

**VIDEOTAPE ELECTRONICS**  
**SUPPLEMENTAL BASIC AGREEMENT OF 2024**

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**VIDEOTAPE ELECTRONICS**  
**SUPPLEMENTAL BASIC AGREEMENT OF 2024**

**THIS AGREEMENT**, executed in the County of Los Angeles as of this first day of October, 2024, effective as of such date, by and between:

12:05 AM Productions, LLC  
1440 Productions LLC  
20th Century Studios, Inc.  
40 North Productions, LLC  
4423 Productions LLC  
50/50 Studio Productions, LLC

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  
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  
Arcraft 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  
Big Indie Pictures, Inc.  
Big Ticket Television Inc.  
Black Label Media, LLC  
Bonanza Productions Inc.

Breakout Kings Productions  
LLC  
Brightstar TFCF Productions  
LLC  
Bronson Avenue LLC  
BTW Productions, Inc.  
Bumper Productions LLC  
  
Camdrew Productions LLC  
Capital Concerts, Inc.  
Carnival Row Productions, LLC  
Cast & Crew Production  
Services, LLC  
CBB Productions  
CBS Studios Inc.  
ChubbCo FilmCo  
Columbia Pictures Industries,  
Inc.  
Corrado Mooncoin Holdings  
LLC  
Country Music Association, Inc.  
CPT Holdings, Inc.  
Cranetown Media LLC  
Crews Unlimited II 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.  
DW Dramatic Television L.L.C.  
DW SKG TV L.L.C.  
DW Studios Productions L.L.C.  
Dyminium Productions, LLC

Electric Entertainment, Inc.  
EPSC Management Services  
Extreme Reach Productions  
Payroll, Inc.  
Eye Productions 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

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  
JMX, LLC

Kapital Productions, LLC  
Ken Ehrlich Productions, Inc.  
Kenwood TV Productions, Inc.  
Keystone TV Productions LLC  
Legendary Features Productions  
US, LLC

Legendary Pictures Productions  
LLC  
Legendary Television  
Animation, LLC  
LGTV Productions, Inc.  
Lime Grove Productions, LLC  
Linear Productions LLC  
Lions Gate Productions, LLC  
Lucid Studios Inc.

Madison Productions, Inc.  
Main Gate Productions LLC  
Main Lot Productions LLC  
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

Nametag Production Inc.  
Netflix Studios, LLC  
New Regency Productions. Inc.  
Next Step Productions LLC  
Nila Inc.  
NM Talent Inc.  
NS Pictures, Inc.

Olive Avenue Productions LLC  
Olive Productions, LLC  
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 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.  
Raquel Productions Inc.  
Remote Broadcasting, Inc.  
Renato Basile Entertainment,  
Inc.

River Road Entertainment  
Productions, LLC

Rocart Inc.

Ruff Draft Productions, LLC

Salt Spring Media, Inc.  
Salty Pictures, Inc.  
Scenic Express, Inc.  
Screen Gems Productions, Inc.  
Serendipity Productions, Inc.  
Shovel Buddies, LLC  
Singular Productions LLC  
Skydance Pictures, LLC  
Skydance Features, LLC  
Skydance Animation, LLC

Skycrew Sports Productions,  
LLC

Smallville Studios Inc.

Sony Pictures Studios, Inc.

Sound One, Inc

South Circle Productions LLC

South Lake Audio Services,  
LLC

South Rock Productions LLC

Stage 6 Films, Inc.

Stalwart Productions LLC

Story Ink, Ltd.

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

Theatrical Resources, LLC

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

Vertical Hold Productions LLC

Walden Media Productions LLC

Walk by Faith Film, LLC

Walt Disney Pictures

Warner Bros. Studio Operations

Warner Bros. Television  
Waveform Productions LLC  
wiip Productions, LLC  
Woodridge Productions, Inc.

XOF Studios, LLC  
YNFS Productions LLC

hereinafter referred to individually as a "Producer" and collectively as the "Producers," and 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" or "the Union."

**WHEREAS**, the Producer and the IATSE have heretofore mutually executed agreements entitled the "Producer-I.A.T.S.E. and M.P.T.A.A.C. Basic Agreement of 2024," effective August 1, 2024, and a Memorandum of Agreement for the Producer-I.A.T.S.E. and M.P.T.A.A.C. Videotape Electronics Supplemental Basic Agreement of 2024," and

**WHEREAS**, Article XVII of such Basic Agreement provides that wherever the term "motion pictures" is used in said Basic Agreement, and in all prior Basic Agreements between the parties thereto, such term "means and includes and has always meant and included motion pictures, whether made on or by film, tape or otherwise, and whether produced by means of motion picture cameras, electronic cameras or devices or any other combination of the foregoing, or any other means, methods or devices now used or which may hereafter be adopted;" and

**WHEREAS**, by means of electronic cameras and devices, certain types of motion pictures are now being produced in videotape by the television networks and others under collectively-bargained wage scales and working conditions different in various respects from those which obtain in the production of motion pictures on film (the process of producing such motion pictures on videotape by electronic cameras and devices, including all appliances and appurtenances in connection therewith, and the making of kinescopes as an auxiliary thereto, being referred to hereinafter as "videotape electronic recording" and wherever the term "videotape" is used herein, it means and includes kinescopes incidental thereto and audio tapes recorded for use in connection with such videotapes); and

**WHEREAS**, the Producer and the IATSE are desirous of supplementing the Basic Agreement as between the parties hereto to the extent of establishing wage scales and working conditions whereby the Producers may utilize electronic video recording processes for the purpose of producing motion pictures other than motion pictures intended primarily for theatrical release and, in particular, to set forth

with specificity the terms and conditions of employment for employees engaged in making digital recordings of non-dramatic television motion pictures, non-prime time dramatic television motion pictures or series and one-half hour prime time dramatic television motion pictures or series (but excluding new one-half hour single camera prime time dramatic television motion pictures or series recorded digitally, for which the 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 excluding new seasons of existing one-half hour single camera prime time dramatic series, for which the principal photography of the first episode of the new season commences on or after September 29, 2024).<sup>1, 2, 3</sup> During the 2024 negotiations, the parties agreed that this Agreement shall not apply to new one-half hour single camera prime time dramatic television motion pictures or series recorded digitally, for which the 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 new seasons of existing one-half hour single camera prime time dramatic series, for which the principal photography of the first episode of the new season commences on or after September 29, 2024. Instead, the Basic Agreement and West Coast Studio Local Agreements shall apply to those programs.

**NOW, THEREFORE,** the parties agree as follows:

**1. APPLICATION OF AGREEMENT**

(a) Unless otherwise specifically provided herein, the wage scales and working conditions to be applicable during the term hereof to employees of the Producer engaged in making electronic recordings as described in the fourth "Whereas" clause, above, shall be as set forth in this Videotape Electronics Supplemental Basic Agreement (hereinafter "the Agreement").

(b) The Producer and the IATSE specifically agree that the wage scales and working conditions referenced in subparagraph (a) above may present competitive problems to the Producer in producing documentaries and other factual programs, educational (including informational and instructional programs), industrials, coverage of

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<sup>1</sup> During the 2015 negotiations, the parties agreed to incorporate the provisions of the 2012 Supplemental Digital Production Agreement, as amended, into this Agreement and the West Coast Studio Local Agreements, as applicable.

<sup>2</sup> 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 zones).

<sup>3</sup> For sake of clarity, "situation comedies" recorded digitally for television are included within the meaning of "dramatic television motion pictures."

events including sports, news and public affairs programs and programs produced primarily for basic cable.

If Producer proposes to produce material of the types listed above in this subparagraph (b) on terms and conditions different from those contained in this Agreement, then prior to employment of persons for any such program, the Producer will give at least thirty (30) days written notice to the IATSE of such proposed employment. Producer and the IATSE agree to meet within fifteen (15) days from receipt of such notice. If no agreement is reached with respect thereto within such thirty (30) day period, Producer may proceed with the production of such program on terms and conditions other than those contained in this Agreement or the Basic Agreement and the IATSE may instruct its members to withhold services covered by this Agreement on the production of such program.

The parties shall set dates for the commencement of negotiations on news, sports and public affairs programming and programs made for basic cable.

(c) With the exception of dramatic programs, situation comedies and book musicals, entertainment programs of the type historically produced for recording on phonograph records are not within the exclusive jurisdiction of either this Agreement or the Basic Agreement.

(d) Nothing in this Agreement shall be deemed to apply or establish or effect any change in the wage scales and/or working conditions applicable in the production of motion pictures of any kind on film.

(e) This Agreement shall apply to employees engaged in making digital electronic recordings of non-dramatic television motion pictures (e.g., talk shows, reality shows, game shows, "Judge" shows, "*Entertainment Tonight*" type shows, variety shows, etc.) and non-prime time dramatic television motion pictures.

(f) For employees engaged in making digital electronic recordings of one-half hour prime time dramatic television motion pictures or series (excluding new one-half hour single camera prime time dramatic television motion pictures recorded digitally, for which the 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 excluding new seasons of existing one-half hour single camera prime time dramatic series, for which the principal photography

of the first episode of the new season commences on or after September 29, 2024):

(1) Wage scales shall be as set forth in the Basic Agreement and in the 2024 West Coast Studio Local Agreements;

(2) Working conditions shall be as set forth in this Agreement, except that the "Rest Periods" and "Night Premiums" provisions of the 2024 West Coast Studio Local Agreements shall apply to employees (other than "on call" employees) employed on one-half hour single camera prime time dramatic television motion pictures or series recorded digitally;

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

(4) The special conditions set forth in Article 52 of this Agreement shall apply to employees employed on one-half hour single camera prime time dramatic television series recorded digitally; and

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

## **2. TERM OF AGREEMENT**

This Agreement shall be for a period of three (3) years, commencing on October 1, 2024 and terminating on September 30, 2027.

## **3. SCOPE OF AGREEMENT**

This Agreement shall be applicable to the classifications of employees performing work within the trade jurisdiction specified herein and employed by Producer hereunder to perform such services in the County of Los Angeles, or hired by the Producer in the County of Los Angeles to perform such services outside the said County, but within the limits of the United States, its territories and Canada, in connection with the production of videotape electronic recordings covered hereby as specified in the fourth "Whereas" clause hereof.

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

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 is negotiated and approved by the employee affected and the IATSE.

In referring to "the production of videotape electronic recordings," the parties do not intend that this Agreement shall be deemed to cover the use of electronic recording as a mere auxiliary of conventional motion picture production by a film camera such as, for example, when an electronic slave camera is mounted on a conventional motion picture film camera or is otherwise used merely for convenience in preparing and editing motion pictures made by a conventional motion picture film camera.

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

The term "pay television," as used in this Agreement, shall mean exhibition on a home-type television screen by means of telecast, cable, closed circuit or CATV when substantially all licensed systems meet the following tests:

(a) A separate channel is provided for which the subscriber pays a separate fee (which fee is a major charge relative to other charges made to the subscriber) for that channel;

and/or

(b) The subscriber pays for each program the subscriber selects (except that a program the subscriber selects for which only a token charge is made shall not be considered a pay television program);

and/or

(c) The subscriber pays a fee for an encoded telecast or telecast which fee is a major charge relative to other fees paid for encoded telecasts.

If, during the term of the Agreement, the Producer enters into a collective bargaining agreement with any party covering production for the pay television and/or videodisc/videocassette markets and the definitions of "pay television" and/or "the production of videotape electronic recordings" provided therein differ from the definitions of "pay television" and/or "the production of videotape electronic recordings" set forth hereinabove, then the IATSE shall have the option

of adopting the definitions contained in such other agreement in lieu of those contained herein.

#### **4. RECOGNITION**

The Producer recognizes the IATSE as the exclusive collective bargaining representative of all classifications of employees covered by this Agreement, employed by Employer members of the single multi-employer bargaining unit who are parties to this Agreement. The IATSE makes this Agreement on behalf of such employees, the majority of whom the IATSE warrants are members of the IATSE in good standing. The employees covered hereunder are part of the collective bargaining unit established by the "Producer - I.A.T.S.E. and M.P.T.A.A.C. Basic Agreement of 2024."

#### **5. TRADE JURISDICTION**

The trade jurisdiction of this Agreement shall cover and include the following work in conjunction with the making, taking, production and/or reproduction of videotape electronic recordings of those types covered hereby as before described in the fourth "Whereas" clause above:

(a) the repair, servicing, placement, alignment and operation of all pieces of electronic, optical, mechanical and manual equipment and apparatus utilized in the business of the Producer to pick up, convert, conduct, transfer, record or re-record aural and/or visual information on videotapes;

(b) the cutting, splicing, editing and/or re-editing of such videotapes and all processes incidental thereto, and the handling, storage, care and cataloguing of same;

(c) the playback, processing, duplication and/or reproduction of such videotapes; and

(d) (1) the work of electricians, property persons, grips, painters, make-up artists, costumers, script supervisors, directors of photography, special effects, projectionists, scenic artists and such other classifications of employees over which the IATSE exercises jurisdiction.

(2) All work performed in "mills" and "shops," or extensions thereof, by personnel assigned thereto shall be covered by the Basic Agreement.

All new construction, except simple, complementary sets built on the stage, will be done under the Basic Agreement. Once the set is built and delivered, renovation, remodeling or maintenance thereof may be done on the stage under the terms and conditions of this Agreement. Simple, complementary sets built on the stage may be done under this Agreement.

"Complementary sets" are defined as sets that complement larger sets that were previously built. The office set which appeared adjacent to the bar set in '*Cheers*' is an example of a simple, complementary set.

(3) Nothing contained herein will prevent employees covered by this Agreement from performing any work hereunder on stages and/or remotes (locations) involving materials which were previously fabricated in "mills" and "shops," or extensions thereof, and have been delivered to the stages and/or remotes (locations).

(4) On non-dramatic shows that include construction or remodeling of private property on a location (as opposed to a studio), the parties confirm that permanent construction and remodeling of the private property itself is not within the scope and jurisdiction of this Agreement, while construction of sets, rigging of lights and all temporary construction related to the program itself is within the scope and jurisdiction of this Agreement.

(e) The listing of specific items of work jurisdiction in the preceding subparagraphs and the naming of specific classifications of employees is not intended to limit the scope of coverage and jurisdiction of the IATSE over videotape electronic recording to the extent enjoyed by it under the Basic Agreement.

(f) Should an editorial employee be assigned to edit a program originally produced under this Agreement for exhibition on the Internet, that employee shall be covered under this Agreement.

(g) "Behind-the-scenes" production, when done by the signatory company for productions covered under this Agreement, shall be covered under the terms of this Agreement.

## **6. SHOP REQUIREMENTS**

(a) 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, as a condition of employment, be or become and remain a member in good standing of the IATSE on and after the

thirty-first day following the employee's first day of employment or the effective date of this Agreement, whichever is the later. The foregoing requirements of union membership as a condition of employment shall be subject to the obligations of the parties under the law.

(b) Within a reasonable time, but not to exceed three (3) days after receipt of written notice from the IATSE 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 the case of new legislation rendering permissible any union security to the IATSE 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. In such event, and if permissible under law, the IATSE agrees to supply adequate, competent and qualified employees for the job requirements of the Producer in the crafts and classifications covered by this Agreement and for the type of work covered hereby and, if the IATSE fails to do so, the Producer may secure such employees from any source.

## **7. NOTIFICATION OF PRODUCTION**

The Producer shall provide written notice to the IATSE General Office with the following information, if known (or may submit the information, if known, in the form of a Project Information Sheet, attached as Exhibit 'B' to this Agreement) for each program covered under this Agreement no later than two (2) weeks after opening a production office for such motion picture or production.

Such notice shall contain at least the following information, if known:

- (a) Project Title;
- (b) Signatory Employer;
- (c) Production Compan(ies), if different from Signatory Producer;
- (d) Type of Television Program Recorded Digitally (*i.e.*, non-dramatic, other than prime time dramatic, or one-half hour prime time dramatic);

- (e) Applicable Special Conditions Article or New Media Article, if any;
- (f) Whether the covered New Media production is a "Mid-Budget SVOD" Program covered by Article 53;
- (g) Applicable "High Budget SVOD" budget tier and subscriber tier for a "High Budget SVOD" Program covered by Article 53;
- (h) Number of episodes in the initial order for a dramatic series;
- (i) Production office address and phone number;
- (j) First Assistant Director/Associate Director or UPM/Executive In Charge/Labor Relations contact(s) with phone number(s) and email address(es);
- (k) Payroll service, if applicable.

The foregoing requirement is satisfied by providing a notice (or Project Information Sheet) at the commencement of production of the first season of the program.

It is understood and agreed that only one (1) notice or Project Information Sheet need be submitted for said production.

This provision shall not apply when employees are hired under this Agreement to work outside the United States.

There shall be no penalty for inadvertent failure to comply with this provision.

## **8. PREFERENCE OF EMPLOYMENT**

(a) With respect to employees hired by a Producer who is part of the multi-employer bargaining unit, regardless of membership in the Alliance of Motion Picture and Television Producers (hereinafter "AMPTP"), to perform services in the County of Los Angeles, California, or hired by such Producer in the County of Los Angeles, California to perform services outside such County, preference in employment shall be given to persons having previous work experience in the crafts and classifications of work subject to this Agreement obtained while employed by Producers who are part of the multi-employer bargaining unit in Los Angeles County or outside such County if hired by such Producer in the County to perform such services.

(b) The definite terms of such preference or seniority shall be as set forth in the written Agreements between the Producers who are bound to this Agreement as part of the multi-employer bargaining unit and the IATSE and the respective West Coast Studio Locals.

(c) All West Coast Studio Local Agreements are hereby amended to conform to this Article and, whenever reference in such Agreements is made to a collective bargaining agreement or to an employer for purposes of the Industry Experience Roster, such reference shall apply only to a collective bargaining agreement subject to the Basic Agreement and this Agreement, and only to an Employer or Producer who is part of the multi-employer bargaining unit.

(d) A person who retires under the Motion Picture Industry Pension Plan or a private retirement plan specified in Article XV of such Industry Pension Plan shall not have any preference of employment and shall be removed from the Studio and Industry Experience Rosters; however, the employer may employ such employee as though the employee had such preference and had not been removed from such roster.

(e) There shall be a single film-tape industry experience roster system described below based on the single multi-employer bargaining unit of the AMPTP and those employers who consent to be part of the above-described unit.

(f) Persons shall be eligible for placement on the appropriate Local rosters on the following basis:

(1) Employees who, during a three hundred sixty-five (365) day period, performed services in the multi-employer bargaining unit for thirty (30) working days with one or more employers in Los Angeles County (or outside Los Angeles County if hired in and transported from Los Angeles County to perform such services) shall be eligible for placement on the respective industry experience roster (except as a Local Agreement provides otherwise).

(2) Each applicant for roster placement shall have the burden of establishing eligibility. The applicant must file an application with Contract Services Administration Trust Fund (hereinafter "CSATF") within six (6) months after the completion of the work experience required for eligibility. Such application must be perfected no later than one (1) year following the date of the last work day to be considered as qualifying experience. Such application shall be subject to appropriate verification by CSATF. The parties hereby confirm that I-9 information must be provided to CSATF as a condition of placement on the Industry Experience Roster. Satisfactory completion of the "A" safety training course and the harassment prevention training course

through CSATF is required for placement on the Industry Experience Roster.

(g) Utilization of Rosters

(1) CSATF shall inventory the skills of employees in the Technical Department (Article 15(a) of this Agreement) and other classifications in which there is a material difference between the function in tape and film. CSATF shall place the names of those employees whom it has verified as possessing such skills on a skill-identification list. Thereafter, Producer shall select employees to fill positions in such Department or classifications from among the persons identified on such list as possessing the requisite skill.

(2) Employees shall be selected from the roster of the Local with the applicable primary skill, if they are deemed qualified and available for the particular assignment by the Producer.

(3) The requests by Producer for employees from the roster who are to be employed under this Agreement shall be directed to the West Coast Office of the IATSE or the applicable Local Union.

(4) Employees who refuse three (3) successive calls, whether for film or tape, must be removed from the respective roster unless their refusal is due to work being performed for a Producer. In this connection, it shall be noted that it is expected that one employee may appear on more than one Local Union roster and that roster removal requirements will be triggered only by three (3) refusals under the same roster.

(5) In administering hiring, layoff and rehiring, the Producer, upon giving advance notice to the IATSE or the applicable Local Union, may (i) call, retain or recall out of Industry Experience status an employee because of the employee's special studio experience, skill and qualifications for the duties and/or equipment necessary for operation; or (ii) call or recall, and thereafter retain, out of Industry Experience status an employee because there are insufficient qualified available persons in the Industry Experience Groups as above provided.

In the event that it is not possible for the Producer to give such advance notice to the IATSE or the applicable Local Union, Producer may so call, retain or recall out of Industry Experience status, as above provided, but shall notify the IATSE as soon as possible thereafter. If no protest is presented to Producer by the Union Representative within twenty-four (24) hours after receipt of such notice, Saturdays, Sundays and recognized holidays excepted, the protest shall be deemed to be waived. If the Union shall protest, the Union Representative shall promptly discuss with the Director of Industrial

Relations of Producer the application of such exception and settle the dispute if at all possible.

In the event of a failure to settle the dispute in the discussion, as provided above, the matter shall be subject only to the expedited arbitration procedure provided for in Article 11, and shall be heard within three (3) working days from the time of notification by the Union to CSATF of the failure to settle such dispute. Such procedure shall be limited as herein provided. Failure or refusal of such representative of either party to meet at the appointed time shall constitute an automatic and final withdrawal or approval of the protest, as the case may be.

If, in such expedited arbitration procedure, it is determined there was no need so to call, retain or recall an employee out of Industry Experience status, the arbitrator may require Producer to forthwith employ a person in Industry Experience Roster status. If the matter is so determined, the individual may be immediately awarded back pay, if any, but in no event more than three (3) days back pay. No other penalty may be imposed on the Producer. The decision in such expedited arbitration shall be final and binding and the expedited arbitrator's authority to decide shall be limited to the issue and remedy herein provided. The above procedure shall be the exclusive remedy for any dispute arising under this Paragraph and such dispute shall not be subject to the provisions of Article 11 of this Agreement.

(h) Interchange

(1) It is understood that none of the foregoing is to affect in any way the right to interchange personnel after initial employment under this Agreement, to the extent herein provided.

(2) Studio Seniority Rosters do not apply to the Technical Department under this Agreement.

(i) Roster Certification Form

The Producer and the IATSE have jointly developed a form for use by a Producer to notify CSATF that an individual is being certified for roster placement. The form includes provisions for:

(1) The number of qualifying days worked by the employee;

(2) The roster classification within which the employee worked; and

(3) A notation whether the work performed was satisfactory or unsatisfactory.

Upon the request of an individual applying for placement on the Industry Experience Roster with days worked in the "Other Technical Persons" classification, Producer shall provide a letter to CSATF verifying the job duties performed while employed in such classification.

The IATSE and the affected West Coast Studio Local shall have the right to challenge any roster placement with respect to the provisions contained in (1) and (2) above under the following roster arbitration procedure:

(j) Roster Arbitration Procedure

Disputes regarding the placement of any person on the Industry Experience Roster arising from the contention that the person is not eligible to be placed on the Roster under the applicable Agreement shall be resolved in the following manner:

(1) CSATF shall notify the IATSE and the Local Union involved of its intention to place a person on the Industry Experience Roster. Such notice shall contain the person's address, telephone number and Social Security number, provided CSATF has such information. The IATSE or the Local Union may protest the intended action of CSATF within ten (10) business days by a written notice to CSATF. In the event of a protest, CSATF shall notify the Producer(s) involved and the person. The person will not be placed on the roster 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.

(2) 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 Industry Experience Roster in accordance with this Article.

(3) The IATSE and Producers select Fredric Horowitz to act as the impartial arbitrator in all cases submitted to arbitration under this Article, and Mark Burstein 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 the Producers.

(4) In an arbitration conducted pursuant to this Article, CSATF shall participate as an administrative witness and a custodian of

records, and the IATSE or a Local Union designated in writing by the IATSE shall represent the IATSE. Any person whose intended roster placement is involved in such dispute shall be entitled to have counsel present at the arbitration, at that person's own expense. 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.

(5) The impartial arbitrator shall hold a hearing within ten (10) business days after receipt of a request from the IATSE 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.

(6) 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. The written award of the impartial arbitrator shall be final and binding upon the IATSE and its West Coast Studio Locals, 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 roster, the person's roster date shall be retroactive to the date that said person would have been placed on the roster but for said protest.

(7) 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.

(k) Removal from Industry Experience Roster

A person shall be removed from the Industry Experience Roster in accordance with the requirements and procedures set forth in the various Local Agreements.

In the event of a protest, the person's name will not be removed from the Industry Experience Roster until the matter has been determined.

Protests involving removal shall be subject to the same procedure outlined regarding placements, as set forth in Section (j) of this Article, "Roster Arbitration Procedure," except that: (1) where references are made to "Producer(s)" in said procedure, such references shall be deemed to mean CSATF for the purpose of this removal procedure; and (2) the Local Union and/or the involved person shall have the right to challenge a roster removal by submitting a written protest within twenty (20) business days following receipt of the notice of intention to remove the individual from the Roster.

The IATSE or the Local Union and CSATF may, by mutual agreement, extend any time limits set forth in the Sections on "Roster Arbitration Procedure" of this Article or "Removal from Industry Experience Roster" of the applicable Local Agreements.

## **9. 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.

## **10. BETTER CONDITIONS**

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 IATSE consultation, may give any individual better conditions and terms than those herein provided.

Producer will notify the IATSE of the fact that it has executed any written personal service contract with any person subject to this Agreement, and will certify that such personal service contract 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.

## **11. GRIEVANCE AND ARBITRATION PROCEDURE**

In the event of any dispute between the IATSE 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 essential facts of the claim and concurrently furnish a copy of such notice to the International Representative of the IATSE and CSATF. 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.

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 IATSE 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.

A claim by the aggrieved party that the confirmation set forth in Paragraph 22(d) 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.

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, or within ten (10) working days following the cancellation of the Step Two meeting, but only in cases wherein the claim arises under Paragraph 68 of the applicable West Coast Studio Local Agreements involving disputes relating to the failure to follow studio seniority or industry seniority, and disputes arising under Paragraph 68 covering the discharge or discipline for cause of an employee subject to Paragraph 68 of the applicable West Coast Studio Local Agreements, or 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 September 29, 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 this 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 September 29, 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.

Except as time limits are set forth in Paragraph 68 of the applicable West Coast Studio Local Agreements, 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 AMPTP 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 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 September 29, 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 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

Najeeb Khoury  
Fred Kuperberg  
Yuval Miller

Joel Grossman  
Fredric Horowitz  
John Kagel

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 this 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 the 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: (1) sixty (60) calendar days after the occurrence of the subject matter of the grievance; or (2) sixty (60) calendar days after the employee or the Union has had a reasonable opportunity to become aware of the occurrence, whichever of (1) or (2) 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.

## **12. NO STRIKES OR LOCKOUTS**

(a) As long as the Producer lives up to and complies with the grievance procedure as provided for in Article 11 of this Agreement, the IATSE will in all respects fulfill its obligations hereunder and will take no actions interrupting the services or the operations of the Producer. Similarly, as long as the IATSE lives up to and complies with the grievance procedure as provided for in Article 11 of this Agreement, the Producer in all respects will fulfill its obligations hereunder and will not institute a lockout against the IATSE. Neither shall any strike or lockout be resorted to during the processing of the grievance procedure.

(b) Notwithstanding any other provision of this Agreement, the Producer shall not require any employee of the IATSE to pass through a lawful picket line when such lawful picket line has been authorized or approved by the IATSE, and the refusal of any such employee to pass through such a lawful picket line so authorized or approved by the IATSE shall not constitute a breach of this Agreement by the IATSE, nor be the basis of Producer discharging or otherwise disciplining such employee.

## **13. INSPECTIONS**

Representatives of the IATSE shall have access to the premises of the Producer or to any location at which the Producer is engaged in any phase of videotape electronic recording to inspect or investigate conditions of employment. Such inspection or investigation shall be made at reasonable hours and shall be free of interference by the Producer and in like manner shall be conducted so as not to interfere unduly with the normal operations of the Producer.

## **14. SHOP STEWARDS**

The IATSE may appoint one or more shop stewards who will be working employees. It shall be the responsibility of the shop steward to settle minor grievances with the Producer's representative and, in the event such grievance cannot be adjusted, to notify an International Representative of the IATSE. Any person so appointed shall have the

reasonable cooperation of management in the performance of these duties, but such duties shall not unduly interfere with the steward's work, and the steward shall not leave the assigned stations or work without notifying an immediate superior. Upon request, the Labor Relations Representative of each studio will review the available eating facilities at the studio with the designated shop steward.

