

UNITED SCENIC ARTISTS - LOCAL USA 829
I.A.T.S.E. and M.P.T.A.A.C.

**MOTION PICTURE PRODUCTION AGREEMENT
WITH MAJOR PRODUCERS**

October 1, 2018 - September 30, 2021

**UNITED SCENIC ARTISTS, LOCAL USA 829, I.A.T.S.E.
AND M.P.T.A.A.C. OF THE UNITED STATES,
ITS TERRITORIES AND CANADA
MOTION PICTURE PRODUCTION AGREEMENT**

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**UNITED SCENIC ARTISTS, LOCAL USA 829 I.A.T.S.E.
AND M.P.T.A.A.C. OF THE UNITED STATES AND CANADA
MOTION PICTURE PRODUCTION AGREEMENT**

THIS AGREEMENT, made and entered into as of the 1st day of October, 2018, by and between United Scenic Artists, Local USA 829, I.A.T.S.E. and M.P.T.A.A.C. of the United States and Canada (hereinafter referred to as “Local USA 829” or the “Union”), on the one hand, and the Alliance of Motion Picture and Television Producers (hereinafter referred to as “AMPTP”), on behalf of the Producers listed in Exhibit “A” attached hereto, all of which constitute a multi-employer bargaining unit (hereinafter referred to individually as “the Employer” or “the Producer” and collectively as “the Employers” or “the Producers”), on the other hand.

The terms and conditions of this Agreement shall be effective as of October 1, 2018, except that when an effective date other than October 1, 2018 is specified, the provision shall be effective on the date specified.

In consideration of the covenants herein contained, the parties agree as follows:

ARTICLE 1. SCOPE/JURISDICTION/AND CLASSIFICATIONS

A. Scope

This Agreement applies and is limited in its application to Art Directors, Assistant Art Directors, Scenic Designers, Charge Scenic Artists, Journeyperson Scenic Artists, Costume Designers, Assistant Costume Designers, Shoppers and Art Department Coordinators (hereinafter collectively called “Employees”), employed by or engaged to work on theatrical motion pictures and filmed programs made for free television (collectively “covered productions”) within the geographic jurisdiction set forth in subparagraph B. below. The terms and conditions of employment for any type of production by the Producer within the geographic jurisdiction set forth in subparagraph B. below, other than those covered by the preceding sentence, shall be under such terms and conditions as shall be mutually agreeable between the Producer and the Union, but in no event less than the terms and conditions generally applicable to such types of production within the industry.

B. Geographical Jurisdiction

The application of this entire collective bargaining agreement shall be specifically limited to covered productions which take place within the five (5) boroughs of the City of New York, Nassau County, and that area in the State of New Jersey known as the Meadowlands. All references in this Agreement to locations, sets, studios, or any other location of the Producer shall be deemed to encompass only those locations, sets and studios within the foregoing geographical jurisdiction.

The Producer has the option of engaging an employee or employees to work outside the geographic jurisdiction, in which event the terms and conditions for such employment shall be subject to the mutual agreement of the Producer and the Union, except that the terms and conditions governing out-of-town locations which are already contained in this Agreement shall apply and except that work at a location within a thirty (30) mile radius of Columbus Circle (other than Sandy Hook, New Jersey) shall be treated as a “report-to” location.

C. Description of Employee Classifications

(1) The ART DIRECTOR (alternatively entitled PRODUCTION DESIGNER) may execute and be responsible for the production of all illustrations, continuity sketches, perspectives, scenery and set designs, scale models for such scenery, sets and props, designation of surface coloration and texture, drafting of all plans and elevations and shall give approval on sets (defined as any locale for story developments) and properties, the dressing of sets and scenery, finding and recommending, for the consideration of the Director and the approval of the Producer, locations which are visually suitable for the production.

(2) The ASSISTANT ART DIRECTOR, if engaged, must meet with the approval of the ART DIRECTOR and assist as necessary in the work outlined in subparagraph C.(1) above. The ASSISTANT ART DIRECTOR should work under the supervision of the ART DIRECTOR with the approval of the Director.

(3) The COSTUME DESIGNER is responsible for: (a) the complete costume breakdown as specified by the finished scene numbered script; (b) the production of all costume designs, color sketches or outline sketches with color samples attached, including drawings or necessary descriptions of detail and its application; (c) all

selection from existing costumes, whether purchased, promoted, rented or chosen from a performer's personal wardrobe; (d) the supervision of all necessary fittings and alterations of the costumes and the selection of all necessary fabrics and trims; (e) the design or selection of all costumes accessories; and (f) the painting and aging in the studio or on the set (but not in a costumes supply house) of costumes and costume accessories. He or she may, if necessary, shop for period costumes and costume accessories. However, nothing contained in this paragraph is intended to change past practices.

(4) The ASSISTANT COSTUME DESIGNER, if engaged, must meet with the approval of the COSTUME DESIGNER and assist in the work outlined in subparagraph C.(3) above.

(5) The CHARGE SCENIC ARTIST shall be engaged with the approval of the ART DIRECTOR, and shall be responsible to the ART DIRECTOR for the accomplishment of work which includes, but is not limited to, the following: (a) the preparation, painting and/or coloration of all textures, plastering, appliquéing on scenery, sets and properties, as necessary; (b) the application of all decorative wall or surface coverings applied by any means; (c) all lettering and sign work, sculpturing, modeling, mold-making, casting, portraits or special art work (including paintings and murals); (d) miniature sets and/or models and properties; and (e) the painting and aging in the studio or on the set (but not in a costume supply house) of costumes and costume accessories as specified by the COSTUME DESIGNER.

Notwithstanding anything contained above, the Producer shall be permitted to purchase, rent, receive for free, or receive for a promotional consideration any item which is available to the general public, or any existing item which has been created for promotional considerations, or any item previously constructed or created for the Producer for purposes unrelated to the motion picture, or any item previously constructed or made for another person or corporation for purposes unrelated to the motion picture. The word "item," as used herein, refers to all of the matters set forth in subparagraph C.(5)(a) through (e) above. Nothing contained in this subparagraph C.(5) is intended to change past practice.

(6) JOURNEYPERSON SCENIC ARTISTS, if engaged, must meet with the approval of the CHARGE SCENIC ARTIST as necessary to assist in the work outlined in subparagraph C.(5) above.

(7) The SHOPPERSON, if engaged, may have the following duties: (a) make and maintain tools, *i.e.*, drawing sticks, pounce bags, snaplines, floggers, etc.; (b) maintain inventory of all paints, dyes, binders, solvents and supplies, and notify the CHARGE SCENIC ARTIST or Shop Purchasing Agent of any immediate shortages; (c) clean and maintain all brushes and pails used by the SCENIC ARTIST; (d) prepare glues, sizes, anilines and textural solutions used by the ARTIST; (e) stand by to assist the SCENIC ARTIST in such areas as bringing equipment to work areas, snapping lines, taping and laying paper, moving scenery, laying out and folding up of drops and in any other way that he or she may be called upon to assist with the exception of any actual drawing, painting or application of scenic materials; (f) maintain the cleanliness of work areas; and (g) run any errand which pertains to the work of the SCENIC ARTIST and is required by the CHARGE SCENIC ARTIST.

The SHOPPERSON is not a mandatory part of the crew; the SHOPPERSON's functions may continue to be performed by a SCENIC ARTIST and the SHOPPERSON's employment will be at the sole discretion of the Producer.

(8) The ART DEPARTMENT COORDINATOR is an individual who reports directly to the Production Designer or Art Director and who either: (1) creatively assists the Production Designer or Art Director in executing his/her responsibilities; or (2) coordinates the Art Department Office. This category does not include general office personnel or production assistants who may be assigned to the Art Department.

It is understood that staffing of ART DEPARTMENT COORDINATORS is not mandated by this Agreement.

Terms and conditions of employment for ART DEPARTMENT COORDINATORS are exclusively set forth in Article 23.

ARTICLE 2. RECOGNITION AND UNION SECURITY

A. Recognition

The Producer recognizes the Union as the exclusive collective bargaining agent for all employee classifications covered by this Agreement employed to work on covered productions directly produced by the Producer. This Agreement shall also cover work on otherwise

covered productions directly produced by a subsidiary of the Producer engaged in motion picture production, provided that the Producer has in excess of a fifty percent (50%) financial interest in the subsidiary.

This Agreement shall be applicable to covered work only when the Producer is the employer of employees covered by this Agreement; negative pick-up transactions, distribution transactions and production/distribution transactions (as those terms are commonly understood in the industry) which are *bona fide*, are not covered.

B. Union Security

The Producer will employ, and maintain in its employ, only such persons as are members of the Union in good standing, or such persons as shall make application for membership in the Union, not later than the thirtieth day following either the date of hiring or the date of execution of this Agreement, whichever is later; provided, however, that nothing in this subparagraph B. shall be construed to require the Producer to cease employing or refrain from employing any person if the Producer has reasonable grounds for believing that (1) membership in the Union was not available to him/her on the same terms and conditions generally applicable to other members, or (2) membership in the Union was denied or terminated for reasons other than his/her failure to tender periodic dues and initiation fees uniformly required by the Union as a condition of acquiring or retaining membership therein.

ARTICLE 3. CHECK-OFF

The Producer will deduct each week from the gross monies paid to each employee covered by this Agreement, for whom there has been filed with the Producer a written assignment in accordance with Section 302(c) of the Labor Management Relations Act of 1947, a percentage, as certified by the Union in writing, equal to the Union's then current administrative dues. The percentage at the commencement of this Agreement is two (2%) percent. The Producer shall transmit all deductions made pursuant to this Article at the end of each month.

ARTICLE 4. WAGES

During the term of this Agreement, the minimum wage scales shall be as follows:

A. Minimum wage rates for employees working on theatrical and television motion pictures shooting within the jurisdiction of this

Agreement, except for long-form television motion pictures, pilots and new one-hour series:

CATEGORY	9/30/18 - 9/28/19	9/29/19 - 10/3/20	10/4/20 - 9/30/21
Art Director (5 day week)	\$4,451.36	\$4,607.16	\$4,768.41
Assistant Art Director (Daily (8 hours))	659.43	666.02	672.68
Costume Designer (5 day week)	3,721.48	3,926.16	4,142.10
Assistant Costume Designer (Daily (8 hours))	438.88	452.05	465.61
Charge Scenic Artist (Daily (8 hours))	600.22	618.23	636.78
Journey Scenic Artist (Daily (8 hours))	489.49	504.17	519.30
Shopperson (Daily (8 hours))	292.12	300.88	309.91

B. Minimum wage rates for employees working on one-hour series shooting within the jurisdiction of the Agreement, for which the principal photography of the first episode of the first season commenced on or before September 28, 2013:

CATEGORY	9/30/18 - 9/28/19	9/29/19 - 10/3/20	10/4/20 - 9/30/21
Art Director (5 day week)	\$4,324.02	\$4,475.36	\$4,632.00
Assistant Art Director (Daily (8 hours))	639.89	646.29	652.75
Costume Designer (5 day week)	3,616.54	3,815.45	4,025.30
Assistant Costume Designer (Daily (8 hours))	418.41	430.96	443.89
Charge Scenic Artist (Daily (8 hours))	582.75	600.23	618.24
Journey Scenic Artist (Daily (8 hours))	475.23	489.49	504.17

(continued)

(continued)

CATEGORY	9/30/18 - 9/28/19	9/29/19 - 10/3/20	10/4/20 - 9/30/21
Shopperson (Daily (8 hours))	283.96	292.48	301.25

C. Minimum wage rates for employees working on one-hour series shooting within the jurisdiction of the Agreement, for which the principal photography of the first episode of the first season commences on or after September 29, 2013 (includes a pilot with a firm series commitment at the time of the pilot order):¹

CATEGORY	9/30/18 - 9/28/19	9/29/19 - 10/3/20	10/4/20 - 9/30/21
Art Director (5 day week)	\$4,300.83	\$4,451.36	\$4,607.16
Assistant Art Director (Daily (8 hours))	652.90	659.43	666.02
Costume Designer (5 day week)	3,527.47	3,721.48	3,926.16
Assistant Costume Designer (Daily (8 hours))	426.10	438.88	452.05
Charge Scenic Artist (Daily (8 hours))	582.74	600.22	618.23
Journey Scenic Artist (Daily (8 hours))	475.23	489.49	504.17
Shopperson (Daily (8 hours))	283.61	292.12	300.88

D. Minimum wage rates for employees working on long-form television motion pictures and pilots without a firm series commitment at the time of the pilot order, shooting within the jurisdiction of the Agreement:

CATEGORY	9/30/18 - 9/28/19	9/29/19 - 10/3/20	10/4/20 - 9/30/21
Art Director (5 day week)	\$4,101.57	\$4,245.12	\$4,393.70

(continued)

¹ It is the intention of the parties that the rates in Section C. lag the rates in Section A. by one year starting on September 28, 2014 and for all wage rate periods thereafter.

