

February 28, 2025

**MEMORANDUM OF AGREEMENT OF MARCH 3, 2025 FOR MOTION PICTURE
THEATRICAL AND TV SERIES PRODUCTION AGREEMENT AND
SUPPLEMENTAL DIGITAL PRODUCTION AGREEMENT WITH MOTION
PICTURE SCRIPT/CONTINUITY SUPERVISORS, PRODUCTION COORDINATORS,
PRODUCTION ACCOUNTANTS AND TRAVEL COORDINATORS UNION LOCAL
161, IATSE, AFL-CIO**

This Memorandum of Agreement is entered into between Motion Picture Script/Continuity Supervisors, Production Coordinators, Production Accountants and Travel Coordinators Union Local 161, IATSE, AFL-CIO (hereinafter referred to as "Local 161" or "the Union"), on the one hand, and the Alliance of Motion Picture and Television Producers (hereinafter "AMPTP") on behalf of those Producers listed on Exhibit "A" attached hereto (each hereinafter respectively referred to as the "Employer" and collective referred to as the "Employers"), on the other hand.

This Memorandum of Agreement modifies provisions of the 2022 Motion Picture Script Supervisors and Production Office Coordinators, Local 161, I.A.T.S.E. and M.P.T.A.A.C. Motion Picture Theatrical and TV Series Production Agreement with the so-called "Major" Producers (hereinafter referred to as "the 2022 Agreement") and the Supplemental Digital Production Agreement with the Major Motion Picture Producers (hereinafter referred to as the "2022 Supplemental Digital Production Agreement"). All of the provisions of the 2022 Agreement and the 2022 Supplemental Digital Production Agreement shall remain the same, except as changed herein.

The provisions of this Memorandum of Agreement shall be effective as of the dates hereinafter set forth, except that when no date is specified, such provisions shall be effective as of the first Sunday following the AMPTP's receipt of notice of ratification. This Memorandum shall be subject to ratification by the membership of Local 161.

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

1. Term of Agreement

ARTICLE 6. TERM

"(a) The term of this Agreement shall be from March 3, 2022 2025 to and including March 4 2, 2025 2028. On or before January 3, 2025 2028, the parties hereto shall meet and confer for the purpose of negotiating the terms of a new agreement to take effect March 5 3, 2025 2028.

"(b) The terms and conditions of this Agreement shall be effective on [insert date that is March 9, 2025, or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later] November 11, 2022 (i.e., the first Sunday after Local 161 gave notice of ratification to the AMPTP) except that when

an effective date other than [*insert date that is March 9, 2025, or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later*] November 11, 2022 is specified, the provision shall be effective on the date so specified.

“(c) The terms and conditions of the 2019-2022 Local 161 Motion Picture Theatrical and TV Series Production Contract shall apply until [*insert date that is March 9, 2025, or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later*] November 11, 2022, except when an earlier effective date is specified in this Agreement.”

Modify Article 13 (“Term of Agreement”) of the Supplemental Digital Production Agreement as follows:

ARTICLE 13. TERM OF AGREEMENT

“The term of this Agreement shall be from March 3, 2022-2025 to and including March 4 2, 2025-2028. On or before January 3, 2025-2028, the parties hereto shall meet and confer for the purpose of negotiating the terms of a new agreement to take effect March 5 3, 2025-2028.”

2. Titles

Add a new footnote to the title of Article 10 (“Minimum Rates of Pay”) of Part II of the Motion Picture Theatrical and TV Series Production Agreement as follows:

“ARTICLE 10. MINIMUM RATES OF PAY³

* * *

³ It is understood that each of Production Office Coordinators and Assistant Production Office Coordinators may also be given the titles of Production Coordinators and Assistant Production Coordinators, respectively. The foregoing shall not expand the scope of coverage under this Agreement.”

Make conforming changes such as renumbering subsequent footnotes accordingly.

3. Minimum Rates of Pay

Except as otherwise provided herein:

- i. Minimum wage rates in the 2022 Motion Picture Theatrical and TV Series Production Agreement shall be increased as follows:

1. By seven percent (7%) effective [*insert date that is March 9, 2025 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later*];
2. By an additional four percent (4%) effective [*insert date that is March 1, 2026 or the first Sunday that is one (1) year following the business day on which the AMPTP receives notice of ratification, whichever is later*]; and
3. By an additional three and one-half percent (3.5%) effective [*insert date that is February 28, 2027 or the first Sunday that is two (2) years following the business day on which the AMPTP receives notice of ratification, whichever is later*].

The foregoing increases shall be compounded.

- ii. Employers agree to change the calculation of the wage rates in Article 10(a)(2)(A)(ii) 1st/2nd season rates from the Article 10(a)(1)(A)(i) rates one period prior to the Article 10(a)(1)(A)(i) rates discounted by three percent (3%), except as provided in Item 3.a.iii. below.
- iii. Minimum wage rates for Assistant Production Office Coordinators employed under the Motion Picture Theatrical and TV Series Production Agreement shall be the greater of (A) the amount that results from application of the agreed-upon general wage increases (see Item 3.a.i. above) or (B)(1) \$28.50 per hour effective [*insert date that is March 9, 2025 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later*]; (2) \$30.00 per hour effective [*insert date that is March 1, 2026 or the first Sunday that is one (1) year following the business day on which the AMPTP receives notice of ratification, whichever is later*]; and (3) \$31.05 effective [*insert date that is February 28, 2027 or the first Sunday that is two (2) years following the business day on which the AMPTP receives notice of ratification, whichever is later*].
- iv. Minimum wage rates in the 2022 Supplemental Digital Production Agreement shall be increased as follows:
 1. By four percent (4%) effective September 28, 2025 and
 2. By an additional three and one-half percent (3.5%) effective October 4, 2026.

3. Minimum wage rates for the period beginning October 3, 2027 shall be increased by the same percentage and at the same time as the corresponding wage rates for "Script Supervisors" in the IATSE Videotape Agreement are increased, and shall remain in effect for the same time period as the correspondingly increased rates for Script Supervisors under the Videotape Agreement.

The foregoing increases shall be compounded.

4. **Sick Leave**

Modify Part I, Article 9 ("Sick Leave") of the Motion Picture Theatrical and TV Series Production Agreement as follows:

"ARTICLE 9. SICK LEAVE

* * *

"(b) Paid Sick Leave Outside of the State of New York: The following is applicable to employees working under this Agreement outside the State of New York:

"(1) Accrual. Commencing December 18, 2022, eligible
Eligible employees covered by this Agreement shall accrue one (1) hour of paid sick leave for every thirty (30) hours worked for the Employer, 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 [insert date that is March 30, 2025 or thirty (30) days after the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]). (In lieu of the foregoing hourly accrual of paid sick leave, and provided that advance notice is given to the employee, an Employer may elect to provide employees, upon their eligibility to use sick leave as provided below (i.e., upon working thirty (30) days for the Employer and after their ninetieth (90th) day of employment (forty-fifth (45th) day, effective [insert date that is March 30, 2025 or thirty (30) days after the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]), 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 [insert date that is March 30, 2025 or thirty (30) days after the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]), such year to be measured, as designated by the Employer, 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.)

“(2) To be eligible to accrue paid sick leave, the employee must have worked for the Employer for at least thirty (30) days within a one (1) year period, such year to be measured, as designated by the Employer, 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 Employer for ninety (90) days (forty-five (45) days, effective [insert date that is March 30, 2025 or thirty (30) days after the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]) (based on days worked or guaranteed), such period to be measured, as designated by the Employer, 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 Employer 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 of sick leave per year, effective [insert date that is March 30, 2025 or thirty (30) days after the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]) 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 has not been waived in this Agreement, any sick leave paid pursuant to the law shall count towards satisfying the Employer’s obligations to provide paid sick leave under this Article 9(b).

* * *

“(6) Employer shall advise the employee of the designated Employer representative or department whom the employee may contact to confirm eligibility and the amount of accrued sick leave available under this Article 9(b). The Employer will also indicate which period (i.e., calendar year or the employee’s anniversary date) the Employer selected to measure the thirty (30) day and ninety (90) day (forty-five (45) day, effective [insert date that is March 30, 2025 or thirty (30) days after the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]) eligibility periods and the cap on accrual set forth in subparagraph (2) above or which period (i.e., calendar year or the employee’s anniversary date) the Employer selected to apply the bank of three (3) sick days (five (5) sick days, effective [insert date that is March 30, 2025 or thirty (30) days after the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]) as provided in subparagraph (1) above. Employer also shall notify Local 161 of the name and contact information of the designated Employer representative or department.”

* * *

Make conforming changes to Article 41 (“Sick Leave”) of the Supplemental Digital Production Agreement.

5. Bereavement Leave

Add a new Article (“Bereavement Leave”) to both the Motion Picture Theatrical and TV Series Production Agreement and the Supplemental Digital Production Agreement to provide as follows:

“ARTICLE [#]. BEREAVEMENT LEAVE

“In the event of the death of a ‘family member’* of a regularly-scheduled employee, the employee shall be allowed up to three (3) days of paid bereavement leave. For employees employed on a 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, a day of bereavement leave pay shall be equal to one-fifth (1/5th) of the employee’s weekly rate.

“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, an Employer is not required to reinstate an employee on an episodic series until work on the current episode has been completed. The Employer and the Union will discuss on a case-by-case basis, upon the request of the Employer, issues related to the individual’s reinstatement.

“* ‘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.”

6. Earnings Report

Add a new Article 30 (“Earnings Report”) to Part III of the Motion Picture Theatrical and TV Series Production Agreement as follows:

“ARTICLE 30. EARNINGS REPORT

“Upon request of Local 161 to the Employer, the Employer will authorize its payroll company to provide the Union, not more frequently than once per

calendar month, with an earnings report for employees covered under Part III of this Agreement.”

Make conforming changes, including renumbering subsequent Articles.

7. **Overtime**

Modify Part III, Article 13 (“Overtime”) and Part IV, Article 34 (“Overtime and Premium Pay”) of the Motion Picture Theatrical and TV Series Production Agreement as follows:

“ARTICLE 13. OVERTIME

“(a) Theatrical Motion Pictures

“(1) Theatrical Motion Pictures Shooting in New York, New Jersey and Connecticut

“All work performed in excess of eight (8) hours, but less than twelve (12) hours, shall be paid at one and one-half (1½) times the employee’s regular basic hourly rate. All work performed after twelve (12) hours worked shall be paid at double the employee’s regular basic hourly rate. All work performed after fourteen (14) hours worked shall be paid at two and one-half (2½) times the employee’s regular basic hourly rate, except to the extent provided otherwise in the next paragraph for work time after fifteen (15) elapsed hours. All work performed on the sixth consecutive workday in excess of twelve (12) hours worked shall be paid at double the employee’s regular basic hourly rate and all work performed in excess of fourteen (14) hours worked shall be paid at two and one-half (2½) times the employee’s regular basic hourly rate, except to the extent provided otherwise in the next paragraph for work time after fifteen (15) elapsed hours. All work performed on the seventh consecutive workday in excess of fourteen (14) hours worked shall be paid at two and one-half (2½) times the Employee’s regular basic hourly rate, except to the extent provided otherwise in the next paragraph for work time after fifteen (15) elapsed hours.

“Effective [insert date that is March 9, 2025, or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later], all time worked in excess of fifteen (15) elapsed hours shall be paid at three (3) times the employee’s regular basic hourly rate (except for motion pictures commencing principal photography prior to [insert date that is March 9, 2025, or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later].

“(2) Theatrical Motion Pictures Shooting in Delaware, Maine, Massachusetts, New Hampshire, Pennsylvania, Rhode Island, Vermont and the District of Columbia

“All work performed in excess of eight (8) hours, but less than twelve (12) hours, shall be paid at one and one-half (1½) times the employee’s regular basic hourly rate. All work performed after twelve (12) hours worked shall be paid at double the employee’s regular basic hourly rate, except to the extent provided otherwise in the next paragraph for work time after fifteen (15) elapsed hours. All work performed on the sixth consecutive workday in excess of twelve (12) hours worked shall be paid at double the employee’s regular basic hourly rate, except to the extent provided otherwise in the next paragraph for work time after fifteen (15) elapsed hours. All work performed on the seventh consecutive workday in excess of fourteen (14) hours worked shall be paid at two and one-half times (2½) the employee’s regular basic hourly rate, except to the extent provided otherwise in the next paragraph for work time after fifteen (15) elapsed hours.

“Effective [insert date that is March 9, 2025, or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later], all time worked in excess of fifteen (15) elapsed hours shall be paid at three (3) times the employee’s regular basic hourly rate (except for motion pictures commencing principal photography prior to [insert date that is March 9, 2025, or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later].

“(b) Television Motion Pictures

“All work performed in excess of eight (8) hours, but less than twelve (12) hours shall be paid at one and one-half (1½) times the employee’s regular basic hourly rate. All work performed after twelve (12) hours worked shall be paid at double the employee’s regular basic hourly rate, except to the extent provided otherwise in the next paragraph for work time after fifteen (15) elapsed hours. All work performed on the sixth consecutive workday in excess of twelve (12) hours worked shall be paid at double the employee’s regular basic hourly rate, except to the extent provided otherwise in the next paragraph for work time after fifteen (15) elapsed hours. All work performed on the seventh consecutive workday in excess of fourteen (14) hours worked shall be paid at two and one-half (2½) times the employee’s regular basic hourly rate, except to the extent provided otherwise in the next paragraph for work time after fifteen (15) elapsed hours.

“Effective [insert date that is March 9, 2025, or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later], all time worked in excess of fifteen (15) elapsed hours shall be paid at three

(3) times the employee's regular basic hourly rate (except for television motion pictures, seasons of series and mini-series commencing principal photography prior to [insert date that is March 9, 2025, or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]).

“€ Overtime shall be payable in one-tenth (1/10) hour units.

* * *

“ARTICLE 34. OVERTIME AND PREMIUM PAY

* * *

“(b) (1) For all hours worked in excess of twelve (12) hours of work on any work day when an employee is employed on a theatrical motion picture, an employee shall be paid two (2) times the employee's regular basic hourly rate, and effective [insert date that is March 9, 2025, or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later] three (3) times the employee's regular basic hourly rate will be paid for all hours worked after fifteen (15) elapsed hours (except that this triple time premium shall not apply to theatrical motion pictures commencing principal photography prior to [insert date that is March 9, 2025, or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]).

“(2) An employee employed on a television motion picture, season of a series or a mini-series commencing principal photography prior to [insert date that is March 9, 2025, or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later] shall be paid overtime as follows:

“Two (2) times the employee's regular hourly rate ~~will be paid~~ for all hours worked after fourteen (14) elapsed hours when the employee is employed on a television production, except ~~that the employee shall be paid~~ ~~two (2) times the employee's regular hourly rate for all hours worked after twelve (12) hours of work on any work day (other than for Distant Hires) when the employee is employed on any of the following productions which commence principal photography on or after February 12, 2023:~~

“(A) a pilot, other than a pilot made for basic cable or The CW and other than a two (2) hour pilot for which there is no series commitment at the time of the pilot order;

“(B) an episode of a series, other than the first season of a series made for basic cable or The CW; or

“(C) a one-time television motion picture, other than a long-form television motion picture.

“(For clarity, employees employed on a mini-series shall be paid double time after fourteen (14) elapsed hours.)

“(3) Employees employed on television motion pictures, new seasons of series and new mini-series commencing principal photography on or after [insert date that is March 9, 2025, or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later] shall be paid two (2) times the employee’s regular basic hourly rate for all hours worked after twelve (12) hours of work on any day, and three (3) times the employee’s regular basic hourly rate for all hours worked after fifteen (15) elapsed hours.

“(c) For all hours worked on a seventh workday in the employee’s workweek or on a holiday, an employee shall be paid two (2) times the employee’s regular basic hourly rate, except that effective [insert date that is March 9, 2025, or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later] an employee shall be paid three (3) times the employee’s regular basic hourly rate for all hours worked after fifteen (15) elapsed hours (provided, however, that this triple time premium shall not apply to motion pictures, seasons of series and mini-series commencing principal photography prior to [insert date that is March 9, 2025, or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]).

“(d) Overtime and premium rates will be paid in one-tenth (1/10) hour increments. Overtime and premium rates may not be compounded.”

8. Golden Hour Provisions

Modify Article 23 (“Golden Hour Provisions”) of the Supplemental Digital Production Agreement as follows:

“23. GOLDEN HOUR PROVISIONS

“(a) (1) The following shall apply to Script Supervisors employed in Connecticut, Delaware, Maine, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont and the District of Columbia:

“(i) All time worked at a location, including a combination of work in the same shift of work between a studio and a location, 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:

“(A) For Daily Employees on the first five (5) consecutive days: Two (2) times the Regular Basic Hourly Rate for all time worked in excess of fourteen (14) consecutive hours and, effective [insert date that is March 9, 2025, or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later], three (3) times the Regular Basic Hourly Rate for all time worked in excess of fifteen (15) consecutive hours (except that this triple time premium shall not apply to television motion pictures or seasons of series or mini-series commencing principal photography prior to [insert date that is March 9, 2025, or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]).

“(B) For Daily Employees on the sixth or seventh days: Three (3) times the Regular Basic Hourly Rate.

“(C) For Weekly Employees during their regular workweek: Two (2) times the Regular Basic Hourly Rate for all time worked in excess of fourteen (14) consecutive hours and, effective [insert date that is March 9, 2025, or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later], three (3) times the Regular Basic Hourly Rate for all time worked in excess of fifteen (15) consecutive hours (except that this triple time premium shall not apply to television motion pictures or seasons of series or mini-series commencing principal photography prior to [insert date that is March 9, 2025, or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]).

“(D) For Weekly Employees on a sixth or seventh consecutive day outside their regular workweek: Three (3) times the Regular Basic Hourly Rate.

“(E) For Daily or Weekly Employees on holidays: Four (4) times the Regular Basic Hourly Rate.

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

“(A) For Daily Employees on the first five (5) consecutive days: Two (2) times the Regular Basic Hourly Rate for all time worked in excess of twelve (12) consecutive hours and, effective [insert date that is March 9, 2025, or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later], three (3) times the

Regular Basic Hourly Rate for all time worked in excess of fifteen (15) consecutive hours (except that this triple time premium shall not apply to television motion pictures or seasons of series or mini-series commencing principal photography prior to [insert date that is March 9, 2025, or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]).

“(B) For Daily Employees on the sixth or seventh days: Three (3) times the Regular Basic Hourly Rate.

“(C) For Weekly Employees during their regular workweek: Two (2) times the Regular Basic Hourly Rate for all time worked in excess of twelve (12) consecutive hours and, effective [insert date that is March 9, 2025, or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later], three (3) times the Regular Basic Hourly Rate for all time worked in excess of fifteen (15) consecutive hours (except that this triple time premium shall not apply to television motion pictures or seasons of series or mini-series commencing principal photography prior to [insert date that is March 9, 2025, or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]).

“(D) For Weekly Employees on a sixth or seventh consecutive day outside their regular workweek: Three (3) times the Regular Basic Hourly Rate.

“(E) For Daily or Weekly Employees on holidays: Four (4) times the Regular Basic Hourly Rate.”

9. **Rest Periods**

a. *Modify Part III, Article 14 (“Rest Period”) of the Motion Picture Theatrical and TV Series Production Agreement as follows:*

“ARTICLE 14. REST PERIOD

“Article 14(a) (other than the exception set forth in Article 14(a)(2) below), (b) and (c) below apply to employees employed on a motion picture, program, part of a mini-series or episode of a series which commences principal photography on or after February 12, 2023. Otherwise, Article 14(a) of the 2019 Agreement shall apply in lieu thereof.

“(a) Daily Rest Period

“(1) There shall be a ten (10) hour rest period between the termination of work on one call and the commencement of the next work call, except that when an employee is required by the Employer to remain away from home overnight on distant location, the daily rest period shall be nine (9) hours, measured ‘portal-to-portal.’

“(2) The penalty for violation of the rest period (*i.e.*, for allowing less than the ten (10) hour rest period (or the nine (9) hour daily rest period when then employee is required by the Employer to remain away from home overnight on distant location)) shall be to pay for the invaded hours only at an additional straight time, except that when the employee works more than fourteen (14) consecutive hours (*i.e.*, fourteen (14) elapsed hours) from the time of reporting and does not receive a nine (9) hour rest period (not counting, in the case of a Script Supervisor, time worked after ‘wrap time’ which shall be paid at the prevailing overtime rate), the employee will be paid, when the employee resumes work, at the rate of two and one-half (2½) times the employee’s regular basic hourly rate until the employee receives a nine (9) hour rest period.

“(3) Effective [insert date that is the first Sunday that is 90 days after either March 9, 2025 or the business day on which the AMPTP receives notice of ratification, whichever is later], and except as provided in subparagraph (a)(2) above, the penalty for invasion of the rest period as provided herein shall be a payment for invaded hours only at additional double time. If the rest period is invaded by one-half hour or less, the penalty shall be payment of one-half hour of additional double time; if the 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). This subparagraph (3) shall not apply to motion pictures, parts of a mini-series or episodes of a series which commence principal photography prior to [insert date that is the first Sunday that is 90 days after either March 9, 2025 or the business day on which the AMPTP receives notice of ratification, whichever is later].”

“(b) Weekend Rest Period¹

* * *

“(6) The penalty for invasion of the weekend rest period as provided herein shall be payment for invaded hours only at an additional straight time.

¹ If the production’s first workweek is a partial workweek, the weekend rest period shall apply as if it were a full workweek.

