

July 17, 2024

**LOCAL MEMORANDUM OF AGREEMENT OF AUGUST 1, 2024  
BETWEEN ALLIANCE OF MOTION PICTURE AND TELEVISION PRODUCERS  
AND INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYEES AND  
MOVING PICTURE TECHNICIANS, ARTISTS AND ALLIED CRAFTS OF THE  
UNITED STATES, ITS TERRITORIES AND CANADA  
AND LOCAL 871 THEREOF**

THIS LOCAL MEMORANDUM OF AGREEMENT IS BETWEEN THE INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYEES AND MOVING PICTURE TECHNICIANS, ARTISTS AND ALLIED CRAFTS OF THE UNITED STATES, ITS TERRITORIES AND CANADA AND SCRIPT SUPERVISORS/CONTINUITY, COORDINATORS, ACCOUNTANTS & ALLIED PRODUCTION SPECIALISTS GUILD, LOCAL #871, I.A.T.S.E., ON THE ONE HAND, AND THE ALLIANCE OF MOTION PICTURE AND TELEVISION PRODUCERS, ON BEHALF OF THE COMPANIES LISTED ON EXHIBIT "A" ATTACHED HERETO AND THOSE PRODUCERS WHICH HAVE EFFECTIVELY CONSENTED TO BE A PART OF THE SINGLE MULTI-EMPLOYER BARGAINING UNIT, ON THE OTHER HAND. THIS MEMORANDUM OF AGREEMENT IS EFFECTIVE AS OF AUGUST 1, 2024, OR THE FIRST SUNDAY FOLLOWING THE BUSINESS DAY ON WHICH THE AMPTP RECEIVES NOTICE OF RATIFICATION, WHICHEVER IS LATER.

**PROVISIONS**

1. This Local Memorandum of Agreement along with any attachments or exhibits reflects the understanding reached between the parties and will be supplemented and/or modified to include appropriate changes and effective dates contained in the executed 2024 General Memorandum of Agreement.
2. All agreements are subject to the terms and conditions of any agreed-upon extensions.
3. All agreements are subject to final agreement in General Negotiations and to ratification and execution by the parties.
4. All issues not resolved herein are withdrawn.

**EFFECT OF CHANGES**

This Local Memorandum of Agreement and the applicable provisions of the General Memorandum of Agreement along with the remaining unchanged provisions of the 2018 Local Agreement (Script Supervisors), the 2018 Amendment Agreement (Production Office Coordinators, Assistant Production Office Coordinators and Art Department Coordinators) and the Agreement concerning Script Coordinators and Writers' Room Assistants dated December 21, 2017, each as amended by the 2021 General Memorandum of Agreement between the International Alliance of Theatrical Stage Employees and Motion Picture Technicians, Artists and Allied Crafts of the United States and Canada and the Alliance of Motion Picture and Television Producers, shall be deemed to be the successor Agreements to the foregoing Agreements until such time as the foregoing Agreements can be amended in accordance with the changes contained in the Local and General Memorandum of Agreement.

**WITNESSETH:**

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

1. **Script Supervisor Wage Scales**

- a. *Modify the Schedule B wage rates for Occupation Code 7703 in the studio minimum wage scales in Paragraph 1(a)(1)(i) of the Local 871 Script Supervisors Agreement as excerpted below:*

“1. (a) (1) (i) The following minimum wage scale shall be effective for the period commencing ~~August 1, 2021~~*[insert date that is August 4, 2024 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]* to and including ~~[TBD] July 31, 2022~~ for employees employed on motion pictures covered under this Agreement other than one-half hour prime time dramatic television motion pictures recorded digitally.

Script Supervisors/ Continuity, Coordinators, Accountants & Allied Production Specialists Guild, Local #871  Occ. Code No. Classification		Studio Minimum Rates		
		Schedule A Daily Employees	Schedule B <sup>1</sup> Weekly Employees	
		1½ after 6 and/or 40 hours; Min. Call - 10½ hours	Weekly Guarantee - 54 cumulative hours; 5 consecutive days; Minimum Call - 9 hours; 1½ after 40 hours	
		Regular Basic Hourly Rate	Regular Basic Hourly Rate	Weekly Guarantee
		Per Hour	Per Hour	Per Week
7703 Script Supervisor 3rd year in Industry <sup>3</sup> and thereafter		\$48.07	\$47.51 <i>[Before General Wage Increases]</i> \$46.58	\$2,898.11 <i>[Before General Wage Increases]</i> \$2,841.38