(continued)

CATEGORY	9/30/18 - 9/28/19	9/29/19 - 10/3/20	10/4/20 - 9/30/21
Assistant Art Director (Daily (8 hours))	605.81	611.87	617.99
Costume Designer (5 day week)	3,433.17	3,621.99	3,821.20
Assistant Costume Designer (Daily (8 hours))	404.89	417.04	429.55
Charge Scenic Artist (Daily (8 hours))	552.21	568.78	585.84
Journey Scenic Artist (Daily (8 hours))	450.31	463.82	477.73
Shopperperson (Daily (8 hours))	269.72	277.81	286.14

E. Weekly rates for employees who work three (3) or fewer days in a workweek shall be prorated at one-fifth (1/5) for each day worked. Weekly employees who work more than three (3) days in a workweek shall be entitled to a full week's pay, except as provided in Paragraph F. below.

F. Weekly rates for employees who work four (4) days in a workweek shall be prorated at one-fifth (1/5) for each day worked provided that the prorated workweek precedes or follows three (3) consecutive workweeks. Producer will not use this provision to avoid paying for a holiday for which the employee would otherwise have been paid during any week of employment.

ARTICLE 5. WORKING HOURS

A. For Employees on Hourly Wages

(1) The regular workweek for employees on hourly wages shall be any five (5) consecutive days out of seven (7) consecutive days.

(2) (a) The regular workday shall consist of any eight (8) hours.

(b) The minimum call on a prep day which involves a production meeting only shall be four (4) hours, but if the meeting exceeds four (4) hours, then the eight (8) hour minimum call shall apply.

(c) “Off Production” scenic artists whose calls commence at 8:00 p.m. or later, but prior to 4:00 a.m., shall receive a fifteen percent (15%) premium for the entire shift.

(d) A workday starting on one calendar day and running into the next calendar day shall be credited to the first calendar day, except that an employee whose work shift overlaps into a holiday or from a holiday into the next day should be paid double time for those hours worked on the calendar holiday.

(3) (a) For employees on hourly wages, all work performed in excess of forty (40) hours during a regular workweek or in excess of eight (8) hours worked in any day shall be paid for at one and one-half times the employee’s regular basic hourly rate.

Work performed in excess of twelve (12) hours worked in a day shall be paid at the rate of double the employee’s regular basic hourly rate. For employees employed on theatrical motion pictures only, work performed in excess of fourteen (14) hours worked shall be paid the rate of two and one-half times the employee’s regular basic hourly rate.

(b) Overtime pay is calculated in one-tenth (1/10) hour increments.

(4) (a) During principal photography, a rest period of eight (8) hours shall be allowed between one day’s work and the next. If less than eight (8) hours is allowed, then all work performed shall be paid at double the employee’s regular basic hourly rate for the hours so invaded; provided, however, if the employee has worked more than fourteen (14) consecutive hours on any day, the rest period shall be ten (10) hours. If less than ten (10) hours is allowed, then all work performed shall be paid at two and one-half times the employee’s regular basic hourly rate for the hours so invaded.

(b) The rest period provisions of this Agreement do not apply to persons engaged on an unlimited hours basis.

(5) For employees on hourly wages, all work performed on the employee’s sixth consecutive workday shall be compensated at one and one-half times the employee’s regular basic hourly rate. Work performed on the employee’s seventh consecutive work day or a designated holiday shall be paid for at double the employee’s regular basic hourly rate.

The parties clarify that a daily employee who is hired to work on the sixth day of the production's workweek, but who has not worked five (5) other days in that week is compensated at straight time; an employee who is hired to work on the seventh day of the production's workweek, but who has not worked six (6) other days in that week is compensated at straight time, unless it is the employee's sixth day of work within the workweek, in which case the employee is compensated at one and one-half times the employee's regular basic hourly rate.

(6) One time during the production of a motion picture (including pilots, but excluding episodic television series), the Employer may shift the workweek, without incurring added costs, by adding one (1) or two (2) days off consecutive with the sixth and/or seventh days off of the prior workweek and/or by shifting a workweek commencing on Tuesday to a workweek commencing on Monday, provided that the intervening Sunday is a day off. In the case of an episodic series, the Employer may shift the workweek as provided in the preceding sentence once between hiatus periods (*i.e.*, between the commencement or resumption of production and a cessation of principal photography for the series for at least one (1) week). The parties confirm that for "on production" personnel, the foregoing "shift in workweek" provision allows for a "round-trip" switch, so that the Employer is permitted to return the workweek to the originally scheduled workweek without incurring additional costs (*e.g.*, a Monday-Friday shift which is switched to Tuesday-Saturday can be returned to Monday-Friday without incurring additional costs.)

If the Employer otherwise shifts the workweek such that the new workweek invades the preceding workweek and the employee would receive fewer than two (2) days off in the workweek as a result of a workweek shift, the Employer shall pay the premium for the sixth and/or seventh day worked of the preceding workweek.

Employee shall be advised of any shifts in the workweek prior to commencement of that workweek. In no case may the Employer shift the workweek for the sole purpose of avoiding paying for an unworked holiday.

B. For Weekly "On-Call" Employees

(1) All weekly "on-call" employees shall have a work schedule permitting two (2) consecutive days off during any seven (7) days of employment.

(2) If an Art Director or Costume Designer is required to work on a prep day which involves a production meeting only, he or she shall be paid one-half day's pay, but if the meeting exceeds four (4) hours, he or she will be paid one day's pay.

(3) If any weekly "on-call" employee is required to perform work on the employee's sixth consecutive workday, the employee shall be paid three-tenths (3/10) ($1\frac{1}{2}$ times $1/5$) of the weekly rate.

If a weekly "on-call" employee is required to perform work on his/her seventh consecutive workday or a designated holiday, he/she shall be paid two-fifths (2/5) of the weekly rate.

It is agreed that such premium pay must be authorized in advance.

(4) A workday starting on one calendar day and running into the next calendar day shall be credited to the first calendar day, except:

(a) An employee whose work shift overlaps into a holiday or from a holiday into the next day should be paid at the holiday rate for those hours worked on the calendar holiday; and

(b) An Art Director or Costume Designer who, having commenced work on the previous day, continues, subject to the prior authorization of the Producer's designated representative, to work past 1:00 a.m. on a sixth or seventh consecutive workday, and who worked at least fifteen (15) hours, including meal period(s), before being dismissed on such sixth or seventh day worked in an employee's workweek, shall be paid for the sixth or seventh day at the applicable premium rate.

(5) One time during the production of a motion picture (including pilots, but excluding episodic television series), the Employer may shift the workweek, without incurring added costs, by adding one (1) or two (2) days off consecutive with the sixth and/or seventh days off of the prior workweek and/or by shifting a workweek commencing on Tuesday to a workweek commencing on Monday, provided that the intervening Sunday is a day off. In the case of an episodic series, the Employer may shift the workweek as provided in the preceding sentence once between hiatus periods (*i.e.*, between the commencement or resumption of production and a cessation of principal photography for the series for at least one (1) week). The parties confirm that for "on

production” personnel, the foregoing “shift-in-workweek” provision allows for a “round trip” switch, so that the Employer is permitted to return the workweek to the originally scheduled workweek without incurring additional costs (*e.g.*, a Monday-Friday shift which is switched to Tuesday-Saturday can be returned to Monday-Friday without incurring additional costs.)

If the Employer otherwise shifts the workweek such that the new workweek invades the preceding workweek and the employee would receive fewer than two (2) days off in the workweek as a result of a workweek shift, the Employer shall pay the premium for the sixth and/or seventh day worked of the preceding workweek.

Employee shall be advised of any shifts in the workweek prior to commencement of that workweek. In no case may Employer shift the workweek for the sole purpose of avoiding paying for an unworked holiday.

C. Meals and Meal Periods

(1) Meal periods shall be not less than one-half ($\frac{1}{2}$) hour nor more than one (1) hour in length. Not more than one meal period shall be deducted from work time for an employee during the minimum call. A second meal period may be deducted from work time for those employees who work in excess of the minimum call. The minimum guarantee of work time after an evening meal shall be one and one-half ($1\frac{1}{2}$) hours. This guarantee does not apply when such meal is supplied at the Producer’s expense.

(2) The employee’s first meal period shall commence within six (6) hours following the time of first call for the day; succeeding meal periods for the same employee shall commence within six (6) hours after the end of the preceding meal period. A twelve (12) minute grace period may be called for production efficiency prior to imposition of any meal penalty. Such grace period shall not be scheduled nor automatic nor is it intended for everyday use. The twelve (12) minute grace period may not be utilized when the meal period has been extended as permitted by subparagraph (3) below. An employee’s first meal period shall commence no earlier than two (2) hours after such employee reports for work, except as provided in subparagraph (4) below.

(3) The meal interval may be extended one-half ($\frac{1}{2}$) hour (one (1) hour for television) without penalty when used for wrapping up

or to complete the camera take(s) in progress, until print quality is achieved. Such extension shall not be scheduled nor automatic.

(4) If any member of the company after commencement of work time is given a reasonable hot breakfast, without deducting the time spent in eating (30 minutes) from work time, then the first meal may be six (6) hours after such breakfast. The parties hereby confirm that the reference to a “reasonable hot breakfast” means a meal appropriate to the time of day.

(5) When an employee is working without direct employer supervision and is given the prerogative to arrange his/her meal periods, the employee shall be charged with the responsibility of taking proper meal period(s).

(6) The meal penalty for delayed meals shall be computed as follows:

On theatrical motion pictures:

First one-half ($\frac{1}{2}$) hour meal delay
or fraction thereof \$ 10.00

Second one-half ($\frac{1}{2}$) hour meal delay
or fraction thereof \$ 15.00

Third and each succeeding one-half ($\frac{1}{2}$) hour meal delay or
fraction thereof . . One hour of pay at the prevailing rate

On television motion pictures:

First one-half ($\frac{1}{2}$) hour meal delay
or fraction thereof \$ 6.50

Second one-half ($\frac{1}{2}$) hour meal delay
or fraction thereof \$ 7.50

Third one-half ($\frac{1}{2}$) hour meal delay
or fraction thereof \$17.50

Fourth and each succeeding one-half ($\frac{1}{2}$) hour meal delay or
fraction thereof . . One hour of pay at the prevailing rate

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

(7) As an alternative to the foregoing provisions of this Article 5.C. as they relate to “on-production” employees, the Employer, at its option, may institute “French hours” on a daily basis for “on-production” employees, with the approval of a majority of the crew. The employee’s consent to the use of a “French hours” meal system shall not be a condition of employment.

(8) In addition, the parties agree to the following clarifications:

(a) A meal need not be provided to employees working at a studio. A “studio” shall be defined as any facility having a certificate of occupancy for use as a studio as well as any facility which operated as a studio prior to May 16, 1998, irrespective of whether it has a certificate of occupancy as a studio or not.

A subcommittee consisting of representatives from the IATSE New York production locals, including a representative from Local USA 829, and the Labor Relations representatives of the Employers shall be established to review the definition of “studio” in this provision and in Article 10.B.

(b) Subpart (5) of this Paragraph C. is clarified so that self-directed employees are to be given a meal allowance when a meal allowance is applicable (*i.e.*, on out-of-town locations), but will not receive meals nor meal penalties. If the employee is given a meal, however, no meal allowance shall be payable.

