOD Programs Fewer than 66 Minutes in Length – Tier 2 – Intended for Initial Exhibition on an SVOD Platform with 20 Million or More Subscribers in the United States and Canada – and One-Time High Budget SVOD Programs Fewer than 66 Minutes in Length – Tier 1 or Tier 2 – Intended for Initial Exhibition on an SVOD Platform with Fewer than 20 Million Subscribers in the United States and Canada

The following terms and conditions shall apply to a Tier 2 one-time High Budget SVOD Program fewer than 66 minutes in length which is intended for initial exhibition on an SVOD Platform with 20 million or more subscribers in the United States and Canada and to a Tier 1 or Tier 2 one-time High Budget SVOD Program fewer than 66 minutes in length, which is intended for initial exhibition on an SVOD Platform with fewer than 20 million subscribers in the United States and Canada.

Paragraph 50.2 of this Agreement ("Special Conditions for Long-Form Television Motion Pictures (Including Movies-of-the-Week), Made-for-Television Mini-Series Commencing Principal Photography Prior to August 4, 2024 and Two (2) Hour Pilots for Which No Commitment for a Series Exists at the Time of the Pilot Order") shall apply regardless of where the Program is produced.

Post-production employees employed on the Program shall be paid at the wage rates set forth in the wage schedules of the 2024 Local 700 (Majors) Agreement (or the 2024 Local 700 (Independents) Agreement, for Producers signatory to that Agreement) entitled "Rates Reduced by No More than Ten Percent (10%)." (See Wage Schedules No. 4, No. 12 and No. 21 of Appendix "A" to the 2024 Local 700 (Majors) Agreement and 2024 Local 700 (Independents) Agreement.)

(C) One-Time High Budget SVOD Programs 66 Minutes or More in Length (Other Than Live Action One-Time High Budget SVOD Programs 96 Minutes or More in Length and Budgeted at More Than $37,212,698)

Paragraph 50.2 of this Agreement ("Special Conditions for Long-Form Television Motion Pictures (Including Movies-of-the-Week), Made-for-Television Mini-Series Commencing Principal Photography Prior to August 4, 2024 and Two (2) Hour Pilots for Which No Commitment for a Series Exists at the Time of the Pilot

Order") shall apply to a one-time High Budget SVOD Program 66 minutes or more in length (other than a live action High Budget SVOD Program 96 minutes or more in length and budgeted at more than $37,212,698) regardless of where the Program is produced.

Post-production employees employed on the Program shall be paid at the wage rates set forth below:

(I) *Tier 1, Intended for Initial Exhibition on an SVOD Platform with 20 Million or More Subscribers in the United States and Canada*: The wage rates set forth in the wage schedules of the 2024 Local 700 (Majors) Agreement (or the 2024 Local 700 (Independents) Agreement, for Producers signatory to that Agreement) entitled "Rates Reduced by Three Percent (3%)" shall apply. (See Wage Schedules No. 3, No. 11 and No. 27 of Appendix "A" to the 2024 Local 700 (Majors) Agreement and 2024 Local 700 (Independents) Agreement.)

(II) *Tier 2, Intended for Initial Exhibition on an SVOD Platform with 20 Million or More Subscribers in the United States and Canada*: The wage rates set forth in the wage schedules of the 2024 Local 700 (Majors) Agreement (or the 2024 Local 700 (Independents) Agreement, for Producers signatory to that Agreement) entitled "Rates Reduced by No More than Ten Percent (10%)" shall apply. (See Wage Schedules No. 4, No. 12 and No. 21 of Appendix "A" to the 2024 Local 700 (Majors) Agreement and 2024 Local 700 (Independents) Agreement.)

(III) *Tier 1 or Tier 2, Intended for Initial Exhibition on an SVOD Platform with Fewer than 20 Million Subscribers in the United States and Canada*: Except as set forth in the next paragraph, the wage rates set forth in the wage schedules of the 2024 Local 700 (Majors) Agreement (or the 2024 Local 700 (Independents) Agreement, for Producers signatory to that Agreement) entitled "Rates Reduced by No More than Ten Percent (10%)" shall apply. (See Wage Schedules No. 4, No. 12 and No. 21 of Appendix "A" to the 2024 Local 700 (Majors) Agreement and 2024 Local 700 (Independents) Agreement.)

On a one-time High Budget SVOD Program 85 minutes or more in length, budgeted at $22,042,000 or more, intended for initial exhibition on an SVOD Platform with fewer than 20 million subscribers in the United States and Canada, the wage rates set forth in the 2024 Local 700 (Majors) Agreement (or the 2024 Local 700 (Independents) Agreement for the period two periods prior to the period in question shall apply, but with a reduction of no more than

ten percent (10%). (See Wage Schedules No. 4, No. 12 and No. 21 of Appendix "A" to the 2024 Local 700 (Majors) Agreement and 2024 Local 700 (Independents) Agreement.)

(D) Live-Action One-Time High Budget SVOD Program 96 Minutes or More in Length and Budgeted at More Than $37,212,698

A live action one-time High Budget SVOD Program (other than a pilot, episode of a series or part of a mini-series) that is:

subject to a license agreement entered into on or after January 1, 2019 (or, in the absence of a license agreement, the principal photography of which commences on or after January 1, 2019);

96 minutes or more in length; and

budgeted at over $37,212,698;[19]

shall be subject to the wage rates and working conditions applicable to theatrical motion pictures as set forth in the Basic Agreement and in the West Coast Studio Local Agreements. It is understood that the only residual obligations applicable to any such Program shall be as provided in Article XXVIIIB. of the Basic Agreement.

(ii) High Budget SVOD Pilots

(A) High Budget SVOD Pilots 20-65 Minutes in Length (Other Than High Budget SVOD Multi-Camera Prime Time[20] Dramatic Pilots 20-35 Minutes in Length Recorded Digitally):

Paragraph 50.1 of this Agreement ("Special Conditions for One-Half Hour and One-Hour Pilots, One-Hour Episodic

[19] The budget shall be determined by the production costs, including the "above" and "below the line" costs and "pre-production" and "post-production" costs. Production costs shall not include: (a) the costs of the premium for a completion bond; (b) a contingency fund not to exceed ten percent (10%) of the budget; (c) costs reimbursed by insurance; and (d) overages caused by a force majeure event or governmental action. Employer shall provide the IATSE, upon request, with a report of the actual expenditures of the production ("Final Expenditure Report") and such other relevant materials as the IATSE may require which show the actual cost of the production. All information received or reviewed by representatives of the IATSE or retained professionals shall be confidential and neither the IATSE nor its representatives or retained professionals shall disclose any such information except as necessary to enforce their rights under the Agreement.

[20] For purposes of this Paragraph 50.5, "prime time" means a Program of the type

Television Series, Made-for-Television Mini-Series Commencing Principal Photography on or after August 4, 2024, One-Half Hour Single Camera Prime Time Dramatic Pilots Recorded Digitally Commencing Principal Photography on or After September 29, 2024 and Seasons of One-Half Hour Single Camera Prime Time Dramatic Television Series Recorded Digitally Commencing Principal Photography on or After September 29, 2024 (Other than Pilots, Series or Mini-Series Made for Basic Cable)") shall apply to a High Budget SVOD pilot 20-65 minutes in length (other than a High Budget SVOD multi-camera prime time dramatic pilot 20-35 minutes in length recorded digitally), regardless of where the pilot is produced.

Post-production employees employed on such pilots shall be paid at the wage rates set forth in the wage schedules of the 2024 Local 700 (Majors) Agreement (or the 2024 Local 700 (Independents) Agreement, for Producers signatory to that Agreement) entitled "Rates Reduced by Three Percent (3%)." (See Wage Schedules No. 3, No. 11 and No. 27 of Appendix "A" to the 2024 Local 700 (Majors) Agreement and 2024 Local 700 (Independents) Agreement.)

(B) <u>High Budget SVOD Multi-Camera Prime Time Dramatic Pilots 20-35 Minutes in Length Recorded Digitally</u>:

The working conditions set forth in the 2024 IATSE Videotape Agreement for a High Budget SVOD multi-camera prime time dramatic pilot 20-35 minutes in length recorded digitally shall apply and the wage rates set forth in the 2024 West Coast Studio Local Agreements for theatrical motion pictures shall apply (see Wage Schedules No. 1 and No. 6 of Appendix "A" to this Agreement; for post-production employees, see Wage Schedules No. 1, No. 2 and No. 10 of Appendix "A" to the 2024 Local 700 (Majors) and (Independents) Agreements).

(C) <u>High Budget SVOD Pilots 66 Minutes or More in Length (Other Than Pilots 96 Minutes or More in Length Which Have No Commitment for a Series at the Time of the Pilot Order)</u>:

(I) <u>Tier 1 Pilots, Intended for Initial Exhibition on an SVOD Platform with 20 Million or More Subscribers in the United States and Canada</u>:

Paragraph 50.1 of this Agreement ("Special Conditions for One-Half Hour and One-Hour Pilots, One-Hour

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traditionally considered "prime time" if produced for television.

Episodic Television Series, Made-for-Television Mini-Series Commencing Principal Photography on or after August 4, 2024, One-Half Hour Single Camera Prime Time Dramatic Pilots Recorded Digitally Commencing Principal Photography on or After September 29, 2024 and Seasons of One-Half Hour Single Camera Prime Time Dramatic Television Series Recorded Digitally Commencing Principal Photography on or After September 29, 2024 (Other than Pilots, Series or Mini-Series Made for Basic Cable)") shall apply to a Tier 1 High Budget SVOD pilot 66 minutes or more in length, intended for initial exhibition on an SVOD Platform with 20 million or more subscribers in the United States and Canada (other than a pilot 96 minutes or more in length which has no commitment for a series at the time of the pilot order), regardless of where the pilot is produced.

Post-production employees employed on such pilots shall be paid at the wage rates set forth in the wage schedules of the 2024 Local 700 (Majors) Agreement (or the 2024 Local 700 (Independents) Agreement, for Producers signatory to that Agreement) entitled "Rates Reduced by Three Percent (3%)." (See Wage Schedules No. 3, No. 11 and No. 27 of Appendix "A" to the 2024 Local 700 (Majors) Agreement and 2024 Local 700 (Independents) Agreement.)

(II) Tier 2 Pilots, Intended for Initial Exhibition on an SVOD Platform with 20 Million or More Subscribers in the United States and Canada, and Tier 1 or Tier 2 Pilots, Intended for Initial Exhibition on an SVOD Platform with Fewer than 20 Million Subscribers in the United States and Canada:

The following terms and conditions shall apply to a Tier 2 High Budget SVOD pilot 66 minutes or more in length which is intended for initial exhibition on an SVOD Platform with 20 million or more subscribers in the United States and Canada and to a Tier 1 or Tier 2 High Budget SVOD pilot 66 minutes or more in length, which is intended for initial exhibition on an SVOD Platform with fewer than 20 million subscribers in the United States and Canada (in each case, other than a pilot 96 minutes or more in length which has no commitment for a series at the time of the pilot order).

Paragraph 50.2 of this Agreement ("Special Conditions for Long-Form Television Motion Pictures (Including Movies-of-the-Week), Made-for-Television Mini-Series Commencing Principal Photography Prior to August 4, 2024 and Two (2) Hour Pilots for Which No Commitment for a Series Exists at the Time of the Pilot Order") shall apply, regardless of where the pilot is produced.

Post-production employees employed on such pilots shall be paid at the wage rates set forth in the wage schedules of the 2024 Local 700 (Majors) Agreement (or the 2024 Local 700 (Independents) Agreement, for Producers signatory to that Agreement) entitled "Rates Reduced by Three Percent (3%)." (See Wage Schedules No. 3, No. 11 and No. 27 of Appendix "A" to the 2024 Local 700 (Majors) Agreement and 2024 Local 700 (Independents) Agreement.)

(D) <u>High Budget SVOD Pilots 96 Minutes or More in Length Which Have No Commitment for a Series at the Time of the Pilot Order</u>:

Paragraph 50.2 of this Agreement ("Special Conditions for Long-Form Television Motion Pictures (Including Movies-of-the-Week), Made-for-Television Mini-Series Commencing Principal Photography Prior to August 4, 2024 and Two (2) Hour Pilots for Which No Commitment for a Series Exists at the Time of the Pilot Order") shall apply to a High Budget SVOD pilot 96 minutes or more in length which has no commitment for a series at the time of the pilot order, regardless of where the pilot is produced.

Post-production employees employed on such pilots shall be paid at the wage rates set forth in the wage schedules of the 2024 Local 700 (Majors) Agreement (or the 2024 Local 700 (Independents) Agreement, for Producers signatory to that Agreement) entitled "Rates Reduced by Three Percent (3%)." (See Wage Schedules No. 3, No. 11 and No. 27 of Appendix "A" to the 2024 Local 700 (Majors) Agreement and 2024 Local 700 (Independents) Agreement.)

(iii) <u>High Budget SVOD Series (Other Than Mini-Series)</u>

(A) <u>Single Camera Prime Time Dramatic High Budget SVOD Series 20-35 Minutes in Length Recorded Digitally</u>:

(I) *Seasons for which principal photography of the first episode of the season (other than a pilot) commences prior to September 29, 2024*:

For employees other than post-production employees, the working conditions set forth in the 2024 IATSE Videotape Agreement shall apply to any season of a single camera prime time dramatic High Budget SVOD series recorded digitally, for which principal photography of the first episode of the season (other than a pilot) commences prior to September 29, 2024,

regardless of where the series is produced, except that that the "Rest Periods" and "Night Premiums" provisions of the West Coast Studio Local Agreements shall apply to employees (other than "on call" employees) employed on such series.

Wage rates, other than for post-production employees, during the first two seasons of such series shall be as set forth in the wage schedules of the West Coast Studio Local Agreements, entitled "Rates Reduced by Three Percent (3%)" (see Wage Schedules No. 2 and No. 7 of Appendix "A" to this Agreement); for subsequent seasons, the wage rates set forth in the West Coast Studio Local Agreements for theatrical motion pictures shall apply (see Wage Schedules No. 1 and No. 6 of Appendix "A" to this Agreement).

Post-production employees employed on the first two seasons of such series shall be paid at the wage rates set forth in the wage schedules of the 2024 Local 700 (Majors) Agreement (or the 2024 Local 700 (Independents) Agreement, for Producers signatory to that Agreement) entitled "Rates Reduced by Three Percent (3%)" (see Wage Schedules No. 3, No. 11 and No. 27 of Appendix "A" to the 2024 Local 700 (Majors) Agreement and 2024 Local 700 (Independents) Agreement); for subsequent seasons, such employees shall be paid at the wage rates set forth in the 2024 Local 700 (Majors) Agreement (or the 2024 Local 700 (Independents) Agreement, for Producers signatory to that Agreement) for theatrical motion pictures (see Wage Schedules No. 1, No. 2 and No. 10 of the 2024 Local 700 (Majors) Agreement and the 2024 Local 700 (Independents) Agreement).

(II) *Seasons for which principal photography of the first episode of the season (other than a pilot) commences on or after September 29, 2024:*

For employees other than post-production employees, Paragraph 50.1 of this Agreement ("Special Conditions for One-Half Hour and One-Hour Pilots, One-Hour Episodic Television Series, Made-for-Television Mini-Series Commencing Principal Photography on or after August 4, 2024, One-Half Hour Single Camera Prime Time Dramatic Pilots Recorded Digitally Commencing Principal Photography on or After September 29, 2024 and Seasons of One-Half Hour Single Camera Prime Time Dramatic Television Series Recorded Digitally Commencing Principal Photography on or After September 29, 2024 (Other than Pilots, Series or Mini-Series Made for Basic Cable)") shall apply to a season of a single camera prime time dramatic High Budget SVOD series, 20-35 minutes in length recorded digitally, for which principal photography of the first episode of the

season (other than the pilot) commences on or after September 29, 2024, regardless of where the series is produced.

Post-production employees employed on the first two seasons of such series shall be paid at the wage rates set forth in the wage schedules of the 2024 Local 700 (Majors) Agreement (or the 2024 Local 700 (Independents) Agreement, for Producers signatory to that Agreement) entitled "Rates Reduced by Three Percent (3%)" (see Wage Schedules No. 3, No. 11 and No. 27 of Appendix "A" to the 2024 Local 700 (Majors) Agreement and 2024 Local 700 (Independents) Agreement); for subsequent seasons, such employees shall be paid at the wage rates set forth in the 2024 Local 700 (Majors) Agreement (or the 2024 Local 700 (Independents) Agreement, for Producers signatory to that Agreement) for theatrical motion pictures (see Wage Schedules No. 1, No. 2 and No. 10 of the 2024 Local 700 (Majors) Agreement and the 2024 Local 700 (Independents) Agreement).

(B) Multi-Camera Prime Time Dramatic High Budget SVOD Series 20-35 Minutes in Length Recorded Digitally:

For employees other than post-production employees, the working conditions set forth in the 2024 IATSE Videotape Agreement for a multi-camera prime time dramatic High Budget SVOD Series 20-35 minutes in length recorded digitally shall apply.

The wage rates set forth in the 2024 West Coast Studio Local Agreements for one-half hour prime time dramatic motion pictures recorded digitally shall apply (see Wage Schedules No. 1 and No. 6 of Appendix "A" to this Agreement; for post-production employees, see Wage Schedules No. 1, No. 2 and No. 10 of Appendix "A" to the 2024 Local 700 (Majors) and (Independents) Agreements).

(C) High Budget SVOD Series Fewer Than 66 Minutes in Length (Other Than Single Camera and Multi-Camera Prime Time Dramatic High Budget SVOD Series 20-35 Minutes in Length Recorded Digitally):

Paragraph 50.1 of this Agreement ("Special Conditions for One-Half Hour and One-Hour Pilots, One-Hour Episodic Television Series, Made-for-Television Mini-Series Commencing Principal Photography on or after August 4, 2024, One-Half Hour Single Camera Prime Time Dramatic Pilots Recorded Digitally Commencing Principal Photography on or After September 29, 2024 and Seasons of One-Half Hour Single Camera Prime Time Dramatic Television Series

Recorded Digitally Commencing Principal Photography on or After September 29, 2024 (Other than Pilots, Series or Mini-Series Made for Basic Cable)") shall apply to a High Budget SVOD series fewer than 66 minutes in length (other than a single camera or multi-camera prime time dramatic High Budget SVOD series 20-35 minutes in length recorded digitally), regardless of where the series is produced.

Post-production employees employed on the first two seasons of such series shall be paid at the wage rates set forth in the wage schedules of the 2024 Local 700 (Majors) Agreement (or the 2024 Local 700 (Independents) Agreement, for Producers signatory to that Agreement) entitled "Rates Reduced by Three Percent (3%)" (see Wage Schedules No. 3, No. 11 and No. 27 of Appendix "A" to the 2024 Local 700 (Majors) Agreement and 2024 Local 700 (Independents) Agreement); for subsequent seasons, such employees shall be paid at the wage rates set forth in the 2024 Local 700 (Majors) Agreement (or the 2024 Local 700 (Independents) Agreement, for Producers signatory to that Agreement) for theatrical motion pictures (see Wage Schedules No. 1, No. 2 and No. 10 of the 2024 Local 700 (Majors) Agreement and the 2024 Local 700 (Independents) Agreement).

(D) <u>High Budget SVOD Series 66 Minutes or More in Length</u>

(I) <u>First Season</u>

Paragraph 50.2 of this Agreement ("Special Conditions for Long-Form Television Motion Pictures (Including Movies-of-the-Week), Made-for-Television Mini-Series Commencing Principal Photography Prior to August 4, 2024 and Two (2) Hour Pilots for Which No Commitment for a Series Exists at the Time of the Pilot Order") shall apply to the first season of a High Budget SVOD series 66 minutes or more in length, regardless of where the series is produced.

Post-production employees shall be paid at the wage rates set forth in the wage schedules of the 2024 Local 700 (Majors) Agreement (or the 2024 Local 700 (Independents) Agreement, for Producers signatory to that Agreement) entitled "Rates Reduced by Three Percent (3%)." (See Wage Schedules No. 3, No. 11 and No. 27 of Appendix "A" to the 2024 Local 700 (Majors) Agreement and 2024 Local 700 (Independents) Agreement.)

(II) Second and Subsequent Seasons

Paragraph 50.1 of this Agreement ("Special Conditions for One-Half Hour and One-Hour Pilots, One-Hour Episodic Television Series, Made-for-Television Mini-Series Commencing Principal Photography on or after August 4, 2024, One-Half Hour Single Camera Prime Time Dramatic Pilots Recorded Digitally Commencing Principal Photography on or After September 29, 2024 and Seasons of One-Half Hour Single Camera Prime Time Dramatic Television Series Recorded Digitally Commencing Principal Photography on or After September 29, 2024 (Other than Pilots, Series or Mini-Series Made for Basic Cable)") shall apply to the second and subsequent seasons of a High Budget SVOD series 66 minutes or more in length, regardless of where the series is produced.

Post-production employees employed on the second season of such series shall be paid at the wage rates set forth in the wage schedules of the 2024 Local 700 (Majors) Agreement (or the 2024 Local 700 (Independents) Agreement, for Producers signatory to that Agreement) entitled "Rates Reduced by Three Percent (3%)" (see Wage Schedules No. 3, No. 11 and No. 27 of Appendix "A" to the 2024 Local 700 (Majors) Agreement and 2024 Local 700 (Independents) Agreement); for subsequent seasons, such employees shall be paid at the wage rates set forth in the 2024 Local 700 (Majors) Agreement (or the 2024 Local 700 (Independents) Agreement, for Producers signatory to that Agreement) for theatrical motion pictures (see Wage Schedules No. 1, No. 2 and No. 10 of the 2024 Local 700 (Majors) Agreement and the 2024 Local 700 (Independents) Agreement).

(iv) High Budget SVOD Mini-Series

Paragraph 50.1 of this Agreement ("Special Conditions for One-Half Hour and One-Hour Pilots, One-Hour Episodic Television Series, Made-for-Television Mini-Series Commencing Principal Photography on or after August 4, 2024, One-Half Hour Single Camera Prime Time Dramatic Pilots Recorded Digitally Commencing Principal Photography on or After September 29, 2024 and Seasons of One-Half Hour Single Camera Prime Time Dramatic Television Series Recorded Digitally Commencing Principal Photography on or After September 29, 2024 (Other than Pilots, Series or Mini-Series Made for Basic Cable)") shall apply to a High Budget SVOD mini-series, regardless of where the mini-series is produced.

Post-production employees employed on such mini-series shall be paid at the wage rates set forth in the wage schedules

of the 2024 Local 700 (Majors) Agreement (or the 2024 Local 700 (Independents) Agreement, for Producers signatory to that Agreement) entitled "Rates Reduced by Three Percent (3%)." (See Wage Schedules No. 3, No. 11 and No. 27 of Appendix "A" to the 2024 Local 700 (Majors) Agreement and 2024 Local 700 (Independents) Agreement.)

(v) Other Terms and Conditions Applicable to All High Budget SVOD Programs

(A) Daily overtime for hours worked shall be paid at the rate of time-and-one-half for each hour worked after eight (8) work hours, except as otherwise provided in a West Coast Studio Local Agreement; double time, when applicable, shall be paid for each hour worked after twelve (12) work hours, except that on "bus to" and distant locations double time shall be paid after fourteen (14) elapsed hours, and except that double time shall be paid after twelve (12) elapsed hours for employees employed under the 2024 Local 700 (Majors or Independents) Agreements whose shift of work occurs solely on the premises in a studio; and triple time, when applicable, shall be paid for each hour worked after fifteen (15) elapsed hours.

(B) Preference of employment under the provisions of Paragraph 68 of the West Coast Studio Local Agreements shall apply on a High Budget SVOD Program to the same extent required on a free television motion picture. Days worked on a High Budget SVOD Program shall count towards placement on the Industry Experience Roster.

(C) Part II.(c)(6) shall apply.

(D) The second paragraph of Part II.(a) shall apply to any High Budget SVOD Program that is a Derivative New Media Production.

(4) The number of subscribers in the United States and Canada shall be determined as of July 1st of each year of the Agreement. For a High Budget SVOD series, the number of subscribers that applies to the first episode of the season shall apply to the entire season in perpetuity.

(e) New Media Productions Made for Initial Exhibition on a Free-to-the-Consumer, Advertiser-Supported New Media Platform or Free Ad-Supported Streaming Television (FAST) Channel

(1) Prospective Application

The provisions of this Part II.(e) apply to the following "High Budget, Mid-Budget and Low Budget AVOD or FAST Channel Programs" (as those terms are defined in Part II.(e)(2)) below) only:

(i) any new season of a High Budget, Mid-Budget or Low Budget AVOD or FAST Channel series for which principal photography of the first episode of the season commences on or after August 4, 2024;

(ii) any High Budget, Mid-Budget or Low Budget AVOD or FAST Channel mini-series for which principal photography of the first part of such mini-series commences on or after August 4, 2024; and

(iii) any one-time High Budget, Mid-Budget or Low Budget AVOD or FAST Channel programs commencing principal photography on or after August 4, 2024.

(2) High Budget, Mid-Budget and Low Budget AVOD or FAST Channel Programs Defined

The terms and conditions set forth in this Part II.(e) shall be applicable only to the following productions made for initial exhibition on a free-to-the-consumer, advertiser-supported new media platform ("AVOD") or a free ad-supported streaming television channel ("FAST Channel"):

(i) Original and derivative dramatic new media productions which meet the following "high budget" criteria (hereinafter "High Budget AVOD or FAST Channel Programs"):

Length of Program as Initially Exhibited*	**"High Budget" Threshold**
20-35 Minutes	$1,300,000 and above
36-65 Minutes	$2,500,000 and above
66 Minutes or more	$3,000,000 and above

* Programs less than 20 minutes are not considered "high budget" for the purpose of this Part II.(e), regardless of their budgets.

(ii) Original, live action dramatic new media productions which meet the following "mid-budget" criteria (hereinafter "Mid-Budget AVOD or Fast Channel Programs"):

Length of Program as Initially Exhibited*	**"Mid-Budget" Threshold**
20-35 Minutes	$900,000 or more but less than $1,300,000
36-65 Minutes	$1,750,000 or more but less than $2,500,000
66 Minutes or more	$2,100,000 or more but less than $3,000,000

* Original, live action dramatic new media productions which are less than 20 minutes in length are not subject to this Part II.(e) and, instead, are subject to Part II.(b)(1), regardless of their budgets.

(iii) Covered original, live action dramatic new media productions (other than an "Experimental New Media Production") which meet the following criteria (hereinafter "Low Budget AVOD or FAST Channel Programs"):

Length of Program as Initially Exhibited*	**"Low Budget" Threshold**
20-35 Minutes	Less than $900,000
36-65 Minutes	Less than $1,750,000
66 Minutes or more	Less than $2,100,000

* Original, live action dramatic new media productions which are less than 20 minutes in length are not subject to this Part II.(e) and, instead, are subject to Part II.(b)(1) regardless of their budgets.