- b. *Modify the Schedule B wage rates for Occupation Code 7703 in the distant location minimum wage scales in Paragraph 31(a)(1) of the Local 871 Script Supervisors Agreement as excerpted below:*

“31. (a) (1) The following distant location minimum wage scale shall be effective for the period commencing with *[insert date that is August 4, 2024 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]*~~August 1, 2024~~ to and including ~~July 30, 2022~~ *[TBD]*.

Script Supervisors/ Continuity, Coordinators, Accountants & Allied Production Specialists Guild, Local #871  Occ. Code No.    Classification		Distant Location Minimum Rates		
		Schedule A Daily Emp.	Schedule B <sup>1</sup> Weekly Employees	
		1½ after 6 and/or 40 hours; Min. Call - 10½ hours	Weekly Guarantee - 60 cumulative hours; 6 consecutive days; Minimum Call - 8 hours	
		Regular Basic Hourly Rate	Regular Basic Hourly Rate	Weekly Guarantee
		Per Hour	Per Hour	Per Week
7703	Script Supervisor 3rd year in Industry <sup>3</sup> and thereafter	\$48.07	<u>\$47.51</u> [Before General Wage Increases] \$46.58	<u>\$3,325.70</u> [Before General Wage Increases] \$3,260.60

2. **Shooting with Two or More Cameras Simultaneously**

*Modify subparagraph (f) to Paragraph 1 of the Local 871 Script Supervisors Agreement as follows:*

“(f) **Shooting with Two or More Cameras Simultaneously**

“When two (2) or more cameras are utilized for a substantial part of the day of shooting and only one (1) Script Supervisor is employed, said Script Supervisor shall be paid, as an allowance, an additional flat sum of ~~fifty~~~~forty~~ dollars (~~\$50.00~~~~\$40.00~~) for that day. When more than six (6) manned cameras are utilized for a substantial part of the day of shooting and only one (1) Script Supervisor is employed, said Script Supervisor shall be paid, as an allowance, an additional flat sum of forty dollars (\$40.00) for that day. This provision does not apply to the multiple-camera format of the type referred to in the industry as a "three- camera show" or a "four-camera show."

““Substantial part of the day," for purposes of this provision only, is defined as the simultaneous utilization, including set-up time spent by Script Supervisors, of two (2) or more cameras (or more than six (6) manned cameras, as applicable) for fifty percent (50%) or more of the shooting day.

“Shooting day," for the purposes of this provision only, is defined as the elapsed time between the call and the set wrap, excluding meal time(s).

“The information as to the time worked by the Script Supervisor or on utilization involving two (2) or more cameras (or more than six (6) manned cameras, as applicable) shall be submitted by the Script Supervisor on a currently-required report furnished to the Producer.”

3. **Wrap Time for Script Supervisors**

*Modify subparagraph (e) to Paragraph 1.1 of the Local 871 Script Supervisors Agreement as follows:*

“(e) **Wrap Time**

“(1) Sufficient wrap time will be given to Script Supervisors after daily production to complete the required reports for the Producer up to a ~~maximum~~ of the following without the need to obtain prior approval:

One-half (½) hour television show - thirty (30) minutes

One (1) hour television show - one (1) hour

Theatrical films - one (1) hour

“The above time will not be exceeded unless prior approval is obtained from the production office. Producer shall not unreasonably deny a request of the Script Supervisor for additional time.

“(2) Script Supervisors shall be paid for all wrap time required by the Producer after the completion of principal photography of the motion picture (or after the completion of principal photography of the last episode in the season of an episodic series).”

4. **Teleprompter Operators**

*Add a footnote to the Teleprompter Operator job classification, Occupation Code 7704, in the wage scales in Paragraphs 1(a) and 31(a) of the Local 871 Script Supervisors Agreement as follows:*

“FN#: This rate shall apply when a Producer requires the Teleprompter Operator to perform duties such as picking up equipment and loading scripts, finalizing changes in the script, inputting script revisions and providing those changes to the Producer and any other duties assigned by the Producer.”