(c) When the Producer furnishes meals to a shooting unit, and an “off-production” crew is working on the same site at the same time for the same unit, the Producer will likewise furnish meals to the “off-production” crew.

D. Cancellation of Call

(1) The Producer shall notify an “off production” employee not later than 3:00 p.m. that said employee will not be engaged on the following day and shall notify an “on production” employee not later than 6:00 p.m. that said employee will not be engaged on the following

day. In the event such notice is not given, said employee shall automatically be employed for the following day.

(2) The Producer may issue a “weather-permitting” call for snow, sleet, ice storms or hurricanes to employees prior to their dismissal for the day and to persons not on payroll up to twelve (12) hours before their call time (even if a call had previously been given). The Producer shall provide notice to the Union upon the issuance of a “weather-permitting” call. The Producer may cancel a “weather-permitting” call up to four (4) hours prior to the call time.

In the event a daily employee is notified not to report to work, he or she shall be paid four (4) hours of pay at straight time, and the Producer shall contribute one-third (1/3) of the amount due under Article 9; however, if the notification to the daily employee is untimely, the daily employee shall be paid for an eight (8) hour minimum call.

In the event a weekly “on call” employee is notified not to report to work, he or she shall be paid one-half (1/2) of one-fifth (1/5) of his or her weekly rate, and the Producer shall contribute one-third (1/3) of the amount due under Article 9; however, if the notification to the weekly “on call” employee is untimely, or the Producer authorizes the weekly “on call” employee to work that day, the weekly “on call” employee shall be paid for the day.

The foregoing is in addition to the Producer’s rights under Section 5.D.(3) below. Local USA 829 agrees that it will not unreasonably deny a request by the Producer to issue a “weather-permitting” call under this paragraph for other weather conditions.

(3) Notwithstanding the above, the Producer may cancel calls due to inclement weather (snow, sleet, ice storms, hurricanes) for those employees working within a fifty (50) mile radius of Columbus Circle, whether on or off production, provided that the Producer provides notice to the Union as soon as practicable. The employee must be notified of the cancellation no later than 8:00 p.m. the night before the call. Producer may also cancel calls for the first day of a new workweek (*e.g.*, Monday) so long as the Producer makes an effort to inform employees on the last day of the preceding workweek (*i.e.*, Friday in the case of a Monday call) of the possibility that the call will be cancelled and the employee is notified of the cancellation before 8:00 p.m. in the evening prior to the call (*i.e.*, Sunday in the case of a Monday call). Local USA 829 agrees that it will not unreasonably deny a request

by the Producer to cancel a call under this subparagraph (3) due to other weather conditions.

ARTICLE 6. MINIMUM CREW REQUIREMENTS

A. All productions must engage at least one (1) Art Director and one (1) Costume Designer whose engagements must commence during the pre-production and continue to the conclusion of the shooting.

B. When construction is in progress, all productions must engage at least one (1) Charge Scenic Artist. During said construction period, additional Journeyperson Scenic Artists shall be engaged when necessary. When there is no construction in progress, but there is shooting in progress, all productions must engage at least one (1) Charge Scenic Artist. During said shooting, additional Journeyperson Scenic Artists shall be engaged when necessary. When there is both construction in progress and shooting in progress, all productions must engage at least one (1) Charge Scenic Artist for construction and at least one (1) Journeyperson Scenic Artists at the Charge Scenic Artist rate of pay for shooting, and when both construction and shooting are in progress, additional Journeyperson Scenic Artists shall be engaged when necessary.

C. The Union agrees to cooperate with the Producer in “phasing out” the requirement to staff Local USA 829 employees on the production when there is no covered work to be performed, such as after the last set or location is established.

D. The provisions of subparagraphs A. and B. of this Article 6 shall apply to New York-based productions. With respect to non-New York-based productions, the employment of classifications covered by this Agreement shall be subject to the mutual agreement of the parties, it being understood that such employment shall be based on the needs of the production. The Union waives the requirement of mutual agreement under the foregoing sentence for: (a) shooting which is two (2) or fewer weeks in duration and (b) second unit photography.

ARTICLE 7. PENALTY FOR VIOLATION

If, at any time, work clearly falling within the jurisdiction of the Union is performed for a production by a person who is not employed pursuant to this Agreement, the Producer will be penalized to the extent of the amount of pay which would have been due and payable if said person had been employed.

ARTICLE 8. HOLIDAYS

The parties hereto recognize the following holidays:

New Year's Day, Presidents' Day, Decoration Day (Memorial Day), Independence Day, Columbus Day, Labor Day, Veteran's 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 purpose of this Agreement, be celebrated on the following Monday.

The Union agrees that it will not unreasonably deny a request for a waiver to switch the Veteran's Day holiday with Good Friday on a given production in the event that the Producer reaches an agreement with Motion Picture Studio Mechanics, Local #52 to do so.

ARTICLE 9. TRUST FUND (GENERAL FRINGE BENEFITS PROGRAM)

A. Theatrical Motion Pictures

Subject to changes in the allocation of pension, health and welfare and annuity contributions pursuant to Articles 9.A.(2) and (3) and 9.C.(6) in the second and third years of this Agreement (*i.e.*, the periods September 29, 2019 to and including October 3, 2020 and October 4, 2020 to and including September 30, 2021, respectively), Producer shall make the following contributions for employees employed on theatrical motion pictures:

(1) For the Period September 30, 2018 to and Including September 28, 2019:

(a) Pension Fund

The Producer shall contribute to the United Scenic Artists Local 829 Pension Fund the sum of \$54.50 per day on behalf of each employee.

(b) Welfare Fund

The Producer shall contribute to the IATSE National Health and Welfare Fund \$64.50 per day on behalf of each employee.

(c) Annuity Fund

The Producer shall contribute to the IATSE Annuity Fund an amount equal to 5.5% of the applicable straight time hourly scale rate of pay for all hours worked or guaranteed on behalf of each employee.

(2) For the Period September 29, 2019 to and Including October 3, 2020:

(a) Pension and Welfare Funds

The aggregate daily contribution rate to the IATSE National Health and Welfare Fund and the United Scenic Artists Local 829 Pension Fund shall be increased by \$4.00 per day, to a total of \$123.00 per day, for the period September 29, 2019 to and including October 3, 2020. The bargaining parties shall mutually agree upon the allocation of such contribution increase as between the IATSE National Health and Welfare Fund and/or the United Scenic Artists Local 829 Pension Fund on or before July 31, 2019.

(b) Annuity Fund

The Producer shall contribute to the IATSE Annuity Fund an amount equal to 5.5% of the applicable straight time hourly scale rate of pay for all hours worked or guaranteed on behalf of each employee.

(3) For the Period October 4, 2020 to and Including September 30, 2021:

(a) Pension and Welfare Funds

The aggregate daily contribution rate to the IATSE National Health and Welfare Fund and the United Scenic Artists Local 829 Pension Fund shall be increased by \$5.00 per day, to a total of \$128.00 per day, for the period October 4, 2020 to and including September 30, 2021. The bargaining parties shall mutually agree upon

the allocation of such contribution increase as between the IATSE National Health and Welfare Fund and/or the United Scenic Artists Local 829 Pension Fund on or before July 31, 2020.

(b) Annuity Fund

The Producer shall contribute to the IATSE Annuity Fund an amount equal to 5.5% of the applicable straight time hourly scale rate of pay for all hours worked or guaranteed on behalf of each employee.

The following chart reflects the contribution rates applicable to employees employed on theatrical motion pictures during the periods indicated:

Theatrical Motion Pictures	9/30/18 - 9/28/19	9/29/19 - 10/3/20*	10/4/20 - 9/30/21**
IATSE Annuity Fund % of Scale	5.5%	5.5%	5.5%
IATSE National Health and Welfare Fund Allocation Per Day	\$64.50	*	**
Pension Plan Allocation Per Day	\$54.50	*	**
TOTAL PER DAY (excludes Annuity)	\$119.00	\$123.00	\$128.00

* See 9.A.(2)(a) and (b) above.

** See 9.A.(3)(a) and (b) above.

B. Television Motion Pictures

Producer shall make an aggregate contribution of \$123.00 per day effective September 30, 2018 (\$127.00 per day effective September 29, 2019; and \$132.00 per day effective October 4, 2020), which amount shall be allocated among the United Scenic Artists Local 829 Pension Fund, the IATSE National Health and Welfare Fund and the IATSE Annuity Fund for employees employed on television motion pictures.

The following chart reflects the contribution rates applicable to employees employed on television motion pictures during the periods indicated:

Television Motion Pictures	9/30/18 - 9/28/19	9/29/19 - 10/3/20*	10/4/20 - 9/30/21**
IATSE Annuity Fund Allocation Per Day	\$ 13.00	*	**
IATSE National Health and Welfare Fund Allocation Per Day	\$ 64.50	*	**
Pension Plan Allocation Per Day	\$ 45.50	*	**
TOTAL PER DAY	\$123.00	\$127.00	\$132.00

* The \$4.00 per day increase in the contribution rate for the period September 29, 2019 to and including October 3, 2020 shall be allocated as follows: \$1.00 per day to the IATSE Annuity Fund with the remainder to be allocated by mutual agreement of the bargaining parties on or before July 31, 2019.

** The \$5.00 per day increase in the contribution rate for the period October 4, 2020 to and including September 30, 2021 shall be allocated as follows: \$1.00 per day to the IATSE Annuity Fund with the remainder to be allocated by mutual agreement of the bargaining parties on or before July 31, 2020.

C. Administration of United Scenic Artists Local 829 Pension Fund, IATSE National Health and Welfare Fund and IATSE Annuity Fund

(1) The United Scenic Artists Local 829 Pension Fund, the IATSE National Health and Welfare Fund and the IATSE Annuity Fund shall be used for the purpose of providing various types of pension, health and welfare and death benefits to employees represented by the Union.

(2) The United Scenic Artists Local 829 Pension Fund, the IATSE National Health and Welfare Fund and the IATSE Annuity Fund shall be separately and independently established under an agreement and declaration of trust which the parties hereto shall enter into for such purposes. Such Funds shall be subject to all requirements of law and the administration thereof will be by trustees, an equal number of whom shall be designated by the Union and by representatives of contributing employers.

(3) The requirement to make pension and welfare contributions to the United Scenic Artists Local 829 Pension Fund and the IATSE National Health and Welfare Fund is conditioned on the contributions being tax-deductible. To the extent the contributions identified above are not tax-deductible, those contributions will instead be made to the IATSE Annuity Fund to be established by the parties.

In addition, the bargaining parties will recommend to the Trustees of the Pension Fund that the future pension benefit increases be based upon a funding margin range of seven percent (7%) to ten percent (10%) (as measured by withdrawal liability standards for PBGC purposes, but using the Fund's interest rate assumption for actuarial purposes). The bargaining parties recognize, however, that the Trustees must take into account other considerations in making benefit improvements, and that the foregoing is not intended to interfere with the Trustees' fiduciary obligation to discharge their duties solely in the interest of the Pension Fund's participants and beneficiaries.

(4) Pension contributions, as herein required, shall be due and payable to the United Scenic Artists Local 829 Pension Fund, c/o Zenith American Solutions, Inc., 140 Sylvan Avenue, Suite 303, Englewood Cliffs, New Jersey 07632 on a monthly basis.

Welfare contributions, as herein required, shall be due and payable to the IATSE National Health and Welfare Fund, 417 Fifth Avenue, 3rd Floor, New York, New York 10016 on a monthly basis. Annuity contributions, as herein required, shall be due and payable to the IATSE Annuity Fund, 417 Fifth Avenue, 3rd Floor, New York, New York 10016 on a monthly basis.

Upon making such monthly payments, the Producer will furnish a statement of the employees and the dates of their employment on whose account the contributions are being made. If so required by the Trustees, such statements will be on forms supplied by the Fund and copies of same will simultaneously be sent to the Union along with the contributions.

(5) It is a condition of the contributions herein and above set forth that the same shall be deductible as a business expense by the Producer under the provisions of the Internal Revenue Code as it now exists or hereafter is amended.