“(c) Effective [insert date that is the first Sunday that is 90 days after either March 9, 2025 or the business day on which the AMPTP receives notice of ratification, whichever is later], and except as provided in subparagraph (a)(2) above, the penalty for invasion of the rest period as provided herein shall be a payment for invaded hours only at additional double time. If the rest period is invaded by one-half hour or less, the penalty shall be payment of one-half hour of additional double time; if the 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). This subparagraph (c) shall not apply to motion pictures, parts of a mini-series or episodes of a series which commence principal photography prior to [insert date that is the first Sunday that is 90 days after either March 9, 2025 or the business day on which the AMPTP receives notice of ratification, whichever is later].”

Make conforming changes to the remainder of Part III, Article 14, including renumbering subsequent subparagraphs.

Make conforming changes to Part IV, Article 36 of the Motion Picture Theatrical and TV Series Production Agreement.

10. **Holidays and Holiday Pay**

- a. *Modify Part III, Article 15 (“Holiday”) of the Motion Picture Theatrical and TV Series Production Agreement as follows:*

“ARTICLE 15. HOLIDAY

“(a) The following holidays shall be recognized: New Year’s Day, Martin Luther King Jr. Day, (effective January 1, 2023), Presidents’ Day, Memorial Day, Juneteenth, Fourth of July, Labor Day, Veterans’ Day, Thanksgiving Day, the day after Thanksgiving and Christmas Day. Any holiday designated by federal statute shall be considered to fall on the day so designated, except that any holiday falling on a Saturday, whether designated by federal statute or not, shall, for the purpose of this Agreement, be celebrated on the previous Friday, and any holiday falling on a Sunday, whether designated by federal statute or not, shall, for the purposes of this Agreement, be celebrated on the following Monday. However, any holiday falling on a Saturday in a six (6) day workweek will be celebrated on Saturday.

“(b) The Union agrees that it will not unreasonably deny a request for a waiver to switch the Veterans’ Day holiday for Good Friday on a given production in the event that the Employer reaches an agreement with Motion Picture Studio Mechanics, Local 52, IATSE to do so.

“(c) Except as otherwise provided in this Agreement, each employee employed under Part III of this Agreement shall be entitled to an unworked holiday pay benefit as payment for holidays not worked, which shall be computed based on ~~3.719%~~ ~~4%~~ ~~(4.583%)~~ commencing with the period ~~January 1, 2023~~ [insert date that is March 2, 2025 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later] to and including December 31, ~~2023~~ 2025, continuing to the period January 1, 2026 to and including December 31, ~~2024~~ 2026 and continuing on the same basis for the term of this Agreement of the employee’s annual straight time work earnings. Any amounts paid by the Employer for such unworked holidays shall be offset against the percentage payment due, it being understood that the right of offset against unworked holiday pay provided hereunder shall be neither greater than nor less than the right of offset provided to the Employer under the Employer – IATSE West Coast Studio Local Agreements. Payment for unworked holidays shall be made in a lump sum in a separate check issued either at the end of the television season or upon completion of a theatrical production.”

* * *

b. *Modify the first paragraph of Part IV, Article 41 (“Holidays”) of the Motion Picture Theatrical and TV Series Production Agreement as follows:*

“The following days shall be recognized as holidays: New Year’s Day, Martin Luther King, Jr. Day (~~effective as of January 1, 2023~~), Presidents’ Day, Good Friday, Memorial Day, Juneteenth, Independence Day, Fourth of July, Labor Day, Thanksgiving Day, the day after Thanksgiving and Christmas Day. If any of the above-named holidays falls on a Sunday, the following Monday shall be considered the holiday and if any of the above-named holidays falls on a Saturday, the preceding Friday shall be considered the holiday, except that during six (6) day workweeks, Saturday holidays will be recognized on Saturday.”

c. *Modify Article 28 (“Holidays”) of the Supplemental Digital Production Agreement as follows:*

“28. HOLIDAYS

“(a) Work time on holidays shall be subject to night premiums. Minimum calls are as specified in Article 20.

“(b) New Year’s Day, Martin Luther King Jr. Day (~~effective January 1, 2023~~), Presidents’ Day (third Monday in February), Good Friday, Memorial Day, Juneteenth, Independence Day, Fourth of July, Labor Day, Thanksgiving Day, the day after Thanksgiving and Christmas Day shall be recognized as holidays.

“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.

“(c) Provisions for Holidays not Worked

“Daily Employees

“Prior to [insert date that is March 2, 2025 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later], a Daily Schedule employee shall receive 4% of his annual straight work time earnings, including night premiums, as payment for holidays not worked. Effective in the period January 1, 2023 [insert date that is March 2, 2025 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later] to and including December 31, 20232025, in the period January 1, 20242026 to and including December 31, 20242026 (and continuing on the same basis for the term of this Agreement), a Daily Schedule employee shall receive 4.583% of his 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

“Prior to [insert date that is March 2, 2025 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later], the total amount of salary paid 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, 2023[insert date that is March 2, 2025 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later] to and including December 31, 20232025, in the period

January 1, 2024~~2026~~ to and including December 31, 2024~~2026~~ (and continuing on the same basis for the term of this Agreement) 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 he is paid for ~~ten (10)~~ eleven (11) recognized holidays not worked.”

11. **Wrap Time Pay**

Add a new Article 22.1 (“Wrap Time”) to Part III of the Motion Picture Theatrical and TV Series Production Agreement as follows:

ARTICLE 22.1 WRAP TIME

“(a) Script Supervisors shall be paid on a *pro rata* basis for all wrap time required by the Employer after the completion of principal photography of the motion picture (or after the completion of principal photography of the last episode in the season of an episodic series).

“(b) Production Office Coordinators and Assistant Production Office Coordinators shall be paid on a *pro rata* basis for all time required by the Employer following completion of their last day of wrap of the motion picture (or after their last day of wrap following the season of an episodic series). ”

Make conforming changes by adding a new Article (“Wrap Time”) to Part IV of the Motion Picture Theatrical and TV Series Production Agreement.

12. Additional Script Supervisor Bulletin

Employers agree to issue the following bulletin to appropriate production personnel:

“During the 2025 negotiations with Local 161, the Union raised concerns about the workload of Script Supervisors in particular circumstances on certain days on specific episodes of a series. As described by the Union, those circumstances included when the number of script pages for a scene were excessive (i.e., exceeding ten script pages for a scene), a large number of principal performers appeared in the scene, the dialogue and action were fast-paced, VFX-heavy scenes and the Employer required the Script Supervisor to monitor more than six manned cameras. (Those circumstances did not include when the production employed alternating Script Supervisors on episodes during the season.)

“Production should consider accommodations that may address concerns raised about a Script Supervisor’s workload. Those accommodations may include additional support for the Script Supervisor in instances if warranted and practicable or other accommodations.”

13. Local, Nearby and Distant Hires

a. *Modify Part III, Article 24(b)(3)(A) of the Motion Picture Theatrical and TV Series Production Agreement as follows:*

“ARTICLE 24. LOCATION

* * *

“(b) The following provisions are applicable to Production Office Coordinators and Assistant Production Office Coordinators only:

* * *

“(3) The following shall apply outside the New York metropolitan area:

“(A) Local, Nearby and Distant Hires

“(i) A Local Hire is defined as any employee whose principal residence is within seventy-five (75) miles of the respective production location.

“(ii) A Nearby Hire is defined as any employee whose principal residence lies more than seventy-five (75) miles outside the production location, but within the state of New York, New Jersey, Connecticut, Delaware, Maine, Massachusetts, New Hampshire, Pennsylvania, Rhode Island or Vermont or in Washington D.C. Such employee shall be paid a weekly living allowance of no less than \$420 per week, or \$60 per day prorated (no less than \$490 per week, or \$70 per day prorated, effective [insert date that is March 9, 2025 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]; \$560 per week, or \$80 per day prorated, effective [insert date that is March 1, 2026 or the first Sunday that is one (1) year following the business day on which the AMPTP receives notice of ratification, whichever is later]; and \$630 per week, or \$90 per day prorated, effective [insert date that is February 28, 2027 or the first Sunday that is two (2) years following the business day on which the AMPTP receives notice of ratification, whichever is later]) \$315 per week, or \$45 per day (no less than \$350 per week, or \$50 per day prorated, effective November 13, 2022; \$385 per week, or \$55 per day prorated, effective March 5, 2023; and \$420 per week, or \$60 per day prorated, effective March 3, 2024).”

* * *

Make conforming changes to Part IV, Article 37 of the Motion Picture Theatrical and TV Series Production Agreement.

b. *Modify Part IV, Article 37(e) of the Motion Picture Theatrical and TV Series Production Agreement as follows:*

“ARTICLE 37. LOCAL, NEARBY AND DISTANT HIRES

* * *

“(e) The Employer shall pay per diem to Distant Hires, as defined in Article 37(c) above, at the following rates per day:

Breakfast	\$10.00
Lunch	\$14.00
Dinner	\$27.00
Total Per Diem	\$51.00

	<u>Effective [insert date that is March 9, 2025, or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]</u>	<u>Effective [insert date that is March 1, 2026, or the first Sunday that is one (1) year after the business day on which the AMPTP receives notice of ratification, whichever is later]</u>	<u>Effective [insert date that is February 28, 2027, or the first Sunday that is two (2) years after the business day on which the AMPTP receives notice of ratification, whichever is later]</u>
<u>Breakfast</u>	<u>\$11.50</u>	<u>\$14.00</u>	<u>\$16.00</u>
<u>Lunch</u>	<u>\$16.00</u>	<u>\$21.00</u>	<u>\$22.00</u>
<u>Dinner</u>	<u>\$32.00</u>	<u>\$35.00</u>	<u>\$37.00</u>
<u>Total Per Diem</u>	<u>\$59.50</u>	<u>\$70.00</u>	<u>\$75.00</u>

14. Mileage, Travel, and Transportation

a. Mileage

i. *Modify Part III, Article 24 (“Location”) of the Motion Picture Theatrical and TV Series Production Agreement as follows:*

“ARTICLE 24. LOCATION

* * *

“(b) The following provisions are applicable to Production Office Coordinators and Assistant Production Office Coordinators only:

* * *

“(2) ‘Report to’ Zone and Nearby Locations -- The following shall apply in the New York metropolitan area:

* * *

“(B) Nearby Locations

“Any employee who is required to report to a nearby location (i.e., a location other than a distant (overnight) location which is outside the thirty (30) mile report-to zone) shall be paid mileage based on thirty cents (\$0.30) per mile the then-current IRS rate computed

from the perimeter of the area bounded by 125th Street and the Battery to such location and return from such location to the perimeter of such area. In that case, the employee's work time shall commence at the time that is calculated by adding the amount of time needed to travel to the location either from a mutually-agreed upon point in the area bounded by 125th Street and the Battery or the perimeter of the area bounded by 125th Street and the Battery to the call time, and shall end after the time needed to travel from the location to either such mutually-agreed upon point or to the perimeter of the area bounded by 125th Street and the Battery is added to the dismissal time.

* * *

“(3) The following shall apply outside the New York metropolitan area:

* * *

“(D) Mileage Allowance: Unless ~~transported offered transportation~~ by the Employer, employees traveling to any production location outside the ‘production zone’ shall be paid a mileage allowance calculated at ~~thirty cents (\$0.30) per mile the then-current IRS rate~~ from the edge of the zone to the production location for all such authorized use of the employee’s vehicle. Alternatively, the Employer may make other arrangements with the employee for payment as allowed under applicable law (e.g., car allowance).”

ii. *Modify Part IV, Article 42 (“Travel”) of the Motion Picture Theatrical and TV Series Production Agreement as follows:*

“ARTICLE 42. TRAVEL

* * *

“(c) Mileage Allowance: Unless ~~transported offered transportation~~ by the Employer, employees traveling to any production location outside the ‘production zone’ shall be paid a mileage allowance calculated at ~~thirty cents (\$0.30) per mile the then-current IRS rate~~ from the edge of the zone to the production location for all such authorized use of the employee’s vehicle. Alternatively, the Employer may make other arrangements with the employee for payment as allowed under applicable law (e.g., car allowance).”

b. Add a new Article [#] (“Use of Personal Vehicle”) to Parts III and IV of the Motion Picture Theatrical and TV Series Production Agreement as follows:

“ARTICLE [#]. USE OF PERSONAL VEHICLE

“Effective [insert date that is March 9, 2025, or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later], when an employee uses a personal vehicle at the Employer’s request to conduct business for the Employer during the workday (and not for commuting purposes), the Employer shall reimburse the employee for parking and toll road fees that are necessarily incurred and pre-approved by the Employer and 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 Employer, no reimbursement of any kind is required for the employee’s use of a personal vehicle.”

c. **Courtesy Housing or Transportation**

i. *Modify Article Part III, Article 25.1 (“Courtesy Housing and Transportation”) as follows:*

“ARTICLE 25.1 COURTESY HOUSING OR TRANSPORTATION

“Upon request of an employee who When an employee is required to work in excess of fourteen (14) hours and who advises the Employer that the employee is too tired to drive home safely, Employer shall provide offer the employee either courtesy housing or round trip transportation,⁸ at the Employer’s election. Round trip transportation shall be from the designated crew parking area to home and return at the Employer’s expense. Employer 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. Employer 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.

⁸ Round trip transportation may include public transportation if reasonable under the circumstances.

“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.

“Employer 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 Employer offered the employee transportation, the Employer shall have no responsibility for the personal vehicle of an employee who elected to use the employee’s personal vehicle in lieu of Employer-provided transportation.

“Employer shall include information on the call sheet informing employees of these new provisions obligating the Employer 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. Employer shall also include a joint message from the Employer 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 Hire terms and conditions.

“The following describes the calculation of work time and rest periods for an employee who reports to a location outside the ‘thirty (30) mile report-to zone,’ and who is then provided courtesy housing:

“(a) The employee’s work time ends upon arrival at the courtesy housing (except as provided in subparagraph (c) below).

“(b) If the employee has a call for the same Employer on the next day: The measurement of the employee’s daily rest period shall begin when the employee arrives at the courtesy housing on the previous day and end when the employee departs the courtesy housing for the call on the next day. The amount of time it takes to travel from the courtesy housing to the production location on the next day shall be added to the employee’s work time on the next day.

“(c) If the employee does not have a call for the same Employer on the next day but is entitled to a weekend rest period: The amount of time required for the employee to travel from the production location to either a mutually-agreed upon point in the area bounded by 125th Street and the Battery or to the perimeter of the area bounded by 125th Street and

the Battery shall be added to the employee's work time for the previous day and to the measurement of the employee's weekend rest period. (For clarity, this added time shall be in lieu of the time it takes to travel from the production location to the courtesy housing.)”

- ii. *Modify Part IV, Article 49 (“Courtesy Housing and Transportation”) of the Motion Picture Theatrical and TV Series Agreement as follows:*

“ARTICLE 49. COURTESY HOUSING OR TRANSPORTATION

“Upon request of an employee who When an employee is required to work in excess of fourteen (14) hours and who advises the Employer that the employee is too tired to drive home safely, Employer shall provide offer the employee either courtesy housing or round trip transportation,⁹ at the Employer's election. Round trip transportation shall be from the designated crew parking area to home and return at the Employer's expense. Employer 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. Employer 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.

“Employer 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 Employer offered the employee transportation, the Employer shall have no responsibility for the personal vehicle of an the employee who elected to use the employee's personal vehicle in lieu of Employer-provided transportation.

“Employer shall include information on the call sheet informing employees of these new provisions obligating the Employer to offer either courtesy housing or round trip transportation, which shall include the name and contact information of the individual responsible for

⁹ Round trip transportation may include public transportation if reasonable under the circumstances.

coordinating the same on each production. Employer shall also include a joint message from the Employer 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 Hire terms and conditions.

“The following describes the calculation of work time and rest periods for an employee who reports to a location outside the ‘thirty (30) mile report-to zone,’ and who is then provided courtesy housing:

“(a) The employee’s work time ends upon arrival at the courtesy housing (except as provided in subparagraph (c) below).

“(b) If the employee has a call for the same Employer on the next day: The measurement of the employee’s daily rest period shall begin when the employee arrives at the courtesy housing on the previous day and end when the employee departs the courtesy housing for the call on the next day. The amount of time it takes to travel from the courtesy housing to the production location on the next day shall be added to the employee’s work time on the next day.

“(c) If the employee does not have a call for the same Employer on the next day but is entitled to a weekend rest period: The amount of time required for the employee to travel from the production location to either a mutually-agreed upon point in the area bounded by 125th Street and the Battery or to the perimeter of the area bounded by 125th Street and the Battery shall be added to the employee’s work time for the previous day and to the measurement of the employee’s weekend rest period. (For clarity, this added time shall be in lieu of the time it takes to travel from the production location to the courtesy housing.)”

d. **Safety Rides**

Employers agree to issue the following bulletin to appropriate production personnel:

“During the 2025 negotiations with Local 161, the Union and the Employers discussed safety concerns regarding employees who are required to report to work very early in the morning and/or return home late in the evening and who utilize their personal vehicle or public transportation to commute to work and find themselves walking alone to or from a parking lot or transit stop in the dark.

“Productions must be cognizant of the safety of employees upon their arrival and departure. When the conditions described in the preceding paragraph exist, productions should offer these employees an escort and/or transportation to and from their cars or transit stop, to the extent it is reasonably practicable to do so. Employees should also feel free to ask for these services if they have safety concerns. Furthermore, production security or other production personnel should be present and ready to assist employees who are arriving early and leaving late.”

15. **Travel Benefits**

- a. *Modify Part III, Article 25(a) of the Motion Picture Theatrical and TV Series Production Agreement as follows:*

“ARTICLE 25. TRAVEL/TRANSPORTATION

“(a) For any day of the week (including holidays) on which the employee travels only, the employee shall receive an allowance equal to four (4) hours of pay at straight time or pay for time actually traveled, whichever is greater, but in no event more than eight (8) hours of pay at straight time. For employees employed within New York, New Jersey or Connecticut, effective [insert date that is March 9, 2025 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later], Employer 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. For employees employed outside of New York, New Jersey or Connecticut but within the jurisdiction of Part III of this Agreement, effective [insert date that is March 9, 2025 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later], Employer shall make pension and health contributions based on one-half of the applicable daily contributions if the employee’s actual travel time on such day is six (6) hours or less and a full day of contributions if the employee’s actual travel time on such day exceeds six (6) hours”

* * *

- b. *Modify Part IV, Article 42(g) of the Motion Picture Theatrical and TV Series Production Agreement as follows:*

“ARTICLE 42. TRAVEL

* * *

“(g) ‘Travel Only’ Day: 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 traveled, whichever is greater, but in no event more than eight (8) hours of pay at straight time. Effective [insert date that is March 9, 2025 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later], Employer shall make pension and health contributions based on one-half of the applicable daily contributions if the employee's actual travel time on such day is six (6) hours or less and a full day of contributions if the employee's actual travel time on such day exceeds six (6) hours.”

16. Pension, Welfare and Annuity Funds

a. **Part III, Article 28 of the Local 161 Motion Picture Theatrical and TV Series Production Agreement and Article 31(b) of the Local 161 Supplemental Digital Production Agreement:**

i. **Contribution Rates to Motion Picture Industry Health Plan**

- (1) Increase the “Basic Rate” for Motion Picture Industry Health Plan contributions in Article 28(c)(1)(B)(i) of the 2022 Local 161 Motion Picture Theatrical and TV Series Production Agreement for any Employer which qualifies as a “\$15 Million Contributor” by one dollar and thirty-nine cents (\$1.39) per hour (to \$7.103 per hour) for each hour worked by or guaranteed an employee effective *[insert date that is March 9, 2025 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]*; by an additional forty-five cents (\$0.45) per hour (to \$7.553 per hour) for each hour worked by or guaranteed an employee effective *[insert date that is March 1, 2026 or the first Sunday that is one year following the business day on which the AMPTP receives notice of ratification, whichever is later]*; and by an additional forty-five cents (\$0.45) per hour (to \$8.003 per hour) for each hour worked by or guaranteed an employee effective *[insert date that is February 28, 2027 or the first Sunday that is two years following the business day on which the AMPTP receives notice of ratification, whichever is later]*.
- (2) Contributions to the Retired Employees Fund of the Health Plan for a “\$15 Million Contributor” under Article 28(1)(C) of the 2022 Local 161 Motion Picture Theatrical and TV Series Production Agreement shall continue to be paid at the rate of thirty-seven and one-tenth cents (\$0.371) per hour during the term of the 2025 Local 161 Motion Picture Theatrical and TV Series Production Agreement.
- (3) Modify Article 31(b)(1)(ii)(A)-(C) of the Supplemental Digital Production Agreement to increase the hourly contribution rate to

the Motion Picture Industry Health Plan for each hour worked by or guaranteed an employee by any Employer which qualifies as a “\$15 Million Contributor” by one dollar and thirty-nine cents (\$1.39) per hour (to \$7.103 per hour) for each hour worked by or guaranteed an employee effective September 28, 2025; by an additional forty-five cents (\$0.45) per hour (to \$7.553 per hour) for each hour worked by or guaranteed an employee effective October 4, 2026; and by an additional forty-five cents (\$0.45) per hour (to \$8.003 per hour) for each hour worked by or guaranteed an employee effective October 3, 2027.

- (4) An Employer which does not qualify as a “\$15 Million Contributor” shall continue to make contributions at the “Actual Cost Rate” pursuant to Article 28(c)(2) of the Motion Picture Theatrical and TV Series Production Agreement and Article 31 (b)(2) of the Supplemental Digital Production Agreement.

ii. **Motion Picture Industry Pension and Health Plan Benefit Improvements**

The bargaining parties agree to recommend to the Directors of the Motion Picture Industry Pension and Health Plans that the pension benefit and health benefit improvements negotiated for the bargaining unit under the 2024 Producer-IATSE Basic Agreement shall likewise apply to that part of the Local 161 bargaining unit employed in New York, New Jersey or Connecticut or hired in New York, New Jersey or Connecticut to work outside those three states but within the geographic jurisdiction of the Local 161 Motion Picture Theatrical and TV Series Production Agreement, as follows:

(1) **Dental Plan Maximum**

The bargaining parties agree to recommend that the Directors of the Motion Picture Health Plan increase the Dental Plan maximum benefit to \$2,500 per calendar year effective January 1, 2025.