5. **Furnishing of Equipment**

- a. *Modify Paragraph 63 of the Local 871 Script Supervisors Agreement as follows:*

**“63. Furnishing of Equipment and Supplies**

“No employee covered under the terms of this Agreement shall be required, as a condition of employment, to furnish to the Producer any of the equipment necessary to perform job duties, excluding stop watches. The Producer and the employee may agree to utilize the employee’s own equipment, in which case such employee shall be adequately compensated pursuant to individual bargaining with the Producer, including for the cost of any software specified by the Producer for use. Unless otherwise provided for in the individual’s personal service contract or deal memo, Producer will furnish all equipment and supplies, excluding stop watches.”

- b. *Add a new Paragraph 10(c) to the Local 871 Coordinators Amendment Agreement to provide as follows:*

**“(c) Furnishing of Equipment**

“No employee covered under the terms of this Amendment Agreement shall be required, as a condition of employment, to furnish to the Producer any of the equipment necessary to perform job duties. The Producer and the employee may agree to utilize the employee’s own equipment, in which case such employee shall be adequately compensated pursuant to individual bargaining with the Producer, including for the cost of any software specified by the Producer for use.”

- c. *Add a new Paragraph 9(f) to the Local 871 Script Coordinators and Writers’ Room Assistants Amendment Agreement to provide as follows:*

**“(f) Furnishing of Equipment**

“No employee covered under the terms of this Amendment Agreement shall be required, as a condition of employment, to furnish to the Producer any of the equipment necessary to perform job duties. The Producer and the employee may agree to utilize the employee’s own equipment, in which case such employee shall be adequately compensated pursuant to individual bargaining with the Producer, including for the cost of any software specified by the Producer for use.”

6. **Titles**

*Add a footnote to the title of Paragraph 11 of the Local 871 Coordinators Amendment Agreement excerpted below as follows:*

**“11. MINIMUM WAGE SCALES <sup>1</sup>**

\* \* \* \*

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

7. **Wrap Time (Coordinators Amendment Agreement)**

*Add a new subparagraph (d) to Paragraph 11 of the Coordinators Amendment Agreement as follows:*

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

8. **Minimum Wage Rate for Art Department Coordinator and Assistant Production Coordinator in Television**

*Modify subparagraph (b)(1) of Paragraph 11 of the Coordinators Amendment Agreement as follows:*

“(b) (1) ~~Effective August 1, 2021, €~~The minimum wage scale for Assistant Production Office Coordinators and Art Department Coordinators employed on a television motion picture shall be as follows:

	<u>Minimum Wage Scale</u>			
	<u>Regular Basic Hourly Rate</u>			
	1½ after 8 and/or 40			
	Per Hour			
	<u>Current</u>	<u>Effective August 4, 2024 or the first Sunday following the business day when the AMPTP receives notice of ratification, whichever is later</u>	<u>Year 2*</u>	<u>Year 3</u>
(i) Assistant Production Office Coordinators employed on a television motion picture**	\$26.00	\$28.50 <u>Not Subject to General Wage Increases</u>	\$30.00 <u>Not Subject to General Wage Increases</u>	<i>[Subject to year 3 general wage increase]</i>
(ii) Art Department Coordinators employed on a television motion picture:**	\$26.00	\$28.50 <u>Not Subject to General Wage Increases</u>	\$30.00 <u>Not Subject to General Wage Increases</u>	<i>[Subject to year 3 general wage increase]</i>

“\* It is understood that in the event that the application of the general minimum wage increase in Year 2 to the Year 1 rate of \$28.50 per hour results in a minimum wage rate that is higher than \$30.00 per hour, this higher minimum wage rate shall apply in lieu of the \$30.00 per hour minimum wage rate currently provided herein for Year 2.

“\*\* During the term of the 2024 ~~2021~~ Local 871 Amendment Agreements, the following sideletters shall not apply to the minimum contract wage rates set forth in subparagraphs (i) and (ii) above: the Sideletter re Special Conditions for One-Half Hour and One-Hour Pilots and One-Hour Episodic Television Series (Other than Pilots or Series Made for Basic Cable), the Sideletter re Special Conditions for Long-Form Television Motion Pictures (Including Movies-of-the-Week, Mini-Series and Two (2) Hour Pilots for Which No Commitment for a Series Exists at the Time of the Pilot Order), the Sideletter re Productions Made for Basic Cable and the Sideletter re Programs Made for New Media.”