(6) Allocation to Pension, Welfare and Annuity Funds.

The bargaining parties will meet annually on or about October 1st to determine whether to reallocate pension, welfare and/or annuity contributions and, if they determine to do so, any agreement reached regarding reallocation shall be effective only after adequate notice to the Producers of such reallocation. Any such reallocation shall be effective at the beginning of a payroll period.

**ARTICLE 9A. UNITED SCENIC ARTISTS LOCAL USA 829
401(k) PLAN (No Matching Contributions)**

Subject to satisfaction of the following conditions, the Employer shall recognize the participation by its Employees covered hereunder in the United Scenic Artists Local 829 Retirement 401(k) Plan (the “Plan”), and the Employer shall withhold and contribute or cause to be withheld and contributed on a before tax basis, for each payroll period, the dollar amount or percentage of compensation (not to exceed the lesser of the statutory IRS dollar maximum amount or 100% of the Employee’s compensation), which the Employee has designated in writing to the Employer as the Employee’s salary deferral election under the Plan.

The contribution, which shall reduce the Employee’s gross compensation by the amount elected by the Employee, shall be deemed an Employer contribution as required by law, although the Employer shall not be required to increase the Employee’s gross compensation or to match an amount of the Employee’s deferrals into the Plan.

The Employer shall remit each Employee’s salary deferrals as required by the Trust Agreement, which currently provides that the Employer shall remit each Employee’s salary deferrals as soon as practicable after such amounts are withheld from the Employee’s paycheck, but in no event more than fifteen (15) business days after the end of the month in which such salary deferrals apply, by separate check made payable to the United Scenic Artists Local 829 Retirement 401(k) Plan, together with a completed Plan Remittance Form, mailed to the following address:

United Scenic Artists Local 829 Retirement 401(k) Plan
c/o Zenith American Solutions, Inc.
140 Sylvan Avenue, Suite 303
Englewood Cliffs, New Jersey 07632

Employee contributions to the Local USA 829 Pension and Welfare Funds must be figured before any 401(k) salary deferrals.

The Plan shall operate as a Taft-Hartley plan, administered by an independent service provider chosen by the Trustees. The Plan shall continue its current structure and shall operate in accordance with the following:

- (a) There will be no Employer contributions to the 401(k) Plan.
- (b) The Employer shall have no responsibility for any management or administrative costs of the Plan.
- (c) The Employers and the Union will take such measures as are required to limit the liability of the Employers.
- (d) The Trust documents are amended to enable the “Major Producers” collectively to appoint one Employer Trustee and remove or replace that Employer Trustee so appointed.
- (e) The bargaining parties agree to recommend to the Trustees of the Plan the adoption of a resolution under which the Plan shall warrant to the Employers that it will timely discharge its duties and responsibilities so as to avoid any liability for the Employers.
- (f) The Employer’s participation in the Plan is contingent on the Plan’s continued qualification as tax-exempt under the provisions of the Internal Revenue Code.

ARTICLE 10. LOCATIONS IN TOWN

A. All locations within the defined geographical jurisdiction of Local USA 829 shall be considered “report-to” locations with the employee’s work time starting at his/her call time and ending at his/her dismissal from that location, not including meal periods. Furthermore, it is understood that no mileage is payable under these circumstances.

B. For a production not using a studio, then all shooting will be deemed “on location.” The parties clarify that a “studio” shall be defined as any facility having a certificate of occupancy for use as a studio as well as any facility which operated as a studio prior to May 16, 1998, irrespective of whether it has a certificate of occupancy as a studio or not.

ARTICLE 11. TRAVEL

For any day of the week (including holidays) on which an 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. On a day in which regular work is performed, and in addition, the employee is required to travel, then, in addition to compensation for his regular work, the employee shall be compensated up to four (4) hours travel time at the applicable rate (straight time or overtime as the case may be).

ARTICLE 12. OUT OF TOWN LOCATIONS

A. An employee engaged on an overnight location, out of town, shall be provided with first class lodging accommodations and the following meal allowances if no meal is provided: \$4.50 for breakfast; \$6.50 for lunch; and \$9.00 for dinner. In addition to the meal allowances, such employee shall also be provided with a per diem expense allowance of \$30 per day, which shall cover, among other expenses, local transportation, excluding authorized car rental.

B. A daily employee required by the Producer to be lodged away from home overnight is guaranteed an allowance equal to four (4) hours of pay at the minimum wage rate (not work time) for the sixth or seventh day not worked in the employee's workweek, plus pension and welfare contributions equal to \$119.00 (\$123.00 effective September 29, 2019; \$128.00 effective October 4, 2020). A weekly "on-call" employee shall receive an allowance of one-twelfth (1/12) of the scheduled minimum weekly rate (not work time) for the sixth or seventh day not worked in the employee's workweek, plus pension and welfare contributions equal to \$119.00 (\$123.00 effective September 29, 2019; \$128.00 effective October 4, 2020). The pension and welfare contribution set forth in the two preceding sentences shall apply to employees working on theatrical motion pictures. For employees working on television motion pictures, the pension and welfare contribution for a sixth or seventh day not worked shall be the aggregate daily Pension, Welfare and Annuity Fund contribution set forth in Article 9.B.

C. Daily employees will be paid not less than eight (8) hours at one and one-half times the employee's regular basic hourly rate if they work on the sixth consecutive day and shall be paid not less than four (4) hours at double the employee's regular basic hourly rate when required

to work on a seventh consecutive workday or a holiday, while on an out-of-town location.

D. The Producer will provide minimum coverage of \$50,000 flight insurance for an employee required by the Producer to travel by airplane during an assignment and \$100,000 flight insurance for an employee required by the Producer to travel by helicopter during an assignment.

E. Travel by air shall be tourist or economy class in a regularly-scheduled commercial aircraft.

ARTICLE 13. CREDIT

A. When credit is given to the Director of Photography, the Art Director and Costume Designer shall be given credit of equal size and shall appear on the screen immediately following or preceding the credit given the Director of Photography. However, the Art Director's credit may appear in the end titles when the Director of Photography receives main title credit and another Art Director or Production Designer receives credit in the main titles. When credit is given to any department head (such as sound, make-up, etc.), the Chargeperson Scenic Artist shall be given credit of equal size and shall appear with them.

B. In the event that, pursuant to subparagraph A. above, an Art Director or Costume Designer is entitled to receive credit, then nothing herein shall preclude the Producer and the Art Director and the Producer and the Costume Designer, as the case may be, from mutually agreeing to a credit in the following form: "Art Director _____," or "Art Direction by _____" or "Production Designer or Production Designed by _____;" "Costume Designer _____," or "Costumes Designed by _____."

ARTICLE 14. MATERIAL

The Producer will reimburse the Charge Scenic Artist for all materials, tools and brushes purchased by said Charge Scenic Artist and used for the production or, at its option, the Producer will furnish to the Charge Scenic Artist all materials, tools and brushes used for the production.

ARTICLE 15. HEALTH, SAFETY, SANITARY CONDITIONS, INSURANCE, AND LOCKERS

A. The Producer shall provide a safe and sanitary place for the clothing of the employees and sanitary lavatory facilities at all shops, studios and locations.

B. It is agreed by the parties that too great an emphasis cannot be placed on the need to provide a safe working environment. In that context, it shall be incumbent on the Producer to furnish employment and a place of employment which are safe and healthful for the employees therein; to furnish and use safety devices and safeguards, and adopt and use practices, means, methods, operations and processes which are reasonably adequate to render such employment and place of employment safe and healthful; to do every other thing reasonably necessary to protect the life, safety and health of employees. Correspondingly, no Producer shall require or permit any employee to go or be in any employment or place of employment which is not safe and healthful. In addition, every Producer and every employee shall comply with occupational safety and health standards and all rules, regulations and orders pursuant to applicable laws which are applicable to his/her own actions and conduct; no person (Producer or employee) shall remove, displace, damage, destroy or carry off any safety device, safeguard, notice or warning, furnished for the use in any employment or place of employment; no person shall interfere with the use of any method or process adopted for the protection of any employee, including his/herself, in such employment or place of employment.

C. Rigid observance of safety regulations must be adhered to and willful failure of any employee to follow safety rules and regulations can lead to disciplinary action including discharge; however, no employee shall be discharged or otherwise disciplined for refusing to work on a job that exposes the individual to a clear and present danger to life or limb. No set of safety regulations, however, can comprehensively cover all possible unsafe practices of working. The Producer and the Union therefore undertake to promote in every way possible the realization of the responsibility of the individual employee with regard to preventing accidents to himself or his fellow employees.

D. The Union may designate either the shop steward or another Union representative as a safety representative who shall have the right to meet upon request at reasonable times, including in advance of the start of production, with the Production Manager for a covered production in order to discuss questions of health and safety.

E. The Producer agrees to provide coverage for employees covered hereunder under the Producer's existing AD&D policy. Such coverage will include a minimum of \$100,000 for the maximum incident.

F. In the event of a complaint or concern about an unsafe condition, Local USA 829 representatives can contact the Labor Relations office of the Producer to ensure that prompt investigation and appropriate action will be taken if the Producer finds that an unsafe condition exists.

G. At the start of every production, the Labor Relations Department will send a bulletin to the Production Department reminding it of health and safety obligations. A copy of the bulletin will be provided to the Union, which shall provide as follows:

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

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

“Each Producer will designate an individual as the responsible safety officer for its respective studio, facility, location or work site. Each Producer will have a well-publicized ‘hot-line’ phone number which employees can anonymously call to alert management to any existing safety problems which may require correction.

“Communication regarding safety policy will be made available to all affected employees.”

H. Either the Production Department or the Labor Relations Department will advise the crew of the appropriate person to contact regarding health and safety matters. Call sheets shall identify the name and phone number of the Producer's safety contact, which may be an individual or a department, as well as the phone number for the Producer's safety hotline. For departments that do not receive call sheets, the preceding information will be posted on bulletin boards at the shop, studios and locations.

I. Either the Production Department or the Labor Relations Department will provide to the Union the name and contact information

for the Producer's Safety Representative (which may be an individual or a department).

J. When the Producer engages an environmental consultant to examine a location in the New York metropolitan area where employees employed under this Agreement will be working, the Producer will provide the Union with a summary report prepared by the environmental consultant of the inspection and abatements (if any), showing the location examined, the date, the materials sampled and the results compared to regulatory guidelines. The Union agrees to keep all such reports confidential except as permitted by law and except that the Union may share a copy of such report with another IATSE New York Motion Picture Local, provided that such Local agrees to keep such report confidential.

Inadvertent failure to provide any such report to the Union shall not be considered a breach of the Agreement.

K. Labor Relations or Safety Representatives will remain available to discuss with Local USA 829 any particular health and safety concerns regarding their Company.

ARTICLE 16. EMPLOYEE LIST

The Producer shall require the payroll company for the production to provide the Union with a list of new hires covered under this Agreement commencing two weeks after the first such covered employee is hired and every two weeks thereafter, if applicable.

ARTICLE 17. MISCELLANEOUS

A. No Strike - No Lockout

The Union agrees that during the period of this Agreement, it will not strike against, picket, boycott or otherwise interfere with or curtail the business of the Producer, and the Producer agrees that there will be no lockout during the same period.

B. Arbitration

In the event of any dispute between the Union and the Producer, the parties agree promptly and in good faith to attempt to settle such matter between them amicably. In the event that the dispute cannot be settled, it shall be submitted to arbitration on the request of either party. However,

any dispute must be submitted to arbitration within thirty (30) days from the date of the alleged violation or the date that the Union discovered or should have discovered the alleged violation, whichever is later, but in no event later than sixty (60) days from the date of the alleged violation.

Arbitration disputes shall consist only of issues involving the interpretation or application of particular clauses of this Agreement and alleged violations.² The arbitrator shall not have the right or authority to add to, subtract from, or alter any of the provisions of this Agreement. Matters as to which the parties have provided in the Agreement for the exercise of opinion or judgment shall not be subject to arbitration.