(2) **Recommendations to the Pension Plan Directors Re: Plan Year 2023**

The bargaining parties agree to make the following recommendations to the Directors of the Pension Plan:

- D. No participant shall incur a Break in Service for plan year 2023.
- E. All participants with 65 or more Credited Hours in 2023 shall be credited with a pension Qualified Year for 2023.

(3) **Thirteenth and Fourteenth Checks to Retirees Who Retired on or Before August 1, 2009**

The bargaining parties agree to recommend to the Directors of the Pension Plan that the Pension Plan provide a thirteenth and fourteenth check on or about November 1st of each year of this Agreement to those retirees who retired on or before August 1, 2009 and who were employed under the Local 161 Motion Picture Theatrical and TV Series Production Agreement or the Local 161 Supplemental Digital Production Agreement or who were not covered by any collective bargaining agreement during their employment (i.e., “non-affiliates”), provided that the Pension Plan's actuaries, in conjunction with the Health Plan's consultants, determine, taking into account the costs of such thirteenth and fourteenth checks, that: (i) at least eight (8) months of reserves exist in each of the Active Employees Fund and the Retired Employees Fund at that time; (ii) the Plan is certified to be in the Green Zone in the calendar year in which the check(s) are paid; (iii) the cost of thirteenth and fourteenth checks, if any, granted during the term of the Agreement shall be amortized over the fifteen (15) year amortization period commencing January 1, 2017; and (iv) if there are insufficient funds in the Pension Plan after accounting for existing obligations to provide both a thirteenth and fourteenth check, then a thirteenth check will be provided.

The foregoing Pension Plan improvements shall not be applicable to any Plan participant who is covered by another collective bargaining agreement, unless such collective bargaining agreement contains this pension and health package on an equivalent economic basis.

(4) **One-Time Payment for Retirees Who Retire Prior to January 1, 2025**

The bargaining parties agree to recommend to the Directors of the Motion Picture Industry Pension Plan that the Pension Plan make a one-time payment equivalent to the value of one additional monthly check to those retirees who retired prior to January 1, 2025 and who were employed under the Local 161 Motion Picture Theatrical and TV Series Production Agreement and/or the Local 161 Supplemental Digital Production Agreement or who were not covered by any collective bargaining agreement during their employment (i.e., “non-affiliates”).

(5) **Improvement of Contingent Pension Benefit Increase(s) for Actives**

Modify Article 28(f)(5) of the Local 161 Motion Picture Theatrical and TV Series Production Agreement as follows:

“(5) The bargaining parties agree to recommend to the Directors of the Motion Picture Industry Pension Plan that the pension improvements negotiated for the bargaining unit under the 2021-2024 Producer-IATSE Basic Agreement shall likewise apply to the Local 161 bargaining unit as applicable. ~~(Note that as the Pension Plan actuaries have determined that the Pension Plan satisfied the applicable criteria for 2021, the Pension Plan issued the thirteenth and fourteenth checks for 2021 as soon as practicable after November 11, 2022.)~~

b. **Contribution Rates to IATSE National Benefit Funds under Part III, Article 28(e) and Part IV, Article 35 of the Local 161 Motion Picture Theatrical and TV Series Production Agreement and Article 31(d) of the Local 161 Supplemental Digital Production Agreement:**

Increase the aggregate daily contribution rates to the IATSE National Benefit Funds in Articles 28(e) and Article 35 of the Local 161 Motion Picture Theatrical and TV Series Production Agreement as follows:

Theatrical Motion Pictures:

i. **Outside New York, New Jersey, Connecticut and Florida**

1. Increase the aggregate daily contribution rates to the IATSE National Benefit Funds for employees working outside of New York, New Jersey, Connecticut and Florida to one hundred seventy-five dollars (\$175.00) per day effective [insert date that is

March 9, 2025 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]. The entire amount of the increase shall be allocated to the IATSE National Health and Welfare Fund.

2. Increase the aggregate daily contribution rates to the IATSE National Benefit Funds by an additional fifteen dollars (\$15.00) per day to a total of one hundred ninety dollars (\$190.00) per day effective *[insert date that is March 1, 2026 or the first Sunday that is one year following the business day on which the AMPTP receives notice of ratification, whichever is later]* and by an additional fifteen dollars (\$15.00) per day to a total of two hundred five dollars (\$205.00) per day effective *[insert date that is February 28, 2027 or the first Sunday that is two years following the business day on which the AMPTP receives notice of ratification, whichever is later]*. The allocation of these increases shall be proportionate to the allocation for “non-Maryland” rates under the 2024 IATSE Area Standards Agreement.

ii. Florida

1. Increase the aggregate daily contribution rates to the IATSE National Benefit Funds for employees working in Florida to one hundred seventy-five dollars (\$175.00) per day effective *[insert date that is March 9, 2025 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]*. The entire amount of the increase shall be allocated to the IATSE National Health and Welfare Fund.
2. Increase the aggregate daily contribution rates to the IATSE National Benefit Funds by an additional fifteen dollars (\$15.00) per day to a total of one hundred ninety dollars (\$190.00) per day effective *[insert date that is March 1, 2026 or the first Sunday that is one year following the business day on which the AMPTP receives notice of ratification, whichever is later]* and by an additional fifteen dollars (\$15.00) per day to a total of two hundred five dollars (\$205.00) effective *[insert date that is February 28, 2027 or the first Sunday that is two years following the business day on which the AMPTP receives notice of ratification, whichever is later]*. The allocation of these increases shall be proportionate to the allocation for “non-Maryland” rates under the 2024 IATSE Area Standards Agreement.

Television Motion Pictures

- i. Delaware, Massachusetts, Maine, New Hampshire, Pennsylvania, Rhode Island, Vermont and Washington, D.C.
 1. Increase the aggregate daily contribution rates to the IATSE National Benefit Funds for employees working in Delaware, Massachusetts, Maine, New Hampshire, Pennsylvania, Rhode Island, Vermont and Washington, D.C. to one hundred seventy-five dollars (\$175.00) per day effective *[insert date that is March 9, 2025 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]*. The entire amount of the increase shall be allocated to the IATSE National Health and Welfare Fund.
 2. Increase the aggregate daily contribution rates to the IATSE National Benefit Funds by an additional fifteen dollars (\$15.00) per day to a total of one hundred ninety dollars (\$190.00) per day effective *[insert date that is March 1, 2026 or the first Sunday that is one year following the business day on which the AMPTP receives notice of ratification, whichever is later]* and by an additional fifteen dollars (\$15.00) per day to a total of two hundred five dollars (\$205.00) per day effective *[insert date that is February 28, 2027 or the first Sunday that is two years following the business day on which the AMPTP receives notice of ratification, whichever is later]*. The allocation of these increases shall be proportionate to the allocation for “non-Maryland” rates under the 2024 IATSE Area Standards Agreement.
- ii. Florida, Georgia, Maryland, North Carolina, South Carolina, Virginia and West Virginia
 1. Increase the aggregate daily contribution rates to the IATSE National Benefit Funds for employees working in Florida, Georgia, Maryland, North Carolina, South Carolina, Virginia and West Virginia to one hundred seventy-five dollars (\$175.00) per day effective *[insert date that is March 9, 2025 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]*. The entire amount of the increase shall be allocated to the IATSE National Health and Welfare Fund.
 2. Increase the aggregate daily contribution rates to the IATSE National Benefit Funds by an additional fifteen dollars (\$15.00) per

day to a total of one hundred ninety dollars (\$190.00) per day effective [insert date that is March 1, 2026 or the first Sunday that is one year following the business day on which the AMPTP receives notice of ratification, whichever is later] and by an additional fifteen dollars (\$15.00) per day to a total of two hundred five dollars (\$205.00) per day effective [insert date that is February 28, 2027 or the first Sunday that is two years following the business day on which the AMPTP receives notice of ratification, whichever is later]. The allocation of these increases shall be proportionate to the allocation for “non-Maryland” rates under the 2024 IATSE Area Standards Agreement.

Supplemental Digital Production Agreement

Modify Article 31(d) of the Supplemental Digital Production Agreement to increase the aggregate daily contribution rate to the IATSE National Benefit Funds one hundred seventy-five dollars (\$175.00) per day effective September 28, 2025. The entire amount of the increase shall be allocated to the IATSE National Health and Welfare Fund.

Increase the aggregate daily contribution rates to the IATSE National Benefit Funds by an additional fifteen dollars (\$15.00) per day to a total of one hundred ninety dollars (\$190.00) per day effective October 4, 2026 and by an additional fifteen dollars (\$15.00) per day to a total of two hundred five dollars (\$205.00) effective October 3, 2027. The allocation of these increases shall be proportionate to the allocation for “non-Maryland” rates under the 2024 IATSE Area Standards Agreement.

17. Box Rental

Add a new Article to both Part III and Part IV of the Motion Picture Theatrical and TV Series Production Agreement as follows:

“ARTICLE [#]. FURNISHING OF EQUIPMENT

“When the Employer requires an employee to utilize the employee’s own equipment to perform job duties, the Employer shall reasonably compensate the employee for the use, including the cost of any software specifically approved by the Employer.”

18. Artificial Intelligence

- a. *Add a new Article 9.3 (“Artificial Intelligence”) to Part I of the Motion Picture Theatrical and TV Series Production Agreement and a new Article 45 (“Artificial Intelligence”) to the Supplemental Digital Production Agreement, each to provide as follows:*

“This Article [#] applies prospectively on or after [insert the date that is March 9, 2025 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later].

“(a) Definitions

“The parties acknowledge that ‘Artificial Intelligence’ and ‘AI’ have become catchall names that generally refer to the ability of a machine-based system to apply analysis and logic-based techniques to solve problems or perform tasks and improve as it analyzes more data. An ‘AI System’ is any machine-based system that uses AI as a core function.

“(1) Machine Learning. The parties acknowledge that machine learning (‘ML’) is a subset of AI that enables machines to develop algorithms, including via deep learning (as defined below), based on statistical inferences drawn from patterns in submitted training data, including, but not limited to, diffusion models and large language models, for the purpose of performing tasks. Such tasks include, but are not limited to, predicting human behaviors, disseminating information and generating content.

“(2) Generative Artificial Intelligence. The parties acknowledge that generative artificial intelligence (‘Gen AI’) refers to a subset of ML that generates new content including, but not limited to, text, video, audio, three-dimensional (3D) models, code, and images. A ‘Gen AI System’ is any machine-based system that uses Gen AI as a core function.

“(3) Deep Learning. The parties acknowledge that deep learning refers to a subset of ML based on artificial neural networks that have multiple layers of connected artificial neuron nodes processing data.

“(4) The terms ‘Gen AI’ and ‘Deep Learning’ are used for convenience and this provision shall also apply to any technology that is consistent with the foregoing definitions, regardless of its name or designation.

“(b) Existing Technologies and Practices

“The parties acknowledge that the Employers have historically used digital technologies, including without limitation so-called ‘traditional AI’ technologies programmed to perform specific functions (e.g., CGI, VFX, sound

effects), and technologies such as those used during any stage of pre-visualization, pre-production, production, post-production, marketing and distribution and may continue to do so, consistent with their historical practices.

“(c) New Technologies and Practices

“(1) The parties acknowledge the importance of human contributions in motion pictures and the need to address the potential impact of the use of AI Systems on employment under this Agreement.

“(2) Use of New Technologies

“(i) An Employer continues to have the right to utilize new technologies in connection with motion picture production, including in connection with creative elements. Employer may require employees to use any AI System³ or resulting output of such systems for use in connection with the performance of covered work. Employees who are assigned to utilize an AI System to perform services, including by inputting prompts or otherwise overseeing the use of the AI System, shall continue to be covered under the terms of this Agreement while performing such work.

“(ii) The Employer will not require an employee to provide prompts furnished by the employee in the performance of bargaining unit work in a manner that results in the displacement of any covered employee.

“(iii) Should an employee use AI Systems in the performance of covered work, the employee will be required to adhere to the Employer’s policies (e.g., policies related to ethics, privacy, security, copyrightability or other protection of intellectual property rights), which shall be provided to the employee. In any event, the Employer retains the right to require that an employee obtain consent from the Employer before using AI Systems, and Employer retains the right to reject the use of AI Systems or any output from such use, including when the use could adversely affect the copyrightability or exploitation of the work or create other risks or liabilities for the Employer. Employer agrees to provide the International Union with any written policies governing the use of AI Systems by employees covered under this Agreement. Upon request, the Employer shall also provide Local 161 with any such written policies.

“An Employer’s decision to require an employee to use an AI System in connection with the employee’s performance of bargaining unit work, including for any creative elements or administrative tasks, will be subject to consultation with the employee at the employee’s request, provided that the requirements of production allow time for the consultation.

³ Should the Employer agree to use an employee’s own AI System, Employer and employee shall negotiate for reasonable reimbursement for such use.

“(iv) The Employer shall indemnify the employee from liability and necessary costs, including by providing the employee a legal defense resulting from any claims arising from the use of AI Systems or the resulting output occurring in the performance of the employee’s duties and within the scope of the employee’s employment with Employer, subject to the conditions that:

“(A) This subparagraph (iv) shall not apply in any instance in which the injury, loss or damage is the result of or caused by, in whole or in part, the gross negligence or willful misconduct of such employee;

“(B) Employee is not in breach of the Employer’s policies which have been disclosed to the employee and the employee has made appropriate disclosure of the use of AI Systems to the Employer;

“(C) Immediately upon the employee and/or the Union being informed of any claim or litigation, the employee and/or the Union shall notify Employer thereof and give Employer full details of any claim or the institution of any action for which the employee seeks indemnification under this subparagraph, including by delivering to the Employer every demand, notice, summons, complaint or other process received;

“(D) Employer shall name or cover the employee as an additional insured on its errors and omissions policies, if any, respecting motion pictures; and

“(E) The employee shall cooperate fully in the defense of any claim for which indemnification is provided in this subparagraph (iv), including the attending of hearings and trials, securing and giving evidence and obtaining the attendance of witnesses.

“(d) Implementation of Work Training Programs

“The parties acknowledge that the preferred method of addressing impact resulting from new technologies is through provision of work training and other programs designed to foster new skills to improve opportunities for employment and effective use of AI tools. The parties agree to cooperate in the establishment of work training and other programs with respect to covered work under this Agreement. A committee will be convened for the purpose of formulating and implementing such training and other programs. The training and other programs shall be designed in cooperation between the parties and shall be focused on training employees in (A) skills required to operate AI Systems associated with the employee’s current work classification and/or (B) new skills required to transition to other classifications of work covered by this Agreement.

The parties agree that the committee shall meet within ninety (90) days of contract ratification.

“(e) Ongoing Obligations

“(1) Joint Industry-Wide Meetings. The parties agree to meet at least semi-annually during the term of this Agreement at the request of the International Union to discuss and review information related to the Employers’ use and intended use of AI Systems in the production of motion pictures covered under this Agreement, to the extent that such information has been made publicly available. Topics for the meeting shall be identified in advance.

“(2) Each Employer agrees to meet quarterly with the International Union, on a company-by-company basis, during the term of this Agreement, at the request of the International Union. At such meeting, Employer will identify any significant emerging technologies utilizing AI Systems that the Employer is using or intends to use in motion picture production which may affect persons covered by this Agreement. Because Employer’s current and future technology may be discussed during these meetings, and in order to protect Employer’s proprietary and/or confidential information, trade secrets and intellectual property, the International Union agrees that its representatives participating in these meetings will be limited to a reasonable number of individuals (*i.e.*, not to exceed eight (8)) representing bargaining units for which the topics identified in advance to be discussed are relevant, and each participating representative will execute a mutually agreed-upon Confidentiality Agreement.

“(3) Topics for discussion at the meetings described in subparagraphs (1) and (2) above may, in addition to other topics related to AI Systems as proposed in advance of the meeting, include:

“(i) the extent to which jobs may have been affected as a result of the use of AI Systems;

“(ii) physical safety protocols involving the use in work environments of AI-controlled equipment including the use of AI-controlled autonomous vehicles and/or robots;

“(iii) efforts to ensure that use(s) of AI Systems mitigate against bias; and

“(iv) possible unique aspects of training for upskilling or reskilling, in connection with subparagraph (d) above, of experienced bargaining unit employees.

“(f) Claims for violation of this Article are arbitrable and must be brought under this Agreement. All remedies are available with the exception of injunctive relief. For clarity, the arbitrator shall have no authority to prohibit or restrict the use of any AI System or the resulting outputs.

“(g) Except as explicitly set forth herein, it is understood that this Article does not expand or contract any existing rights and obligations under this Agreement. Nothing herein alters the scope of coverage under this Agreement.

“(h) No employee shall be subject to scanning of their visual or vocal likeness for use in a motion picture without the employee’s consent. Employer shall provide the employee with a reasonably specific description of the intended use. The consent must be clear and conspicuous and may be obtained through an endorsement or statement in the employment contract that is separately signed or initialed by the employee or in a separate writing that is signed by the employee. A copy of the consent shall be provided to the Union in advance of it being presented to employees. The employee’s consent to such scanning may not be a condition of employment and the consent itself shall clearly state the same.”

Make conforming changes, including renumbering subsequent footnotes in the Agreement.

- b.* *Add an Exhibit “C” to the Motion Picture Theatrical and TV Series Production Agreement to provide as follows:*

“During the 2025 negotiations, the parties reached agreement to add a new Article 9.3 to the Agreement to address the Employer’s right to use new technologies, including artificial intelligence and AI Systems (as those terms are defined therein), in connection with motion picture production. Article 9.3 was the result of extensive discussions between the IATSE and the AMPTP, including with their respective experts, and further discussions between Local 161 and the AMPTP, and calls for regular meetings between the Employers and the International Union during the term to keep the Union advised and informed of developments in the use of AI Systems affecting bargaining unit members. The parties acknowledge both the Employer’s right to use new technologies involving AI System(s) in Article 9.3 and the Employer’s obligation, upon request of the Union, to negotiate over any impact of such use on bargaining unit employees as required by law.

“The parties confirm that the foregoing obligation shall not apply when an Employer experiments with using an AI System for the primary purpose of determining, under operating conditions, the feasibility and/or adequacy of performance of any AI System and/or tests the AI System under operating conditions by persons under the jurisdiction of this Agreement on a temporary basis.”

c. *Add a new Sideletter No. 8 to the Supplemental Digital Production Agreement to provide as follows:*

“During the 2025 negotiations, the parties reached agreement to add a new Article 45 to the Local 161 Supplemental Digital Production Agreement to address the Producer’s right to use new technologies, including artificial intelligence and AI Systems (as those terms are defined therein), in connection with motion picture production. Article 45 was the result of extensive discussions between the IATSE and the AMPTP, including with their respective experts, and further discussions between Local 161 and the AMPTP, and calls for regular meetings between the Producers and the International Union during the term to keep the Union advised and informed of developments in the use of AI Systems affecting bargaining unit members. The parties acknowledge both the Producer’s right to use new technologies involving AI System(s) in Article 4 and the Producer’s obligation, upon request of the Union, to negotiate over any impact of such use on bargaining unit employees as required by law.

“Under the Local 161 Supplemental Digital Production Agreement, Producers may have additional obligations, and other dispute resolution provisions may apply, under Article 38 (‘Technological Change’) as the result of the introduction of an AI System. Should that be the case, any and all relevant articles, including the protections provided therein, this Sideletter and Article 45 shall apply to employees working under the Local 161 Supplemental Digital Production Agreement.

“The parties confirm that a Producer may experiment with using an AI System for the primary purpose of determining, under operating conditions, the feasibility and/or adequacy of performance of any AI System and may test the AI System under operating conditions by persons under the jurisdiction of the Local 161 Supplemental Digital Production Agreement on a temporary basis. Those circumstances do not constitute a technological change or otherwise impose any obligation on Producer, other than those specifically set forth in Article 45 to the Local 161 Supplemental Digital Production Agreement.”

19. **Streaming**

a. **Modifications to Sideletters to Reflect Charts**

i. For modifications to the Sideletter re “Productions Made for New Media” to the Motion Picture Theatrical and TV Series Production Agreement, see the charts attached hereto. Except as otherwise set forth in the charts attached hereto and in this package, the applicable terms and conditions in the 2022 Motion Picture Theatrical and TV Series Production Agreement shall remain unchanged.

- ii. For modifications to Sideletter No. 1 re "Special Conditions for One Hour Non-Prime Time Dramatic Episodic Television Series, the Production of Which Commenced Prior to October 1, 2003, and for One-Half Hour Dramatic and One-Hour Non-Prime Time Dramatic Pilots", Sideletter No. 2 re "Special Conditions for New One-Hour Non-Prime Time Dramatic Episodic Television Series, the Production Which Commences On or After October 1, 2003", Sideletter No. 4 re "Special Conditions for New One-Half Hour Single Camera Dramatic Television Series, the Production of Which Commences On or After October 1, 2006" and Sideletter No. 5 re "Productions Made for New Media" to the Supplemental Digital Production Agreement, see the charts attached hereto. Except as otherwise set forth in the charts attached hereto and in this package, the applicable terms and conditions in the 2022 Supplemental Digital Production Agreement shall remain unchanged.
- iii. *Modify Paragraph D. of the Sideletter re "Productions Made for New Media" to the Major Film Theatrical and Television Series Agreement as follows:*

"D. Terms and Conditions of Employment on Original New Media Productions (Other Than an Original "High Budget SVOD Program")

"(1) Terms and conditions of employment on Original New Media Productions (other than a 'Low Budget SVOD Program' as defined in Paragraph D.(2)(b)(i) below, other than an Original a 'Mid-Budget SVOD Program' as defined in Paragraph D.(2)(b)(ii) below and other than an Original "High Budget SVOD Program" as defined in Paragraph F. below) are freely negotiable between the employee and the Employer, except for those provisions identified in Paragraph E. below.