(3) Terms and Conditions

(i) High Budget AVOD or FAST Channel Programs[21]

The terms and conditions applicable to a High Budget AVOD or FAST Channel Program, as defined in Part II.(e)(2)

[21] For purposes of determining minimum wages and other terms and conditions for High Budget AVOD and High Budget Fast Channel series, the parties agree that an episode may exceed the "program length" which applies to a typical episode of the series by up to three (3) minutes without becoming subject to the terms and conditions applicable to the next highest program length. (For example, if a typical episode of a High Budget AVOD series is between 20

above, shall be as provided in Part II.(d) for a High Budget SVOD Program.

(B) Mid-Budget AVOD or FAST Channel Programs

The terms and conditions applicable to a Mid-Budget AVOD or FAST Channel Program, as defined in Part II.(e)(2) above, shall be as provided in Parts II.(b)(3) and (c) for a Mid-Budget SVOD Program.

(C) Low Budget AVOD or FAST Channel Programs

The terms and conditions applicable to a Low Budget AVOD or FAST Channel Program, as defined in Part II.(e)(2) above, shall be as provided in Parts II.(b)(2) and (c) for a Low Budget SVOD Program.

(f) Representatives of the IATSE shall have the right to review the budget of a covered new media production solely for the purpose of determining whether the covered new media production falls within the definition of a Low, Mid or High Budget SVOD, AVOD or FAST Channel Program as set forth in this Part II above, and, if so, whether the production meets the budget break in Tier 1 or Tier 2 as set forth in Part II.(d)(2) above. Producer agrees to cooperate and provide requested relevant additional information about the budget that is reasonably available to it. All information received or reviewed by representatives of the IATSE shall be kept confidential, and neither the IATSE nor its representatives shall disclose any such information, except as necessary to enforce its rights under this Agreement.

Part III. "Sunset" Clause

The parties recognize that these provisions are being negotiated at a time when the business models and patterns of usage of productions in New Media are in the process of exploration, experimentation and innovation. Therefore, except as provided in the next paragraph, the provisions of this Paragraph 50.5 shall expire on the termination date of the Basic Agreement and will be of no force and effect thereafter. No later than sixty (60) days before that expiration date, the parties will

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and 35 minutes, a given episode of a series which is 38 minutes in length will still be subject to the compensation and terms and conditions applicable to a program between 20 and 35 minutes in length.) This footnote shall not apply to individuals employed under the Local 892 (Costume Designers) Agreement on a High Budget AVOD or High Budget Fast Channel series for which the typical episode is between 20 and 35 minutes in length.

meet to negotiate new terms and conditions for reuse of productions made for New Media.

The terms and conditions herein applicable to High Budget SVOD, AVOD and FAST Channel Programs shall apply and remain in full force and effect, and without change, to High Budget SVOD, AVOD or FAST Channel Programs produced by the Producer hereunder, regardless of the terms or provisions of any agreement which is a modification, extension or renewal of, or substitution for, this Paragraph 50.5.

The parties further acknowledge that conditions in this area are changing rapidly and that the negotiation for the successor agreement will be based on the conditions that exist and reasonably can be forecast at that time.

VIII. GENERAL CLAUSES

51-52. No Clauses.

53. Abnormally Cold or Wet Work

Producer will provide suitable wearing apparel for abnormally cold or wet work.

54-58. No Clauses.

59. Studio Pass

The duly authorized Business Representative of the Union shall be furnished a pass to the studio. Such pass will permit driving the Representative's car into the Producer's studio, lot or ranch, provided such is the custom and practice. Such Representative shall be permitted to visit any portion of the studio, lot or ranch necessary for the proper conduct of the business of the Union during working hours.

60-61. No Clauses.

62. Safety

(a) It is agreed by the parties that too great an emphasis cannot be placed on the need to provide a safe working environment. In that context, it shall be incumbent on each employer (herein referred to as the Producer) to furnish employment and a place of employment which are safe and healthful for the employees therein; to furnish and use safety devices and safeguards, and adopt and use practices, means, methods,

operations and processes which are reasonably adequate to render such employment and place of employment safe and healthful; to do every other thing reasonably necessary to protect the life, safety and health of employees. Correspondingly, no employer shall require or permit any employee to go or be in any employment or place of employment which is not safe and healthful. In addition, every employer and every employee shall comply with occupational safety and health standards and all rules, regulations and orders pursuant to applicable laws which are applicable to the employer's or employee's own actions and conduct; no person (employer or employee) shall remove, displace, damage, destroy or carry off any safety device, safeguard, notice or warning, furnished for the use in any employment or place of employment; no person shall interfere with the use of any method or process adopted for the protection of any employee, including that employee's own protection, in such employment or place of employment.

(b) Rigid observance of safety regulations must be adhered to and willful failure of any employee to follow safety rules and regulations can lead to disciplinary action including discharge; however, no employee shall be discharged or otherwise disciplined for refusing to work on a job that exposes the individual to a clear and present danger to life or limb, or for making a good faith report to the First Assistant Director, the Unit Production Manager or the employee's supervisor relating to the safety of another employee exposed to a clear and present danger to life or limb. No set of safety regulations, however, can comprehensively cover all possible unsafe practices of working. The Producer and the Union therefore undertake to promote in every way possible the realization of the responsibility of the individual employee with regard to preventing accidents to that employee or other employees. For purposes of this Paragraph 62(b), the question of whether an employee has made a report in good faith is subject to the grievance and arbitration procedure set forth in Article 7 of this Agreement.

(c) It is also agreed that when unresolved or continuing disputes exist regarding Safety and Health compliance, non-compliance or interpretation therein of Title 8, Chapter 4, Subchapter 7, General Industry Safety Orders, said disputes shall be referred to the AMPTP and CSATF-administered Labor Management Safety Committee for review, investigation, interpretation and advisory recommendations to the Employer(s). The CSATF-administered Labor Management Safety Committee is the industry-wide Safety Committee consisting of the IATSE and its West Coast Studio Local Unions, the Basic Crafts Unions, the Screen Actors Guild–American Federation of Television and Radio Artists, the Directors Guild of America and representatives of the Producers. It is understood that it is not the responsibility of the Safety Committee, or any member of the Committee, the IATSE or its Local

Unions, the Basic Crafts, CSATF or the AMPTP to implement or comply with any such recommendations.

(d) The Labor-Management Safety Committee shall meet at least once a month.

(e) The cost of the Labor-Management Committee will be borne by CSATF.

(f) A separate bulletin shall be issued by the AMPTP to provide the following:

(1) The Producers reaffirm their commitment to regularly inspect the studio working areas and to establish preventive maintenance procedures to assure safe working conditions.

(2) Complaints of unsafe conditions will be promptly investigated by the Producer and appropriate action will be taken if the Producer finds that an unsafe condition does exist.

(3) Each Producer will designate an individual as the responsible safety officer for its respective studio, facility, laboratory or location site. Except on location, each safety officer will have a well-publicized "hot-line" phone number which employees can anonymously call to alert management to any existing safety problems which may require correction.

(4) The Producers will provide access to all working areas to the Safety Director of CSATF so that the Safety Director will periodically inspect same.

(5) Communication regarding safety policy will be made available to all affected employees directly or by posting on bulletin boards.

(g) Concerns stemming from the use of smoke on sets shall be referred to the industry-wide Safety Committee for resolution.

63. Furnishing of Equipment

If, at the request of the Producer, an employee is required to furnish equipment necessary to perform job duties, the employee shall be adequately compensated pursuant to individual bargaining with the Producer for use of the employee's own equipment, which may include reimbursement for books, curriculum or lesson plans, computer equipment and subscription software.

64-65. No Clauses.

66. Non-Discrimination

The parties reaffirm their commitment to a policy of non-discrimination in connection with the engagement of employees under this Agreement on the basis of race, color, religion, sex (including pregnancy), gender, gender identity, gender expression, veteran status, medical condition (including genetic characteristics), sexual orientation, age, national origin, disability as defined in the Americans with Disabilities Act, marital status, Union membership or any other basis prohibited by applicable law.

Claims alleging a violation of this "Non-Discrimination" provision are not subject to arbitration, but are instead subject to non-binding mediation.

67-71. No Clauses.

72. Vacations

Vacations with pay will be allowed as follows:

(a) Daily Schedule Employees

(1) Vacation pay for a person employed solely under a Daily Schedule shall be computed at the rate of four percent (4%) of total annual earnings for those hours worked at straight time, including hours paid as vacation time, during the employee's personal income tax reporting year.

(2) Employees must actually take time off from work for paid vacations.

(b) Weekly Employees (including combinations of Weekly and Daily Schedule employment):

*Straight Time Days Worked in Preceding Year	Days of Vacation With Pay in Succeeding Year
Over 200	10 (maximum)
Between 181 and 200	9
Between 161 and 180	8
Between 141 and 160	7
Between 121 and 140	6

(continued)

(continued)

*Straight Time Days Worked in Preceding Year	Days of Vacation With Pay in Succeeding Year
Between 101 and 120	5
Between 81 and 100	4
Between 61 and 80	3
Between 41 and 60	2
Between 21 and 40	1
**20 and under	0

*For vacation purposes only, full six-day weekly schedule workweeks on distant location shall be credited as five (5) days worked. In addition, one (1) workday shall be counted for each paid vacation day.

**Employees who are employed less than twenty-one (21) days and who do not qualify for a day's vacation pay under this provision shall be paid vacation pay as follows:

Daily Schedule Employment: 4% of straight time earnings including hours worked on night premiums at straight time.

Weekly Schedule Employment: 4% of guaranteed weekly earnings.

(c) To determine, for vacation purposes, the number of days worked in any workweek, the following formulae shall be used:

(1) Daily Schedule Employees:

Days worked are equal to the number of days worked, including sixth days worked in an employee's studio workweek and seventh days worked in an employee's workweek.

(2) "On Call" Weekly Schedule Employees:

Days worked are equal to the number of days paid for, excluding sixth or seventh days worked in the employee's workweek.

(d) To determine, for vacation purposes, the rate at which each vacation day shall be paid, the following formulae shall be used:

(1) Rates of pay shall be those in effect during the year in which the vacation is earned ("preceding year").

(2) "On Call" Weekly Schedule Employees: One (1) day is equal to pay of one-fifth (1/5) of weekly rate in effect at start of vacation.

(3) Combination Daily and Weekly Schedule Employees: One (1) day equals the average daily pay based on total guaranteed Daily and Weekly Schedule earnings only, divided by the total number of days paid for under such schedules, excluding pay for the seventh day in an employee's workweek on distant locations.

(e) Additional Vacation Provisions

The following additional vacation provisions shall apply to Weekly or Daily Schedule employees who meet the necessary eligibility qualifications:

(1) Eligibility Requirements

Commencing with vacations earned in the year 1979 and payable in the year 1980 and thereafter, eligible employees shall be those employees who actually worked for Producer for eight (8) consecutive "eligible" years, with an aggregate of not less than 1,600 "straight time" days worked with Producer in such eight (8) years.

As used in this provision, the term "year" shall mean the employee's personal income tax earnings year (also hereinafter referred to as "tax year"); the term "eligible year" shall mean a tax year in which the employee worked one hundred (100) or more "straight time" days for Producer;[22, 23] the term "straight time" days shall be deemed to include the five (5) or six (6) days of employment, as the case

[22] The term "eligible year" shall be applied in the following manner with respect to calendar year 1988 to take account of the WGA strike: As to calendar year 1988 only, an employee shall be deemed to have an "eligible year" if the employee has worked at least seven-twelfths (7/12) of the number of days otherwise required under Paragraph 72(e) to attain an eligible year. Thus, any employee who has worked 58 or more "straight time" days for Producer during calendar year 1988 shall be deemed to have an "eligible year" for purposes of the additional vacation provision.

[23] Effective August 4, 2024, the term "eligible year" shall be applied in the following manner with respect to calendar year 2023: As to calendar year 2023 only, an employee shall be deemed to have an "eligible year" if the employee has worked at least forty (40) days.

may be, specified under the respective five (5) or six (6) day cumulative weekly schedules.

Any tax year in which the employee actually works less than one hundred (100) "straight time" days for Producer shall be excluded in computing the required eight (8) "eligible" tax years, and the "straight time" days worked in such year shall not be counted in computing the required aggregate of 1,600 "straight time" days to be worked in such eight (8) tax years.

Employees who fail to work more than one hundred (100) "straight time" days for such employer in each of any two (2) consecutive tax years shall, at the end of such second year, be considered new employees hereunder with no previous employment credit with Producer for the purpose of establishing the above eligibility requirements. Provided, however, that in determining such two (2) consecutive years, no year shall be included (and the "straight time" days worked in such year shall not be counted for any eligibility purposes hereunder) in which the employee could not work one hundred (100) "straight time" days for Producer due to either or both of the following:

(i) The period of recorded leaves of absence granted by Producer;

(ii) For the period during which the employee was absent and physically unable to work for Producer solely as a result of an "industrial accident" occurring to such employee while employed by Producer.

(2) Vacation Days and Pay

Commencing with January 1, 1960, such weekly or daily employees who become eligible on or after such date, as above provided, shall, beginning with the date they so become eligible, earn with Producer fifty percent (50%) more in vacation time and money based upon the applicable weekly or daily employee[24] vacation schedule set forth above; any such employee shall be limited to earning a maximum of only fifteen (15) days vacation per year. Provided, that for the remainder of any such tax year in which such an employee becomes eligible, the employee shall only earn additional vacation time and money, as above provided, based solely on the "straight time" days

[24] Vacation pay for such employee employed solely under a daily schedule shall be computed at the rate of 6.2762% instead of 4% as set forth in subparagraph (a)(1), above, of this Paragraph 72.

worked for Producer after the employee became eligible and within the remaining portion of each year, to be computed separate and apart at the rate of one-half of the vacation benefit specified under the above applicable daily or weekly vacation schedule.

(3) Loss of Eligibility

Employees who become eligible, as above provided, but who thereafter either resign from employment with Producer or fail to work for Producer more than one hundred fifty (150) "straight time" days[25] in any one (1) tax year shall, as of the last day of such tax year or, in the case of resignation, the date of such resignation, lose such eligibility and right to earn the additional vacation days and pay above provided; in such event, they shall thereupon be considered new employees hereunder with no previous employment credit with Producer for the purpose of subsequently establishing the above eligibility requirements.

In determining whether any employee loses eligibility for failure to work for Producer more than one hundred fifty (150) "straight time" days in a tax year, as above provided, no such year shall be counted for this purpose in which the employee could not work at least one hundred fifty-one (151) "straight time" days for Producer due to either or both of the following:

(i) The period of recorded leaves of absence granted such employee by Producer;

(ii) The period during which such employee was absent and physically unable to work for Producer solely as a result of an "industrial accident" occurring to that employee while employed by Producer.

(4) Eligibility Credit

For the purposes of determining "eligible" years and "loss of eligibility" only, as above provided, employees who leave the employ of Producer to perform military service and who remain in the Armed Forces of the United States in accordance with the applicable National Selective Service Act (or other subsequently enacted comparable national legislation then in effect pertaining to such service), shall be credited as having worked for Producer the number of applicable days the employee would normally have been employed by

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[25] For purposes of calendar year 1988, the "more than one hundred fifty (150) 'straight time' days" requirement shall be reduced to "more than eighty-eight (88) 'straight time' days" to take account of the WGA strike.

Producer for "straight time" days in each workweek of the period of such service.

(f) Daily and Weekly Schedule Employees

(1) Vacations are earned in one personal income tax earnings year and are paid for in the succeeding calendar year.

(2) Vacations shall not be cumulative between calendar years and shall be taken at times approved by the Producer.

(3) Days that would otherwise constitute the sixth or seventh day worked in an employee's workweek and holidays occurring during vacation periods are not counted as days granted.

(4) When any portion of the vacation period is less than a full payroll week, by mutual agreement between the Producer and the employee, the Producer may grant leave of absence without pay for the remaining fractional portion of the payroll week.

(5) Eligible employees who are no longer employed at the beginning of the calendar year in which their vacation pay for the preceding year is payable may obtain such vacation pay at any time subsequent to March 15 by notifying the Producer of their desire to obtain such vacation pay. Such notice shall set forth a date on or subsequent to the date of notice for the commencement of the period to which such vacation pay shall apply. The designation of such commencement date shall be at the sole discretion of such employees, and the Producer agrees to pay such employees the vacation pay due on or prior to such commencement date, but in no event shall the Producer be obligated to make such payment prior to March 15.

(6) In the event of a layoff, an employee eligible for vacation shall not be required to take vacation at time of layoff.

(7) Each eligible employee shall, if the employee so desires, submit to the department head, prior to June 1st, three (3) vacation dates in the order of preference. In the event that none of the three (3) preferential dates is granted, the department head may establish date of vacation if conditions permit. However, the department head shall give any such employee not less than one (1) week's notice as to date of vacation unless, upon the request of the employee, it is otherwise mutually agreed. Employees who do not submit preferential dates shall receive vacations on dates subject to the discretion of the department head.

(8) Producer shall pay an eligible employee a vacation pay check not later than noon of the pay day preceding the commencement day of the vacation, provided the employee has made a request to Producer for such vacation check at least one (1) week prior to such pay day preceding the commencement of such vacation.

(9) If a successor company buys out Producer and continues the operation of Producer's studio, and if the buying company continues the employment at the studio of an employee of Producer, such employee shall retain with the buying company such employee's appropriate vacation pay experience credit accrued with the selling company. If such employee is not so continued in employment by the buying company, then only Producer is responsible for any vacation pay due the employee at the time of termination. If such employee is offered employment by the buying company, but elects not to continue employment with the buying company, the employee shall be entitled to the accrued vacation pay from Producer.

(10) Presentation of Claim for Vacation and/or Holiday Pay

(i) Producers that currently pay for vacations and/or holidays on a weekly basis shall continue to adhere to their existing practice. Producers that currently make vacation and/or holiday payments pursuant to subparagraph (f)(10)(ii) below may instead elect on a production-by-production basis to pay on a weekly basis.

(ii) Producers that currently pay for vacations and/or holidays at the end of the calendar year shall elect one of the following procedures for employees on layoff and for employees on payroll:

(A) With respect to employees on layoff:

(1) On or after March 15 of the year following the calendar year in which vacation and/or holiday pay was earned, the Producer shall either:

(a) mail or deliver to such employee vacation and/or holiday pay; or

(b) notify each such employee to claim vacation and/or holiday pay pursuant to the provisions of this Agreement.

(2) In the event the Producer mails the employee's vacation and/or holiday paycheck and it is returned or if the employee fails, within thirty (30) days following the date of mailing of

the notice referred to in subparagraph (f)(10)(ii)(A)(1)(b) above, to claim vacation and/or holiday pay, the Producer shall notify the Local Union of the names of those employees who have not claimed vacation and/or holiday pay. In the case of employees whose checks were returned, the Producer shall also forward the returned check(s) to the Local Union.

(3) The Local Union shall endeavor to locate any employee who has not claimed vacation and/or holiday pay. If it does so, it shall forward a check to the employee or otherwise advise the employee of the department of the Producer to contact to claim such pay.

(4) If the Local Union is unable, within thirty (30) days following its receipt of the notice referred to in subparagraph (f)(10)(ii)(A)(2) above, to locate such employee(s), the Local Union shall so advise the Producer and return any unclaimed check(s) to the Producer.

(5) On or about March 15 of the second calendar year following the year in which vacation and/or holiday pay was earned ("the second calendar year"), employees who have not claimed their vacation and/or holiday pay will be notified that unless claimed by July 15 of that year, such pay will be sent to the Motion Picture Industry Pension Plan. On or about May 15 of the second calendar year, Producer will furnish to the Local Union a list showing the names of those employees who have not claimed vacation and/or holiday pay and the amount of holiday and/or vacation pay due to each, together with a notice that unless claimed by July 15, such holiday and/or vacation pay will be sent to the Motion Picture Industry Pension Plan.

(6) On or about July 15 of the second calendar year, unclaimed vacation and/or holiday pay will be contributed to the Motion Picture Industry Pension Plan and credited to the appropriate employee pension plan account. Money so contributed shall not be returned to the employee and shall fully discharge the Producer's and the Local Union's obligations hereunder to the employee with respect to the payment of vacation and/or holiday pay.

(B) With respect to employees on payroll:

(1) On or after March 15 of the year following the calendar year in which vacation and/or holiday pay was earned, the Producer shall either:

(a) mail or deliver to such employee vacation and/or holiday pay; or

(b) notify each such employee to request holiday pay pursuant to the provisions of this Agreement and schedule a vacation according to this Agreement.

(2) In the event the employee fails to request such holiday pay and/or to schedule a vacation within thirty (30) days after the date of mailing of the notice referred to in subparagraph (f)(10)(ii)(B)(1)(b) above, the Producer shall notify the Local Union of the names of those employees who have not claimed such pay and/or scheduled their vacation.

(3) The Local Union shall, within thirty (30) days after receipt of the notice referred to in subparagraph (f)(10)(ii)(B)(2) above, endeavor to notify the employee and advise the employee to claim holiday pay and to schedule a vacation.

(4) On or about March 15 of the second calendar year, employees who have not claimed their vacation and/or holiday pay will be notified that unless claimed by July 15 of that year, such pay will be sent to the Motion Picture Industry Pension Plan. On or about May 15 of the second calendar year, Producer will furnish to the Local Union a list showing the names of those employees who have not claimed vacation and/or holiday pay and the amount of vacation and/or holiday pay due to each, together with a notice that unless claimed by July 15, such holiday and/or vacation pay will be sent to the Motion Picture Industry Pension Plan.

(5) On or about July 15 of the second calendar year, unclaimed vacation and/or holiday pay will be contributed to the Motion Picture Industry Pension Plan and credited to the appropriate employee pension plan account. Money so contributed shall not be returned to the employee and shall fully discharge the Producer's and Local Union's obligations hereunder with respect to the payment of vacation and/or holiday pay.

(iii) New signatory Producers shall adhere to the practice of paying vacation and/or holiday pay currently on a weekly basis unless other arrangements are made by them with the IATSE.

73. Jurisdictional Disputes

The Union agrees to cooperate in good faith with the Producer and other Local Unions in the industry in working out a method for the determination of jurisdictional disputes without work stoppages. Appropriate clauses shall be incorporated in this Agreement to cover any method or means that shall be agreed upon.

73.1 Letter of Understanding re Procedure for Implementing Paragraph 73

(a) If a jurisdictional dispute should arise between or among the West Coast Studio Local Unions, it will be submitted to the IATSE for resolution.

(b) Prior to rendering a decision thereon, the IATSE shall notify the AMPTP of the existence of the dispute and, upon request of the AMPTP, shall consider the position of the Producer concerning the dispute.

(c) In the event that the AMPTP disagrees with the IATSE decision as to which Local should be assigned the work, the IATSE agrees to meet with the AMPTP in a good faith effort to resolve the question.

74. Severance Pay

(a) General

(1) (i) An employee employed by the Producer under this Agreement or its predecessor agreements for one (1) or more qualified years (as defined in subparagraph (f) hereof) whose employment is severed after August 1, 2024; or

(ii) an employee who had at least one (1) qualified year (as defined in Paragraph 74(f) of this Agreement) as of August 1, 1985 who has made the required application for retirement to the Motion Picture Industry Pension Plan at least sixty (60) days prior to retiring or has made the required application for retirement to any private retirement plan referred to in Article XV of the Trust Agreement of the Motion Picture Industry Pension Plan and who retires

shall receive the applicable severance pay set forth below (as modified by subparagraphs (c) and (d) hereof) unless such employee is disqualified for severance pay purposes pursuant to subparagraph (e) hereof.

Qualified Years	Number of Weeks of Severance Pay
1-2	1
3-4	2
5-8	3
9	4
10	5
11-12	6
13-14	7
15	8
16	9
17	10
18	11
19	12
20	13

An employee with twelve (12) or more qualified years, whose employment is severed on or after August 4, 2024 or whose retirement date is on or after August 4, 2024 shall receive an additional twenty-five percent (25%) of the applicable severance pay set forth above.

The rate at which severance pay is payable shall be determined in the same manner as the rate at which vacation pay is determined under the vacation pay provisions of this Agreement; provided, however, that the base period used in computing the employee's average earnings shall, for the purpose of severance pay, be based on the twelve (12) consecutive month period ending on the date of severance, instead of the employee's personal income tax earnings year used in computing vacation pay.

(2) Ninety (90) elapsed days after severance occurs such employee shall be entitled to:

(i) one (1) week of said severance pay if the employee has two (2) or less qualified years as of date of severance;

(ii) two (2) weeks of said severance pay if the employee has three (3) or more qualified years as of date of severance; provided, however, such employee shall not receive such severance pay if within such ninety (90) day period the employee receives the following employment by Producer:

(A) five (5) days' employment, not necessarily consecutive, if the employee has one (1) or two (2) qualified years as of the date of such severance;

(B) eight (8) days' employment, not necessarily consecutive, if the employee has three (3) qualified years as of the date of such severance;

(C) ten (10) days' employment, not necessarily consecutive, if the employee has four (4) or more qualified years as of the date of such severance.

(3) If such employee entitled to severance pay after ninety (90) elapsed days has five (5) or more qualified years as of the date of severance, the employee shall be entitled to the balance of accrued severance pay ninety (90) elapsed days following the completion of the first ninety (90) day period, unless during the second ninety (90) day period the employee receives fifteen (15) days' employment by Producer, not necessarily consecutive.

(4) Notwithstanding the provisions of subparagraphs (2) and (3) above, an employee who retires in accordance with subparagraph (a)(1)(ii) above shall receive severance pay within thirty (30) days following retirement.

(b) Payment of Full Severance Pay

Once an employee has received full accrued severance pay, pursuant to subparagraph (a) above, the employee shall thereafter be a new employee for severance pay purposes and future computation of qualified years shall apply only to employment by Producer, if any, after the receipt of such full severance pay.

An employee who retires pursuant to subparagraph (a)(1)(ii) above and receives full accrued severance pay shall be removed from the Industry Experience Roster and the Studio Seniority Roster of the Producers.

(c) Offset

If an employee on the date of severance of employment with Producer after January 31, 1961 would otherwise already have five (5) or more qualified years with Producer, the employee shall be entitled to the total number of weeks of severance pay, as provided in (a) above, less an "offset" in the number of weeks of any severance pay received from Producer before January 31, 1961 in connection with employment which is considered in the computation of such qualified years or with "bridged" years as referred to in subparagraph (f) hereof. This "offset" shall apply only towards payments due after the completion of the second of two ninety (90) day periods referred to in subparagraph (a)(3) above. In this instance, payment by Producer of full severance pay to employee prior to January 31, 1961 shall not break the employee's employment with such Producer for purposes of computing consecutive qualified years hereunder.

(d) Reduction of Severance Pay Amounts

Any severance pay paid to an employee after January 31, 1961 shall correspondingly reduce the total number of weeks of severance pay to which the employee is thereinafter entitled before again becoming a new employee hereunder. An employee who receives or has received full severance pay hereunder after January 31, 1961 shall be considered to be a new employee thereafter for severance pay purposes.

(e) Disqualification for Severance Pay

Employees hereunder shall be disqualified for severance pay in accordance with the provisions of subparagraphs (1) and (2) below.