Any arbitrable dispute which the parties are unable to settle may be submitted by either the Union or the Producer for arbitration in New York City pursuant to the Voluntary Labor Arbitration Rules of the American Arbitration Association and the fees of the arbitrator shall be divided equally between the Union and the Producer. The decision of the arbitrator shall be final and binding.

C. Non-Discrimination

(1) Neither the Producer nor the Union shall discriminate against any employee or applicant on account of sex, age, race, creed, color, national origin, union membership or union activities.

(2) The Union and the Producers agree to cooperate in their efforts and engage in ongoing discussions with the goal of promoting diversity in the hiring of Local USA 829-represented classifications. Topics of discussion may include: (a) examining characteristics of the labor pool; (b) sharing information and discussing ways to improve existing initiatives; (c) developing new initiatives aimed at increasing the employment of under-represented groups, including but not limited to women, people of color, people with disabilities, LGBTQ individuals, *etc.*; and (d) developing criteria to benchmark success in these areas.

D. Payment of Wages

All employees will be paid on Friday of a given week for all work during the previous payroll week (*i.e.*, the preceding Sunday through Saturday.) All employees will be paid by check. The Producer will make best efforts to arrange for check cashing facilities in the city.

² Any such disputes that give rise to an alleged violation of Sections 8(a)(1) and/or 8(a)(3) of the National Labor Relations Act, or in which the alleged facts would constitute such a violation, are also subject to arbitration under this Article 17.B.

When the services of a daily employee are terminated, he/she shall be paid by check within seven (7) calendar days of the termination all monies due him/her under the Agreement.

E. Savings Clause

In the event any clause of this Agreement is declared illegal, it shall not prevent the rest of this Agreement being in full force and effect.

F. Technology

It is recognized that bargaining unit employees may utilize computers as a tool of the trade to perform work historically covered by this Agreement. Any dispute over the assignment of such computer-generated work shall not be arbitrable. However, when any such dispute involves employees employed under this Agreement and employees covered under another collective bargaining agreement, the Union shall first endeavor to resolve the dispute with the Producer. If the parties cannot resolve the dispute, it shall be referred to IATSE President Matthew D. Loeb and AMPTP President Carol A. Lombardini for resolution. The joint decision of such individuals shall be final and binding; no further remedies shall be available.

ARTICLE 18. BUSINESS REPRESENTATIVE

The duly authorized Business Representative of Local USA 829 or the Business Representative's duly authorized representative shall be permitted to visit any portion of the studio or job site at all times.

ARTICLE 19. TERM

The term of the Agreement shall be for three (3) years, commencing on October 1, 2018 and continuing through September 30, 2021, subject to the conditions enumerated in the preamble to this Agreement.

ARTICLE 20. CHANGES AND MODIFICATIONS

This Agreement may not be changed, modified, renewed, extended or discharged except by an Agreement in writing, signed by the party against whom enforcement of the change, modification, renewal, extension or discharge is sought.

ARTICLE 21. APPRENTICESHIP AND TRAINING TRUST FUND

Each Producer agrees to participate in The Local USA 829 Apprenticeship and Training Trust Fund. For each apprentice scenic artist employed, the Producer shall contribute to the Trust Fund the sum of ten dollars (\$10.00) per day. Apprentices may be employed at an established ratio of one (1) apprentice scenic artist for every four (4) journey scenic artists. The Producer shall designate a representative who can approve the employment of an apprentice scenic artist. It is understood that nothing herein shall require a Producer to utilize an apprentice scenic artist.

In addition, each Producer shall contribute to The Local USA 829 Apprenticeship and Training Trust Fund forty dollars (\$40.00) for each day on which the Producer employs an individual under the terms of this Agreement and within the geographic jurisdiction of this Agreement, with a maximum contribution of two thousand five hundred dollars (\$2,500) per calendar year per Producer. A Producer will be deemed to have reached the maximum contribution to The Local USA 829 Apprenticeship and Training Trust Fund of two thousand five hundred dollars (\$2,500) per calendar year when the total contribution by Producers within the same corporate family as the Producer has reached two thousand five hundred dollars (\$2,500) per calendar year.

The Union shall recommend to the Trustees of The Local USA 829 Apprenticeship and Training Trust Fund that the AMPTP appoint one Trustee to the Trust Fund.

ARTICLE 22. DIGITAL PRODUCTION AGREEMENT

Producers recognize Local USA 829 as having jurisdiction on digital productions of the types traditionally covered under the Local USA 829 Agreement. As to digital theatrical motion pictures and prime time dramatic television productions, the terms and conditions of the Local USA 829 Agreement will apply. For any other digital productions of the type traditionally covered under the Local USA 829 Agreement, terms and conditions shall be bargained on an individual production-by-production basis.

Notwithstanding the foregoing, the terms of any individual agreement negotiated to cover a videotape program, which program subsequently switches to digital production, shall continue to remain in

effect for the term of that agreement despite the switch to digital production.

ARTICLE 23. ART DEPARTMENT COORDINATORS

A. Theatrical Motion Pictures

Producer shall be required to make aggregate Pension, Welfare and Annuity Fund contributions for Art Department Coordinators employed on theatrical motion pictures in the amount of \$133.00 per day effective September 30, 2018 (\$139.00 per day effective September 29, 2019; and \$146.00 per day effective October 4, 2020).

The following chart reflects the contribution rates applicable to employees employed on theatrical motion pictures during the periods indicated:

Theatrical Motion Pictures	9/30/18 - 9/28/19	9/29/19 - 10/3/20*	10/4/20 - 9/30/21**
IATSE Annuity Fund Allocation Per Day	\$ 17.00	*	**
IATSE National Health and Welfare Fund Allocation Per Day	65.00	*	**
Pension Plan Allocation Per Day	51.00	*	**
TOTAL PER DAY	133.00	139.00	146.00

* The \$6.00 per day increase in the contribution rate for the period September 29, 2019 to and including October 3, 2020 shall be allocated as follows: \$1.00 per day to the USA 829 Pension Fund and \$1.00 per day to the IATSE Annuity Fund, with the remainder to be allocated by mutual agreement of the bargaining parties on or before July 31, 2019.

** The \$7.00 per day increase in the contribution rate for the period October 4, 2020 to and including September 30, 2021 shall be allocated as follows: \$1.00 per day to the USA 829 Pension Fund and \$1.00 per day to the IATSE Annuity Fund, with the remainder to be allocated by mutual agreement of the bargaining parties on or before July 31, 2020.

B. Television Motion Pictures

Producer shall be required to make aggregate Pension, Welfare and Annuity Fund contributions for Art Department Coordinators employed on television motion pictures in the amount of \$123.00 per day effective September 30, 2018 (\$127.00 per day effective September 29, 2019; and \$132.00 per day effective October 4, 2020).

The following chart reflects the contribution rates applicable to employees employed on television motion pictures during the periods indicated:

Television Motion Pictures	9/30/18 - 9/28/19	9/29/19 - 10/3/20*	10/4/20 - 9/30/21**
IATSE Annuity Fund Allocation Per Day	\$ 13.00	*	**
IATSE National Health and Welfare Fund Allocation Per Day	64.50	*	**
Pension Plan Allocation Per Day	45.50	*	**
TOTAL PER DAY	123.00	127.00	132.00

* The \$4.00 per day increase in the contribution rate for the period September 29, 2019 to and including October 3, 2020 shall be allocated as follows: \$1.00 per day to the IATSE Annuity Fund, with the remainder to be allocated by mutual agreement of the bargaining parties on or before July 31, 2019.

** The \$5.00 per day increase in the contribution rate for the period October 4, 2020 to and including September 30, 2021 shall be allocated as follows: \$1.00 per day to the IATSE Annuity Fund, with the remainder to be allocated by mutual agreement of the bargaining parties on or before July 31, 2020.

C. Art Department Coordinators shall be considered employed on a weekly “on-call” basis as set forth in Article 5.B., “Working Hours for Weekly ‘On-Call’ Employees.” The minimum weekly “on-call” rate for Art Department Coordinators shall be subject to individual negotiation between the employee and the Producer.

D. In addition to paragraphs A. through C. above, only the following provisions of this Agreement are applicable to Art Department Coordinators:

(1) Article 1, "Scope/Jurisdiction/and Classifications;"

(2) Article 2, "Recognition and Union Security;"

(3) Article 3, "Check-Off;"

(4) Article 5.D., "Cancellation of Call," shall apply to Art Department Coordinators who are paid not less than one and one-half times their regular hourly rate for hours worked over forty (40) hours in a workweek;

(5) Article 8, "Holidays;"

(6) Article 9.C.(1) through (5), "Administration of United Scenic Artists Local 829 Pension Fund, I.A.T.S.E National Health and Welfare Fund and I.A.T.S.E Annuity Fund;"

(7) Article 9A., "United Scenic Artists Local USA 829 401(k) Plan (No Matching Contributions);"

(8) As applied to Art Department Coordinators, Article 11, "Travel," shall be revised to read as follows:

"For any day of the week (including holidays) on which an employee travels only, the employee shall receive an allowance equal to one-tenth (1/10) of the weekly rate for four (4) or fewer hours of travel time or one-fifth (1/5) of the weekly rate for travel time exceeding four (4) hours. On a day in which regular work is performed, and in addition, the employee is required to travel, then, in addition to compensation for his regular work, the employee shall be compensated up to one-tenth (1/10) of the weekly rate for the time spent in traveling."

(9) As applied to Art Department Coordinators, Article 12, "Out of Town Locations," shall be revised to read as follows:

"A. An employee engaged on an overnight location, out of town, shall be provided with first class lodging accommodations and the following meal allowances if no meal is provided: \$4.50 for breakfast; \$6.50 for lunch; and \$9.00 for dinner. In addition to the meal allowances, such employee shall also be provided with a per diem

expense allowance of \$30 per day, which shall cover, among other expenses, local transportation, excluding authorized car rental.

“B. A weekly ‘on-call’ employee shall receive an allowance of one-twelfth (1/12) of the scheduled minimum weekly rate (not work time) for the sixth or seventh day not worked in the employee’s workweek, plus Pension, Welfare and Annuity Fund contributions for Art Department Coordinators as provided in Article 23.A. for theatrical motion pictures and Article 23.B. for television motion pictures.

“C. The Producer will provide minimum coverage of \$50,000 flight insurance for an employee required by the Producer to travel by airplane during an assignment and \$100,000 flight insurance for an employee required by the Producer to travel by helicopter during an assignment.

“D. Travel by air shall be tourist or economy class in a regularly-scheduled commercial aircraft.”

(10) Article 15, “Health, Safety, Sanitary Conditions, Insurance, and Lockers;”

(11) Article 16, “Employee List;”

(12) Article 17, “Miscellaneous;”

(13) Article 18, “Business Representative;”

(14) Article 19, “Term;” and

(15) Article 20, “Changes and Modifications.”

ARTICLE 24. ONE-HOUR SERIES PRODUCED IN LOS ANGELES

If any one-hour series produced in Los Angeles under the terms of the Producer – IATSE Basic Agreement shoots all or part of any episode(s) within the geographic jurisdiction of Local USA 829, such episode(s) shall be treated, for purposes of wages, hours and working conditions of employees engaged on such episode(s), as if it were produced within the geographic jurisdiction of Local USA 829.

ARTICLE 25. INTERCHANGE BETWEEN SCENIC ARTISTS AND STAGECRAFT PERSONNEL ON NEW ONE-HOUR EPISODIC SERIES

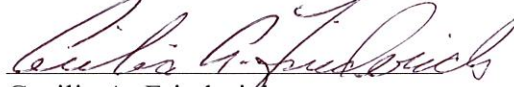

Scenic Artists employed on new one-hour episodic series, the production of which commences on or after October 1, 2009, may be required to interchange with members of the stagecraft department on the production.