"(2) (a) The terms and conditions set forth in this Paragraph D.(2) shall be applicable prospectively only. They shall not apply to:

“(i) 'Legacy' Low Budget SVOD program or series, which are defined as:

“(A) any program or series that would otherwise qualify as a 'Low Budget SVOD Program' within the meaning of this Sideletter, for which the principal photography of the program, in the case of a one-time program, or the principal photography of the first episode, in the case of a series, commenced prior to [insert date that is March 9, 2025 or the first Sunday following the business day that the AMPTP receives notification of ratification, whichever is later]; or

“(B) any program or series that would otherwise qualify as a ‘Low Budget SVOD Program’ within the meaning of this Sideletter, for which the principal photography of the program or the first episode of the series commenced after [insert date that is March 9, 2025 or the first Sunday following the business day that the AMPTP receives notification of ratification, whichever is later], if such program or series were produced pursuant to the terms of a bona fide license agreement with fixed and definite terms entered into by the Employer prior to [insert date that is March 9, 2025 or the first Sunday following the business day that the AMPTP receives notification of ratification, whichever is later].

“However, if such license agreement is entered into subject to conditions precedent, then all such conditions must be satisfied prior to [insert date that is March 9, 2025 or the first Sunday following the business day that the AMPTP receives notification of ratification, whichever is later].

“(ii) Mid-Budget SVOD Programs

“(a)(A) The terms and conditions set forth in this Paragraph D.(2) shall not apply to any program or series that continues in production on or after November 13, 2022 and which qualified as a “Legacy”² Mid-Budget SVOD Program or series, and continues to qualify as a “Legacy” Mid-Budget SVOD Program or series, pursuant to Paragraph D.(2)(a)(i) or (ii) of the Sideletter re: Productions Made for New Media to the 2019 Local 161 Motion Picture Theatrical and TV Series Production Agreement.

“In addition, the terms and conditions set forth in this Paragraph D.(2) shall not apply to a Mid-Budget SVOD Program or episodes of a Mid-Budget SVOD series, the principal photography of which commences on or after November 13, 2022 pursuant to a license agreement entered into prior to November 13, 2022.³ Paragraph D.(2) of the Sideletter re Productions Made for New

² During the 2022 negotiations, the parties agreed as a matter of housekeeping to rename "grandfathered" Mid-Budget SVOD Programs and series as "Legacy" Mid-Budget SVOD Programs and series.

³ If the licensee orders additional Mid-Budget SVOD Programs or episodes of a Mid-Budget SVOD series, the principal photography of which will commence on or after November 13, 2022, pursuant to a license agreement entered into prior to November 13, 2022, and the Employer has the right to negotiate with respect to material terms and conditions of the license for the additional programs or episodes, then the Mid-Budget SVOD Program or episodes of the Mid-Budget SVOD series shall be subject to the terms of the Sideletter re Productions Made for New Media to the 2022 Local 161 Motion Picture Theatrical and TV Series Production Agreement. In the event that Employer asserts that a Mid-Budget SVOD Program qualifies as a “Legacy” Mid-Budget SVOD Program

Media to the 2019 Local 161 Motion Picture Theatrical and TV Series Production Agreement shall apply instead, except that minimum wage and fringe rates shall be subject to the increases negotiated during the 2022 negotiations.

“(b) Definitions

“(i) Low Budget SVOD Programs Defined

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

<u>“Length of Program as Initially Exhibited*</u>	<u>‘Low Budget’ Threshold</u>
<u>“20-35 Minutes</u>	<u>Less than \$900,000</u>
<u>“36-65 Minutes</u>	<u>Less than \$1,750,000</u>
<u>“66 Minutes or more</u>	<u>Less than \$2,100,000</u>

“* Original, live action dramatic new media productions which are less than 20 minutes in length and made for initial exhibition on a subscription video-on-demand consumer pay platform are not subject to this Paragraph D.(2) and, instead, are subject to Paragraph D.(1) of this Sideletter, regardless of their budgets.

“(ii) Mid-Budget SVOD Programs Defined

“The terms and conditions set forth in Paragraph D.(2)(c) of this Sideletter shall be applicable only to original, live action dramatic new media productions made for initial exhibition on a subscription video-on-demand consumer pay platform which meet the following criteria (hereinafter “Mid-Budget SVOD Programs”):

under the provisions of the second paragraph of Paragraph D.(2)(a) above, a limited number of representatives of the IATSE, subject to the execution of a confidentiality agreement satisfactory in form to Employer, may inspect those portions of the license agreement that are relevant to determine whether the Employer has 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.

<u>Length of Program as Initially Exhibited*</u>	<u>“Mid-Budget” Threshold</u>
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“20-35 Minutes	\$900,000 or more but less than \$1,300,000
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“36-65 Minutes	\$1,750,000 or more but less than \$2,500,000
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“66 Minutes or more	\$2,100,000 or more but less than \$3,000,000
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“* Original, live action dramatic new media productions which are less than 20 minutes in length and made for initial exhibition on a subscription video-on-demand consumer pay platform are not subject to this Paragraph D.(2) and, instead, are subject to Paragraph D.(1) of this Sideletter, regardless of their budgets.

“(c) Terms and Conditions

“The terms and conditions for employees employed on a Low Budget SVOD Program or a Mid-Budget SVOD Program shall be those set forth in the 2022-2025 Local 161 Motion Picture Theatrical and TV Series Production Agreement for a long-form television motion picture, except that:

“(i) Employees employed on a Low Budget SVOD Program shall be paid at the wage rates set forth in Article 10(a)(3) or 10(b)(3), as applicable, reduced by six percent (6%);

“(ii) Employees employed on a Mid-Budget SVOD Program shall be paid at the wage rates set forth in Article 10(a)(3) or 10(b)(3), as applicable, reduced by three percent (3%) (e.g., during the period ~~March 5, 2023 to March 2, 2024, the wage rates for the period March 6, 2022 to March 4, 2023 shall apply~~);

“(iii) Article 29 regarding vacation pay shall not apply; and

“(iv) Paragraph E.(5) of this Sideletter shall apply.”

Make conforming changes throughout the Sideletter as well as to applicable Sideletters to the Supplemental Digital Production Agreement.

iv. *Add a new Paragraph H. (and re-letter subsequent Paragraphs accordingly) regarding High Budget, Mid Budget and Low Budget AVOD or FAST Channel Programs to the Sideletters re “Productions Made for New Media” to the Motion Picture Theatrical and TV Series Production Agreement and the Supplemental Digital Production Agreement as follows:*

“H. 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 H. 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:

“(a) 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 [March 9, 2025 or the first Sunday following the business day that the AMPTP receives notification of ratification, whichever is later];

“(b) 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 [March 9, 2025 or the first Sunday following the business day that the AMPTP receives notification of ratification, whichever is later]; and

“(c) any one-time High Budget, Mid Budget or Low Budget AVOD or FAST Channel programs which commence principal photography on or after [March 9, 2025 or the first Sunday following the business day that the AMPTP receives notification of ratification, whichever is later].

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

“The terms and conditions set forth in this subparagraph H. 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’):

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

“Length of Program as Initially Exhibited*	‘High Budget’ Threshold
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“20-35 Minutes	\$1,300,000 and above
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“36-65 Minutes	\$2,500,000 and above
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“66 Minutes or more	\$3,000,000 and above
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“* Programs less than 20 minutes are not considered ‘high budget’ for the purpose of this subparagraph, regardless of their budgets.

“(b) Original, live action dramatic new media productions which meet the following ‘mid budget’ criteria (hereinafter “Mid Budget AVOD or Fast Channel Programs”):

“Length of Program as Initially Exhibited*	‘Mid-Budget’ Threshold
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“20-35 Minutes	\$900,000 or more but less than \$1,300,000
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“36-65 Minutes	\$1,750,000 or more but less than \$2,500,000
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“66 Minutes or more	\$2,100,000 or more but less than \$3,000,000
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“* Original, live action dramatic new media productions which are less than 20 minutes in length are not subject to this subparagraph H. and, instead, are subject to subparagraph D.(1) of this Sideletter, regardless of their budgets.

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

Length of Program as Initially Exhibited*	‘Low Budget’ Threshold
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“20-35 Minutes	Less than \$900,000
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“* Original, live action dramatic new media productions which are less than 20 minutes in length are not subject to this subparagraph H. and, instead, are subject to subparagraph D.(1) of this Sideletter regardless of their budgets.

“(3) Terms and Conditions

“(a) High Budget AVOD or FAST Channel Programs

“The terms and conditions applicable to a High Budget AVOD or FAST Channel Program, as defined in subparagraph H.(2) above, shall be as provided for a High Budget SVOD Program in the 2025 Local 161 Motion Picture Theatrical and TV Series Production Agreement or 2025 Supplemental Digital Production Agreement, as applicable, subject to the modifications below: *[See the charts attached hereto for applicable terms and conditions.]*

“(b) Mid Budget AVOD or FAST Channel Programs

“The terms and conditions applicable to a Mid Budget AVOD or FAST Channel Program, as defined in subparagraph H.(2) above, shall be as provided for a Mid Budget SVOD Program in the 2025 Local 161 Motion Picture Theatrical and TV Series Production Agreement, or 2025 Supplemental Digital Production Agreement, as applicable, subject to the modifications below: *[See the charts attached hereto for applicable terms and conditions.]*

“(c) Low Budget AVOD or FAST Channel Programs

“The terms and conditions applicable to a Low Budget AVOD or FAST Channel Program, as defined in subparagraph H.(2) above, shall be as provided for a Low Budget SVOD Program in the 2025 Local 161 Motion Picture Theatrical and TV Series Production Agreement, or 2025 Supplemental Digital Production Agreement, as applicable, subject to the modifications below: *[See the charts attached hereto for applicable terms and conditions.]*”

Make conforming changes.

b. **High Budget SVOD Series Episode Length**

Add the following as a footnote to provisions in the Sideletters re Productions Made for New Media concerning High Budget SVOD, High Budget AVOD and High Budget FAST Channel series:

“For purposes of determining minimum wages and other terms and conditions for High Budget SVOD, 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 SVOD series is between twenty (20) and thirty-five (35) minutes, a given episode of a series which is thirty-eight (38) minutes in length will still be subject to the compensation and terms and conditions applicable to a program between twenty (20) and thirty-five (35) minutes in length.) The parties further confirm that this applies to High Budget SVOD Programs produced under the Sideletters re Productions Made for New Media in the 2016, 2019 and 2022 Motion Picture Theatrical and TV Series Production Agreement and the Supplemental Digital Production Agreements.”

c. **Sunset Clause – Sideletters re Productions Made for New Media**

- i. Renew current Paragraph H. (“‘Sunset’ Clause”) of the Sideletters re Productions Made for New Media in the Motion Picture Theatrical and TV Series Production Agreement and the Supplemental Digital Production Agreement (except as otherwise proposed herein).
- ii. Renew understandings concerning the determination of subscriber tiers for purposes of the Sideletters re Productions Made for New Media, except modify all references to the number of subscribers to reflect the applicable subscriber tier. Contract language as follows:
 1. *Modify Paragraph F.(5) of the Sideletter re “Productions Made for New Media” to the Motion Picture Theatrical and TV Series Production Agreement as follows:*

“(5) The number of subscribers in the United States and Canadaapplicable subscriber tier shall be determined as of July 1st of each year of the Agreement. For a High Budget SVOD series, the number of subscriberssubscriber tier that applies to the first episode of the season shall apply to the entire season.”

Make conforming changes to the Sideletter re “Productions Made for New Media” to the Supplemental Digital Production Agreement.

2. *Modify the Unpublished Sideletter re “‘Bundled’ Subscription Consumer Pay Platforms” as follows:*

* * *

“During the negotiations for the ~~2022~~ ~~2025~~ Local 161 Motion Picture Theatrical and TV Series Production Agreement and the ~~2022~~ ~~2025~~ Supplemental Digital Production Agreement (‘~~2022~~ ~~2025~~ Agreements’), the parties discussed the difficulty of determining the applicable subscriber tier when a subscriber’s number of subscribers in the United States and Canada whose subscription includes a video-on-demand platform for which a High Budget SVOD Program is made and other services, such as gaming, music, or free shipping (e.g., Amazon Prime). Ultimately, the parties reached agreement on the ~~on the number of subscribers in the United States and Canada that certain of those platforms (i.e., Amazon Prime) will be considered to have for the term of the 2022 Agreements.~~

“Should an issue arise during the term of the ~~2022~~ ~~2025~~ Agreements as to the ~~on the number of subscribers in the United States and Canada the subscriber tier that will apply~~ to a subscription consumer pay new media platform in these circumstances, the parties agree that any resolution reached between the IATSE and the AMPTP shall also apply to the ~~2022~~ ~~2025~~ Agreements.”

* * *

3. *Modify the Unpublished Sideletter re “Number of Subscribers to a Subscription Consumer Pay Platform” as follows:*

* * *

“During the negotiations for the ~~2022~~ ~~2025~~ Local 161 Motion Picture Theatrical and TV Series Production Agreement and the ~~2022~~ ~~2025~~ Supplemental Digital Production Agreement (‘~~2022~~ ~~2025~~ Agreements’), the parties discussed the difficulty of determining the subscriber tier applicable number of subscribers in the United States and Canada to a subscription consumer pay new media platform when the platform does not release information on the number of subscribers or does not release information identifying the number of subscribers in the United States and Canada as opposed to elsewhere in the world.

“Should an issue arise during the term of the ~~2022~~ ~~2025~~ Local 161 Motion Picture Theatrical and TV Series Production Agreement

and the ~~2022-2025~~ Supplemental Digital Production Agreement as to the ~~subscriber tier applicable number of subscribers in the United States and Canada~~ to a subscription consumer pay new media platform in one of the situations described above, the parties agree that any resolution reached between the IATSE and the AMPTP shall also apply to the ~~2022-2025~~ Local 161 Motion Picture Theatrical and TV Series Production Agreement and the ~~2022-2025~~ Supplemental Digital Production Agreement.”

20. **Supplemental Digital Production Agreement**

Severance

a. *Modify Article 30(a) of the Supplemental Digital Production Agreement as follows:*

“30. 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
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 [insert date that is March 9, 2025 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later], shall receive an additional twenty-five percent (25%) of the applicable severance pay set forth above.”

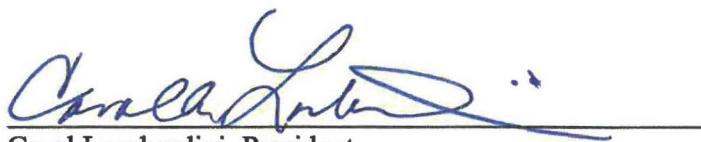
b. *Add a footnote to the definition of a “qualified year” in Article 30(c) of the Supplemental Digital Production Agreement as follows.*

“Effective [insert date that is March 9, 2025 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later], the definition of a ‘qualified year,’ for purposes of Article 30(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.”

c. *The following modification applies to Article 30(c) of the Supplemental Digital Production Agreement:*

Modify the definition of a “qualified year” so that an employee whose employment is severed on or after [insert date that is March 9, 2025 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later] is required to have 170 work days within a 365 consecutive day period (rather than 200 work days) in order to have a qualified year. The foregoing shall apply prospectively only (*i.e.*, it does not apply to qualified years for which the work days occurred prior to the effective date of this provision), except that when a 365 consecutive day lookback period includes days that fall both within the term of the 2022 Agreement and within the term of the 2025 Agreement, the employee will be awarded a qualifying year if the employee worked 170 days within that 365 consecutive day lookback period.

**FOR THE ALLIANCE OF MOTION PICTURE AND TELEVISION PRODUCERS, ON
BEHALF OF THE COMPANIES LISTED ON EXHIBIT "A" ATTACHED HERE TO**


Carol Lombardini, President

Date: March 4, 2025

**MOTION PICTURE SCRIPT/CONTINUITY SUPERVISORS, PRODUCTION
COORDINATORS, PRODUCTION ACCOUNTANTS AND TRAVEL COORDINATORS
UNION LOCAL 161, I.A.T.S.E., AFL-CIO & M.P.T.A.A.C.**


Victor Rieman, Local 161 Business Agent

Date: March 11, 2025

AUTHORIZATION LIST
2025 IATSE Local 161 Motion Picture Script Supervisors and Production Office
Coordinators Negotiations

1440 Productions LLC	I Like Pie, Inc.
20th Century Studios, Inc.	Inclined Productions, Inc.
40 North Productions, LLC	Ironworks Productions Inc
ABC Signature, LLC	It's Possible Productions, LLC
ABC Studios New York, LLC	Jax Media, LLC
Abominable Pictures Inc.	Jay Squared Productions LLC
Adobe Pictures, Inc.	Kapital Productions, LLC
AE OPS, LLC	Kenwood TV Productions, Inc.
Alameda Productions, LLC	Kiki Tree Pictures Inc.
Alive and Kicking, Inc.	Legendary Features Productions US, LLC
Ambient Sounds Productions LLC	Legendary Pictures Productions, LLC
Apple Studios LLC	LGTV Productions, Inc.
Apple Studios Louisiana LLC	Lions Gate Productions, LLC
Belladonna Productions, Inc.	Madison Productions, Inc.
Big Indie Pictures, Inc.	Main Gate Productions LLC
Bonanza Productions Inc.	Marvel Picture Works LLC
CBS Studios Inc.	Mesquite Productions, Inc.
Charlestown Productions LLC	Metro-Goldwyn-Mayer Pictures Inc.
Columbia Pictures Industries, Inc.	MGM Television Entertainment Inc.
Corporate Management Solutions, Inc., dba	Netflix Productions, LLC
CMS Productions	Netflix Studios, LLC
CPT Holdings, Inc.	New Line Productions, Inc.
Delta Blues Productions LLC	New Regency Productions, Inc.
DW Studios Productions L.L.C.	Next Step Productions LLC
Epic Level Entertainment, Ltd.	Olive Avenue Productions LLC
Eye Productions Inc.	Olive Productions, LLC
Film 49 Productions, Inc.	On the Brink Productions, Inc.
Finnmax, LLC	Onyx Collective Productions, Inc.
Focus Features Productions LLC	Open 4 Business Productions LLC
Goldcrest Features Inc.	Orange Cone Productions LLC
GWave Productions, LLC	Over the Pond Productions, Inc.
Hop, Skip & Jump Productions, Inc.	Pacific 2.1 Entertainment Group, Inc.
Horizon Scripted Television Inc.	Palladin Productions LLC
Hostage Productions, Inc.	Paramount Overseas Productions, Inc.
Hydronaut Productions, LLC	Paramount Pictures Corporation

Paramount Worldwide Productions, Inc.
Patch Bay Productions LLC
Picrow Streaming Inc.
Picrow, Inc.
PP21 Productions LLC

Remote Broadcasting, Inc.
Rose City Pictures, Inc.

S&K Pictures, Inc.
Salty Pictures, Inc.
San Vicente Productions, Inc.
Screen Gems Productions, Inc.
Skydance Features, LLC
Skydance Pictures, LLC
SLO Productions Inc.
South Circle Productions LLC
South Rock Productions LLC
Stalwart Productions LLC
Stampede Services, LLC
Stu Segall Productions, Inc.

Topanga Productions, Inc.
Turner Films, Inc.
TVM Productions, Inc.
Twentieth Century Fox Film Corporation
d/b/a 20th Television

Universal City Studios LLC
Universal Content Productions LLC

Warner Bros. Pictures
Warner Bros. Television
Warner Specialty Productions Inc.
wiip Productions, LLC
Woodridge Productions, Inc.

XOF Studios, LLC

YNFS Productions LLC

2025 IATSE LOCAL 161 NEGOTIATIONS: SPECIAL CONDITIONS SIDELETTERS

For new seasons of series for which the first episode of the season commences principal photography on or after [insert date that is March 9, 2025 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later].