**15. WAGES**

(a) Rates for Dramatic Programs

Employees engaged under the provisions of this Agreement on non-prime time dramatic television programs or dramatic programs made for New Media of the type, which if produced for television, would be considered "non-prime time," such as *Saved by the Bell*, shall be paid not less than the following wages:

(1) For Daily Employees:

(i) For employees employed on "pre-production" and "on production" of third and subsequent seasons of one-half hour and one-hour non-prime time dramatic episodic series; for post-production employees employed on third and subsequent seasons of one-half hour and one-hour dramatic programs made for New Media of the type, which if produced for television, would be considered "non-prime time," such as *Saved by the Bell*; and for post-production employees employed on pilots and all seasons of one-half hour and one-hour non-prime time dramatic episodic television series:

IATSE Videotape Electronics Supplemental Basic Agreement Dramatic Programs	DAILY (daily basis) Minimum Call - 8 hours		
	9/29/24 - 9/27/25	9/28/25 - 10/3/26	10/4/26 - 9/30/27
a. <u>Technical Department</u> Supervisors, technical directors, video control technicians, videotape recording technicians, editors, audio technicians, maintenance/television engineers, projection technicians, directors of photography, video camerapersons and other technicians:			
Supervisors	\$631	\$656	\$679
Technical Directors	631	656	679
Editors	618	643	666
Audio Mixers	618	643	666
Directors of Photography	618	643	666
Video Camerapersons	552	574	594
Digital Imaging Technician	692	720	745
Video Controller (Shader)	552	574	594
Camera Utility Person	523	544	563
Digital Utility Person	364	379	392
Videotape Operators	418	435	450
Entry Level Videotape Operators <sup>1</sup>	302	314	325
Other Technical Department Persons <sup>2</sup>	552	574	594

(continued)

(continued)

IATSE Videotape Electronics Supplemental Basic Agreement Dramatic Programs	DAILY (daily basis) Minimum Call - 8 hours		
	9/29/24 - 9/27/25	9/28/25 - 10/3/26	10/4/26 - 9/30/27
b. <u>Stagecraft Department</u> <sup>3</sup> Lighting technicians, property persons, grips, greens persons and other required classifications commonly regarded as being within the stagecraft department:			
Chiefs	\$479	\$498	\$515
Other Stagecraft Department Persons <sup>4</sup>	398	414	428
c. Script Supervisors	407	423	438
d. Make-Up Artists	492	512	530
e. Hair Stylists	430	447	463
f. Costumers <sup>5</sup>	399	415	430
g. Art Directors (On Call)	--	--	--
h. Set Decorators (On Call)	524	545	564
i. Scenic Artists	479	498	515

<sup>1</sup> New hires in the Videotape Operator classification (entry level personnel) shall be eligible for the higher rate after one (1) year of service in the entry level classification.

<sup>2</sup> It is understood that "Audience Switchers" employed under this Agreement are to be paid at the "Other Technical Department Persons" rate.

<sup>3</sup> A Stagecraft Department employee assigned to operate a camera crane, camera dolly, dimmer board or special effects work shall receive an additional sixty-five cents (\$0.65) per hour.

A Stagecraft Department employee assigned to work four (4) or more hours of the workday in an aerial lift used as a lighting platform, which lift is at a height of at least thirty-five (35) feet, shall receive an additional sixty-five cents (\$0.65) per hour. The Producer will provide an appropriate fire extinguisher when an aerial lift is used as a lighting platform.

A licensed powderman performing licensed powder work shall receive a bonus of twenty dollars (\$20.00) per shift.

When a Stagecraft Department employee is assigned to operate a camera crane, crab dolly, dimmer board or to do special effects work which is non-routine or which requires special expertise, such employee shall be selected from among the appropriate

rosters having the personnel with the required expertise. Such roster selection shall not restrict the right of interchangeability of such employees with "other stagecraft persons."

- 4 It is understood that crafts service personnel and teleprompter operators employed under this Agreement are to be treated and paid as "Other Stagecraft Department Persons."
- 5 When more than three (3) costumers are employed by Producer on a prime time dramatic program recorded on videotape, one shall be designated as the Supervising Costumer and shall be paid at the rate of \$53.32 per hour effective September 29, 2024 to and including September 27, 2025 (\$55.45 per hour effective September 28, 2025 to and including October 3, 2026; and \$57.39 per hour effective October 4, 2026 to and including September 30, 2027) when employed on a daily basis, based upon an eight (8) hour guarantee.

(ii) For employees employed on one-half hour and one-hour pilots (other than one-half hour single camera prime time pilots, as provided in the fourth Whereas clause above) and the first two (2) production seasons of one-half hour and one-hour non-prime time dramatic episodic television series for which principal photography of the first episode of the season commences on or after September 29, 2024:

IATSE Videotape Electronics Supplemental Basic Agreement Dramatic Programs <i>[3% Discount Effective 9/29/24]</i>	DAILY (daily basis) Minimum Call - 8 hours		
	9/29/24 - 9/27/25	9/28/25 - 10/3/26	10/4/26 - 9/30/27
a. <u>Technical Department</u> <sup>1</sup> Supervisors, technical directors, video control technicians, videotape recording technicians, editors, audio technicians, maintenance/television engineers, projection technicians, directors of photography, video camerapersons and other technicians:			
Supervisors	\$612	\$636	\$659
Technical Directors	612	636	659
Editors	599	624	646
Audio Mixers	599	624	646
Directors of Photography	599	624	646
Video Camerapersons	535	557	576
Digital Imaging Technician	671	698	723
Video Controller (Shader)	535	557	576
Camera Utility Person	507	528	546
Digital Utility Person	353	368	380
Videotape Operators	405	422	437
Entry Level Videotape Operators <sup>2</sup>	293	305	315
Other Technical Department Persons <sup>3</sup>	535	557	576
b. <u>Stagecraft Department</u> <sup>4</sup> Lighting technicians, property persons, grips, greens persons and other required classifications commonly regarded as being within the stagecraft department:			
Chiefs	465	483	500
Other Stagecraft Department Persons <sup>5</sup>	386	402	415
c. Script Supervisors	395	410	425
d. Make-Up Artists	477	497	514
e. Hair Stylists	417	434	449
f. Costumers <sup>6</sup>	387	403	417
g. Art Directors (On Call)	--	--	--
h. Set Decorators (On Call)	508	529	547
i. Scenic Artists	465	483	500

- 1 Rates apply only to post-production employees employed on dramatic programs made for New Media of the type which, if produced for television, would be considered "non-prime time," such as *Saved by the Bell*.
- 2 New hires in the Videotape Operator classification (entry level personnel) shall be eligible for the higher rate after one (1) year of service in the entry level classification.
- 3 It is understood that "Audience Switchers" employed under this Agreement are to be paid at the "Other Technical Department Persons" rate.
- 4 A Stagecraft Department employee assigned to operate a camera crane, camera dolly, dimmer board or special effects work shall receive an additional sixty-five cents (\$0.65) per hour.
- A Stagecraft Department employee assigned to work four (4) or more hours of the workday in an aerial lift used as a lighting platform, which lift is at a height of at least thirty-five (35) feet, shall receive an additional sixty-five cents (\$0.65) per hour. The Producer will provide an appropriate fire extinguisher when an aerial lift is used as a lighting platform.
- A licensed powderman performing licensed powder work shall receive a bonus of twenty dollars (\$20.00) per shift.
- When a Stagecraft Department employee is assigned to operate a camera crane, crab dolly, dimmer board or to do special effects work which is non-routine or which requires special expertise, such employee shall be selected from among the appropriate rosters having the personnel with the required expertise. Such roster selection shall not restrict the right of interchangeability of such employees with "other stagecraft persons."
- 5 It is understood that crafts service personnel and teleprompter operators employed under this Agreement are to be treated and paid as "Other Stagecraft Department Persons."
- 6 When more than three (3) costumers are employed by Producer on a prime time dramatic program recorded on videotape, one shall be designated as the Supervising Costumer and shall be paid at the rate of \$51.72 per hour effective September 29, 2024 to and including September 27, 2025 (\$53.79 per hour effective September 28, 2025 to and including October 3, 2026; and \$55.67 per hour effective October 4, 2026 to and including September 30, 2027) when employed on a daily basis, based upon an eight (8) hour guarantee.

(iii) For employees employed on one-half hour and one-hour pilots (other than one-half hour single camera prime time pilots) and the first two (2) production seasons of one-half hour and one-hour non-prime time dramatic episodic television series for which principal photography of the first episode of the season commences prior to September 29, 2024:

IATSE Videotape Electronics Supplemental Basic Agreement Dramatic Programs <i>[One-Year Lag]</i>	DAILY (daily basis) Minimum Call - 8 hours		
	9/29/24 - 9/27/25	9/28/25 - 10/3/26	10/4/26 - 9/30/27
a. <u>Technical Department</u> <sup>1</sup> Supervisors, technical directors, video control technicians, videotape recording technicians, editors, audio technicians, maintenance/television engineers, projection technicians, directors of photography, video camerapersons and other technicians:			
Supervisors	\$590	\$631	\$656
Technical Directors	590	631	656
Editors	578	618	643
Audio Mixers	578	618	643
Directors of Photography	578	618	643
Video Camerapersons	516	552	574
Digital Imaging Technician	647	692	720
Video Controller (Shader)	516	552	574
Camera Utility Person	489	523	544
Digital Utility Person	340	364	379
Videotape Operators	391	418	435
Entry Level Videotape Operators <sup>2</sup>	282	302	314
Other Technical Department Persons <sup>3</sup>	516	552	574
b. <u>Stagecraft Department</u> <sup>4</sup> Lighting technicians, property persons, grips, greens persons and other required classifications commonly regarded as being within the stagecraft department:			
Chiefs	448	479	498
Other Stagecraft Department Persons <sup>5</sup>	372	398	414
c. Script Supervisors	380	407	423
d. Make-Up Artists	460	492	512
e. Hair Stylists	402	430	447
f. Costumers <sup>6</sup>	373	399	415
g. Art Directors (On Call)	--	--	--
h. Set Decorators (On Call)	490	524	545
i. Scenic Artists	448	479	498

- 1 Rates apply only to post-production employees employed on dramatic programs made for New Media of the type which, if produced for television, would be considered "non-prime time," such as *Saved by the Bell*.
- 2 New hires in the Videotape Operator classification (entry level personnel) shall be eligible for the higher rate after one (1) year of service in the entry level classification.
- 3 It is understood that "Audience Switchers" employed under this Agreement are to be paid at the "Other Technical Department Persons" rate.
- 4 A Stagecraft Department employee assigned to operate a camera crane, camera dolly, dimmer board or special effects work shall receive an additional sixty-five cents (\$0.65) per hour.
- A Stagecraft Department employee assigned to work four (4) or more hours of the workday in an aerial lift used as a lighting platform, which lift is at a height of at least thirty-five (35) feet, shall receive an additional sixty-five cents (\$0.65) per hour. The Producer will provide an appropriate fire extinguisher when an aerial lift is used as a lighting platform.
- A licensed powderman performing licensed powder work shall receive a bonus of twenty dollars (\$20.00) per shift.
- When a Stagecraft Department employee is assigned to operate a camera crane, crab dolly, dimmer board or to do special effects work which is non-routine or which requires special expertise, such employee shall be selected from among the appropriate rosters having the personnel with the required expertise. Such roster selection shall not restrict the right of interchangeability of such employees with "other stagecraft persons."
- 5 It is understood that crafts service personnel and teleprompter operators employed under this Agreement are to be treated and paid as "Other Stagecraft Department Persons."
- 6 When more than three (3) costumers are employed by Producer on a prime time dramatic program recorded on videotape, one shall be designated as the Supervising Costumer and shall be paid at the rate of \$49.83 per hour effective September 29, 2024 to and including September 27, 2025 (\$53.32 per hour effective September 28, 2025 to and including October 3, 2026; and \$55.45 per hour effective October 4, 2026 to and including September 30, 2027) when employed on a daily basis, based upon an eight (8) hour guarantee.

(2) For Weekly Employees:

(i) For employees employed on "pre-production" and "on production" of third and subsequent seasons of one-half hour and one-hour non-prime time dramatic episodic series; for post-production employees employed on third and subsequent seasons of one-half hour and one-hour dramatic programs made for New Media of the type, which if produced for television, would be considered "non-prime time," such as *Saved by the Bell*; and for post-production employees employed on pilots and all seasons of one-half hour and one-hour non-prime time dramatic episodic television series:

<b>IATSE Videotape Electronics Supplemental Basic Agreement Dramatic Programs</b>	<b>WEEKLY Minimum Call - 8 hours; 5 consecutive days</b>		
	<b>9/29/24 - 9/27/25</b>	<b>9/28/25 - 10/3/26</b>	<b>10/4/26 - 9/30/27</b>
<b>a. <u>Technical Department</u></b> Supervisors, technical directors, video control technicians, videotape recording technicians, editors, audio technicians, maintenance/television engineers, projection technicians, directors of photography, video camerapersons and other technicians:			
Supervisors	\$2,863	\$2,978	\$3,082
Technical Directors	2,863	2,978	3,082
Editors	2,817	2,930	3,033
Audio Mixers	2,817	2,930	3,033
Directors of Photography	2,817	2,930	3,033
Video Camerapersons	2,558	2,660	2,753
Digital Imaging Technician	3,170	3,297	3,412
Video Controller (Shader)	2,558	2,660	2,753
Camera Utility Person	2,353	2,447	2,533
Videotape Operators	1,950	2,028	2,099
Entry Level Videotape Operators <sup>1</sup>	1,416	1,473	1,525
Other Technical Department Persons <sup>2</sup>	2,558	2,660	2,753
<b>b. <u>Stagecraft Department</u><sup>3</sup></b> Lighting technicians, property persons, grips, greens persons and other required classifications commonly regarded as being within the stagecraft department:			
Chiefs	2,214	2,303	2,384
Other Stagecraft Department Persons <sup>4</sup>	1,810	1,882	1,948

(continued)

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<b>IATSE Videotape Electronics Supplemental Basic Agreement Dramatic Programs</b>	<b>WEEKLY Minimum Call - 8 hours; 5 consecutive days</b>		
	<b>9/29/24 - 9/27/25</b>	<b>9/28/25 - 10/3/26</b>	<b>10/4/26 - 9/30/27</b>
c. Script Supervisors	\$1,880	\$1,955	\$2,023
d. Make-Up Artists	2,217	2,306	2,387
e. Hair Stylists	1,947	2,025	2,096
f. Costumers <sup>5</sup>	1,831	1,904	1,971
g. Art Directors (On Call)	3,972	4,131	4,276
h. Set Decorators (On Call)	2,414	2,511	2,599
i. Scenic Artists	2,081	2,164	2,240

<sup>1</sup> New hires in the Videotape Operator classification (entry level personnel) shall be eligible for the higher rate after one (1) year of service in the entry level classification.

<sup>2</sup> It is understood that "Audience Switchers" employed under this Agreement are to be paid at the "Other Technical Department Persons" rate.

<sup>3</sup> A Stagecraft Department employee assigned to operate a camera crane, camera dolly, dimmer board or special effects work shall receive an additional sixty-five cents (\$0.65) per hour.

A Stagecraft Department employee assigned to work four (4) or more hours of the workday in an aerial lift used as a lighting platform, which lift is at a height of at least thirty-five (35) feet, shall receive an additional sixty-five cents (\$0.65) per hour. The Producer will provide an appropriate fire extinguisher when an aerial lift is used as a lighting platform.

A licensed powderman performing licensed powder work shall receive a bonus of twenty dollars (\$20.00) per shift.

When a Stagecraft Department employee is assigned to operate a camera crane, crab dolly, dimmer board or to do special effects work which is non-routine or which requires special expertise, such employee shall be selected from among the appropriate rosters having the personnel with the required expertise. Such roster selection shall not restrict the right of interchangeability of such employees with "other stagecraft persons."

<sup>4</sup> It is understood that crafts service personnel and teleprompter operators employed under this Agreement are to be treated and paid as "Other Stagecraft Department Persons."

- 5 When more than three (3) costumers are employed by Producer on a prime time dramatic program recorded on videotape, one shall be designated as the Supervising Costumer and shall be paid at the rate of \$51.08 per hour effective September 29, 2024 to and including September 27, 2025 (\$53.12 per hour effective September 28, 2025 to and including October 3, 2026; and \$54.98 per hour effective October 4, 2026 to and including September 30, 2027) when employed on a weekly basis, based upon a forty (40) hour guarantee.

(ii) For employees employed on one-half hour and one-hour pilots (other than one-half hour single camera prime time pilots, as provided in the fourth Whereas clause above) and the first two (2) production seasons of one-half hour and one-hour non-prime time dramatic episodic television series for which principal photography of the first episode of the season commences on or after September 29, 2024:

<b>IATSE Videotape Electronics Supplemental Basic Agreement Dramatic Programs</b> <i>[3% Discount Effective 9/29/24]</i>	<b>WEEKLY Minimum Call - 8 hours; 5 consecutive days</b>		
	<b>9/29/24 - 9/27/25</b>	<b>9/28/25 - 10/3/26</b>	<b>10/4/26 - 9/30/27</b>
<b>a. <u>Technical Department</u><sup>1</sup></b> Supervisors, technical directors, video control technicians, videotape recording technicians, editors, audio technicians, maintenance/television engineers, projection technicians, directors of photography, video camerapersons and other technicians:			
Supervisors	\$2,777	\$2,889	\$2,990
Technical Directors	2,777	2,889	2,990
Editors	2,732	2,842	2,942
Audio Mixers	2,732	2,842	2,942
Directors of Photography	2,732	2,842	2,942
Video Camerapersons	2,481	2,580	2,670
Digital Imaging Technician	3,075	3,198	3,310
Video Controller (Shader)	2,481	2,580	2,670
Camera Utility Person	2,282	2,374	2,457
Videotape Operators	1,892	1,967	2,036
Entry Level Videotape Operators <sup>2</sup>	1,374	1,429	1,479
Other Technical Department Persons <sup>3</sup>	2,481	2,580	2,670
<b>b. <u>Stagecraft Department</u><sup>4</sup></b> Lighting technicians, property persons, grips, greens persons and other required classifications commonly regarded as being within the stagecraft department:			
Chiefs	2,148	2,234	2,312
Other Stagecraft Department Persons <sup>5</sup>	1,756	1,826	1,890
<b>c. Script Supervisors</b>	1,824	1,896	1,962
<b>d. Make-Up Artists</b>	2,150	2,237	2,315
<b>e. Hair Stylists</b>	1,889	1,964	2,033
<b>f. Costumers<sup>6</sup></b>	1,776	1,847	1,912
<b>g. Art Directors (On Call)</b>	3,853	4,007	4,148
<b>h. Set Decorators (On Call)</b>	2,342	2,436	2,521
<b>i. Scenic Artists</b>	2,019	2,099	2,173

- 1 Rates apply only to post-production employees employed on dramatic programs made for New Media of the type which, if produced for television, would be considered "non-prime time," such as *Saved by the Bell*.
- 2 New hires in the Videotape Operator classification (entry level personnel) shall be eligible for the higher rate after one (1) year of service in the entry level classification.
- 3 It is understood that "Audience Switchers" employed under this Agreement are to be paid at the "Other Technical Department Persons" rate.
- 4 A Stagecraft Department employee assigned to operate a camera crane, camera dolly, dimmer board or special effects work shall receive an additional sixty-five cents (\$0.65) per hour.
- A Stagecraft Department employee assigned to work four (4) or more hours of the workday in an aerial lift used as a lighting platform, which lift is at a height of at least thirty-five (35) feet, shall receive an additional sixty-five cents (\$0.65) per hour. The Producer will provide an appropriate fire extinguisher when an aerial lift is used as a lighting platform.
- A licensed powderman performing licensed powder work shall receive a bonus of twenty dollars (\$20.00) per shift.
- When a Stagecraft Department employee is assigned to operate a camera crane, crab dolly, dimmer board or to do special effects work which is non-routine or which requires special expertise, such employee shall be selected from among the appropriate rosters having the personnel with the required expertise. Such roster selection shall not restrict the right of interchangeability of such employees with "other stagecraft persons."
- 5 It is understood that crafts service personnel and teleprompter operators employed under this Agreement are to be treated and paid as "Other Stagecraft Department Persons."
- 6 When more than three (3) costumers are employed by Producer on a prime time dramatic program recorded on videotape, one shall be designated as the Supervising Costumer and shall be paid at the rate of \$49.55 per hour effective September 29, 2024 to and including September 27, 2025 (\$51.53 per hour effective September 28, 2025 to and including October 3, 2026; and \$53.33 per hour effective October 4, 2026 to and including September 30, 2027) when employed on a weekly basis, based upon a forty (40) hour guarantee.

(iii) For employees employed on one-half hour and one-hour pilots (other than one-half hour single camera prime time pilots) and the first two (2) production seasons of one-half hour and one-hour non-prime time dramatic episodic television series for which principal photography of the first episode of the season commences prior to September 29, 2024:

<b>IATSE Videotape Electronics Supplemental Basic Agreement Dramatic Programs [One-Year Lag]</b>	<b>WEEKLY Minimum Call - 8 hours; 5 consecutive days</b>		
	<b>9/29/24 - 9/27/25</b>	<b>9/28/25 - 10/3/26</b>	<b>10/4/26 - 9/30/27</b>
<b>a. <u>Technical Department</u><sup>1</sup></b> Supervisors, technical directors, video control technicians, videotape recording technicians, editors, audio technicians, maintenance/television engineers, projection technicians, directors of photography, video camerapersons and other technicians:			
Supervisors	\$2,676	\$2,863	\$2,978
Technical Directors	2,676	2,863	2,978
Editors	2,633	2,817	2,930
Audio Mixers	2,633	2,817	2,930
Directors of Photography	2,633	2,817	2,930
Video Camerapersons	2,391	2,558	2,660
Digital Imaging Technician	2,963	3,170	3,297
Video Controller (Shader)	2,391	2,558	2,660
Camera Utility Person	2,199	2,353	2,447
Videotape Operators	1,822	1,950	2,028
Entry Level Videotape Operators <sup>2</sup>	1,323	1,416	1,473
Other Technical Department Persons <sup>3</sup>	2,391	2,558	2,660
<b>b. <u>Stagecraft Department</u><sup>4</sup></b> Lighting technicians, property persons, grips, greens persons and other required classifications commonly regarded as being within the stagecraft department:			
Chiefs	2,069	2,214	2,303
Other Stagecraft Department Persons <sup>5</sup>	1,692	1,810	1,882
<b>c. Script Supervisors</b>	1,757	1,880	1,955
<b>d. Make-Up Artists</b>	2,072	2,217	2,306
<b>e. Hair Stylists</b>	1,820	1,947	2,025
<b>f. Costumers<sup>6</sup></b>	1,711	1,831	1,904
<b>g. Art Directors (On Call)</b>	3,712	3,972	4,131
<b>h. Set Decorators (On Call)</b>	2,256	2,414	2,511
<b>i. Scenic Artists</b>	1,945	2,081	2,164

- 1 Rates apply only to post-production employees employed on dramatic programs made for New Media of the type which, if produced for television, would be considered "non-prime time," such as *Saved by the Bell*.
- 2 New hires in the Videotape Operator classification (entry level personnel) shall be eligible for the higher rate after one (1) year of service in the entry level classification.
- 3 It is understood that "Audience Switchers" employed under this Agreement are to be paid at the "Other Technical Department Persons" rate.
- 4 A Stagecraft Department employee assigned to operate a camera crane, camera dolly, dimmer board or special effects work shall receive an additional sixty-five cents (\$0.65) per hour.
- A Stagecraft Department employee assigned to work four (4) or more hours of the workday in an aerial lift used as a lighting platform, which lift is at a height of at least thirty-five (35) feet, shall receive an additional sixty-five cents (\$0.65) per hour. The Producer will provide an appropriate fire extinguisher when an aerial lift is used as a lighting platform.
- A licensed powderman performing licensed powder work shall receive a bonus of twenty dollars (\$20.00) per shift.
- When a Stagecraft Department employee is assigned to operate a camera crane, crab dolly, dimmer board or to do special effects work which is non-routine or which requires special expertise, such employee shall be selected from among the appropriate rosters having the personnel with the required expertise. Such roster selection shall not restrict the right of interchangeability of such employees with "other stagecraft persons."
- 5 It is understood that crafts service personnel and teleprompter operators employed under this Agreement are to be treated and paid as "Other Stagecraft Department Persons."
- 6 When more than three (3) costumers are employed by Producer on a prime time dramatic program recorded on videotape, one shall be designated as the Supervising Costumer and shall be paid at the rate of \$47.74 per hour effective September 29, 2024 to and including September 27, 2025 (\$51.08 per hour effective September 28, 2025 to and including October 3, 2026; and \$53.12 per hour effective October 4, 2026 to and including September 30, 2027) when employed on a weekly basis, based upon a forty (40) hour guarantee.

(b) Rates for Non-Dramatic Programs

(1) The following wage schedules shall apply to employees engaged under the provisions of this Agreement on non-dramatic programs (e.g., talk shows, game shows, "Judge" shows, "Entertainment Tonight"-type shows, variety shows, award/red carpet shows, parade shows, reality programs utilizing a DIY/"how to" or "docu-follow" format and reality programs not covered by Article 15(b)(2) below, etc.) (this Article 15(b)(1) applies to programs that were not in production as of August 18, 2003):

(i) For Daily Employees:

(A) For employees employed on "pre-production" and "on production" of non-dramatic programs, award/red carpet shows, parade shows, reality programs utilizing a DIY/"how to" or "docu-follow" format and reality programs not covered by Article 15(b)(2) (other than a non-dramatic series in its first two (2) production seasons), and for post-production employees employed on pilots and all seasons of non-dramatic programs, award/red carpet shows, parade shows, reality programs utilizing a DIY/"how to" or "docu-follow" format and reality programs not covered by Article 15(b)(2):

<b>IATSE Videotape Electronics Supplemental Basic Agreement Non-Dramatic Programs</b>	<b>DAILY (daily basis) Minimum Call - 8 hours</b>		
	<b>9/29/24 - 9/27/25</b>	<b>9/28/25 - 10/3/26</b>	<b>10/4/26 - 9/30/27</b>
<b>a. <u>Technical Department</u></b> Supervisors, technical directors, video control technicians, videotape recording technicians, editors, audio technicians, maintenance/television engineers, projection technicians, directors of photography, video camerapersons and other technicians:			
Supervisors	\$570	\$593	\$614
Technical Directors	570	593	614
Editors	560	582	602
Audio Mixers	560	582	602
Directors of Photography	560	582	602
Video Camerapersons	498	518	536
Digital Imaging Technician	625	650	673
Video Controller (Shader)	498	518	536
Camera Utility Person	475	494	511
Digital Utility Person	327	340	352
Videotape Operators	376	391	405
Entry Level Videotape Operators <sup>1</sup>	273	284	294
Other Technical Department Persons <sup>2</sup>	498	518	536

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IATSE Videotape Electronics Supplemental Basic Agreement Non-Dramatic Programs	DAILY (daily basis) Minimum Call - 8 hours		
	9/29/24 - 9/27/25	9/28/25 - 10/3/26	10/4/26 - 9/30/27
b. <u>Stagecraft Department</u> <sup>3</sup> Lighting technicians, property persons, grips, greens persons and other required classifications commonly regarded as being within the stagecraft department:			
Chiefs	\$434	\$451	\$467
Other Stagecraft Department Persons <sup>4</sup>	358	372	385
c. Script Supervisors	366	381	394
d. Make-Up Artists	441	459	475
e. Hair Stylists	387	402	416
f. Costumers	358	372	385
g. Art Directors (On Call)	--	--	--
h. Set Decorators (On Call)	477	496	513
i. Scenic Artists	434	451	467

<sup>1</sup> New hires in the Videotape Operator classification (entry level personnel) shall be eligible for the higher rate after one (1) year of service in the entry level classification.

<sup>2</sup> It is understood that "Audience Switchers" employed under this Agreement are to be paid at the "Other Technical Department Persons" rate.

<sup>3</sup> A Stagecraft Department employee assigned to operate a camera crane, camera dolly, dimmer board or special effects work shall receive an additional sixty-five cents (\$0.65) per hour.

A Stagecraft Department employee assigned to work four (4) or more hours of the workday in an aerial lift used as a lighting platform, which lift is at a height of at least thirty-five (35) feet, shall receive an additional sixty-five cents (\$0.65) per hour. The Producer will provide an appropriate fire extinguisher when an aerial lift is used as a lighting platform.

A licensed powderman performing licensed powder work shall receive a bonus of twenty dollars (\$20.00) per shift.

When a Stagecraft Department employee is assigned to operate a camera crane, crab dolly, dimmer board or to do special effects work which is non-routine or which requires special expertise, such employee shall be selected from among the appropriate

rosters having the personnel with the required expertise. Such roster selection shall not restrict the right of interchangeability of such employees with "other stagecraft persons."

- 4 It is understood that crafts service personnel and teleprompter operators employed under this Agreement are to be treated and paid as "Other Stagecraft Department Persons."

(B) For employees employed on the first two (2) production seasons of non-dramatic series of the type covered under Article 15(b)(1) for which principal photography of the first episode of the season commences on or after September 29, 2024:

<b>IATSE Videotape Electronics Supplemental Basic Agreement Non-Dramatic Programs [3% Discount Effective 9/29/24]</b>	<b>DAILY (daily basis) Minimum Call - 8 hours</b>		
	<b>9/29/24 - 9/27/25</b>	<b>9/28/25 - 10/3/26</b>	<b>10/4/26 - 9/30/27</b>
<b>a. <u>Technical Department</u><sup>1</sup></b> Supervisors, technical directors, video control technicians, videotape recording technicians, editors, audio technicians, maintenance/television engineers, projection technicians, directors of photography, video camerapersons and other technicians:			
Supervisors	\$553	\$575	\$596
Technical Directors	553	575	596
Editors	543	565	584
Audio Mixers	543	565	584
Directors of Photography	543	565	584
Video Camerapersons	483	502	520
Digital Imaging Technician	606	631	653
Video Controller (Shader)	483	502	520
Camera Utility Person	461	479	496
Digital Utility Person	317	330	341
Videotape Operators	365	379	393
Entry Level Videotape Operators <sup>2</sup>	265	275	285
Other Technical Department Persons <sup>3</sup>	483	502	520
<b>b. <u>Stagecraft Department</u><sup>4</sup></b> Lighting technicians, property persons, grips, greens persons and other required classifications commonly regarded as being within the stagecraft department:			
Chiefs	421	437	453
Other Stagecraft Department Persons <sup>5</sup>	347	361	373
<b>c. Script Supervisors</b>	355	370	382
<b>d. Make-Up Artists</b>	428	445	461
<b>e. Hair Stylists</b>	375	390	404
<b>f. Costumers</b>	347	361	373
<b>g. Art Directors (On Call)</b>	--	--	--
<b>h. Set Decorators (On Call)</b>	463	481	498
<b>i. Scenic Artists</b>	421	437	453

<sup>1</sup> Rates do not apply to employees employed in post-production.