ARTICLE 26. WAIVER OF NEW YORK CITY EARNED SAFE AND SICK TIME ACT AND SIMILAR LAWS

The Union expressly waives, to the full extent permitted by law, application of the following to all employees employed under this Agreement: the New York City Earned Safe and Sick Time Act (N.Y.C. Admin. Code, Section 20-911 *et seq.*); the Westchester County Earned Sick Leave Law (Section 700.36 *et seq.* of the Laws of Westchester County); the New Jersey Paid Sick Leave Act (C.34:11-56a *et seq.*); Chapter 160 of the Ordinances of the Township of Bloomfield, New Jersey (enacted by Ordinance No. 15-10); the Paid Sick Time for Private Employees Ordinance of East Orange, New Jersey (Ordinance No. 21-2014; East Orange Code Chapter 140, Section 1 *et seq.*); the Paid Sick Time Law of Jersey City, New Jersey (Chapter 4 of the Jersey City Municipal Code); Chapter 8.56 of the Revised General Ordinances of the City of New Brunswick, New Jersey; Chapter 8, Article 5 of the Municipal Code of the City of Plainfield, New Jersey; the Sick Leave for Private Employees Ordinances of Elizabeth, New Jersey (Ordinance No. 4617); Irvington, New Jersey (Ordinance No. MC-3513); Montclair, New Jersey; Morristown, New Jersey (Ordinance No. O-35-2016); Newark, New Jersey (City Ordinance 13-2010); Passaic, New Jersey (Ordinance No. 1998-14); Paterson, New Jersey (Paterson Code Chapter 412) and Trenton, New Jersey; and any other ordinance, statute or law requiring paid sick leave that is hereafter enacted.

It is understood that the Union and the AMPTP shall memorialize any such waiver for any newly-enacted law by letter agreement.

**FOR THE UNITED SCENIC ARTISTS, LOCAL USA 829,
I.A.T.S.E. & M.P.T.A.A.C.**

 Date: 
Cecilia A. Friederichs
National Business Agent

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



 Date: 
Carol A. Lombardini
President

EXHIBIT “A”
Companies Represented by the AMPTP
in the 2018 Local USA 829 Negotiations

1440 Productions LLC	Hostage Productions, Inc.
ABC Signature Studios, Inc.	Jay Squared Productions LLC
ABC Studios New York, LLC	Kapital Productions, LLC
Adobe Pictures, Inc.	Kiki Tree Pictures Inc.
Alive and Kicking, Inc.	
Bonanza Productions Inc.	Lennox House Pictures Inc.
CBS Films Inc.	Marvel Picture Works, LLC
CBS Studios Inc.	Main Gate Productions LLC
Classic Films Inc.	Mesquite Productions, Inc.
Columbia Pictures Industries, Inc.	Metro-Goldwyn-Mayer Pictures Inc.
Crown City Pictures Inc.	Minim Productions, Inc.
DW Studios Productions L.L.C.	MGM Television Entertainment Inc.
Eye Productions Inc.	Mutiny Pictures Inc.
Film 49 Productions, Inc.	New Line Productions, Inc.
Focus Features Productions LLC	New Regency Productions, Inc.
FTP Productions, LLC	Olive Avenue Productions LLC
GWave Productions, LLC	On the Brink Productions, Inc.
	Open 4 Business Productions LLC
Hop, Skip & Jump Productions, Inc.	Pacific 2.1 Entertainment Group, Inc.
Horizon Scripted Television Inc.	

EXHIBIT “A”

Palladin Productions LLC
Paramount Pictures Corporation
Picrow, Inc.
Picrow Features Inc.
Picrow Streaming Inc.

YNFS Productions LLC

Random Pictures Inc.

S & K Pictures, Inc.
Salty Pictures, Inc.
San Vicente Productions, Inc.
Scope Productions, LLC
Screen Gems Productions, Inc.

Touchstone Television, LLC
dba ABC Studios
TriStar Productions, Inc.
Turner Films, Inc.
TVM Productions, Inc.
Twentieth Century Fox Film
Corporation

Universal Cable Productions LLC
Universal Pictures, A Division of
Universal City Studios LLC

Warner Bros. Pictures
Warner Bros. Television
Warner Bros. Specialty
Productions Inc.
WIIP Productions, LLC (f.k.a.
Tornado Productions, LLC)

EXHIBIT "A"

EXHIBIT 1

ALLIANCE OF MOTION PICTURE AND TELEVISION PRODUCERS

15301 Ventura Boulevard, Building E, Sherman Oaks, CA 91403

Tel: 818.995.3600 • Fax: 818.285.4450 • www.amptp.org

Carol A. Lombardini
President

Direct: 818.935.5930

As of October 1, 2012
Revised as of October 1, 2015
Revised as of October 1, 2018

United Scenic Artists, Local USA 829
29 West 38th Street
New York, New York 10018

Attention: Cecilia A. Friederichs, National Business Agent

Dear Ms. Friederichs:

This letter shall supplement the United Scenic Artists, Local USA 829 I.A.T.S.E. and M.P.T.A.A.C. of the United States and Canada Motion Picture Production Agreement (the “Motion Picture Production Agreement”) by and between United Scenic Artists, Local USA 829, on the one hand, and the Alliance of Motion Picture and Television Producers, on behalf of the Producers which it represented in negotiations for a successor agreement to the 2015 Motion Picture Production Agreement listed in Exhibit “A” (hereinafter referred to as “the Producer” or “the Producers”), on the other hand.

In the event the Producer engages an Art Director for a non-New York based production shooting within the geographical jurisdiction of the Motion Picture Production Agreement who is a member of another labor organization with which the Producer now has a collective bargaining agreement, the Producer shall have the option of applying to the employment of said Art Director either the

EXHIBIT 1

Cecilia A. Friederichs

Exhibit 1

As of October 1, 2012; Revised as of October 1, 2015; Revised as of October 1, 2018

Page 2

Motion Picture Production Agreement or the collective bargaining agreement with such other labor organization.

In the event that Producer chooses to apply the collective bargaining agreement with such other labor organization, then the Local USA 829 collective bargaining agreement shall not be applicable to said Art Director and said Art Director's work.

All items and conditions of employment of said Art Director shall be covered by the collective bargaining agreement with such other labor organization and all disputes relating to terms and conditions of employment shall be adjudicated pursuant to the adjudication machinery contained therein. No disputes adjudicated under that collective bargaining agreement shall have precedential effect on the terms and conditions of the Agreement.

If the foregoing constitutes our understanding, kindly execute a copy of this letter in the space provided and it shall become a binding agreement between us.

Very truly yours,



Carol A. Lombardini

ACCEPTED AND AGREED:
UNITED SCENIC ARTISTS, LOCAL USA 829


By: 
Cecilia A. Friederichs, National Business Agent

EXHIBIT 1

EXHIBIT 2

ALLIANCE OF MOTION PICTURE AND TELEVISION PRODUCERS

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Carol A. Lombardini
President

Direct: 818.935.5930

As of October 1, 2012
Revised as of October 1, 2015
Revised as of October 1, 2018

United Scenic Artists, Local USA 829
29 West 38th Street
New York, New York 10018

Attention: Cecilia A. Friederichs, National Business Agent

Dear Ms. Friederichs:

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In connection with the interpretation and application of Article 6, paragraph (D), the understanding of the parties is that all scenic artist work shall be subject to the Motion Picture Production Agreement and performed by employees covered by the Motion Picture Production Agreement.

EXHIBIT 2

Cecilia A. Friederichs

Exhibit 2

As of October 1, 2012; Revised as of October 1, 2015, Revised as of October 1, 2018

Page 2

If the foregoing constitutes our understanding, kindly execute a copy of this letter in the space provided and it shall become a binding agreement between us.

Very truly yours,



Carol A. Lombardini

ACCEPTED AND AGREED:

UNITED SCENIC ARTISTS, LOCAL USA 829

By:



Cecilia A. Friederichs, National Business Agent

EXHIBIT 2

EXHIBIT 3

ALLIANCE OF MOTION PICTURE AND TELEVISION PRODUCERS

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As of October 1, 2012
Revised as of October 1, 2015
Revised as of October 1, 2018

United Scenic Artists, Local USA 829
29 West 38th Street
New York, New York 10018

Attention: Cecilia A. Friederichs, National Business Agent

Dear Ms. Friederichs:

This letter shall supplement the United Scenic Artists, Local USA 829 I.A.T.S.E. and M.P.T.A.A.C. of the United States and Canada Motion Picture Production Agreement (the “Motion Picture Production Agreement”) by and between United Scenic Artists, Local USA 829, on the one hand, and the Alliance of Motion Picture and Television Producers, on behalf of the Producers which it represented in negotiations for a successor agreement to the 2015 Motion Picture Production Agreement listed in Exhibit “A” (hereinafter referred to as “the Producer” or “the Producers”), on the other hand.

No employee shall be required to use his/her personal vehicle for hauling equipment and/or personnel from location to location during the working day.

Cecilia A. Friederichs

Exhibit 3

As of October 1, 2012; Revised as of October 1, 2015; Revised as of October 1, 2018

Page 2

If the foregoing constitutes our understanding, kindly execute a copy of this letter in the space provided and it shall become a binding agreement between us.

Very truly yours,



Carol A. Lombardini

ACCEPTED AND AGREED:

UNITED SCENIC ARTISTS, LOCAL USA 829

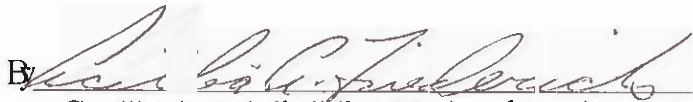
By 
Cecilia A. Friederichs, National Business Agent

EXHIBIT 3

EXHIBIT 4

ALLIANCE OF MOTION PICTURE AND TELEVISION PRODUCERS

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Tel: 818.995.3600 • Fax: 818.285.4450 • www.amptp.org

Carol A. Lombardini
President

Direct: 818.935.5930

As of October 1, 2012
Revised as of October 1, 2015
Revised as of October 1, 2018

United Scenic Artists, Local USA 829
29 West 38th Street
New York, New York 10018

Attention: Cecilia A. Friederichs, National Business Agent

Dear Ms. Friederichs:

This letter shall supplement the United Scenic Artists, Local USA 829 I.A.T.S.E. and M.P.T.A.A.C. of the United States and Canada Motion Picture Production Agreement (the “Motion Picture Production Agreement”) by and between United Scenic Artists, Local USA 829, on the one hand, and the Alliance of Motion Picture and Television Producers, on behalf of the Producers which it represented in negotiations for a successor agreement to the 2015 Motion Picture Production Agreement listed in Exhibit “A” (hereinafter referred to as “the Producer” or “the Producers”), on the other hand.

“On set personnel” are defined as those Local USA 829 employees who are required to perform their duties in conjunction with the on production shooting crew(s). This would exclude, for example, the Art Director and Costume Designer who normally perform their functions physically away from the active shooting

Cecilia A. Friederichs

Exhibit 4

As of October 1, 2012; Revised as of October 1, 2015; Revised as of October 1, 2018

Page 2

set. Further, work performed prior to the start of principal photography, e.g., construction, or after the end of principal photography, is not considered "on set" or "on production" work.

It is the understanding of the parties that "on set personnel" are any Local USA 829 employees required to be on the set due to production necessities. In most cases this will be the Camera Scenic Artist (a/k/a Standby Painter).

If the foregoing constitutes our understanding, kindly execute a copy of this letter in the space provided and it shall become a binding agreement between us.

Very truly yours,



Carol A. Lombardini

**ACCEPTED AND AGREED:
UNITED SCENIC ARTISTS, LOCAL USA 829**

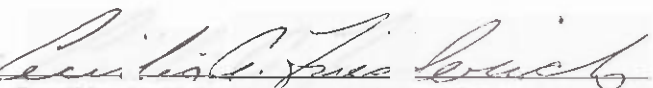
By 
Cecilia A. Friederichs, National Business Agent

EXHIBIT 4

EXHIBIT 5

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Carol A. Lombardini
President

Direct: 818.935.5930

As of October 1, 2012
Revised as of October 1, 2015
Revised as of October 1, 2018

United Scenic Artists, Local USA 829
29 West 38th Street
New York, New York 10018

Attention: Cecilia A. Friederichs, National Business Agent

Re: Waiver of the Minimum Crew Requirements

Dear Ms. Friederichs:

This letter shall supplement the United Scenic Artists, Local USA 829 I.A.T.S.E. and M.P.T.A.A.C. of the United States and Canada Motion Picture Production Agreement (the “Motion Picture Production Agreement”) by and between United Scenic Artists, Local USA 829, on the one hand, and the Alliance of Motion Picture and Television Producers, on behalf of the Producers which it represented in negotiations for a successor agreement to the 2015 Motion Picture Production Agreement listed in Exhibit “A” (hereinafter referred to as “the Producer” or “the Producers”), on the other hand.