DESCRIPTION		2022 Local 161 Majors Agreement/SDPA (Current)	2025 Local 161 Majors Agreement/SDPA
NEW ONE-HOUR PRIME TIME DRAMATIC SERIES (OTHER THAN SERIES MADE FOR BASIC CABLE OR THE CW)			
1.	Wage Rates	<p>New one-hour series made for television</p> <ul style="list-style-type: none"> • New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ○ Seasons 1 & 2: Article 10.(a)(2)(A)(ii) 1st/2nd season rates or Article 10.(b)(2) rates, as applicable ○ Seasons 3+: Article 10.(a)(2)(A)(ii) 3rd/subsequent season rates or Article 10.(b)(2) rates, as applicable • Outside New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ○ Seasons 1+: Article 10.(a)(2)(B) rates or Article 10.(b)(2) rates, as applicable <p>36-65 minute HB SVOD series made for platform with $\geq 20M$ domestic subscribers</p> <ul style="list-style-type: none"> • Tier 1 Budget ($\geq \\$3,800,000$) Series <ul style="list-style-type: none"> ○ New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ▪ Seasons 1 & 2: Article 10.(a)(2)(A)(ii) 1st/2nd season rates or Article 10.(b)(2) rates, as applicable ▪ Seasons 3+: Article 10.(a)(2)(A)(ii) 3rd/subsequent season rates or Article 10.(b)(2) rates, as applicable ○ Outside New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ▪ Seasons 1+: Article 10.(a)(2)(B) rates or Article 10.(b)(2) rates, as applicable 	<p>One-hour series, including all 36-65 minute HB SVOD, HB AVOD and HB FAST-Channel series</p> <ul style="list-style-type: none"> • New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ○ Seasons 1 & 2: Article 10.(a)(2)(A)(ii) 1st/2nd season rates, except Article 10.(a)(2)(A)(ii) 1st/2nd season rates will be calculated as Article 10.(a)(1)(A)(i) rates reduced by 3%, or Article 10.(b)(2) rates, as applicable ○ Seasons 3+: Article 10.(a)(2)(A)(ii) 3rd/subsequent season rates or Article 10.(b)(2) rates, as applicable • Outside New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ○ Seasons 1+: Article 10.(a)(2)(B) rates or Article 10.(b)(2) rates, as applicable

DESCRIPTION	2022 Local 161 Majors Agreement/SDPA (Current)	2025 Local 161 Majors Agreement/SDPA
NEW ONE-HOUR PRIME TIME DRAMATIC SERIES (OTHER THAN SERIES MADE FOR BASIC CABLE OR THE CW)		
Wage Rates (continued)	<p>36-65 minute HB SVOD series made for platform with $\geq 20M$ domestic subscribers (continued)</p> <ul style="list-style-type: none"> • Tier 2 Budget ($\geq \\$2,500,000$ but $< \\$3,800,000$) Series <ul style="list-style-type: none"> ◦ New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ▪ Season 1: Article 10.(a)(2)(A)(ii) 1st/2nd season rates from one period prior (1x back rates) or Article 10.(b)(2) rates from one period prior (1x back rates), as applicable ▪ Season 2: Article 10.(a)(2)(A)(ii) 1st/2nd season rates or Article 10.(b)(2) rates, as applicable ▪ Seasons 3+: Article 10.(a)(2)(A)(ii) 3rd/subsequent season rates or Article 10.(b)(2) rates, as applicable ◦ Outside New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ▪ Season 1: Article 10.(a)(3) rates or Article 10.(b)(3) rates, as applicable ▪ Seasons 2 & 3: Article 10.(a)(2)(B) rates from one period prior (1x back rates) or Article 10.(b)(2) rates from one period prior (1x back rates), as applicable ▪ Seasons 4+: Article 10.(a)(2)(B) rates or Article 10.(b)(2) rates, as applicable <p>36-65 minute HB SVOD series made for platform with $< 20M$ domestic subscribers</p> <ul style="list-style-type: none"> • $\geq \\$8,240,000$ budget series <ul style="list-style-type: none"> ◦ New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ▪ Seasons 1 & 2: Article 10.(a)(2)(A)(ii) 1st/2nd season rates or Article 10.(b)(2) rates, as applicable ▪ Seasons 3+: Article 10.(a)(2)(A)(ii) 3rd/subsequent season rates or Article 10.(b)(2) rates, as applicable 	

	DESCRIPTION	2022 Local 161 Majors Agreement/SDPA (Current)	2025 Local 161 Majors Agreement/SDPA
NEW ONE-HOUR PRIME TIME DRAMATIC SERIES (OTHER THAN SERIES MADE FOR BASIC CABLE OR THE CW)			
	Wage Rates (continued)	<p>36-65 minute HB SVOD series made for platform with <20M domestic subscribers (continued)</p> <ul style="list-style-type: none"> • ≥ \$8,240,000 budget series (continued) <ul style="list-style-type: none"> ◦ Outside New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ▪ Seasons 1-3: Article 10.(a)(2)(B) rates from one period prior (1x back rates) or Article 10.(b)(2) rates from one period prior (1x back rates), as applicable ▪ Seasons 4+: Article 10.(a)(2)(B) rates or Article 10.(b)(2) rates, as applicable ◦ ≥ \$3,800,000 but < \$8,240,000 budget series <ul style="list-style-type: none"> ◦ New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ▪ Season 1: Article 10.(a)(2)(A)(ii) 1st/2nd season rates from one period prior (1x back rates) or Article 10.(b)(2) rates from one period prior (1x back rates), as applicable ▪ Season 2: Article 10.(a)(2)(A)(ii) 1st/2nd season rates or Article 10.(b)(2) rates, as applicable ▪ Seasons 3+: Article 10.(a)(2)(A)(ii) 3rd/subsequent season rates or Article 10.(b)(2) rates, as applicable ◦ Outside New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ▪ Season 1: Article 10.(a)(3) or Article 10.(b)(3) rates, as applicable ▪ Seasons 2 & 3: Article 10.(a)(2)(B) rates from one period prior (1x back rates) or Article 10.(b)(2) rates from one period prior (1x back rates), as applicable ▪ Seasons 4+: Article 10.(a)(2)(B) rates or Article 10.(b)(2) rates, as applicable 	

	DESCRIPTION	2022 Local 161 Majors Agreement/SDPA (Current)	2025 Local 161 Majors Agreement/SDPA
NEW ONE-HOUR PRIME TIME DRAMATIC SERIES (OTHER THAN SERIES MADE FOR BASIC CABLE OR THE CW)			
	Wage Rates (continued)	<p>36-65 minute HB SVOD series made for platform with <20M domestic subscribers (continued)</p> <ul style="list-style-type: none"> • Tier 2 Budget ($\geq \\$2,500,000$ but $< \\$3,800,000$) Series <ul style="list-style-type: none"> ◦ New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ▪ Season 1: Article 10.(a)(3) or Article 10.(b)(3) rates, as applicable ▪ Season 2: Article 10.(a)(2)(A)(ii) 1st/2nd season rates or Article 10.(b)(2) rates, as applicable ▪ Seasons 3+: Article 10.(a)(2)(A)(ii) 3rd/subsequent season rates or Article 10.(b)(2) rates, as applicable ◦ Outside New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ▪ Season 1: Article 10.(a)(3) or Article 10.(b)(3) rates, as applicable, reduced by 10% ▪ Seasons 2 & 3: Article 10.(a)(2)(B) rates from one period prior (1x back rates) or Article 10.(b)(2) rates from one period prior (1x back rates), as applicable ▪ Seasons 4+: Article 10.(a)(2)(B) rates or Article 10.(b)(2) rates, as applicable <p>36-65 minute HB AVOD and HB FAST-Channel series</p> <ul style="list-style-type: none"> • Freely negotiable between the Employee and the Producer 	

DESCRIPTION	2022 Local 161 Majors Agreement/SDPA (Current)	2025 Local 161 Majors Agreement/SDPA
NEW ONE-HOUR PRIME TIME DRAMATIC SERIES (OTHER THAN SERIES MADE FOR BASIC CABLE OR THE CW)		
2. Holidays	<p>New one-hour series made for television and 36-65 minute Tier 1 ($\geq \\$3,800,000$) Budget HB SVOD series made for platform with $\geq 20M$ domestic subscribers</p> <ul style="list-style-type: none"> • New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ◦ Season 1: No unworked holiday pay ◦ Season 2: 50% unworked holiday pay ◦ Seasons 3+: 100% unworked holiday pay • Outside NY, NJ and/or CT but under Part III: <ul style="list-style-type: none"> ◦ Season 1: No unworked holiday pay ◦ Season 2: 50% unworked holiday pay ◦ Seasons 3+: 100% unworked holiday pay • Outside NY, NJ and/or CT but under Part IV: <ul style="list-style-type: none"> ◦ Season 1: No unworked holiday pay ◦ Seasons 2+: 100% unworked holiday pay <p>36-65 minute Tier 2 ($\geq \\$2,500,000$ but $< \\$3,800,000$) Budget HB SVOD series made for platform with $\geq 20M$ domestic subscribers and 36-65 minute HB SVOD series made for platform with $< 20M$</p> <ul style="list-style-type: none"> • New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ◦ Season 1: No unworked holiday pay ◦ Season 2: 50% unworked holiday pay ◦ Seasons 3+: 100% unworked holiday pay • Outside NY, NJ and/or CT under Part III or Part IV: <ul style="list-style-type: none"> ◦ Seasons 1 & 2: No unworked holiday pay ◦ Season 3: 50% unworked holiday pay ◦ Seasons 4+: 100% unworked holiday pay <p>36-65 minute HB AVOD and HB FAST-Channel series</p> <ul style="list-style-type: none"> • Freely negotiable between the Employee and the Producer 	<p>One-hour series, including all 36-65 minute HB SVOD, HB AVOD and HB FAST-Channel series</p> <ul style="list-style-type: none"> • New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ◦ Season 1: No unworked holiday pay ◦ Season 2: 50% unworked holiday pay ◦ Seasons 3+: 100% unworked holiday pay • Outside New York, New Jersey and/or Connecticut but under Part III: <ul style="list-style-type: none"> ◦ Season 1: No unworked holiday pay ◦ Season 2: 50% unworked holiday pay ◦ Seasons 3+: 100% unworked holiday pay • Outside New York, New Jersey and/or Connecticut but under Part IV: <ul style="list-style-type: none"> ◦ Season 1: No unworked holiday pay ◦ Seasons 2+: 100% unworked holiday pay

DESCRIPTION	2022 Local 161 Majors Agreement/SDPA (Current)	2025 Local 161 Majors Agreement/SDPA
NEW ONE-HOUR PRIME TIME DRAMATIC SERIES (OTHER THAN SERIES MADE FOR BASIC CABLE OR THE CW)		
3. Vacation	<p>New one-hour series made for television and 36-65 minute Tier 1 ($\geq \\$3,800,000$) Budget HB SVOD series made for platform with $\geq 20M$ domestic subscribers</p> <ul style="list-style-type: none"> • NY, NJ and/or CT or hired in NY, NJ and/or CT to work outside of NY, NJ and/or CT but under Part III: <ul style="list-style-type: none"> ◦ Season 1: No vacation pay ◦ Season 2: 50% vacation pay ◦ Seasons 3+: 100% vacation pay • Outside New York, New Jersey and/or Connecticut but under Part III or Part IV: <ul style="list-style-type: none"> ◦ Seasons 1+: No vacation pay <p>36-65 minute Tier 2 ($\geq \\$2,500,000$ but $< \\$3,800,000$) Budget HB SVOD series made for platform with $\geq 20M$ domestic subscribers and 36-65 minute HB SVOD series made for platform with $< 20M$</p> <ul style="list-style-type: none"> • New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ◦ Season 1: No vacation pay ◦ Season 2: 50% vacation pay ◦ Seasons 3+: 100% vacation pay • Outside NY, NJ and/or CT but under Part III or Part IV: <ul style="list-style-type: none"> ◦ Seasons 1+: No vacation pay <p>36-65 minute HB AVOD and HB FAST-Channel series</p> <ul style="list-style-type: none"> • Freely negotiable between the Employee and the Producer 	<p>New one-hour series, including all 36-65 minute HB SVOD, HB AVOD and HB FAST-Channel series</p> <ul style="list-style-type: none"> • NY, NJ and/or CT or hired in NY, NJ and/or CT to work outside of NY, NJ and/or CT but under Part III: <ul style="list-style-type: none"> ◦ Season 1: No vacation pay ◦ Season 2: 50% vacation pay ◦ Seasons 3+: 100% vacation pay • Outside New York, New Jersey and/or Connecticut but under Part III or Part IV: <ul style="list-style-type: none"> ◦ Seasons 1+: No vacation pay

For new seasons of series for which the first episode of the season commences principal photography on or after [insert date that is March 9, 2025 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later].

DESCRIPTION	2022 Local 161 Majors Agreement/SDPA (Current)	2025 Local 161 Majors Agreement/SDPA
HALF-HOUR SINGLE CAMERA PRIME TIME DRAMATIC SERIES (OTHER THAN SERIES MADE FOR BASIC CABLE OR THE CW)		
1. Wage Rates	<p>Half-hour single camera series made for television</p> <ul style="list-style-type: none"> • Script Supervisors <ul style="list-style-type: none"> ○ Seasons 1 & 2: Article 10.(a)(1)(B)(i) or (ii) rates from one period prior (1x back rates), or Article 10.(b)(1) rates from one period prior (1x back rates), as applicable ○ Seasons 3+: Article 10.(a)(1)(B)(i) or (ii) rates, or Article 10.(b)(1) rates, as applicable • POCs and APOCs <ul style="list-style-type: none"> ○ Seasons 1+: Article 10.(a)(1)(B)(i) or (ii) rates, or Article 10.(b)(1) rates, as applicable <p>20-35 minute single camera HB SVOD series made for platform with $\geq 20M$ domestic subscribers</p> <ul style="list-style-type: none"> • Tier 1 Budget ($\geq \\$2,100,000$) Series <ul style="list-style-type: none"> ○ Seasons 1 & 2: Article 10.(a)(1)(B)(i) or (ii) rates from one period prior (1x back rates), or Article 10.(b)(1) rates from one period prior (1x back rates), as applicable ○ Seasons 3+: Article 10.(a)(1)(B)(i) or (ii) rates, or Article 10.(b)(1) rates, as applicable 	<p>Half-hour single camera series made for television</p> <ul style="list-style-type: none"> • Script Supervisors <ul style="list-style-type: none"> ○ Seasons 1 & 2: Article 10.(a)(1)(B)(i) or (ii) rates reduced by 3%, or Article 10.(b)(1) rates reduced by 3%, as applicable ○ Seasons 3+: Article 10.(a)(1)(B)(i) or (ii) rates, or Article 10.(b)(1) rates, as applicable • POCs and APOCs <ul style="list-style-type: none"> ○ Seasons 1+: Article 10.(a)(1)(B)(i) or (ii) rates, or Article 10.(b)(1) rates, as applicable <p>20-35 minute HB SVOD, HB AVOD and HB FAST-Channel series</p> <ul style="list-style-type: none"> • Seasons 1 & 2: Article 10.(a)(1)(B)(i) or (ii) rates reduced by 3%, or Article 10.(b)(1) rates reduced by 3%, as applicable • Seasons 3+: Article 10.(a)(1)(B)(i) or (ii) rates, or Article 10.(b)(1) rates, as applicable

DESCRIPTION	2022 Local 161 Majors Agreement/SDPA (Current)	2025 Local 161 Majors Agreement/SDPA
HALF-HOUR SINGLE CAMERA PRIME TIME DRAMATIC SERIES (OTHER THAN SERIES MADE FOR BASIC CABLE OR THE CW)		
Wage Rates (continued)	<p>20-35 minute single camera HB SVOD series made for platform with $\geq 20M$ domestic subscribers</p> <ul style="list-style-type: none"> • Tier 2 Budget ($\geq \\$1,300,000$ but $< \\$2,100,000$) Series <ul style="list-style-type: none"> ◦ New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ▪ Season 1: Article 10.(a)(2)(A)(ii) 1st/2nd season rates from one period prior (1x back rates) or Article 10.(b)(2) rates from one period prior (1x back rates), as applicable ▪ Season 2: Article 10.(a)(2)(A)(ii) 1st/2nd season rates or Article 10.(b)(2) rates, as applicable ▪ Seasons 3+: Article 10.(a)(2)(A)(ii) 3rd/subsequent season rates or Article 10.(b)(2) rates, as applicable ◦ Outside New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ▪ Season 1: Article 10.(a)(3) or Article 10.(b)(3) rates, as applicable ▪ Season 2: Article 10.(a)(2)(B) rates from one period prior (1x back rates) or Article 10.(b)(2) rates from one period prior (1x back rates), as applicable ▪ Seasons 3+: Article 10.(a)(2)(B) rates or Article 10.(b)(2) rates, as applicable 	

DESCRIPTION	2022 Local 161 Majors Agreement/SDPA (Current)	2025 Local 161 Majors Agreement/SDPA
HALF-HOUR SINGLE CAMERA PRIME TIME DRAMATIC SERIES (OTHER THAN SERIES MADE FOR BASIC CABLE OR THE CW)		
Wage Rates (continued)	<p>20-35 minute single camera HB SVOD series made for platform with <20M domestic subscribers</p> <ul style="list-style-type: none"> • New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ◦ Series budgeted at \geq \$4,120,000 <ul style="list-style-type: none"> ▪ Season 1: Article 10.(a)(2)(A)(ii) 1st/2nd season rates from one period prior (1x back rates) or Article 10.(b)(2) rates from one period prior (1x back rates), as applicable ▪ Season 2: Article 10.(a)(2)(A)(ii) 1st/2nd season rates or Article 10.(b)(2) rates, as applicable ▪ Seasons 3+: Article 10.(a)(2)(A)(ii) 3rd/subsequent season rates or Article 10.(b)(2) rates, as applicable ◦ Series budgeted at \geq \$1,300,000 but <\$4,120,000 <ul style="list-style-type: none"> ▪ Season 1: Article 10.(a)(3) or Article 10.(b)(3), as applicable ▪ Season 2: Article 10.(a)(2)(A)(ii) 1st/2nd season rates or Article 10.(b)(2) rates, as applicable ▪ Seasons 3+: Article 10.(a)(2)(A)(ii) 3rd/subsequent season rates or Article 10.(b)(2) rates, as applicable • Outside New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ◦ Series budgeted at \geq \$4,120,000 <ul style="list-style-type: none"> ▪ Season 1: Article 10.(a)(3) or Article 10(b)(3) rates, as applicable ▪ Seasons 2 & 3: Article 10.(a)(2)(B) rates from one period prior (1x back rates) or Article 10(b)(2) rates from one period prior (1x back rates), as applicable ▪ Seasons 4+: Article 10.(a)(2)(B) rates or Article 10.(b)(2) rates, as applicable 	

DESCRIPTION	2022 Local 161 Majors Agreement/SDPA (Current)	2025 Local 161 Majors Agreement/SDPA
HALF-HOUR SINGLE CAMERA PRIME TIME DRAMATIC SERIES (OTHER THAN SERIES MADE FOR BASIC CABLE OR THE CW)		
Wage Rates <i>(continued)</i>	<p>20-35 minute single camera HB SVOD series made for platform with <20M domestic subscribers <i>(continued)</i></p> <ul style="list-style-type: none"> • Outside New York, New Jersey and/or Connecticut: <i>(continued)</i> <ul style="list-style-type: none"> ◦ Series budgeted at $\geq \\$1,300,000$ but $<\\$4,120,000$ <ul style="list-style-type: none"> ▪ Season 1: Article 10.(a)(3) or Article 10(b)(3) rates, as applicable, reduced by 10% ▪ Seasons 2 & 3: Article 10.(a)(2)(B) rates from one period prior (1x back rates) or Article 10(b)(2) rates from one period prior (1x back rates), as applicable ▪ Seasons 4+: Article 10.(a)(2)(B) rates or Article 10.(b)(2) rates, as applicable <p>20-35 minute single camera HB AVOD and HB FAST-Channel series</p> <ul style="list-style-type: none"> • Freely negotiable between the Employee and the Producer 	

DESCRIPTION	2022 Local 161 Majors Agreement/SDPA (Current)	2025 Local 161 Majors Agreement/SDPA
HALF-HOUR SINGLE CAMERA PRIME TIME DRAMATIC SERIES (OTHER THAN SERIES MADE FOR BASIC CABLE OR THE CW)		
2. Holidays	<p>Half-hour single camera series made for television and 20-35 minute single camera Tier 1 Budget ($\geq \\$2,100,000$) HB SVOD series made for platform with $\geq 20M$ domestic subscribers</p> <ul style="list-style-type: none"> • Script Supervisors <ul style="list-style-type: none"> ○ Season 1: no unworked holiday pay ○ Season 2: 50% unworked holiday pay per SDPA Article 28 ○ Seasons 3+: 100% unworked holiday pay per SDPA Article 28 • POCs and APOCs <ul style="list-style-type: none"> ○ Part III: <ul style="list-style-type: none"> ▪ Seasons 1+: 100% unworked holiday per Majors Agreement Article 15 ○ Part IV: <ul style="list-style-type: none"> ▪ Seasons 1+: 100% unworked holiday per Majors Agreement Article 41 <p>20-35 minute single camera Tier 2 Budget ($\geq \\$1,300,000$ but $<\\$2,100,000$) HB SVOD series made for platform with $\geq 20M$ domestic subscribers <u>and</u> 20-35 minute HB SVOD series made for platform with $<20M$ domestic subscribers</p> <ul style="list-style-type: none"> • New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ○ Season 1: no unworked holiday pay ○ Season 2: 50% unworked holiday pay per SDPA Article 28 ○ Seasons 3+: 100% unworked holiday pay per SDPA Article 28 	<p>Half-hour single camera series, including all 20-35 minute single camera HB SVOD, HB AVOD and HB FAST-Channel Programs</p> <ul style="list-style-type: none"> • Script Supervisors <ul style="list-style-type: none"> ○ Season 1: no unworked holiday pay ○ Season 2: 50% unworked holiday pay per SDPA Article 28 ○ Seasons 3+: 100% unworked holiday pay per SDPA Article 28 • POCs and APOCs <ul style="list-style-type: none"> ○ Part III: <ul style="list-style-type: none"> ▪ Seasons 1+: 100% unworked holiday per Majors Agreement Article 15 ○ Part IV: <ul style="list-style-type: none"> ▪ Seasons 1+: 100% unworked holiday per Majors Agreement Article 41

DESCRIPTION	2022 Local 161 Majors Agreement/SDPA (Current)	2025 Local 161 Majors Agreement/SDPA
HALF-HOUR SINGLE CAMERA PRIME TIME DRAMATIC SERIES (OTHER THAN SERIES MADE FOR BASIC CABLE OR THE CW)		
Holidays (continued)	<p>20-35 minute single camera Tier 2 Budget ($\geq \\$1,300,000$ but $<\\$2,100,000$) HB SVOD series made for platform with $\geq 20M$ domestic subscribers <u>and</u> 20-35 minute HB SVOD series made for platform with $<20M$ domestic subscribers</p> <ul style="list-style-type: none"> • Outside New York, New Jersey and/or Connecticut but under Part III or Part IV: <ul style="list-style-type: none"> ◦ Seasons 1 & 2: no unworked holiday pay ◦ Season 3: 50% unworked holiday pay per SDPA Article 28 ◦ Seasons 4+: 100% unworked holiday pay per SDPA Article 28 <p>20-35 minute single camera HB AVOD and HB FAST-Channel series</p> <ul style="list-style-type: none"> • Freely negotiable between the Employee and the Producer 	
3. Vacation	<p>Half-hour single camera series made for television and 20-35 minute single camera Tier 1 Budget ($\geq \\$2,100,000$) HB SVOD series made for platform with $\geq 20M$ domestic subscribers</p> <ul style="list-style-type: none"> • Script Supervisors: <ul style="list-style-type: none"> ◦ Season 1: no vacation pay ◦ Season 2: 50% vacation pay per SDPA Article 29 ◦ Seasons 3+: 100% vacation pay per SDPA Article 29 • POCs and APOCs <ul style="list-style-type: none"> ◦ New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ▪ Seasons 1+: 100% vacation pay per Majors Agreement Article 29 ◦ Outside New York, New Jersey and/or Connecticut but under Part III or Part IV: <ul style="list-style-type: none"> ▪ Seasons 1+: no vacation pay 	<p>Half-hour single camera series, including all 20-35 minute single camera HB SVOD, HB AVOD and HB FAST-Channel Programs</p> <ul style="list-style-type: none"> • Script Supervisors: <ul style="list-style-type: none"> ◦ Season 1: no vacation pay ◦ Season 2: 50% vacation pay per SDPA Article 29 ◦ Seasons 3+: 100% vacation pay per SDPA Article 29 • POCs and APOCs <ul style="list-style-type: none"> ◦ New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ▪ Seasons 1+: 100% vacation pay per Majors Agreement Article 29 ◦ Outside New York, New Jersey and/or Connecticut but under Part III or Part IV: <ul style="list-style-type: none"> ▪ Seasons 1+: no vacation pay

DESCRIPTION	2022 Local 161 Majors Agreement/SDPA (Current)	2025 Local 161 Majors Agreement/SDPA
HALF-HOUR SINGLE CAMERA PRIME TIME DRAMATIC SERIES (OTHER THAN SERIES MADE FOR BASIC CABLE OR THE CW)		
Vacation (continued)	<p>20-35 minute single camera Tier 2 Budget ($\geq \\$1,300,000$ but $< \\$2,100,000$) HB SVOD series made for platform with $\geq 20M$ domestic subscribers <u>and</u> 20-35 minute HB SVOD series made for platform with $< 20M$ domestic subscribers</p> <ul style="list-style-type: none"> • New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ◦ Season 1: no vacation pay ◦ Season 2: 50% vacation pay ◦ Seasons 3+: 100% vacation pay • Outside New York, New Jersey and/or Connecticut but under Part III or Part IV: <ul style="list-style-type: none"> ◦ Seasons 1 & 2: no vacation pay ◦ Season 3: 50% vacation pay ◦ Seasons 4+: 100% vacation pay <p>20-35 minute single camera HB AVOD and HB FAST-Channel series</p> <ul style="list-style-type: none"> • Freely negotiable between the Employee and the Producer 	

For new seasons of series for which the first episode of the season commences principal photography on or after [insert date that is March 9, 2025 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later].