2 New hires in the Videotape Operator classification (entry level personnel) shall be eligible for the higher rate after one (1) year of service in the entry level classification.

3 It is understood that "Audience Switchers" employed under this Agreement are to be paid at the "Other Technical Department Persons" rate.

4 A Stagecraft Department employee assigned to operate a camera crane, camera dolly, dimmer board or special effects work shall receive an additional sixty-five cents (\$0.65) per hour.

A Stagecraft Department employee assigned to work four (4) or more hours of the workday in an aerial lift used as a lighting platform, which lift is at a height of at least thirty-five (35) feet, shall receive an additional sixty-five cents (\$0.65) per hour. The Producer will provide an appropriate fire extinguisher when an aerial lift is used as a lighting platform.

A licensed powderman performing licensed powder work shall receive a bonus of twenty dollars (\$20.00) per shift.

When a Stagecraft Department employee is assigned to operate a camera crane, crab dolly, dimmer board or to do special effects work which is non-routine or which requires special expertise, such employee shall be selected from among the appropriate rosters having the personnel with the required expertise. Such roster selection shall not restrict the right of interchangeability of such employees with "other stagecraft persons."

5 It is understood that crafts service personnel and teleprompter operators employed under this Agreement are to be treated and paid as "Other Stagecraft Department Persons."

(C) For employees employed on the first two (2) production seasons of non-dramatic series of the type covered under Article 15(b)(1) for which principal photography of the first episode of the season commences prior to September 29, 2024:

<b>IATSE Videotape Electronics Supplemental Basic Agreement Non-Dramatic Programs [One-Year Lag]</b>	<b>DAILY (daily basis) Minimum Call - 8 hours</b>		
	<b>9/29/24 - 9/27/25</b>	<b>9/28/25 - 10/3/26</b>	<b>10/4/26 - 9/30/27</b>
<b>a. <u>Technical Department</u><sup>1</sup></b> Supervisors, technical directors, video control technicians, videotape recording technicians, editors, audio technicians, maintenance/television engineers, projection technicians, directors of photography, video camerapersons and other technicians:			
Supervisors	\$533	\$570	\$593
Technical Directors	533	570	593
Editors	523	560	582
Audio Mixers	523	560	582
Directors of Photography	523	560	582
Video Camerapersons	465	498	518
Digital Imaging Technician	584	625	650
Video Controller (Shader)	465	498	518
Camera Utility Person	444	475	494
Digital Utility Person	306	327	340
Videotape Operators	351	376	391
Entry Level Videotape Operators <sup>2</sup>	255	273	284
Other Technical Department Persons <sup>3</sup>	465	498	518
<b>b. <u>Stagecraft Department</u><sup>4</sup></b> Lighting technicians, property persons, grips, greens persons and other required classifications commonly regarded as being within the stagecraft department:			
Chiefs	406	434	451
Other Stagecraft Department Persons <sup>5</sup>	335	358	372
<b>c. Script Supervisors</b>	342	366	381
<b>d. Make-Up Artists</b>	412	441	459
<b>e. Hair Stylists</b>	362	387	402
<b>f. Costumers</b>	335	358	372
<b>g. Art Directors (On Call)</b>	--	--	--
<b>h. Set Decorators (On Call)</b>	446	477	496
<b>i. Scenic Artists</b>	406	434	451

<sup>1</sup> Rates do not apply to employees employed in post-production.

2 New hires in the Videotape Operator classification (entry level personnel) shall be eligible for the higher rate after one (1) year of service in the entry level classification.

3 It is understood that "Audience Switchers" employed under this Agreement are to be paid at the "Other Technical Department Persons" rate.

4 A Stagecraft Department employee assigned to operate a camera crane, camera dolly, dimmer board or special effects work shall receive an additional sixty-five cents (\$0.65) per hour.

A Stagecraft Department employee assigned to work four (4) or more hours of the workday in an aerial lift used as a lighting platform, which lift is at a height of at least thirty-five (35) feet, shall receive an additional sixty-five cents (\$0.65) per hour. The Producer will provide an appropriate fire extinguisher when an aerial lift is used as a lighting platform.

A licensed powderman performing licensed powder work shall receive a bonus of twenty dollars (\$20.00) per shift.

When a Stagecraft Department employee is assigned to operate a camera crane, crab dolly, dimmer board or to do special effects work which is non-routine or which requires special expertise, such employee shall be selected from among the appropriate rosters having the personnel with the required expertise. Such roster selection shall not restrict the right of interchangeability of such employees with "other stagecraft persons."

5 It is understood that crafts service personnel and teleprompter operators employed under this Agreement are to be treated and paid as "Other Stagecraft Department Persons."

(ii) For Weekly Employees:

(A) For employees employed on pre-production and production of non-dramatic shows, award/red carpet shows, parade shows, reality shows utilizing a DIY/"how to" or "docu-follow" format and reality shows not covered by Article 15(b)(2) (other than a non-dramatic series in its first two (2) production seasons), and for post-production employees employed on pilots and all seasons of non-dramatic shows, award/red carpet shows, parade shows, reality shows utilizing a DIY/"how to" or "docu-follow" format and reality shows not covered by Article 15(b)(2):

<b>IATSE Videotape Electronics Supplemental Basic Agreement Non-Dramatic Programs</b>	<b>WEEKLY Minimum Call - 8 hours; 5 consecutive days</b>		
	<b>9/29/24 - 9/27/25</b>	<b>9/28/25 - 10/3/26</b>	<b>10/4/26 - 9/30/27</b>
<b>a. <u>Technical Department</u></b> Supervisors, technical directors, video control technicians, videotape recording technicians, editors, audio technicians, maintenance/television engineers, projection technicians, directors of photography, video camerapersons and other technicians:			
	\$2,582	\$2,685	\$2,779
Supervisors	2,582	2,685	2,779
Technical Directors	2,542	2,644	2,737
Editors	2,542	2,644	2,737
Audio Mixers	2,542	2,644	2,737
Directors of Photography	2,305	2,397	2,481
Video Camerapersons	2,856	2,970	3,074
Digital Imaging Technician	2,305	2,397	2,481
Video Controller (Shader)	2,123	2,208	2,285
Camera Utility Person	1,763	1,834	1,898
Videotape Operators			
Entry Level Videotape Operators <sup>1</sup>	1,281	1,332	1,379
Other Technical Department Persons <sup>2</sup>	2,305	2,397	2,481
<b>b. <u>Stagecraft Department</u><sup>3</sup></b> Lighting technicians, property persons, grips, greens persons and other required classifications commonly regarded as being within the stagecraft department:			
	1,994	2,074	2,147
Chiefs			
Other Stagecraft Department Persons <sup>4</sup>	1,631	1,696	1,755

(continued)

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<b>IATSE Videotape Electronics Supplemental Basic Agreement Non-Dramatic Programs</b>	<b>WEEKLY Minimum Call - 8 hours; 5 consecutive days</b>		
	<b>9/29/24 - 9/27/25</b>	<b>9/28/25 - 10/3/26</b>	<b>10/4/26 - 9/30/27</b>
c. Script Supervisors	\$1,700	\$1,768	\$1,830
d. Make-Up Artists	1,998	2,078	2,151
e. Hair Stylists	1,763	1,834	1,898
f. Costumers	1,655	1,721	1,781
g. Art Directors (On Call)	3,579	3,722	3,852
h. Set Decorators (On Call)	2,181	2,268	2,347
i. Scenic Artists	1,879	1,954	2,022

<sup>1</sup> New hires in the Videotape Operator classification (entry level personnel) shall be eligible for the higher rate after one (1) year of service in the entry level classification.

<sup>2</sup> It is understood that "Audience Switchers" employed under this Agreement are to be paid at the "Other Technical Department Persons" rate.

<sup>3</sup> A Stagecraft Department employee assigned to operate a camera crane, camera dolly, dimmer board or special effects work shall receive an additional sixty-five cents (\$0.65) per hour.

A Stagecraft Department employee assigned to work four (4) or more hours of the workday in an aerial lift used as a lighting platform, which lift is at a height of at least thirty-five (35) feet, shall receive an additional sixty-five cents (\$0.65) per hour. The Producer will provide an appropriate fire extinguisher when an aerial lift is used as a lighting platform.

A licensed powderman performing licensed powder work shall receive a bonus of twenty dollars (\$20.00) per shift.

When a Stagecraft Department employee is assigned to operate a camera crane, crab dolly, dimmer board or to do special effects work which is non-routine or which requires special expertise, such employee shall be selected from among the appropriate rosters having the personnel with the required expertise. Such roster selection shall not restrict the right of interchangeability of such employees with "other stagecraft persons."

<sup>4</sup> It is understood that crafts service personnel and teleprompter operators employed under this Agreement are to be treated and paid as "Other Stagecraft Department Persons."

(B) For employees employed on the first two (2) production seasons of non-dramatic series of the type covered under Article 15(b)(1) for which principal photography of the first episode of the season commences on or after September 29, 2024:

<b>IATSE Videotape Electronics Supplemental Basic Agreement Non-Dramatic Programs [3% Discount Effective 9/29/24]</b>	<b>WEEKLY Minimum Call - 8 hours; 5 consecutive days</b>		
	<b>9/29/24 - 9/27/25</b>	<b>9/28/25 - 10/3/26</b>	<b>10/4/26 - 9/30/27</b>
<b>a. <u>Technical Department</u><sup>1</sup></b> Supervisors, technical directors, video control technicians, videotape recording technicians, editors, audio technicians, maintenance/television engineers, projection technicians, directors of photography, video camerapersons and other technicians:			
Supervisors	\$2,505	\$2,604	\$2,696
Technical Directors	2,505	2,604	2,696
Editors	2,466	2,565	2,655
Audio Mixers	2,466	2,565	2,655
Directors of Photography	2,466	2,565	2,655
Video Camerapersons	2,236	2,325	2,407
Digital Imaging Technician	2,770	2,881	2,982
Video Controller (Shader)	2,236	2,325	2,407
Camera Utility Person	2,059	2,142	2,216
Videotape Operators	1,710	1,779	1,841
Entry Level Videotape Operators <sup>2</sup>	1,243	1,292	1,338
Other Technical Department Persons <sup>3</sup>	2,236	2,325	2,407
<b>b. <u>Stagecraft Department</u><sup>4</sup></b> Lighting technicians, property persons, grips, greens persons and other required classifications commonly regarded as being within the stagecraft department:			
Chiefs	1,934	2,012	2,083
Other Stagecraft Department Persons <sup>5</sup>	1,582	1,645	1,702
<b>c. Script Supervisors</b>	1,649	1,715	1,775
<b>d. Make-Up Artists</b>	1,938	2,016	2,086
<b>e. Hair Stylists</b>	1,710	1,779	1,841
<b>f. Costumers</b>	1,605	1,669	1,728
<b>g. Art Directors (On Call)</b>	3,472	3,610	3,736
<b>h. Set Decorators (On Call)</b>	2,116	2,200	2,277
<b>i. Scenic Artists</b>	1,823	1,895	1,961

<sup>1</sup> Rates do not apply to employees employed in post-production.

2 New hires in the Videotape Operator classification (entry level personnel) shall be eligible for the higher rate after one (1) year of service in the entry level classification.

3 It is understood that "Audience Switchers" employed under this Agreement are to be paid at the "Other Technical Department Persons" rate.

4 A Stagecraft Department employee assigned to operate a camera crane, camera dolly, dimmer board or special effects work shall receive an additional sixty-five cents (\$0.65) per hour.

A Stagecraft Department employee assigned to work four (4) or more hours of the workday in an aerial lift used as a lighting platform, which lift is at a height of at least thirty-five (35) feet, shall receive an additional sixty-five cents (\$0.65) per hour. The Producer will provide an appropriate fire extinguisher when an aerial lift is used as a lighting platform.

A licensed powderman performing licensed powder work shall receive a bonus of twenty dollars (\$20.00) per shift.

When a Stagecraft Department employee is assigned to operate a camera crane, crab dolly, dimmer board or to do special effects work which is non-routine or which requires special expertise, such employee shall be selected from among the appropriate rosters having the personnel with the required expertise. Such roster selection shall not restrict the right of interchangeability of such employees with "other stagecraft persons."

5 It is understood that crafts service personnel and teleprompter operators employed under this Agreement are to be treated and paid as "Other Stagecraft Department Persons."

(C) For employees employed on the first two (2) production seasons of non-dramatic series of the type covered under Article 15(b)(1) for which principal photography of the first episode of the season commences prior to September 29, 2024:

<b>IATSE Videotape Electronics Supplemental Basic Agreement Non-Dramatic Programs [One-Year Lag]</b>	<b>WEEKLY Minimum Call - 8 hours; 5 consecutive days</b>		
	<b>9/29/24 - 9/27/25</b>	<b>9/28/25 - 10/3/26</b>	<b>10/4/26 - 9/30/27</b>
<b>a. <u>Technical Department</u><sup>1</sup></b> Supervisors, technical directors, video control technicians, videotape recording technicians, editors, audio technicians, maintenance/television engineers, projection technicians, directors of photography, video camerapersons and other technicians:			
Supervisors	\$2,413	\$2,582	\$2,685
Technical Directors	2,413	2,582	2,685
Editors	2,376	2,542	2,644
Audio Mixers	2,376	2,542	2,644
Directors of Photography	2,376	2,542	2,644
Video Camerapersons	2,154	2,305	2,397
Digital Imaging Technician	2,669	2,856	2,970
Video Controller (Shader)	2,154	2,305	2,397
Camera Utility Person	1,984	2,123	2,208
Videotape Operators	1,648	1,763	1,834
Entry Level Videotape Operators <sup>2</sup>	1,197	1,281	1,332
Other Technical Department Persons <sup>3</sup>	2,154	2,305	2,397
<b>b. <u>Stagecraft Department</u><sup>4</sup></b> Lighting technicians, property persons, grips, greens persons and other required classifications commonly regarded as being within the stagecraft department:			
Chiefs	1,864	1,994	2,074
Other Stagecraft Department Persons <sup>5</sup>	1,524	1,631	1,696
<b>c. Script Supervisors</b>	1,589	1,700	1,768
<b>d. Make-Up Artists</b>	1,867	1,998	2,078
<b>e. Hair Stylists</b>	1,648	1,763	1,834
<b>f. Costumers</b>	1,547	1,655	1,721
<b>g. Art Directors (On Call)</b>	3,345	3,579	3,722
<b>h. Set Decorators (On Call)</b>	2,038	2,181	2,268
<b>i. Scenic Artists</b>	1,756	1,879	1,954

<sup>1</sup> Rates do not apply to employees employed in post-production.

2 New hires in the Videotape Operator classification (entry level personnel) shall be eligible for the higher rate after one (1) year of service in the entry level classification.

3 It is understood that "Audience Switchers" employed under this Agreement are to be paid at the "Other Technical Department Persons" rate.

4 A Stagecraft Department employee assigned to operate a camera crane, camera dolly, dimmer board or special effects work shall receive an additional sixty-five cents (\$0.65) per hour.

A Stagecraft Department employee assigned to work four (4) or more hours of the workday in an aerial lift used as a lighting platform, which lift is at a height of at least thirty-five (35) feet, shall receive an additional sixty-five cents (\$0.65) per hour. The Producer will provide an appropriate fire extinguisher when an aerial lift is used as a lighting platform.

A licensed powderman performing licensed powder work shall receive a bonus of twenty dollars (\$20.00) per shift.

When a Stagecraft Department employee is assigned to operate a camera crane, crab dolly, dimmer board or to do special effects work which is non-routine or which requires special expertise, such employee shall be selected from among the appropriate rosters having the personnel with the required expertise. Such roster selection shall not restrict the right of interchangeability of such employees with "other stagecraft persons."

5 It is understood that crafts service personnel and teleprompter operators employed under this Agreement are to be treated and paid as "Other Stagecraft Department Persons."

(2) The following wage schedules shall apply to employees engaged under the provisions of this Agreement on a reality show, other than one utilizing a DIY/"how to" or "docu-follow" format:

This Article 15(b)(2) shall only apply to new series or programs, for which the principal photography of the first episode of the series (other than a pilot) commences on or after September 29, 2024, and new seasons of existing series, for which the principal photography of the first episode of the new season commences on or after September 29, 2024.

(i) For Daily Employees:

(A) For employees employed on reality shows, other than ones utilizing a DIY/"how to" or "docu-follow" format for which: (1) principal photography of the program commences on or after September 29, 2024; or (2) principal photography of the first episode of the third or subsequent season of an existing series commences on or after September 29, 2024:

<b>IATSE Videotape Electronics Supplemental Basic Agreement Non-Dramatic Programs</b>	<b>DAILY (daily basis) Minimum Call - 8 hours</b>		
	<b>9/29/24 - 9/27/25</b>	<b>9/28/25 - 10/3/26</b>	<b>10/4/26 - 9/30/27</b>
a. <u>Technical Department</u> Supervisors, technical directors, video control technicians, videotape recording technicians, editors, audio technicians, maintenance/television engineers, projection technicians, directors of photography, video camerapersons and other technicians:			
Supervisors	\$587	\$629	\$679
Technical Directors	587	629	679
Editors	577	618	666
Audio Mixers	577	618	666
Directors of Photography	577	618	666
Video Camerapersons	513	549	594
Digital Imaging Technician	644	690	745
Video Controller (Shader)	513	549	594
Camera Utility Person	489	524	563
Digital Utility Person	337	361	392
Videotape Operators	387	415	450
Entry Level Videotape Operators <sup>1</sup>	281	301	325
Other Technical Department Persons <sup>2</sup>	513	549	594

(continued)

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IATSE Videotape Electronics Supplemental Basic Agreement Non-Dramatic Programs	DAILY (daily basis) Minimum Call - 8 hours		
	9/29/24 - 9/27/25	9/28/25 - 10/3/26	10/4/26 - 9/30/27
b. <u>Stagecraft Department</u> <sup>3</sup> Lighting technicians, property persons, grips, greens persons and other required classifications commonly regarded as being within the stagecraft department:			
Chiefs	\$447	\$478	\$515
Other Stagecraft Department Persons <sup>4</sup>	369	395	428
c. Script Supervisors	377	404	438
d. Make-Up Artists	454	487	530
e. Hair Stylists	399	427	463
f. Costumers	369	395	430
g. Art Directors (On Call)	--	--	--
h. Set Decorators (On Call)	491	526	564
i. Scenic Artists	447	478	515

<sup>1</sup> New hires in the Videotape Operator classification (entry level personnel) shall be eligible for the higher rate after one (1) year of service in the entry level classification.

<sup>2</sup> It is understood that "Audience Switchers" employed under this Agreement are to be paid at the "Other Technical Department Persons" rate.

<sup>3</sup> A Stagecraft Department employee assigned to operate a camera crane, camera dolly, dimmer board or special effects work shall receive an additional sixty-five cents (\$0.65) per hour.

A Stagecraft Department employee assigned to work four (4) or more hours of the workday in an aerial lift used as a lighting platform, which lift is at a height of at least thirty-five (35) feet, shall receive an additional sixty-five cents (\$0.65) per hour. The Producer will provide an appropriate fire extinguisher when an aerial lift is used as a lighting platform.

A licensed powderman performing licensed powder work shall receive a bonus of twenty dollars (\$20.00) per shift.

When a Stagecraft Department employee is assigned to operate a camera crane, crab dolly, dimmer board or to do special effects work which is non-routine or which requires special expertise, such employee shall be selected from among the appropriate

rosters having the personnel with the required expertise. Such roster selection shall not restrict the right of interchangeability of such employees with "other stagecraft persons."

- 4 It is understood that crafts service personnel and teleprompter operators employed under this Agreement are to be treated and paid as "Other Stagecraft Department Persons."

(B) For employees employed on the first two (2) production seasons of a reality series of the type covered under Article 15(b)(2) for which principal photography of the first episode of the season commences on or after September 29, 2024:

<b>IATSE Videotape Electronics Supplemental Basic Agreement Non-Dramatic Programs [3% Discount Effective 9/29/24]</b>	<b>DAILY (daily basis) Minimum Call - 8 hours</b>		
	<b>9/29/24 - 9/27/25</b>	<b>9/28/25 - 10/3/26</b>	<b>10/4/26 - 9/30/27</b>
a. <u>Technical Department</u> <sup>1</sup> Supervisors, technical directors, video control technicians, videotape recording technicians, editors, audio technicians, maintenance/television engineers, projection technicians, directors of photography, video camerapersons and other technicians:			
Supervisors	\$569	\$610	\$659
Technical Directors	569	610	659
Editors	560	599	646
Audio Mixers	560	599	646
Directors of Photography	560	599	646
Video Camerapersons	498	533	576
Digital Imaging Technician	625	669	723
Video Controller (Shader)	498	533	576
Camera Utility Person	474	508	546
Digital Utility Person	327	350	380
Videotape Operators	375	403	437
Entry Level Videotape Operators <sup>2</sup>	273	292	315
Other Technical Department Persons <sup>3</sup>	498	533	576
b. <u>Stagecraft Department</u> <sup>4</sup> Lighting technicians, property persons, grips, greens persons and other required classifications commonly regarded as being within the stagecraft department:			
Chiefs	434	464	500
Other Stagecraft Department Persons <sup>5</sup>	358	383	415
c. Script Supervisors	366	392	425
d. Make-Up Artists	440	472	514
e. Hair Stylists	387	414	449
f. Costumers	358	383	417
g. Art Directors (On Call)	--	--	--
h. Set Decorators (On Call)	476	510	547
i. Scenic Artists	434	464	500

<sup>1</sup> Rates do not apply to employees employed in post-production.

2 New hires in the Videotape Operator classification (entry level personnel) shall be eligible for the higher rate after one (1) year of service in the entry level classification.

3 It is understood that "Audience Switchers" employed under this Agreement are to be paid at the "Other Technical Department Persons" rate.

4 A Stagecraft Department employee assigned to operate a camera crane, camera dolly, dimmer board or special effects work shall receive an additional sixty-five cents (\$0.65) per hour.

A Stagecraft Department employee assigned to work four (4) or more hours of the workday in an aerial lift used as a lighting platform, which lift is at a height of at least thirty-five (35) feet, shall receive an additional sixty-five cents (\$0.65) per hour. The Producer will provide an appropriate fire extinguisher when an aerial lift is used as a lighting platform.

A licensed powderman performing licensed powder work shall receive a bonus of twenty dollars (\$20.00) per shift.

When a Stagecraft Department employee is assigned to operate a camera crane, crab dolly, dimmer board or to do special effects work which is non-routine or which requires special expertise, such employee shall be selected from among the appropriate rosters having the personnel with the required expertise. Such roster selection shall not restrict the right of interchangeability of such employees with "other stagecraft persons."

5 It is understood that crafts service personnel and teleprompter operators employed under this Agreement are to be treated and paid as "Other Stagecraft Department Persons."

(C) For employees employed on the first two (2) production seasons of a reality series of the type covered under Article 15(b)(2) for which principal photography of the first episode of the season commences prior to September 29, 2024:

<b>IATSE Videotape Electronics Supplemental Basic Agreement Non-Dramatic Programs [One-Year Lag]</b>	<b>DAILY (daily basis) Minimum Call - 8 hours</b>		
	<b>9/29/24 - 9/27/25</b>	<b>9/28/25 - 10/3/26</b>	<b>10/4/26 - 9/30/27</b>
<b>a. <u>Technical Department</u><sup>1</sup></b> Supervisors, technical directors, video control technicians, videotape recording technicians, editors, audio technicians, maintenance/television engineers, projection technicians, directors of photography, video camerapersons and other technicians:			
Supervisors	\$533	\$587	\$629
Technical Directors	533	587	629
Editors	523	577	618
Audio Mixers	523	577	618
Directors of Photography	523	577	618
Video Camerapersons	465	513	549
Digital Imaging Technician	584	644	690
Video Controller (Shader)	465	513	549
Camera Utility Person	444	489	524
Digital Utility Person	306	337	361
Videotape Operators	351	387	415
Entry Level Videotape Operators <sup>2</sup>	255	281	301
Other Technical Department Persons <sup>3</sup>	465	513	549
<b>b. <u>Stagecraft Department</u><sup>4</sup></b> Lighting technicians, property persons, grips, greens persons and other required classifications commonly regarded as being within the stagecraft department:			
Chiefs	406	447	478
Other Stagecraft Department Persons <sup>5</sup>	335	369	395
<b>c. Script Supervisors</b>	342	377	404
<b>d. Make-Up Artists</b>	412	454	487
<b>e. Hair Stylists</b>	362	399	427
<b>f. Costumers</b>	335	369	395
<b>g. Art Directors (On Call)</b>	--	--	--
<b>h. Set Decorators (On Call)</b>	446	491	526
<b>i. Scenic Artists</b>	406	447	478

<sup>1</sup> Rates do not apply to employees employed in post-production.

2 New hires in the Videotape Operator classification (entry level personnel) shall be eligible for the higher rate after one (1) year of service in the entry level classification.

3 It is understood that "Audience Switchers" employed under this Agreement are to be paid at the "Other Technical Department Persons" rate.

4 A Stagecraft Department employee assigned to operate a camera crane, camera dolly, dimmer board or special effects work shall receive an additional sixty-five cents (\$0.65) per hour.

A Stagecraft Department employee assigned to work four (4) or more hours of the workday in an aerial lift used as a lighting platform, which lift is at a height of at least thirty-five (35) feet, shall receive an additional sixty-five cents (\$0.65) per hour. The Producer will provide an appropriate fire extinguisher when an aerial lift is used as a lighting platform.

A licensed powderman performing licensed powder work shall receive a bonus of twenty dollars (\$20.00) per shift.

When a Stagecraft Department employee is assigned to operate a camera crane, crab dolly, dimmer board or to do special effects work which is non-routine or which requires special expertise, such employee shall be selected from among the appropriate rosters having the personnel with the required expertise. Such roster selection shall not restrict the right of interchangeability of such employees with "other stagecraft persons."

5 It is understood that crafts service personnel and teleprompter operators employed under this Agreement are to be treated and paid as "Other Stagecraft Department Persons."

(ii) For Weekly Employees:

(A) For employees employed on reality shows, other than ones utilizing a DIY/"how to" or "docu-follow" format for which: (1) principal photography of the program commences on or after September 29, 2024; or (2) principal photography of the first episode of the third or subsequent season of an existing series commences on or after September 29, 2024:

<b>IATSE Videotape Electronics Supplemental Basic Agreement Non-Dramatic Programs</b>	<b>WEEKLY Minimum Call - 8 hours; 5 consecutive days</b>		
	<b>9/29/24 - 9/27/25</b>	<b>9/28/25 - 10/3/26</b>	<b>10/4/26 - 9/30/27</b>
<b>a. <u>Technical Department</u></b> Supervisors, technical directors, video control technicians, videotape recording technicians, editors, audio technicians, maintenance/television engineers, projection technicians, directors of photography, video camerapersons and other technicians:			
Supervisors	\$2,659	\$2,849	\$3,082
Technical Directors	2,659	2,849	3,082
Editors	2,618	2,805	3,033
Audio Mixers	2,618	2,805	3,033
Directors of Photography	2,618	2,805	3,033
Video Camerapersons	2,374	2,543	2,753
Digital Imaging Technician	2,941	3,150	3,412
Video Controller (Shader)	2,374	2,543	2,753
Camera Utility Person	2,187	2,343	2,533
Videotape Operators	1,816	1,945	2,099
Entry Level Videotape Operators <sup>1</sup>	1,319	1,413	1,525
Other Technical Department Persons <sup>2</sup>	2,374	2,543	2,753
<b>b. <u>Stagecraft Department</u><sup>3</sup></b> Lighting technicians, property persons, grips, greens persons and other required classifications commonly regarded as being within the stagecraft department:			
Chiefs	2,054	2,201	2,384
Other Stagecraft Department Persons <sup>4</sup>	1,680	1,799	1,948
<b>c. Script Supervisors</b>	1,752	1,877	2,023
<b>d. Make-Up Artists</b>	2,058	2,205	2,387
<b>e. Hair Stylists</b>	1,816	1,945	2,096
<b>f. Costumers</b>	1,705	1,826	1,971
<b>g. Art Directors (On Call)</b>	3,686	3,949	4,276
<b>h. Set Decorators (On Call)</b>	2,246	2,406	2,599
<b>i. Scenic Artists</b>	1,936	2,074	2,240

<sup>1</sup> New hires in the Videotape Operator classification (entry level personnel) shall be eligible for the higher rate after one (1) year of service in the entry level classification.

<sup>2</sup> It is understood that "Audience Switchers" employed under this Agreement are to be paid at the "Other Technical Department Persons" rate.

<sup>3</sup> A Stagecraft Department employee assigned to operate a camera crane, camera dolly, dimmer board or special effects work shall receive an additional sixty-five cents (\$0.65) per hour.

A Stagecraft Department employee assigned to work four (4) or more hours of the workday in an aerial lift used as a lighting platform, which lift is at a height of at least thirty-five (35) feet, shall receive an additional sixty-five cents (\$0.65) per hour. The Producer will provide an appropriate fire extinguisher when an aerial lift is used as a lighting platform.

A licensed powderman performing licensed powder work shall receive a bonus of twenty dollars (\$20.00) per shift.

When a Stagecraft Department employee is assigned to operate a camera crane, crab dolly, dimmer board or to do special effects work which is non-routine or which requires special expertise, such employee shall be selected from among the appropriate rosters having the personnel with the required expertise. Such roster selection shall not restrict the right of interchangeability of such employees with "other stagecraft persons."