9. **Bulletin re Meal Periods**

- a. *Producers agree to distribute the following Bulletin to Line Producer and/or Unit Production Manager, concerning the provision of meal periods to Production Office Coordinators, Assistant Production Office Coordinators and Art Department Coordinators:*

“To: [Line Producer and/or Unit Production Manager]

“From: [Production Executive]

“Subject: Provision of Meal Periods to Production Office Coordinators, Assistant Production Office Coordinators and Art Department Coordinators

“During the 2024 negotiations, Script Supervisors/Continuity, Coordinators, Accountants & Allied Production Specialists Guild, Local 871, raised concerns about uninterrupted meal breaks and the possibility of meals away from employees’ workspaces for Production Office Coordinators, Assistant Production Office Coordinators and Art Department Coordinators.

“This is a reminder of the provisions of Article 16 of the Local 871 Production Office Coordinators, Assistant Production Office Coordinators, and Art Department Coordinators Amendment Agreement which provides in relevant part as follows:

**“16. Meal Periods and Meals**

“Meal periods shall be not less than one-half (½) hour more nor more than one (1) hour in length. Due to the self-directed nature of the work under this Amendment Agreement, an employee is responsible for taking his/her meals at appropriate times. Generally, an 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 generally commence within six (6) hours after the end of the preceding meal period. If an employee is instructed to work through a meal by the Unit Production Manager or like member of the producing staff, the Producer shall provide the employee with a meal and a suitable time to eat such meal.”

- b. *Producers agree to distribute the following Bulletin to the Executive Producer in charge of the writers' room with a copy to Creative Executive(s), concerning the provision of meal periods to Script Coordinators and Writers' Room Assistants:*

“To: [Executive Producer]

“Cc: [Creative Executives]

“From: [Production Executive]

“Subject: Provision of Meal Periods to Script Coordinators and Writers' Room Assistants

“During the 2024 negotiations, Script Supervisors/Continuity, Coordinators, Accountants & Allied Production Specialists Guild, Local 871, raised concerns about uninterrupted meal breaks and the possibility of meals away from employees' workspaces for Script Coordinators and Writers' Room Assistants.

“This is a reminder of the provisions of Article 19 of the Local 871 Script Coordinators and Writers' Room Assistants Amendment Agreement which provides in relevant part as follows:

**“19. Meal Periods and Meals**

“Meal periods shall be not less than one-half (½) hour nor more than one (1) hour in length. Generally, an 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 generally commence within six (6) hours after the end of the preceding meal period. If an employee is instructed to work through a meal by the Showrunner or other individual authorized to do so by the Producer, the Producer shall provide the employee with a meal and a suitable time to eat such meal.”

- c. *Producers shall distribute the bulletins in this item 9 at reasonable intervals.*

10. **Severance for Script Coordinators and Writers' Room Assistants**

*Add a new Paragraph 30 to the Script Coordinators and Writers' Room Assistants Amendment Agreement as follows:*

**“30. Severance Pay**

“(a) General

“(1) (i) An employee employed by the Producer under this Amendment Agreement for one (1) or more qualified years (as defined in subparagraph (e) hereof) earned after August 1, 2018 whose employment is severed after [*insert date that is August 1, 2024 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later*]; or

“(ii) an employee who had at least one (1) qualified year (as defined in subparagraph (e) hereof) as of August 1, 2018, who, on or after [*insert date that is August 1, 2024 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later*], has made the required application for retirement to the Motion Picture Industry Pension Plan at least sixty (60) days prior to retiring or has made the required application for retirement to any private retirement plan referred to in Article XV of the Trust Agreement of the Motion Picture Industry Pension Plan and who retires

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

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

Qualified Years	Number of Weeks of Severance Pay
16	9
17	10
18	11
19	12
20	13

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

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

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

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

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

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

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

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

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

“(b) Payment of Full Severance Pay

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

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

“(c) Reduction in Severance Pay Amounts

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

“(d) Disqualification for Severance Pay

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

“(1) Refusal of Offers of Employment

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

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

“(ii) If Producer is unable to reach the employee (including such inability to reach because no one answers employee’s phone), Producer shall be obligated

to telephone the Union and request the Union to make the call, in which event the Union shall either promptly confirm to the Producer by telephone its inability to reach the employee or advise the Producer by telephone that it has reached the employee and of the results of such call.