DESCRIPTION	2022 Local 161 Majors Contract/SDPA (Current)	2025 Local 161 Majors Contract/SDPA
HALF-HOUR MULTI-CAMERA PRIME TIME DRAMATIC SERIES (OTHER THAN SERIES MADE FOR BASIC CABLE OR THE CW)		
1. Wage Rates	<p>Half-hour multi-camera series made for television</p> <ul style="list-style-type: none"> • Article 10.(a)(1)(B)(i) or (ii) rates, or Article 10.(b)(1) rates, as applicable <p>20-35 minute multi-camera HB SVOD series made for platform with ≥20M domestic subscribers</p> <ul style="list-style-type: none"> • Tier 1 Budget (≥ \$2,100,000) Series <ul style="list-style-type: none"> ◦ Article 10.(a)(1)(B)(i) or (ii) rates, or Article 10.(b)(1) rates, as applicable • Tier 2 Budget (≥ \$1,300,000 but < \$2,100,000) Series <ul style="list-style-type: none"> ◦ New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ▪ Season 1: Article 10.(a)(2)(A)(ii) 1st/2nd season rates from one period prior (1x back rates) or Article 10.(b)(2) rates from one period prior (1x back rates), as applicable ▪ Season 2: Article 10.(a)(2)(A)(ii) 1st/2nd season rates or Article 10.(b)(2) rates, as applicable ▪ Seasons 3+: Article 10.(a)(2)(A)(ii) 3rd/subsequent season rates or Article 10.(b)(2) rates, as applicable ◦ Outside New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ▪ Season 1: Article 10.(a)(3) or Article 10.(b)(3) rates, as applicable ▪ Season 2: Article 10.(a)(2)(B) rates from one period prior (1x back rates) or Article 10.(b)(2) rates from one period prior (1x back rates), as applicable ▪ Seasons 3+: Article 10.(a)(2)(B) rates or Article 10.(b)(2) rates, as applicable 	<p>Half-hour multi-camera series, including all 20-35 minute HB SVOD, HB AVOD and HB FAST-Channel series</p> <ul style="list-style-type: none"> • Article 10.(a)(1)(B)(i) or (ii) rates, or Article 10.(b)(1) rates, as applicable

DESCRIPTION	2022 Local 161 Majors Contract/SDPA (Current)	2025 Local 161 Majors Contract/SDPA
HALF-HOUR MULTI-CAMERA PRIME TIME DRAMATIC SERIES (OTHER THAN SERIES MADE FOR BASIC CABLE OR THE CW)		
Wage Rates (continued)	<p>20-35 minute multi-camera HB SVOD series made for platform with <20M domestic subscribers</p> <ul style="list-style-type: none"> • New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ◦ Series budgeted at \geq \$4,120,000 <ul style="list-style-type: none"> ▪ Season 1: Article 10.(a)(2)(A)(ii) 1st/2nd season rates from one period prior (1x back rates) or Article 10.(b)(2) rates from one period prior (1x back rates), as applicable ▪ Season 2: Article 10.(a)(2)(A)(ii) 1st/2nd season rates or Article 10.(b)(2) rates, as applicable ▪ Seasons 3+: Article 10.(a)(2)(A)(ii) 3rd/subsequent season rates or Article 10.(b)(2) rates, as applicable ◦ Series budgeted at \geq \$1,300,000 but <\$4,120,000 <ul style="list-style-type: none"> ▪ Season 1: Article 10.(a)(3) or Article 10.(b)(3), as applicable ▪ Season 2: Article 10.(a)(2)(A)(ii) 1st/2nd season rates or Article 10.(b)(2) rates, as applicable ▪ Seasons 3+: Article 10.(a)(2)(A)(ii) 3rd/subsequent season rates or Article 10.(b)(2) rates, as applicable • Outside New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ◦ Series budgeted at \geq \$4,120,000 <ul style="list-style-type: none"> ▪ Season 1: Article 10.(a)(3) or Article 10(b)(3) rates, as applicable ▪ Seasons 2 & 3: Article 10.(a)(2)(B) rates from one period prior (1x back rates) or Article 10(b)(2) rates from one period prior (1x back rates), as applicable ▪ Seasons 4+: Article 10.(a)(2)(B) rates or Article 10.(b)(2) rates, as applicable 	

DESCRIPTION		2022 Local 161 Majors Contract/SDPA (Current)	2025 Local 161 Majors Contract/SDPA
HALF-HOUR MULTI-CAMERA PRIME TIME DRAMATIC SERIES (OTHER THAN SERIES MADE FOR BASIC CABLE OR THE CW)			
	Wage Rates (continued)	<p>20-35 minute multi-camera HB SVOD series made for platform with <20M domestic subscribers (continued)</p> <ul style="list-style-type: none"> • Outside New York, New Jersey and/or Connecticut: <p>(continued)</p> <ul style="list-style-type: none"> ◦ Series budgeted at $\geq \\$1,300,000$ but $< \\$4,120,000$ <ul style="list-style-type: none"> ▪ Season 1: Article 10.(a)(3) or Article 10(b)(3) rates, as applicable, reduced by 10% ▪ Seasons 2 & 3: Article 10.(a)(2)(B) rates from one period prior (1x back rates) or Article 10(b)(2) rates from one period prior (1x back rates), as applicable ▪ Seasons 4+: Article 10.(a)(2)(B) rates or Article 10.(b)(2) rates, as applicable <p>20-35 minute single camera HB AVOD and HB FAST-Channel series</p> <ul style="list-style-type: none"> • Freely negotiable between the Employee and the Producer 	
2.	Holidays	<p>Half-hour multi-camera series made for television</p> <ul style="list-style-type: none"> • Seasons 1+: 100% unworked holiday pay <p>20-35 minute multi-camera Tier 1 Budget ($\geq \\$2,100,000$) HB SVOD series made for platform with $\geq 20M$ domestic subscribers</p> <ul style="list-style-type: none"> • Seasons 1+: 100% unworked holiday pay 	<p>Half-hour multi-camera series, including all 20-35 minute HB SVOD, HB AVOD and HB FAST-Channel series</p> <ul style="list-style-type: none"> • Seasons 1+: 100% unworked holiday pay

DESCRIPTION		2022 Local 161 Majors Contract/SDPA (Current)	2025 Local 161 Majors Contract/SDPA
HALF-HOUR MULTI-CAMERA PRIME TIME DRAMATIC SERIES (OTHER THAN SERIES MADE FOR BASIC CABLE OR THE CW)			
	Holidays <i>(Continued)</i>	<p>20-35 minute multi-camera Tier 2 Budget ($\geq \\$1,300,000$ but $<\\$2,100,000$) HB SVOD series made for platform with $\geq 20M$ domestic subscribers and 20-35 minute HB SVOD series made for platform with $<20M$ domestic subscribers</p> <ul style="list-style-type: none"> • New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ◦ Season 1: no unworked holiday pay ◦ Season 2: 50% unworked holiday pay ◦ Seasons 3+: 100% unworked holiday pay • Outside New York, New Jersey and/or Connecticut but under Part III or Part IV: <ul style="list-style-type: none"> ◦ Seasons 1 & 2: no unworked holiday pay ◦ Season 3: 50% unworked holiday pay ◦ Seasons 4+: 100% unworked holiday pay <p>20-35 minute multi-camera HB AVOD and HB FAST-Channel series</p> <ul style="list-style-type: none"> • Freely negotiable between the Employee and the Producer 	
3.	Vacation	<p>Half-hour multi-camera series made for television</p> <ul style="list-style-type: none"> • Seasons 1+: 100% vacation pay <p>20-35 minute multi-camera Tier 1 Budget ($\geq \\$2,100,000$) HB SVOD series made for platform with $\geq 20M$ domestic subscribers</p> <ul style="list-style-type: none"> • Seasons 1+: 100% vacation pay 	<p>Half-hour multi-camera series, including all 20-35 minute HB SVOD, HB AVOD and HB FAST-Channel series</p> <ul style="list-style-type: none"> • Seasons 1+: 100% vacation pay

DESCRIPTION	2022 Local 161 Majors Contract/SDPA (Current)	2025 Local 161 Majors Contract/SDPA
HALF-HOUR MULTI-CAMERA PRIME TIME DRAMATIC SERIES (OTHER THAN SERIES MADE FOR BASIC CABLE OR THE CW)		
Vacation <i>(continued)</i>	<p>20-35 minute multi-camera Tier 2 Budget ($\geq \\$1,300,000$ but $< \\$2,100,000$) HB SVOD series made for platform with $\geq 20M$ domestic subscribers <u>and</u> 20-35 minute HB SVOD series made for platform with $< 20M$ domestic subscribers</p> <ul style="list-style-type: none"> • New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ◦ Season 1: no vacation pay ◦ Season 2: 50% vacation pay ◦ Seasons 3+: 100% vacation pay • Outside New York, New Jersey and/or Connecticut but under Part III or Part IV: <ul style="list-style-type: none"> ◦ Seasons 1 & 2: no vacation pay ◦ Season 3: 50% vacation pay ◦ Seasons 4+: 100% vacation pay <p>20-35 minute multi-camera HB AVOD and HB FAST-Channel series</p> <ul style="list-style-type: none"> • Freely negotiable between the Employee and the Producer 	

For new mini-series for which the first part commences principal photography on or after [insert date that is March 9, 2025 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later].

	DESCRIPTION	2022 Local 161 Majors Contract/SDPA (Current)	2025 Local 161 Majors Contract/SDPA
MINI-SERIES			
1.	Wage Rates	<p>Mini-series made for television</p> <ul style="list-style-type: none"> • Article 10(a)(3) or Article 10.(b)(3) rates, as applicable <p>HB SVOD mini-series < 66 minutes</p> <ul style="list-style-type: none"> • Made for platform with $\geq 20M$ domestic subscribers <ul style="list-style-type: none"> ○ Tier 1 Budget (20-35 minutes budgeted $\geq \\$2,100,000$ or 36-65 minutes budgeted $\geq \\$3,800,000$): <ul style="list-style-type: none"> ■ New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> • Article 10.(a)(2)(A)(ii) 1st/2nd season rates or Article 10.(b)(2) rates, as applicable ■ Outside New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> • Article 10.(a)(2)(B) or Article 10(b)(2) rates, as applicable ○ Tier 2 Budget (20-35 minutes budgeted $\geq \\$1,300,000$ but $< \\$2,100,000$ or 36-65 minutes budgeted $\geq \\$2,500,000$ but $< \\$3,800,000$): <ul style="list-style-type: none"> ■ New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> • Article 10.(a)(2)(A)(ii) 1st/2nd season rates from one period prior (1x back rates) or Article 10.(b)(2) rates from one period prior (1x back rates), as applicable ■ Outside New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> • Article 10.(a)(3) or Article 10(b)(3) rates, as applicable 	<p>Mini-series, including all HB SVOD, HB AVOD and HB FAST-Channel mini-series</p> <ul style="list-style-type: none"> • New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ○ Article 10.(a)(2)(A)(ii) 1st/2nd season rates, except Article 10.(a)(2)(A)(ii) 1st/2nd season rates will be calculated as Article 10.(a)(1)(A)(i) rates reduced by 3%, or Article 10.(b)(2) rates, as applicable • Outside New York, New Jersey, Connecticut: <ul style="list-style-type: none"> ○ Article 10.(a)(2)(B) or Article 10(b)(2) rates, as applicable

	DESCRIPTION	2022 Local 161 Majors Contract/SDPA (Current)	2025 Local 161 Majors Contract/SDPA
MINI-SERIES			
	<p>Wage Rates (continued)</p> <p>HB SVOD mini-series < 66 minutes</p> <ul style="list-style-type: none"> • Made for platform with <20M domestic subscribers <ul style="list-style-type: none"> ○ Budgeted \geq \$8,240,000: <ul style="list-style-type: none"> ▪ New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ▪ Article 10.(a)(2)(A)(ii) 1st/2nd season rates or Article 10.(b)(2) rates, as applicable ▪ Outside New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ▪ Article 10.(a)(2)(B) rates from one period prior (1x back rates) or Article 10.(b)(2) rates from one period prior (1x back rates), as applicable ○ Budgeted < \$8,240,000: <ul style="list-style-type: none"> ▪ New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ▪ Article 10.(a)(2)(A)(ii) 1st/2nd season rates from one period prior (1x back rates) or Article 10.(b)(2) rates from one period prior (1x back rates), as applicable ▪ Outside New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ▪ Article 10.(a)(3) rates or Article 10.(b)(3) rates, as applicable <p>HB SVOD mini-series \geq 66 minutes</p> <ul style="list-style-type: none"> • Made for platform with \geq 20M domestic subscribers <ul style="list-style-type: none"> ○ Budgeted \geq \$9,785,000: <ul style="list-style-type: none"> ▪ New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ▪ Article 10.(a)(2)(A)(ii) 1st/2nd season rates or Article 10.(b)(2) rates, as applicable ▪ Outside New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ▪ Article 10.(a)(2)(B) rates or Article 10.(b)(2) rates, as applicable 		

DESCRIPTION	2022 Local 161 Majors Contract/SDPA (Current)	2025 Local 161 Majors Contract/SDPA
MINI-SERIES		
Wage Rates (continued)	<p>HB SVOD mini-series \geq 66 minutes (<i>continued</i>)</p> <ul style="list-style-type: none"> • Made for platform with \geq20M domestic subscribers (<i>continued</i>) <ul style="list-style-type: none"> ○ Budgeted $>$\$6,180,000 but $<$\$9,785,000: <ul style="list-style-type: none"> ▪ New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ▪ Article 10.(a)(2)(A)(ii) 1st/2nd season rates from one period prior (1x back rates) or Article 10.(b)(2) rates from one period prior (1x back rates), as applicable ▪ Outside New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ▪ Article 10.(a)(2)(B) rates from one period prior (1x back rates) or Article 10.(b)(2) rates from one period prior (1x back rates), as applicable ○ Budgeted \geq\$3,000,000 but \leq\$6,180,000: <ul style="list-style-type: none"> ▪ Article 10.(a)(3) or Article 10.(b)(3) rates, as applicable • Made for platform with $<$20M domestic subscribers <ul style="list-style-type: none"> ○ Budgeted \geq\$9,785,000: <ul style="list-style-type: none"> ▪ New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ▪ Article 10.(a)(2)(A)(ii) 1st/2nd season rates or Article 10.(b)(2) rates, as applicable ▪ Outside New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ▪ Article 10.(a)(2)(B) rates from one period prior (1x back rates) or Article 10.(b)(2) rates from one period prior (1x back rates), as applicable ○ Budgeted $>$\$6,180,000 but $<$\$9,785,000: <ul style="list-style-type: none"> ▪ New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> ▪ Article 10.(a)(2)(A)(ii) 1st/2nd season rates from one period prior (1x back rates) or Article 10.(b)(2) rates from one period prior (1x back rates), as applicable 	

DESCRIPTION	2022 Local 161 Majors Contract/SDPA (Current)	2025 Local 161 Majors Contract/SDPA
MINI-SERIES		
	<p>Wage Rates <i>(continued)</i></p> <p>HB SVOD mini-series \geq 66 minutes <i>(continued)</i></p> <ul style="list-style-type: none"> Made for platform with <20M domestic subscribers <i>(continued)</i> <ul style="list-style-type: none"> Budgeted $>$\$6,180,000 but $<$\$9,785,000: <i>(continued)</i> <ul style="list-style-type: none"> Outside New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> Article 10.(a)(3) or Article 10.(b)(3) rates, as applicable Budgeted \geq\$3,000,000 but \leq\$6,180,000: <ul style="list-style-type: none"> New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> Article 10.(a)(3) or Article 10.(b)(3), as applicable Outside New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> Article 10.(a)(3) or Article 10.(b)(3) rates, as applicable, reduced by 10% <p>HB AVOD and HB FAST-Channel mini-series</p> <ul style="list-style-type: none"> Freely negotiable between the Employee and the Producer 	
2.	<p>Holidays</p> <p>Mini-series made for television and HB SVOD mini-series</p> <ul style="list-style-type: none"> No unworked holiday pay <p>HB AVOD and HB FAST-Channel mini-series</p> <ul style="list-style-type: none"> Freely negotiable between the Employee and the Producer 	<p>Mini-series made for television, including all HB SVOD, HB AVOD and HB FAST-Channel mini-series</p> <ul style="list-style-type: none"> No unworked holiday pay
3.	<p>Vacation</p> <p>Mini-series made for television and HB SVOD mini-series</p> <ul style="list-style-type: none"> No unworked vacation pay <p>HB AVOD and HB FAST-Channel mini-series</p> <ul style="list-style-type: none"> Freely negotiable between the Employee and the Producer 	<p>Mini-series made for television, including all HB SVOD, HB AVOD and HB FAST-Channel mini-series</p> <ul style="list-style-type: none"> No vacation pay

For motion pictures commencing principal photography on or after [insert date that is March 9, 2025 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later].