<sup>4</sup> It is understood that crafts service personnel and teleprompter operators employed under this Agreement are to be treated and paid as "Other Stagecraft Department Persons."

(B) For employees employed on the first two (2) production seasons of a reality series of the type covered under Article 15(b)(2) for which principal photography of the first episode of the season commences on or after September 29, 2024:

<b>IATSE Videotape Electronics Supplemental Basic Agreement Non-Dramatic Programs [3% Discount Effective 9/29/24]</b>	<b>WEEKLY Minimum Call - 8 hours; 5 consecutive days</b>		
	<b>9/29/24 - 9/27/25</b>	<b>9/28/25 - 10/3/26</b>	<b>10/4/26 - 9/30/27</b>
<b>a. <u>Technical Department</u><sup>1</sup></b> Supervisors, technical directors, video control technicians, videotape recording technicians, editors, audio technicians, maintenance/television engineers, projection technicians, directors of photography, video camerapersons and other technicians:			
Supervisors	\$2,579	\$2,764	\$2,990
Technical Directors	2,579	2,764	2,990
Editors	2,539	2,721	2,942
Audio Mixers	2,539	2,721	2,942
Directors of Photography	2,539	2,721	2,942
Video Camerapersons	2,303	2,467	2,670
Digital Imaging Technician	2,853	3,056	3,310
Video Controller (Shader)	2,303	2,467	2,670
Camera Utility Person	2,121	2,273	2,457
Videotape Operators	1,762	1,887	2,036
Entry Level Videotape Operators <sup>2</sup>	1,279	1,371	1,479
Other Technical Department Persons <sup>3</sup>	2,303	2,467	2,670
<b>b. <u>Stagecraft Department</u><sup>4</sup></b> Lighting technicians, property persons, grips, greens persons and other required classifications commonly regarded as being within the stagecraft department:			
Chiefs	1,992	2,135	2,312
Other Stagecraft Department Persons <sup>5</sup>	1,630	1,745	1,890
<b>c. Script Supervisors</b>	1,699	1,821	1,962
<b>d. Make-Up Artists</b>	1,996	2,139	2,315
<b>e. Hair Stylists</b>	1,762	1,887	2,033
<b>f. Costumers</b>	1,654	1,771	1,912
<b>g. Art Directors (On Call)</b>	3,575	3,831	4,148
<b>h. Set Decorators (On Call)</b>	2,179	2,334	2,521
<b>i. Scenic Artists</b>	1,878	2,012	2,173

<sup>1</sup> Rates do not apply to employees employed in post-production.

2 New hires in the Videotape Operator classification (entry level personnel) shall be eligible for the higher rate after one (1) year of service in the entry level classification.

3 It is understood that "Audience Switchers" employed under this Agreement are to be paid at the "Other Technical Department Persons" rate.

4 A Stagecraft Department employee assigned to operate a camera crane, camera dolly, dimmer board or special effects work shall receive an additional sixty-five cents (\$0.65) per hour.

A Stagecraft Department employee assigned to work four (4) or more hours of the workday in an aerial lift used as a lighting platform, which lift is at a height of at least thirty-five (35) feet, shall receive an additional sixty-five cents (\$0.65) per hour. The Producer will provide an appropriate fire extinguisher when an aerial lift is used as a lighting platform.

A licensed powderman performing licensed powder work shall receive a bonus of twenty dollars (\$20.00) per shift.

When a Stagecraft Department employee is assigned to operate a camera crane, crab dolly, dimmer board or to do special effects work which is non-routine or which requires special expertise, such employee shall be selected from among the appropriate rosters having the personnel with the required expertise. Such roster selection shall not restrict the right of interchangeability of such employees with "other stagecraft persons."

5 It is understood that crafts service personnel and teleprompter operators employed under this Agreement are to be treated and paid as "Other Stagecraft Department Persons."

(C) For employees employed on the first two (2) production seasons of a reality series of the type covered under Article 15(b)(2) for which principal photography of the first episode of the season commences prior to September 29, 2024:

<b>IATSE Videotape Electronics Supplemental Basic Agreement Non-Dramatic Programs [One-Year Lag]</b>	<b>WEEKLY Minimum Call - 8 hours; 5 consecutive days</b>		
	<b>9/29/24 - 9/27/25</b>	<b>9/28/25 - 10/3/26</b>	<b>10/4/26 - 9/30/27</b>
<b>a. <u>Technical Department</u><sup>1</sup></b> Supervisors, technical directors, video control technicians, videotape recording technicians, editors, audio technicians, maintenance/television engineers, projection technicians, directors of photography, video camerapersons and other technicians:			
Supervisors	\$2,413	\$2,659	\$2,849
Technical Directors	2,413	2,659	2,849
Editors	2,376	2,618	2,805
Audio Mixers	2,376	2,618	2,805
Directors of Photography	2,376	2,618	2,805
Video Camerapersons	2,154	2,374	2,543
Digital Imaging Technician	2,669	2,941	3,150
Video Controller (Shader)	2,154	2,374	2,543
Camera Utility Person	1,984	2,187	2,343
Videotape Operators	1,648	1,816	1,945
Entry Level Videotape Operators <sup>2</sup>	1,197	1,319	1,413
Other Technical Department Persons <sup>3</sup>	2,154	2,374	2,543
<b>b. <u>Stagecraft Department</u><sup>4</sup></b> Lighting technicians, property persons, grips, greens persons and other required classifications commonly regarded as being within the stagecraft department:			
Chiefs	1,864	2,054	2,201
Other Stagecraft Department Persons <sup>5</sup>	1,524	1,680	1,799
<b>c. Script Supervisors</b>	1,589	1,752	1,877
<b>d. Make-Up Artists</b>	1,867	2,058	2,205
<b>e. Hair Stylists</b>	1,648	1,816	1,945
<b>f. Costumers</b>	1,547	1,705	1,826
<b>g. Art Directors (On Call)</b>	3,345	3,686	3,949
<b>h. Set Decorators (On Call)</b>	2,038	2,246	2,406
<b>i. Scenic Artists</b>	1,756	1,936	2,074

<sup>1</sup> Rates do not apply to employees employed in post-production.

2 New hires in the Videotape Operator classification (entry level personnel) shall be eligible for the higher rate after one (1) year of service in the entry level classification.

3 It is understood that "Audience Switchers" employed under this Agreement are to be paid at the "Other Technical Department Persons" rate.

4 A Stagecraft Department employee assigned to operate a camera crane, camera dolly, dimmer board or special effects work shall receive an additional sixty-five cents (\$0.65) per hour.

A Stagecraft Department employee assigned to work four (4) or more hours of the workday in an aerial lift used as a lighting platform, which lift is at a height of at least thirty-five (35) feet, shall receive an additional sixty-five cents (\$0.65) per hour. The Producer will provide an appropriate fire extinguisher when an aerial lift is used as a lighting platform.

A licensed powderman performing licensed powder work shall receive a bonus of twenty dollars (\$20.00) per shift.

When a Stagecraft Department employee is assigned to operate a camera crane, crab dolly, dimmer board or to do special effects work which is non-routine or which requires special expertise, such employee shall be selected from among the appropriate rosters having the personnel with the required expertise. Such roster selection shall not restrict the right of interchangeability of such employees with "other stagecraft persons."

5 It is understood that crafts service personnel and teleprompter operators employed under this Agreement are to be treated and paid as "Other Stagecraft Department Persons."

The "Regular Basic Hourly Rate," for the purposes of computing overtime and other premium pay or penalty pay, shall be one-fortieth (1/40) of the applicable weekly rate for weekly employees and one-eighth (1/8) of the above applicable daily rate for employees engaged on a daily basis.

The Producers and the IATSE shall appoint a joint committee to study all job classifications in the Technical Department and the videotape "utility" situation and make any recommendations they feel are warranted by such study.

The rate for the Art Director, either in "pre-production" or "on production" situation comedies which are not high budget, game shows, strip shows, talk shows, syndicated shows which are not high budget and strip variety shows shall be the amount set forth in the applicable wage schedule on an "on call" basis. Percentage increases are to be the same as provided for other classifications in this Agreement. Producer shall not loan out the services of an Art Director, except those under personal service contracts, to any other company in which it does not have a financial interest. Otherwise, the rates and working conditions of the applicable IATSE Art Director's Film Agreement shall apply.

On all other shows, the applicable Art Director's Film Agreement shall apply.

A Set Decorator, when needed in either "pre-production" or "on production" on situation comedies, game shows, strip shows, talk shows, syndicated shows and strip variety shows shall be subject to this Agreement. The rate of pay shall be in the amount set forth in the applicable wage schedule on a per week or per day or "on call" basis. On all other shows, the film rate only shall apply.

Producer shall not loan out the services of a Set Decorator, except those under personal service contracts, to any other company in which it does not have a financial interest.

(c) The parties confirm that any day worked by a Weekly Schedule employee in a partial workweek either before or after one (1) full week of employment may be prorated at the rate of one-fifth (1/5) of the weekly rate for each weekday.

**16. NIGHT PREMIUMS<sup>4</sup>**

(a) Work time for post-production employees only shall be paid for according to the following schedule:

HOURS WORKED BETWEEN	NIGHT PREMIUM
8:00 p.m. and midnight	10% of hourly rate
midnight and 7:00 a.m.	20% of hourly rate

(b) There are no night premiums on distant location.

**17. WORK IN HIGHER CLASSIFICATION**

Any employee who is assigned to perform work in a higher classification for any part of a day shall receive the higher rate of pay for the day. However, the provisions of this Article do not apply unless the employee is assigned to work in the higher classification for two (2) hours or more.

**18. PAY-OFF REQUIREMENTS; WORK TIME; TIME CARDS**

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

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.

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

(c) The employee's starting and finishing time, rate changes, premiums and penalties, if any, shall be shown on the employee's time

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<sup>4</sup> The "Night Premiums" provisions of the West Coast Studio Local Agreements apply, to the extent provided therein, to employees employed on one-half hour single camera prime time dramatic television motion pictures or series, for which the principal photography of the motion picture or of the first episode of the series (other than the pilot) commences before September 29, 2024 and to employees employed on new seasons of existing one-half hour single camera prime time dramatic series, for which the principal photography of the first episode of the new season commences before September 29, 2024.

card. Any items changed after the time card is approved must be reviewed by the employee.

(d) The payroll week shall be from midnight Saturday to midnight Saturday.

## **19. WORKWEEK**

(a) The regular workweek of employees hereunder shall consist of any five (5) consecutive days out of 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) 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.

(c) For the purpose of computing weekly overtime for employees not exempt from the Fair Labor Standards Act, as amended, at time and one-half (1½) for hours worked in excess of forty (40) straight time hours per week, the workweek shall be the same as the workweek defined in subparagraph (a) above.

## **20. WORKDAY**

(a) There shall be an eight (8) hour minimum call in the studio and on location.

(b) The regular workday shall consist of eight (8) consecutive hours, exclusive of the first meal period.

(c) The day of departure and the day of return shall be considered a distant location day.

(d) Work in excess of the regular workday shall be paid for at the overtime rates hereinafter specified.

(e) A workday starting on one calendar day and running into the next calendar day shall be credited to the first calendar day.

## 21. OVERTIME

Employees hereunder shall be paid overtime compensation as follows:

(a) Daily employees shall be paid at one and one-half (1½) times their Regular Basic Hourly Rate of pay for all work performed in excess of eight (8) straight time hours on any workday and/or in excess of forty (40) straight time hours in any workweek.

(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 the employee's 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) The Producer shall give reasonable notice of 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 alternative shall be available to "on production" employees: Once during the production of a covered 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.

(d) "Golden Hour" provisions are set forth in Article 26.

(e) Overtime shall be computed in six (6) minute segments.

(f) All time and one-quarter, all time and one-half, "not less than one and one-half (1½)," double time, Golden Hour pay and pay on the sixth day worked, the seventh day worked and holidays in excess of the Regular Basic Hourly Rate are paid as overtime compensation and shall not be compounded.

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

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

(i) Night premiums shall be included as a part of the Regular Basic Hourly Rate in computing overtime.

(j) Truck travel allowances, hazard pay and pay for call-back intervening time of less than four (4) hours shall be included as part of the Regular Basic Hourly Rate in computing overtime required by the Fair Labor Standards Act.

## **22. MINIMUM CALL**

(a) The minimum call for all employees on any day shall be eight (8) hours, payable at the prevailing rate for the day.

The minimum call for key make-up, hair stylists and wardrobe "daily" employees shall be eight (8) hours. A "key" employee is one assigned to any regularly-appearing cast member (stars and regular supporting actors and "bit" players). For any "crowd" scenes (those using ten (10) or more additional persons), when additional make-up, hair stylists and wardrobe "daily" employees are employed, the minimum call for these "additional" employees shall be four (4) hours. Such employees shall receive six (6) hours pay for such four (4) hours. If such daily employees work beyond the fourth hour, they shall be paid not less than the eight (8) hour minimum call.

The minimum call shall be four (4) hours for employees employed on reality, informational and entertainment/magazine shows only under the following conditions:

(1) For regularly-scheduled daily and weekly employees assigned to such shows, the four (4) hour minimum call shall apply only on the sixth day worked in the employee's workweek. For all other

employees (*i.e.*, those employees not regularly scheduled to work on the show for which they are called), the four (4) hour minimum call applies on any day.

(2) When the four (4) hour minimum call applies, the employee shall be paid for six (6) hours. If the employee works in excess of four (4) hours, the employee shall be paid a minimum of eight (8) hours.

(3) Pension and health contributions shall be based on a minimum of six hours.

(4) An employee who refuses a four (4) hour minimum call shall not be considered to have refused a call for purposes of removal from the Industry Experience Roster.

On distant location for any day not worked, all employees are guaranteed a four (4) hour pay allowance at straight time (not work time) plus pension and health contributions for eight (8) hours and shall keep themselves in readiness to serve the Producer during such period.

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 daily "on call" employee who reports for training shall be paid one-half ( $\frac{1}{2}$ ) of the daily "on call" rate for each such day; a weekly "on call" employee shall be paid one-tenth ( $\frac{1}{10}$ ) 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 employee or a weekly "on call" employee.

(b) Minimum calls for Weekly Schedule employees are guaranteed for all days within the employee's five (5) consecutive day workweek, including holidays, during the period of employment.

(c) 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.

(d) 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.

## 23. STUDIO ZONE AND SECONDARY STUDIO ZONE

### (a) Studio Zone

(1) 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.)

(2) 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.

(3) Transportation Within the Studio Zone – Except as is 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 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.

(4) Reporting Within the Zone – As to an employee reporting to a designated site within the studio zone:

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

(ii) Golden Hours

When this provision applies, if an employee reports for work outside a studio and within the studio zone, the "Golden Hour" pay rates will commence after twelve (12) elapsed hours pursuant to Article 26(a)(2), except that on television productions, "Golden Hour" pay rates for "on production" employees will commence after twelve (12) hours worked pursuant to Article 26(a)(3).

(5) Courtesy Housing or Transportation – 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.

(6) Parking Facilities – When an employee reports for work within the studio zone other than at a studio to work inside or outside such zone, 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.

(7) Material Violations – If the IATSE claims that a material violation of this provision is occurring with respect to the employees covered by this Agreement, then:

(i) A representative of the IATSE shall immediately notify the designated representative of the Producer, the AMPTP and CSATF.

(ii) Such representative of the IATSE and such representative of the Producer shall immediately settle the dispute or determine whether or not there is a material violation of this provision.

(iii) In the event the representative of the IATSE 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 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, with respect to the show involved, shall be suspended in respect to production of the show or episode involved.

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

(b) Secondary Studio Zone

(1) 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 subparagraph (a) above.

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

(i) 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.

(ii) 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.

(iii) 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.

(iv) Rest periods shall be calculated from the perimeter of the thirty (30) 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 (30) 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.

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

(c) Courtesy Housing and Transportation within New York Thirty Mile Zone and Production Centers

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.<sup>5</sup> 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

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<sup>5</sup> Round trip transportation may include public transportation if reasonable under the circumstances.

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.

### **23.1 Use of Personal Vehicle**

When an employee uses a personal vehicle at the Producer's request to conduct business for the Producer 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.

## **24. NEARBY LOCATIONS DEFINED**

Nearby locations are those locations outside of a studio where the Producer provides transportation to and from the location and where the employees are not lodged overnight but return to the studio at the end of the workday.

## **25. 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 ( $\frac{1}{2}$ ) hour nor more than one (1) hour in length. Not more than one 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 ( $1\frac{1}{2}$ ) 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 Directors Guild of America 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 in a timely manner shall take place as soon as practicable but in no event later than January 31, 2022.

Upon the IATSE filing a claim that the Producer has violated the foregoing, it shall immediately notify the designated representative of the Producer. The IATSE 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 IATSE 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 IATSE 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 Videotape Agreement.

(c) The meal interval may be extended one-half ( $\frac{1}{2}$ ) hour without penalty when used for wrapping up or to complete the camera scene in progress, until acceptable 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 ( $\frac{1}{2}$ ) 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 ( $\frac{1}{2}$ ) hour meal delay or fraction thereof .....	\$7.50
Second one-half ( $\frac{1}{2}$ ) hour meal delay or fraction thereof .....	\$10.00

Third and fourth one-half (1/2) hour meal delay or fraction thereof .....\$12.50

Fifth and each succeeding one-half (1/2) 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 (1/2) 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 (1/2) hour meal delay or fraction thereof .....\$8.50

Second one-half (1/2) hour meal delay or fraction thereof .....\$11.00

Third and fourth one-half (1/2) hour meal delay or fraction thereof .....\$13.50

Fifth and each succeeding one-half (1/2) 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 (1/2) 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.

## **26. GOLDEN HOUR PROVISIONS**

(a) (1) All time worked at a nearby location or distant 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:

(i) For Daily Employees on the first five (5) consecutive days: Two (2) times the Regular Basic Hourly Rate for all hours worked in excess of fourteen (14) consecutive hours and, effective for programs, new mini-series and seasons of series commencing principal photography on or after September 29, 2024, three (3) times the Regular Basic Hourly Rate for all hours worked in excess of fifteen (15) consecutive hours.

(ii) For Daily Employees on the sixth or seventh days: Three (3) times the Regular Basic Hourly Rate for all hours worked in excess of fourteen (14) consecutive hours and, effective for programs, new mini-series and seasons of series commencing principal photography on or after September 29, 2024, four and one-half (4.5) times the Regular Basic Hourly Rate for all hours worked in excess of fifteen (15) consecutive hours.

(iii) For Weekly Employees during their regular workweek: Two (2) times the Regular Basic Hourly Rate for all hours worked in excess of fourteen (14) consecutive hours and, effective for programs, new mini-series and seasons of series commencing principal photography on or after September 29, 2024, three (3) times the Regular Basic Hourly Rate for all hours worked in excess of fifteen (15) consecutive hours.

(iv) For Weekly Employees on a sixth or seventh consecutive day outside their regular workweek: Three (3) times the Regular Basic Hourly Rate for all hours worked in excess of fourteen (14) consecutive hours and, effective for programs, new mini-series and seasons of series commencing principal photography on or after September 29, 2024, four and one-half (4.5) times the Regular Basic Hourly Rate for all hours worked in excess of fifteen (15) consecutive hours.

(v) For Daily or Weekly Employees on holidays: Four (4) times the Regular Basic Hourly Rate for all hours worked in excess of fourteen (14) consecutive hours and, effective for programs, new mini-series and seasons of series commencing principal photography on or after September 29, 2024, six (6) times the 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 or as provided in Article 23(d), all time worked in excess of twelve (12) 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:

(i) For Daily Employees on the first five (5) consecutive days: Two (2) times the Regular Basic Hourly Rate for all hours worked in excess of twelve (12) consecutive hours and, effective for programs, new mini-series and seasons of series commencing principal photography on or after September 29, 2024, three (3) times the Regular Basic Hourly Rate for all hours worked in excess of fifteen (15) consecutive hours.

(ii) For Daily Employees on the sixth or seventh days: Three (3) times the Regular Basic Hourly Rate for all hours worked in excess of twelve (12) consecutive hours and, effective for programs, new mini-series and seasons of series commencing principal photography on or after September 29, 2024, four and one-half (4.5) times the Regular Basic Hourly Rate for all hours worked in excess of fifteen (15) consecutive hours.

(iii) For Weekly Employees during their regular workweek: Two (2) times the Regular Basic Hourly Rate for all hours worked in excess of twelve (12) consecutive hours and, effective for programs, new mini-series and seasons of series commencing principal photography on or after September 29, 2024, three (3) times the Regular Basic Hourly Rate for all hours worked in excess of fifteen (15) consecutive hours.

(iv) For Weekly Employees on a sixth or seventh consecutive day outside their regular workweek: Three (3) times the Regular Basic Hourly Rate for all hours worked in excess of twelve (12) consecutive hours and, effective for programs, new mini-series and seasons of series commencing principal photography on or after September 29, 2024, four and one-half (4.5) times the Regular Basic Hourly Rate for all hours worked in excess of fifteen (15) consecutive hours.

(v) For Daily or Weekly Employees on holidays: Four (4) times the Regular Basic Hourly Rate for all hours worked in excess of twelve (12) consecutive hours and, effective for programs, new mini-series and seasons of series commencing principal photography on or after September 29, 2024, six (6) times the 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 Article 23(d) 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 otherwise in Article 28(a), 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.) This subparagraph (b) does not apply to the weekend rest period provisions in Article 28(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 EIGHT (8) HOURS	WHEN INTERVENING TIME BETWEEN DISMISSAL AND CALL-BACK IS EIGHT (8) OR MORE HOURS
(Work Time)	(Interruption)	(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 towards the Golden Hour point and stops Golden Hours if once begun.

(d) 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, when other guarantees are in effect during Golden Hours, there shall be no compounding of pay

computation. In such event, any portion of Golden Hour pay may be applied to fulfill such other guarantees.

(e) Additional Golden Hour Provisions on Distant Location

Travel time shall be used in the computation of Golden Hours as follows:

(1) If travel time, with other than truck transportation, added to recesses (if any) immediately before and after such travel, totals less than eight (8) hours, such interval shall be considered an "interruption," but if such interval equals eight (8) or more hours, it shall be considered a "full rest period."

(2) Travel time, with truck transportation, is work time.

(3) In addition, except as provided in Article 30 below, subparagraphs (b), (c) and (d), above, shall apply.

**27. CHANGE AND 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) Calls for weekly employees for a sixth or seventh day in the employee's workweek may be cancelled before 8:00 p.m. on the day preceding the day of the call.

(c) The employee and the IATSE shall be notified of layoff and/or work call at the earliest time reasonably possible.

(d) Calls may be changed or cancelled 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.

(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. In the event the employee is notified

not to report to work, the employee 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 (b) 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.

## **28. REST PERIODS<sup>6</sup>**

The following provision applies to employees, other than an "on call" employee, employed on a program, part of a mini-series or episode of a series which commences principal photography on or after December 29, 2024. Otherwise, Article 28 of the 2021 Agreement shall apply.

### **(a) Daily Rest Period**

(1) The daily rest period shall be ten (10) hours. If the daily rest period is invaded by no more than two (2) hours when employed at a studio or by no more than one (1) hour when working on a nearby location or when transported from a studio to a location within the thirty (30) mile zone (or secondary studio zone), 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 Article 26 above.

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<sup>6</sup> The "Rest Periods" provisions of the West Coast Studio Local Agreements apply, to the extent provided therein, to employees employed on one-half hour single camera prime time dramatic television motion pictures or series recorded digitally, for which the principal photography of the motion picture or of the first episode of the series (other than the pilot) commences before September 29, 2024 and to employees employed on new seasons of existing one-half hour single camera prime time dramatic series, for which the principal photography of the first episode of the new season commences before September 29, 2024.

(2) 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" guarantees below. All employees are paid at their scheduled Regular Basic Hourly Rates as provided in Article 15.

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 time and one-half; time and one-half 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 provided in Article 22.

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

(b) Weekend Rest Period<sup>7</sup>

(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 weekend 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

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<sup>7</sup> If the production's first workweek is a partial workweek, the weekend rest period shall apply as if it were a full workweek.

(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 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 all such invaded time. 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.

**29. TRAVEL TIME, WORK AND TRAVEL CONDITIONS, PAY PROVISIONS AND HAZARDOUS PAY**

(a) For any day of the week (including holidays) on which an employee travels only, the employee shall receive an allowance of four (4) hours of pay at straight time, or pay for time actually travelled, whichever is greater, but in no event more than eight (8) hours of pay at straight time. Effective September 29, 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) No clause.

(c) Travel-and-Work or Work-and-Travel

Travel time within the minimum call shall be paid for as work time and computed towards the commencement of Golden Hours, but shall not be paid for at the Golden Hour rate. Minimum calls are as provided in Article 22; provided, however, a minimum call is not applicable when the day of return from a distant location is on a day that would otherwise be the sixth or seventh day worked in the employee's workweek and the employee is dismissed prior to 8:01 a.m. of such day. If travel time occurs outside the minimum call, it shall be deemed to be "work time," but shall not be used in determining the commencement of Golden Hours. However, travel time occurring outside the minimum call and between the hours of 6:00 p.m. and 6:00 a.m., when sleeping accommodations are provided, shall not be deemed to be travel time or work time.

For example:

(1) On day of departure, employee travels ten (10) hours, then works five and one-half (5½) hours. All hours are deemed work time and fifteen (15) hours are computed toward Golden Hours.

(2) On day of return, employee works eight (8) hours and travels seven (7) hours. All hours are deemed work time, but only minimum call hours are computed toward Golden Hours.

(d) Other Travel Provisions

(1) Distant location working conditions shall apply on the day of departure, day of return and intervening days.

(2) Local Travel Time

There shall be no deduction from work time for local travel time on distant locations. For the purposes of this Article, "local travel time" is defined as the actual time consumed at the beginning and end of each day's work in transporting the employee to and from the housing base at distant location and the shooting site or place of work.

(e) Time Spent Waiting to Travel on Day of Departure from Distant Location

On the day of departure from a distant location, when sleeping accommodations at the location are not available to the employee after 9:00 p.m., time spent after 9:00 p.m. in waiting for transportation, when the minimum call is not in effect, shall be compensated for as an allowance.

(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. The Producer shall send the travel beneficiary card to the employee's place of hire.

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.

(g) Traveling Expenses and Accommodations

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, employee 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 that the employee must 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.

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

(h) Truck Travel

An employee required to ride a truck and assigned to and responsible for the care of the cargo in transit shall be deemed working and not travelling for the purposes of Golden Hours.

(i) Hazardous Work

When an employee covered by this Agreement is working in close proximity and is exposed to the same hazard with the same degree of risk to which another employee covered by this Agreement or the Basic Agreement is exposed who has negotiated a hazardous pay adjustment, the first employee referred to in this subparagraph is entitled to that same hazard pay adjustment. In all other hazardous work situations, the amount of such adjustment shall be the subject of individual negotiations.

(j) Allowances for Hazardous Work

The following allowances shall be paid for hazardous work:

(1) For taking motion pictures on aerial flights or submarine diving, employee shall receive sixty dollars (\$60.00) per flight or dive, but with a maximum of payment in a single shift of one hundred eighty dollars (\$180.00).

(2) Any employee designated by Producer to work completely under water using a diving mask, air helmet or diving suit, including skin diving, will be paid a bonus of twenty-five percent (25%)

of the employee's rate in effect at the time of such performance, except when the total time required by the employee to perform such work, including diving, is less than one (1) hour. The provisions of Article 17 shall apply when such work is one (1) hour or more.

(3) Any employee designated and required by Producer to dive to a depth of fifteen (15) feet or more in water using a diving mask, air helmet or diving suit, including skin diving, will be paid an allowance of sixty dollars (\$60.00) for each dive, with a maximum payment in a single shift of one hundred eighty dollars (\$180.00). Such allowance shall supersede and replace the twenty-five percent (25%) bonus referred to in subparagraph (2) above.

(4) Directors of Photography and Video Camera persons only shall receive sixty dollars (\$60.00) minimum for "each occurrence." "Each occurrence" shall be defined in underwater work as meaning one "SCUBA"-type air tank (*i.e.*, the equivalent of a single "72" tank).

### **30. CALL-BACKS (REST PERIOD ON DISTANT LOCATION)**

The following provision applies to employees, other than an "on call" employee, employed on a program, part of a mini-series or episode of a series which commences principal photography on or after December 29, 2024. Otherwise, Article 30 of the 2021 Agreement shall apply.

#### **(a) Daily Rest Period on Distant Location**

(1) The daily rest period shall be nine (9) hours on distant location. If the daily rest period is invaded by no more than one (1) hour, the employee shall be paid additional double time for all such invaded time. 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). If the daily rest period is invaded by more than one (1) hour, then the penalty shall be as provided in Article 26 above.

(2) Intervening time of less than five (5) hours between dismissal and call-back for 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 time and one-half; time and one-half 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 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 provided in Article 15.

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

(b) Weekend Rest Period on Distant Location<sup>8</sup>

Article 28(b) shall apply on distant location, except that weekend rest periods on distant location shall be measured "set-to-set" or, if the employee is not employed on a set, "worksite-to-worksite," meaning the measurement for the weekend rest period shall commence upon dismissal at the set (or at the worksite) and end at call time at the set (or at the worksite).

**31. HOLIDAYS**

(a) Work time on holidays shall be subject to night premiums. Minimum calls are as specified in Article 22.

(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.

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<sup>8</sup> If the production's first workweek is a partial workweek, the weekend rest period shall apply as if it were a full workweek.

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

For holidays worked, employee shall receive double the Regular Basic Hourly Rate.