(1) Refusal of Offers of Employment

If an employee rejects an offer of employment from Producer hereunder during either of the ninety (90) day periods referred to in subparagraph (a)(3) hereof, such employee shall lose qualification for severance pay and, if subsequently rehired, shall be rehired as a new employee for severance pay purposes. If any employee was not available or could not be reached when called for work by Producer, the employee shall be deemed to have rejected an offer of employment; provided, however, that:

(i) Producer shall be obligated, in the event of such rejection or unavailability, to notify the Union on the same day by telephone unless the Union office is not open, in which case such notification must be made on the next following workday, and to

confirm such call by letter posted on the day of such notification to the Union.

(ii) If Producer is unable to reach the employee (including such inability to reach because no one answers employee's telephone), Producer shall be obligated to telephone the Union and request the Union to make the call, in which event the Union shall either promptly confirm to the Producer by telephone its inability to reach the employee or advise the Producer by telephone that it has reached the employee and of the results of such call.

(iii) It is recognized that in certain circumstances it may be difficult for an employee to accept a call immediately when currently employed at another studio. It is further recognized that in certain circumstances it may be difficult for the employee, as well as a hardship to the studio at which the employee is then employed, to be required to accept a call immediately without any notice to the employee's then present employer. It is believed that in the great majority of cases reasonable consideration would be given so that the employee would not lose severance pay credits. To this end, it is the intent of the parties hereto that if an employee who is qualified for severance pay has been laid off by a studio and, within either of the ninety (90) day periods referred to, such studio recalls the employee at a time when such employee is unable to accept such recall because of other employment in the motion picture industry, then either of such ninety (90) day periods shall be deemed extended by a period equivalent to the period of employment for which the employee was being recalled, but in no event to exceed twenty (20) days. In the event such employee is again recalled within either of the ninety (90) day periods and does not accept such recall because of other employment in the motion picture industry, or for any other reason except as otherwise herein provided, then such employee shall lose qualification for severance pay and, in the event the employee is subsequently rehired by the Producer, then such rehire shall be as a new employee for severance pay purposes, except that if the employee's call was on a daily basis, there may be two (2) extensions of either of the ninety (90) day periods by reason of inability to accept calls because of employment elsewhere in the motion picture industry.

(iv) If the employee is unavailable to accept such recall because of employment outside the motion picture industry at the time of such recall, the employee shall have a maximum of two (2) days after the date of such recall to become available and, if the employee fails to do so, then such employee shall lose qualification for severance pay and, if the employee is subsequently rehired, shall be a new employee for severance pay purposes.

(2) Severance Beyond Control of Producer

In the event any severance is the result of a dismissal due to seniority requirements, a voluntary resignation or a layoff as a result of physical incapacity, epidemic, fire, action of the elements, strike,[26] walkouts, labor dispute, governmental order, court order or order of any other legally constituted body, act of God, public enemy, war, riot, civil commotion or for any other cause beyond the control of the Producer, whether of the same or any other nature, the employee shall not be entitled to any severance pay arising out of the completion of both of the ninety (90) day periods following such severance. In the event any severance is the result of dismissal for cause, the employee so severed shall be disqualified for severance pay.

(f) Qualified Years

As used herein, the term "qualified years,"[27, 28] with respect to any employee, shall refer to the number of consecutive periods of three hundred sixty-five (365) consecutive days each, calculated backward from the date of severance, in each of which the employee has been employed by Producer for the number of work days (including paid vacation days as work days) specified in the applicable paragraph below:

(1) An employee whose employment is severed prior to August 4, 2024 or whose retirement date is prior to August 4, 2024 must have two hundred (200) or more work days to be credited with a qualified year.

(2) An employee whose employment is severed on or after August 4, 2024 or whose retirement date is on or after August 4, 2024 must have two hundred (200) or more work days to be credited with a qualified year when the three-hundred sixty-five (365) day period consists solely of days occurring prior to August 4, 2024. When the three-hundred sixty-five (365) day period includes days occurring on or

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[26] The 1988 strike by the Writers Guild of America shall not be considered a disqualifying event for purposes of severance pay. Instead, any periods provided in Paragraph 74 shall be tolled for the duration of the WGA strike (March 7, 1988 through August 7, 1988).

[27] The definition of a "qualified year," for purposes of this Paragraph 74(f), shall be applied in the following manner with respect to calendar year 1988 to take account of the Writers Guild of America strike: As to calendar year 1988 only, an employee shall be deemed to have a "qualified year" if the employee has worked at least seven-twelfths (7/12) of the number of days otherwise required under this Paragraph to attain a "qualified year." Thus, any employee who has worked one hundred seventeen (117) or more work days during calendar year 1988 shall be deemed to have a "qualified year" for purposes of this provision.

[28] Effective August 4, 2024, the definition of a "qualified year," for purposes of Paragraph 74(f), shall be applied in the following manner with respect to calendar year 2023: As to calendar year 2023 only, an employee shall be deemed to have a "qualified year" if the employee has worked at least ninety-four (94) days.

after August 4, 2024, the employee must have one hundred seventy (170) or more work days to be credited with a qualified year.

It is understood and agreed that if, in any such three hundred sixty-five (365) day period, such employee was employed by Producer for less than two hundred (200) work days (or one hundred seventy (170) work days, if applicable), such three hundred sixty-five (365) day period shall not be counted as a qualified year but shall be "bridged" for severance pay purposes, with the result that any such three hundred sixty-five (365) day period or periods prior to such "bridged" year in which employee was employed by Producer for two hundred (200) or more work days (or one hundred seventy (170) or more days, if applicable) shall be counted as a qualified year; provided, however, that any three hundred sixty-five (365) day period in which employee received any authorized leave of absence without pay shall be extended by the length of such leave and provided, further, that the computation of qualified years shall be subject to the following exceptions:

(3) An employee who is determined to have less than two (2) qualified years shall be credited with a qualified year only if, in addition to having been employed for at least two hundred (200) or more days (or one hundred seventy (170) or more days, as applicable) in the three hundred sixty-five (365) days immediately preceding the date of severance, the employee was employed for at least one (1) day during the first six (6) months of the eighteen (18) month period immediately preceding the date of severance, in which case the employee shall be credited with one (1) qualified year.

(4) Any period of two hundred seventy (270) consecutive days commencing prior to January 31, 1961 in which such employee was not actually employed by Producer will be deemed to have broken the employment record of such employee and no period prior to the completion of such two hundred seventy (270) days shall be considered in determining qualified years of such employee.

(5) With respect to any severance of employment of an employee which occurred between February 1, 1961 and January 31, 1965, both dates inclusive, the passage of two hundred seventy (270) days following such severance in which such employee was not employed and did not receive an offer of comparable employment under the terms and conditions specified in the predecessor collective bargaining agreement of this Agreement shall result in being a new employee for severance pay purposes upon the completion of such two hundred seventy (270) day period.

(6) If an employee on the date of the severance of employment under this Agreement after January 31, 1961 with Producer would otherwise have had one (1), two (2), three (3) or four (4) consecutive "qualified years" with Producer, but had received full severance pay prior to February 1, 1965, then the employee shall be deemed to be a new employee for severance pay purposes after being rehired and the applicable consecutive qualified years shall be based and computed only upon employment with Producer after becoming such a new employee.

(g) Severance Obligation of Successor Company

If a successor company buys out Producer and continues the operation of Producer's studio, and if the buying company continues the employment at the studio of an employee of Producer, such employee shall retain with the buying company the employee's appropriate severance pay experience credit accrued with Producer and the employee's employment shall not be considered to be terminated for severance pay purposes as a result of such successor company's acquisition of Producer. If such employee is not so continued in employment by the buying company, then Producer is responsible for any severance pay due the employee at the time of termination. If such employee is offered employment by the buying company, but elects not to continue employment with the buying company, the employee shall not be entitled to any severance pay from either Producer or buying company.

(h) Presentation of Claim for Severance Pay

Any claim for the payment of severance pay, not presented to the Producer within three hundred sixty-five (365) calendar days after the date upon which the employee is qualified under this Paragraph for such severance pay, shall be deemed to be waived.

75. No Clause.

76. Re-employment of Former Labor Union Officers

Any employee who has been employed by the Producer for the twelve (12) consecutive months immediately prior to the date of election or appointment to a paid full-time job with a labor organization in the motion picture industry shall be re-employed in the former job within ninety (90) days after leaving the Union position, on the same basis and seniority as though the employee had never left such job with Producer. Provided, however, that such job is available at the time of request for re-employment; that the job is not then held by an employee holding a

personal service contract; that the employee, in the opinion of the Producer, is qualified and able to perform the duties required in such job, and that such employee has made application within thirty (30) days of leaving the Union position.

If such position has been abolished or the labor requirements of the Producer have materially changed, then subject to the above conditions, the Producer will give such employee preference of employment for any job available within the classifications of the bargaining unit.

77-79. No Clauses.

79.1 Bereavement Leave

On or after August 4, 2024, in the event of the death of a "family member"[29] of a regularly scheduled employee, the employee shall be allowed up to three (3) days of paid bereavement leave. For employees employed on an hourly or daily basis, a day of bereavement leave pay shall be equal to eight (8) hours' pay at the employee's straight time hourly rate. For weekly employees (including "on call" employees), a day of bereavement leave pay shall be equal to one-fifth (1/5th) of the employee's weekly rate under the studio minimum wage scales or one-sixth (1/6th) of the employee's weekly rate under the distant location minimum wage scales.

An employee who is absent from work due to bereavement leave will be reinstated to the employee's original position on the production upon return, provided that the position continues to exist; however, for continuity purposes, a Producer is not required to reinstate an employee on an episodic series until work on the current episode has been completed. The Producer and the Union will discuss on a case-by-case basis, upon the request of the Producer, issues related to the individual's reinstatement.

80-84. No Clauses.

85. Training

Satisfactory completion of the "A" safety training course, the "Identifying and Reporting Child Abuse and Neglect" course and the harassment prevention training course through CSATF is required for

[29] "Family member" means any of the following: (1) a biological, adopted or foster child, stepchild, legal ward or a child to whom the employee stands *in loco parentis*; (2) a biological, adoptive or foster parent, stepparent or legal guardian of the employee or the employee's spouse or registered domestic partner or a person who stood *in loco parentis* when the employee was a minor child; (3) a spouse; (4) a registered domestic partner; (5) a grandparent; (6) a grandchild; or (7) a sibling.

placement on the Availability List and the Dual Credential Substitute List.

86. Diversity, Equity and Inclusion

In recognition of the parties' desire to take action to remove barriers and facilitate employment of individuals from under-served communities or under-represented groups with experience in the entertainment industry and related fields, the parties agree to the following:

(a) Prior-Experienced Individuals

(i) Notwithstanding the provisions of Article 3 of this Agreement, Producers may hire individuals from under-served communities or under-represented groups who have prior experience in a job classification that is related or substantially similar to the one for which the Producer is hiring ("Prior-Experienced Individuals") to work under this Agreement. The prior experience need not have been acquired with a Producer signatory to this Agreement or on a certain type of production. Producer may rely upon CSATF or other agreed-upon resource to determine an individual's experience. Individuals on the Dual Credential Substitute List qualify as Prior-Experienced Individuals. Days worked by such an individual count towards placement on the Availability List. When identifying persons who qualify as Prior-Experienced Individuals, Producers shall consider persons recommended by Local 884.

(ii) Producer shall provide written notice to the Local Union before hiring a Prior-Experienced Individual.

(iii) Prior-Experienced Individuals shall be required to take the "A" safety training course, the "Identifying and Reporting Child Abuse and Neglect" course and the harassment prevention training course through CSATF at a minimum before commencing work. Prior-Experienced Individuals must also complete a background check in accordance with Paragraph 87 prior to commencing work.

(iv) Provided that at least one Teacher-Welfare Worker from the Availability List is employed on a production, the Producer may hire one (1) Prior-Experienced Individual on the production at any given time. The Local Union may agree to increase the number of Prior-Experienced Individuals consistent with the parties' intention to increase access to employment opportunities in this industry.

(b) Training Programs

The parties agree that the training program described in Article XLVIII(c)(1) of the Producer-IATSE Basic Agreement is not the only training program permitted under this Agreement. The parties may mutually agree to additional training program(s) (including on a Producer-by-Producer basis), and to apply the provisions of subparagraph (a) above to individuals who successfully complete the additional training program(s).

87. Background Checks

The parties agree that a criminal record check, social security trace and sex offender registry search, to be administered by CSATF, will be required of all Studio Teachers on the Availability List on no less than an annual basis. Such background checks also shall be required for placement on the Availability List. Producers may continue any current practice of requiring background checks of employees employed under this Agreement.

Studio Teachers shall sign all necessary authorizations for such background checks as provided above. A Studio Teacher will have the opportunity to respond to any negative information in a background check that may result in removal from the Availability List or denial of employment.

In addition, the Union agrees to cooperate in good faith with a Producer seeking to implement its own background check process.

The foregoing shall also apply to Dual Credential Substitute Teachers on the Dual Credential Substitute List.

88. Retroactive Terms and Effective Dates

All of the terms and conditions of this Agreement shall be effective commencing with August 1, 2024, except as otherwise specifically provided in this Agreement.

IN WITNESS WHEREOF, the parties hereto have caused this Agreement to be executed as of the day and year first above written.

FOR THE ALLIANCE OF MOTION PICTURE AND TELEVISION PRODUCERS ON BEHALF OF THE COMPANIES LISTED ON EXHIBIT "A" ATTACHED HERETO, ALL OF WHICH CONSTITUTE A SINGLE MULTI-EMPLOYER BARGAINING UNIT

By: _____ Date:_____
Gregory J. Hessinger
President, AMPTP

FOR THE INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYEES AND MOVING PICTURE TECHNICIANS, ARTISTS AND ALLIED CRAFTS OF THE UNITED STATES, ITS TERRITORIES AND CANADA

By: _____ Date:_____
Matthew D. Loeb
International President

MOTION PICTURE STUDIO TEACHERS AND WELFARE WORKERS, LOCAL 884

By: _____ Date:_____
Michael Resnick
Business Representative

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2024-27 Local 884 Wage Schedules

IATSE Local 884 Wage Rate Schedules

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1	**Studio Minimum Wage Schedule**	**125-126**
	• Theatrical Motion Pictures	
	• Television Motion Pictures:	
	• 3rd/subsequent season of episodic series (other than multi-camera, one-half hour series) made for network prime time or pay television	
	• Multi-camera, one-half hour episodic series made for network prime time or pay tv	
	• 4th/subsequent season of episodic series made for basic cable	
	• One-time HB SVOD Program ≥ 96 minutes made for a platform with ≥ 20M domestic subscribers and budgeted at ≥ $34,778,222 for which principal photography commences prior to 8/4/2024	
	• One-time HB SVOD, HB AVOD or HB FAST Channel Program ≥ 96 minutes budgeted at ≥ $37,212,698 for which principal photography commences on or after 8/4/2024	
	• 3rd/subsequent season of HB SVOD, HB AVOD or HB FAST Channel episodic series (other than multi-camera, one-half hour series) for which principal photography of the first episode of the season commences on or after 8/4/2024	
	• Multi-camera, one-half hour HB SVOD, HB AVOD or HB FAST Channel episodic series for which principal photography of the first episode of the season commences on or after 8/4/2024	
	• 3rd/subsequent season of one-hour HB SVOD episodic series made for a platform with ≥ 20M domestic subscribers budgeted at ≥ $3,800,000 and 3rd/subsequent season of one-half hour HB SVOD episodic series made for a platform with ≥ 20M domestic subscribers budgeted at ≥ $2,100,000 for which principal photography of the first episode of the season commences prior to 8/4/2024	
	• 4th/subsequent season of one-hour HB SVOD episodic series made for a platform with ≥ 20M domestic subscribers budgeted at ≥ $2,500,000 but < $3,800,000 and 4th/subsequent season of one-half hour HB SVOD episodic series made for a platform with ≥ 20M domestic subscribers and budgeted at ≥ $1,300,000 but < $2,100,000 for which principal photography of the first episode of the season commences prior to 8/4/2024	
	• 3rd/subsequent season of one-hour HB SVOD episodic series made for a platform with < 20M domestic subscribers budgeted at ≥ $8,240,000 and 3rd/subsequent season of one-half hour HB SVOD episodic series made for a platform with < 20M domestic subscribers budgeted at ≥ $4,120,000 for which principal photography of the first episode of the season commences prior to 8/4/2024	
	• 4th/subsequent season of one-hour HB SVOD episodic series made for a platform with < 20M domestic subscribers budgeted at ≥ $2,500,000 but < $8,240,000 and 4th/subsequent season of one-half hour HB SVOD episodic series made for a platform with < 20M domestic subscribers and budgeted at ≥ $1,300,000 but < $4,120,000 for which principal photography of the first episode of the season commences prior to 8/4/2024	

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2	**Studio Minimum Wage Schedule - Rates Reduced by 3%**	127
	• One-hour and one-half hour pilots (other than basic cable pilots), including HB SVOD, HB AVOD and HB FAST Channel pilots, for which principal photography commences on or after 8/4/2024	
	• 1st or 2nd season of episodic series, including HB SVOD, HB AVOD and HB FAST Channel episodic series, (other than multi-camera one-half hour series and other than episodic series made for basic cable) for which principal photography of the first episode of the season commences on or after 8/4/2024	
	• 2nd or 3rd season of episodic series made for basic cable for which principal photography of the first episode of the season commences on or after 8/4/2024	
	• Mini-series (other than mini-series made for basic cable), including HB SVOD, HB AVOD and HB FAST Channel mini-series, for which principal photography of the first part commences on or after 8/4/2024	
3	**Studio Minimum Wage Schedule - "One-Year Lag" Rates**	128
	• One-hour and one-half hour pilots (other than basic cable pilots) for which principal photography commences prior to 8/4/2024	
	• 1st or 2nd season of episodic series (other than multi-camera one-half hour series) made for network prime time or pay television for which principal photography of the first episode of the season commences prior to 8/4/2024	
	• 2nd or 3rd season of episodic series made for basic cable for which principal photography of the first episode of the season commences prior to 8/4/2024	
	• 1st or 2nd season of one-hour HB SVOD episodic series made for a platform with ≥ 20M domestic subscribers budgeted at ≥ $3,800,000 and 1st or 2nd season of one-half hour HB SVOD episodic series made for a platform with ≥ 20M domestic subscribers budgeted at ≥ $2,100,000 for which principal photography of the first episode of the season commences prior to 8/4/2024	
	• 2nd or 3rd season of one-hour HB SVOD episodic series made for a platform with ≥ 20M domestic subscribers budgeted at ≥ $2,500,000 but < $3,800,000 and 2nd or 3rd season of one-half hour HB SVOD episodic series made for a platform with ≥ 20M domestic subscribers and budgeted at ≥ $1,300,000 but < $2,100,000 for which principal photography of the first episode of the season commences prior to 8/4/2024	
	• 1st or 2nd season of one-hour HB SVOD episodic series made for a platform with < 20M domestic subscribers budgeted at ≥ $8,240,000 and 1st or 2nd season of one-half hour HB SVOD episodic series made for a platform with < 20M domestic subscribers budgeted at ≥ $4,120,000 for which principal photography of the first episode of the season commences prior to 8/4/2024	
	• 2nd or 3rd season of one-hour HB SVOD episodic series made for a platform with < 20M domestic subscribers budgeted at ≥ $2,500,000 but < $8,240,000 and 2nd or 3rd season of one-half hour HB SVOD episodic series made for a platform with < 20M domestic subscribers and budgeted at ≥ $1,300,000 but < $4,120,000 for which principal photography of the first episode of the season commences prior to 8/4/2024	

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4	**Studio Minimum Wage Schedule - 2021 New Media Sideletter "One-Year Lag" Rates with Long-Form Sideletter Terms and Conditions**	129-130
	• 2nd or 3rd season of one-hour HB SVOD episodic series made for a platform with ≥ 20M domestic subscribers budgeted at ≥ $2,500,000 but < $3,800,000 and 2nd or 3rd season of one-half hour HB SVOD episodic series made for a platform with ≥ 20M domestic subscribers and budgeted at ≥ $1,300,000 but < $2,100,000 for which principal photography of the first episode of the season commences prior to 8/4/2024	
	• 2nd or 3rd season of one-hour HB SVOD episodic series made for a platform with < 20M domestic subscribers budgeted at ≥ $2,500,000 but < $8,240,000 and 2nd or 3rd season of one-half hour HB SVOD episodic series made for a platform with < 20M domestic subscribers and budgeted at ≥ $1,300,000 but < $4,120,000 for which principal photography of the first episode of the season commences prior to 8/4/2024	
	• 20-35 minute HB SVOD mini-series budgeted at ≥ $2,100,000, 36-65 minute HB SVOD mini-series budgeted at ≥ $3,800,000 or 66+ minute HB SVOD mini-series budgeted at ≥ $6,180,000 made for a platform with ≥ 20M subscribers for which principal photography of the first part commences prior to 8/4/2024	
	• 20-65 minute HB SVOD mini-series budgeted at ≥ $8,240,000 or 66+ minute HB SVOD mini-series budgeted at ≥ $9,785,000 made for a platform with < 20M subscribers for which principal photography of the first part commences prior to 8/4/2024	
5	**Studio Minimum Wage Schedule - 2021 New Media Sideletter "Two-Year Lag" Rates with Long-Form Sideletter Terms and Conditions**	131-132
	• 1st season of one-hour HB SVOD episodic series made for a platform with ≥ 20M domestic subscribers budgeted at ≥ $2,500,000 but < $3,800,000 and 1st season of one-half hour HB SVOD episodic series made for a platform with ≥ 20M domestic subscribers and budgeted at ≥ $1,300,000 but < $2,100,000 for which principal photography of the first episode of the season commences prior to 8/4/2024	
	• 1st season of one-hour HB SVOD episodic series made for a platform with < 20M domestic subscribers budgeted at ≥ $2,500,000 but < $8,240,000 and 1st season of one-half hour HB SVOD episodic series made for a platform with < 20M domestic subscribers and budgeted at ≥ $1,300,000 but < $4,120,000 for which principal photography of the first episode of the season commences prior to 8/4/2024	
	• 20-35 minute HB SVOD mini-series budgeted at ≥ $1,300,000 but < $2,100,000, 36-65 minute HB SVOD mini-series budgeted at ≥ $2,500,000 but < $3,800,000 or 66+ minute HB SVOD mini-series budgeted at ≥ $4,000,000 but < $6,180,000 made for a platform with ≥ 20M subscribers for which principal photography of the first part commences prior to 8/4/2024	
	• 20-65 minute HB SVOD mini-series budgeted at < $8,240,000 or 66+ minute HB SVOD mini-series budgeted at ≥ $6,180,000 but < $9,785,000 made for a platform with < 20M subscribers for which principal photography of the first part commences prior to 8/4/2024	
	• One-time HB SVOD Program ≥ 85 minutes budgeted at ≥ $20,600,000, other than one- time HB SVOD Programs 96+ minutes made for a platform with ≥ 20M domestic subscribers and budgeted at ≥ $34,778,222, for which principal photography commences prior to 8/4/2024	

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6	**Distant Location Minimum Wage Schedule**	**133-134**
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	• Television Motion Pictures:	
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	• Multi-camera, one-half hour episodic series made for network prime time or pay television	
	• 4th/subsequent season of episodic series made for basic cable	
	• One-time HB SVOD Program ≥ 96 minutes made for a platform with ≥ 20M domestic subscribers and budgeted at ≥ $34,778,222 for which principal photography commences prior to 8/4/2024	
	• One-time HB SVOD, HB AVOD or HB FAST Channel Program ≥ 96 minutes budgeted at ≥ $37,212,698 for which principal photography commences on or after 8/4/2024	
	• 3rd/subsequent season of HB SVOD, HB AVOD or HB FAST Channel episodic series (other than multi-camera, one-half hour series) for which principal photography of the first episode of the season commences on or after 8/4/2024	
	• Multi-camera, one-half hour HB SVOD, HB AVOD or HB FAST Channel episodic series for which principal photography of the first episode of the season commences on or after 8/4/2024	
	• 3rd/subsequent season of one-hour HB SVOD episodic series made for a platform with ≥ 20M domestic subscribers budgeted at ≥ $3,800,000 and 3rd/subsequent season of one-half hour HB SVOD episodic series made for a platform with ≥ 20M domestic subscribers budgeted at ≥ $2,100,000 for which principal photography of the first episode of the season commences prior to 8/4/2024	
	• 4th/subsequent season of one-hour HB SVOD episodic series made for a platform with ≥ 20M domestic subscribers budgeted at ≥ $2,500,000 but < $3,800,000 and 4th/ subsequent season of one-half hour HB SVOD episodic series made for a platform with ≥ 20M domestic subscribers and budgeted at ≥ $1,300,000 but < $2,100,000 for which principal photography of the first episode of the season commences prior to 8/4/2024	
	• 3rd/subsequent season of one-hour HB SVOD episodic series made for a platform with < 20M domestic subscribers budgeted at ≥ $8,240,000 and 3rd/subsequent season of one-half hour HB SVOD episodic series made for a platform with < 20M domestic subscribers budgeted at ≥ $4,120,000 for which principal photography of the first episode of the season commences prior to 8/4/2024	
	• 4th/subsequent season of one-hour HB SVOD episodic series made for a platform with < 20M domestic subscribers budgeted at ≥ $2,500,000 but < $8,240,000 and 4th/ subsequent season of one-half hour HB SVOD episodic series made for a platform with < 20M domestic subscribers and budgeted at ≥ $1,300,000 but < $4,120,000 for which principal photography of the first episode of the season commences prior to 8/4/2024	

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7	**Distant Location Minimum Wage Schedule - Rates Reduced by 3%**	**135**
	• One-hour and one-half hour pilots (other than basic cable pilots), including HB SVOD, HB AVOD and HB FAST Channel pilots, for which principal photography commences on or after 8/4/2024	
	• 1st or 2nd season of episodic series, including HB SVOD, HB AVOD and HB FAST Channel episodic series (other than multi-camera one-half hour series and other than episodic series made for basic cable) for which principal photography of the first episode of the season commences on or after 8/4/2024	
	• 2nd or 3rd season of episodic series made for basic cable for which principal photography of the first episode of the season commences on or after 8/4/2024	
	• Mini-series (other than mini-series made for basic cable), including HB SVOD, HB AVOD and HB FAST Channel mini-series, for which principal photography of the first part commences on or after 8/4/2024	
8	**Distant Location Minimum Wage Schedule - "One-Year Lag" Rates**	**136**
	• One-hour and one-half hour pilots (other than basic cable pilots) for which principal photography commences prior to 8/4/2024	
	• 1st or 2nd season of episodic series (other than multi-camera one-half hour series) made for network prime time or pay television for which principal photography of the first episode of the season commences prior to 8/4/2024	
	• 2nd or 3rd season of episodic series made for basic cable for which principal photography of the first episode of the season commences prior to 8/4/2024	
	• 1st or 2nd season of one-hour HB SVOD episodic series made for a platform with ≥ 20M domestic subscribers budgeted at ≥ $3,800,000 and 1st or 2nd season of one-half hour HB SVOD episodic series made for a platform with ≥ 20M domestic subscribers budgeted at ≥ $2,100,000 for which principal photography of the first episode of the season commences prior to 8/4/2024	
	• 1st or 2nd season of one-hour HB SVOD episodic series made for a platform with < 20M domestic subscribers budgeted at ≥ $8,240,000 and 1st or 2nd season of one-half hour HB SVOD episodic series made for a platform with < 20M domestic subscribers budgeted at ≥ $4,120,000 for which principal photography of the first episode of the season commences prior to 8/4/2024	

2024-27 Local 884 Wage Schedules

Wage Schedule No. 1:

The following studio minimum wage scale shall be effective for the period commencing with August 1, 2024 to and including August 3, 2024.