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

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

“(2) Severance Beyond Control of Producer

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

“(e) Qualified Years

“As used herein, the term "qualified years," with respect to any employee, shall refer to the number of consecutive periods of three hundred sixty-five (365) consecutive days each, calculated backward from the date of his severance, but going back no earlier than August 1, 2001, in each of which the employee has been employed by Producer for two hundred (200) or more work days (including paid vacation days as work days); it being understood and agreed that if, in any such three hundred sixty-five (365) day period, such employee was employed for less than two hundred (200) work days by Producer, such three hundred sixty-five (365) day period shall not be counted as a qualified year but shall be "bridged" for severance pay purposes, with the result that any such three hundred sixty-five (365) day period or periods prior to such "bridged" year in which employee was employed by Producer for two hundred (200) or more work days shall be counted as a qualified year; provided, however, that any three hundred sixty-five (365) day period in which employee received any authorized leave of absence without pay shall be extended by the length of such leave and provided, further, that the computation of qualified years shall be subject to the following exceptions:

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

“(2) No period prior to the completion of such two hundred seventy (270) days shall be considered in determining qualified years of such employee.

“(f) Severance Obligation of Successor Company

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

“(g) Presentation of Claim for Severance Pay

“Any claim for the payment of severance pay, not presented to the Producer within three hundred sixty-five (365) calendar days after the date upon which

the employee is qualified under this Paragraph for such severance pay, shall be deemed to be waived.”

11. **Individual Account Plan for Script Coordinators and Writers’ Room Assistants**

*Modify Paragraph 6 of the Script Coordinators and Writers’ Room Assistants Amendment Agreement as follows:*

**“6. Individual Account Plan**

“Producer agrees that the Individual Account Plan provisions of the 2021 IATSE Basic Agreement (Article XIII A.) shall be applicable to employees employed under this Agreement except as modified by this Agreement. Producer shall contribute to the Individual Account Plan, on behalf of each employee employed by the Producer hereunder, three percent (3%) during the period August 1, 2024 through August 3, 2024 2021 through July 31, 2024 (and an additional one-half percent (0.5%) for a total of three and one-half percent (3.5%) effective August 4, 2024 or the first Sunday following the business day when the AMPTP receives notice of ratification, whichever is later, and an incremental one-half percent (0.5%) for a total of four percent (4%) effective one year thereafter).

“Contributions to the Individual Account Plan on behalf of an employee covered under this Agreement shall not be required when the employee provides services to the Producer that are the basis for contributions to another motion picture industry health or pension plan. The foregoing applies even though the employee may also be performing work covered by this Agreement.”

*Make conforming changes.*



12. **Minimum Wage Rate for Script Coordinators and Writers' Room Assistants**

*Modify Paragraph 10 of the Script Coordinators and Writers' Room Assistants Amendment Agreement as follows:*

**“10. Minimum Wage Rate**

“(a) The minimum wage scale for Writers' Room Assistants shall be as follows:

	<u>Minimum Wage Rate</u> <del>Regular Basic</del> Hourly Rate			
	Per Hour			
	<b>Current</b>	<b>Effective August 4, 2024 or the first Sunday following the business day when the AMPTP receives notice of ratification, whichever is later</b>	<b>Year 2</b>	<b>Year 3</b>
7709 Writers' Room Assistants	\$26.00	\$28.50 <u>Not Subject to General Wage Increases</u>	[Subject to year 2 general wage increase]	Subject to year 3 general wage increase]

“(b) The minimum wage scale for Script Coordinators shall be as follows:

	<u>Minimum Wage Rate</u> <del>Regular Basic</del> Hourly Rate			
	Per Hour			
	<b>Current</b>	<b>Effective August 4, 2024 or the first Sunday following the business day when the AMPTP receives notice of ratification, whichever is later</b>	<b>Year 2</b>	<b>Year 3</b>
7708 Script Coordinators	\$26.00	\$28.50 <u>Not Subject to General Wage Increases</u>	[Subject to year 2 general wage increase]	Subject to year 3 general wage increase]

“(c) Any Script Coordinator or Writers' Room Assistant employed by the Producer prior to the effective date of this Agreement on an episodic series which continues production thereafter shall not, as a result of this Agreement, have his/her hourly wage rate reduced during employment on that season of the episodic series.”