(e) Weekly Schedule Employees

The total amount of salary paid in the period January 1, 2024 to and including December 31, 2024, to a Weekly Schedule employee hereunder for recognized holidays not worked shall be offset against an amount equal to 4% of such employee's 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 such employee's 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) A day's holiday pay shall be considered as one-fifth (1/5) of such weekly schedule rate of pay.
- (2) Vacation pay, severance pay and premium pay for holidays actually worked shall be excluded from the applicable percentage computation required under this subparagraph.
- (3) Additional holiday pay due hereunder shall be payable upon request to the employee after March 15 of the year subsequent to the calendar year in which such pay is earned.
- (4) The applicable percentage computation described under this subparagraph 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, effective January 1, 2025).

(f) Presentation of Claim For Holiday 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 pay for holidays 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 make vacation and/or holiday payments 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 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 checks(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 its 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 holiday and/or vacation 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 holiday and/or vacation 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 vacation and/or holiday 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.

### 32. 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 worked on night rates and night premiums at straight time, during the employee's personal income tax reporting year.

(2) Employees must actually take time off from work for paid vacations in accordance with the following schedule:

For Daily Schedule Employees	
Straight time hours worked in preceding year:	Straight time working days required to be taken off:
1,928.0 and over	10
Between 1,734.4 and 1,927.9 (inclusive)	9
Between 1,540.8 and 1,734.3 (inclusive)	8
Between 1,347.2 and 1,540.7 (inclusive)	7
Between 1,153.6 and 1,347.1 (inclusive)	6
Between 960.0 and 1,153.5 (inclusive)	5

*(Continued)*

(Continued)

For Daily Schedule Employees	
Straight time hours worked in preceding year:	Straight time working days required to be taken off:
Between 766.4 and 959.9 (inclusive)	4
Between 572.8 and 766.3 (inclusive)	3
Between 379.2 and 572.7 (inclusive)	2
Between 185.6 and 379.1 (inclusive)	1
Between 185.5 and less (inclusive)	0

Employees with 50% Additional Vacation Pay (See (e) below)

Straight time hours worked in preceding year:	Straight time working days required to be taken off:
1,888.0 and over	15
Between 1,761.6 and 1,887.9 (inclusive)	14
Between 1,635.2 and 1,761.5 (inclusive)	13
Between 1,508.8 and 1,635.1 (inclusive)	12
Between 1,382.4 and 1,508.7 (inclusive)	11
Between 1,256.0 and 1,382.3 (inclusive)	10
Between 1,129.6 and 1,255.9 (inclusive)	9
Between 1,003.2 and 1,129.5 (inclusive)	8
Between 876.8 and 1,003.1 (inclusive)	7
Between 750.4 and 876.7 (inclusive)	6
Between 624.0 and 750.3 (inclusive)	5
Between 497.6 and 623.9 (inclusive)	4
Between 371.2 and 497.5 (inclusive)	3
Between 244.8 and 371.1 (inclusive)	2
Between 118.4 and 244.7 (inclusive)	1
Between 118.3 and under (inclusive)	0

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

*Days Worked in Regular Workweek During Preceding Year	Days of Vacation with Pay in Succeeding Year
Over 200	10
Between 181 and 200	9
Between 161 and 180	8
Between 141 and 160	7
Between 121 and 140	6
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

\*Excluding sixth or seventh consecutive days outside the regular workweek.

\*\*Employees 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 (who also worked under a weekly schedule in the preceding year):

$\frac{5}{40}$  x Total hours worked at straight time (including hours worked on weekday night premiums) to a maximum of forty (40) hours.

(2) Weekly Employees:

Days worked are equal to the number of weekday minimum calls paid for, subject to the provisions of Article 32(b)\*, above.

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

(1) Daily Schedule Employees (who also worked under a weekly schedule in the preceding year): One (1) day is equal to eight (8) hours average pay at straight time.

(2) Weekly Schedule Employees: One (1) day is equal to one-fifth (1/5) of average weekly earnings, limited each week to the hours specified under the employee's weekly wage schedule.

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

(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 1980 and payable in the year 1981 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;<sup>9</sup> for weekly schedule employees, the term "straight time" days shall be deemed to include distant location Saturdays.

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<sup>9</sup> 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.

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

Such weekly or daily employees who become eligible on or after the date hereof, 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<sup>10</sup> 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 worked for Producer after the employee so 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.

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<sup>10</sup> 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 Article 32.

### (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 in any one 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 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) Sixth or seventh days in the employee's workweek (for daily employees), days outside the regular workweek of weekly employees 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 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 Holiday and/or Vacation 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 pay for vacations and/or holidays 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 make vacation and/or holiday payments 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 on 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 Producers 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 holiday and/or vacation 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 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 holiday pay currently on a weekly basis unless other arrangements are made by them with the IATSE.

### **33. SEVERANCE PAY**

(a) Employees employed by Producer shall receive the severance pay set forth below if they have worked the necessary qualified years for the Producer as follows:

Number of Consecutive Qualified Years Employee Already Has on the Date of Severance	Not Offered Employment Within Following Number of Elapsed Days After Severance Occurs	Maximum Number of Weeks of Severance Pay
1-2	90	1
3-4	90	2
5-8	90	3
9	90	4
10	270*	5
11-12	270*	6

*(Continued)*

(Continued)

Number of Consecutive Qualified Years Employee Already Has on the Date of Severance	Not Offered Employment Within Following Number of Elapsed Days After Severance Occurs	Maximum Number of Weeks of Severance Pay
13-14	270*	7
15	270*	8
16	270*	9
17	270*	10
18	270*	11
19	270*	12
20	270*	13

\* If the employee is not offered comparable employment within ninety (90) days elapsed time after severance occurs, two (2) weeks of accrued severance pay shall be payable. If the employee is not offered comparable employment within two hundred seventy (270) elapsed days time after severance occurs, the unpaid balance of the total accrued severance pay shall be payable.

An employee with twelve (12) or more qualified years, whose employment is severed on or after September 29, 2024, shall receive an additional twenty-five percent (25%) of the applicable severance pay set forth above.

(b) 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.

(c) A "year period" shall be a period of three hundred sixty-five (365) consecutive calendar days, unless extended as herein provided, with such period to commence with the date the employment is terminated and computed backward in retrospect upon the prior employment record with Producer. A "qualified year"<sup>11</sup> shall be such a

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<sup>11</sup> Effective September 29, 2024, the definition of a "qualified year," for purposes of Article 33(c), 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 94 days.

year period in which employee actually works for Producer the number of days specified in the applicable paragraph below:

(1) An employee whose employment is severed prior to September 29, 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 September 29, 2024 must have two hundred (200) or more work days to be credited with a qualified year when the year period consists solely of days occurring prior to September 29, 2024. When the year period includes days occurring on or after September 29, 2024, the employee must have one hundred seventy (170) or more work days to be credited with a qualified year.

It is understood that the computation of qualified years shall be subject to the following:

(3) An employee who has less than two (2) such consecutive "qualified" years shall be deemed to have a single "qualified" year only if the employee actually works hereunder for Producer for: (1) one or more days during the first six (6) months of the eighteen (18) month period immediately prior to the date the employment is terminated and, also (2) two hundred (200) or more days (or one hundred seventy (170) or more days, if applicable) during the period of three hundred sixty-five (365) consecutive calendar days immediately preceding the date the employment is terminated.

(4) In computing past "qualified years," any period of two hundred seventy (270) elapsed days commencing prior to the date hereof, in which the employee did not actually work for Producer, will be deemed to have broken the employment record of such employee and the employee shall be considered to be a new employee thereafter for the purposes of determining "qualified years." In the event the severance of such employment occurs after the date hereof, then if the employee is not offered comparable employment within such two hundred seventy (270) elapsed days after such severance occurs, the employee's employment record shall thereupon be terminated and, if rehired thereafter by Producer, the employee shall be considered a new employee for purposes hereunder as of the date of such rehire.

(5) In computing qualified years, if the employee actually worked one or more but less than two hundred (200) days (or one hundred seventy (170) days, if applicable) hereunder for Producer in any respective year period, then such year period shall not be counted, but shall be bridged in computing "consecutive qualified years." However, in no event shall qualified years be counted prior to the most recent

termination in employment after which such employee was re-employed by Producer as a new employee as herein defined.

(6) If an employee on the date of the severance of employment hereunder with Producer after the date hereof would otherwise have had one (1), two (2), three (3) or four (4) consecutive "qualified years" with Producer, but had received severance pay either before or after the date hereof, then, for these purposes, the employee shall be deemed to be a new employee after such payment and the applicable consecutive qualified years shall be based and computed only upon employment with Producer after becoming such a new employee.

For example: Employee worked for Producer from December 10, 1961 to January 1, 1963, at which time the employee was dismissed and thereafter paid two weeks severance pay. This individual is then considered a new employee for severance pay purposes. This individual was re-employed by Producer on April 15, 1963 and dismissed on April 20, 1964. The individual was not re-employed by Producer. Ninety (90) days after April 20, 1964, the individual would be entitled to a maximum severance pay of one (1) week.

For example: Employee worked for Producer from December 10, 1961 to January 1, 1963, at which time the employee was dismissed and thereafter paid two weeks severance pay. This individual is then a new employee for severance pay purposes. This individual was re-employed by Producer on July 15, 1963 and dismissed on February 1, 1964 and not rehired thereafter. The individual would not be entitled to any severance pay from Producer.

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

For example: On December 31, 1963, the employee receives two (2) weeks severance pay from Producer. This individual is re-employed on February 15, 1964 and continues work with Producer to

March 1, 1965, at which time the employee is dismissed. On that date, the individual had twenty (20) consecutive qualified years with Producer. The individual is not re-employed by Producer until March 3, 1966. The two (2) weeks of severance pay of December 31, 1963 are offset against the two (2) weeks of partial severance pay the employee would otherwise have been entitled to after ninety (90) days following March 1, 1965 and the employee is not paid anything at that time. After two hundred seventy (270) days following March 1, 1965, the employee is entitled to eight (8) weeks of severance pay, the unpaid balance of the total accrued maximum ten (10) of weeks severance pay.

(7) Any severance pay paid to an employee after the date hereof under this Agreement shall correspondingly reduce the total number of weeks of severance pay to which the employee is entitled. An employee who receives or has received full severance pay hereunder after the date hereof shall be considered to be a new employee thereafter for the purpose of this provision.

For example: The employee is dismissed on February 1, 1964 and on such date already had twenty-three (23) consecutive qualified years. Ninety (90) days after February 1, 1964, the individual is paid two (2) weeks partial severance pay. The individual returns to work for Producer on May 15, 1964. The employee is again dismissed on August 15, 1964. Ninety (90) days after August 15, 1964, the individual is again paid two (2) weeks partial severance pay. If the individual is not offered comparable employment within two hundred seventy (270) elapsed days from August 15, 1964, the individual is then entitled to six (6) weeks severance pay. This is the unpaid balance of the individual's total of ten (10) weeks maximum accrued severance pay.

In the example above, suppose the employee was paid the six (6) weeks severance pay on May 15, 1965. This individual is then re-employed on August 1, 1966 (this individual is now considered a new employee). The employee works continually to August 15, 1967, at which time the employee is dismissed. The individual is not employed again. After ninety (90) days, the individual would be entitled to one (1) week's severance pay, which is the individual's then maximum number of weeks severance pay to which the individual is entitled.

(d) If the employee has refused an offer of comparable employment from the Producer or was not available when called for work by Producer within the ninety (90) or two hundred seventy (270) day period, as the case may be, as provided in subparagraph (a) above, or was dismissed for cause, or if the employee voluntarily resigns or is laid off as a result of physical incapacity, epidemic, fire, action of the elements, strike, walkouts, labor disputes, 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 or causes

beyond the control of the Producer, whether of the same or any other nature, the employee shall not be entitled to any severance pay. If the employee was not available when called for work by Producer as above provided, then Producer, as soon as practical, shall notify the Union that such call was placed and that the employee was not available.

With respect to call-backs after layoffs for severance pay, it is recognized that in certain circumstances it may be difficult for an individual to accept a call immediately when the employee is 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 where 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 should be given so that the employee will not lose severance pay credits. To this end, it is the intent of the parties hereto that if an employee who has qualified for severance pay has been laid off by a studio and, within the ninety-day period 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 such ninety-day period shall be 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 that such employee is again recalled by the studio within the ninety-day period, as extended, 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 such employee is subsequently rehired by Producer, then such rehire shall be as a new employee for purposes hereunder.

In the event 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 day of such recall to become available and, if the employee fails to do so, then such employee shall lose qualification for severance pay and, in the event the employee is subsequently rehired by Producer, then such rehire shall be as a new employee for purposes hereunder.

Such provisions with reference to the ninety-day period shall also attach to the two hundred seventy (270) day period.

(e) The employment year will be extended by the length of any authorized "leave of absence without pay."

(f) This Article does not apply to employees who are dismissed or not re-employed due to seniority requirements.

(g) 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.

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.

#### **34. PENSION, WELFARE AND MISCELLANEOUS**

The provisions of Article VI ("Insignia of IATSE"), VIII ("Foremen and Supervisory Employees"), XII ("Health Plan"), XIII ("Pension Plan"), XIII A ("Motion Picture Industry Individual Account Plan"), XIV ("Motion Picture Industry Health Plan - Retired Employees Fund"), XV ("Producer Retirement Plans"), XVI ("Report of Locations and Production Schedules"), XX ("Policy, Applicability of Agreement and Subcontracting"), XXV ("Contract Services Administration Trust Fund") and L ("Artificial Intelligence"), as contained in the "Producer - I.A.T.S.E. and M.P.T.A.A.C. Basic Agreement of 2024" shall be deemed incorporated herein with the same force and effect as if fully set forth herein for the period October 1, 2024 through September 30, 2027, except that: (a) the first increase in the contribution rates to the Health Plan shall be effective on September 29, 2024 (in lieu of August 4, 2024); the second increase shall be effective on September 28, 2025 (in lieu of August 3, 2025); and the third increase shall be effective on October 4, 2026 (in lieu of August 2, 2026); and (b) the first increase in the contribution rates to CSATF shall be effective on September 29, 2024 (in lieu of August 4, 2024); and the second increase in the contribution rate shall be effective on October 4, 2026 (in lieu of August 2, 2026).

In addition, Producer shall contribute to the IATSE Training Trust Fund ("IATTF") on behalf of employees for whom contributions to CSATF are not otherwise due as provided above. The contribution rate to the IATTF shall be as provided in, and subject to the same conditions as set forth in, the then-current Theatrical and Television Motion Picture Area Standards Agreement ("ASA"), which rate is fifteen cents (\$0.15)

per hour during the term of this Agreement for each hour worked by such employee up to a maximum of twelve (12) hours per day.

(a) Pay Television, Videodisc/Videocassette Markets

If and when a program which has been produced primarily for the pay television and/or the videodisc/videocassette markets is subsequently broadcast on free television, the Producer will pay to the Motion Picture Industry Pension Plan four and five-tenths percent (4.5%) of the "Producer's gross," as that term is defined in Article XXVIII(b)(1)(ii) of the "Producer - I.A.T.S.E. and M.P.T.A.A.C. Basic Agreement of 2024."

**35. OTHER WORKING CONDITIONS**

Unless modified, all the studio working conditions, above provided, shall prevail on distant location.

**36. SAFETY**

The nature and place of hospitalization of all accident cases requiring hospitalization shall be reported by the Producer to the IATSE as soon as practicable after the accident. An employee who is injured while at work hereunder shall be credited with no less than a minimum call on the day of such injury.

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/Associate Director or the Unit Production Manager/Executive in Charge or the employee's supervisor relating to the safety of another employee exposed to a clear and present danger to life or limb.

**37. EMPLOYEES IN THE ARMED SERVICES**

Recognizing the moral and legal responsibility to the employees subject to this Agreement who have entered into the Armed Services, the Producer and the IATSE agree that they have a joint responsibility (subject to the then-existing statutes) in the reinstatement of such employees to the jobs such employees held prior to their entry into the Armed Services.

Producer and the IATSE agree that employees temporarily holding such jobs will be displaced by such returning employees.

### **38. STAFFING AND ASSIGNMENTS**

(a) In the Technical Department, no machinery, equipment, devices or processes covered by this Videotape Electronics Supplemental Basic Agreement shall be set up, and when required to be operated, or broken down unless a person is assigned to perform such required work at the location of same for the entire period of such set-up and required operation or breakdown, as the case may be.

(b) Employees hereunder shall not be interchangeable in their duties, except that employees in the technical department may be interchanged in the performance of the various functions encompassed within such technical department and except, further, that with respect to employees in the stagecraft department, "others" in the stagecraft department are always interchangeable in the performance of the various functions encompassed within such department; however, chiefs in the Stagecraft Department, in all cases, can assist, but are interchangeable only on remotes (locations). Nothing herein shall be construed as authorizing the Producer to assign a single employee to handle two (2) or more operating positions at one time.

(c) (1) Except as provided in subparagraph (2) below, for each camera in operation, one camera operator, when required to operate such camera, shall be assigned and, while so assigned to operate such camera, shall not be called upon to perform other duties.

(2) Notwithstanding the foregoing:

(i) When two or more cameras are used on a television motion picture and the Director of Photography makes a request to operate one of the cameras, the Director of Photography may do so, provided that:

(A) the Producer notifies the Local Union and the International Union of the request; and

(B) a Camera Operator is engaged to operate the other camera, and is employed on the same day as the Director of Photography is operating.

(C) If the Director of Photography is not a permanent resident of the United States and has not previously been employed under this Agreement or the Local 600 Agreement (or its predecessor Agreements) and makes such a request, the Director of Photography may also operate the camera only if the Producer first notifies both the Local Union and the International of the request during pre-production and receives approval of the request from the International Union. The International Union agrees that it will not

unreasonably deny any request for a non-U.S. resident Director of Photography to operate the camera.

(ii) When one camera is used on a non-studio or reality pick up on a non-dramatic program produced under this Agreement, and the Director of Photography makes a request to operate the camera (such request shall not be a condition of employment), the Director of Photography may do so, provided that the Producer notifies the Local Union and the International Union of the request.

(d) If a microphone on a sound boom is moved during a recording session, a technician must be assigned.

(e) Subject to the supervisor, the assigned technical director shall be responsible for determining the number of video control units which are to be controlled by a single technician.

(f) One technician may operate two (2) videotape machines provided the same feed is recorded on both machines or the technician may operate more than two (2) machines with respect to recording or playback as long as it does not create an unreasonable workload on the technician. In making dupes of a videotape recording, one technician may be assigned to the playback machines and two (2) or more machines recording dupes provided all such machines are in the same room. Additional dupe machines may be used in adjacent areas with the understanding and agreement of the IATSE, which agreement will not be unreasonably withheld providing the workload does not cause an unreasonable hardship on the operator. A technician in the process of operating tape machines for recording or playback, as defined above, shall not be required to perform another job unless or until that recording or playback is stopped.

If the technician believes the workload is unreasonable, the technician should bring it to the immediate attention of the technician's supervisor and attempt to resolve the problem. Failure to resolve the matter may then be followed with the grievance procedure.

(g) All switching from one camera to another shall be done by a technical director who shall, in addition, be in immediate charge of and be responsible for the technical performance of the technical crew on any specific production.

(h) The Director of Photography shall be responsible for directing others in connection with the placement of lighting equipment on any production and for determining the quantity and quality of lighting.

(i) On each studio shooting unit, there shall be assigned a chief lighting technician, a chief grip and a chief property person.

On remotes (locations), a chief shall be assigned for each such classification when equipment in that classification is taken and used.

When an ENG-type crew transports and utilizes four (4) or fewer "portable television lighting fixtures," a lighting technician need not be assigned. For the purpose of this provision, a "portable television lighting fixture" is defined as a fixture containing a lamp capable of being operated by battery pack or 110 volts AC, but in no case shall such lamp exceed 1,000 watts in ratings.

(j) Whenever the "Tape Room" is in operation, a technical director, or a technician upgraded to the position of a technical director, shall be assigned for each day of such operation. Such person shall be an operational person on the job.

(k) If a Camera Operator employed on a non-dramatic program is required to execute a tracking shot while supporting a weighted load (e.g., walking while utilizing a Steadicam or similar unsupported camera platform), Producer will take steps to ensure that the Camera Operator can move safely, including, if necessary, utilizing a spotter.

### **39. JURISDICTIONAL DISPUTES**

The IATSE agrees to cooperate in good faith with the Producer and other 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.

### **40. LETTER OF UNDERSTANDING RE PROCEDURE FOR IMPLEMENTING PARAGRAPH 39**

(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.

#### **41. TRAINING**

The parties agree to establish a program to train technicians for classifications in the Technical Department. Such mutually-established training program shall be administered by CSATF.

The Producer and the IATSE agree to appoint a joint committee for the purpose of studying the feasibility of creating a training program for maintenance engineering apprentices.

The parties recognize that deductions from hourly contributions (in the amount of one cent (1¢) from contributions made at the rate of two and one-quarter cents (2¼¢) per hour and in the amount of one-third cent (1/3¢) from contributions made at the rate of three-quarters cents (¾¢) per hour) have been made under previous collective bargaining agreements for the purpose of providing training or other agreed-upon programs for the benefit of persons who suffer displacement as a result of the introduction and utilization of electronics technology. The parties agree that any CSATF monies which were earmarked for exclusive use in providing training or other programs to persons who suffered displacement as a result of the introduction and utilization of electronic technology may be released to cover expenditures required for any other agreed-upon training programs for IATSE classifications in addition to covering expenditures for continuing videotape retraining programs. Any person who successfully completes an approved, *bona fide* training program offered through CSATF shall be entitled to placement on the appropriate roster for which trained.

#### **42. 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 Chairman, to be selected by such other two 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 procedure in Article 11 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 42.

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 Chairman shall be borne equally by the Union and the Producers.

## 43. TECHNOLOGICAL CHANGE

### (a) Definition of Technological Change

As used herein, the term "technological change" means the introduction of any new or modified devices or equipment for the purpose of performing any work by employees covered by this Agreement which directly results in a change in the number of employees employed under this Agreement or which results, with respect to the performance of work in any classification hereunder, in materially changing the job description thereof, if any, provided herein, or in requiring substantially different training, qualification or skills therefor.

### (b) Producer's Right to Institute Technological Changes

The parties hereto agree that Producer has the unrestricted right to make technological changes and that such right shall not be subject to grievance or arbitration or any other proceeding. However, Producer's right to make technological changes shall be subject to the provisions of subparagraphs (c), (d), (e) and (f) of this Article 43.

### (c) Notice of Technological Change

If Producer proposes to make any technological change, it shall give written notice thereof to Union and to any other Union affected by such change. Such notice shall be given as soon as possible but not less than thirty (30) days prior to instituting such change.

### (d) Retraining

If any technological change permanently displaces any person in the performance of such person's job classification for Producer, and

(1) such person, as of the date of such displacement, is entitled under the provisions of Article 33 hereof ("Severance Pay") to be credited with at least one (1) "qualified year" arising out of that employment by Producer; and

(2) such person is qualified to be retrained for an available job resulting from such technological change or for other jobs which Producer has available within Union's jurisdiction, or within the jurisdiction of any other Union which is a party to the Memorandum of

Agreement of 1965, or for any other available job opportunity with Producer, then:

Producer agrees to endeavor to retrain such person for such available job at Producer's expense, in which event the provisions of subparagraph (e), below, shall not apply. Union agrees, notwithstanding anything in this Agreement to the contrary, to permit such retraining and to cooperate with Producer with respect thereto. Union further agrees, for the benefit of other Union parties to the Memorandum of Agreement of 1965, in consideration of the inclusion in their respective contracts of a clause identical with this Article 43, to permit retraining within this Union's jurisdiction of employees displaced from jobs within the jurisdiction of such other Union parties; provided, however, that such other Union parties' displaced employees are qualified for retraining in this Union's jurisdiction and provided, further, that such permission shall be on condition (applicable to this Article 43 only) that this Union has been notified of such available job and within forty-eight (48) hours thereafter (excluding Saturdays, Sundays and holidays) is unable to furnish competent available persons on the Industry Experience Roster to fill such available job. Any such person offered retraining pursuant to this subparagraph (d) shall, of course, have the right to reject the same, but any such rejection shall discharge Producer's obligations under this Article 43 unless the job opportunity for which Producer offered retraining was at a lower rate of pay than the job from which employee is being displaced.

(e) Displacement Pay

If any such technological change permanently displaces any person in the performance of that job classification for Producer, and

(1) such person, as of the date of such displacement, is entitled under the provisions of Article 33 hereof ("Severance Pay") to be credited with at least one (1) "qualified year" arising out of employment by Producer; and

(2) such person makes written application to Producer within thirty (30) days after such displacement to receive displacement pay (as herein defined), then:

Producer shall pay the amount of compensation set forth in the following table and, upon such payment, such person shall be removed from the Industry Experience Roster, so far as such Producer is concerned, and from the Studio Seniority Roster, if any.

Qualified Years as of the Date of Displacement	Number of Weeks of Displacement Pay Payable
1 or 2	1
3	1½
4	2
5 to 9 (inclusive)	3
10 or 11	5
12 or 13	6
14 or 15	7
16 or 17	8
18 or 19	9
20 or more	10

The payment of displacement pay, as above provided, shall be separate and apart from any obligation Producer may have to pay severance pay to such displaced person under the provisions of Article 33 hereof ("Severance Pay"). Notwithstanding anything in this subparagraph (e) to the contrary, no such displaced person shall be eligible for displacement pay if:

(i) Producer offers the training referred to in subparagraph (d) above and such person rejects it, unless the training rejected is for a job at a lower rate of pay, or

(ii) such person is offered a job by Producer at an equal or better rate of pay, or

(iii) such person accepts any job with Producer even though such job is at a lower rate of pay.

(f) Negotiation of New Rates

If any technological change results, with respect to the performance of work in any classification hereunder, in materially changing the job description thereof, if any, provided herein, or in requiring substantially different training, qualification or skills therefor, and either the Producer or the Union desires to negotiate a new rate or classification for such job, the party desiring such negotiation shall give written notice to such effect to the other party within thirty (30) days following the date upon which any such job is so affected. Upon receipt of such notice, the parties shall immediately endeavor to agree upon the proper classification or rate for such job. Any such agreement shall be final and binding upon the parties concerned. If no such agreement is reached within thirty (30) days after such written notice is received, either party to this Agreement may, within thirty (30) days thereafter, invoke Step Two of the grievance procedure provided in Article 11

hereof or, if they mutually agree to waive Step Two, may proceed immediately to Step Three of the grievance procedure so provided. The rate or classification determined by such agreement or by any arbitration pursuant to Step Three of the grievance procedure shall be effective retroactive to the date upon which any employee commenced performing services in any such affected job, but no reduction in rate shall be retroactive.

(g) Experimental Technological Changes

The provisions of subparagraphs (c), (d), (e) and (f) above shall not apply to any experimental technological change except that if any such change becomes other than experimental and any increased rate for a job affected thereby is negotiated pursuant to subparagraph (f) above, such increased rate shall be retroactive to the date upon which an employee commenced performing the changed services in such affected job. As used herein, the term "experimental technological change" shall mean a technological change which is instituted by Producer for the primary purpose of determining, under operating conditions, the feasibility and adequacy of performance of any new or modified device or equipment; provided, however, that the change shall no longer be considered experimental after the date upon which its operation by persons under the jurisdiction of this Agreement is no longer subject to supervision by the technicians or engineers concerned with its development. Nothing in this subparagraph (g) shall be construed to deprive Union of jurisdiction over any job over which it otherwise has jurisdiction hereunder.

(h) Disputes Concerning Retraining, Displacement Pay and Negotiation of New Rates

If a dispute arises between Union and Producer with respect to any determination required by subparagraphs (d), (e), (f) or (g) of this Article 43, such dispute shall be subject to the grievance procedure set forth in Article 11 of this Agreement, but any award arising out of such grievance or arbitration shall be limited to the enforcement of the provisions of said subparagraphs hereof and shall not affect Producer's right to make technological changes.

#### **44. REFERENCES**

Any employment with Producer under a collective bargaining agreement subject to the Basic Agreement shall be considered under Article 22, "Minimum Call;" Article 31, "Holidays;" Article 32, "Vacations;" and Article 33, "Severance Pay;" provided, however, that the employee shall not be entitled to any such benefits more than once whether under this Agreement or such other agreements.

#### **45. ESTABLISHMENT OF COMMITTEES**

(a) The parties agree to form a Committee to address complaints that, with the advent of new technology allowing up to forty (40) minutes of continuous recording of photography, microphone boom operators are sometimes required to hold a boom for long periods of time, which could result in muscle fatigue. The Committee will explore approaches to this issue.

(b) A special Advanced Technology Committee shall be established, consisting of representatives of the IATSE and representatives of the Producers, to discuss further those proposals which were submitted to the Producer by the IATSE during the 2006 negotiations and which are identified in item 7 of the Memorandum of Agreement of October 1, 2006 for the Producer–I.A.T.S.E. and M.P.T.A.A.C. Videotape Electronics Supplemental Basic Agreement.

(c) During the term of this Agreement, the parties agree to meet for the purpose of discussing changes in working conditions on non-dramatic programs, with the goals of addressing the competitive problems of producing non-dramatic programs under the Videotape Agreement and achieving production efficiencies.

(d) A joint committee comprised of labor relations representatives of Producers and representatives from IATSE Locals 44, 800 and 871 shall meet during the term of the Agreement to discuss issues relating to work flow and production efficiency in the Art Department on non- dramatic television motion pictures.

#### **46. PAID SICK LEAVE**

(a) Accrual. Eligible employees covered by this 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 in advance, 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 a daily basis (other than daily "on call" employees), 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 daily "on call" employees, a day of sick leave pay shall be equal to the "on call" employee's daily rate (or fifty percent (50%) thereof if a four (4) hour increment of sick leave is taken). For employees employed on a weekly basis, a day of sick leave pay shall be equal to one-fifth (1/5th) of the employee's weekly rate (or fifty percent (50%) thereof if a four (4) hour increment of sick leave is taken). Replacements for weekly 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."<sup>12</sup> Sick leave also may be taken by 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 Paragraph 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.