Motion Picture Studio Teachers and Welfare Workers, Local 884 8/1/24-8/3/24		Studio Minimum Rates	
		Schedule A	Schedule C
		Daily	Weekly
Occ.		Min. Call - 8 Hours;	"On Call"[2]
Code		1-1/2 after 8 Hours[1]	
No.	Classification	Per Hour	Per Week
8401	Teacher-Welfare Worker[3]	$61.98	$2,869.71

The following studio minimum wage scale shall be effective for the period commencing with August 4, 2024 to and including August 2, 2025.

Motion Picture Studio Teachers and Welfare Workers, Local 884 8/4/24-8/2/25		Studio Minimum Rates	
		Schedule A	Schedule C
		Daily	Weekly
Occ.		Min. Call - 8 Hours;	"On Call"[2]
Code		1-1/2 after 8 Hours[1]	
No.	Classification	Per Hour	Per Week
8401	Teacher-Welfare Worker	$66.32	$3,116.97

The following studio minimum wage scale shall be effective for the period commencing with August 3, 2025 to and including August 1, 2026.

Motion Picture Studio Teachers and Welfare Workers, Local 884 8/3/25-8/1/26		Studio Minimum Rates	
		Schedule A	Schedule C
		Daily	Weekly
Occ.		Min. Call - 8 Hours;	"On Call"[2]
Code		1-1/2 after 8 Hours[1]	
No.	Classification	Per Hour	Per Week
8401	Teacher-Welfare Worker	$68.97	$3,241.65

The following studio minimum wage scale shall be effective for the period commencing with August 2, 2026 to and including July 31, 2027.

Motion Picture Studio Teachers and Welfare Workers, Local 884 8/2/26-7/31/27		Studio Minimum Rates	
		Schedule A	Schedule C
		Daily	Weekly
Occ.		Min. Call - 8 Hours;	"On Call"[2]
Code		1-1/2 after 8 Hours[1]	
No.	Classification	Per Hour	Per Week
8401	Teacher-Welfare Worker	$71.38	$3,355.11

Applicable footnotes appear at the end of this Wage Schedule No. 1.

[1] See Paragraph 8 for provisions relating to work on the sixth or seventh days in an employee's workweek.

[2] "On Call" Employee Work on Recognized Holidays - If an employee hired under the "On Call" Schedule is specifically instructed and required by Producer to perform work on a recognized holiday, under the direction and control of Producer, the employee shall be paid an additional one-fifth (1/5) of the "On Call" weekly rate in effect for each such day so worked.

"On Call" Employee Work on Six (6) Days Within the Employee's Workweek (Or Seven (7) Days Within the Employee's Workweek, Prior to August 4, 2024) - If an employee hired under the "On Call" Schedule is specifically instructed and required by Producer to perform work on six (6) days within the employee's workweek or, prior to August 4, 2024, seven (7) days within the employee's workweek, under the direction and control of the Producer, the employee shall receive one and one-half times one-fifth (1/5) of the "On Call" weekly rate in effect for the sixth or seventh day(s) so worked.

"On Call" Employee's Seventh Day Worked Within the Employee's Workweek (On or After August 4, 2024) - Effective August 4, 2024, if an employee hired under the "On Call" schedule is specifically instructed and required by Producer to work on a seventh day within the employee's workweek, under the direction and control of the Producer, the employee shall receive two times one-fifth (1/5) of the "on call" weekly rate in effect for each such day so worked.

Such provisions shall apply to employees hired under the "On Call" schedule who, having commenced work on the previous day, continue to work past 1:00 a.m. on such sixth or seventh day in the employee's workweek or recognized holiday, as the case may be, and who worked at least fifteen (15) hours, including meal period, before being dismissed on such sixth or seventh day in the employee's workweek or recognized holiday, as the case may be. In any event, an employee hired under the "On Call" schedule who does not so work past 1:00 a.m. on such sixth or seventh day in the employee's workweek or recognized holiday, shall not be deemed to have worked on such day by reason of work between 12:00 a.m. (midnight) and 1:00 a.m. of that day.

The term "rate in effect" means wage scale plus amounts in excess of scale, if any.

[3] Employees employed five (5) or more consecutive days shall be paid at the weekly or fractional weekly rate.

2024-27 Local 884 Wage Schedules

Wage Schedule No. 2:

The following minimum wage schedule, for which a three percent (3%) reduction in the wage rates set forth in the Local Agreement applies effective August 4, 2024, shall be effective for the period commencing with August 1, 2024 to and including August 3, 2024.

Motion Picture Studio Teachers and Welfare Workers, Local 884 ***[3% Reduction Effective 8/4/24]*** **8/1/24-8/3/24**		Studio Minimum Rates	
		Schedule A	Schedule C
		Daily	Weekly
Occ.		Min. Call - 8 Hours;	"On Call"[2]
Code		1-1/2 after 8 Hours[1]	
No.	Classification	Per Hour	Per Week
8401	Teacher-Welfare Worker[3]	$60.17	$2,786.13

The following minimum wage schedule, for which a three percent (3%) reduction in the wage rates set forth in the Local Agreement applies effective August 4, 2024, shall be effective for the period commencing with August 4, 2024 to and including August 2, 2025.

Motion Picture Studio Teachers and Welfare Workers, Local 884 ***[3% Reduction Effective 8/4/24]*** **8/4/24-8/2/25**		Studio Minimum Rates	
		Schedule A	Schedule C
		Daily	Weekly
Occ.		Min. Call - 8 Hours;	"On Call"[2]
Code		1-1/2 after 8 Hours[1]	
No.	Classification	Per Hour	Per Week
8401	Teacher-Welfare Worker	$64.33	$3,023.46

The following minimum wage schedule, for which a three percent (3%) reduction in the wage rates set forth in the Local Agreement applies effective August 4, 2024, shall be effective for the period commencing with August 3, 2025 to and including August 1, 2026.

Motion Picture Studio Teachers and Welfare Workers, Local 884 ***[3% Reduction Effective 8/4/24]*** **8/3/25-8/1/26**		Studio Minimum Rates	
		Schedule A	Schedule C
		Daily	Weekly
Occ.		Min. Call - 8 Hours;	"On Call"[2]
Code		1-1/2 after 8 Hours[1]	
No.	Classification	Per Hour	Per Week
8401	Teacher-Welfare Worker	$66.90	$3,144.40

The following minimum wage schedule, for which a three percent (3%) reduction in the wage rates set forth in the Local Agreement applies effective August 4, 2024, shall be effective for the period commencing with August 2, 2026 to and including July 31, 2027.

Motion Picture Studio Teachers and Welfare Workers, Local 884 ***[3% Reduction Effective 8/4/24]*** **8/2/26-7/31/27**		Studio Minimum Rates	
		Schedule A	Schedule C
		Daily	Weekly
Occ.		Min. Call - 8 Hours;	"On Call"[2]
Code		1-1/2 after 8 Hours[1]	
No.	Classification	Per Hour	Per Week
8401	Teacher-Welfare Worker	$69.24	$3,254.46

Applicable footnotes appear at the end of Wage Schedule No. 1.

2024-27 Local 884 Wage Schedules

Wage Schedule No. 3:

The following minimum wage schedule, for which the wage rates set forth in the Local Agreement for the period prior to the period in question apply, shall be effective for the period commencing with August 1, 2024 to and including August 3, 2024.

Motion Picture Studio Teachers and Welfare Workers, Local 884 ***[One-Year Lag]*** **8/1/24-8/3/24** Occ. Code No.	Classification	Studio Minimum Rates Schedule A Daily Min. Call - 8 Hours; 1-1/2 after 8 Hours[1] Per Hour	Schedule C Weekly "On Call"[2] Per Week
8401	Teacher-Welfare Worker[3]	$60.17	$2,786.13

The following minimum wage schedule, for which the wage rates set forth in the Local Agreement for the period prior to the period in question apply, shall be effective for the period commencing with August 4, 2024 to and including August 2, 2025.

Motion Picture Studio Teachers and Welfare Workers, Local 884 ***[One-Year Lag]*** **8/4/24-8/2/25** Occ. Code No.	Classification	Studio Minimum Rates Schedule A Daily Min. Call - 8 Hours; 1-1/2 after 8 Hours[1] Per Hour	Schedule C Weekly "On Call"[2] Per Week
8401	Teacher-Welfare Worker	$61.98	$2,869.71

The following minimum wage schedule, for which the wage rates set forth in the Local Agreement for the period prior to the period in question apply, shall be effective for the period commencing with August 3, 2025 to and including August 1, 2026.

Motion Picture Studio Teachers and Welfare Workers, Local 884 ***[One-Year Lag]*** **8/3/25-8/1/26** Occ. Code No.	Classification	Studio Minimum Rates Schedule A Daily Min. Call - 8 Hours; 1-1/2 after 8 Hours[1] Per Hour	Schedule C Weekly "On Call"[2] Per Week
8401	Teacher-Welfare Worker	$66.32	$3,116.97

The following minimum wage schedule, for which the wage rates set forth in the Local Agreement for the period prior to the period in question apply, shall be effective for the period commencing with August 2, 2026 to and including July 31, 2027.

Motion Picture Studio Teachers and Welfare Workers, Local 884 ***[One-Year Lag]*** **8/2/26-7/31/27** Occ. Code No.	Classification	Studio Minimum Rates Schedule A Daily Min. Call - 8 Hours; 1-1/2 after 8 Hours[1] Per Hour	Schedule C Weekly "On Call"[2] Per Week
8401	Teacher-Welfare Worker	$68.97	$3,241.65

Applicable footnotes appear at the end of Wage Schedule No. 1.

2024-27 Local 884 Wage Schedules

Wage Schedule No. 4:

The following minimum wage scale shall be effective for the period commencing with August 1, 2024 to and including August 3, 2024 for High Budget SVOD Programs and Series for which principal photography of the Program or the first episode of the season commences prior to August 4, 2024 and to which the terms and conditions of the "Long-Form Sideletter" apply, except that the wage rates set forth in the Local Agreement for the period prior to the period in question apply.

Motion Picture Studio Teachers and Welfare Workers, Local 884 ***[HB SVOD one-year lag rates with "Long-Form Sideletter" terms and conditions]*** **8/1/24-8/3/24**		Minimum Rates	
		Daily	Weekly
Occ. Code		Min. Call - 8 Hours; 1-1/2 after 8 Hours[1]	"On Call"[2]
No.	Classification	Per Hour	Per Week
8401	Teacher-Welfare Worker[3]	$60.17	$2,786.13

The following minimum wage scale shall be effective for the period commencing with August 4, 2024 to and including August 2, 2025 for High Budget SVOD Programs and Series for which principal photography of the Program or the first episode of the season commences prior to August 4, 2024 and to which the terms and conditions of the "Long-Form Sideletter" apply, except that the wage rates set forth in the Local Agreement for the period prior to the period in question apply.

Motion Picture Studio Teachers and Welfare Workers, Local 884 ***[HB SVOD one-year lag rates with "Long-Form Sideletter" terms and conditions]*** **8/4/24-8/2/25**		Minimum Rates	
		Daily	Weekly
Occ. Code		Min. Call - 8 Hours; 1-1/2 after 8 Hours[1]	"On Call"[2]
No.	Classification	Per Hour	Per Week
8401	Teacher-Welfare Worker	$61.98	$2,869.71

Applicable footnotes appear at the end of Wage Schedule No. 1.

2024-27 Local 884 Wage Schedules

Wage Schedule No. 4:

The following minimum wage scale shall be effective for the period commencing with August 3, 2025 to and including August 1, 2026 for High Budget SVOD Programs and Series for which principal photography of the Program or the first episode of the season commences prior to August 4, 2024 and to which the terms and conditions of the "Long-Form Sideletter" apply, except that the wage rates set forth in the Local Agreement for the period prior to the period in question apply.

Motion Picture Studio Teachers and Welfare Workers, Local 884 ***[HB SVOD one-year lag rates with "Long-Form Sideletter" terms and conditions]*** **8/3/25-8/1/26**		Minimum Rates	
		Daily	Weekly
Occ. Code		Min. Call - 8 Hours; 1-1/2 after 8 Hours[1]	"On Call"[2]
No.	Classification	Per Hour	Per Week
8401	Teacher-Welfare Worker	$66.32	$3,116.97

The following minimum wage scale shall be effective for the period commencing with August 2, 2026 to and including July 31, 2027 for High Budget SVOD Programs and Series for which principal photography of the Program or the first episode of the season commences prior to August 4, 2024 and to which the terms and conditions of the "Long-Form Sideletter" apply, except that the wage rates set forth in the Local Agreement for the period prior to the period in question apply.

Motion Picture Studio Teachers and Welfare Workers, Local 884 ***[HB SVOD one-year lag rates with "Long-Form Sideletter" terms and conditions]*** **8/2/26-7/31/27**		Minimum Rates	
		Daily	Weekly
Occ. Code		Min. Call - 8 Hours; 1-1/2 after 8 Hours[1]	"On Call"[2]
No.	Classification	Per Hour	Per Week
8401	Teacher-Welfare Worker	$68.97	$3,241.65

Applicable footnotes appear at the end of Wage Schedule No. 1.

2024-27 Local 884 Wage Schedules

Wage Schedule No. 5:

The following minimum wage scale shall be effective for the period commencing with August 1, 2024 to and including August 3, 2024 for High Budget SVOD Programs and Series for which principal photography of the Program or the first episode of the season commences prior to August 4, 2024 and to which the terms and conditions of the "Long-Form Sideletter" apply, except that the wage rates set forth in the Local Agreement for the period two periods prior to the period in question apply.

Motion Picture Studio Teachers and Welfare Workers, Local 884 ***[HB SVOD two-year lag rates with "Long-Form Sideletter" terms and conditions]*** **8/1/24-8/3/24**		Minimum Rates	
		Daily	Weekly
Occ. Code		Min. Call - 8 Hours; 1-1/2 after 8 Hours[1]	"On Call"[2]
No.	Classification	Per Hour	Per Week
8401	Teacher-Welfare Worker[3]	$58.42	$2,704.98

The following minimum wage scale shall be effective for the period commencing with August 4, 2024 to and including August 2, 2025 for High Budget SVOD Programs and Series for which principal photography of the Program or the first episode of the season commences prior to August 4, 2024 and to which the terms and conditions of the "Long-Form Sideletter" apply, except that the wage rates set forth in the Local Agreement for the period two periods prior to the period in question apply.

Motion Picture Studio Teachers and Welfare Workers, Local 884 ***[HB SVOD two-year lag rates with "Long-Form Sideletter" terms and conditions]*** **8/4/24-8/2/25**		Minimum Rates	
		Daily	Weekly
Occ. Code		Min. Call - 8 Hours; 1-1/2 after 8 Hours[1]	"On Call"[2]
No.	Classification	Per Hour	Per Week
8401	Teacher-Welfare Worker	$60.17	$2,786.13

Applicable footnotes appear at the end of Wage Schedule No. 1.

2024-27 Local 884 Wage Schedules

Wage Schedule No. 5:

The following minimum wage scale shall be effective for the period commencing with August 3, 2025 to and including August 1, 2026 for High Budget SVOD Programs and Series for which principal photography of the Program or the first episode of the season commences prior to August 4, 2024 and to which the terms and conditions of the "Long-Form Sideletter" apply, except that the wage rates set forth in the Local Agreement for the period two periods prior to the period in question apply.

Motion Picture Studio Teachers and Welfare Workers, Local 884 ***[HB SVOD two-year lag rates with "Long-Form Sideletter" terms and conditions]*** **8/3/25-8/1/26**		Minimum Rates	
		Daily	Weekly
Occ. Code		Min. Call - 8 Hours; 1-1/2 after 8 Hours[1]	"On Call"[2]
No.	Classification	Per Hour	Per Week
8401	Teacher-Welfare Worker	$61.98	$2,869.71

The following minimum wage scale shall be effective for the period commencing with August 2, 2026 to and including July 31, 2027 for High Budget SVOD Programs and Series for which principal photography of the Program or the first episode of the season commences prior to August 4, 2024 and to which the terms and conditions of the "Long-Form Sideletter" apply, except that the wage rates set forth in the Local Agreement for the period two periods prior to the period in question apply.

Motion Picture Studio Teachers and Welfare Workers, Local 884 ***[HB SVOD two-year lag rates with "Long-Form Sideletter" terms and conditions]*** **8/2/26-7/31/27**		Minimum Rates	
		Daily	Weekly
Occ. Code		Min. Call - 8 Hours; 1-1/2 after 8 Hours[1]	"On Call"[2]
No.	Classification	Per Hour	Per Week
8401	Teacher-Welfare Worker	$66.32	$3,116.97

Applicable footnotes appear at the end of Wage Schedule No. 1.

2024-27 Local 884 Wage Schedules

Wage Schedule No. 6:

The following distant location minimum wage scale shall be effective for the period commencing with August 1, 2024 to and including August 3, 2024.

Motion Picture Studio Teachers and Welfare Workers, Local 884 8/1/24-8/3/24		Distant Location Minimum Rates[1]	
		Schedule A	Schedule C
		Daily Min. Call - 8 Hours; 1-1/2 after 8 Hours[2]	Weekly "On Call"
Occ. Code No.	Classification	Per Hour	Per Week
8401	Teacher-Welfare Worker[3]	$61.98	$2,869.71

The following distant location minimum wage scale shall be effective for the period commencing with August 4, 2024 to and including August 2, 2025.

Motion Picture Studio Teachers and Welfare Workers, Local 884 8/4/24-8/2/25		Distant Location Minimum Rates[1]	
		Schedule A	Schedule C
		Daily Min. Call - 8 Hours; 1-1/2 after 8 Hours[2]	Weekly "On Call"
Occ. Code No.	Classification	Per Hour	Per Week
8401	Teacher-Welfare Worker	$66.32	$3,116.97

The following distant location minimum wage scale shall be effective for the period commencing with August 3, 2025 to and including August 1, 2026.

Motion Picture Studio Teachers and Welfare Workers, Local 884 8/3/25-8/1/26		Distant Location Minimum Rates[1]	
		Schedule A	Schedule C
		Daily Min. Call - 8 Hours; 1-1/2 after 8 Hours[2]	Weekly "On Call"
Occ. Code No.	Classification	Per Hour	Per Week
8401	Teacher-Welfare Worker	$68.97	$3,241.65

The following distant location minimum wage scale shall be effective for the period commencing with August 2, 2026 to and including July 31, 2027.

Motion Picture Studio Teachers and Welfare Workers, Local 884 8/2/26-7/31/27		Distant Location Minimum Rates[1]	
		Schedule A	Schedule C
		Daily Min. Call - 8 Hours; 1-1/2 after 8 Hours[2]	Weekly "On Call"
Occ. Code No.	Classification	Per Hour	Per Week
8401	Teacher-Welfare Worker	$71.38	$3,355.11

Applicable footnotes appear at the end of this Wage Schedule No. 6.

2024-27 Local 884 Wage Schedules

[1] Teacher-Welfare Workers shall be paid a $6.00 expense allowance for each day on distant location.

[2] See Paragraph 8 for provisions relating to work on the sixth or seventh days in an employee's workweek.

[3] Employees employed five (5) or more consecutive days shall be paid at the weekly or the fractional weekly rate.

2024-27 Local 884 Wage Schedules

Wage Schedule No. 7:

The following distant location minimum wage scale, for which a three percent (3%) reduction in the wage rates set forth in the Local Agreement applies effective August 4, 2024, shall be effective for the period commencing with August 1, 2024 to and including August 3, 2024.

Motion Picture Studio Teachers and Welfare Workers, Local 884 ***[3% Reduction Effective 8/4/24]*** **8/1/24-8/3/24**		Distant Location Minimum Rates[1]	
		Schedule A	Schedule C
Occ. Code No.	Classification	Daily Min. Call - 8 Hours; 1-1/2 after 8 Hours[2] Per Hour	Weekly "On Call" Per Week
8401	Teacher-Welfare Worker[3]	$60.17	$2,786.13

The following distant location minimum wage scale, for which a three percent (3%) reduction in the wage rates set forth in the Local Agreement applies effective August 4, 2024, shall be effective for the period commencing with August 4, 2024 to and including August 2, 2025.

Motion Picture Studio Teachers and Welfare Workers, Local 884 ***[3% Reduction Effective 8/4/24]*** **8/4/24-8/2/25**		Distant Location Minimum Rates[1]	
		Schedule A	Schedule C
Occ. Code No.	Classification	Daily Min. Call - 8 Hours; 1-1/2 after 8 Hours[2] Per Hour	Weekly "On Call" Per Week
8401	Teacher-Welfare Worker	$64.33	$3,023.46

The following distant location minimum wage scale, for which a three percent (3%) reduction in the wage rates set forth in the Local Agreement applies effective August 4, 2024, shall be effective for the period commencing with August 3, 2025 to and including August 1, 2026.

Motion Picture Studio Teachers and Welfare Workers, Local 884 ***[3% Reduction Effective 8/4/24]*** **8/3/25-8/1/26**		Distant Location Minimum Rates[1]	
		Schedule A	Schedule C
Occ. Code No.	Classification	Daily Min. Call - 8 Hours; 1-1/2 after 8 Hours[2] Per Hour	Weekly "On Call" Per Week
8401	Teacher-Welfare Worker	$66.90	$3,144.40

The following distant location minimum wage scale, for which a three percent (3%) reduction in the wage rates set forth in the Local Agreement applies effective August 4, 2024, shall be effective for the period commencing with August 2, 2026 to and including July 31, 2027.

Motion Picture Studio Teachers and Welfare Workers, Local 884 ***[3% Reduction Effective 8/4/24]*** **8/2/26-7/31/27**		Distant Location Minimum Rates[1]	
		Schedule A	Schedule C
Occ. Code No.	Classification	Daily Min. Call - 8 Hours; 1-1/2 after 8 Hours[2] Per Hour	Weekly "On Call" Per Week
8401	Teacher-Welfare Worker	$69.24	$3,254.46

Applicable footnotes appear at the end of Wage Schedule No. 6.

2024-27 Local 884 Wage Schedules

Wage Schedule No. 8:

The following distant location minimum wage scale, for which the wage rates set forth in the Local Agreement for the period prior to the period in question apply, shall be effective for the period commencing with August 1, 2024 to and including August 3, 2024.

Motion Picture Studio Teachers and Welfare Workers, Local 884 ***[One-Year Lag]*** **8/1/24-8/3/24**		Distant Location Minimum Rates[1]	
		Schedule A	Schedule C
Occ. Code		Daily Min. Call - 8 Hours; 1-1/2 after 8 Hours[2]	Weekly "On Call"
No.	Classification	Per Hour	Per Week
8401	Teacher-Welfare Worker[3]	$60.17	$2,786.13

The following distant location minimum wage scale, for which the wage rates set forth in the Local Agreement for the period prior to the period in question apply, shall be effective for the period commencing with August 4, 2024 to and including August 2, 2025.

Motion Picture Studio Teachers and Welfare Workers, Local 884 ***[One-Year Lag]*** **8/4/24-8/2/25**		Distant Location Minimum Rates[1]	
		Schedule A	Schedule C
Occ. Code		Daily Min. Call - 8 Hours; 1-1/2 after 8 Hours[2]	Weekly "On Call"
No.	Classification	Per Hour	Per Week
8401	Teacher-Welfare Worker	$61.98	$2,869.71

The following distant location minimum wage scale, for which the wage rates set forth in the Local Agreement for the period prior to the period in question apply, shall be effective for the period commencing with August 3, 2025 to and including August 1, 2026.

Motion Picture Studio Teachers and Welfare Workers, Local 884 ***[One-Year Lag]*** **8/3/25-8/1/26**		Distant Location Minimum Rates[1]	
		Schedule A	Schedule C
Occ. Code		Daily Min. Call - 8 Hours; 1-1/2 after 8 Hours[2]	Weekly "On Call"
No.	Classification	Per Hour	Per Week
8401	Teacher-Welfare Worker	$66.32	$3,116.97

The following distant location minimum wage scale, for which the wage rates set forth in the Local Agreement for the period prior to the period in question apply, shall be effective for the period commencing with August 2, 2026 to and including July 31, 2027.

Motion Picture Studio Teachers and Welfare Workers, Local 884 ***[One-Year Lag]*** **8/2/26-7/31/27**		Distant Location Minimum Rates[1]	
		Schedule A	Schedule C
Occ. Code		Daily Min. Call - 8 Hours; 1-1/2 after 8 Hours[2]	Weekly "On Call"
No.	Classification	Per Hour	Per Week
8401	Teacher-Welfare Worker	$68.97	$3,241.65

Applicable footnotes appear at the end of Wage Schedule No. 6.

Appendix "B"
2024-27 IATSE West Coast Studio Local Long-Form Wage Schedules

IATSE West Coast Studio Local Long-Form Wage Rate Schedules

#	Wage Schedule Description	Pages
1	**Long Form Sideletter Minimum Wage Schedule - rates reduced by 10%**	138-145
	• Long-form television motion pictures (including movies-of-the-week and two (2) hour pilots for which no commitment for a series exists at the time of the pilot order) made for network prime time and pay television for which principal photography commences on or after 8/4/2024	
	• One-time HB SVOD, HB AVOD or HB FAST Channel Program 66+ minutes in length, other than 96+ minute Programs budgeted at ≥ $37,212,698, for which principal photography commences on or after 8/4/2024	
2	**Long Form Sideletter Minimum Wage Schedule - rates reduced by 12.5%**	146-153
	• Long-form motion pictures, mini-series, pilots and 1st season of episodic series made for basic cable for which principal photography of the program, first part of the mini-series, pilot or first episode of the season commences on or after 8/4/2024	
	• One-time Mid-Budget SVOD, Mid-Budget AVOD or Mid-Budget FAST Channel Program for which principal photography commences on or after 8/4/2024	
	• Mid-Budget SVOD, Mid-Budget AVOD or Mid-Budget FAST Channel Series for which principal photography of the first episode of the season, or first part in the case of a mini-series, commences on or after 8/4/2024	
	• One-time Low-Budget SVOD, Low-Budget AVOD or Low-Budget FAST Channel Program for which principal photography commences on or after 8/4/2024	
	• Low-Budget SVOD, Low-Budget AVOD or Low-Budget FAST Channel Series for which principal photography of the first episode of the season, or first part in the case of a mini-series, commences on or after 8/4/2024	
3	**Long Form Sideletter Minimum Wage Schedule - general wage increases**	154-161
	• Long-form television motion pictures (including movies-of-the-week, mini-series and two (2) hour pilots for which no commitment for a series exists at the time of the pilot order) made for network prime time and pay television for which principal photography commences prior to 8/4/2024	
	• Long-form motion pictures made for videocassette/DVD market budgeted at ≤ $9,000,000	
	• Made-for-home video productions	
	• Long-form motion pictures, mini-series, pilots and 1st season of episodic series made for basic cable for which principal photography of the program, first part of the mini-series, pilot or first episode of the season commences prior to 8/4/2024	
	• 66+ minute HB SVOD mini-series budgeted at ≥ $3,000,000 but < $4,000,000 made for a platform with ≥ 20M subscribers and 66+ minute HB SVOD mini-series budgeted at ≥ $3,000,000 but < $6,180,000 made for a platform with < 20M subscribers for which principal photography of the first part commences prior to 8/4/2024	
	• One-time HB SVOD Program 66-84 minutes in length for which principal photography commences prior to 8/4/2024	
	• One-time HB SVOD Program 85+ minutes in length budgeted at < $20,600,000 for which principal photography commences prior to 8/4/2024	
	• One-time Mid-Budget SVOD Program for which principal photography commences prior to 8/4/2024	
	• Mid-Budget SVOD Series for which principal photography of the first episode of the season, or first part in the case of a mini-series, commences prior to 8/4/2024	
4	**Long Form Sideletter Minimum Wage Schedule - "2x Back" Rates**	162-169
	• One-time Low-Budget SVOD Program for which principal photography commences prior to 8/4/2024	
	• Low-Budget SVOD Series for which principal photography of the first episode of the season, or first part in the case of a mini-series, commences prior to 8/4/2024	

2024-27 IATSE West Coast Studio Local Long-Form Wage Schedules

Wage Schedule No. 1: The following Made For Television Long-Form Agreement rates, for which the wage rate for the applicable classification shall be reduced by no more than ten percent (10%) effective August 4, 2024, shall be effective for the period commencing with August 1, 2024 to and including August 3, 2024.