13. **Minimum Calls for Script Coordinators and Writers' Room Assistants**

*Modify Paragraph 11 of the Script Coordinators and Writers' Room Assistants Amendment Agreement as follows:*

“**11. Minimum Calls**

“(a) An eight (8) hour daily minimum call shall apply during the regular five (5) day workweek.

“(b) In the event that a Script Coordinator or Writers' Room Assistant performs work on his or her sixth or seventh day worked at the instruction of the Producer in the workweek, a four (4) hour minimum call shall apply.

“(c) A four (4) hour minimum call shall apply for any day on which an employee does not work and reports for training at the request of an individual Producer.”

14. **Work on Scheduled Holidays for Script Coordinators and Writers' Room Assistants**

*Modify subparagraph (c) to Paragraph 13 of the Script Coordinators and Writers' Room Assistants Amendment Agreement as follows:*

“(c) Script Coordinators and Writers' Room Assistants who are required by the Producer to work a scheduled holiday shall receive two (2)~~one and one half~~ times the employee's Regular Basic Hourly Rate.”

15. **Vacations for Script Coordinators and Writers' Room Assistants**

*Add a new Paragraph 31 to the Script Coordinators and Writers' Room Assistants Amendment Agreement as follows:*

“**31. Vacation**

“Script Coordinators and Writers' Room Assistants employed under this Agreement shall be paid in an amount equal to four percent (4%) of their straight time earnings as vacation pay. Notwithstanding the foregoing, no vacation pay shall be payable for a pilot and for the first year of any series; in the second year of a series, vacation will be payable in an amount equal to two percent (2%) of straight time

earnings. In addition, no vacation pay shall be payable for a long-form television picture (including a movie-of-the-week or mini-series)."

16. **Housekeeping in Script Supervisors Agreement**


*Modify subparagraph (h) to Paragraph 68 of the Local 871 Script Supervisors Agreement as follows:*

“(h) Distribution of Roster

“CSATF shall be responsible for maintaining a publicly available copy of the Industry Experience Roster (e.g., online). ~~distribution of the Industry Experience Roster. Copies (either in hard form or on disk) shall be distributed quarterly to the Producers and to the Local Union.~~

“Any objections by the Union or any person affected to the contents of such roster as so distributed shall be made, in writing, to the Producer within thirty (30) days after the close of the quarter in which the roster containing the objectionable material is first issued and, if not so made, shall be deemed to be waived.”

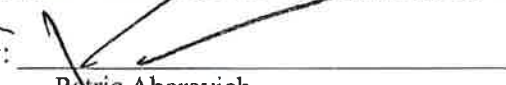
**FOR THE ALLIANCE OF MOTION PICTURE AND TELEVISION PRODUCERS, ON BEHALF OF THE COMPANIES LISTED ON EXHIBIT "A" ATTACHED HERETO AND THOSE PRODUCERS WHICH HAVE EFFECTIVELY CONSENTED TO BE PART OF THE SAID MULTI-EMPLOYER BARGAINING UNIT**

By:  Date: August 7, 2024  
Carol A. Lombardini  
President, AMPTP

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

By:  Date: 8/7/2024  
Matthew D. Loeb  
International President

**SCRIPT SUPERVISORS/CONTINUITY, COORDINATORS, ACCOUNTANTS & ALLIED PRODUCTION SPECIALISTS GUILD, LOCAL 871**

By:  Date: 8/11/2024  
Patric Abaravich  
Business Representative

**EXHIBIT "A"**  
**AMPTP-represented Companies**

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

A Little Bit Fuzzy Productions, LLC  
ABC Signature, LLC  
ABC Studios New York, LLC  
Abominable Pictures Inc.  
Academy Lighting Consultants, Inc  
Academy of Motion Picture Arts and  
Sciences  
Adobe Pictures, Inc.  
AE Ops, LLC  
Alameda Productions, LLC  
Alcon Entertainment, LLC  
Alive and Kicking, Inc.  
Ambient Sounds Productions LLC  
American Costume Corp.  
AOH Special, Inc.  
Apple Studios LLC  
Apple Studios Louisiana LLC  
Artcraft Productions Inc.  
Ascension Films Inc.  
Aspect Ratio, Inc.  
Atelier Eidos Inc. dba Bill Hargate  
Costumes  
Atlantic Pictures, LLC