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<sup>12</sup> "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.

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

**47. WAIVER OF NEW YORK CITY EARNED SAFE AND SICK TIME ACT AND SIMILAR LAWS**

The IATSE 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 46 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.

#### **48. PAYROLL DEPOSIT**

In order to secure performance of the Producer's payroll obligations under the Videotape Agreement, the parties agree as follows:

(a) In the event that a Producer (i) has filed for bankruptcy protection or had a trustee/receiver appointed to handle its affairs within five (5) years prior to the commencement of principal photography on a given production; (ii) has no prior history with the IATSE; or (iii) fails to make payroll in a given payroll period, the Union may require such Producer to deposit with a payroll company of the Producer's choosing an amount equal to two (2) weeks of estimated payroll plus two (2) weeks of pension, health and IAP contributions for covered employees. Such amount shall be used solely for the purpose of satisfying amounts owed to covered employees and/or benefit plan(s), as applicable, under this Agreement.

(b) The Producer shall provide the Union with written verification of the payroll company's consent to hold the deposit, which must be executed by the payroll company.

(c) No later than four (4) weeks after the completion of principal photography for the production, the Union shall advise the Producer of any outstanding payroll obligations to the employees employed on the production and/or the respective benefit plan(s). Upon the expiration of such four (4) week period, the payroll company, with the approval of the Union, shall remit the amounts due for any undisputed items to the employee(s) to whom and/or benefit plan(s) to which such amounts are

due and shall remit the balance of the deposit to the Producer, less (i) an amount sufficient to pay the disputed payroll items, if any, and (ii) an amount equal to two (2) weeks of estimated payroll, plus two (2) weeks of pension, health and IAP contributions, for post-production employees who remain on the payroll of the production, which amounts shall remain deposited with the payroll company.

(d) No later than four (4) weeks after delivery of the final answer print, the Union shall advise the Producer of any outstanding payroll obligations to the post-production employees employed on the production and/or the respective benefit plan(s). Upon the expiration of such four (4) week period, the payroll company, with the approval of the Union, shall remit the amounts due for any undisputed items to the employee(s) to whom and/or benefit plan(s) to which such amounts are due and shall remit the balance of the deposit to the Producer, less an amount sufficient to pay the disputed payroll items, if any.

(e) Any amounts relating to disputed wage claims plus pension, health and IAP contributions thereon shall remain deposited with the payroll company pending the settlement or resolution pursuant to Article 11 of this Agreement of claims relating thereto. For purposes of any arbitration hereunder, the arbitrator shall have the power to determine only claims relating to the payment of wages and benefit contributions thereon.

(f) The foregoing shall not apply (i) to a Producer signatory to the Basic Agreement which, together with its related or affiliated entities, has made Supplemental Markets payments to the Motion Picture Industry Pension and Health Plans in an aggregate amount of not less than fifteen million dollars (\$15,000,000) (or has made Post '60s payments of not less than six million dollars (\$6,000,000)) during the three (3) year period beginning January 1, 1994 and ending on December 31, 1996, or in any subsequent three (3) consecutive year period, or (ii) to any of its related or affiliated entities.

(g) In lieu of making a deposit as required above, a signatory producer may obtain and provide to the IATSE a letter of guarantee from any commercial financial institution or from a Producer, or its related or affiliated entities, that meets the requirements of subparagraph (f) above, stating that it unconditionally guarantees the fulfillment of payroll obligations and benefit contributions due employees under this Agreement with respect to a particular motion picture.

(h) In the event that a Producer fails to make a required deposit as set forth herein, the IATSE may direct the covered employees to withhold services from that Producer on the production from which the deposit is sought until the deposit is made or a letter of guarantee is provided as set forth in subparagraph (g) above.

## **49. DIVERSITY, EQUITY AND INCLUSION**

(a) Statement of Commitment. Acknowledging the critical importance of diversity, equity and inclusion in the entertainment industry, Producers and the Union mutually reaffirm their commitment to make good faith efforts to increase employment opportunities for individuals from "underrepresented populations" in order to foster a more inclusive, equitable and diverse workforce in the motion picture industry. Historically, "underrepresented populations" have traditionally been defined as women, racial and ethnic minorities, LGBTQIA, persons with a disability and other protected categories; however, underrepresented classifications may vary per craft.

In furtherance of this commitment, Producers, in partnership with the Union, seek to create one or more diversity, equity and inclusion initiatives that are designed to enhance employment opportunities, as well as equip participants with the requisite knowledge, skills and credentials to work successfully in the motion picture crafts.

(b) Self-Identification Data. During the 2021 negotiations, the parties discussed the efforts that have been made by the Producers and the Local Unions to obtain information about the personal characteristics of their employees and membership through voluntary self-identification. The IATSE, along with the Local Unions, and the Producers recognize that obtaining such information is useful in expanding access to employment opportunities for under-represented groups and for tracking the success of their efforts to diversify the workforce. To that end, the IATSE and the Local Unions agree to encourage their members to voluntarily self-identify when requested to do so by either a Local Union or a Producer, including when members are completing new membership paperwork for a Local Union or start paperwork for a Producer. The IATSE and the Local Unions further agree to share with the AMPTP any diversity statistics that they currently possess or develop in the future.

(c) Training Program Opportunities. The joint labor-management Diversity, Equity and Inclusion Task Force established by the Sideletter re Diversity, Equity and Inclusion shall form a subcommittee, consisting of IATSE representatives and Producer representatives (hereafter "committee"), to develop and oversee ongoing program(s) for on-the-job training within the motion picture industry in the various job classifications covered by the Videotape Agreement. The types of training programs established may vary depending on the experience of the candidates and the requirements of the classification for which the training is provided, and may take into consideration training programs already in existence. The goal of the committee is to greatly expand training program opportunities to enhance employment

for individuals who are under-represented in this industry. The committee shall meet prior to December 18, 2021.

(1) Working Internship Program. It is expected that all Local Unions with roster classifications will participate in the following working internship program for entry level rostered classifications, which will operate in addition to existing training programs.

(i) Outreach. The committee will identify and coordinate with various established local community groups, along with the Producers' studio departments involved in recruitment and any other appropriate employment resources, for the purpose of identifying candidates for training programs from under-served communities and/or currently under-represented groups, taking into consideration local hiring demographics. Producer may request the resumes of candidates and may separately interview them before placement with the company. Each Producer may select from among these candidates (or from other sources) to fill working intern assignments on that company's productions. Producer shall consult and work cooperatively with the Union should it decide to select candidates from a third-party source not previously identified by the committee.

Individuals enrolled in existing Local Union training programs, training programs through vocational or educational institutions such as Hollywood CPR and LA Trade Tech (and other mutually agreed-upon sources) or individuals identified by Producer or the Union, will continue to be candidates eligible to participate in working intern assignments with Producers or other training in conjunction with such programs.

(ii) The training program(s) will include pre-training by community organizations and/or others, such as pre-training to teach set protocol, use of equipment, department information, call sheets, safety and other information. All working interns shall be required to take CSATF Safety Training, HP1 and A training before commencing work, which may be accessed through CSATF and IATTF.

(iii) The Local Union(s) commit to support working interns prior to and/or during the working intern's assignment.

(iv) Recognizing the value of a mutual commitment to the success of the working intern, Producers agree that working intern(s) will be assigned to a Department in consultation with and with the support of the Department Head (or other appropriate bargaining unit personnel in the absence of a Department Head). The IATSE and the Local Unions agree to encourage their members to participate in and support the working intern program(s). Once a working intern is placed within a Department, the Department Head and other appropriate

bargaining unit personnel shall assist in mentoring, training and developing the working intern, and other crew members likewise shall facilitate opportunities for the working intern to learn.

(v) Subject to subparagraph (iv) above, and after the working intern completes any pre-training and/or craft orientation, the Producer shall assign the working intern to a production. The working intern may be assigned work on different productions, including productions of entities related to or affiliated with the Producer. During the assignment, the working intern may learn and perform bargaining unit work within an otherwise fully staffed department. Working interns in this capacity will not displace any crew members working under the terms of the applicable IATSE collective bargaining agreement and will be an additional position in the department. By way of example, if a particular IATSE Local 80-represented grip crew is customarily staffed with four grips, that crew will continue to be staffed with four regular full-time grips and a working intern may be assigned to work with them.

(vi) During their assignments, working interns must complete a specified number of days (which need not be consecutive) to the satisfaction of the Producer to qualify to work under the minimum rates, terms and conditions of the Videotape Agreement for the roster classification for which they have gained working intern experience. The committee shall determine the minimum number of days necessary for working interns (other than individuals participating in a vocational/educational training program described in subparagraph (2) below) to qualify for such treatment, which shall be no less than thirty (30) and no more than sixty (60) within a twelve (12) consecutive month period. The Producer may determine, in consultation with the Department Head or other appropriate personnel, that additional training is warranted and appropriate. It is understood that the foregoing applies without limitation to the following:

- (A) Local 44 Prop Maker or Property Person classifications;
- (B) Local 80 Grip and Crafts Service Person classifications;
- (C) Local 728 Entry Level classification;
- (D) Local 729 Entry Level Painter classification;
- (E) Local 600 Film Loader classification;
- (F) Local 695 Utility Sound Technician Entry Level (Y-7a) and Video Assist (Y-7) classifications;

(G) Local 705 classifications; and

(H) Local 871 Script Supervisor classification.

Additionally, the remaining Local Unions with roster classifications (Local 700, Local 706 and Local 800) will meet with the committee to determine the minimum number of days necessary for working interns to qualify to work under the minimum rates, terms and conditions of the Videotape Agreement for the roster classification for which they have gained working intern experience (other than individuals participating in a vocational/educational training program described in subparagraph (2) below).

(vii) Producer shall notify CSATF once an individual has completed the working internship to the satisfaction of the Producer. To comply with its commitment set forth in subparagraph (viii) below, the Producer may then assign the individual to work under the minimum rates, terms and conditions of the particular IATSE Local Agreement for which they have gained working intern experience, notwithstanding the availability of eligible individuals from the Industry Experience Roster ("IER"). The individual may be assigned in the same department in which the individual had been working or on another production or in another assignment. The individual will be assigned as a member of the regular crew of the department but will not bump an established member of the regular crew or the department. In the event of a layoff of the regular crew for lack of work, the individual shall be laid off before a rostered member of the regular crew.

(viii) The Producer commits to offer employment to individuals who completed its working internship program to its satisfaction and who continue to perform to the satisfaction of the Producer to enable them, within a twelve (12) consecutive month period following completion of the working internship, to fulfill the roster placement requirements of thirty (30) days of work (which need not be consecutive) in the classification for which they have gained working intern experience, on a production that would qualify for roster placement. The Producer may fulfill its commitment by offering the individual employment in an open position in the same department in which the individual had been working, on the same or to another production or another assignment for the Producer or for an entity related to or affiliated with the Producer. The Producer's commitment does not apply to an individual who fails to perform to the satisfaction of the Producer or who rejects an offer of employment from the Producer.

The individual must meet the other requirements of the Videotape Agreement concerning union security and safety, harassment prevention and other training prerequisites for roster status, if not completed already, in order to be placed on the IER.

(2) The parties reaffirm their commitment to seek under-represented individuals for on-the-job training through Hollywood CPR and to expand such programs to other mutually agreed-upon vocational or educational institutions or organizations. Individuals selected for training from such programs shall have the length of the working intern assignment determined by the requirements of the vocational/educational training program. Upon satisfactory completion of the vocational/educational training program, the individuals are immediately eligible to apply for placement on the IER, provided that the individual fulfills the other requirements for roster placement (such as applicable safety, harassment prevention and other training prerequisites).

(3) CSATF shall keep a publicly available record of individuals who successfully completed the training programs as well as a record of those who thereafter have secured roster status. CSATF will share these records with IATTF.

(4) *[Funding/cost-sharing of the training program(s) to be determined.]*

(5) The parties agree that the foregoing training program(s) (and any other training programs developed by the committee) is (are) not the only training program(s) permitted under this Agreement; rather, the parties may mutually agree to additional training program(s) on a Producer-by-Producer basis with the same goals and roster placement provisions. Any existing Union-Producer training program covering the job classifications covered under the Videotape Agreement may continue.

(6) In connection with the agreed-upon training programs, the bargaining parties agree to make conforming changes to the preference of employment and seniority provisions of the Videotape Agreement, as may be required, to provide that individuals may participate in an agreed-upon training program as outlined above and are eligible upon completion of such program for placement on the applicable Industry Experience Roster after successful completion of the requisite safety, harassment prevention and other training necessary for roster placement and/or status.

(7) The committee shall discuss developing training program(s) for under-represented groups or under-served communities for non-rostered positions under the Videotape Agreement.

(8) The parties agree to create a joint mentorship program to foster connections between mentors and individuals from under-represented groups or under-served communities entering the industry workforce through the programs described in this provision with the

goal of expanding access to those individual's opportunities for employment in the industry.

(d) Centralized Off-Roster Hiring. The parties agree to develop a process to centralize off-roster hiring of individuals from under-represented groups or under-served communities when the roster is exhausted with a target date for implementation of no later than January 1, 2022.

The centralized process should include the following elements: (1) development of a centralized resource accessible to both the Local Unions that provide dispatch or referral services and the Producers to identify and facilitate the hiring of individuals from under-represented groups and under-served communities, including those who have not yet met, but are on their way to meeting, the requisite days of work experience to join the applicable Industry Experience Roster; (2) a commitment by the Local Unions that provide dispatch or referral services to dispatch or refer exclusively from a list of candidates provided by the centralized resource when the roster classification is exhausted; (3) a commitment by the Local Unions that provide dispatch or referral services to track the hiring of those individuals and report hires to the centralized resource for Producers to access; and (4) good faith efforts by Producers to consider the off-roster hiring of individuals from under-represented groups. Producer shall retain the right to select from the centralized resource or elsewhere.

(e) Prior Experience Placement. In recognition of the parties' desire to take more immediate 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:

(1) Producers may hire non-rostered 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 in a rostered classification under the Videotape 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 Crewvie, Array Crew or other agreed-upon resources to determine an individual's experience. Days worked by such an individual count towards roster placement. When identifying persons who qualify as Prior-Experienced Individuals, Producers shall consider persons recommended by Local Unions.

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

Experienced Individuals shall be required to take CSATF Safety, HP1 and A training at a minimum before commencing work.

(3) Provided that at least one rostered individual is hired in each department, the maximum number of Prior-Experienced Individuals hired on a production at any given time shall be limited to one (1) in each of the following departments: Camera; Construction/Special Effects; Costume; Crafts Service; First Aid; Grip; Hair; Make-up; Paint; Post-Production; Script Supervisor; Set Lighting; Sound/Video Assist; Studio Teacher/Welfare Worker; Art Department; and Props/Set Dressing/Set Decorating.

The applicable Local Union may agree to increase the foregoing numbers consistent with the parties' intention to increase access to employment opportunities in this industry.

## **50. BEREAVEMENT LEAVE**

In the event of the death of a "family member"<sup>13</sup> 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.

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<sup>13</sup> "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.

**51. SPECIAL CONDITIONS FOR ONE-HALF HOUR AND ONE-HOUR PILOTS AND ONE-HOUR NON-PRIME TIME DRAMATIC EPISODIC TELEVISION SERIES**

This Article 51 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, the Production of Which Commences On or After October 1, 1993" in the 2021 Videotape Agreement (the "2021 One-Hour Sideletter"), as modified by the parties during the 2024 negotiations for a successor agreement to such Videotape Agreement.

(a) The special conditions set forth in this Article 51 apply to pre-production and production of one-half hour and one hour pilots and one-hour non-prime time dramatic episodic television series, the production of which commences on or after October 1, 1993, which are covered by the Videotape Agreement and committed to be produced in Los Angeles.

(b) One-Half Hour and One-Hour Pilots and Seasons of One-Hour Non-Prime Time Dramatic Episodic Television Series Commencing Principal Photography Prior to September 29, 2024:

The special conditions applicable to one-half hour or one-hour pilots commencing principal photography prior to September 29, 2024 and to seasons of one-hour non-prime time dramatic episodic television series commencing principal photography prior to September 29, 2024 shall be as set forth in the 2021 One-Hour Sideletter, except that:

(1) the wage rates for one-half hour and one-hour pilots (other than one-half hour single camera prime time dramatic pilots) and the first two (2) production seasons of any one-hour non-prime time dramatic episodic television series shall be as set forth in the wage schedules of this Agreement entitled "One-Year Lag Rates" (see Articles 15(a)(1)(iii), 15(a)(2)(iii), 15(b)(1)(i)(C), 15(b)(1)(ii)(C), 15(b)(2)(i)(C) and 15(b)(2)(ii)(C)); for subsequent production seasons of any one-hour non-prime time dramatic episodic television series, the wage rates set forth in this Agreement shall apply (see Articles 15(a)(1)(i) and 15(a)(2)(i)); and

(2) the wage rates for one-half hour single camera prime time dramatic pilots shall be as set forth in the wage schedules of the 2024 West Coast Studio Local Agreements entitled "One-Year Lag Rates."

All terms and conditions other than those special conditions set forth in the 2021 One-Hour Sideletter<sup>14</sup> shall be as provided in the 2024 Videotape Agreement.

(c) One-Half Hour and One-Hour Pilots and Seasons of One-Hour Non-Prime Time Dramatic Episodic Television Series Commencing Principal Photography on or after September 29, 2024:

The following special conditions are applicable to one-half hour and one-hour pilots commencing principal photography on or after September 29, 2024 and to seasons of one-hour non-prime time dramatic episodic television series commencing principal photography on or after September 29, 2024. (For clarity, this subparagraph (c) shall not apply to one-half hour single camera prime time dramatic pilots commencing principal photography on or after September 29, 2024. The wage rates and other terms and conditions for such pilots shall be as set forth in the 2024 Basic Agreement and West Coast Studio Local Agreements.)

(1) Wages – The wage rates for one-half hour and one-hour pilots and the first two (2) production seasons of any one-hour non-prime time dramatic episodic television series shall be as set forth in the wage schedules of this Agreement entitled "3% Discount Rates" (see Articles 15(a)(1)(ii), 15(a)(2)(ii), 15(b)(1)(i)(B), 15(b)(1)(ii)(B), 15(b)(2)(i)(B) and 15(b)(2)(ii)(B)); for subsequent production seasons of any one-hour non-prime time dramatic episodic television series, the wage rates set forth in this Agreement shall apply (see Articles 15(a)(1)(i) and 15(a)(2)(i)).

(2) Vacation – No vacation pay shall be payable for a pilot 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 this Agreement; thereafter, the vacation provisions in this Agreement shall apply.

(3) Holidays Not Worked – No unworked holiday pay shall be payable for a pilot 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 this Agreement; thereafter, the unworked holiday provisions in this Agreement 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.

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<sup>14</sup> 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.

(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 this Agreement; 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 "zone location," as described in this Agreement, 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 this Agreement. Secured parking will be provided at such locations in accordance with this Agreement.

(7) Interchange – Producer may interchange employees as provided in this Agreement.

**52. SPECIAL CONDITIONS FOR ONE-HALF HOUR SINGLE CAMERA DRAMATIC TELEVISION SERIES AND NON-DRAMATIC SERIES OF ANY LENGTH, THE PRODUCTION OF WHICH COMMENCES ON OR AFTER OCTOBER 1, 2006**

This Article 52 incorporates the terms and conditions of the Sideletter re: "Special Conditions for New One-Half Hour Single Camera Dramatic Television Series and Non-Dramatic Series of Any Length, the Production of Which Commences On or After October 1, 2006" in the 2021 Videotape Agreement (the 2021 "One-Half Hour Single Camera Dramatic Television Series and Non-Dramatic Series Sideletter"), as modified by the parties during the 2024 negotiations for a successor agreement to such Videotape Agreement.

(a) The special conditions set forth in this Article 52 apply to pre-production and production of one-half hour single camera dramatic television series, which are committed to be produced in Los Angeles, and non-dramatic series of any length, which are committed to be produced in the United States, the production of which dramatic or non-dramatic series commences on or after October 1, 2006.

(b) Seasons of One-Half Hour Single Camera Dramatic Television Series and Seasons of Non-Dramatic Series of Any Length Commencing Principal Photography Prior to September 29, 2024:

The special conditions applicable to seasons of one-half hour single camera dramatic television series commencing principal photography prior to September 29, 2024 and to seasons of non-dramatic series of any length commencing principal photography prior to September 29, 2024 shall be as set forth in the 2021 One-Half Hour Single Camera Dramatic Television Series and Non-Dramatic Series Sideletter, except that:

(1) the wages rates for the first two (2) production seasons of any such series (other than a one-half hour single camera prime time dramatic television series recorded digitally) shall be as set forth in the wage schedules of this Agreement entitled "One-Year Lag Rates" (see Articles 15(a)(1)(iii), 15(a)(2)(iii), 15(b)(1)(i)(C), 15(b)(1)(ii)(C), 15(b)(2)(i)(C) and 15(b)(2)(ii)(C)); for subsequent seasons of any such series, the wage rates set forth in this Agreement shall apply (see Articles 15(a)(1)(i), 15(a)(2)(i), 15(b)(1)(i)(A), 15(b)(1)(ii)(A), 15(b)(2)(i)(A) and 15(b)(2)(ii)(A));

(2) the wage rates for the first two (2) production seasons of any recorded digitally one-half hour single camera prime time dramatic television series shall be as set forth in the wage schedules of the 2024 West Coast Studio Local Agreements entitled "One-Year Lag Rates"; and for subsequent seasons of any recorded digitally one-half hour single camera prime time dramatic television series, the wages set forth in the 2024 West Coast Studio Local Agreements shall apply.

All terms and conditions other than those special conditions set forth in the 2021 One-Half Hour Single Camera Dramatic Television Series and Non-Dramatic Series Sideletter<sup>15</sup> shall be as provided in the 2024 Videotape Agreement.

(c) Seasons of One-Half Hour Single Camera Dramatic Television Series and Seasons of Non-Dramatic Series of Any Length Commencing Principal Photography on or after September 29, 2024:

The following special conditions are applicable to seasons of one-half hour single camera non-prime time dramatic television series commencing principal photography on or after September 29, 2024 and non-dramatic series of any length commencing principal photography on

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<sup>15</sup> The terms and conditions addressed by the 2021 One-Half Hour Single Camera Dramatic Television Series and Non-Dramatic Series Sideletter include vacation pay, pay for holidays worked and not worked, overtime, transportation allowance and interchange.

or after September 29, 2024. (For clarity, this subparagraph (c) shall not apply to seasons of digitally recorded one-half hour single camera prime time dramatic television series commencing principal photography on or after September 29, 2024. The wage rates and other terms and conditions for such seasons of series shall be as set forth in the 2024 Basic Agreement and West Coast Studio Local Agreements.)

(1) Wages – The wage rates for the first two (2) production seasons of any such series shall be as set forth in the wage schedules of this Agreement entitled "3% Discount Rates" (see Articles 15(a)(1)(ii), 15(a)(2)(ii), 15(b)(1)(i)(B), 15(b)(1)(ii)(B), 15(b)(2)(i)(B) and 15(b)(2)(ii)(B)); for subsequent seasons of any such series, the wage rates set forth in this Agreement shall apply (see Articles 15(a)(1)(i), 15(a)(2)(i), 15(b)(1)(i)(A), 15(b)(1)(ii)(A), 15(b)(2)(i)(A) and 15(b)(2)(ii)(A)).

(2) Vacation – No vacation shall be payable for the pilot and the first year of any such series; in the second year of the series, vacation will be payable at one-half of the applicable percentage in this Agreement; thereafter, the vacation provisions in this Agreement shall apply.

(3) Holidays Not Worked – No unworked holiday pay shall be payable for the pilot 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 this Agreement; thereafter, the unworked holiday provisions in this Agreement shall apply.

(4) Holidays Worked – Each employee working on a holiday shall be paid a minimum of eight (8) hours at double time for any 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) hours, except as otherwise provided in this Agreement; 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 "zone location," as described in this Agreement, 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 this Agreement. The IATSE will not unreasonably refuse a request from the Producer that employees report

to a location which is a reasonable distance beyond the thirty (30) mile zone described in this Agreement. Secured parking will be provided at such locations in accordance with this Agreement.

(7) Interchange – Producer may interchange employees as provided in this Agreement.

If the Producer discontinues production in Los Angeles County of any dramatic series covered under this Article 52 and commences production of said dramatic series outside Los Angeles County, or if Producer discontinues production in the United States of any non-dramatic series covered under this Article 52 and commences production of said non-dramatic series outside the United States, then the Producer shall be responsible for adjusting the wages of all employees who were heretofore employed on the series under the terms and conditions of this Article 52 to the otherwise applicable wage rates in this Agreement and such employees will be paid the full holiday and vacation percentage benefit, retroactive to the first day of each employee's employment on the series.

### **53. PRODUCTIONS MADE FOR NEW MEDIA**

This Article 53 incorporates the terms and conditions of the Sideletter re: "Productions Made for New Media" in the 2021 Videotape Agreement (the "2021 New Media Sideletter"), as modified by the parties during the 2024 negotiations for a successor agreement to such Videotape Agreement.

This Article 53 sets forth the terms and conditions applicable to the production of entertainment motion pictures of the type that have traditionally been covered under the Videotape Agreement 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 Media").<sup>16, 17</sup> With respect to such productions intended for initial use in New Media,<sup>18</sup> the parties agree as follows:

(a) Recognition

The Producer recognizes the IATSE as the exclusive bargaining representative of employees employed in the job classifications covered by, and within the geographic scope of, the Videotape Agreement on entertainment motion pictures of the type traditionally covered under that 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.

(b) 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 subparagraph (d) below, shall apply.

An "Experimental New Media Production" is defined as any Original New Media Production covered by and subject to the terms of this Article 53: (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

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<sup>16</sup> This Article applies to the production of certain types of programs intended for initial 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.

<sup>17</sup> The reference in this Article to "entertainment motion pictures of the type that have traditionally been covered under the Videotape Agreement" shall be deemed to include electronic digital recordings of non-dramatic productions and non-prime time dramatic productions produced under the 2012 Supplemental Digital Production Agreement ("SDPA") or any predecessor SDPA.

<sup>18</sup> The 2024 Basic Agreement and the Paragraph entitled "Productions Made for New Media" in the 2024 West Coast Studio Local Agreements applies to one-half hour dramatic productions of the type traditionally considered "prime time" if produced for television.

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 Videotape Agreement or the West Coast Studio Local Agreement covering that classification, or on New Media Productions covered under this Article 53 or the corresponding Paragraph in the West Coast Studio Local Agreements.<sup>19</sup> 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 such agreement.<sup>19</sup> 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 Article 53, but subsequently employs four (4) or more employees on the production in classifications covered by, and within the geographic scope of, an industry-wide collective bargaining

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<sup>19</sup> 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.

agreement which meets the description in the first sentence of the second paragraph of this subparagraph (b), and such employees meet the description in either the second or third sentence of the second paragraph of this subparagraph (b), and are not excluded pursuant to the fourth sentence of said paragraph, but including at least one employee covered under this Article 53, then said production shall automatically be 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 recording of production.

(c) Terms and Conditions of Employment on Certain Derivative New Media Productions<sup>20</sup>

A "Derivative New Media Production" is a scripted dramatic production made for New Media based on an existing scripted dramatic television motion picture covered by the Videotape Agreement that was produced for "traditional" media – *e.g.*, a free television, basic cable or pay television motion picture ("the source production").

Employees may be employed by Producer and assigned to a Derivative New Media Production as part of their regular workday on the source production. The work for the Derivative New Media 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 the employee and the Producer, except for those provisions identified in subparagraph (e) below which shall be automatically applicable to employees.

A production made for New Media that is based on an existing non-dramatic entertainment television motion picture covered

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<sup>20</sup> This subparagraph (c) applies to "Derivative New Media Production" 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 or because the program is less than 20 minutes in length).

by the Videotape Agreement shall not be considered a "Derivative New Media Production."

(d) Terms and Conditions of Employment on Certain Original New Media Productions<sup>21</sup>

(1) Terms and conditions of employment on an Experimental New Media Production that the Producer has elected to cover under this Article 53 or 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's budget falls below the requisite budget threshold, 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 subparagraph (e) below which shall be automatically applicable to employees.

(2) (i) Low Budget SVOD Programs

(A) The terms and conditions set forth in this subparagraph (d)(2)(i) are applicable only to programs commencing principal photography on or after September 29, 2024 (or, in the case of a season of a series, the first episode of which commences principal photography on or after September 29, 2024).

Any program that would otherwise qualify as a "Low Budget SVOD Program" within the meaning of this subparagraph (d)(2)(i), which commences principal photography prior to September 29, 2024 (or, in the case of a season of a series, the first episode of which commences principal photography prior to September 29, 2024), shall be subject to subparagraph (d)(1) above.

(B) Low Budget SVOD Programs Defined

The terms and conditions set forth in subparagraph (d)(2)(i)(C) of this Article 53 shall be applicable only to covered original, live action dramatic new media productions (other than

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<sup>21</sup> This subparagraph (d) applies to the following Original New Media Productions:

- (1) Experimental New Media Productions that the Producer has elected to cover under this subparagraph (d);
- (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's budget falls below the requisite budget threshold, because it 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).

an "Experimental New Media Production") of the type traditionally covered by this Agreement<sup>22</sup> made for initial exhibition on a subscription video-on-demand consumer pay platform which meet the following criteria (hereinafter "Low Budget SVOD Programs"):

<b>Length of Program as Initially Exhibited*</b>	<b>"Low Budget" Threshold</b>
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 of the type traditionally covered by this Agreement 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 subparagraph (d)(2) and, instead, are subject to subparagraph (d)(1), regardless of their budgets.