Long-Form Rates *[8/1/24-8/3/24]*	**Weekly***	**Hourly**	**Daily***	**Hourly**
1801 Art Director - on call	$3,420.40			
1802 Director of Photography	As negotiated under Local Agreements		As negotiated under Local Agreements	
1803 Camera Operator	$2,189.60	$54.74	$506.32	$63.29
1804 First Assistant Camera	$2,002.80	$50.07	$463.04	$57.88
1805 Second Assistant Camera	$1,815.20	$45.38	$419.68	$52.46
1806 Still Photographer	$1,938.00	$48.45	$448.24	$56.03
1847 Film Loader	$1,576.00	$39.40	$364.08	$45.51
1807 Construction Coordinator - on call	$2,932.72			
1808 Construction Labor			$335.04	$41.88
1809 Construction Foreperson	$1,566.80	$39.17	$361.84	$45.23
1810 Key Grip	$1,759.60	$43.99	$406.64	$50.83
1811 Best Boy - Grip	$1,599.20	$39.98	$340.32	$42.54
1812 Company Grip	$1,564.40	$39.11	$335.04	$41.88
1813 Dolly Grip	$1,599.20	$39.98	$340.32	$42.54
1814 Crafts Service - on call	$2,065.70			
1815 Crafts Service	$1,349.60	$33.74	$311.28	$38.91
1816 Production Painter	$1,759.60	$43.99	$406.64	$50.83
1817 Set Painter			$335.04	$41.88
1849 Sign Writer			$458.56	$57.32
1818 Chief Lighting Technician	$1,759.60	$43.99	$406.64	$50.83
1819 Assistant Chief Lighting Technician	$1,599.20	$39.98	$340.32	$42.54
1821 Electrical Lighting Technician	$1,564.40	$39.11	$335.04	$41.88
1822 Chief Rigging Technician	$1,599.20	$39.98	$340.32	$42.54

(Continued)

2024-27 IATSE West Coast Studio Local Long-Form Wage Schedules

(Continued)

Long-Form Rates *[8/1/24-8/3/24]*	**Weekly***	**Hourly**	**Daily***	**Hourly**
1823 Special Effects	$1,759.60	$43.99	$406.64	$50.83
1824 Assistant Special Effects			$335.04	$41.88
1825 Set Decorator - on call	$2,932.72			
1826 Lead Person	$1,564.40	$39.11	$335.04	$41.88
1827 Swing Gang			$312.88	$39.11
1828 Prop Master	$1,759.60	$43.99	$406.64	$50.83
1829 Assistant Prop Master	$1,474.40	$36.86	$340.32	$42.54
1830 Costume Designer - on call	$2,716.11			
1831 Assistant Costume Designer - on call	$2,228.26			
1832 Key Costumer	$1,461.20	$36.53	$337.28	$42.16
1833 Costumer	$1,336.80	$33.42	$308.40	$38.55
1865 Costume Manufacturer	$1,336.80	$33.42	$308.40	$38.55
1834 Make-up Department Head	$1,852.80	$46.32	$428.40	$53.55
1835 Assistant Make-up Department Head	$1,629.20	$40.73	$376.16	$47.02
1836 Hair Stylist Department Head	$1,629.20	$40.73	$376.16	$47.02
1837 Hair Stylist	$1,453.60	$36.34	$335.04	$41.88
1838 Sound Mixer	$2,253.60	$56.34	$521.60	$65.20
1839 Boom Operator	$2,002.80	$50.07	$463.04	$57.88
1840 Welfare Worker / Teacher	$1,799.60	$44.99	$416.16	$52.02
1841 First Aid	$1,453.60	$36.34	$335.04	$41.88
1842 Other Technical Person	$1,815.20	$45.38	$419.68	$52.46
1843 Other Stagecraft Person	$1,453.60	$36.34	$335.04	$41.88
1844 Script Supervisor#	$1,489.20	$37.23	$386.82	$42.98
1850 Teleprompter Operator	$1,588.00	$39.70	$338.24	$42.28
1845 Set Designer	$1,870.80	$46.77	$432.24	$54.03
1846 Scenic Artist	$1,946.80	$48.67	$449.92	$56.24
1899 All Other Classifications	Subject to negotiation		Subject to negotiation	

In the event IA classifications are utilized that may not be reflected in the above Rate Schedule, the parties will meet to determine the appropriate rate.

* Weekly rates are for 40 hours of work (except for "on-call"). Daily rates are for 8 hours of work.

Script Supervisor Preparation Pay:

60 Minute Program	$1,135.52
90 Minute Program	$2,271.03
120 Minute Program	$3,633.65

Script Supervisors hired on a daily basis shall receive time-and-one-half after six (6) hours.

2024-27 IATSE West Coast Studio Local Long-Form Wage Schedules

Wage Schedule No. 1: The following Made For Television Long-Form Agreement rates, for which the wage rate for the applicable classification shall be reduced by no more than ten percent (10%) effective August 4, 2024, shall be effective for the period commencing with August 4, 2024 to and including August 2, 2025.

Long-Form Rates *[8/4/24-8/2/25]*	**Weekly***	**Hourly**	**Daily***	**Hourly**
1801 Art Director - on call	$4,317.15			
1802 Director of Photography	As negotiated under Local Agreements		As negotiated under Local Agreements	
1803 Camera Operator	$2,852.00	$71.30	$622.48	$77.81
1804 First Assistant Camera	$2,193.20	$54.83	$495.44	$61.93
1805 Second Assistant Camera	$2,027.60	$50.69	$449.04	$56.13
1806 Still Photographer	$2,516.00	$62.90	$542.56	$67.82
1847 Film Loader	$1,817.20	$45.43	$389.60	$48.70
1807 Construction Coordinator - on call	$3,342.67			
1808 Construction Labor			$387.36	$48.42
1809 Construction Foreperson	$1,676.40	$41.91	$442.48	$55.31
1810 Key Grip	$2,152.80	$53.82	$436.24	$54.53
1811 Best Boy - Grip	$1,946.00	$48.65	$396.00	$49.50
1812 Company Grip	$1,785.20	$44.63	$379.20	$47.40
1813 Dolly Grip	$1,880.00	$47.00	$409.76	$51.22
1814 Crafts Service - on call	$2,382.61			
1815 Crafts Service	$1,554.80	$38.87	$333.04	$41.63
1816 Production Painter	$2,029.20	$50.73	$435.12	$54.39
1817 Set Painter			$387.36	$48.42
1849 Sign Writer			$490.64	$61.33
1818 Chief Lighting Technician	$2,152.80	$53.82	$436.24	$54.53
1819 Assistant Chief Lighting Technician	$1,946.00	$48.65	$396.00	$49.50
1821 Electrical Lighting Technician	$1,785.20	$44.63	$379.20	$47.40
1822 Chief Rigging Technician	$2,152.80	$53.82	$436.24	$54.53

(Continued)

2024-27 IATSE West Coast Studio Local Long-Form Wage Schedules

(Continued)

Long-Form Rates *[8/4/24-8/2/25]*	Weekly*	Hourly	Daily*	Hourly
1823 Special Effects	$1,882.80	$47.07	$442.48	$55.31
1824 Assistant Special Effects			$387.36	$48.42
1825 Set Decorator - on call	$3,432.04			
1826 Lead Person	$1,868.80	$46.72	$379.28	$47.41
1827 Swing Gang			$362.56	$45.32
1828 Prop Master	$2,152.80	$53.82	$436.24	$54.53
1829 Assistant Prop Master	$1,907.60	$47.69	$387.28	$48.41
1830 Costume Designer - on call	$4,317.15			
1831 Assistant Costume Designer - on call	$2,628.51			
1832 Key Costumer	$1,864.80	$46.62	$389.28	$48.66
1833 Costumer	$1,694.80	$42.37	$358.24	$44.78
1865 Costume Manufacturer	$1,692.80	$42.32	$390.96	$48.87
1834 Make-up Department Head	$2,601.20	$65.03	$550.24	$68.78
1835 Make-up Artist	$2,378.00	$59.45	$499.44	$62.43
1836 Hair Stylist Department Head	$2,601.20	$65.03	$550.24	$68.78
1837 Hair Stylist	$2,378.00	$59.45	$499.44	$62.43
1838 Sound Mixer	$2,938.00	$73.45	$692.72	$86.59
1839 Boom Operator	$2,362.00	$59.05	$537.92	$67.24
1840 Welfare Worker / Teacher	$1,925.60	$48.14	$477.52	$59.69
1841 First Aid	$1,706.40	$42.66	$358.48	$44.81
1842 Other Technical Person	$1,942.40	$48.56	$449.04	$56.13
1843 Other Stagecraft Person	$1,555.20	$38.88	$358.48	$44.81
1844 Script Supervisor#	$1,830.40	$45.76	$416.61	$46.29
1850 Teleprompter Operator	$1,827.20	$45.68	$391.04	$48.88
1845 Set Designer	$2,194.40	$54.86	$463.04	$57.88
1846 Scenic Artist	$2,325.20	$58.13	$513.36	$64.17
1899 All Other Classifications	Subject to negotiation		Subject to negotiation	

In the event IA classifications are utilized that may not be reflected in the above Rate Schedule, the parties will meet to determine the appropriate rate.

* Weekly rates are for 40 hours of work (except for "on-call"). Daily rates are for 8 hours of work.

Script Supervisor Preparation Pay:

60 Minute Program	$1,395.68
90 Minute Program	$2,791.36
120 Minute Program	$4,466.18

Script Supervisors hired on a daily basis shall receive time-and-one-half after six (6) hours.

2024-27 IATSE West Coast Studio Local Long-Form Wage Schedules

Wage Schedule No. 1: The following Made For Television Long-Form Agreement rates, for which the wage rate for the applicable classification shall be reduced by no more than ten percent (10%) effective August 4, 2024, shall be effective for the period commencing with August 3, 2025 to and including August 1, 2026.

Long-Form Rates *[8/3/25-8/1/26]*	**Weekly***	**Hourly**	**Daily***	**Hourly**
1801 Art Director - on call	$4,489.83			
1802 Director of Photography	As negotiated under Local Agreements		As negotiated under Local Agreements	
1803 Camera Operator	$2,966.00	$74.15	$647.36	$80.92
1804 First Assistant Camera	$2,280.80	$57.02	$515.28	$64.41
1805 Second Assistant Camera	$2,108.40	$52.71	$467.04	$58.38
1806 Still Photographer	$2,616.80	$65.42	$564.16	$70.52
1847 Film Loader	$1,890.00	$47.25	$405.20	$50.65
1807 Construction Coordinator - on call	$3,643.52			
1808 Construction Labor			$402.88	$50.36
1809 Construction Foreperson	$1,743.60	$43.59	$460.16	$57.52
1810 Key Grip	$2,238.80	$55.97	$453.68	$56.71
1811 Best Boy - Grip	$2,023.60	$50.59	$411.84	$51.48
1812 Company Grip	$1,856.80	$46.42	$394.40	$49.30
1813 Dolly Grip	$1,955.20	$48.88	$426.16	$53.27
1814 Crafts Service - on call	$2,477.91			
1815 Crafts Service	$1,616.80	$40.42	$346.40	$43.30
1816 Production Painter	$2,110.40	$52.76	$452.56	$56.57
1817 Set Painter			$402.88	$50.36
1849 Sign Writer			$510.24	$63.78
1818 Chief Lighting Technician	$2,238.80	$55.97	$453.68	$56.71
1819 Assistant Chief Lighting Technician	$2,023.60	$50.59	$411.84	$51.48
1821 Electrical Lighting Technician	$1,856.80	$46.42	$394.40	$49.30
1822 Chief Rigging Technician	$2,238.80	$55.97	$453.68	$56.71

(Continued)

2024-27 IATSE West Coast Studio Local Long-Form Wage Schedules

(Continued)

Long-Form Rates *[8/3/25-8/1/26]*	Weekly*	Hourly	Daily*	Hourly
1823 Special Effects	$1,958.00	$48.95	$460.16	$57.52
1824 Assistant Special Effects			$402.88	$50.36
1825 Set Decorator - on call	$3,740.92			
1826 Lead Person	$1,943.60	$48.59	$394.48	$49.31
1827 Swing Gang			$376.96	$47.12
1828 Prop Master	$2,238.80	$55.97	$453.68	$56.71
1829 Assistant Prop Master	$1,984.00	$49.60	$402.80	$50.35
1830 Costume Designer - on call	$4,489.83			
1831 Assistant Costume Designer - on call	$2,825.65			
1832 Key Costumer	$1,939.20	$48.48	$404.88	$50.61
1833 Costumer	$1,762.40	$44.06	$372.64	$46.58
1865 Costume Manufacturer	$1,760.40	$44.01	$406.56	$50.82
1834 Make-up Department Head	$2,705.20	$67.63	$572.24	$71.53
1835 Make-up Artist	$2,472.80	$61.82	$519.44	$64.93
1836 Hair Stylist Department Head	$2,705.20	$67.63	$572.24	$71.53
1837 Hair Stylist	$2,472.80	$61.82	$519.44	$64.93
1838 Sound Mixer	$3,055.20	$76.38	$720.40	$90.05
1839 Boom Operator	$2,456.40	$61.41	$559.44	$69.93
1840 Welfare Worker / Teacher	$2,002.80	$50.07	$496.56	$62.07
1841 First Aid	$1,774.80	$44.37	$372.80	$46.60
1842 Other Technical Person	$2,020.00	$50.50	$467.04	$58.38
1843 Other Stagecraft Person	$1,617.60	$40.44	$372.80	$46.60
1844 Script Supervisor#	$1,903.20	$47.58	$433.26	$48.14
1850 Teleprompter Operator	$1,900.40	$47.51	$406.64	$50.83
1845 Set Designer	$2,282.00	$57.05	$481.52	$60.19
1846 Scenic Artist	$2,418.40	$60.46	$533.92	$66.74
1899 All Other Classifications	Subject to negotiation		Subject to negotiation	

In the event IA classifications are utilized that may not be reflected in the above Rate Schedule, the parties will meet to determine the appropriate rate.

* Weekly rates are for 40 hours of work (except for "on-call"). Daily rates are for 8 hours of work.

Script Supervisor Preparation Pay:

60 Minute Program	$1,451.19
90 Minute Program	$2,902.38
120 Minute Program	$4,643.81

Script Supervisors hired on a daily basis shall receive time-and-one-half after six (6) hours.

2024-27 IATSE West Coast Studio Local Long-Form Wage Schedules

Wage Schedule No. 1: The following Made For Television Long-Form Agreement rates, for which the wage rate for the applicable classification shall be reduced by no more than ten percent (10%) effective August 4, 2024, shall be effective for the period commencing with August 2, 2026 to and including July 31, 2027.

Long-Form Rates *[8/2/26-7/31/27]*	**Weekly***	**Hourly**	**Daily***	**Hourly**
1801 Art Director - on call	$4,646.97			
1802 Director of Photography	As negotiated under Local Agreements		As negotiated under Local Agreements	
1803 Camera Operator	$3,069.60	$76.74	$670.00	$83.75
1804 First Assistant Camera	$2,360.80	$59.02	$533.28	$66.66
1805 Second Assistant Camera	$2,182.40	$54.56	$483.36	$60.42
1806 Still Photographer	$2,708.40	$67.71	$583.92	$72.99
1847 Film Loader	$1,956.00	$48.90	$419.36	$52.42
1807 Construction Coordinator - on call	$3,971.43			
1808 Construction Labor			$416.96	$52.12
1809 Construction Foreperson	$1,804.80	$45.12	$476.32	$59.54
1810 Key Grip	$2,317.20	$57.93	$469.60	$58.70
1811 Best Boy - Grip	$2,094.40	$52.36	$426.24	$53.28
1812 Company Grip	$1,921.60	$48.04	$408.24	$51.03
1813 Dolly Grip	$2,023.60	$50.59	$441.04	$55.13
1814 Crafts Service - on call	$2,564.63			
1815 Crafts Service	$1,673.20	$41.83	$358.56	$44.82
1816 Production Painter	$2,184.40	$54.61	$468.40	$58.55
1817 Set Painter			$416.96	$52.12
1849 Sign Writer			$528.08	$66.01
1818 Chief Lighting Technician	$2,317.20	$57.93	$469.60	$58.70
1819 Assistant Chief Lighting Technician	$2,094.40	$52.36	$426.24	$53.28
1821 Electrical Lighting Technician	$1,921.60	$48.04	$408.24	$51.03
1822 Chief Rigging Technician	$2,317.20	$57.93	$469.60	$58.70

(*Continued*)

2024-27 IATSE West Coast Studio Local Long-Form Wage Schedules

(Continued)

Long-Form Rates *[8/2/26-7/31/27]*	**Weekly***	**Hourly**	**Daily***	**Hourly**
1823 Special Effects	$2,026.40	$50.66	$476.32	$59.54
1824 Assistant Special Effects			$416.96	$52.12
1825 Set Decorator - on call	$4,077.60			
1826 Lead Person	$2,011.60	$50.29	$408.32	$51.04
1827 Swing Gang			$390.16	$48.77
1828 Prop Master	$2,317.20	$57.93	$469.60	$58.70
1829 Assistant Prop Master	$2,053.60	$51.34	$416.88	$52.11
1830 Costume Designer - on call	$4,646.97			
1831 Assistant Costume Designer - on call	$3,037.57			
1832 Key Costumer	$2,007.20	$50.18	$419.04	$52.38
1833 Costumer	$1,824.00	$45.60	$385.60	$48.20
1865 Costume Manufacturer	$1,822.00	$45.55	$420.88	$52.61
1834 Make-up Department Head	$2,799.60	$69.99	$592.24	$74.03
1835 Make-up Artist	$2,559.20	$63.98	$537.52	$67.19
1836 Hair Stylist Department Head	$2,799.60	$69.99	$592.24	$74.03
1837 Hair Stylist	$2,559.20	$63.98	$537.52	$67.19
1838 Sound Mixer	$3,162.40	$79.06	$745.60	$93.20
1839 Boom Operator	$2,542.40	$63.56	$579.04	$72.38
1840 Welfare Worker / Teacher	$2,072.80	$51.82	$513.92	$64.24
1841 First Aid	$1,837.20	$45.93	$385.84	$48.23
1842 Other Technical Person	$2,090.80	$52.27	$483.36	$60.42
1843 Other Stagecraft Person	$1,674.40	$41.86	$385.84	$48.23
1844 Script Supervisor#	$1,970.00	$49.25	$448.38	$49.82
1850 Teleprompter Operator	$1,966.80	$49.17	$420.88	$52.61
1845 Set Designer	$2,362.00	$59.05	$498.40	$62.30
1846 Scenic Artist	$2,503.20	$62.58	$552.64	$69.08
1899 All Other Classifications	Subject to negotiation		Subject to negotiation	

In the event IA classifications are utilized that may not be reflected in the above Rate Schedule, the parties will meet to determine the appropriate rate.

* Weekly rates are for 40 hours of work (except for "on-call"). Daily rates are for 8 hours of work.

Script Supervisor Preparation Pay:

60 Minute Program	$1,502.13
90 Minute Program	$3,004.25
120 Minute Program	$4,806.80

Script Supervisors hired on a daily basis shall receive time-and-one-half after six (6) hours.

2024-27 IATSE West Coast Studio Local Long-Form Wage Schedules

Wage Schedule No. 2: The following Made For Television Long-Form Agreement rates, for which the wage rate for the applicable classification shall be reduced by no more than twelve and one-half percent (12.5%) effective August 4, 2024, shall be effective for the period commencing with August 1, 2024 to and including August 3, 2024.

Long-Form Rates *[8/1/24-8/3/24]*	**Weekly***	**Hourly**	**Daily***	**Hourly**
1801 Art Director - on call	$3,420.40			
1802 Director of Photography	As negotiated under Local Agreements		As negotiated under Local Agreements	
1803 Camera Operator	$2,189.60	$54.74	$506.32	$63.29
1804 First Assistant Camera	$2,002.80	$50.07	$463.04	$57.88
1805 Second Assistant Camera	$1,815.20	$45.38	$419.68	$52.46
1806 Still Photographer	$1,938.00	$48.45	$448.24	$56.03
1847 Film Loader	$1,576.00	$39.40	$364.08	$45.51
1807 Construction Coordinator - on call	$2,932.72			
1808 Construction Labor			$335.04	$41.88
1809 Construction Foreperson	$1,566.80	$39.17	$361.84	$45.23
1810 Key Grip	$1,759.60	$43.99	$406.64	$50.83
1811 Best Boy - Grip	$1,599.20	$39.98	$340.32	$42.54
1812 Company Grip	$1,564.40	$39.11	$335.04	$41.88
1813 Dolly Grip	$1,599.20	$39.98	$340.32	$42.54
1814 Crafts Service - on call	$2,065.70			
1815 Crafts Service	$1,349.60	$33.74	$311.28	$38.91
1816 Production Painter	$1,759.60	$43.99	$406.64	$50.83
1817 Set Painter			$335.04	$41.88
1849 Sign Writer			$458.56	$57.32
1818 Chief Lighting Technician	$1,759.60	$43.99	$406.64	$50.83
1819 Assistant Chief Lighting Technician	$1,599.20	$39.98	$340.32	$42.54
1821 Electrical Lighting Technician	$1,564.40	$39.11	$335.04	$41.88
1822 Chief Rigging Technician	$1,599.20	$39.98	$340.32	$42.54

(Continued)

2024-27 IATSE West Coast Studio Local Long-Form Wage Schedules

(Continued)

Long-Form Rates *[8/1/24-8/3/24]*	Weekly*	Hourly	Daily*	Hourly
1823 Special Effects	$1,759.60	$43.99	$406.64	$50.83
1824 Assistant Special Effects			$335.04	$41.88
1825 Set Decorator - on call	$2,932.72			
1826 Lead Person	$1,564.40	$39.11	$335.04	$41.88
1827 Swing Gang			$312.88	$39.11
1828 Prop Master	$1,759.60	$43.99	$406.64	$50.83
1829 Assistant Prop Master	$1,474.40	$36.86	$340.32	$42.54
1830 Costume Designer - on call	$2,716.11			
1831 Assistant Costume Designer - on call	$2,228.26			
1832 Key Costumer	$1,461.20	$36.53	$337.28	$42.16
1833 Costumer	$1,336.80	$33.42	$308.40	$38.55
1865 Costume Manufacturer	$1,336.80	$33.42	$308.40	$38.55
1834 Make-up Department Head	$1,852.80	$46.32	$428.40	$53.55
1835 Assistant Make-up Department Head	$1,629.20	$40.73	$376.16	$47.02
1836 Hair Stylist Department Head	$1,629.20	$40.73	$376.16	$47.02
1837 Hair Stylist	$1,453.60	$36.34	$335.04	$41.88
1838 Sound Mixer	$2,253.60	$56.34	$521.60	$65.20
1839 Boom Operator	$2,002.80	$50.07	$463.04	$57.88
1840 Welfare Worker / Teacher	$1,799.60	$44.99	$416.16	$52.02
1841 First Aid	$1,453.60	$36.34	$335.04	$41.88
1842 Other Technical Person	$1,815.20	$45.38	$419.68	$52.46
1843 Other Stagecraft Person	$1,453.60	$36.34	$335.04	$41.88
1844 Script Supervisor#	$1,489.20	$37.23	$386.82	$42.98
1850 Teleprompter Operator	$1,588.00	$39.70	$338.24	$42.28
1845 Set Designer	$1,870.80	$46.77	$432.24	$54.03
1846 Scenic Artist	$1,946.80	$48.67	$449.92	$56.24
1899 All Other Classifications	Subject to negotiation		Subject to negotiation	

In the event IA classifications are utilized that may not be reflected in the above Rate Schedule, the parties will meet to determine the appropriate rate.

* Weekly rates are for 40 hours of work (except for "on-call"). Daily rates are for 8 hours of work.

Script Supervisor Preparation Pay:

60 Minute Program	$1,135.52
90 Minute Program	$2,271.03
120 Minute Program	$3,633.65

Script Supervisors hired on a daily basis shall receive time-and-one-half after six (6) hours.

2024-27 IATSE West Coast Studio Local Long-Form Wage Schedules

Wage Schedule No. 2: The following Made For Television Long-Form Agreement rates, for which the wage rate for the applicable classification shall be reduced by no more than twelve and one-half percent (12.5%) effective August 4, 2024, shall be effective for the period commencing with August 4, 2024 to and including August 2, 2025.