Backlight Productions LLC  
Base Light Productions LLC  
B-Cam Productions LLC  
Beachwood Services, Inc.  
Big Indie Pictures, Inc.  
Big Ticket Television Inc.  
Black Label Media, LLC

Bonanza Productions Inc.  
Breakout Kings Productions LLC  
Brightstar TFCF Productions LLC  
Broken Foot Production, Inc.  
Bronson Avenue LLC  
BTW Productions, Inc.  
Bumper Productions LLC

Camdrew Productions LLC  
Canada Premiere Pictures Inc.  
Capital Concerts, Inc.  
Carnival Row Productions, LLC  
Cartoon Network Studios, Inc.  
Cast & Crew Production Services, LLC  
Castle Rock Pictures, Inc.  
CBB Productions  
CBS Studios Inc.  
Century Productions LLC  
Charlestown Productions LLC  
Chime Productions, LLC  
ChubbCo FilmCo  
Classic Films Inc.  
Columbia Pictures Industries, Inc.  
Corrado Mooncoin Holdings LLC  
Countess Productions LLC  
Country Music Association, Inc.  
CPT Holdings, Inc.  
Cranetown Media LLC  
Create Harmony Media Inc.  
Crews Unlimited II Inc  
Crown City Pictures Inc.  
Culture Crew Productions, Inc.  
Cush Light LLC

Dae Light Media, LLC  
Delta Blues Productions LLC  
Digital 49 Productions, Inc.  
DreamWorks Animation Television Post-  
Production, LLC  
DreamWorks Post-Production L.L.C.

Dutch Boy Productions, LLC  
DW Dramatic Television L.L.C.  
DW SKG TV L.L.C.  
DW Studios Productions L.L.C.  
Dyminium Productions, LLC

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

Favian Wigs Inc.  
Film 49 Productions, Inc.  
Finnmax, LLC  
Focus Features Productions LLC  
Fox Alternative Entertainment, LLC  
Fox Studio Lot, LLC  
Frank & Bob Films II, LLC  
Frankie and Jude Productions, LLC  
FRB Productions, Inc.  
FTP Productions, LLC

Gemini 3 Productions, Inc.  
Goldcrest Features, Inc.  
Goodnight Industries, Inc. dba Goodnight  
and Company  
Grass Skirt Digital Productions, Inc.  
Green Set Inc.  
GWave Productions, LLC

Hazardous Productions, LLC  
Honest Scholar Productions LLC  
Hop, Skip & Jump Productions, Inc.  
Horizon Scripted Television Inc.  
Hostage Productions, Inc.  
Hydronaut Productions, LLC

Inclined Productions, Inc.  
Island Studios, LLC fka Island Film Studios,  
LLC  
It's Possible Productions, LLC

Jax Media, LLC  
Jay Squared Productions LLC  
JC Backings Corporation  
JMX, LLC

Kapital Productions, LLC  
Ken Ehrlich Productions, Inc.  
Kenwood TV Productions, Inc.  
Keystone TV Productions LLC  
Kiki Tree Pictures Inc.

Legendary Features Productions US, LLC  
Legendary Pictures Productions LLC  
Legendary Television Animation, LLC  
Lennox House Pictures Inc.  
LGTV Productions, Inc.  
Lightsavior Productions LLC  
Lime Grove Productions, LLC  
Linear Productions LLC  
Lions Gate Productions, LLC  
Liquid Music, Inc.  
Louisiana Premiere Productions LLC  
Lucid Studios Inc.

Madison Productions, Inc.  
Main Gate Productions LLC  
Main Lot Productions LLC  
Marilyn J. Madsen  
Marvel Film Productions LLC  
Marvel Picture Works LLC  
Media Services Processing, LLC  
Mesquite Productions, Inc.  
Metro-Goldwyn-Mayer Pictures Inc.  
MGM Television Entertainment Inc.  
Milk Street Productions, LLC  
Minassian Productions Inc.  
Minim Louisiana Productions, LLC  
Minim Productions, Inc.  
Mountainair Films Inc.  
MRZ Sound Inc dba Martell Sound  
Mutiny Pictures Inc.