DESCRIPTION	2022 Local 161 Majors Contract/SDPA (Current)	2025 Local 161 Majors Contract/SDPA
ONE-TIME HIGH-BUDGET PROGRAMS MADE FOR NEW MEDIA		
1. Wage Rates	<p>HB SVOD One-Time Programs</p> <ul style="list-style-type: none"> • One-time programs < 66 minutes <ul style="list-style-type: none"> ◦ Made for platform with $\geq 20M$ domestic subscribers <ul style="list-style-type: none"> ▪ Tier 1 Budget ($\geq \\$2,100,000$ for 20-35 minute or $\geq \\$3,800,000$ for 36-65 minute): Article 10.(a)(1)(B)(i) or (ii) rates, or Article 10.(b)(1) rates, as applicable ▪ Tier 2 Budget (20-35 minutes budgeted $\geq \\$1,300,000$ but $< \\$2,100,000$ or 36-65 minutes budgeted $\geq \\$2,500,000$ but $< \\$3,800,000$): <ul style="list-style-type: none"> • New York, New Jersey and/or Connecticut: Article 10.(a)(3) or Article 10.(b)(3) rates, as applicable • Outside New York, New Jersey and/or Connecticut: Article 10.(a)(3) or Article 10.(b)(3) rates, as applicable, reduced by 10% ◦ Made for platform with $< 20M$ domestic subscribers <ul style="list-style-type: none"> ▪ New York, New Jersey and/or Connecticut: Article 10.(a)(3) or Article 10.(b)(3) rates, as applicable ▪ Outside New York, New Jersey and/or Connecticut: Article 10.(a)(3) or Article 10.(b)(3) rates, as applicable, reduced by 10% • One-time programs ≥ 66 minutes <ul style="list-style-type: none"> ◦ Made for platform with $\geq 20M$ domestic subscribers <ul style="list-style-type: none"> ▪ New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> • 66-84 minutes: Article 10.(a)(3) or Article 10.(b)(3) rates, as applicable • 85-95 minutes budgeted at $< \\$20,600,000$: Article 10.(a)(3) or Article 10.(b)(3) rates, as applicable 	<p>HB SVOD, HB AVOD and HB FAST-Channel One-Time Programs</p> <ul style="list-style-type: none"> • One-time programs < 66 minutes <ul style="list-style-type: none"> ◦ Article 10.(a)(1)(B)(i) or (ii) rates, or Article 10.(b)(1) rates, as applicable • One-time programs ≥ 66 minutes <ul style="list-style-type: none"> ◦ Other than ≥ 96 minutes budgeted at $\geq \\$34,778,222$:* Article 10.(a)(3) or Article 10.(b)(3) rates, as applicable ◦ ≥ 96 minutes budgeted at $\geq \\$34,778,222$:* Article 10.(a)(1)(A)(i) or (ii) rates, or Article 10.(b)(1) rates, as applicable

DESCRIPTION	2022 Local 161 Majors Contract/SDPA (Current)	2025 Local 161 Majors Contract/SDPA
ONE-TIME HIGH-BUDGET PROGRAMS MADE FOR NEW MEDIA		
Wage Rates (continued)	<p>HB SVOD One-Time Programs (<i>continued</i>)</p> <ul style="list-style-type: none"> • One-time programs \geq 66 minutes (<i>continued</i>) <ul style="list-style-type: none"> ◦ Made for platform with \geq 20M domestic subscribers (<i>continued</i>) <ul style="list-style-type: none"> ▪ New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> • 85-95 minutes budgeted at \geq \$20,600,000: Article 10.(a)(2)(A)(ii) 1st/2nd season rates from one period prior (1x back rates) or Article 10.(b)(2) rates from one period prior (1x back rates), as applicable • \geq 96 minutes budgeted at $<$ \$20,600,000: Article 10.(a)(3) or Article 10.(b)(3) rates, as applicable • \geq 96 minutes budgeted at \geq \$20,600,000 but $<$ \$34,778,222: Article 10.(a)(2)(A)(ii) 1st/2nd season rates from one period prior (1x back rates) or Article 10.(b)(2) rates from one period prior (1x back rates), as applicable • \geq 96 minutes budgeted at \geq \$34,778,222: <ul style="list-style-type: none"> ◦ Article 10.(a)(1)(A)(i) or (ii) rates, or Article 10.(b)(1) rates, as applicable ▪ Outside New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> • 66-84 minutes Tier 2 (\geq \$3,000,000 but $<$ \$4,000,000) budget : Article 10.(a)(3) or Article 10.(b)(3) rates, as applicable, reduced by 10% • 66-84 minutes Tier 1 (\geq \$4,000,000) budget : Article 10.(a)(3) or Article 10.(b)(3) rates, as applicable • 85-95 minutes budgeted at $<$ \$20,600,000: Article 10.(a)(3) or Article 10.(b)(3) rates, as applicable • 85-95 minutes budgeted at \geq \$20,600,000: Article 10.(a)(2)(B) from one period prior (1x back rates) or Article 10.(b)(2) rates from one period prior (1x back rates), as applicable 	

	DESCRIPTION	2022 Local 161 Majors Contract/SDPA (Current)	2025 Local 161 Majors Contract/SDPA
ONE-TIME HIGH-BUDGET PROGRAMS MADE FOR NEW MEDIA			
	Wage Rates (continued)	<p>HB SVOD One-Time Programs (<i>continued</i>)</p> <ul style="list-style-type: none"> • One-time programs \geq 66 minutes (<i>continued</i>) <ul style="list-style-type: none"> ○ Made for platform with \geq20M domestic subscribers (<i>continued</i>) <ul style="list-style-type: none"> ■ Outside New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> • \geq96 minutes budgeted at $<$\$20,600,000: Article 10.(a)(3) or Article 10.(b)(3) rates, as applicable • \geq96 minutes budgeted at \geq\$20,600,000 but $<$\$34,778,222: Article 10.(a)(2)(B) rates from one period prior (1x back rates) or Article 10.(b)(2) rates from one period prior (1x back rates), as applicable • \geq96 minutes budgeted at \geq\$34,778,222: <ul style="list-style-type: none"> ○ Article 10.(a)(2)(A)(i) or (ii) rates, or Article 10.(b)(1) rates, as applicable ○ Made for platform with $<$20M domestic subscribers <ul style="list-style-type: none"> ■ New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> • 66-84 minutes: Article 10.(a)(3) or Article 10.(b)(3) rates, as applicable • \geq85 minutes budgeted at $<$\$20,600,000: Article 10.(a)(3) or Article 10.(b)(3) rates, as applicable • \geq85 minutes budgeted at \geq\$20,600,000: Article 10.(a)(2)(A)(ii) 1st/2nd season rates from one period prior (1x back rates) or Article 10.(b)(2) rates from one period prior (1x back rates), as applicable ■ Outside New York, New Jersey and/or Connecticut: <ul style="list-style-type: none"> • 66-84 minutes: Article 10.(a)(3) or Article 10.(b)(3) rates, as applicable, reduced by 10% 	

DESCRIPTION	2022 Local 161 Majors Contract/SDPA (Current)	2025 Local 161 Majors Contract/SDPA
ONE-TIME HIGH-BUDGET PROGRAMS MADE FOR NEW MEDIA		
Wage Rates (continued)	<ul style="list-style-type: none"> • ≥ 85 minutes budgeted at $< \\$20,600,000$: Article 10.(a)(3) or Article 10.(b)(3) rates, as applicable, reduced by 10% <p>HB SVOD One-Time Programs (continued)</p> <ul style="list-style-type: none"> • One-time programs ≥ 66 minutes (continued) <ul style="list-style-type: none"> ◦ Made for platform with $< 20M$ domestic subscribers (continued) <ul style="list-style-type: none"> • ≥ 85 minutes budgeted at $\geq \\$20,600,000$: Article 10.(a)(3) or Article 10.(b)(3) rates, as applicable <p>HB AVOD and HB FAST-Channel One-Time Programs</p> <ul style="list-style-type: none"> • Freely negotiable between the Employee and the Producer 	
2. Holidays	<p>HB SVOD One-Time Programs made for a service with $\geq 20M$ domestic subscribers</p> <ul style="list-style-type: none"> • Other than ≥ 96 minutes budgeted at $\geq \\$34,778,222$: <ul style="list-style-type: none"> ◦ No unworked holiday pay • ≥ 96 minutes budgeted at $\geq \\$34,778,222$: <ul style="list-style-type: none"> ◦ 100% unworked holiday pay <p>HB SVOD One-Time Programs made for a service with $< 20M$ domestic subscribers</p> <ul style="list-style-type: none"> • No unworked holiday pay <p>HB AVOD and HB FAST-Channel One-Time Programs</p> <ul style="list-style-type: none"> • Freely negotiable between the Employee and the Producer 	<p>HB SVOD, HB AVOD and HB FAST-Channel One-Time Programs</p> <ul style="list-style-type: none"> • Other than ≥ 96 minutes budgeted at $\geq \\$34,778,222$: <ul style="list-style-type: none"> ◦ No unworked holiday pay • ≥ 96 minutes budgeted at $\geq \\$34,778,222$: <ul style="list-style-type: none"> ◦ 100% unworked holiday pay

DESCRIPTION	2022 Local 161 Majors Contract/SDPA (Current)	2025 Local 161 Majors Contract/SDPA
ONE-TIME HIGH-BUDGET PROGRAMS MADE FOR NEW MEDIA		
3. Vacation	<p>HB SVOD One-Time Programs made for a service with $\geq 20M$ domestic subscribers</p> <ul style="list-style-type: none"> • Other than ≥ 96 minutes budgeted at $\geq \\$34,778,222$: <ul style="list-style-type: none"> ◦ No vacation pay • ≥ 96 minutes budgeted at $\geq \\$34,778,222$: <ul style="list-style-type: none"> ◦ NY, NJ and/or CT or hired in NY, NJ and/or CT to work outside of NY, NJ and/or CT but under Part III: <ul style="list-style-type: none"> ▪ 100% vacation pay ◦ Outside New York, New Jersey and/or Connecticut but under Part III or Part IV: <ul style="list-style-type: none"> ▪ No vacation pay <p>HB SVOD One-Time Programs made for a service with $< 20M$ domestic subscribers</p> <ul style="list-style-type: none"> • No vacation pay <p>HB AVOD and HB FAST-Channel One-Time Programs</p> <ul style="list-style-type: none"> • Freely negotiable between the Employee and the Producer 	<p>HB SVOD, HB AVOD and HB FAST-Channel One-Time Programs</p> <ul style="list-style-type: none"> • Other than ≥ 96 minutes budgeted at $\geq \\$34,778,222$: <ul style="list-style-type: none"> ◦ No vacation pay • ≥ 96 minutes budgeted at $\geq \\$34,778,222$: <ul style="list-style-type: none"> ◦ NY, NJ and/or CT or hired in NY, NJ and/or CT to work outside of NY, NJ and/or CT but under Part III: <ul style="list-style-type: none"> ▪ 100% vacation pay ◦ Outside New York, New Jersey and/or Connecticut but under Part III or Part IV: <ul style="list-style-type: none"> ▪ No vacation pay

Budget threshold subject to general wage increase **in year 1 of the Agreement only.*

For motion pictures commencing principal photography on or after [insert date that is March 9, 2025 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later].

DESCRIPTION	2022 Local 161 Majors Contract/SDPA (Current)	2025 Local 161 Majors Contract/SDPA
LOW BUDGET SVOD, MID-BUDGET SVOD, LOW BUDGET AVOD, MID-BUDGET AVOD, LOW BUDGET FAST, AND MID-BUDGET FAST		
1. Wage Rates	<p>Mid-Budget SVOD Programs</p> <ul style="list-style-type: none"> Article 10.(a)(3) rates or Article 10.(b)(3) rates from one period prior (1x back rates), as applicable <p>Low Budget SVOD, AVOD and FAST-Channel Programs and Mid-Budget AVOD and FAST-Channel Programs</p> <ul style="list-style-type: none"> Freely negotiable between the Employee and the Producer 	<p>Mid-Budget SVOD, Mid-Budget AVOD and Mid-Budget FAST-Channel Programs</p> <ul style="list-style-type: none"> Article 10.(a)(3) rates or Article 10.(b)(3) rates, as applicable, reduced by 3% <p>Low Budget SVOD, Low Budget AVOD and Low Budget FAST-Channel Programs</p> <ul style="list-style-type: none"> Article 10.(a)(3) rates or Article 10.(b)(3) rates, as applicable, reduced by 6%
2. Holidays	<p>Mid-Budget SVOD Programs</p> <ul style="list-style-type: none"> No unworked holiday pay <p>Low Budget SVOD, AVOD and FAST-Channel Programs and Mid-Budget AVOD and FAST-Channel Programs</p> <ul style="list-style-type: none"> Freely negotiable between the Employee and the Producer 	<p>All Low Budget and Mid-Budget SVOD, AVOD and FAST-Channel Programs</p> <ul style="list-style-type: none"> No unworked holiday pay
3. Vacation	<p>Mid-Budget SVOD Programs</p> <ul style="list-style-type: none"> No vacation pay <p>Low Budget SVOD, AVOD and FAST-Channel Programs and Mid-Budget AVOD and FAST-Channel Programs</p> <ul style="list-style-type: none"> Freely negotiable between the Employee and the Producer 	<p>All Low Budget and Mid-Budget SVOD, AVOD and FAST-Channel Programs</p> <ul style="list-style-type: none"> No vacation pay

For motion pictures commencing principal photography on or after [insert date that is March 9, 2025 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later].

DESCRIPTION		2022 Local 161 Majors Contract/SDPA (Current)	2025 Local 161 Majors Contract/SDPA
PILOTS (OTHER THAN NON-DRAMATIC AND NON-PRIME TIME DRAMATIC PILOTS)			
1.	Wage Rates	<p>Pilots made for television</p> <ul style="list-style-type: none"> • Article 10.(a)(3) rates or Article 10.(b)(3) rates, as applicable <p>Tier 1 Budget ($\geq \\$2,100,000$ for 20-35 minute and $\geq \\$3,800,000$ for 36-65 minute) HB SVOD pilots made for platform with $\geq 20M$ domestic subscribers</p> <ul style="list-style-type: none"> • Article 10.(a)(3) rates or Article 10.(b)(3) rates, as applicable <p>Tier 2 Budget ($\geq \\$1,300,000$ but $< \\$2,100,000$ for 20-35 minute and $\geq \\$2,500,000$ but $< \\$3,800,000$ for 36-65 minute) HB SVOD pilots made for platform with $\geq 20M$ domestic subscribers <u>and</u> all HB SVOD pilots made for platform with $< 20M$ domestic subscribers</p> <ul style="list-style-type: none"> • New York, New Jersey and Connecticut: <ul style="list-style-type: none"> ◦ Article 10.(a)(3) rates or Article 10.(b)(3) rates, as applicable • Outside New York, New Jersey and Connecticut: <ul style="list-style-type: none"> ◦ Article 10.(a)(3) rates or Article 10.(b)(3) rates, as applicable, reduced by 10% <p>HB AVOD and HB FAST-Channel pilots</p> <ul style="list-style-type: none"> • Freely negotiable between the Employee and the Producer 	<p>Pilots made for television, including all HB SVOD, HB AVOD and HB FAST-Channel pilots</p> <ul style="list-style-type: none"> • Article 10.(a)(3) rates or Article 10.(b)(3) rates, as applicable

DESCRIPTION		2022 Local 161 Majors Contract/SDPA (Current)	2025 Local 161 Majors Contract/SDPA
PILOTS (OTHER THAN NON-DRAMATIC AND NON-PRIME TIME DRAMATIC PILOTS)			
2.	Holidays	<p>Pilots made for television and HB SVOD pilots</p> <ul style="list-style-type: none"> • No unworked holiday pay <p>HB AVOD and HB FAST-Channel pilots</p> <ul style="list-style-type: none"> • Freely negotiable between the Employee and the Producer 	<p>Pilots made for television, including all HB SVOD, HB AVOD and HB FAST-Channel pilots</p> <ul style="list-style-type: none"> • No unworked holiday pay
3.	Vacation	<p>Pilots made for television</p> <ul style="list-style-type: none"> • Half-hour pilots <ul style="list-style-type: none"> ◦ No vacation pay • One-hour pilots <ul style="list-style-type: none"> ◦ New York, New Jersey and/or Connecticut <ul style="list-style-type: none"> ▪ 100% vacation pay ◦ Outside New York, New Jersey and/or Connecticut <ul style="list-style-type: none"> ▪ No vacation pay <p>20-35 minute Tier 1 Budget ($\geq \\$2,100,000$) HB SVOD pilots made for platform with $\geq 20M$ domestic subscribers</p> <ul style="list-style-type: none"> • No vacation pay <p>36-65 minute Tier 1 Budget ($\geq \\$3,800,000$) HB SVOD pilots made for platform with $\geq 20M$ domestic subscribers</p> <ul style="list-style-type: none"> • New York, New Jersey, Connecticut <ul style="list-style-type: none"> ◦ 100% vacation pay • Outside New York, New Jersey, Connecticut <ul style="list-style-type: none"> ◦ No vacation pay 	<p>Pilots made for television, including all HB SVOD, HB AVOD and HB FAST-Channel pilots</p> <ul style="list-style-type: none"> • Half-hour pilots <ul style="list-style-type: none"> ◦ No vacation pay • One-hour pilots <ul style="list-style-type: none"> ◦ New York, New Jersey and/or Connecticut <ul style="list-style-type: none"> ▪ 100% vacation pay ◦ Outside New York, New Jersey and/or Connecticut <ul style="list-style-type: none"> ▪ No vacation pay

	DESCRIPTION	2022 Local 161 Majors Contract/SDPA (Current)	2025 Local 161 Majors Contract/SDPA
PILOTS (OTHER THAN NON-DRAMATIC AND NON-PRIME TIME DRAMATIC PILOTS)			
	Vacation <i>(continued)</i>	20-35 minute Tier 2 Budget ($\geq \$1,300,000$ but $< \$2,100,000$) HB SVOD pilots made for platform with $\geq 20M$ domestic subscribers <u>and</u> 20-35 minute HB SVOD pilots made for platform with $< 20M$ domestic subscribers <ul style="list-style-type: none"> • No vacation pay ≥ 36 minute Tier 2 Budget HB SVOD pilots made for platform with $\geq 20M$ domestic subscribers <u>and</u> ≥ 36 minute HB SVOD pilots made for platform with $< 20M$ domestic subscribers <ul style="list-style-type: none"> • No vacation pay HB AVOD and HB FAST-Channel pilots <ul style="list-style-type: none"> • Freely negotiable between the Employee and the Producer 	

2025 IATSE LOCAL 161 NEGOTIATIONS: SPECIAL CONDITIONS SIDELETTERS

For new seasons of series for which the first episode of the season commences principal photography on or after [insert date that is March 9, 2025 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later].

DESCRIPTION	2022 Local 161 SDPA (Current)	2025 Local 161 SDPA
NEW ONE-HOUR NON-PRIME TIME DRAMATIC SERIES AND ONE-HALF HOUR SINGLE CAMERA NON-PRIME TIME DRAMATIC SERIES MADE FOR TELEVISION (OTHER THAN SERIES MADE FOR BASIC CABLE OR THE CW) AND HIGH BUDGET PROGRAMS MADE FOR NEW MEDIA OF THE TYPE WHICH, IF PRODUCED FOR TELEVISION, WOULD BE CONSIDERED “NON-PRIME TIME”		
1. Wage Rates	<p>New one-hour non-prime time dramatic series and one-half hour single camera non-prime time dramatic series made for television and HB SVOD Programs of the type which, if produced for television, would be considered “non-prime time,” such as <i>Saved by the Bell</i>:</p> <ul style="list-style-type: none"> • Seasons 1 & 2: Article 14.(a) rates from one period prior (1x back rates) • Seasons 3+: Article 14.(a) rates <p>One-hour non-prime time dramatic and one-half hour single camera non-prime time dramatic HB AVOD and HB FAST-Channel Programs of the type which, if produced for television, would be considered “non-prime time,” such as <i>Saved by the Bell</i>:</p> <ul style="list-style-type: none"> • Freely negotiable between the Employee and the Producer 	<p>New one-hour non-prime time dramatic series and one-half hour single camera non-prime time dramatic series made for television and HB SVOD, HB AVOD and HB FAST-Channel Programs of the type which, if produced for television, would be considered “non-prime time,” such as <i>Saved by the Bell</i>:</p> <ul style="list-style-type: none"> • Seasons 1 & 2: Article 14.(a) rates reduced by 3% • Seasons 3+: Article 14.(a) rates
2. Holidays	<p>New one-hour non-prime time dramatic series and one-half hour single camera non-prime time dramatic series made for television and HB SVOD Programs of the type which, if produced for television, would be considered “non-prime time,” such as <i>Saved by the Bell</i>:</p> <ul style="list-style-type: none"> • Season 1: No unworked holiday pay • Season 2: 50% unworked holiday pay • Seasons 3+: 100% unworked holiday pay 	<p>New one-hour non-prime time dramatic series and one-half hour single camera non-prime time dramatic series made for tv and HB SVOD, HB AVOD and HB FAST-Channel Programs of the type which, if produced for television, would be considered “non-prime time,” such as <i>Saved by the Bell</i>:</p> <ul style="list-style-type: none"> • Season 1: No unworked holiday pay • Season 2: 50% unworked holiday pay • Seasons 3+: 100% unworked holiday pay

DESCRIPTION	2022 Local 161 SDPA (Current)	2025 Local 161 SDPA
NEW ONE-HOUR NON-PRIME TIME DRAMATIC SERIES AND ONE-HALF HOUR SINGLE CAMERA NON-PRIME TIME DRAMATIC SERIES MADE FOR TELEVISION (OTHER THAN SERIES MADE FOR BASIC CABLE OR THE CW) AND HIGH BUDGET PROGRAMS MADE FOR NEW MEDIA OF THE TYPE WHICH, IF PRODUCED FOR TELEVISION, WOULD BE CONSIDERED “NON-PRIME TIME”		
2. Holidays (continued)	<p>One-hour non-prime time dramatic and one-half hour single camera non-prime time dramatic HB AVOD and HB FAST-Channel Programs of the type which, if produced for television, would be considered “non-prime time,” such as <i>Saved by the Bell</i>:</p> <ul style="list-style-type: none"> • Freely negotiable between the Employee and the Producer 	
3. Vacation	<p>New one-hour non-prime time dramatic series and one-half hour single camera non-prime time dramatic series made for television and HB SVOD Programs of the type which, if produced for television, would be considered “non-prime time,” such as <i>Saved by the Bell</i>:</p> <ul style="list-style-type: none"> • Season 1: No vacation pay • Season 2: 50% vacation pay • Seasons 3+: 100% vacation pay <p>One-hour non-prime time dramatic and one-half hour single camera non-prime time dramatic HB AVOD and HB FAST-Channel Programs of the type which, if produced for television, would be considered “non-prime time,” such as <i>Saved by the Bell</i>:</p> <ul style="list-style-type: none"> • Freely negotiable between the Employee and the Producer 	<p>New one-hour non-prime time dramatic series and one-half hour single camera non-prime time dramatic series made for tv and HB SVOD, HB AVOD and HB FAST-Channel Programs of the type which, if produced for television, would be considered “non-prime time,” such as <i>Saved by the Bell</i>:</p> <ul style="list-style-type: none"> • Season 1: No vacation pay • Season 2: 50% vacation pay • Seasons 3+: 100% vacation pay

For new seasons of series for which the first episode of the season commences principal photography on or after [insert date that is March 9, 2025 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later].