Long-Form Rates *[8/4/24-8/2/25]*	**Weekly***	**Hourly**	**Daily***	**Hourly**
1801 Art Director - on call	$4,197.23			
1802 Director of Photography	As negotiated under Local Agreements		As negotiated under Local Agreements	
1803 Camera Operator	$2,772.80	$69.32	$605.12	$75.64
1804 First Assistant Camera	$2,142.80	$53.57	$495.44	$61.93
1805 Second Assistant Camera	$1,971.20	$49.28	$449.04	$56.13
1806 Still Photographer	$2,446.00	$61.15	$527.44	$65.93
1847 Film Loader	$1,817.20	$45.43	$389.60	$48.70
1807 Construction Coordinator - on call	$3,249.82			
1808 Construction Labor			$376.64	$47.08
1809 Construction Foreperson	$1,676.40	$41.91	$430.16	$53.77
1810 Key Grip	$2,093.20	$52.33	$435.12	$54.39
1811 Best Boy - Grip	$1,891.60	$47.29	$385.04	$48.13
1812 Company Grip	$1,758.80	$43.97	$368.72	$46.09
1813 Dolly Grip	$1,851.60	$46.29	$398.40	$49.80
1814 Crafts Service - on call	$2,316.42			
1815 Crafts Service	$1,554.80	$38.87	$333.04	$41.63
1816 Production Painter	$2,029.20	$50.73	$435.12	$54.39
1817 Set Painter			$376.64	$47.08
1849 Sign Writer			$490.64	$61.33
1818 Chief Lighting Technician	$2,093.20	$52.33	$435.12	$54.39
1819 Assistant Chief Lighting Technician	$1,891.60	$47.29	$385.04	$48.13
1821 Electrical Lighting Technician	$1,758.80	$43.97	$368.72	$46.09
1822 Chief Rigging Technician	$2,093.20	$52.33	$424.16	$53.02

(Continued)

2024-27 IATSE West Coast Studio Local Long-Form Wage Schedules

(Continued)

Long-Form Rates *[8/4/24-8/2/25]*	Weekly*	Hourly	Daily*	Hourly
1823 Special Effects	$1,882.80	$47.07	$435.12	$54.39
1824 Assistant Special Effects			$376.64	$47.08
1825 Set Decorator - on call	$3,336.71			
1826 Lead Person	$1,816.80	$45.42	$368.80	$46.10
1827 Swing Gang			$352.48	$44.06
1828 Prop Master	$2,093.20	$52.33	$435.12	$54.39
1829 Assistant Prop Master	$1,854.80	$46.37	$376.56	$47.07
1830 Costume Designer - on call	$4,197.23			
1831 Assistant Costume Designer - on call	$2,555.50			
1832 Key Costumer	$1,813.20	$45.33	$378.48	$47.31
1833 Costumer	$1,648.00	$41.20	$348.32	$43.54
1865 Costume Manufacturer	$1,665.60	$41.64	$380.08	$47.51
1834 Make-up Department Head	$2,528.80	$63.22	$534.96	$66.87
1835 Make-up Artist	$2,311.60	$57.79	$485.60	$60.70
1836 Hair Stylist Department Head	$2,528.80	$63.22	$534.96	$66.87
1837 Hair Stylist	$2,311.60	$57.79	$485.60	$60.70
1838 Sound Mixer	$2,856.40	$71.41	$673.44	$84.18
1839 Boom Operator	$2,296.40	$57.41	$522.96	$65.37
1840 Welfare Worker / Teacher	$1,925.60	$48.14	$464.24	$58.03
1841 First Aid	$1,659.20	$41.48	$358.48	$44.81
1842 Other Technical Person	$1,942.40	$48.56	$449.04	$56.13
1843 Other Stagecraft Person	$1,555.20	$38.88	$358.48	$44.81
1844 Script Supervisor#	$1,779.60	$44.49	$413.91	$45.99
1850 Teleprompter Operator	$1,800.00	$45.00	$380.16	$47.52
1845 Set Designer	$2,133.20	$53.33	$462.48	$57.81
1846 Scenic Artist	$2,289.60	$57.24	$499.12	$62.39
1899 All Other Classifications	Subject to negotiation		Subject to negotiation	

In the event IA classifications are utilized that may not be reflected in the above Rate Schedule, the parties will meet to determine the appropriate rate.

* Weekly rates are for 40 hours of work (except for "on-call"). Daily rates are for 8 hours of work.

Script Supervisor Preparation Pay:

60 Minute Program	$1,356.95
90 Minute Program	$2,713.89
120 Minute Program	$4,342.22

Script Supervisors hired on a daily basis shall receive time-and-one-half after six (6) hours.

2024-27 IATSE West Coast Studio Local Long-Form Wage Schedules

Wage Schedule No. 2: The following Made For Television Long-Form Agreement rates, for which the wage rate for the applicable classification shall be reduced by no more than twelve and one-half percent (12.5%) effective August 4, 2024, shall be effective for the period commencing with August 3, 2025 to and including August 1, 2026.

Long-Form Rates *[8/3/25-8/1/26]*	**Weekly***	**Hourly**	**Daily***	**Hourly**
1801 Art Director - on call	$4,365.11			
1802 Director of Photography	As negotiated under Local Agreements		As negotiated under Local Agreements	
1803 Camera Operator	$2,883.60	$72.09	$629.36	$78.67
1804 First Assistant Camera	$2,228.40	$55.71	$515.28	$64.41
1805 Second Assistant Camera	$2,050.00	$51.25	$467.04	$58.38
1806 Still Photographer	$2,544.00	$63.60	$548.56	$68.57
1847 Film Loader	$1,890.00	$47.25	$405.20	$50.65
1807 Construction Coordinator - on call	$3,542.31			
1808 Construction Labor			$391.68	$48.96
1809 Construction Foreperson	$1,743.60	$43.59	$447.36	$55.92
1810 Key Grip	$2,176.80	$54.42	$452.56	$56.57
1811 Best Boy - Grip	$1,967.20	$49.18	$400.40	$50.05
1812 Company Grip	$1,829.20	$45.73	$383.44	$47.93
1813 Dolly Grip	$1,925.60	$48.14	$414.32	$51.79
1814 Crafts Service - on call	$2,409.08			
1815 Crafts Service	$1,616.80	$40.42	$346.40	$43.30
1816 Production Painter	$2,110.40	$52.76	$452.56	$56.57
1817 Set Painter			$391.68	$48.96
1849 Sign Writer			$510.24	$63.78
1818 Chief Lighting Technician	$2,176.80	$54.42	$452.56	$56.57
1819 Assistant Chief Lighting Technician	$1,967.20	$49.18	$400.40	$50.05
1821 Electrical Lighting Technician	$1,829.20	$45.73	$383.44	$47.93
1822 Chief Rigging Technician	$2,176.80	$54.42	$441.04	$55.13

(Continued)

2024-27 IATSE West Coast Studio Local Long-Form Wage Schedules

(Continued)

Long-Form Rates *[8/3/25-8/1/26]*	**Weekly***	**Hourly**	**Daily***	**Hourly**
1823 Special Effects	$1,958.00	$48.95	$452.56	$56.57
1824 Assistant Special Effects			$391.68	$48.96
1825 Set Decorator - on call	$3,637.01			
1826 Lead Person	$1,889.60	$47.24	$383.52	$47.94
1827 Swing Gang			$366.56	$45.82
1828 Prop Master	$2,176.80	$54.42	$452.56	$56.57
1829 Assistant Prop Master	$1,928.80	$48.22	$391.60	$48.95
1830 Costume Designer - on call	$4,365.11			
1831 Assistant Costume Designer - on call	$2,747.16			
1832 Key Costumer	$1,885.60	$47.14	$393.60	$49.20
1833 Costumer	$1,713.60	$42.84	$362.24	$45.28
1865 Costume Manufacturer	$1,732.40	$43.31	$395.28	$49.41
1834 Make-up Department Head	$2,630.00	$65.75	$556.40	$69.55
1835 Make-up Artist	$2,404.00	$60.10	$504.96	$63.12
1836 Hair Stylist Department Head	$2,630.00	$65.75	$556.40	$69.55
1837 Hair Stylist	$2,404.00	$60.10	$504.96	$63.12
1838 Sound Mixer	$2,970.40	$74.26	$700.40	$87.55
1839 Boom Operator	$2,388.00	$59.70	$543.92	$67.99
1840 Welfare Worker / Teacher	$2,002.80	$50.07	$482.80	$60.35
1841 First Aid	$1,725.60	$43.14	$372.80	$46.60
1842 Other Technical Person	$2,020.00	$50.50	$467.04	$58.38
1843 Other Stagecraft Person	$1,617.60	$40.44	$372.80	$46.60
1844 Script Supervisor#	$1,850.40	$46.26	$430.47	$47.83
1850 Teleprompter Operator	$1,872.00	$46.80	$395.36	$49.42
1845 Set Designer	$2,218.80	$55.47	$480.96	$60.12
1846 Scenic Artist	$2,381.20	$59.53	$519.04	$64.88
1899 All Other Classifications	Subject to negotiation		Subject to negotiation	

In the event IA classifications are utilized that may not be reflected in the above Rate Schedule, the parties will meet to determine the appropriate rate.

* Weekly rates are for 40 hours of work (except for "on-call"). Daily rates are for 8 hours of work.

Script Supervisor Preparation Pay:

60 Minute Program	$1,410.93
90 Minute Program	$2,821.86
120 Minute Program	$4,514.98

Script Supervisors hired on a daily basis shall receive time-and-one-half after six (6) hours.

2024-27 IATSE West Coast Studio Local Long-Form Wage Schedules

Wage Schedule No. 2: The following Made For Television Long-Form Agreement rates, for which the wage rate for the applicable classification shall be reduced by no more than twelve and one-half percent (12.5%) effective August 4, 2024, shall be effective for the period commencing with August 2, 2026 to and including July 31, 2027.

Long-Form Rates *[8/2/26-7/31/27]*	**Weekly***	**Hourly**	**Daily***	**Hourly**
1801 Art Director - on call	$4,517.89			
1802 Director of Photography	As negotiated under Local Agreements		As negotiated under Local Agreements	
1803 Camera Operator	$2,984.40	$74.61	$651.44	$81.43
1804 First Assistant Camera	$2,306.40	$57.66	$533.28	$66.66
1805 Second Assistant Camera	$2,121.60	$53.04	$483.36	$60.42
1806 Still Photographer	$2,633.20	$65.83	$567.68	$70.96
1847 Film Loader	$1,956.00	$48.90	$419.36	$52.42
1807 Construction Coordinator - on call	$3,861.11			
1808 Construction Labor			$405.36	$50.67
1809 Construction Foreperson	$1,804.80	$45.12	$463.04	$57.88
1810 Key Grip	$2,252.80	$56.32	$468.40	$58.55
1811 Best Boy - Grip	$2,036.40	$50.91	$414.40	$51.80
1812 Company Grip	$1,893.20	$47.33	$396.88	$49.61
1813 Dolly Grip	$1,992.80	$49.82	$428.80	$53.60
1814 Crafts Service - on call	$2,493.39			
1815 Crafts Service	$1,673.20	$41.83	$358.56	$44.82
1816 Production Painter	$2,184.40	$54.61	$468.40	$58.55
1817 Set Painter			$405.36	$50.67
1849 Sign Writer			$528.08	$66.01
1818 Chief Lighting Technician	$2,252.80	$56.32	$468.40	$58.55
1819 Assistant Chief Lighting Technician	$2,036.40	$50.91	$414.40	$51.80
1821 Electrical Lighting Technician	$1,893.20	$47.33	$396.88	$49.61
1822 Chief Rigging Technician	$2,252.80	$56.32	$456.56	$57.07

(Continued)

2024-27 IATSE West Coast Studio Local Long-Form Wage Schedules

(Continued)

Long-Form Rates *[8/2/26-7/31/27]*	Weekly*	Hourly	Daily*	Hourly
1823 Special Effects	$2,026.40	$50.66	$468.40	$58.55
1824 Assistant Special Effects			$405.36	$50.67
1825 Set Decorator - on call	$3,964.34			
1826 Lead Person	$1,956.00	$48.90	$396.96	$49.62
1827 Swing Gang			$379.36	$47.42
1828 Prop Master	$2,252.80	$56.32	$468.40	$58.55
1829 Assistant Prop Master	$1,996.40	$49.91	$405.28	$50.66
1830 Costume Designer - on call	$4,517.89			
1831 Assistant Costume Designer - on call	$2,953.20			
1832 Key Costumer	$1,951.60	$48.79	$407.44	$50.93
1833 Costumer	$1,773.60	$44.34	$374.96	$46.87
1865 Costume Manufacturer	$1,793.20	$44.83	$409.12	$51.14
1834 Make-up Department Head	$2,722.00	$68.05	$575.84	$71.98
1835 Make-up Artist	$2,488.00	$62.20	$522.64	$65.33
1836 Hair Stylist Department Head	$2,722.00	$68.05	$575.84	$71.98
1837 Hair Stylist	$2,488.00	$62.20	$522.64	$65.33
1838 Sound Mixer	$3,074.40	$76.86	$724.96	$90.62
1839 Boom Operator	$2,471.60	$61.79	$562.96	$70.37
1840 Welfare Worker / Teacher	$2,072.80	$51.82	$499.68	$62.46
1841 First Aid	$1,786.00	$44.65	$385.84	$48.23
1842 Other Technical Person	$2,090.80	$52.27	$483.36	$60.42
1843 Other Stagecraft Person	$1,674.40	$41.86	$385.84	$48.23
1844 Script Supervisor#	$1,915.20	$47.88	$445.50	$49.50
1850 Teleprompter Operator	$1,937.60	$48.44	$409.20	$51.15
1845 Set Designer	$2,296.40	$57.41	$497.76	$62.22
1846 Scenic Artist	$2,464.40	$61.61	$537.28	$67.16
1899 All Other Classifications	Subject to negotiation		Subject to negotiation	

In the event IA classifications are utilized that may not be reflected in the above Rate Schedule, the parties will meet to determine the appropriate rate.

* Weekly rates are for 40 hours of work (except for "on-call"). Daily rates are for 8 hours of work.

Script Supervisor Preparation Pay:

60 Minute Program	$1,460.34
90 Minute Program	$2,920.68
120 Minute Program	$4,673.09

Script Supervisors hired on a daily basis shall receive time-and-one-half after six (6) hours.

2024-27 IATSE West Coast Studio Local Long-Form Wage Schedules

Wage Schedule No. 3: The following Made For Television Long-Form Agreement rates shall apply to long-form motion pictures made for the videocassette/DVD market budgeted at $9,000,000 orless, made-for-home video productions and motion pictures commencing principal photography prior to August 4, 2024 and shall be effective for the period commencing with August 1, 2024 to and including August 3, 2024.

Long-Form Rates *[8/1/24-8/3/24]*	**Weekly***	**Hourly**	**Daily***	**Hourly**
1801 Art Director - on call	$3,420.40			
1802 Director of Photography	As negotiated under Local Agreements		As negotiated under Local Agreements	
1803 Camera Operator	$2,189.60	$54.74	$506.32	$63.29
1804 First Assistant Camera	$2,002.80	$50.07	$463.04	$57.88
1805 Second Assistant Camera	$1,815.20	$45.38	$419.68	$52.46
1806 Still Photographer	$1,938.00	$48.45	$448.24	$56.03
1847 Film Loader	$1,576.00	$39.40	$364.08	$45.51
1807 Construction Coordinator - on call	$2,932.72			
1808 Construction Labor			$335.04	$41.88
1809 Construction Foreperson	$1,566.80	$39.17	$361.84	$45.23
1810 Key Grip	$1,759.60	$43.99	$406.64	$50.83
1811 Best Boy - Grip	$1,599.20	$39.98	$340.32	$42.54
1812 Company Grip	$1,564.40	$39.11	$335.04	$41.88
1813 Dolly Grip	$1,599.20	$39.98	$340.32	$42.54
1814 Crafts Service - on call	$2,065.70			
1815 Crafts Service	$1,349.60	$33.74	$311.28	$38.91
1816 Production Painter	$1,759.60	$43.99	$406.64	$50.83
1817 Set Painter			$335.04	$41.88
1849 Sign Writer			$458.56	$57.32
1818 Chief Lighting Technician	$1,759.60	$43.99	$406.64	$50.83
1819 Assistant Chief Lighting Technician	$1,599.20	$39.98	$340.32	$42.54
1821 Electrical Lighting Technician	$1,564.40	$39.11	$335.04	$41.88
1822 Chief Rigging Technician	$1,599.20	$39.98	$340.32	$42.54

(Continued)

2024-27 IATSE West Coast Studio Local Long-Form Wage Schedules

(Continued)

Long-Form Rates *[8/1/24-8/3/24]*	**Weekly***	**Hourly**	**Daily***	**Hourly**
1823 Special Effects	$1,759.60	$43.99	$406.64	$50.83
1824 Assistant Special Effects			$335.04	$41.88
1825 Set Decorator - on call	$2,932.72			
1826 Lead Person	$1,564.40	$39.11	$335.04	$41.88
1827 Swing Gang			$312.88	$39.11
1828 Prop Master	$1,759.60	$43.99	$406.64	$50.83
1829 Assistant Prop Master	$1,474.40	$36.86	$340.32	$42.54
1830 Costume Designer - on call	$2,716.11			
1831 Assistant Costume Designer - on call	$2,228.26			
1832 Key Costumer	$1,461.20	$36.53	$337.28	$42.16
1833 Costumer	$1,336.80	$33.42	$308.40	$38.55
1865 Costume Manufacturer	$1,336.80	$33.42	$308.40	$38.55
1834 Make-up Department Head	$1,852.80	$46.32	$428.40	$53.55
1835 Assistant Make-up Department Head	$1,629.20	$40.73	$376.16	$47.02
1836 Hair Stylist Department Head	$1,629.20	$40.73	$376.16	$47.02
1837 Hair Stylist	$1,453.60	$36.34	$335.04	$41.88
1838 Sound Mixer	$2,253.60	$56.34	$521.60	$65.20
1839 Boom Operator	$2,002.80	$50.07	$463.04	$57.88
1840 Welfare Worker / Teacher	$1,799.60	$44.99	$416.16	$52.02
1841 First Aid	$1,453.60	$36.34	$335.04	$41.88
1842 Other Technical Person	$1,815.20	$45.38	$419.68	$52.46
1843 Other Stagecraft Person	$1,453.60	$36.34	$335.04	$41.88
1844 Script Supervisor#	$1,489.20	$37.23	$386.82	$42.98
1850 Teleprompter Operator	$1,588.00	$39.70	$338.24	$42.28
1845 Set Designer	$1,870.80	$46.77	$432.24	$54.03
1846 Scenic Artist	$1,946.80	$48.67	$449.92	$56.24
1899 All Other Classifications	Subject to negotiation		Subject to negotiation	

In the event IA classifications are utilized that may not be reflected in the above Rate Schedule, the parties will meet to determine the appropriate rate.

* Weekly rates are for 40 hours of work (except for "on-call"). Daily rates are for 8 hours of work.

Script Supervisor Preparation Pay:

60 Minute Program	$1,135.52
90 Minute Program	$2,271.03
120 Minute Program	$3,633.65

Script Supervisors hired on a daily basis shall receive time-and-one-half after six (6) hours.

2024-27 IATSE West Coast Studio Local Long-Form Wage Schedules

Wage Schedule No. 3: The following Made For Television Long-Form Agreement rates shall apply to long-form motion pictures made for the videocassette/DVD market budgeted at $9,000,000 or less, made-for-home video productions and motion pictures commencing principal photography prior to August 4, 2024 and shall be effective for the period commencing with August 4, 2024 to and including August 2, 2025.

Long-Form Rates *[8/4/24-8/2/25]*	**Weekly***	**Hourly**	**Daily***	**Hourly**
1801 Art Director - on call	$3,659.83			
1802 Director of Photography	As negotiated under Local Agreements		As negotiated under Local Agreements	
1803 Camera Operator	$2,342.80	$58.57	$541.76	$67.72
1804 First Assistant Camera	$2,142.80	$53.57	$495.44	$61.93
1805 Second Assistant Camera	$1,942.40	$48.56	$449.04	$56.13
1806 Still Photographer	$2,073.60	$51.84	$479.60	$59.95
1847 Film Loader	$1,686.40	$42.16	$389.60	$48.70
1807 Construction Coordinator - on call	$3,138.01			
1808 Construction Labor			$358.48	$44.81
1809 Construction Foreperson	$1,676.40	$41.91	$387.20	$48.40
1810 Key Grip	$1,882.80	$47.07	$435.12	$54.39
1811 Best Boy - Grip	$1,711.20	$42.78	$364.16	$45.52
1812 Company Grip	$1,674.00	$41.85	$358.48	$44.81
1813 Dolly Grip	$1,711.20	$42.78	$364.16	$45.52
1814 Crafts Service - on call	$2,210.30			
1815 Crafts Service	$1,444.00	$36.10	$333.04	$41.63
1816 Production Painter	$1,882.80	$47.07	$435.12	$54.39
1817 Set Painter			$358.48	$44.81
1849 Sign Writer			$490.64	$61.33
1818 Chief Lighting Technician	$1,882.80	$47.07	$435.12	$54.39
1819 Assistant Chief Lighting Technician	$1,711.20	$42.78	$364.16	$45.52
1821 Electrical Lighting Technician	$1,674.00	$41.85	$358.48	$44.81
1822 Chief Rigging Technician	$1,711.20	$42.78	$364.16	$45.52

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2024-27 IATSE West Coast Studio Local Long-Form Wage Schedules

(Continued)

Long-Form Rates *[8/4/24-8/2/25]*	**Weekly***	**Hourly**	**Daily***	**Hourly**
1823 Special Effects	$1,882.80	$47.07	$435.12	$54.39
1824 Assistant Special Effects			$358.48	$44.81
1825 Set Decorator - on call	$3,138.01			
1826 Lead Person	$1,674.00	$41.85	$358.48	$44.81
1827 Swing Gang			$334.80	$41.85
1828 Prop Master	$1,882.80	$47.07	$435.12	$54.39
1829 Assistant Prop Master	$1,577.60	$39.44	$364.16	$45.52
1830 Costume Designer - on call	$2,906.24			
1831 Assistant Costume Designer - on call	$2,384.24			
1832 Key Costumer	$1,563.60	$39.09	$360.88	$45.11
1833 Costumer	$1,430.40	$35.76	$330.00	$41.25
1865 Costume Manufacturer	$1,430.40	$35.76	$330.00	$41.25
1834 Make-up Department Head	$1,982.40	$49.56	$458.40	$57.30
1835 Make-up Artist	$1,743.20	$43.58	$402.48	$50.31
1836 Hair Stylist Department Head	$1,982.40	$49.56	$458.40	$57.30
1837 Hair Stylist	$1,743.20	$43.58	$402.48	$50.31
1838 Sound Mixer	$2,411.20	$60.28	$558.08	$69.76
1839 Boom Operator	$2,142.80	$53.57	$495.44	$61.93
1840 Welfare Worker / Teacher	$1,925.60	$48.14	$445.28	$55.66
1841 First Aid	$1,555.20	$38.88	$358.48	$44.81
1842 Other Technical Person	$1,942.40	$48.56	$449.04	$56.13
1843 Other Stagecraft Person	$1,555.20	$38.88	$358.48	$44.81
1844 Script Supervisor#	$1,593.60	$39.84	$413.91	$45.99
1850 Teleprompter Operator	$1,699.20	$42.48	$361.92	$45.24
1845 Set Designer	$2,001.60	$50.04	$462.48	$57.81
1846 Scenic Artist	$2,083.20	$52.08	$481.44	$60.18
1899 All Other Classifications	Subject to negotiation		Subject to negotiation	

In the event IA classifications are utilized that may not be reflected in the above Rate Schedule, the parties will meet to determine the appropriate rate.

* Weekly rates are for 40 hours of work (except for "on-call"). Daily rates are for 8 hours of work.

Script Supervisor Preparation Pay:

60 Minute Program	$1,215.12
90 Minute Program	$2,430.24
120 Minute Program	$3,888.38

Script Supervisors hired on a daily basis shall receive time-and-one-half after six (6) hours.

2024-27 IATSE West Coast Studio Local Long-Form Wage Schedules

Wage Schedule No. 3: The following Made For Television Long-Form Agreement rates shall apply to long-form motion pictures made for the videocassette/DVD market budgeted at $9,000,000 or less, made-for-home video productions and motion pictures commencing principal photography prior to August 4, 2024 and shall be effective for the period commencing with August 3, 2025 to and including August 1, 2026.

Long-Form Rates *[8/3/25-8/1/26]*	**Weekly***	**Hourly**	**Daily***	**Hourly**
1801 Art Director - on call	$3,806.22			
1802 Director of Photography	As negotiated under Local Agreements		As negotiated under Local Agreements	
1803 Camera Operator	$2,436.40	$60.91	$563.44	$70.43
1804 First Assistant Camera	$2,228.40	$55.71	$515.28	$64.41
1805 Second Assistant Camera	$2,020.00	$50.50	$467.04	$58.38
1806 Still Photographer	$2,156.40	$53.91	$498.80	$62.35
1847 Film Loader	$1,754.00	$43.85	$405.20	$50.65
1807 Construction Coordinator - on call	$3,263.53			
1808 Construction Labor			$372.80	$46.60
1809 Construction Foreperson	$1,743.60	$43.59	$402.72	$50.34
1810 Key Grip	$1,958.00	$48.95	$452.56	$56.57
1811 Best Boy - Grip	$1,779.60	$44.49	$378.72	$47.34
1812 Company Grip	$1,740.80	$43.52	$372.80	$46.60
1813 Dolly Grip	$1,779.60	$44.49	$378.72	$47.34
1814 Crafts Service - on call	$2,298.71			
1815 Crafts Service	$1,501.60	$37.54	$346.40	$43.30
1816 Production Painter	$1,958.00	$48.95	$452.56	$56.57
1817 Set Painter			$372.80	$46.60
1849 Sign Writer			$510.24	$63.78
1818 Chief Lighting Technician	$1,958.00	$48.95	$452.56	$56.57
1819 Assistant Chief Lighting Technician	$1,779.60	$44.49	$378.72	$47.34
1821 Electrical Lighting Technician	$1,740.80	$43.52	$372.80	$46.60
1822 Chief Rigging Technician	$1,779.60	$44.49	$378.72	$47.34

(Continued)

2024-27 IATSE West Coast Studio Local Long-Form Wage Schedules

(Continued)

Long-Form Rates *[8/3/25-8/1/26]*	Weekly*	Hourly	Daily*	Hourly
1823 Special Effects	$1,958.00	$48.95	$452.56	$56.57
1824 Assistant Special Effects			$372.80	$46.60
1825 Set Decorator - on call	$3,263.53			
1826 Lead Person	$1,740.80	$43.52	$372.80	$46.60
1827 Swing Gang			$348.16	$43.52
1828 Prop Master	$1,958.00	$48.95	$452.56	$56.57
1829 Assistant Prop Master	$1,640.80	$41.02	$378.72	$47.34
1830 Costume Designer - on call	$3,022.49			
1831 Assistant Costume Designer - on call	$2,479.61			
1832 Key Costumer	$1,626.00	$40.65	$375.28	$46.91
1833 Costumer	$1,487.60	$37.19	$343.20	$42.90
1865 Costume Manufacturer	$1,487.60	$37.19	$343.20	$42.90
1834 Make-up Department Head	$2,061.60	$51.54	$476.72	$59.59
1835 Make-up Artist	$1,812.80	$45.32	$418.56	$52.32
1836 Hair Stylist Department Head	$2,061.60	$51.54	$476.72	$59.59
1837 Hair Stylist	$1,812.80	$45.32	$418.56	$52.32
1838 Sound Mixer	$2,507.60	$62.69	$580.40	$72.55
1839 Boom Operator	$2,228.40	$55.71	$515.28	$64.41
1840 Welfare Worker / Teacher	$2,002.80	$50.07	$463.12	$57.89
1841 First Aid	$1,617.60	$40.44	$372.80	$46.60
1842 Other Technical Person	$2,020.00	$50.50	$467.04	$58.38
1843 Other Stagecraft Person	$1,617.60	$40.44	$372.80	$46.60
1844 Script Supervisor#	$1,657.20	$41.43	$430.47	$47.83
1850 Teleprompter Operator	$1,767.20	$44.18	$376.40	$47.05
1845 Set Designer	$2,081.60	$52.04	$480.96	$60.12
1846 Scenic Artist	$2,166.40	$54.16	$500.72	$62.59
1899 All Other Classifications	Subject to negotiation		Subject to negotiation	

In the event IA classifications are utilized that may not be reflected in the above Rate Schedule, the parties will meet to determine the appropriate rate.