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<sup>22</sup> This subparagraph (d)(2)(i) applies to digitally recorded Low Budget SVOD Programs (as described herein) of the type which, if produced for television, would be considered "non-prime time," such as *Saved by the Bell*.

(C) Terms and Conditions

The terms and conditions applicable to a Low Budget SVOD Program shall be as provided in this Agreement, except that:

(I) Employees employed on a Low Budget SVOD Program commencing principal photography on or after September 29, 2024 shall be paid at the following rates:

1) For Daily Employees:

IATSE Videotape Electronics Supplemental Basic Agreement Low-Budget SVOD Programs [12.5% Discount Effective 9/29/24]	DAILY (daily basis) Minimum Call - 8 hours		
	9/29/24 - 9/27/25	9/28/25 - 10/3/26	10/4/26 - 9/30/27
a. <u>Technical Department</u> <sup>1</sup>			
Supervisors	\$552	\$574	\$594
Technical Directors	552	574	594
Editors	541	563	583
Audio Mixers	541	563	583
Directors of Photography	541	563	583
Video Camerapersons	483	502	520
Digital Imaging Technician	606	630	652
Video Controller (Shader)	483	502	520
Camera Utility Person	458	476	493
Digital Utility Person	319	332	343
Videotape Operators	366	381	394
Entry Level Videotape Operators <sup>2</sup>	264	275	284
Other Technical Department Persons <sup>3</sup>	483	502	520
b. <u>Stagecraft Department</u> <sup>4</sup>			
Chiefs	419	436	451
Other Stagecraft Department Persons <sup>5</sup>	348	362	375
c. Script Supervisors	356	370	383
d. Make-Up Artists	431	448	464
e. Hair Stylists	376	391	405
f. Costumers <sup>6</sup>	349	363	376
g. Art Directors (On Call)	--	--	--
h. Set Decorators (On Call)	459	477	494
i. Scenic Artists	419	436	451

<sup>1</sup> Rates apply only to post-production employees employed on dramatic programs made for New Media of the type which, if produced for television, would be considered "non-prime time," such as *Saved by the Bell*.

2 New hires in the Videotape Operator classification (entry level personnel) shall be eligible for the higher rate after one (1) year of service in the entry level classification.

3 It is understood that "Audience Switchers" employed under this Agreement are to be paid at the "Other Technical Department Persons" rate.

4 A Stagecraft Department employee assigned to operate a camera crane, camera dolly, dimmer board or special effects work shall receive an additional sixty-five cents (\$0.65) per hour.

A Stagecraft Department employee assigned to work four (4) or more hours of the workday in an aerial lift used as a lighting platform, which lift is at a height of at least thirty-five (35) feet, shall receive an additional sixty-five cents (\$0.65) per hour. The Producer will provide an appropriate fire extinguisher when an aerial lift is used as a lighting platform.

A licensed powderman performing licensed powder work shall receive a bonus of twenty dollars (\$20.00) per shift.

When a Stagecraft Department employee is assigned to operate a camera crane, crab dolly, dimmer board or to do special effects work which is non-routine or which requires special expertise, such employee shall be selected from among the appropriate rosters having the personnel with the required expertise. Such roster selection shall not restrict the right of interchangeability of such employees with "other stagecraft persons."

5 It is understood that crafts service personnel and teleprompter operators employed under this Agreement are to be treated and paid as "Other Stagecraft Department Persons."

6 When more than three (3) costumers are employed by Producer on a prime time dramatic program recorded on videotape, one shall be designated as the Supervising Costumer and shall be paid at the rate of \$46.66 per hour effective September 29, 2024 to and including September 27, 2025 (\$48.52 per hour effective September 28, 2025 to and including October 3, 2026; and \$50.22 per hour effective October 4, 2026 to and including September 30, 2027) when employed on a daily basis, based upon an eight (8) hour guarantee.

2) For Weekly Employees:

IATSE Videotape Electronics Supplemental Basic Agreement Low-Budget SVOD Programs [12.5% Discount Effective 9/29/24]	WEEKLY Minimum Call - 8 hours; 5 consecutive days		
	9/29/24 - 9/27/25	9/28/25 - 10/3/26	10/4/26 - 9/30/27
c. <u>Technical Department</u> <sup>1</sup>			
Supervisors	\$2,505	\$2,606	\$2,697
Technical Directors	2,505	2,606	2,697
Editors	2,465	2,564	2,654
Audio Mixers	2,465	2,564	2,654
Directors of Photography	2,465	2,564	2,654
Video Camerapersons	2,238	2,328	2,409
Digital Imaging Technician	2,774	2,885	2,986
Video Controller (Shader)	2,238	2,328	2,409
Camera Utility Person	2,059	2,141	2,216
Videotape Operators	1,706	1,775	1,837
Entry Level Videotape Operators <sup>2</sup>	1,239	1,289	1,334
Other Technical Department Persons <sup>3</sup>	2,238	2,328	2,409
d. <u>Stagecraft Department</u> <sup>4</sup>			
Chiefs	1,937	2,015	2,086
Other Stagecraft Department Persons <sup>5</sup>	1,584	1,647	1,705
c. Script Supervisors	1,645	1,711	1,770
d. Make-Up Artists	1,940	2,018	2,089
e. Hair Stylists	1,704	1,772	1,834
f. Costumers <sup>6</sup>	1,602	1,666	1,725
g. Art Directors (On Call)	3,476	3,615	3,742
h. Set Decorators (On Call)	2,112	2,197	2,274
i. Scenic Artists	1,821	1,894	1,960

<sup>1</sup> Rates apply only to post-production employees employed on dramatic programs made for New Media of the type which, if produced for television, would be considered "non-prime time," such as *Saved by the Bell*.

<sup>2</sup> New hires in the Videotape Operator classification (entry level personnel) shall be eligible for the higher rate after one (1) year of service in the entry level classification.

<sup>3</sup> It is understood that "Audience Switchers" employed under this Agreement are to be paid at the "Other Technical Department Persons" rate.

<sup>4</sup> A Stagecraft Department employee assigned to operate a camera crane, camera dolly, dimmer board or special effects work shall receive an additional sixty-five cents (\$0.65) per hour.

A Stagecraft Department employee assigned to work four (4) or more hours of the workday in an aerial lift used as a lighting platform, which lift is at a height of at least thirty-five (35) feet, shall receive an additional sixty-five cents (\$0.65) per hour. The Producer will provide an appropriate fire extinguisher when an aerial lift is used as a lighting platform.

A licensed powderman performing licensed powder work shall receive a bonus of twenty dollars (\$20.00) per shift.

When a Stagecraft Department employee is assigned to operate a camera crane, crab dolly, dimmer board or to do special effects work which is non-routine or which requires special expertise, such employee shall be selected from among the appropriate rosters having the personnel with the required expertise. Such roster selection shall not restrict the right of interchangeability of such employees with "other stagecraft persons."

- 5 It is understood that crafts service personnel and teleprompter operators employed under this Agreement are to be treated and paid as "Other Stagecraft Department Persons."
- 6 When more than three (3) costumers are employed by Producer on a prime time dramatic program recorded on videotape, one shall be designated as the Supervising Costumer and shall be paid at the rate of \$44.70 per hour effective September 29, 2024 to and including September 27, 2025 (\$46.48 per hour effective September 28, 2025 to and including October 3, 2026; and \$48.11 per hour effective October 4, 2026 to and including September 30, 2027) when employed on a weekly basis, based upon a forty (40) hour guarantee.

(II) 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 this Agreement; double time, when applicable, shall be paid after twelve (12) work hours; triple time, when applicable, shall be paid after fifteen (15) elapsed hours. Overtime pay for weekly employees shall be based on one-fortieth (1/40) of the weekly rate;

(III) The time for breaking for the meal period may be extended by up to one-half hour beyond the time specified in this Agreement 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;

(IV) 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;

(V) Producer will not be required to pay the percentage of salaries as vacation pay; and

(VI) With respect to employees reporting to a "zone location," as described in this Agreement, 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 this Agreement. Secured parking will be provided at such locations in accordance with this Agreement.

(VII) 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.

(VIII) 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 53.

(ii) Mid-Budget SVOD Programs

(A) The terms and conditions set forth in this subparagraph (d)(2)(ii) shall be applicable prospectively only. They shall not apply to:

(I) any program or series that would otherwise qualify as a "Mid-Budget SVOD Program" within the meaning of this subparagraph (d)(2)(ii), for which the principal recording of the program, in the case of a one-time program, or the principal recording of the first episode, in the case of a series, commenced prior to October 1, 2022; or

(II) any program or series that would otherwise qualify as a "Mid-Budget SVOD Program" within the meaning of this Article 53, for which the principal recording of the program or the first episode of the series commenced after October 1, 2022, if such program or series was produced pursuant to the terms of a bona fide license agreement with fixed and definite terms entered into by the Producer prior to October 1, 2022.

However, if such license agreement is entered into subject to conditions precedent, then all such conditions must be satisfied prior to October 1, 2022. (Programs or series described in subparagraphs (d)(2)(ii)(A)(I) or (II) above are hereinafter referred to as "Legacy" Mid-Budget SVOD programs or series.)

Any program or series described in subparagraphs (d)(2)(ii)(A)(I) or (II) above shall be subject to subparagraph (d)(1) of this Article 53. However, with respect to any such program or series described in subparagraphs (d)(2)(ii)(A)(I) or (II) above, if the licensee orders additional programs or episodes pursuant to the terms of the license agreement on or after October 1, 2019 and the Producer has the right to negotiate with respect to the material terms and conditions of the license for the additional programs or episodes, then such additional programs or episodes shall be subject to this subparagraph (d)(2).<sup>23</sup>

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<sup>23</sup> In the event that Producer asserts that a program or series is grandfathered under the provisions of the second paragraph of subparagraph (d)(2)(ii)(A) above, a limited number of representatives of the IATSE, subject to the execution of a confidentiality agreement satisfactory in form to Producer, may inspect those portions of the license agreement that are relevant to determine whether the Producer had the right to renegotiate with respect to the material terms and conditions of the license for the additional programs or episodes. 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.

Notwithstanding the foregoing, the Producer shall not reduce the terms and conditions of employment previously provided to IATSE-represented employees on programs or series covered by subparagraphs (d)(2)(ii)(A)(I) or (II) above.

A program or first episode, in the case of a series, commencing principal photography on or after September 29, 2024 shall not qualify as a "Legacy" Mid-Budget SVOD Program. Any such program or new season of series or mini-series shall be subject to this subparagraph (d)(2)(ii).

(B) Mid-Budget SVOD Programs Defined

The terms and conditions set forth in subparagraph (d)(2)(ii)(C) of this Article 53 shall be applicable only to original, live action dramatic new media productions of the type traditionally covered by this Agreement<sup>24</sup> made for initial exhibition on a subscription video-on-demand consumer pay platform which meet the following criteria (hereinafter "Mid-Budget SVOD Programs"):

<b>Length of Program as Initially Exhibited*</b>	<b>"Mid-Budget" Threshold</b>
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 of the type traditionally covered by this Agreement 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 subparagraph (d)(2)(ii), and, instead, are subject to subparagraph (d)(1) of this Article 53, regardless of their budgets.

(C) Terms and Conditions

(I) The terms and conditions applicable to a Mid-Budget SVOD Program, which commences principal photography prior to September 29, 2024 (or, in the case of a season of a series, the first episode of which commences principal photography prior

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<sup>24</sup> Subparagraph D.(2) of this Article 53 applies to digitally recorded Mid-Budget SVOD Programs (as described herein) of the type which, if produced for television, would be considered "non-prime time," such as *Saved by the Bell*.

to September 29, 2024), shall be as provided in Paragraph D.(2) of the 2021 New Media Sideletter.

(II) The terms and conditions applicable to a Mid-Budget SVOD Program, which commences principal photography on or after September 29, 2024 (or, in the case of a season of a series, the first episode of which commences principal photography on or after September 29, 2024), shall be as provided in this Agreement, except that:

1) Employees employed on a Mid-Budget SVOD Program shall be paid at the wage rates set forth in Article 53(d)(2)(i)(C)(I) above.

2) 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 this Agreement; double time, when applicable, shall be paid after twelve (12) work hours; triple time, when applicable, shall be paid after fifteen (15) elapsed hours. Overtime pay for weekly employees shall be based on one-fortieth (1/40) of the weekly rate;

3) The time for breaking for the meal period may be extended by up to one-half hour beyond the time specified in this Agreement 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;

4) 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;

5) Producer will not be required to pay the percentage of salaries as vacation pay; and

6) With respect to employees reporting to a "zone location," as described in this Agreement, 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 this Agreement. Secured parking will be provided at such locations in accordance with this Agreement.

7) 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.

8) 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 53.

(e) Other Provisions for Derivative and Original New Media Productions<sup>25</sup>

(1) Union Security

The provisions of Article II, "Union Security," of the 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 Article 53, or for a combined total of thirty (30) workdays on New Media Productions covered under this Article 53 and on motion pictures of the type traditionally covered under this Agreement.

The Union acknowledges and agrees that the obligations set forth in subparagraph (c) of Article II 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 subparagraph (b) above), Producer's only obligation hereunder shall be to make contributions to the Active Health

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<sup>25</sup> The provisions set forth in this subparagraph (e) apply to the following Derivative and Original New Media Productions (*i.e.*, those covered under subparagraphs (c) and (d) 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 Article 53;
- (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's budget falls below the requisite budget threshold, 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).

Fund, as required by Article XII of the Basic Agreement, and to the Retired Employees Fund, as required by Article XIV of the Basic Agreement, on behalf of each employee employed under the terms of this Article 53.

On New Media Productions budgeted at more than \$25,000 per minute (using the same cost elements as described in the third paragraph of subparagraph (b) 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, XIII A and XIV of the Basic Agreement (except that the percentage contribution to the Individual Account Plan shall be as provided in the Videotape 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 this 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 this Agreement, for which the same work, if done on a television motion picture, would qualify for placement on the 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 West Coast Studio 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 Article 53 shall be resolved in accordance with the grievance and arbitration procedure set forth in Article XXXII of the 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 New Media Productions 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) No Other Terms Applicable

Except as expressly provided in this Article 53, no other terms and conditions shall be applicable to employees employed on New Media Productions.

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

The following shall apply only to scripted dramatic productions made for New Media that are covered by and subject to the terms of this Article 53:

(1) Prospective Application

The terms and conditions set forth in this subparagraph (f) shall not apply to any program or series that continues in production on or after October 1, 2021 and was grandfathered, and remains grandfathered, pursuant to subparagraph F.(1)(a) or (b) of the Sideletter re Productions Made for New Media to the 2018 Videotape Agreement.

In addition, the terms and conditions set forth in this subparagraph (f) shall not apply to a High Budget SVOD Program or episodes of a High Budget SVOD series, the principal recording of which commences on or after October 1, 2021 pursuant to a license

agreement entered into prior to October 1, 2021.<sup>26</sup> Paragraph G. of the Sideletter re Productions Made for New Media to the 2018 Videotape Agreement shall apply instead, except that minimum wage and fringe rates shall be subject to the increases negotiated during the 2021 and 2024 negotiations.

Programs or series described in the preceding two paragraphs are hereinafter referred to as "Legacy" High Budget SVOD programs or series. A program or first episode, in the case of a series, commencing principal photography on or after September 29, 2024 shall not qualify as a "Legacy" High Budget SVOD program. Any such program or season of a series shall be subject to this subparagraph (f).

(2) High Budget SVOD Programs Defined

The terms and conditions set forth in subparagraph (f) of this Article 53 shall be applicable only to original and derivative scripted dramatic new media productions of the type traditionally covered by this Agreement<sup>27</sup> 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"):

<b>Length of Program as Initially Exhibited*</b>	<b>"High Budget" Threshold</b>
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 Article 53, regardless of their budgets.

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<sup>26</sup> If the licensee orders additional High Budget SVOD Programs or episodes of a High Budget SVOD series, the principal recording of which will commence on or after October 1, 2021, pursuant to a license agreement entered into prior to October 1, 2021, and the Producer has the right to negotiate with respect to the material terms and conditions of the license for the additional programs or episodes, then the High Budget SVOD Program or episodes of the High Budget SVOD series shall be subject to this Article 53. In the event that Producer asserts that a High Budget SVOD Program is grandfathered under the provisions of the second paragraph of subparagraph (f)(1) above, a limited number of representatives of the IATSE, subject to the execution of a confidentiality agreement satisfactory in form to Producer, may inspect those portions of the license agreement that are relevant to determine whether the Producer had the right to renegotiate with respect to the material terms and conditions of the license for the additional programs or episodes. 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.

<sup>27</sup> Subparagraph (f) of this Article 53 applies to digitally recorded High Budget SVOD Programs (as described herein) of the type which, if produced for television, would be considered "non-prime time," such as *Saved by the Bell*.

(3) Tier 1 and Tier 2 Defined

For purposes of subparagraph (f)(4) below, Tier 1 and Tier 2 shall be defined as follows:

<b>Program Length</b>	<b>Budget Tier</b>
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)

(4) Terms and Conditions<sup>28</sup>

(i) High Budget SVOD Programs and Seasons of High Budget SVOD Series Commencing Principal Photography Prior to September 29, 2024

The terms and conditions applicable to High Budget SVOD Programs and seasons of High Budget SVOD series commencing principal photography prior to September 29, 2024 shall be as follows:

(A) The terms and conditions applicable to a High Budget SVOD Program in Tier 1, as defined in subparagraph (f)(3) above, that are intended for initial exhibition on a subscription video-on-demand consumer pay platform with 20 million or more subscribers in

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<sup>28</sup> 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 Videotape Agreements.

the United States and Canada, regardless of where such High Budget SVOD Program is produced, shall be as provided in this Agreement, for a program produced for free television under this Agreement, except that:

(I) Article 51 of this Agreement ("Special Conditions for One-Half Hour and One-Hour Pilots and One-Hour Non-Prime Time Dramatic Episodic Television Series") shall apply to a scripted dramatic High Budget SVOD pilot or series that is fewer than 66 minutes in length, as if it were a "one-hour pilot" or a "one-hour episodic television series" and regardless of where such High Budget SVOD Program is produced.

(II) Post-production employees employed on a one-time scripted dramatic High Budget SVOD Program, a scripted dramatic High Budget SVOD pilot and the first and second season of a scripted dramatic High Budget SVOD series of the type traditionally covered by this Agreement shall be paid at the wage rates set forth in this Agreement entitled "One-Year Lag Rates" (see Articles 15(a)(1)(iii) and 15(a)(2)(iii)).

(III) 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; golden hours, when applicable, shall be paid for each hour worked after twelve (12) work hours, except that on "bus to" and distant locations, golden hours shall be paid after fourteen (14) elapsed hours.

(B) The terms and conditions applicable to scripted dramatic High Budget SVOD Programs in Tier 2, as defined in subparagraph (f)(3) above, that are intended for initial exhibition on a subscription video-on-demand consumer pay platform with 20 million or more subscribers in the United States and Canada, or to scripted dramatic High Budget SVOD Programs that are intended for initial exhibition on a subscription video-on-demand consumer pay platform with fewer than 20 million subscribers in the United States and Canada, regardless of where such High Budget SVOD Programs are produced, shall be as set forth in Article 55 ("Productions Made for Basic Cable) as if such High Budget SVOD Program were a pilot or episode of a series produced for basic cable under this Agreement, subject to the following modifications:

(I) Post-production employees employed on a one-time scripted dramatic High Budget SVOD Program, a scripted dramatic High Budget SVOD pilot and the first, second and third seasons of a scripted dramatic High Budget SVOD series of the type traditionally covered by the Videotape Agreement shall be paid at the

wage rates set forth in this Agreement entitled "One-Year Lag Rates" (see Articles 15(a)(1)(iii) and 15(a)(2)(iii)).

(II) 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; golden hours, when applicable, shall be paid for each hour worked after twelve (12) work hours, except that on "bus to" and distant locations, golden hours shall be paid after fourteen (14) elapsed hours.

(ii) High Budget SVOD Programs and Seasons of High Budget SVOD Series Commencing Principal Photography on or After September 29, 2024

The terms and conditions applicable to High Budget SVOD Programs and seasons of High Budget SVOD series commencing principal photography on or after September 29, 2024 shall be as follows:

(A) Except as set forth in subparagraph (B) below, the terms and conditions applicable to High Budget SVOD Programs, regardless of where such High Budget SVOD Program is produced, shall be as provided in this Agreement for a program produced for free television under this Agreement, except that:

(I) Article 51 of this Agreement ("Special Conditions for One-Half Hour and One-Hour Pilots and One-Hour Non-Prime Time Dramatic Episodic Television Series") shall apply to a scripted dramatic High Budget SVOD pilot or series that is fewer than 66 minutes in length, as if it were a "one-hour pilot" or a "one-hour episodic television series" and regardless of where such High Budget SVOD Program is produced;

(II) Post-production employees employed on a one-time scripted dramatic High Budget SVOD Program, a scripted dramatic High Budget SVOD pilot and the first and second season of a scripted dramatic High Budget SVOD series of the type traditionally covered by this Agreement shall be paid at the wage rates set forth in this Agreement entitled "3% Discount Rates" (see Articles 15(a)(1)(ii) and 15(a)(2)(ii)); and

(III) 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; 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 triple time, when applicable, shall be paid for each hour worked after fifteen (15) elapsed hours.

(B) This subparagraph (B) applies to scripted dramatic High Budget SVOD pilots or series 66 minutes or more in length and to one-time High Budget SVOD Programs (other than pilots) that are either: (i) in Tier 2 as defined in subparagraph (f)(3) above and intended for initial exhibition on a subscription video-on-demand consumer pay platform with 20 million or more subscribers in the United States and Canada; or (ii) intended for initial exhibition on a subscription video-on-demand consumer pay platform with fewer than 20 million subscribers in the United States and Canada. The terms and conditions for such Programs or series, regardless of where they are produced, shall be as set forth in Article 55 ("Productions Made for Basic Cable) as if such High Budget SVOD Program were a pilot or episode of a series produced for basic cable under this Agreement, subject to the following modifications:

(I) Post-production employees employed on such Budget SVOD Programs, such High Budget SVOD pilots and the first, second and third seasons of such High Budget SVOD series shall be paid at the wage rates set forth in this Agreement entitled "3% Discount Rates" (see Articles 15(a)(1)(ii) and 15(a)(2)(ii)); and

(II) 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; 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 triple time, when applicable, shall be paid for each hour worked after fifteen (15) elapsed hours.

(iii) Preference of employment under the provisions of Article 8 of this Agreement 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.

(iv) Subparagraph (e)(6) of this Article 53 shall apply.

(v) The second paragraph of subparagraph (c) of this Article 53 shall apply to any High Budget SVOD Program that is a Derivative New Media Production.

(5) 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.

(g) Derivative and Original Dramatic 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 subparagraph (g) apply to the following "High Budget, Mid-Budget and Low Budget AVOD or FAST Channel Programs" (as those terms are defined in subparagraph (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 September 29, 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 September 29, 2024; and

(iii) any one-time High Budget, Mid-Budget or Low Budget AVOD or FAST Channel Programs which commence principal photography on or after September 29, 2024.

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

The terms and conditions set forth in this subparagraph (g) 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 scripted dramatic new media productions of the type traditionally covered by the Videotape Agreement<sup>29</sup> which meet the following "high budget" criteria

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<sup>29</sup> Applies to digitally recorded High Budget AVOD or FAST Channel Programs (as described herein) of the type which, if produced for television, would be considered "non-prime time," such as *Saved by the Bell*.

(hereinafter "High Budget AVOD Programs" or "High Budget FAST Channel Programs"):

<b>Length of Program as Initially Exhibited*</b>	<b>"High Budget" Threshold</b>
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 subparagraph, regardless of their budgets.

(ii) Original, live action dramatic new media productions of the type traditionally covered by the Videotape Agreement<sup>30</sup> which meet the following "mid-budget" criteria (hereinafter "Mid-Budget AVOD Programs" or "Mid-Budget Fast Channel Programs"):

<b>Length of Program as Initially Exhibited*</b>	<b>"Mid-Budget" Threshold</b>
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 subparagraph (g) and, instead, are subject to subparagraph (d)(1) of this Article, regardless of their budgets.

(iii) Covered original, live action dramatic new media productions (other than an "Experimental New Media Production") of the type traditionally covered by the Videotape Agreement<sup>31</sup> which meet

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<sup>30</sup> Applies to digitally recorded Mid-Budget AVOD or FAST Channel Programs (as described herein) of the type which, if produced for television, would be considered "non-prime time," such as *Saved by the Bell*.

<sup>31</sup> Applies to digitally recorded Low Budget AVOD or FAST Channel Programs (as described herein) of the type which, if produced for television, would be considered "non-prime time," such as *Saved by the Bell*.

the following criteria (hereinafter "Low Budget AVOD Programs" or "Low Budget FAST Channel Programs"):

<b>Length of Program as Initially Exhibited*</b>	<b>"Low Budget" Threshold</b>
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 subparagraph (g) and, instead, are subject to subparagraph (d)(1) of this Article regardless of their budgets.

(3) **Terms and Conditions**

(i) High Budget AVOD or FAST Channel Programs<sup>32</sup>

The terms and conditions applicable to a High Budget AVOD or FAST Channel Program, as defined in subparagraph (g)(2) above, shall be as provided in subparagraph (f)(4) of this Article 53 for a High Budget SVOD Program.

(ii) Mid-Budget AVOD or FAST Channel Programs

The terms and conditions applicable to a Mid-Budget AVOD or FAST Channel Program, as defined in subparagraph (g)(2) above, shall be as provided in subparagraphs (d)(2)(ii) and (e) of this Article 53 for a Mid-Budget SVOD Program.

(iii) Low Budget AVOD or FAST Channel Programs

The terms and conditions applicable to a Low Budget AVOD or FAST Channel Program, as defined in subparagraph (g)(2) above, shall be as provided in subparagraphs (d)(2)(i) and (e) of this Article 53 for a Low Budget SVOD Program.

(h) Representatives of the IATSE shall have the right to review the budget of a covered new media production solely for the purpose of

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<sup>32</sup> 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 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.)

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 Article 53 and, if the production is a High Budget Program, whether the production meets the budget break in Tier 1 or Tier 2 as set forth in Article 53(f)(3) 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.

(i) Certain Non-Dramatic Programs Made for Initial Exhibition on an SVOD, AVOD or FAST Channel Platform

The provisions of this subparagraph (i) apply only to non-dramatic new media productions of the type traditionally covered by this Agreement made for initial exhibition on a subscription video-on-demand consumer pay new media platform, a free-to-the-consumer, advertiser-supported new media platform or a free ad-supported streaming television channel, which are 20 minutes or more in length and which commence principal photography on or after September 29, 2024 (or, in the case of a season of a series, the first episode of which commences principal photograph on or after September 29, 2024). The terms and conditions applicable to such non-dramatic new media productions shall be as provided in this Agreement for a program produced for free television under this Agreement.

(j) "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 Article 53 shall expire on the termination date of this Agreement and will be of no force and effect thereafter. No later than sixty (60) days before that expiration date, the parties will 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 Article 53.

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.

#### **54. REUSE OF NEW MEDIA PROGRAMS**

##### **(a) Reuse of High Budget SVOD Programs**

For purposes of this Article 54, "High Budget SVOD Programs" are defined as original and derivative scripted dramatic new media productions of the type traditionally covered by the Videotape Agreement<sup>33</sup> made for initial exhibition on a subscription video-on-demand consumer pay platform which meet the following "high budget" criteria:

<b>Length of Program as Initially Exhibited*</b>	<b>"High Budget" Threshold</b>
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 Article, regardless of their budgets.

Only those covered High Budget SVOD Programs on which two (2) or more employees are employed by the Producer under the Videotape Agreement shall generate residual payments and then only in accordance with the following. It is understood that any such High Budget SVOD Program, High Budget SVOD mini-series or season of a High Budget SVOD series which commences principal photography during the term of the 2024 Videotape Agreement shall be governed by the residual formulas set forth in this subparagraph (a) of the 2024 Videotape Agreement in perpetuity.

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<sup>33</sup> Applies to digitally recorded High Budget SVOD Programs (as described herein) of the type which, if produced for television, would be considered "non-prime time," such as *Saved by the Bell*.

(1) **High Budget SVOD Programs Subject to a Primary Market Contribution**

(i) The provisions of this subparagraph (a)(1) apply to the following live action High Budget SVOD Programs:

(A) any new season of a live action High Budget SVOD series for which principal photography of the first episode of the season commences on or after September 29, 2024;

(B) any live action High Budget SVOD mini-series for which principal photography of the first part of such mini-series commences on or after September 29, 2024; and

(C) one-time live action High Budget SVOD programs which commence principal photography on or after September 29, 2024.

(ii) The Producer shall have the right to use a one-time live action High Budget SVOD Program, High Budget SVOD mini-series and season of a High Budget SVOD series on all subscription video-on-demand consumer pay platforms worldwide for a period commencing with the initial availability of the Program on any such platform and continuing for ninety (90) consecutive days thereafter in the case of a one-time Program (ninety (90) consecutive days after the initial exhibition of the last part of the mini-series in the case of a mini-series; and ninety (90) consecutive days after the initial exhibition of the last episode of the season in the case of a series) ("Initial Exhibition Period"), without payment of residuals for such use.