The union agrees that it will give good faith consideration to and not unreasonably deny requests for waivers of the “Minimum Crew Requirements” provision in the Motion Picture Production Agreement. Should a dispute arise with respect to this understanding, the matter shall not be subject to the grievance and arbitration procedures set forth in Article 17.B.; instead, any such dispute

EXHIBIT 5

Cecilia A. Friederichs

Exhibit 5

As of October 1, 2012; Revised as of October 1, 2015; Revised as of October 1, 2018

Page 2

shall be submitted for final resolution to the President of the IATSE and to the President of the AMPTP, Carol Lombardini.

If the foregoing constitutes our understanding, kindly execute a copy of this letter in the space provided and it shall become a binding agreement between us.

Very truly yours,



Carol A. Lombardini

ACCEPTED AND AGREED:

UNITED SCENIC ARTISTS, LOCAL USA 829

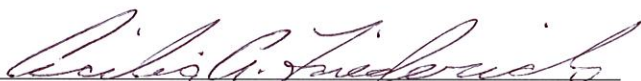
By: 
Cecilia A. Friederichs, National Business Agent

EXHIBIT 5

EXHIBIT 6

ALLIANCE OF MOTION PICTURE AND TELEVISION PRODUCERS

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Carol A. Lombardini
President

Direct: 818.935.5930

As of October 1, 2012
Revised as of October 1, 2015
Revised as of October 1, 2018

United Scenic Artists, Local USA 829
29 West 38th Street
New York, New York 10018

Attention: Cecilia A. Friederichs, National Business Agent

**Re: Special Conditions for New Digital One-Half Hour Single Camera
Dramatic Television Series, the Production of Which Commences
On or After October 1, 2006**

Dear Ms. Friederichs:

This letter shall supplement the United Scenic Artists, Local USA 829 I.A.T.S.E. and M.P.T.A.A.C. of the United States and Canada Motion Picture Production Agreement (the “Motion Picture Production Agreement”) by and between United Scenic Artists, Local USA 829, on the one hand, and the Alliance of Motion Picture and Television Producers, on behalf of the Producers which it represented in negotiations for a successor agreement to the 2015 Motion Picture Production Agreement listed in Exhibit “A” (hereinafter referred to as “the Producer” or “the Producers”), on the other hand.

This will memorialize the agreement reached in the 2006 negotiations and confirmed in the 2009, 2012, 2015 and 2018 negotiations to apply the following

EXHIBIT 6

special conditions to digital one-half hour single camera dramatic television series, the production of which commences on or after October 1, 2006, which are committed to be produced within the jurisdiction of Local USA 829:

- a. Wages - For the first two (2) production seasons of any series, the wage rates set forth in the Agreement for the period immediately preceding the period in question shall apply (*e.g.*, during the period September 30, 2018 through September 28, 2019, the wage rates for the period October 1, 2017 through September 29, 2018 shall apply); thereafter, the wage rates in the Agreement shall apply.
- b. Holidays Worked - Each employee working on a holiday shall be paid a minimum of eight (8) hours at double time for such holiday.
- c. Overtime - Daily overtime for hours worked shall be paid at the rate of time-and-one-half for each hour worked after eight (8) work hours; double time shall be paid for each hour worked after twelve (12) work hours.
- d. Interchange - Producer may interchange Scenic Artists with other employees in the stagecraft department in the same manner as provided in the IATSE Videotape Electronic Supplemental Basic Agreement.

For purposes of administering this sideletter, production “commences” on the first day an employee covered by the Local USA 829 Agreement is employed on the production.

Cecilia A. Friederichs
Exhibit 6
Revised as of October 1, 2018
Page 3

If the foregoing constitutes our understanding, kindly execute a copy of this letter in the space provided and it shall become a binding agreement between us.

Very truly yours,



Carol A. Lombardini

ACCEPTED AND AGREED:
UNITED SCENIC ARTISTS, LOCAL USA 829


By: 
Cecilia A. Friederichs, National Business Agent

EXHIBIT 6

EXHIBIT 7

ALLIANCE OF MOTION PICTURE AND TELEVISION PRODUCERS

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Carol A. Lombardini
President

Direct: 818.935.5930

As of October 1, 2012
Revised as of October 1, 2015
Revised as of October 1, 2018

United Scenic Artists, Local USA 829
29 West 38th Street
New York, New York 10018

Attention: Cecilia A. Friederichs, National Business Agent

Re: Productions Made for New Media

This Exhibit confirms the understanding of United Scenic Artists, Local USA 829 (hereinafter “Local USA 829”), on the one hand, and the Alliance of Motion Picture and Television Producers, on behalf of the Employers which it represented in negotiations for a successor agreement to the 2015 United Scenic Artists, Local USA 829 Motion Picture Production Agreement with Major Producers (hereinafter “the Local USA 829 Agreement”) listed in Exhibit “A” (hereinafter referred to individually as “the Employer” and collectively as “the Employers”), on the other hand, (collectively “the parties”) concerning the terms and conditions applicable to the production of entertainment motion pictures of the type that have traditionally been covered under the Local USA 829 Agreement that are made for the Internet, mobile devices, or any other new media platform in existence as of October 1, 2009 (hereinafter collectively referred to as “New Media”).¹

¹ This Exhibit applies to the production of certain types of programs intended for initial use in New Media and does not cover work involved in the selection of content for, design or management of any website or any other New Media platform on which productions made for New Media appear.

With respect to such productions intended for initial use in New Media, the parties agree as follows:

The parties mutually recognize that the economics of New Media production are presently uncertain and that greater flexibility in terms and conditions of employment is therefore mutually beneficial. If one or more business models develop such that New Media production becomes an economically viable medium, then the parties mutually recognize that future agreements should reflect that fact.

A. Recognition

The Employer recognizes Local USA 829 as the exclusive bargaining representative of employees employed within the classifications covered by the Local USA 829 Agreement on entertainment motion pictures of the type traditionally covered under the Local USA 829 Agreement which are intended for initial exhibition in New Media, but excluding news, sports, documentaries² and “Experimental New Media Productions,” as that term is defined below, within the geographic scope covered by the Local USA 829 Agreement.

B. Coverage

Coverage shall be at the Employer’s option with respect to “Experimental New Media Productions.” Should the Employer elect

² The exclusion of news, sports and documentary productions made for new media tracks language in the Sideletter re Productions Made for New Media in the 2015 Producer – IATSE Basic Agreement and is included here for the sake of uniformity and completeness, notwithstanding the fact that news, sports and documentaries may not be motion pictures of the type traditionally covered under the Local USA 829 Agreement. The parties agree that no inference should be drawn from this language as to whether the Local USA 829 Agreement has traditionally covered these types of productions.

to cover an Experimental New Media Production, the terms and conditions applicable to employment on Original New Media Productions, as set forth in Paragraph D. below, shall apply.

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

³ The Producer shall be entitled to rely on the representation of the employee as to whether he or she meets the “thirty (30) or more days of work experience within the last three (3) years” requirement.

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

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

⁴ The Producer shall be entitled to rely on the representation of the employee as to whether he or she meets the "thirty (30) or more days of work experience within the last three (3) years" requirement.

If the Employer began production of an “Experimental New Media Production” which the Employer elected not to cover under the terms of this Exhibit, but subsequently employs four (4) or more employees on the production who meet the description in the second and/or third sentences of the second paragraph of this Paragraph B., and are not excluded pursuant to the fourth sentence of said paragraph (including at least one employee covered under this Exhibit), then said production shall automatically be deemed covered hereunder, starting from the first day on which at least four (4) or more such employees are so employed on the production and continuing until the production is finished.

Employer shall use reasonable efforts to notify Local USA 829 that it intends to cover an “Experimental New Media Production” by the start of principal photography.

C. Terms and Conditions of Employment on Derivative New Media Productions (Other Than a “High Budget” New Media Production Made for Initial Exhibition on a Subscription Video-on-Demand Consumer Pay Platform (“High Budget SVOD Program”))

A “Derivative New Media Production” is a production for New Media (other than a “High Budget SVOD Program” as defined in Paragraph F. below) based on an existing television motion picture covered by the Local USA 829 Agreement that was produced for “traditional” media – *e.g.*, a free television, basic cable or pay television motion picture (“the source production”) – and is otherwise included among the types of motion pictures traditionally covered by the Local USA 829 Agreement. It is understood and agreed that a production for New Media that is based on an existing videotape

program covered by the Local USA 829 Agreement shall not be considered a “Derivative New Media Production.”

Employees may be employed by a Producer and assigned to a Derivative New Media Production as part of their regular workday on the source production. The work for the Derivative Production shall be considered part of the workday for the Employees on the source production and shall trigger overtime if work on the Derivative Production extends the workday on the source production past the point at which overtime would normally be triggered on the source production. All other terms and conditions, including full benefits, shall continue as if the employee were continuing to work on the source productions.

In all other situations, terms and conditions of employment are freely negotiable between the Employee and the Producer, except for those provisions identified in Paragraph E. below.

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

Terms and conditions of employment on Original New Media Productions (other than a “High Budget SVOD Program”) are freely negotiable between the Employee and the Employer, except for those provisions identified in Paragraph E. below.

E. Other Provisions (For Other Than a “High Budget SVOD Program”)

(1) Union Security

The provisions of Article 2, “Recognition and Union Security,” of the Local USA 829 Agreement shall apply to New Media Productions, except that the requirement to become a member in good standing of the Union shall not apply until an individual has been employed for at least thirty (30) workdays on New Media Productions covered under this Exhibit, or for a combined total of thirty (30) workdays on New Media Productions covered under this Exhibit and on motion pictures of the type traditionally covered under the Local USA 829 Agreement.

(2) Pension, Welfare and Annuity Plans

- (a) On covered New Media Productions budgeted at \$25,000 or less per minute (using the same cost elements as described in the third paragraph of Paragraph B. above), Employer’s only obligation hereunder with regard to fringe benefit contributions shall be to make, on behalf of each Employee covered hereunder, that portion of the aggregate contribution specified in Article 9.B. and Article 23 of the Local USA 829 Agreement that is due to the IATSE National Health and Welfare Fund.
- (b) On New Media Productions budgeted at more than \$25,000 per minute (using the same cost elements as

described in the third paragraph of Paragraph B. above), or when Employees are assigned by the Employer to a Derivative New Media Production as part of their regular workday on the source production, Employer shall be obligated to make, on behalf of each Employee covered hereunder, pension, welfare and Annuity Fund contributions to the United Scenic Artists Local 829 Pension Plan, the IATSE National Health and Welfare Fund and the IATSE Annuity Fund in accordance with Article 9.B. and Article 23 of the Local USA 829 Agreement.

(3) Preference of Employment

There shall be no preference of employment of any kind or nature in the employment of Employees on New Media Productions hereunder.

(4) Grievance and Arbitration

Any dispute with regard to wages, hours of employment or working conditions concerning an Employee employed by Employer under the terms of this Exhibit shall be resolved in accordance with the grievance and arbitration procedure set forth in Article 17.B. of the Local USA 829 Agreement.

(5) Staffing

It is expressly understood and agreed that there shall be no staffing requirements on Productions made for New Media and that there will be full interchange of job functions among

Employees, so that a single Employee may be required to perform the functions of multiple job classifications.