* Weekly rates are for 40 hours of work (except for "on-call"). Daily rates are for 8 hours of work.

Script Supervisor Preparation Pay:

60 Minute Program	$1,263.62
90 Minute Program	$2,527.23
120 Minute Program	$4,043.57

Script Supervisors hired on a daily basis shall receive time-and-one-half after six (6) hours.

2024-27 IATSE West Coast Studio Local Long-Form Wage Schedules

Wage Schedule No. 3: The following Made For Television Long-Form Agreement rates shall apply to long-form motion pictures made for the videocassette/DVD market budgeted at $9,000,000 or less, made-for-home video productions and motion pictures commencing principal photography prior to August 4, 2024 and shall be effective for the period commencing with August 2, 2026 to and including July 31, 2027.

Long-Form Rates *[8/2/26-7/31/27]*	**Weekly***	**Hourly**	**Daily***	**Hourly**
1801 Art Director - on call	$3,939.44			
1802 Director of Photography	As negotiated under Local Agreements		As negotiated under Local Agreements	
1803 Camera Operator	$2,521.60	$63.04	$583.20	$72.90
1804 First Assistant Camera	$2,306.40	$57.66	$533.28	$66.66
1805 Second Assistant Camera	$2,090.80	$52.27	$483.36	$60.42
1806 Still Photographer	$2,232.00	$55.80	$516.24	$64.53
1847 Film Loader	$1,815.20	$45.38	$419.36	$52.42
1807 Construction Coordinator - on call	$3,377.75			
1808 Construction Labor			$385.84	$48.23
1809 Construction Foreperson	$1,804.80	$45.12	$416.80	$52.10
1810 Key Grip	$2,026.40	$50.66	$468.40	$58.55
1811 Best Boy - Grip	$1,842.00	$46.05	$392.00	$49.00
1812 Company Grip	$1,801.60	$45.04	$385.84	$48.23
1813 Dolly Grip	$1,842.00	$46.05	$392.00	$49.00
1814 Crafts Service - on call	$2,379.16			
1815 Crafts Service	$1,554.00	$38.85	$358.56	$44.82
1816 Production Painter	$2,026.40	$50.66	$468.40	$58.55
1817 Set Painter			$385.84	$48.23
1849 Sign Writer			$528.08	$66.01
1818 Chief Lighting Technician	$2,026.40	$50.66	$468.40	$58.55
1819 Assistant Chief Lighting Technician	$1,842.00	$46.05	$392.00	$49.00
1821 Electrical Lighting Technician	$1,801.60	$45.04	$385.84	$48.23
1822 Chief Rigging Technician	$1,842.00	$46.05	$392.00	$49.00

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2024-27 IATSE West Coast Studio Local Long-Form Wage Schedules

(Continued)

Long-Form Rates *[8/2/26-7/31/27]*	Weekly*	Hourly	Daily*	Hourly
1823 Special Effects	$2,026.40	$50.66	$468.40	$58.55
1824 Assistant Special Effects			$385.84	$48.23
1825 Set Decorator - on call	$3,377.75			
1826 Lead Person	$1,801.60	$45.04	$385.84	$48.23
1827 Swing Gang			$360.32	$45.04
1828 Prop Master	$2,026.40	$50.66	$468.40	$58.55
1829 Assistant Prop Master	$1,698.40	$42.46	$392.00	$49.00
1830 Costume Designer - on call	$3,128.28			
1831 Assistant Costume Designer - on call	$2,566.40			
1832 Key Costumer	$1,682.80	$42.07	$388.40	$48.55
1833 Costumer	$1,539.60	$38.49	$355.20	$44.40
1865 Costume Manufacturer	$1,539.60	$38.49	$355.20	$44.40
1834 Make-up Department Head	$2,133.60	$53.34	$493.44	$61.68
1835 Make-up Artist	$1,876.40	$46.91	$433.20	$54.15
1836 Hair Stylist Department Head	$2,133.60	$53.34	$493.44	$61.68
1837 Hair Stylist	$1,876.40	$46.91	$433.20	$54.15
1838 Sound Mixer	$2,595.20	$64.88	$600.72	$75.09
1839 Boom Operator	$2,306.40	$57.66	$533.28	$66.66
1840 Welfare Worker / Teacher	$2,072.80	$51.82	$479.36	$59.92
1841 First Aid	$1,674.40	$41.86	$385.84	$48.23
1842 Other Technical Person	$2,090.80	$52.27	$483.36	$60.42
1843 Other Stagecraft Person	$1,674.40	$41.86	$385.84	$48.23
1844 Script Supervisor#	$1,715.20	$42.88	$445.50	$49.50
1850 Teleprompter Operator	$1,829.20	$45.73	$389.60	$48.70
1845 Set Designer	$2,154.40	$53.86	$497.76	$62.22
1846 Scenic Artist	$2,242.40	$56.06	$518.24	$64.78
1899 All Other Classifications	Subject to negotiation		Subject to negotiation	

In the event IA classifications are utilized that may not be reflected in the above Rate Schedule, the parties will meet to determine the appropriate rate.

* Weekly rates are for 40 hours of work (except for "on-call"). Daily rates are for 8 hours of work.

Script Supervisor Preparation Pay:

60 Minute Program	$1,307.84
90 Minute Program	$2,615.68
120 Minute Program	$4,185.09

Script Supervisors hired on a daily basis shall receive time-and-one-half after six (6) hours.

2024-27 IATSE West Coast Studio Local Long-Form Wage Schedules

Wage Schedule No. 4: The following Low Budget SVOD rates shall apply to Low Budget SVOD Programs or Series for which principal photography of the Program or first episode of the season commences prior to August 4, 2024 and shall be effective for the period commencing with August 1, 2024 to and including August 3, 2024.

Low Budget SVOD Rates *[8/1/24-8/3/24]*	**Weekly***	**Hourly**	**Daily***	**Hourly**
1801 Art Director - on call	$3,224.06			
1802 Director of Photography	As negotiated under Local Agreements		As negotiated under Local Agreements	
1803 Camera Operator	$2,064.00	$51.60	$477.28	$59.66
1804 First Assistant Camera	$1,887.60	$47.19	$436.40	$54.55
1805 Second Assistant Camera	$1,711.20	$42.78	$395.60	$49.45
1806 Still Photographer	$1,826.80	$45.67	$422.56	$52.82
1847 Film Loader	$1,485.60	$37.14	$343.12	$42.89
1807 Construction Coordinator - on call	$2,764.37			
1808 Construction Labor			$315.84	$39.48
1809 Construction Foreperson	$1,476.80	$36.92	$341.04	$42.63
1810 Key Grip	$1,658.80	$41.47	$383.28	$47.91
1811 Best Boy - Grip	$1,507.60	$37.69	$320.80	$40.10
1812 Company Grip	$1,474.40	$36.86	$315.84	$39.48
1813 Dolly Grip	$1,507.60	$37.69	$320.80	$40.10
1814 Crafts Service - on call	$1,947.12			
1815 Crafts Service	$1,272.40	$31.81	$293.44	$36.68
1816 Production Painter	$1,658.80	$41.47	$383.28	$47.91
1817 Set Painter			$315.84	$39.48
1849 Sign Writer			$432.24	$54.03
1818 Chief Lighting Technician	$1,658.80	$41.47	$383.28	$47.91
1819 Assistant Chief Lighting Technician	$1,507.60	$37.69	$320.80	$40.10
1821 Electrical Lighting Technician	$1,474.40	$36.86	$315.84	$39.48
1822 Chief Rigging Technician	$1,507.60	$37.69	$320.80	$40.10

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Low Budget SVOD Rates *[8/1/24-8/3/24]*	**Weekly***	**Hourly**	**Daily***	**Hourly**
1823 Special Effects	$1,658.80	$41.47	$383.28	$47.91
1824 Assistant Special Effects			$315.84	$39.48
1825 Set Decorator - on call	$2,764.37			
1826 Lead Person	$1,474.40	$36.86	$315.84	$39.48
1827 Swing Gang			$294.88	$36.86
1828 Prop Master	$1,658.80	$41.47	$383.28	$47.91
1829 Assistant Prop Master	$1,390.00	$34.75	$320.80	$40.10
1830 Costume Designer - on call	$2,560.19			
1831 Assistant Costume Designer - on call	$2,100.35			
1832 Key Costumer	$1,377.60	$34.44	$317.92	$39.74
1833 Costumer	$1,260.00	$31.50	$290.72	$36.34
1865 Costume Manufacturer	$1,260.00	$31.50	$290.72	$36.34
1834 Make-up Department Head	$1,746.40	$43.66	$403.84	$50.48
1835 Assistant Make-up Department Head	$1,535.60	$38.39	$354.56	$44.32
1836 Hair Stylist Department Head	$1,535.60	$38.39	$354.56	$44.32
1837 Hair Stylist	$1,370.00	$34.25	$315.84	$39.48
1838 Sound Mixer	$2,124.40	$53.11	$491.68	$61.46
1839 Boom Operator	$1,887.60	$47.19	$436.40	$54.55
1840 Welfare Worker / Teacher	$1,696.40	$42.41	$392.24	$49.03
1841 First Aid	$1,370.00	$34.25	$315.84	$39.48
1842 Other Technical Person	$1,711.20	$42.78	$395.60	$49.45
1843 Other Stagecraft Person	$1,370.00	$34.25	$315.84	$39.48
1844 Script Supervisor#	$1,404.00	$35.10	$364.59	$40.51
1850 Teleprompter Operator	$1,496.80	$37.42	$318.80	$39.85
1845 Set Designer	$1,763.60	$44.09	$407.44	$50.93
1846 Scenic Artist	$1,834.80	$45.87	$424.08	$53.01
1899 All Other Classifications	Subject to negotiation		Subject to negotiation	

In the event IA classifications are utilized that may not be reflected in the above Rate Schedule, the parties will meet to determine the appropriate rate.

* Weekly rates are for 40 hours of work (except for "on-call"). Daily rates are for 8 hours of work.

Script Supervisor Preparation Pay:

60 Minute Program	$1,070.55
90 Minute Program	$2,141.10
120 Minute Program	$3,425.76

Script Supervisors hired on a daily basis shall receive time-and-one-half after six (6) hours.

2024-27 IATSE West Coast Studio Local Long-Form Wage Schedules

Wage Schedule No. 4: The following Low Budget SVOD rates shall apply to Low Budget SVOD Programs or Series for which principal photography of the Program or first episode of the season commences prior to August 4, 2024 and shall be effective for the period commencing with August 4, 2024 to and including August 2, 2025.

Low Budget SVOD Rates *[8/4/24-8/2/25]*	**Weekly***	**Hourly**	**Daily***	**Hourly**
1801 Art Director - on call	$3,320.78			
1802 Director of Photography	As negotiated under Local Agreements		As negotiated under Local Agreements	
1803 Camera Operator	$2,126.00	$53.15	$491.60	$61.45
1804 First Assistant Camera	$1,944.40	$48.61	$449.52	$56.19
1805 Second Assistant Camera	$1,762.40	$44.06	$407.44	$50.93
1806 Still Photographer	$1,881.60	$47.04	$435.20	$54.40
1847 Film Loader	$1,530.00	$38.25	$353.44	$44.18
1807 Construction Coordinator - on call	$2,847.30			
1808 Construction Labor			$325.28	$40.66
1809 Construction Foreperson	$1,521.20	$38.03	$351.28	$43.91
1810 Key Grip	$1,708.40	$42.71	$394.80	$49.35
1811 Best Boy - Grip	$1,552.80	$38.82	$330.40	$41.30
1812 Company Grip	$1,518.80	$37.97	$325.28	$40.66
1813 Dolly Grip	$1,552.80	$38.82	$330.40	$41.30
1814 Crafts Service - on call	$2,005.53			
1815 Crafts Service	$1,310.40	$32.76	$302.24	$37.78
1816 Production Painter	$1,708.40	$42.71	$394.80	$49.35
1817 Set Painter			$325.28	$40.66
1849 Sign Writer			$445.20	$55.65
1818 Chief Lighting Technician	$1,708.40	$42.71	$394.80	$49.35
1819 Assistant Chief Lighting Technician	$1,552.80	$38.82	$330.40	$41.30
1821 Electrical Lighting Technician	$1,518.80	$37.97	$325.28	$40.66
1822 Chief Rigging Technician	$1,552.80	$38.82	$330.40	$41.30

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2024-27 IATSE West Coast Studio Local Long-Form Wage Schedules

(Continued)

Low Budget SVOD Rates *[8/4/24-8/2/25]*	**Weekly***	**Hourly**	**Daily***	**Hourly**
1823 Special Effects	$1,708.40	$42.71	$394.80	$49.35
1824 Assistant Special Effects			$325.28	$40.66
1825 Set Decorator - on call	$2,847.30			
1826 Lead Person	$1,518.80	$37.97	$325.28	$40.66
1827 Swing Gang			$303.76	$37.97
1828 Prop Master	$1,708.40	$42.71	$394.80	$49.35
1829 Assistant Prop Master	$1,431.60	$35.79	$330.40	$41.30
1830 Costume Designer - on call	$2,637.00			
1831 Assistant Costume Designer - on call	$2,163.36			
1832 Key Costumer	$1,418.80	$35.47	$327.44	$40.93
1833 Costumer	$1,298.00	$32.45	$299.44	$37.43
1865 Costume Manufacturer	$1,298.00	$32.45	$299.44	$37.43
1834 Make-up Department Head	$1,798.80	$44.97	$415.92	$51.99
1835 Make-up Artist	$1,581.60	$39.54	$365.20	$45.65
1836 Hair Stylist Department Head	$1,798.80	$44.97	$415.92	$51.99
1837 Hair Stylist	$1,581.60	$39.54	$365.20	$45.65
1838 Sound Mixer	$2,188.00	$54.70	$506.40	$63.30
1839 Boom Operator	$1,944.40	$48.61	$449.52	$56.19
1840 Welfare Worker / Teacher	$1,747.20	$43.68	$404.00	$50.50
1841 First Aid	$1,411.20	$35.28	$325.28	$40.66
1842 Other Technical Person	$1,762.40	$44.06	$407.44	$50.93
1843 Other Stagecraft Person	$1,411.20	$35.28	$325.28	$40.66
1844 Script Supervisor#	$1,446.00	$36.15	$375.57	$41.73
1850 Teleprompter Operator	$1,541.60	$38.54	$328.40	$41.05
1845 Set Designer	$1,816.40	$45.41	$419.68	$52.46
1846 Scenic Artist	$1,890.00	$47.25	$436.80	$54.60
1899 All Other Classifications	Subject to negotiation		Subject to negotiation	

In the event IA classifications are utilized that may not be reflected in the above Rate Schedule, the parties will meet to determine the appropriate rate.

* Weekly rates are for 40 hours of work (except for "on-call"). Daily rates are for 8 hours of work.

Script Supervisor Preparation Pay:

60 Minute Program	$1,102.58
90 Minute Program	$2,205.15
120 Minute Program	$3,528.24

Script Supervisors hired on a daily basis shall receive time-and-one-half after six (6) hours.

2024-27 IATSE West Coast Studio Local Long-Form Wage Schedules

Wage Schedule No. 4: The following Low Budget SVOD rates shall apply to Low Budget SVOD Programs or Series for which principal photography of the Program or first episode of the season commences prior to August 4, 2024 and shall be effective for the period commencing with August 3, 2025 to and including August 1, 2026.

Low Budget SVOD Rates *[8/3/25-8/1/26]*	**Weekly***	**Hourly**	**Daily***	**Hourly**
1801 Art Director - on call	$3,420.40			
1802 Director of Photography	As negotiated under Local Agreements		As negotiated under Local Agreements	
1803 Camera Operator	$2,189.60	$54.74	$506.32	$63.29
1804 First Assistant Camera	$2,002.80	$50.07	$463.04	$57.88
1805 Second Assistant Camera	$1,815.20	$45.38	$419.68	$52.46
1806 Still Photographer	$1,938.00	$48.45	$448.24	$56.03
1847 Film Loader	$1,576.00	$39.40	$364.08	$45.51
1807 Construction Coordinator - on call	$2,932.72			
1808 Construction Labor			$335.04	$41.88
1809 Construction Foreperson	$1,566.80	$39.17	$361.84	$45.23
1810 Key Grip	$1,759.60	$43.99	$406.64	$50.83
1811 Best Boy - Grip	$1,599.20	$39.98	$340.32	$42.54
1812 Company Grip	$1,564.40	$39.11	$335.04	$41.88
1813 Dolly Grip	$1,599.20	$39.98	$340.32	$42.54
1814 Crafts Service - on call	$2,065.70			
1815 Crafts Service	$1,349.60	$33.74	$311.28	$38.91
1816 Production Painter	$1,759.60	$43.99	$406.64	$50.83
1817 Set Painter			$335.04	$41.88
1849 Sign Writer			$458.56	$57.32
1818 Chief Lighting Technician	$1,759.60	$43.99	$406.64	$50.83
1819 Assistant Chief Lighting Technician	$1,599.20	$39.98	$340.32	$42.54
1821 Electrical Lighting Technician	$1,564.40	$39.11	$335.04	$41.88
1822 Chief Rigging Technician	$1,599.20	$39.98	$340.32	$42.54

(Continued)

2024-27 IATSE West Coast Studio Local Long-Form Wage Schedules

(Continued)

Low Budget SVOD Rates *[8/3/25-8/1/26]*	Weekly*	Hourly	Daily*	Hourly
1823 Special Effects	$1,759.60	$43.99	$406.64	$50.83
1824 Assistant Special Effects			$335.04	$41.88
1825 Set Decorator - on call	$2,932.72			
1826 Lead Person	$1,564.40	$39.11	$335.04	$41.88
1827 Swing Gang			$312.88	$39.11
1828 Prop Master	$1,759.60	$43.99	$406.64	$50.83
1829 Assistant Prop Master	$1,474.40	$36.86	$340.32	$42.54
1830 Costume Designer - on call	$2,716.11			
1831 Assistant Costume Designer - on call	$2,228.26			
1832 Key Costumer	$1,461.20	$36.53	$337.28	$42.16
1833 Costumer	$1,336.80	$33.42	$308.40	$38.55
1865 Costume Manufacturer	$1,336.80	$33.42	$308.40	$38.55
1834 Make-up Department Head	$1,852.80	$46.32	$428.40	$53.55
1835 Make-up Artist	$1,629.20	$40.73	$376.16	$47.02
1836 Hair Stylist Department Head	$1,852.80	$46.32	$428.40	$53.55
1837 Hair Stylist	$1,629.20	$40.73	$376.16	$47.02
1838 Sound Mixer	$2,253.60	$56.34	$521.60	$65.20
1839 Boom Operator	$2,002.80	$50.07	$463.04	$57.88
1840 Welfare Worker / Teacher	$1,799.60	$44.99	$416.16	$52.02
1841 First Aid	$1,453.60	$36.34	$335.04	$41.88
1842 Other Technical Person	$1,815.20	$45.38	$419.68	$52.46
1843 Other Stagecraft Person	$1,453.60	$36.34	$335.04	$41.88
1844 Script Supervisor#	$1,489.20	$37.23	$386.82	$42.98
1850 Teleprompter Operator	$1,588.00	$39.70	$338.24	$42.28
1845 Set Designer	$1,870.80	$46.77	$432.24	$54.03
1846 Scenic Artist	$1,946.80	$48.67	$449.92	$56.24
1899 All Other Classifications	Subject to negotiation		Subject to negotiation	

In the event IA classifications are utilized that may not be reflected in the above Rate Schedule, the parties will meet to determine the appropriate rate.

* Weekly rates are for 40 hours of work (except for "on-call"). Daily rates are for 8 hours of work.

Script Supervisor Preparation Pay:

60 Minute Program	$1,135.52
90 Minute Program	$2,271.03
120 Minute Program	$3,633.65

Script Supervisors hired on a daily basis shall receive time-and-one-half after six (6) hours.

2024-27 IATSE West Coast Studio Local Long-Form Wage Schedules

Wage Schedule No. 4: The following Low Budget SVOD rates shall apply to Low Budget SVOD Programs or Series for which principal photography of the Program or first episode of the season commences prior to August 4, 2024 and shall be effective for the period commencing with August 2, 2026 to and including July 31, 2027.

Low Budget SVOD Rates *[8/2/26-7/31/27]*	**Weekly***	**Hourly**	**Daily***	**Hourly**
1801 Art Director - on call	$3,659.83			
1802 Director of Photography	As negotiated under Local Agreements		As negotiated under Local Agreements	
1803 Camera Operator	$2,342.80	$58.57	$541.76	$67.72
1804 First Assistant Camera	$2,142.80	$53.57	$495.44	$61.93
1805 Second Assistant Camera	$1,942.40	$48.56	$449.04	$56.13
1806 Still Photographer	$2,073.60	$51.84	$479.60	$59.95
1847 Film Loader	$1,686.40	$42.16	$389.60	$48.70
1807 Construction Coordinator - on call	$3,138.01			
1808 Construction Labor			$358.48	$44.81
1809 Construction Foreperson	$1,676.40	$41.91	$387.20	$48.40
1810 Key Grip	$1,882.80	$47.07	$435.12	$54.39
1811 Best Boy - Grip	$1,711.20	$42.78	$364.16	$45.52
1812 Company Grip	$1,674.00	$41.85	$358.48	$44.81
1813 Dolly Grip	$1,711.20	$42.78	$364.16	$45.52
1814 Crafts Service - on call	$2,210.30			
1815 Crafts Service	$1,444.00	$36.10	$333.04	$41.63
1816 Production Painter	$1,882.80	$47.07	$435.12	$54.39
1817 Set Painter			$358.48	$44.81
1849 Sign Writer			$490.64	$61.33
1818 Chief Lighting Technician	$1,882.80	$47.07	$435.12	$54.39
1819 Assistant Chief Lighting Technician	$1,711.20	$42.78	$364.16	$45.52
1821 Electrical Lighting Technician	$1,674.00	$41.85	$358.48	$44.81
1822 Chief Rigging Technician	$1,711.20	$42.78	$364.16	$45.52

(Continued)

2024-27 IATSE West Coast Studio Local Long-Form Wage Schedules

(Continued)

Low Budget SVOD Rates *[8/2/26-7/31/27]*	**Weekly***	**Hourly**	**Daily***	**Hourly**
1823 Special Effects	$1,882.80	$47.07	$435.12	$54.39
1824 Assistant Special Effects			$358.48	$44.81
1825 Set Decorator - on call	$3,138.01			
1826 Lead Person	$1,674.00	$41.85	$358.48	$44.81
1827 Swing Gang			$334.80	$41.85
1828 Prop Master	$1,882.80	$47.07	$435.12	$54.39
1829 Assistant Prop Master	$1,577.60	$39.44	$364.16	$45.52
1830 Costume Designer - on call	$2,906.24			
1831 Assistant Costume Designer - on call	$2,384.24			
1832 Key Costumer	$1,563.60	$39.09	$360.88	$45.11
1833 Costumer	$1,430.40	$35.76	$330.00	$41.25
1865 Costume Manufacturer	$1,430.40	$35.76	$330.00	$41.25
1834 Make-up Department Head	$1,982.40	$49.56	$458.40	$57.30
1835 Make-up Artist	$1,743.20	$43.58	$402.48	$50.31
1836 Hair Stylist Department Head	$1,982.40	$49.56	$458.40	$57.30
1837 Hair Stylist	$1,743.20	$43.58	$402.48	$50.31
1838 Sound Mixer	$2,411.20	$60.28	$558.08	$69.76
1839 Boom Operator	$2,142.80	$53.57	$495.44	$61.93
1840 Welfare Worker / Teacher	$1,925.60	$48.14	$445.28	$55.66
1841 First Aid	$1,555.20	$38.88	$358.48	$44.81
1842 Other Technical Person	$1,942.40	$48.56	$449.04	$56.13
1843 Other Stagecraft Person	$1,555.20	$38.88	$358.48	$44.81
1844 Script Supervisor#	$1,593.60	$39.84	$413.91	$45.99
1850 Teleprompter Operator	$1,699.20	$42.48	$361.92	$45.24
1845 Set Designer	$2,001.60	$50.04	$462.48	$57.81
1846 Scenic Artist	$2,083.20	$52.08	$481.44	$60.18
1899 All Other Classifications	Subject to negotiation		Subject to negotiation	

In the event IA classifications are utilized that may not be reflected in the above Rate Schedule, the parties will meet to determine the appropriate rate.

* Weekly rates are for 40 hours of work (except for "on-call"). Daily rates are for 8 hours of work.

Script Supervisor Preparation Pay:

60 Minute Program	$1,215.12
90 Minute Program	$2,430.24
120 Minute Program	$3,888.38

Script Supervisors hired on a daily basis shall receive time-and-one-half after six (6) hours.

EXHIBIT "A"

Companies Represented by the AMPTP in 2024 IATSE Negotiations

12:05 AM Productions, LLC
1440 Productions LLC
20th Century Studios, Inc.
300 Pictures, Inc.
40 North Productions, LLC
4423 Productions LLC
50/50 Studio Productions, LLC
7 Friends Pictures Inc.

A Little Bit Fuzzy Productions, LLC
ABC Signature, LLC
ABC Studios New York, LLC
Abominable Pictures Inc.
Academy Lighting Consultants, Inc
Academy of Motion Picture Arts and Sciences
Adobe Pictures, Inc.
AE Ops, LLC
Alameda Productions, LLC
Alcon Entertainment, LLC
Alive and Kicking, Inc.
Ambient Sounds Productions LLC
American Costume Corp.
AOH Special, Inc.
Apple Studios LLC
Apple Studios Louisiana LLC
Artcraft Productions Inc.
Ascension Films Inc.
Aspect Ratio, Inc.
Atelier Eidos Inc. dba Bill Hargate Costumes
Atlantic Pictures, LLC

Backlight Productions LLC
Base Light Productions LLC
B-Cam Productions LLC
Beachwood Services, Inc.
Big Indie Pictures, Inc.
Big Ticket Television Inc.
Black Label Media, LLC
Bonanza Productions Inc.
Breakout Kings Productions LLC
Brightstar TFCF Productions LLC
Broken Foot Production, Inc.
Bronson Avenue LLC
BTW Productions, Inc.
Bumper Productions LLC

Camdrew Productions LLC
Canada Premiere Pictures Inc.
Capital Concerts, Inc.
Carnival Row Productions, LLC
Cartoon Network Studios, Inc.
Cast & Crew Production Services, LLC
Castle Rock Pictures, Inc.
CBB Productions
CBS Studios Inc.
Century Productions LLC
Charlestown Productions LLC
Chime Productions, LLC
ChubbCo FilmCo
Classic Films Inc.
Columbia Pictures Industries, Inc.
Corrado Mooncoin Holdings LLC
Countess Productions LLC
Country Music Association, Inc.
CPT Holdings, Inc.
Cranetown Media LLC
Create Harmony Media Inc.
Crews Unlimited II Inc
Crown City Pictures Inc.