(iii) In the event that the Producer makes available the one-time live action High Budget SVOD Program, High Budget SVOD mini-series or season of the High Budget SVOD series on any subscription video-on-demand consumer pay platform beyond the Initial Exhibition Period defined in subparagraph (a)(1)(ii) above, the Producer shall make a payment to the Motion Picture Industry Health Plan (such payment hereinafter referred to as the "High Budget SVOD Primary Market Contribution") for each Exhibition Year, as set forth below. Payment of the applicable High Budget SVOD Primary Market Contribution for each Exhibition Year shall cover a fifty-two (52) consecutive week period of use of the one-time High Budget SVOD Program, mini-series or season of the series on all subscription video-on-demand consumer pay platforms worldwide, commencing upon expiration of the Initial Exhibition Period or upon commencement of the subsequent Exhibition Year, as applicable.

The applicable High Budget SVOD Primary Market Contribution shall be calculated by multiplying the total number

of hours for which hourly contributions were due for employees employed under this Agreement on such one-time High Budget SVOD Program, High Budget SVOD mini-series or season of the High Budget SVOD series by the applicable Exhibition Year contribution rate set forth below:

<b><u>Exhibition Year</u></b>	<b><u>Contribution Rate</u></b>
Year 1	Two dollars (\$2.00) per hour
Year 2	One dollar and fifty cents (\$1.50) per hour
Year 3	Seventy-five cents (\$0.75) per hour
Year 4	Fifty cents (\$0.50) per hour
Year 5	Ten cents (\$0.10) per hour
Year 6	Five cents (\$0.05) per hour
Year 7	Five cents (\$0.05) per hour
Year 8	Five cents (\$0.05) per hour
Year 9	Three and one-half cents (\$0.035) per hour
Year 10	Three and one-half cents (\$0.035) per hour
Year 11	Three and one-half cents (\$0.035) per hour
Year 12	Three and one-half cents (\$0.035) per hour
Each Exhibition Year Thereafter	Two cents (\$0.02) per hour

If fewer than all episodes of the season of the High Budget SVOD series are made available for exhibition during any Exhibition Year after the first, payment of the High Budget SVOD Primary Market Contribution shall be calculated based upon the total number of hours for which hourly contributions were due for employees employed under this Agreement on those episodes which are made available for exhibition.

(iv) Exhibition Year 1 as provided in subparagraph (a)(1)(iii) above shall commence on the first day that the one-time High Budget SVOD Program, the High Budget SVOD mini-series or the season of the High Budget SVOD series, as applicable, is made available for exhibition on any subscription video-on-demand consumer pay platform after the conclusion of the Initial Exhibition Period defined in subparagraph (a)(1)(ii) above. Payment therefor shall be due within sixty (60) calendar days following the close of the calendar quarter in which Exhibition Year 1 commenced.

Each Exhibition Year thereafter as provided in subparagraph (a)(1)(iii) above shall commence with the first day that the one-time High Budget SVOD Program, the High Budget SVOD mini-series or the season of the High Budget SVOD series, as applicable, is made available for exhibition on any subscription video-on-demand consumer pay platform following the expiration of the prior Exhibition Year. Payment therefor shall be due within sixty (60) calendar days

following the close of the calendar quarter in which such Exhibition Year commenced.

Payment of the foregoing amounts covers all uses of the one-time live action High Budget SVOD Program, live action High Budget SVOD mini-series or season of the live action High Budget SVOD series in all markets in perpetuity, except as otherwise provided in this Article 54.

(v) "Performance-Metric" Bonus Contribution

The following applies to a one-time live action High Budget SVOD Program, High Budget SVOD mini-series and season of a High Budget SVOD series that is eligible for a High Budget SVOD Primary Market Contribution pursuant to Article 54, subparagraph (a)(1) above.

Producer shall make an additional contribution to the Motion Picture Industry Pension Plan for each one-time live action High Budget SVOD Program, High Budget SVOD mini-series or season of a High Budget SVOD series that has a "performance metric" (see definition in subparagraph (A) below) of twenty percent (20%) or more on the SVOD service for which it was made ("SVOD Service").

(A) Definition of "Performance Metric"<sup>34</sup>

The "performance metric" is calculated by dividing the total number of "domestic views" (see definition in subparagraph (B) below) by the total number of domestic subscribers.<sup>35</sup>

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<sup>34</sup> Producer may rely on the determination by the SVOD Service whether eligibility for the "performance metric" has been met for any covered High Budget SVOD Program. Subparagraph (F) is the sole mechanism for the Motion Picture Industry Pension Plan to verify information about the "performance-metric" bonus or its calculation.

<sup>35</sup> For purposes of determining the "performance metric" bonus contribution, the SVOD Service shall determine the number of domestic subscribers as of July 1st of each year of the Agreement. The SVOD Service shall apply that number when the one-time live action High Budget SVOD Program, High Budget SVOD mini-series or season of a High Budget SVOD series is first made available on the SVOD Service on or after July 1st of the measuring year but not later than June 30th of the following year. Likewise, the SVOD Service shall make a separate determination of the number of domestic subscribers for each subsequent Exhibition Year as of July 1st of each year of the Agreement by applying that number on the first day that the one-time live action High Budget SVOD Program, High Budget SVOD mini-series or season of a High Budget SVOD series is made available in any second or subsequent Exhibition Year on or after July 1st of the measuring year but no later than June 30th of the following year. For example, if an SVOD Service has 25 million domestic subscribers as of July 1, 2023 and makes the first episode of the first season of a High Budget SVOD series available on March 1, 2024, the applicable number of domestic subscribers is 25 million for purposes of calculating the "performance metric" bonus for that season of the series.

$$\text{Performance Metric} = \frac{\text{Number of Domestic Views}}{\text{Number of Domestic Subscribers}}$$

(B) Definition of "Domestic Views"

The number of "domestic views" of a live action High Budget SVOD mini-series or season of a live action High Budget SVOD series is calculated by dividing the total hours streamed domestically during the first ninety (90) days after each episode in the season of a live action High Budget SVOD series or each part of a live action High Budget SVOD mini-series is made available on the SVOD Service by the total runtime of all episodes in the season or all parts of a mini-series.

For a one-time live action High Budget SVOD Program, the number of "domestic views" is calculated by dividing the total hours streamed domestically on the SVOD Service during the first ninety (90) days after the one-time live action High Budget SVOD Program is made available on the SVOD Service by the total runtime of the one-time live action High Budget SVOD Program.

(Both the hours streamed and the runtime are determined by rounding to the nearest one-tenth (1/10th) hour.)

$$\text{Domestic Views} = \frac{\text{Total Hours Streamed Domestically in 1st 90 Days}}{\text{Total Runtime (in hours)}}$$

(C) Subsequent Year Eligibility

Eligibility for the "performance-metric" bonus contribution shall also be determined for each subsequent Exhibition Year as defined in subparagraph (a)(1)(iii) above. The formula for determining eligibility is the same as provided in subparagraphs (A) and (B) above, except that the total hours streamed are counted for the first ninety (90) days of the subsequent Exhibition Year.

(D) If the "performance metric" is met, the Producer shall make an additional payment of one hundred percent (100%) of the High Budget SVOD Primary Market Contribution for the applicable Exhibition Year to the Motion Picture Industry Pension Plan.

Payment of the "performance-metric" bonus contribution shall be due sixty (60) days after the end of the calendar quarter in which the ninety (90) day measuring period for domestic views is complete.

(E) Example: Program XYZ is a High Budget SVOD series with ten (10) episodes in its second season that are each 35 minutes in length. Principal photography for the second season commenced on or after September 29, 2024. At all relevant times, the SVOD Service has fifty million (50,000,000) domestic subscribers. Collectively, all episodes of the second season of Program XYZ had seventy million (70,000,000) hours streamed domestically in the first ninety (90) days after the episodes were made available on the SVOD Service.

To determine whether the second season of Program XYZ qualifies for a "performance-metric" bonus contribution in its first Exhibition Year, the total number of domestic views is determined by dividing the total number of domestic hours streamed (seventy million (70,000,000) hours) of all episodes in the second season by the total runtime in hours (5.8 hours rounded as provided herein) of the second season. The "performance metric" is then determined by dividing the total number of domestic views (70 million/5.8 hours) by the total number of domestic subscribers (50 million).

$$\text{Domestic Views} = \frac{\text{Total Domestic Hours Streamed}}{\text{Total Runtime (in hours)}} = \frac{70\text{M}}{5.8}$$

$$\text{Performance Metric} = \frac{\text{Domestic Views}}{\text{Total Number of Domestic Subscribers}}$$

$$= [70\text{M hours} \div 5.8 \text{ hours}] \div 50\text{M domestic subscribers}$$

= 0.241 (or 24.1%), which is greater than the twenty percent (20%) threshold for payment and would, therefore, trigger payment of the "performance-metric" bonus contribution.

Producer shall make an additional contribution in the amount of 100% of the High Budget SVOD Primary Market Contribution that applies to Exhibition Year 1 of the second season of Program XYZ to the Motion Picture Industry Pension Plan.

(F) Should the Motion Picture Industry Pension Plan provide written notice to the SVOD Service and the Producer that it disputes whether a covered High Budget SVOD Program qualifies for a "performance-metric" bonus contribution, the dispute shall be submitted promptly to a third party jointly chosen by the SVOD Service and the Motion Picture Industry Pension Plan for determination by audit (or other procedure determined by the third party) (hereafter "audit"). The audit shall be for the sole purpose of verifying to the Motion Picture Industry Pension Plan, the SVOD Service and the Producer whether the one-time live action High Budget SVOD Program, High Budget SVOD mini-series or season of a High Budget SVOD series is entitled to a

performance-metric bonus contribution ("yes/no"). The third party must execute a confidentiality agreement approved by the SVOD Service. The Motion Picture Industry Pension Plan and the SVOD Service shall evenly split the costs and fees associated with any such audit. The Motion Picture Industry Pension Plan and the IATSE shall not be entitled to obtain information about the number of domestic subscribers, the hours streamed domestically, the running time or the "performance metric" of the High Budget SVOD Program.

The Motion Picture Industry Pension Plan retains any and all rights to pursue a claim should a Producer fail to pay the performance-metric bonus contribution within sixty (60) days after the third party confirms that such a bonus is due.

(vi) Reuse on Free-to-the-Consumer Advertiser-Supported New Media Platforms, Free Ad-Supported Streaming Television (FAST) Channels, Free Television or Basic Cable

Producer shall have the right to use a High Budget SVOD Program on any free-to-the-consumer advertiser-supported new media platform, free ad-supported streaming television (FAST) channel, free television or basic cable without the payment of residuals for a ninety (90) consecutive day period, commencing with the first day of use of the High Budget SVOD Program on a free-to-the-consumer advertiser-supported new media platform, free ad-supported streaming television (FAST) channel, free television or basic cable.

If the Producer uses the High Budget SVOD Program on a free-to-the-consumer advertiser-supported new media platform, free ad-supported streaming television (FAST) channel, free television or basic cable beyond such ninety (90) consecutive day period, then Producer shall pay to the Motion Picture Industry Health Plan 5.4% of the "Producer's gross" realized from any license which includes use on any such platform beyond the ninety (90) consecutive day period referred to above. Payment for such exhibition shall be due sixty (60) days after the end of the calendar quarter in which the ninety (90) consecutive day period ended.

The term "Producer's gross," for purposes of this subparagraph (vi), shall be as defined in Article XLIX(c)(i) of the Basic Agreement (subject to conforming changes as necessary).<sup>36</sup> In addition, the parties agree that the residuals due under this subparagraph (vi) shall be payable in the same manner and to the same extent as applicable to

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<sup>36</sup> For example, the phrase "'Producer's gross' derived from new media exploitation" in the second paragraph of Article XLIX(c)(i) of the Basic Agreement shall be changed to "'Producer's gross' derived from the exploitation."

pay television and pay-per-view as provided in the following provisions of the Basic Agreement (subject to conforming changes as necessary):

- Article XXVIII(b)(3)(i), (iii), (iv), (v); and
- Article XXVIII(b)(5)-(12).

(vii) General

It is understood that the tests for triggering residual payments under this Article 54(a)(1) shall be no broader than the tests applicable under the corresponding Article of the Basic Agreement, and shall specifically include the understandings set forth in Article XXVIII(b)(1)(viii) of the Basic Agreement, with appropriate modifications to substitute references to the Videotape Agreement in place of references to the Basic Agreement.

**(2) Reuse of High Budget SVOD Programs (Other Than Those Subject to a Primary Market Contribution)**

The provisions of this subparagraph (a)(2) apply to High Budget SVOD Programs which do not meet the test set forth in subparagraph (a)(1)(i) above:

(i) Except as provided in subparagraph (a)(2)(iii) below, the Producer shall have the right to use a High Budget SVOD Program on any consumer pay platform (including any domestic or foreign subscription video-on-demand consumer pay platform that is related to or affiliated with the subscription video-on-demand consumer pay platform on which the High Budget SVOD Program was initially exhibited) without payment of residuals.

(ii) Except as provided in subparagraph (a)(2)(iii) below, Producer shall have the right to use a High Budget SVOD Program on any free-to-the-consumer, advertiser-supported platform without payment of residuals.

(iii) If a High Budget SVOD Program is initially exhibited simultaneously on a free-to-the-consumer, advertiser-supported platform and the subscription video-on-demand consumer pay platform (including any domestic or foreign subscription video-on-demand consumer pay platform that is related to or affiliated with the subscription video-on-demand consumer pay platform on which the High Budget SVOD Program was initially exhibited), then Producer shall have a twenty-six (26) consecutive week period of use on the subscription video-on-demand consumer pay platform (including any domestic or foreign subscription video-on-demand consumer pay platform that is related to or affiliated with the subscription video-on-

demand consumer pay platform on which the High Budget SVOD Program was initially exhibited), commencing with the first day of use on the subscription video-on-demand consumer pay platform, without the payment of residuals.

If the Producer uses the High Budget SVOD Program on a consumer pay platform beyond such twenty-six (26) consecutive week period, then Producer shall pay to the Motion Picture Industry Pension and/or Health Plans 5.4% of the "Producer's gross," as that term is defined in Article XLIX(c)(i) of the Basic Agreement, realized from any license which includes use on consumer pay platforms, which "gross" is attributable to use on consumer pay platforms beyond the twenty-six (26) consecutive week period, measured from the first day of use on the subscription video-on-demand consumer pay platform under the first license.

Notwithstanding the foregoing, Producer shall have the right to exhibit a High Budget SVOD Program (including any one-time program or the first three (3) episodes of a new series) simultaneously on a free-to-the-consumer, advertiser-supported platform and the subscription video-on-demand consumer pay platform (including any domestic or foreign subscription video-on-demand consumer pay platform that is related to or affiliated with the subscription video-on-demand consumer pay platform on which the High Budget SVOD Program was initially exhibited) for a period of seven (7) consecutive days for the purpose of promoting the High Budget SVOD Program, without triggering payment of residuals as provided in the preceding paragraph.

(iv) General

It is understood that the tests for triggering residual payments under this Article 54(a)(2) shall be no broader than the tests applicable under the corresponding Article of the Basic Agreement, and shall specifically include the understandings set forth in Article XXVIII B(a)(2)(v) of the Basic Agreement, with appropriate modifications to substitute references to the Videotape Agreement in place of references to the Basic Agreement.

(b) Reuse of New Media Programs (Other than High Budget SVOD Programs)

The following shall apply only to scripted dramatic productions made for New Media that are covered by and subject to the terms of this Article 54.

Only those covered New Media Productions (other than High Budget SVOD Programs) on which two (2) or more employees are

employed by the Producer under this Agreement shall generate residual payments and then only for reuse in New Media as provided below:

(1) The Producer shall have the right to use an Original New Media Production budgeted at \$25,000 or less per minute<sup>37</sup> on any new media platform without limitation as to time, and without payment of residuals.

(2) The Producer shall have the right to use an Original New Media Production budgeted at more than \$25,000 per minute<sup>37</sup> without the payment of residuals under the following circumstances:

(A) When such New Media Production is used on any free-to-the-consumer, advertiser-supported platform; and

(B) When such New Media Production is first released on a consumer pay platform (*i.e.*, download-to-rent, download-to-own or paid streaming), even if it is subsequently released on a free-to-the-consumer advertiser-supported platform.

(3) If an Original New Media Production budgeted at more than \$25,000 per minute<sup>37</sup> is initially released on a free-to-the-consumer, advertiser-supported platform and is subsequently released on consumer pay platforms (*i.e.*, download-to-own, download to rent or paid streaming), then Producer shall have a twenty-six (26) consecutive week period of use on consumer pay platforms, commencing with the first day of use on consumer pay platforms, without the payment of residuals. If the Producer uses the New Media Production on consumer pay platforms beyond such twenty-six (26) consecutive week period, then Producer shall pay to the Motion Picture Industry Pension and/or Health Plans 5.4% of "Producer's gross," as that term is defined in Article XLIX(c)(i) of the Basic Agreement, attributable to use on consumer pay platforms beyond the twenty-six (26) consecutive week period.

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<sup>37</sup> The budget is determined by using the same cost elements used in calculating the cost of an "Experimental New Media Production" under Article 53(b) of this Agreement as quoted below:

"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)."

(4) If an Original New Media Production budgeted at more than \$25,000 per minute<sup>37</sup> is initially released simultaneously on free-to-the-consumer, advertiser-supported platforms and to consumer pay platforms (*i.e.*, download-to-own, download-to-rent or paid streaming), then Producer shall have a twenty-six (26) consecutive week period of use on consumer pay platforms, commencing with the first day of use on consumer pay platforms, without the payment of residuals. If the Producer uses the New Media Production on consumer pay platforms beyond such twenty-six (26) consecutive week period, then Producer shall pay to the Motion Picture Industry Pension and/or Health Plans 5.4% of the "Producer's gross," as that term is defined in Article XLIX(c)(i) of the Basic Agreement, realized from any subsequent license which includes use on consumer pay platforms, which "gross" is attributable to use on consumer pay platforms beyond the twenty-six (26) consecutive week period, measured from the first day of use on consumer pay platforms under the first license.

(5) It is understood that the tests for triggering residual payments under this Article 54(b) shall be no broader than the tests applicable under the corresponding Article of the Basic Agreement, and shall specifically include the understandings set forth in Article XXVIII(b)(3) of the Basic Agreement with appropriate modifications to substitute references to the Videotape Agreement in place of references to the Basic Agreement.

(6) It is further understood that payment pursuant to Article XXVIII A ("Special Residual Formula for Licenses of Theatrical Motion Pictures to Free Television and/or Supplemental Markets for which a Minimum Guarantee or Non-Returnable Advance is Payable") of the Basic Agreement shall be in lieu of the payment(s) otherwise required by subparagraph (b)(3) and (4) above.

## **55. PRODUCTIONS MADE FOR BASIC CABLE**

This Article 55 incorporates the terms and conditions of the Sideletter re: "Productions Made for Basic Cable" in the 2021 Videotape Agreement (the "2021 Basic Cable Sideletter"), as modified by the parties during the 2024 negotiations for a successor agreement to such Videotape Agreement.

(a) The special conditions set forth in this Article 55 apply to productions made for basic cable.

(b) Pilots and Seasons of Series Made for Basic Cable Commencing Principal Photography Prior to September 29, 2024:

The special conditions applicable to pilots made for basic cable which commence principal photography prior to September 29, 2024 and any season of a series made for basic cable which commences principal photography prior to September 29, 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;"

(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 this Agreement entitled "One-Year Lag Rates" Articles 15(a)(1)(iii), 15(a)(2)(iii), 15(b)(1)(i)(C), 15(b)(1)(ii)(C), 15(b)(2)(i)(C) and 15(b)(2)(ii)(C);

(3) for the fourth or subsequent season of a series made for basic cable, the wage rates set forth in this agreement shall apply (see Articles 15(a)(1)(i), 15(a)(2)(i), 15(b)(1)(i)(A), 15(b)(1)(ii)(A), 15(b)(2)(i)(A) and 15(b)(2)(ii)(A)).

All terms and conditions other than those special conditions set forth in the 2021 Basic Cable Sideletter<sup>38</sup> shall be as provided in the 2024 Videotape Agreement.

(c) Long-Form Projects, Mini-Series, Pilots and Seasons of Series Made for Basic Cable Commencing Principal Photography on or after September 29, 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 Videotape Agreement and commencing principal photography on or after September 29, 2024. These special conditions also apply to pilots made for basic cable commencing principal photography on or after September 29, 2024 and to seasons of series made for basic cable

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<sup>38</sup> 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).

commencing principal photography on or after September 29, 2024, regardless of where such pilots or seasons of series are produced.

(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 the Paragraph in the 2024 West Coast Studio Local Agreements entitled "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%)."

(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 Article 51 of this Agreement, except that the wage rates in the first paragraph of Article 51(c)(1) shall apply during the second and third production seasons rather than "the first two (2) production seasons."


**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 HEREIN**

By:   
Gregory J. Hessinger  
President

Dated: 4/28/26

**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:   
Matthew D. Loeb  
President

Dated: April 27, 2026

## EXHIBIT "A"

### 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 "B"

## IATSE-PRODUCER PROJECT INFORMATION SHEET

Please complete the following, if known, for each project employing employees covered by the IATSE Videotape Agreement ("VTA") and working in the United States.

\*Please send completed form to notices@iatse.net\*

**PROJECT TITLE:** \_\_\_\_\_ **DATE:** \_\_\_\_\_

**SIGNATORY PRODUCER / EMPLOYER:** \_\_\_\_\_

**PRODUCTION COMPANY:** \_\_\_\_\_

**TELEVISION:** Total # of Episodes in Initial Series Order (if applicable): \_\_\_\_\_

**CHOOSE ONE:**  Non-Dramatic  Dramatic Non-Prime Time  One-Half Hour Dramatic Prime Time

INTENDED FOR EXHIBITION ON:  Network  Basic Cable  Pay TV  Other: \_\_\_\_\_

Pilot  Episodic Series  Other: \_\_\_\_\_

LENGTH:  ½ Hour  1 Hour  Other: \_\_\_\_\_

**NEW MEDIA:** Platform Name: \_\_\_\_\_ Total # of Episodes in Initial Series Order (if applicable): \_\_\_\_\_

**CHOOSE ONE:**  Non-Dramatic  Dramatic Non-Prime Time  One-Half Hour Dramatic Prime Time

LENGTH:  Under 20 minutes  20 minutes or more \_\_\_\_\_

TYPE:  Pilot  Episodic Series  Long Form/ Mini Series  Other: \_\_\_\_\_

**Covered New Media Production (other than High Budget SVOD Program):**

BUDGET:  \$25,000 or less per minute **OR**  more than \$25,000 per minute

**Low Budget SVOD/AVOD/Fast Channel Program** [ 20-35 Minutes, < \$900,000.  36-65 Minutes, < \$1,750,000.  66 Minutes or more, > \$3,000,000.] [Only use for Original Live Action Dramatic Productions.]

**Mid-Budget SVOD/AVOD/Fast Channel Program** [ 20-35 Minutes, \$900,000-\$1,300,000.  36-65 Minutes, \$1,750,000 -\$2,500,000.  66 Minutes or more, \$2,100,000 - \$3,000,000.] [Only use for Original Live Action Dramatic Productions.]

**High Budget SVOD/AVOD/Fast Channel Program [for Scripted Dramatic Productions]:**

20-35 Minutes	36-65 Minutes	66-95 Minutes	96 Minutes or More
<input type="checkbox"/> \$1,300,000 or more	<input type="checkbox"/> \$2,500,000 or more	<input type="checkbox"/> \$3,000,000 or more	<input type="checkbox"/> \$3,000,000 or more
<b>If platform has 20 million or more domestic subscribers, also check the appropriate box below if the budget is at or exceeds the applicable figure:</b>			
<input type="checkbox"/> \$2,100,000 or more	<input type="checkbox"/> \$3,800,000 or more	<input type="checkbox"/> \$4,000,000 or more	<input type="checkbox"/> \$4,500,000 (plus \$2,250,000 for each additional minute or portion thereof) or more

**PRODUCTION LOCATION(S):** \_\_\_\_\_

**POST-PRODUCTION LOCATION(S):** \_\_\_\_\_

**PRINCIPAL PHOTOGRAPHY START DATE:** \_\_\_\_\_

**LABOR RELATIONS CONTACT:** \_\_\_\_\_

Tel: \_\_\_\_\_ Email: \_\_\_\_\_

**UNIT PRODUCTION MANAGER / LINE PRODUCER:** \_\_\_\_\_

Tel: \_\_\_\_\_ Email: \_\_\_\_\_

**PRODUCTION OFFICE INFO:**

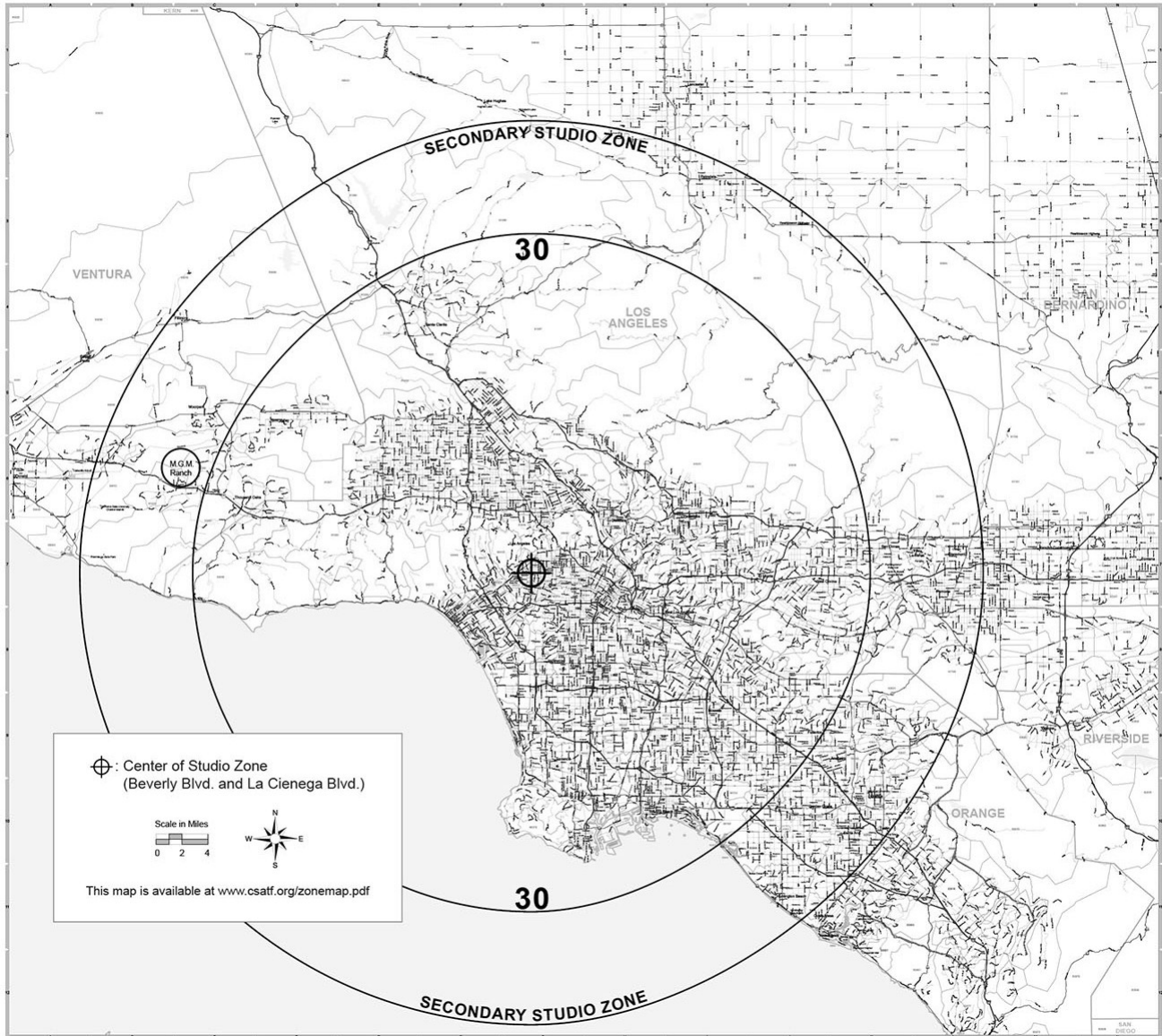
Address: \_\_\_\_\_ Address 2: \_\_\_\_\_

City: \_\_\_\_\_ State / Province: \_\_\_\_\_ Postal Code: \_\_\_\_\_ Country: \_\_\_\_\_

Tel: \_\_\_\_\_ Email: \_\_\_\_\_

**PAYROLL SERVICE:** \_\_\_\_\_

**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](http://www.csatf.org/zonemap.pdf).

**EXHIBIT "Z"**

ALLIANCE OF MOTION PICTURE AND TELEVISION PRODUCERS

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Carol A. Lombardini  
President

Direct: 818.935.5930

As of October 1, 2018

Matthew D. Loeb  
International President  
International Alliance of Theatrical Stage Employees and  
Moving Picture Technicians, Artists and Allied Crafts  
of the United States, its Territories and Canada  
207 West 25th Street, 4th Floor  
New York, New York 10001

Re: Diversity and Inclusion

Dear Matt:

In recognition of the need for the IATSE and the Producers to cooperate in their efforts to promote diversity in the hiring of IATSE-represented classifications, the parties shall form a Task Force comprised of representatives from the IATSE and AMPTP companies. The IATSE and Producers will each select an individual to co-chair the Task Force.

The Task Force will: (a) meet at least once every four months during the term of the Agreement and thereafter; (b) examine characteristics of the labor pool; (c) share information and discuss ways to improve existing initiatives; (d) develop new initiatives aimed at increasing the employment of under-represented groups including but not limited to women, people of color, people with disabilities, LGBTQ individuals, *etc.*; and (e) develop criteria to benchmark success in these areas.

Sincerely,



Carol A. Lombardini

**ACCEPTED AND AGREED:**



Matthew D. Loeb  
International President