(6) No Strike, No Lockout

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

(7) No Other Terms Applicable

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

F. “High Budget” Derivative and Original Dramatic New Media Productions Made for Initial Exhibition on a Subscription Video-on-Demand Consumer Pay Platform

(1) Prospective Application

The terms and conditions set forth in this Paragraph F. shall be applicable prospectively only. They shall not apply to:

- (a) any program or series that would otherwise qualify as a “High Budget SVOD Program” within the meaning of this Exhibit, 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 November 1, 2015; or

- (b) any program or series that would otherwise qualify as a “High Budget SVOD Program” within the meaning of this Exhibit for which the principal photography of the program or the first episode of the series commenced after November 1, 2015, if such program or series was produced pursuant to the terms of a *bona fide* license agreement with fixed and definite terms entered into by the Producer prior to November 1, 2015. However, if such license agreement is entered into subject to conditions precedent, then all such conditions must be satisfied prior to November 1, 2015.

Any program or series described in subparagraphs (a) or (b) above shall continue to be subject to the terms of Exhibit 7 Re: Productions Made for New Media under the 2012 Local USA 829 Agreement. However, with respect to any such program or series described in subparagraphs (a) or (b) above, if the licensee orders additional programs or episodes pursuant to the terms of the license agreement after November 1, 2015 and the Producer has the right to negotiate with respect to the material terms and conditions of the license for the additional programs or episodes, then such additional programs or episodes shall be subject to the terms of this Exhibit.

Notwithstanding the foregoing, the Producer shall not reduce the terms and conditions of employment previously provided to Local USA 829 – represented employees on programs or series covered by subparagraphs (a) or (b) above.

EXHIBIT 7

(2) “High Budget SVOD Programs” Defined

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

<u>Length of Program as Initially Exhibited*</u>	<u>“High Budget” Threshold</u>
20-35 Minutes	\$1,300,000 and above
36-65 Minutes	\$2,500,000 and above
66 Minutes or more	\$3,000,000 and above

* Programs less than 20 minutes are not considered “high budget” for the purpose of this Sideletter, regardless of their budgets.

(3) “Tier 1” and “Tier 2” Defined

For purposes of Paragraph F.(4) below, Tier 1 and Tier 2 shall be defined as follows:

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

(4) Terms and Conditions

- (a) The terms and conditions for employees employed on High Budget SVOD Programs in Tier 1, as defined in subparagraph (3) above, that are intended for initial exhibition on a subscription video-on-demand consumer pay platform with 20 million or more subscribers in the United States and Canada shall be as set forth in the 2018 Local USA 829 Agreement for a television motion picture (other than a television motion picture covered by Exhibit 6), subject to the following:
 - (i) The rates for long-form television motion pictures and pilots set forth in Article 4.D. of the Local USA 829 Agreement shall apply to one-time High Budget SVOD Programs and High Budget SVOD pilots.
 - (ii) The rates for one-hour series set forth in Article 4.C. of the Local USA 829 Agreement shall apply to any High Budget SVOD series consisting of episodes 36 minutes or more in length.
 - (iii) The rates for one-half hour series set forth in Article 4.A. of the Local USA 829 Agreement shall apply to any multi-camera High Budget SVOD series consisting of episodes between 20 and 35 minutes in length.
 - (iv) The terms and conditions of Exhibit 6 of the Local USA 829 Agreement, including the rates, shall

EXHIBIT 7

apply to any single camera High Budget SVOD series consisting of episodes between 20 and 35 minutes in length.

- (v) The wage and fringe rates and the working conditions applicable to theatrical motion pictures, as set forth in the Local USA 829 Agreement, shall apply to a live action High Budget SVOD Program that is 96 minutes or more in length and budgeted at over \$30 million (to be increased by the wage increases in each year of the Agreement)⁵ (other than a pilot, episode of a series or part of a mini-series) and that is intended primarily for use on a subscription consumer pay video-on-demand new media service with 20,000,000 or more domestic subscribers.⁶

⁵ The budget threshold increases to over \$30,900,000 effective September 29, 2019 and to over \$31,827,000 effective October 4, 2020.

⁶ The budget shall be determined by the production costs, including the “above” and “below the line” costs and “pre-production” and “post-production” costs. Production costs shall not include: (a) the costs of the premium for a completion bond; (b) a contingency fund not to exceed ten percent (10%) of the budget; (c) costs reimbursed by insurance; and (d) overages caused by a *force majeure* event or governmental action. The IATSE has been granted the right under the Producer-IATSE Basic Agreement to review a report of the actual expenditures of the production (“Final Expenditure Report”) and such other relevant materials as the IATSE may require which show the actual cost of the production. Local USA 829 may request that the IATSE conduct such review and make a determination whether the budget is over the budget threshold provided in Paragraph F.(4)(a). In the event that the IATSE refuses to do so, Local USA 829 reserves its right to conduct such review. All information received or reviewed by representatives of the IATSE or retained professionals shall be confidential and neither Local USA 829 nor its representatives or retained professionals shall disclose any such information except as necessary to enforce their rights under this Agreement.

The foregoing applies only to a High Budget SVOD Program that is subject to a license agreement entered into on or after January 1, 2019 (or, in the absence of a license agreement, the principal photography of which commences on or after January 1, 2019).

- (b) The terms and conditions for employees employed on High Budget SVOD Programs in Tier 2, as defined in subparagraph (3) above, that are intended for initial exhibition on a subscription video-on-demand consumer pay platform with 20 million or more subscribers in the United States and Canada, or for High Budget SVOD Programs that are intended for initial exhibition on a subscription video-on-demand consumer pay platform with fewer than 20 million subscribers in the United States and Canada, shall be as set forth in the 2018 Local USA 829 Agreement for a television motion picture (other than a television motion picture covered by Exhibit 6), subject to the following modifications:
 - (i) The rates for long-form television motion pictures and pilots set forth in Article 4.D. of the Local USA 829 Agreement shall apply to one-time High Budget SVOD Programs, High Budget SVOD pilots and the first season of any High Budget SVOD series, regardless of the length of the episodes.
 - (ii) The rates for series set forth in Article 4.C. of the Local USA 829 Agreement shall apply to the second and subsequent seasons of any High

EXHIBIT 7

Budget SVOD series regardless of the length of the episodes, except that in the second season, the rate for the previous period shall apply.

- (iii) The working conditions set forth in Exhibit 6 of the Local USA 829 Agreement shall apply to single camera High Budget SVOD series consisting of episodes between 20 and 35 minutes in length.
 - (c) The second paragraph of Paragraph C. of this Exhibit shall apply to a Derivative New Media Production that falls within the definition of a High Budget SVOD Program as provided in this Paragraph F.
- (5) The number of subscribers in the United States and Canada shall be determined as of July 1st of each year of the Agreement. For a High Budget SVOD series, the number of subscribers that applies to the first episode of the season shall apply to the entire season.
- G.** The International Alliance of Theatrical Stage Employees (“IATSE”) has been granted the right under the Producer-IATSE Basic Agreement of 2018 to review the budget of a covered new media production solely for the purpose of determining whether the covered new media production falls within the definition of a High Budget SVOD Program, and, if so, whether the production meets the budget break in Tier 1 or Tier 2 as set forth in Paragraph F.(3) above. Local USA 829 may request that the IATSE conduct such review and make such determination. In the event that the IATSE refuses to do so, Local USA 829 reserves its right to conduct such review. All information received or reviewed by representatives of the IATSE or

Local USA 829 shall be kept confidential, and neither the IATSE, Local USA 829 nor their representatives shall disclose any such information, except as necessary to enforce its rights under this Agreement.

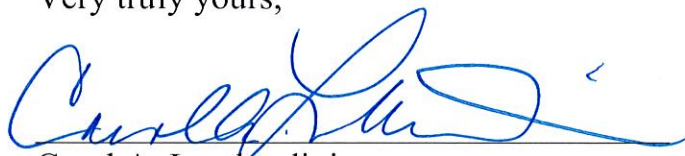
H. “Sunset” Clause

The parties recognize that these provisions are being negotiated at a time when the business models and patterns of usage of productions in New Media are in the process of exploration, experimentation and innovation. Therefore, the provisions of this Exhibit shall expire on the termination date of the Local USA 829 Agreement and will be of no force and effect thereafter. No later than sixty (60) days before that expiration date, the parties will meet to negotiate new terms and conditions for reuse of productions made for New Media.

Cecilia A. Friederichs
Exhibit 7
Revised as of October 1, 2018
Page 18

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

Very truly yours,


Carol A. Lombardini

ACCEPTED AND AGREED:
UNITED SCENIC ARTISTS, LOCAL USA 829


By: 
Cecilia A. Friederichs, National Business Agent

EXHIBIT 7

EXHIBIT 8

GUIDELINES REGARDING EXTENDED WORK DAYS:

Theatrical and television productions are budgeted for specified hours of production. There are cost deterrents which encourage the production to be on budget and on time.

When an extended work day is necessary, the need for same should be identified as far in advance as possible so that appropriate planning may occur.

The following guidelines set forth common sense measures which should be considered when extended work days are necessitated:

(1) Sleep deprivation, which may be caused by factors other than an extended work day, should be identified by the employee. The American Automobile Association (AAA) cautions drivers as to the following danger signs:

- Eyes closing by themselves
- Difficulty in paying attention
- Frequent yawning
- Swerving in lane

AAA warns that drivers experiencing any of these danger signs could fall asleep at any time. AAA recommends three basic solutions - sleep, exercise and caffeine. AAA urges drivers who are too drowsy to drive safely to pull off the road to a safe area, lock the doors and take a nap - even twenty minutes will help. Upon waking, the driver should get some exercise and consume caffeine for an extra boost.

(2) Any employee who believes that he/she is too tired to drive safely should notify an authorized representative of the Producer before leaving the set. In that event, the Producer will endeavor to find alternative means of transportation or provide a hotel room or a place to rest. Such request may be made without any fear of reprisal and will not affect any future employment opportunities.

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(3) When the production company anticipates an extended work day, the employees should be encouraged to carpool.

(4) When an extended work day is necessary, appropriate beverages and easily metabolized foods should be available.

EXHIBIT 9

ALLIANCE OF MOTION PICTURE AND TELEVISION PRODUCERS

15301 Ventura Boulevard, Building E, Sherman Oaks, CA 91403

Tel: 818.995.3600 • Fax: 818.285.4450 • www.amptp.org

Carol A. Lombardini
President

Direct: 818.935.5930

As of October 1, 2015

United Scenic Artists, Local USA 829
29 West 38th Street
New York, NY 10018

Attention: Cecilia A. Friederichs, National Business Agent

Re: Work Performed Outside the United States and its Territories

Dear Ms. Friederichs:

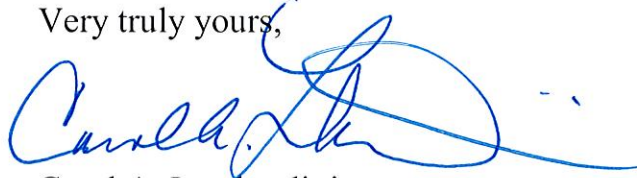
This Exhibit confirms the understanding reached during the 2015 negotiations that should an Employer elect to employ a person within the geographical jurisdiction of Local USA 829 to perform work outside the limits of the United States and its territories in any of the job classifications covered hereunder in the production of motion pictures, the provisions of this Agreement do not apply to such employment, except that the Employer shall make benefit plan contributions to the Plan(s) at the applicable rate set forth in the Agreement, provided that the applicable Trust Agreements permit such contributions. The bargaining parties agree to make a recommendation to the Directors of the respective benefit plans to amend the applicable Trust Agreements, if required, to allow such contributions.

EXHIBIT 9

Cecilia A. Friederichs
Exhibit 9
As of October 1, 2015
Page 2

If the foregoing comports with your understanding of our agreement, please so indicate by executing the exhibit in the space reserved for your signature.

Very truly yours,



Carol A. Lombardini

ACCEPTED AND AGREED:
UNITED SCENIC ARTISTS, LOCAL USA 829

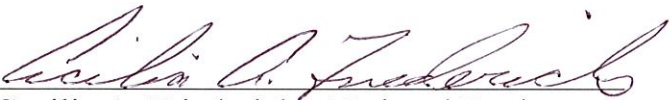
By: 
Cecilia A. Friederichs, National Business Agent

EXHIBIT 9