Culture Crew Productions, Inc.
Cush Light LLC

Dae Light Media, LLC
Delta Blues Productions LLC
Dick Clark Productions, LLC
Digital 49 Productions, Inc.

DreamWorks Animation Television Post-Production, LLC
DreamWorks Post-Production L.L.C.
Dutch Boy Productions, LLC
DW Dramatic Television L.L.C.
DW SKG TV L.L.C.
DW Studios Productions L.L.C.
Dyminium Productions, LLC

Electric Entertainment, Inc.
EPSG Management Services
Extreme Reach Productions Payroll, Inc.
Eye Productions Inc.

Favian Wigs Inc.
Film 49 Productions, Inc.
Finnmax, LLC
Focus Features Productions LLC
Fox Alternative Entertainment, LLC
Fox Studio Lot, LLC
Frank & Bob Films II, LLC
Frankie and Jude Productions, LLC
FRB Productions, Inc.
FTP Productions, LLC

Gemini 3 Productions, Inc.
Goldcrest Features, Inc.
Goodnight Industries, Inc. dba Goodnight and Company
Grass Skirt Digital Productions, Inc.
Green Set Inc.
GWave Productions, LLC

Hazardous Productions, LLC
Honest Scholar Productions LLC
Hop, Skip & Jump Productions, Inc.
Horizon Scripted Television Inc.
Hostage Productions, Inc.
Hydronaut Productions, LLC

Inclined Productions, Inc.
Island Studios, LLC fka Island Film Studios, LLC
It's Possible Productions, LLC

Jax Media, LLC
Jay Squared Productions LLC
JC Backings Corporation
JMX, LLC

Kapital Productions, LLC
Ken Ehrlich Productions, Inc.
Kenwood TV Productions, Inc.
Keystone TV Productions LLC
Kiki Tree Pictures Inc.

Legendary Features Productions US, LLC
Legendary Pictures Productions LLC
Legendary Television Animation, LLC
Lennox House Pictures Inc.
LGTV Productions, Inc.
Lightsavior Productions LLC
Lime Grove Productions, LLC
Linear Productions LLC
Lions Gate Productions, LLC
Liquid Music, Inc.
Louisiana Premiere Productions LLC
Lucid Studios Inc.

Madison Productions, Inc.
Main Gate Productions LLC
Main Lot Productions LLC
Marilyn J. Madsen
Marvel Film Productions LLC
Marvel Picture Works LLC
Media Services Processing, LLC
Mesquite Productions, Inc.
Metro-Goldwyn-Mayer Pictures Inc.
MGM Television Entertainment Inc.
Milk Street Productions, LLC
Minassian Productions Inc.

Minim Louisiana Productions, LLC
Minim Productions, Inc.
Mountainair Films Inc.
MRZ Sound Inc dba Martell Sound
Mutiny Pictures Inc.

Nametag Production Inc.
Netflix Animation, LLC
Netflix Productions, LLC
Netflix Series Animation, LLC
Netflix Studios, LLC
New Line Productions, Inc.
New Regency Productions, Inc.
Next Step Productions LLC
Nila Inc.
Ninjutsu Pictures, Inc.
NM Talent Inc.
NS Pictures, Inc.

Old School Productions LLC
Olive Avenue Productions LLC
Olive Productions, LLC
Omega Cinema Props Inc.
On The Brink Productions, Inc.
One Eighty Productions LLC
Onyx Collective Productions, Inc.
Open 4 Business Productions LLC
Orange Cone Productions LLC
Orchard Road Productions, LLC
Over the Pond Productions, Inc.

Pace Pictures LLC
Pacific 2.1 Entertainment Group, Inc.
Palladin Productions LLC
Paradise Productions, Inc.
Parallax TV Productions LLC
Paramount Overseas Productions, Inc.
Paramount Pictures Corporation
Paramount Worldwide Productions, Inc.
Pat & Mike Productions, Inc.
Patch Bay Productions LLC
Picrow Inc dba Pictures in a Row
Picrow Streaming Inc.
Pitch Black Development, LLC
PP21 Productions LLC
Produced Bayou, Inc.
Production Partners, Inc.
Program Productions, Inc.
Proximity Productions LLC
Purple Tally Productions, Inc.

Quest Productions, Inc.

R/H Factor, Inc.
Radford Graphics, LLC
Random Pictures Inc.
Raquel Productions Inc.
Rat Pac Controls Services Inc.
Red Zone Pictures, Inc.
Redemption Pictures, Inc.
Remote Broadcasting, Inc.
Renato Basile Entertainment, Inc.
Reunion 2017 LLC
River Road Entertainment Productions, LLC
Riverboat Productions, LLC
Rocart Inc.
Rose City Pictures, Inc.
Rozar Pictures, LLC
Ruff Draft Productions, LLC

S&K Pictures, Inc.
Salt Spring Media, Inc.
Salty Pictures, Inc.
Scenic Express, Inc.
Scope Productions, LLC
Screen Gems Productions, Inc.
Serendipity Productions, Inc.
Shovel Buddies, LLC
Signature Post Services LLC
Singular Productions LLC
Skycrew Sports Productions, LLC
Skydance Animation, LLC
Skydance Features, LLC
Skydance Pictures, LLC
SLO Productions Inc.
Smallville Studios Inc.
Sony Pictures Studios, Inc.

Sound One, Inc
South Circle Productions LLC
South Lake Audio Services, LLC
South Rock Productions LLC
Spectral Motion, Inc.
Spellman Desk Company, Inc
Stage 6 Films, Inc.
Stage Call Inc.
Stalwart Productions LLC
Stash Productions Inc.
Stinger Productions LLC
Stitch Costume LLC
Story Ink, Ltd.
Storybuilders, LLC
Storyteller Production Co., LLC dba Amblin Partners
Stu Segall Productions, Inc.
Studio Productions, Inc.
Studios Competition Productions, LLC

Take Note, Inc
The Dawgs Sound Design, Inc.
The Lippin Group Inc
The Power LLC
Theatrical Resources, LLC
Theoretical Pictures, Inc.
Topanga Productions, Inc.
Tough House Productions
TPS Production Services, LLC
Trackdown Productions, Inc.
Triple Horse Studios LLC
Triple Point Productions LLC
Turner Films, Inc.
TVM Productions, Inc.
Twentieth Century Fox Film Corporation dba 20th Television

Uncle Easy Productions LLC
Universal Animation Studios LLC
Universal City Studios LLC
Universal Content Productions LLC
Upside Down Productions Inc.

Valkyrie of Iron, LLC.
Vertical Hold Productions LLC
Volt Lites, Inc.

WAG Pictures Inc.
Walden Media Productions LLC
Walk by Faith Film, LLC
Walt Disney Pictures
Warner Bros. Animation Inc.
Warner Bros. Advanced Media Services, Inc.
Warner Bros. Pictures
Warner Bros. Studio Operations
Warner Bros. Television
Warner Specialty Productions Inc.
Warner Specialty Video Productions Inc.
Waveform Productions LLC
Westwind Studios, LLC
wiip Productions, LLC
Wild Canary Animation, Inc.
Woodridge Productions, Inc.

XOF Studios, LLC

YNFS Productions LLC

EXHIBIT "B"

GUIDELINES REGARDING EXTENDED WORK DAYS

Theatrical and television productions are budgeted for specified hours of production. There are cost deterrents which encourage the production to be on budget and on time.

When an extended work day is necessary, the need for same should be identified as far in advance as possible so that appropriate planning may occur.

The following guidelines set forth common sense measures which should be considered when extended work days are necessitated:

1. Sleep deprivation, which may be caused by factors other than an extended work day, should be identified by the employee. The American Automobile Association (AAA) cautions drivers as to the following danger signs:

   - Eyes closing by themselves
   - Difficulty in paying attention
   - Frequent yawning
   - Swerving in lane

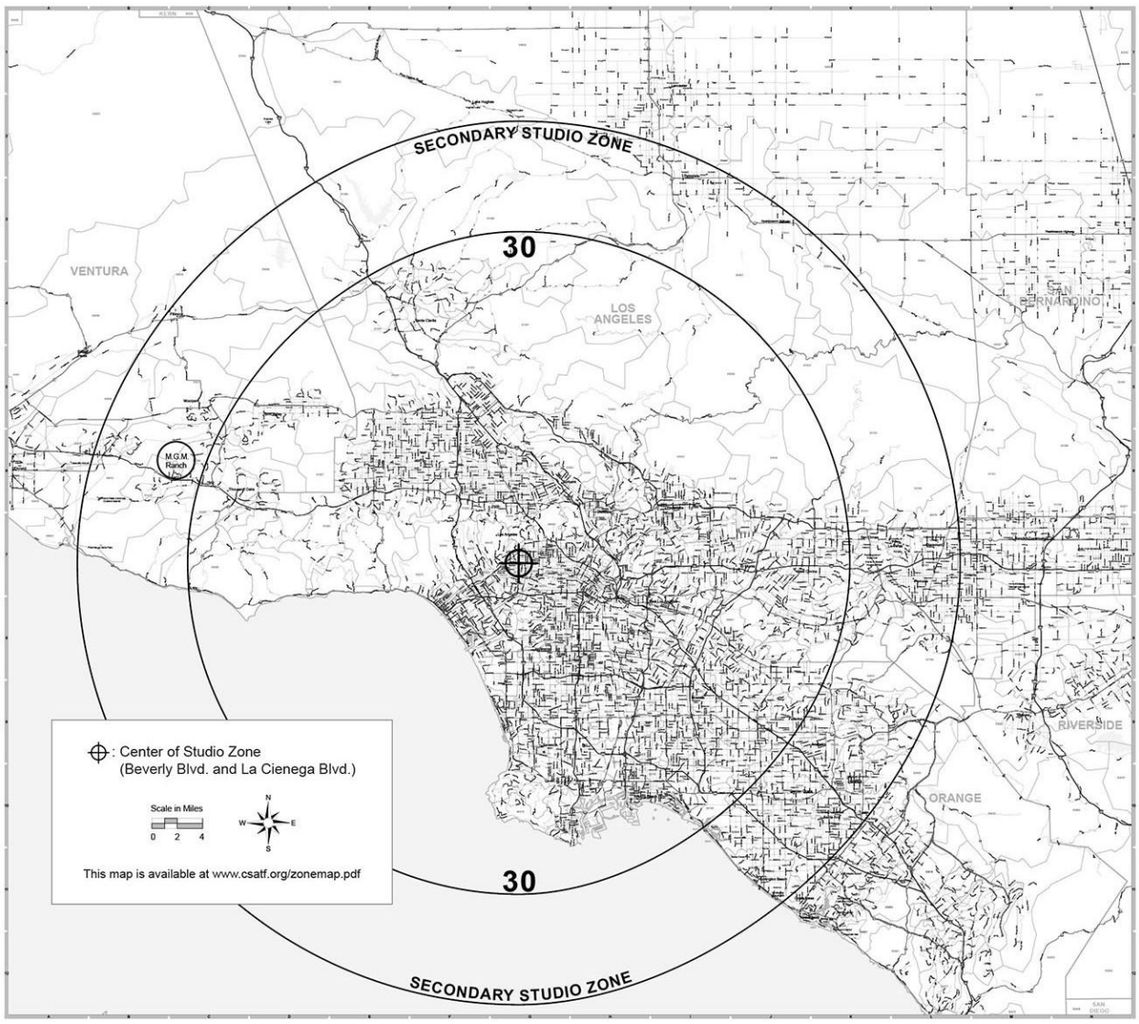
   AAA warns that drivers experiencing any of these danger signs could fall asleep at any time. AAA recommends three basic solutions - sleep, exercise and caffeine. AAA urges drivers who are too drowsy to drive safely to pull off the road to a safe area, lock the doors and take a nap - even twenty minutes will help. Upon waking, the driver should get some exercise and consume caffeine for an extra boost.

2. Any employees who believe that they are too tired to drive safely should notify an authorized representative of the Producer before leaving the set. In that event, the Producer will endeavor to find alternative means of transportation or provide a hotel room or a place to rest. Such request may be made without any fear of reprisal and will not affect any future employment opportunities.

3. When the production company anticipates an extended work day, the employees should be encouraged to carpool.

4. When an extended work day is necessary, appropriate beverages and easily metabolized foods should be available.

EXHIBIT "Z"
STUDIO ZONE AND SECONDARY STUDIO ZONE MAP



Studio Zone Defined - The Studio Zone shall be the area within a circle thirty (30) miles in radius from Beverly Blvd. and La Cienega Blvd., Los Angeles, California and includes Agua Dulce, Castaic (including Lake Castaic), Leo Carillo State Beach, Ontario International Airport, Piru and Pomona (including the Los Angeles County Fair Grounds). The Metro-Goldwyn-Mayer, Inc. Conejo Ranch property shall be considered as within the Studio Zone.

Secondary Studio Zone Defined - The Secondary Studio Zone extends ten (10) miles from the perimeter of the Studio Zone and includes John Wayne Airport and the City of Huntington Beach in its entirety.

This map is available at www.csatf.org/zonemap.pdf.

August 1, 1982
Reissued December __, 1985

Reissued as of August 1, 1988

NOTICE TO ALL MEMBERS AND CSATF CONTRIBUTORS:

Re: Studio Teachers and Welfare Workers,
Local #884, I.A.T.S.E.

During the negotiations of the 1982 collective bargaining agreement with Studio Teachers, Local #884, I.A.T.S.E., it was agreed that all prior bulletins attached to the Local #884 contract will be superseded by this updated 1982 NOTICE TO ALL MEMBERS AND CSATF CONTRIBUTORS.

OUT-OF-POCKET EXPENSES

Subject to approval of Producer, Teacher/Welfare Workers are to be reimbursed for out-of-pocket expenses such as the purchase of pencils, paper and incidental materials for the use of minors under their care while employed by Producer.

Further, it was agreed that out-of-pocket expenses shall include reimbursement for those incidental items mentioned above which are lost, stolen or destroyed. The Local shall have the burden of proof where these materials are claimed as lost, stolen or destroyed.

CHAIRS FOR TEACHER/WELFARE WORKERS

During the prior negotiations, Local #884 pointed out that a Teacher/Welfare Worker assigned to a production must frequently correct papers, prepare assignments and do other work while in attendance on the set.

Any company which utilizes Teacher/Welfare Workers in connection with a producer is therefore directed to provide a chair on each studio set for any Teacher/Welfare Worker employed in connection with such production. So that such chair is available for the Teacher/Welfare Worker and is not pre-empted by others, it must be suitably marked as a chair assigned to such Teacher/Welfare Worker.

It was also agreed that reference to the job title used on the daily call sheets would be either "Studio Teacher" or "Teacher."

SCHOOL FACILITIES AND LODGING

It was agreed that Producers will provide adequate heating, ventilation, lighting and restrooms for school facilities.

It was also agreed that persons subject to this Agreement employed by the Producer on a distant location, will be lodged as conveniently near the minor child or children as is practical.

PARKING FACILITIES OR ASSISTANCE WITH BOOKS AND SCHOOL SUPPLIES BETWEEN STUDIO GATE AND SET

Teacher/Welfare Workers often find it necessary to carry heavy and bulky bags of school books and supplies to the studio sets for use with the children employed.

Parking facilities near the set are to be made available whenever possible. Otherwise, every effort should be made to provide assistance by having the school supplies picked up at the casting or auto gate, delivered to the set where the children are employed and returned to such gate at the end of the day.

J. Nicholas Counter III

JNC:sjk

As of May 1, 1992
Revised as of August 1, 2018

Letter of Understanding

Whereas, the Agreement of August 1, 1993 between Producer and I.A.T.S.E. & M.P.M.O. and Local #884 contains certain provisions under Article 3, "Union Security," which reference the eligibility list administered by the Los Angeles Unified School District and the assignment of Studio Teacher-Welfare Workers by the Work Permits Office of said District; and

Whereas, the Los Angeles Unified School District has ceased to maintain said eligibility list and to make assignments of Studio Teacher-Welfare Workers,

Now, therefore, Producer and I.A.T.S.E. & M.P.M.O. and Local #884 hereby enter into this Letter of Understanding to modify Article 3, "Union Security," of the Agreement as follows:

1. The list of names (hereafter "Availability List") which shall be used for referrals shall be the former Los Angeles Unified School District list in use on April 30, 1992, with such additions as may be made in accordance with Paragraph 3 below, such removals as may be made in accordance with Paragraph 4 below and such revisions as are mutually agreed upon by the parties.

2. The names on the Availability List shall appear in the same sequence as on the April 30, 1992 list. Any person whose name is added to the Availability List after April 30, 1992 shall be placed at the bottom of the list. There shall be no Group 1, Group 2, Group 3, Group A or Group B designations.

3. (a) Any person who meets the following requirements shall have his/her name added to the Availability List. Effective August 1, 2018, such person must:

   (i) have been certified by the California State Labor Commissioner as a Studio Teacher;

   (ii) hold both a current, valid, clear elementary teaching credential (i.e., a General Elementary credential, a Standard credential with specialization in elementary education or a Multiple Subject credential) and a current, valid, clear secondary teaching credential (i.e., a General Secondary credential, a Standard credential with specialization in secondary education or a Single Subject credential);

   (iii) have been employed as a Studio Teacher-Welfare Worker subject to the Studio Teachers and Welfare Workers, Local #884 Agreement (including on a new media production twenty (20) minutes or more in length and covered under the Sideletter to the Producer-IATSE Basic Agreement re Productions Made for New Media) for a total of thirty (30) actual workdays within a one (1) year period immediately preceding the date of

submission of a request to be added to the Availability List;

(iv) have attended at least two (2) workshops sponsored by Local #884 relating to Studio Teachers' responsibilities for the protection of minors' health, safety and welfare;

(v) have successfully completed a criminal record check, social security trace and sex offender registry search administered by CSATF; and

(vi) have successfully completed the "A" safety training course and the harassment prevention training course through CSATF.

Notwithstanding the foregoing, no person shall be eligible for placement on the Availability List who is engaged in business as a broker or dispatcher of Studio Teacher-Welfare Workers for monetary gain.

(b) Any person on the Availability List as of April 30, 1992 who does not possess the dual teaching credentials required above shall be so notified by Local #884 and given an opportunity to secure such credentials within one (1) year of such notice. During such one (1) year period, such person shall remain on the Availability List. If, at the end of such one (1) year period, such person has not presented to CSATF satisfactory evidence that he/she has secured the required credentials, such person's name shall be removed from the Availability List.

(c) (i) CSATF shall verify that a person meets the requirements set forth in subparagraph (a) above of this Paragraph 3 prior to placing such person's name on the Availability List. In the event that CSATF determines that a person satisfies such requirements, it shall so notify Local #884 of its intention to place such person's name on the Availability List. CSATF's notice shall contain the individual's name, address, telephone number and social security number, provided CSATF possesses such information. The IATSE or Local #884 may protest the intended action of CSATF within ten (10) business days by a written notice to CSATF. The IATSE and Local #884 shall have the right to challenge any roster placement with respect to the qualifications required pursuant to subparagraph (a) of this Paragraph 3. In the event of a protest, CSATF shall notify the Producer(s) involved and the person. The person will not be placed on the Availability List until the matter has been determined. Upon such protest, a hearing shall be scheduled before the impartial arbitrator. If no protest is filed within ten (10) business days, the respective parties waive the right to protest.

(ii) The IATSE and the Producers agree to submit to final and binding arbitration, before the impartial arbitrator, disputes involving the placement of any

person on the Availability List in accordance with this Article.

(iii) The IATSE and Producers select William Levin to act as the impartial arbitrator in all cases submitted to arbitration under this Article, and Orison Marden as the alternate impartial arbitrator in the event the impartial arbitrator is unavailable or unwilling to act. In the event that both the impartial arbitrator and the alternate arbitrator are unable or unwilling to act, the arbitrator shall be selected by mutual agreement of the IATSE and Producer(s).

(iv) In an arbitration conducted pursuant to this Article, CSATF shall participate as an administrative witness and a custodian of records, and the IATSE or Local #884 shall represent the IATSE. Any person whose intended roster placement is involved in such dispute shall be entitled to have his own counsel at his own expense present at the arbitration. This provision shall not be construed as conferring upon such person the rights of a third party to the arbitration, and such arbitration will be solely between the Producer(s) and the IATSE.

(v) The impartial arbitrator shall hold a hearing within ten (10) business days after receipt of a request from the IATSE, Local #884 or Producer(s). Such hearing shall be held on an informal basis. The arbitrator shall have the authority to establish uniform and equitable procedures for the conduct of the hearing.

(vi) The award of the arbitrator shall be rendered in writing within ten (10) business days after the conclusion of the hearing unless the time is expressly extended by the Producer(s) and the IATSE or Local #884. The written award of the impartial arbitrator shall be final and binding upon the IATSE, Local #884, CSATF, the Producer(s) and any person whose roster placement is at issue. In the event that the award of the impartial arbitrator is to place the individual's name on the Availability List, such placement shall be retroactive to the date that said person would have been placed on the Availability List but for said protest.

(vii) The fees of the impartial arbitrator and the costs of the arbitration, if any, shall be shared equally by the Producer(s) and by the IATSE. All other costs and fees shall be borne by the party incurring same.

4. (a) A person shall be removed from the Availability List if:

(i) he/she is no longer certified as a Studio Teacher by the State Labor Commissioner;

(ii) he/she has not been employed for at least one (1) day as a Studio Teacher-Welfare Worker under the Studio

Teachers and Welfare Workers Agreement within a consecutive three (3) year period;

(iii) he/she does not possess both current, valid, clear teaching credentials required under Paragraph 3(a)(ii) above;

(iv) he/she has not complied with the obligations of Article 3 of the Local #884 Agreement. The Local Union shall so notify CSATF and shall provide CSATF with documentation indicating that the employee has been given the opportunity, as required by law, to pay to the Local Union any delinquent fees and/or dues required by law;

(v) he/she is engaged in business as a broker or dispatcher of Studio Teacher-Welfare Workers for monetary gain; or

(vi) he/she has failed to successfully complete a criminal record check, social security trace and/or sex offender registry search administered by CSATF or has otherwise not complied with the obligations of Paragraph 87 of the Local #884 Agreement.

(b) Disputes regarding the removal of any person from the Availability List shall be subject to the same rules and procedures as apply to disputes involving the placement of any person on the Availability List, except that:

(i) the IATSE or Local #884 shall have the right to file a written protest within twenty (20) business days following receipt of the notice of intention to remove the individual from the Availability List. If no protest is filed within said time period, the right to protest is waived. In the event of a protest, the person's name will not be removed from the Availability List until the matter has been determined.

(ii) In any arbitration conducted to determine whether a person should be removed from the Availability List, CSATF shall participate as a party, rather than as an administrative witness or custodian of records.

(iii) The award of the arbitrator shall be rendered within twenty (20) business days after the hearing unless the time is expressly extended by CSATF and the IATSE or Local #884.

5. Employers may request by name any Studio Teacher on the Availability List.

6. Referrals shall be made in the order in which the names appear on the Availability List if no specific Studio Teacher is requested. If there are special instructional requirements, the first Studio Teacher on the Availability List meeting those requirements shall be referred.

7. When a Studio Teacher-Welfare Worker receives employment from a Producer, that Teacher's name shall be placed at the end of the Availability List but shall move up on the Availability List throughout the period of the work assignment.

8. When a Studio Teacher-Welfare Worker's name appears on the top of the Availability List, and provided the Teacher has notified the dispatch office of his/her availability, that Teacher, upon calling in for employment or being called, shall be offered a job from all the then-known available jobs for which that Teacher qualifies (according to subject skills). Should all available jobs be refused, that Teacher's name shall be placed at the bottom of the Availability List, except as provided below.

   A Teacher shall not be placed at the bottom of the Availability List for refusing a call if that Teacher has given advance written notification of unavailability for such type of call to the dispatch office. Teachers may indicate their unavailability for assignment on distant locations, night work due to attendance of night classes, one-half day calls, calls of more than one-half day, or for other recognized bona fide reasons.

   Notification of illness may be verbal but must be made prior to receiving the call, and must be confirmed in writing within 48 hours.

   Teachers who make themselves unavailable for certain assignments or for all assignments will not be called until they have given oral notice, to be confirmed in writing within forty-eight (48) hours, of their availability.

9. Upon the effective date of this Letter of Agreement, the former Stand-By List shall cease to exist.

10. Names of additional Studio Teachers who have been certified by the California State Labor Commissioner and who possess the dual teaching credentials required under Paragraph 3(a)(ii) above shall, upon written request, be placed on a separate Dual Credential Substitute List. Any person whose name appeared on the former Stand-By list on April 30, 1992 who does not possess the dual teaching credentials required under Paragraph 3(a)(ii) above shall not be transferred to the Dual Credential Substitute List. Except as provided below, referrals shall be made from the Dual Credential Substitute List only when there are no available, qualified Studio Teachers on the Availability List.

    Any Dual Credential Substitute Teacher who meets the work experience requirements and workshop attendance requirements needed for placement on the Availability List shall be transferred to the Availability List.

    During hours when the central dispatch office is closed, the Producer may call Local #884's duly-appointed After-Hours Placement person for an available Teacher. After-Hours will place a Teacher but will not honor requests. If a Dual Credential Substitute List Teacher is placed on the job, the term of such teacher's employment shall not exceed one (1) day. Thereafter, the Producer must contact the central dispatch office to secure a qualified, available Teacher from the Availability

List for the remainder of the assignment. Any Teacher on the Availability List who was offered the job given to the Dual Credential Substitute List Teacher and refused the job shall not be allowed to replace the Dual Credential Substitute Teacher.

11. Producer agrees to establish, or cause to be established, and maintain a central dispatch office for the purpose of assigning Studio Teachers from the Availability List to all Companies requesting such assignment. Nothing shall preclude individual Employers from calling Teachers directly for assignments.

12. Studio Teachers are not limited to accepting assignments only from the central dispatch office but must notify said office of their acceptance of an assignment. Teachers called for assignment, who are unable to accept due to having accepted another assignment without notifying the central dispatch office, shall be placed at the bottom of the Availability List.

Dated: As of August 1, 2018



INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYEES AND MOVING PICTURE MACHINE OPERATORS OF THE UNITED STATES AND CANADA



ALLIANCE OF MOTION PICTURE AND TELEVISION PRODUCERS



MOTION PICTURE STUDIO TEACHERS AND WELFARE WORKERS, LOCAL #884 OF THE INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYEES AND MOVING PICTURE MACHINE OPERATORS OF THE UNITED STATES AND CANADA

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J. NICHOLAS COUNTER III
PRESIDENT

As of August 1, 1985

Gene Allen
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14724 Ventura Boulevard
Penthouse Suite
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Linda Elster
Studio Teachers and Welfare Workers
Local #884
9101 Sawyer Street
Los Angeles, California 90035

This will confirm the understanding reached in the 1985 Local negotiations between IATSE, Local #884 and the Alliance of Motion Picture & Television Producers with respect to travel. The Producers acknowledge the historical custom and practice of providing a studio teacher who is directed to provide schooling to a minor during flight travel with the same class of transportation as is provided to the minor.

J. Nicholas Counter III

JNC:sjk

cc: Walter F. Diehl