DESCRIPTION	2022 Local 161 SDPA (Current)	2025 Local 161 SDPA
LOW BUDGET AND MID-BUDGET PROGRAMS MADE FOR NEW MEDIA OF THE TYPE WHICH, IF PRODUCED FOR TELEVISION, WOULD BE CONSIDERED “NON-PRIME TIME”		
1. Wage Rates	<p>All Low Budget and Mid-Budget SVOD, AVOD and FAST-Channel Programs of the type which, if produced for television, would be considered “non-prime time,” such as <i>Saved by the Bell</i>:</p> <ul style="list-style-type: none"> • Freely negotiable between the Employee and the Producer 	<p>Mid-Budget SVOD, AVOD and FAST-Channel Programs of the type which, if produced for television, would be considered “non-prime time,” such as <i>Saved by the Bell</i>:</p> <ul style="list-style-type: none"> • Pilot and Seasons 1+: Article 14.(a) rates reduced by 3% <p>Low Budget SVOD, AVOD and FAST-Channel Programs of the type which, if produced for television, would be considered “non-prime time,” such as <i>Saved by the Bell</i>:</p> <ul style="list-style-type: none"> • Pilot and Seasons 1+: Article 14.(a) rates reduced by 6%
2. Holidays	<p>All Low Budget and Mid-Budget SVOD, AVOD and FAST-Channel Programs of the type which, if produced for television, would be considered “non-prime time,” such as <i>Saved by the Bell</i>:</p> <ul style="list-style-type: none"> • Freely negotiable between the Employee and the Producer 	<p>All Low Budget and Mid-Budget SVOD, AVOD and FAST-Channel Programs of the type which, if produced for television, would be considered “non-prime time,” such as <i>Saved by the Bell</i>:</p> <ul style="list-style-type: none"> • No unworked holiday pay

DESCRIPTION	2022 Local 161 SDPA (Current)	2025 Local 161 SDPA
LOW BUDGET AND MID-BUDGET PROGRAMS MADE FOR NEW MEDIA OF THE TYPE WHICH, IF PRODUCED FOR TELEVISION, WOULD BE CONSIDERED “NON-PRIME TIME”		
3. Vacation	<p>All Low Budget and Mid-Budget SVOD, AVOD and FAST-Channel Programs of the type which, if produced for television, would be considered “non-prime time,” such as <i>Saved by the Bell</i>:</p> <ul style="list-style-type: none"> • Freely negotiable between the Employee and the Producer 	<p>All Low Budget and Mid-Budget SVOD, AVOD and FAST-Channel Programs of the type which, if produced for television, would be considered “non-prime time,” such as <i>Saved by the Bell</i>:</p> <p>• No vacation pay</p>

For motion pictures commencing principal photography on or after [insert date that is March 9, 2025 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later].

DESCRIPTION	2022 Local 161 SDPA (Current)	2025 Local 161 SDPA
ONE-HALF HOUR NON-PRIME TIME DRAMATIC AND ONE-HOUR NON-PRIME TIME DRAMATIC PILOTS		
1. Wage Rates	<p>One-half hour non-prime time dramatic and one-hour non-prime time dramatic pilots made for television and HB SVOD:</p> <ul style="list-style-type: none"> Article 14.(a) rates from one period prior (1x back rates) <p>One-half hour non-prime time dramatic and one-hour non-prime time dramatic HB AVOD and HB SVOD pilots:</p> <ul style="list-style-type: none"> Freely negotiable between the Employee and the Producer 	<p>One-half hour non-prime time dramatic and one-hour non-prime time dramatic pilots made for television, HB SVOD, HB AVOD and HB-FAST Channel:</p> <ul style="list-style-type: none"> Article 14.(a) rates reduced by 3%
2. Holidays	<p>One-half hour non-prime time dramatic and one-hour non-prime time dramatic pilots made for television and HB SVOD:</p> <ul style="list-style-type: none"> No unworked holiday pay <p>One-half hour non-prime time dramatic and one-hour non-prime time dramatic HB AVOD and HB SVOD pilots:</p> <ul style="list-style-type: none"> Freely negotiable between the Employee and the Producer 	<p>One-half hour non-prime time dramatic and one-hour non-prime time dramatic pilots made for television, HB SVOD, HB AVOD and HB-FAST Channel:</p> <ul style="list-style-type: none"> No unworked holiday pay
3. Vacation	<p>One-half hour non-prime time dramatic and one-hour non-prime time dramatic pilots made for television and HB SVOD:</p> <ul style="list-style-type: none"> No vacation pay <p>One-half hour non-prime time dramatic and one-hour non-prime time dramatic HB AVOD and HB SVOD pilots:</p> <ul style="list-style-type: none"> Freely negotiable between the Employee and the Producer 	<p>One-half hour non-prime time dramatic and one-hour non-prime time dramatic pilots made for television, HB SVOD, HB AVOD and HB-FAST Channel:</p> <ul style="list-style-type: none"> No vacation pay

2025-28 Local 161 Script Supervisors and Production Office Coordinators
Allocation of Benefit Contribution

	3/3/2024- 3/8/2025	2025-28 Local 161 Theatrical and Television Production Agreement		
		3/9/2025- 3/7/2026	3/8/2026- 3/6/2027	3/7/2027- 3/4/2028
Theatrical Motion Pictures*				
Employees Working outside New York, New Jersey, Connecticut and Florida				
Annuity Fund Allocation - Per Day	\$10.00	\$20.00	TBD	TBD
Pension Plan Allocation - Per Day	\$24.50	\$19.00	TBD	TBD
Welfare Fund Allocation - Per Day	\$116.50	\$136.00	TBD	TBD
Total Per 12-Hr Day	\$151.00	\$175.00	\$190.00	\$205.00
Employees Working in Florida				
Annuity Fund Allocation - Per Day	\$10.00	\$20.00	TBD	TBD
Pension Plan Allocation - Per Day	\$24.50	\$19.00	TBD	TBD
Welfare Fund Allocation - Per Day	\$119.50	\$136.00	TBD	TBD
Total Per 12-Hr Day	\$154.00	\$175.00	\$190.00	\$205.00
Television Motion Pictures - Majors Agreement*				
Employees Working in DE, MA, ME, NH, PA, RI, VT and Washington, D.C.				
Annuity Fund Allocation - Per Day	\$10.00	\$20.00	TBD	TBD
Pension Plan Allocation - Per Day	\$24.50	\$19.00	TBD	TBD
Welfare Fund Allocation - Per Day	\$114.50	\$136.00	TBD	TBD
Total Per 12-Hr Day	\$149.00	\$175.00	\$190.00	\$205.00
Employees Working in FL, GA, MD, NC, SC, VA and WV				
Annuity Fund Allocation - Per Day	\$5.00	\$20.00	TBD	TBD
Pension Plan Allocation - Per Day	\$14.50	\$19.00	TBD	TBD
Welfare Fund Allocation - Per Day	\$121.50	\$136.00	TBD	TBD
Total Per 12-Hr Day	\$141.00	\$175.00	\$190.00	\$205.00

**Benefit contributions for Local 161 employees working in New York, New Jersey and Connecticut go to the MPIPHP and track the increases agreed in the 2024-27 IATSE Basic Agreement.*

2025-28 Local 161 Script Supervisors and Production Office Coordinators
Allocation of Benefit Contribution

	9/29/2024 9/27/2025	2025-28 Local 161 Supplemental Digital Production Agreement			
		9/28/2025- 10/3/2026	10/4/2026- 10/2/2027	10/3/2027- 3/4/2028	
Television Motion Pictures - Supplemental Digital Agreement*					
Employees Working in DE, MA, ME, NH, PA, RI, VT and Washington, D.C.					
Annuity Fund Allocation - Per Day	\$10.00	\$20.00	TBD	TBD	
Pension Plan Allocation - Per Day	\$24.50	\$19.00	TBD	TBD	
Welfare Fund Allocation - Per Day	\$114.50	\$136.00	TBD	TBD	
Total Per 12-Hr Day	\$149.00	\$175.00	\$190.00	\$205.00	
Employees Working in FL, GA, MD, NC, SC, VA and WV					
Annuity Fund Allocation - Per Day	\$5.00	\$20.00	TBD	TBD	
Pension Plan Allocation - Per Day	\$14.50	\$19.00	TBD	TBD	
Welfare Fund Allocation - Per Day	\$121.50	\$136.00	TBD	TBD	
Total Per 12-Hr Day	\$141.00	\$175.00	\$190.00	\$205.00	

**Benefit contributions for Local 161 employees working in New York, New Jersey and Connecticut go to the MPIPHP and track the increases agreed in the 2024-27 IATSE Basic Agreement.*

**2025-28 Wage Rates for Local 161,
Script Supervisors and Production Office Coordinators**

Article 10.(a)(1)(A)(i)

Minimum Daily and Weekly Rates for Employees Working on Theatrical Motion Pictures Shooting in New York, New Jersey, Connecticut or Within a Thirty (30) Mile Radius of Independence Hall in Philadelphia					
		3/3/2024- 3/8/2025	3/9/2025 3/7/2026	3/8/2026 3/6/2027	3/7/2027 3/4/2028
Script Supervisor	Daily	\$ 589.13	\$ 630.37	\$ 655.58	\$ 678.53
	Weekly	\$ 2,654.97	\$ 2,840.82	\$ 2,954.45	\$ 3,057.86
Production Office Coordinator	Daily	\$ 377.64	\$ 404.07	\$ 420.23	\$ 434.94
	Weekly	\$ 1,713.50	\$ 1,833.45	\$ 1,906.79	\$ 1,973.53
Assistant Production Office Coordinator	Daily	\$ 218.30	\$ 233.58	\$ 242.92	\$ 251.42
	Weekly	\$ 1,074.21	\$ 1,149.40	\$ 1,200.00	\$ 1,242.00

Article 10.(a)(1)(A)(ii)

Minimum Daily and Weekly Rates for Employees Working on Theatrical Motion Pictures Shooting Within the Jurisdiction of this Agreement but Outside New York, New Jersey, Connecticut and a Thirty (30) Mile Radius of Independence Hall in Philadelphia					
		3/3/2024- 3/8/2025	3/9/2025 3/7/2026	3/8/2026 3/6/2027	3/7/2027 3/4/2028
Script Supervisor	Daily	\$ 589.13	\$ 630.37	\$ 655.58	\$ 678.53
	Weekly	\$ 2,654.97	\$ 2,840.82	\$ 2,954.45	\$ 3,057.86
Production Office Coordinator	Daily	\$ 377.64	\$ 404.07	\$ 420.23	\$ 434.94
	Weekly	\$ 1,713.50	\$ 1,833.45	\$ 1,906.79	\$ 1,973.53
Assistant Production Office Coordinator	Daily	\$ 208.00	\$ 228.00	\$ 240.00	\$ 248.40
	Weekly	\$ 1,040.00	\$ 1,140.00	\$ 1,200.00	\$ 1,242.00

**2025-28 Wage Rates for Local 161,
Script Supervisors and Production Office Coordinators**

Article 10.(a)(1)(B)(i)

Minimum Daily and Weekly Rates for Employees Working on Television Motion Pictures Shooting in New York, New Jersey or Connecticut, Excluding Long-Form Television Motion Pictures, Pilots and New and Existing One-Hour Series					
		3/3/2024- 3/8/2025	3/9/2025 3/7/2026	3/8/2026 3/6/2027	3/7/2027 3/4/2028
Script Supervisor	Daily	\$ 589.13	\$ 630.37	\$ 655.58	\$ 678.53
	Weekly	\$ 2,654.97	\$ 2,840.82	\$ 2,954.45	\$ 3,057.86
Production Office Coordinator	Daily	\$ 377.64	\$ 404.07	\$ 420.23	\$ 434.94
	Weekly	\$ 1,713.50	\$ 1,833.45	\$ 1,906.79	\$ 1,973.53
Assistant Production Office Coordinator	Daily	\$ 210.40	\$ 228.00	\$ 240.00	\$ 248.40
	Weekly	\$ 1,047.93	\$ 1,140.00	\$ 1,200.00	\$ 1,242.00

Article 10.(a)(1)(B)(ii)

Minimum Daily and Weekly Rates for Employees Working on Television Motion Pictures Shooting Within the Jurisdiction of this Agreement but Outside New York, New Jersey and Connecticut, Excluding Long-Form Television Motion Pictures, Pilots and New and Existing One-Hour Series†					
		3/3/2024- 3/8/2025	3/9/2025 3/7/2026	3/8/2026 3/6/2027	3/7/2027 3/4/2028
Script Supervisor	Daily	\$ 589.13	\$ 630.37	\$ 655.58	\$ 678.53
	Weekly	\$ 2,654.97	\$ 2,840.82	\$ 2,954.45	\$ 3,057.86
Production Office Coordinator	Daily	\$ 377.64	\$ 404.07	\$ 420.23	\$ 434.94
	Weekly	\$ 1,713.50	\$ 1,833.45	\$ 1,906.79	\$ 1,973.53
Assistant Production Office Coordinator	Daily	\$ 208.00	\$ 228.00	\$ 240.00	\$ 248.40
	Weekly	\$ 1,040.00	\$ 1,140.00	\$ 1,200.00	\$ 1,242.00

† For minimum rates applicable to employees working on a series made for basic cable or The CW, see Article 10(a)(4) of the Local 161 Agreement.

**2025-28 Wage Rates for Local 161,
Script Supervisors and Production Office Coordinators**

Article 10.(a)(2)(A)(i)

		Minimum Daily and Weekly Rates for Employees Working on Existing One-Hour Series Shooting in New York, New Jersey or Connecticut Which Began Production Prior to March 3, 2007			
		3/3/2024- 3/8/2025	3/9/2025 3/7/2026	3/8/2026 3/6/2027	3/7/2027 3/4/2028
Script Supervisor	Daily	\$ 572.28	\$ 612.34	\$ 636.83	\$ 659.12
	Weekly	\$ 2,579.05	\$ 2,759.58	\$ 2,869.96	\$ 2,970.41
Production Office Coordinator	Daily	\$ 366.94	\$ 392.63	\$ 408.34	\$ 422.63
	Weekly	\$ 1,664.97	\$ 1,781.52	\$ 1,852.78	\$ 1,917.63
Assistant Production Office Coordinator	Daily	\$ 208.00	\$ 228.00	\$ 240.00	\$ 248.40
	Weekly	\$ 1,040.00	\$ 1,140.00	\$ 1,200.00	\$ 1,242.00

Article 10.(a)(2)(A)(ii)

		Minimum Daily and Weekly Rates for Employees Working on New One-Hour Series Shooting in New York, New Jersey or Connecticut Which Began Production On or After March 3, 2007			
		New One-Hour Series in its First or Second Season			
		3/3/2024- 3/8/2025	3/9/2025 3/7/2026	3/8/2026 3/6/2027	3/7/2027 3/4/2028
Script Supervisor	Daily	\$ 571.97	\$ 611.46	\$ 635.91	\$ 658.17
	Weekly	\$ 2,577.64	\$ 2,755.60	\$ 2,865.82	\$ 2,966.12
Production Office Coordinator	Daily	\$ 366.64	\$ 391.95	\$ 407.62	\$ 421.89
	Weekly	\$ 1,663.59	\$ 1,778.45	\$ 1,849.59	\$ 1,914.32
Assistant Production Office Coordinator	Daily	\$ 208.00	\$ 228.00	\$ 240.00	\$ 248.40
	Weekly	\$ 1,040.00	\$ 1,140.00	\$ 1,200.00	\$ 1,242.00
		New One-Hour Series in its Third or Subsequent Season			
		3/3/2024- 3/8/2025	3/9/2025 3/7/2026	3/8/2026 3/6/2027	3/7/2027 3/4/2028
Script Supervisor	Daily	\$ 589.13	\$ 630.37	\$ 655.58	\$ 678.53
	Weekly	\$ 2,654.97	\$ 2,840.82	\$ 2,954.45	\$ 3,057.86
Production Office Coordinator	Daily	\$ 377.64	\$ 404.07	\$ 420.23	\$ 434.94
	Weekly	\$ 1,713.50	\$ 1,833.45	\$ 1,906.79	\$ 1,973.53
Assistant Production Office Coordinator	Daily	\$ 208.00	\$ 228.00	\$ 240.00	\$ 248.40
	Weekly	\$ 1,040.00	\$ 1,140.00	\$ 1,200.00	\$ 1,242.00

**2025-28 Wage Rates for Local 161,
Script Supervisors and Production Office Coordinators**

Article 10.(a)(2)(B)

Minimum Daily and Weekly Rates for Employees Working on New and Existing One-Hour Series Shooting Within the Jurisdiction of this Agreement but Outside New York, New Jersey and Connecticut [†]					
		3/3/2024- 3/8/2025	3/9/2025 3/7/2026	3/8/2026 3/6/2027	3/7/2027 3/4/2028
Script Supervisor	Daily	\$ 572.28	\$ 612.34	\$ 636.83	\$ 659.12
	Weekly	\$ 2,579.05	\$ 2,759.58	\$ 2,869.96	\$ 2,970.41
Production Office Coordinator	Daily	\$ 366.94	\$ 392.63	\$ 408.34	\$ 422.63
	Weekly	\$ 1,664.97	\$ 1,781.52	\$ 1,852.78	\$ 1,917.63
Assistant Production Office Coordinator	Daily	\$ 208.00	\$ 228.00	\$ 240.00	\$ 248.40
	Weekly	\$ 1,040.00	\$ 1,140.00	\$ 1,200.00	\$ 1,242.00

[†] For minimum rates applicable to employees working on a series made for basic cable or The CW, see Article 10(a)(4) of the Local 161 Agreement.

Article 10.(a)(3)

Minimum Daily and Weekly Rates for Employees Working on Long-Form Television Motion Pictures and Pilots Shooting Within the Jurisdiction of this Agreement					
		3/3/2024- 3/8/2025	3/9/2025 3/7/2026	3/8/2026 3/6/2027	3/7/2027 3/4/2028
Script Supervisor	Daily	\$ 542.78	\$ 580.77	\$ 604.00	\$ 625.14
	Weekly	\$ 2,446.39	\$ 2,617.64	\$ 2,722.35	\$ 2,817.63
Production Office Coordinator	Daily	\$ 348.19	\$ 372.56	\$ 387.46	\$ 401.02
	Weekly	\$ 1,580.28	\$ 1,690.90	\$ 1,758.54	\$ 1,820.09
Assistant Production Office Coordinator	Daily	\$ 208.00	\$ 228.00	\$ 240.00	\$ 248.40
	Weekly	\$ 1,040.00	\$ 1,140.00	\$ 1,200.00	\$ 1,242.00

**2025-28 Wage Rates for Local 161,
Script Supervisors and Production Office Coordinators**

The following minimum wage rates apply to Production Office Coordinators and Assistant Production Office Coordinators who are hired outside a fifty (50) mile radius of New York City and outside all of Long Island and who are engaged to work outside of such fifty (50) mile radius and outside all of Long Island on a weekly basis for ten (10) weeks or more only. When employed for fewer than ten (10) weeks of work, the minimum wage rate is the applicable minimum wage rate in subparagraph (a) above.

Article 10.(b)(1)

Minimum Weekly Rates for Production Office Coordinators and Assistant Production Office Coordinators Both Hired and Engaged to Work Outside a Fifty (50) Mile Radius of New York City and Outside All of Long Island on Theatrical and Television Motion Pictures Shooting Within the Jurisdiction of this Agreement, Excluding Long-Form Television Motion Pictures, Pilots and New One-Hour Series††				
	3/3/2024- 3/8/2025	3/9/2025 3/7/2026	3/8/2026 3/6/2027	3/7/2027 3/4/2028
Production Office Coordinator	\$ 1,528.47	\$ 1,635.46	\$ 1,700.88	\$ 1,760.41
Asst. Prod. Office Coordinator	\$ 1,040.00	\$ 1,140.00	\$ 1,200.00	\$ 1,242.00

†† For minimum rates applicable to employees working on a series made for basic cable or The CW, see Article 10(b)(4) of the Local 161 Agreement.

Article 10.(b)(2)

Minimum Weekly Rates for Production Office Coordinators and Assistant Production Office Coordinators Both Hired and Engaged to Work Outside a Fifty (50) Mile Radius of New York City and Outside All of Long Island on New One-Hour Series Shooting Within the Jurisdiction of this Agreement††				
	3/3/2024- 3/8/2025	3/9/2025 3/7/2026	3/8/2026 3/6/2027	3/7/2027 3/4/2028
Production Office Coordinator	\$ 1,485.33	\$ 1,589.30	\$ 1,652.87	\$ 1,710.72
Asst. Prod. Office Coordinator	\$ 1,040.00	\$ 1,140.00	\$ 1,200.00	\$ 1,242.00

Article 10.(b)(3)

Minimum Weekly Rates for Production Office Coordinators and Assistant Production Office Coordinators Both Hired and Engaged to Work Outside a Fifty (50) Mile Radius of New York City and Outside All of Long Island on Long-Form Television Motion Pictures and Pilots Shooting Within the Jurisdiction of this Agreement				
	3/3/2024- 3/8/2025	3/9/2025 3/7/2026	3/8/2026 3/6/2027	3/7/2027 3/4/2028
Production Office Coordinator	\$ 1,410.02	\$ 1,508.72	\$ 1,569.07	\$ 1,623.99
Asst. Prod. Office Coordinator	\$ 1,040.00	\$ 1,140.00	\$ 1,200.00	\$ 1,242.00

2025-28 Wage Rates for Local 161,
Script Supervisors and Production Office Coordinators

Supplemental Digital Production Agreement

Supplemental Digital Production Agreement						
Non-Prime Time Dramatic Programs		9/29/2024- 9/27/2025	9/28/2025- 10/3/2026	10/4/2026- 10/2/2027	10/3/2027- 3/4/2028	
Script	Daily	\$ 407	\$ 423	\$ 438	**	
Supervisor	Weekly	\$ 1,880	\$ 1,955	\$ 2,023	**	

*** Wage rates for this period shall be increased by the same amount and at the same time as the corresponding wage rates for "Script Supervisors" in the IATSE Videotape Agreement are increased, and shall remain in effect for the same time period as the corresponding increased rates for Script Supervisors under the Videotape Agreement.*