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

Old School Productions LLC  
Olive Avenue Productions LLC  
Olive Productions, LLC  
On The Brink Productions, Inc.  
One Eighty Productions LLC  
Onyx Collective Productions, Inc.  
Open 4 Business Productions LLC  
Orange Cone Productions LLC  
Orchard Road Productions, LLC  
Over the Pond Productions, Inc.

Pace Pictures LLC  
Pacific 2.1 Entertainment Group, Inc.  
Palladin Productions LLC  
Paradise Productions, Inc.  
Parallax TV Productions LLC  
Paramount Overseas Productions, Inc.  
Paramount Pictures Corporation  
Paramount Worldwide Productions, Inc.  
Pat & Mike Productions, Inc.  
Patch Bay Productions LLC  
Picrow Inc dba Pictures in a Row  
Picrow Streaming Inc.  
Pitch Black Development, LLC  
PP21 Productions LLC  
Produced Bayou, Inc.  
Production Partners, Inc.  
Program Productions, Inc.  
Proximity Productions LLC  
Purple Tally Productions, Inc.

Quest Productions, Inc.

R/H Factor, Inc.  
Radford Graphics, LLC  
Random Pictures Inc.  
Raquel Productions Inc.  
Rat Pac Controls Services Inc.  
Red Zone Pictures, Inc.  
Redemption Pictures, Inc.  
Remote Broadcasting, Inc.  
Renato Basile Entertainment, Inc.  
Reunion 2017 LLC  
River Road Entertainment Productions, LLC  
Riverboat Productions, LLC  
Rocart Inc.  
Rose City Pictures, Inc.  
Rozar Pictures, LLC  
Ruff Draft Productions, LLC

S&K Pictures, Inc.  
Salt Spring Media, Inc.  
Salty Pictures, Inc.  
Scenic Express, Inc.  
Scope Productions, LLC  
Screen Gems Productions, Inc.  
Serendipity Productions, Inc.  
Shovel Buddies, LLC  
Signature Post Services LLC  
Singular Productions LLC  
Skycrew Sports Productions, LLC  
Skydance Animation, LLC  
Skydance Features, LLC  
Skydance Pictures, LLC  
SLO Productions Inc.  
Smallville Studios Inc.  
Sony Pictures Studios, Inc.  
Sound One, Inc  
South Circle Productions LLC  
South Lake Audio Services, LLC  
South Rock Productions LLC  
Spectral Motion, Inc.  
Spellman Desk Company, Inc  
Stage 6 Films, Inc.

Stage Call Inc.  
Stalwart Productions LLC  
Stash Productions Inc.  
Stinger Productions LLC  
Stitch Costume LLC  
Story Ink, Ltd.  
Storybuilders, LLC  
Storyteller Production Co., LLC dba Amblin  
Partners  
Stu Segall Productions, Inc.  
Studio Productions, Inc.  
Studios Competition Productions, LLC

Take Note, Inc  
The Dawgs Sound Design, Inc.  
The Lippin Group Inc  
The Power LLC  
Theatrical Resources, LLC  
Theoretical Pictures, Inc.  
Topanga Productions, Inc.  
Tough House Productions  
TPS Production Services, LLC  
Trackdown Productions, Inc.  
Triple Horse Studios LLC  
Triple Point Productions LLC  
Turner Films, Inc.  
TVM Productions, Inc.  
Twentieth Century Fox Film Corporation  
dba 20th Television

Uncle Easy Productions LLC  
Universal Animation Studios LLC  
Universal City Studios LLC  
Universal Content Productions LLC  
Upside Down Productions Inc.

Valkyrie of Iron, LLC.  
Vertical Hold Productions LLC  
Volt Lites, Inc.

WAG Pictures Inc.  
Walden Media Productions LLC  
Walk by Faith Film, LLC

Walt Disney Pictures  
Warner Bros. Animation Inc.  
Warner Bros. Advanced Media Services Inc.  
Warner Bros. Pictures  
Warner Bros. Studio Operations  
Warner Bros. Television  
Warner Specialty Productions Inc.  
Warner Specialty Video Productions Inc.  
Waveform Productions LLC  
Westwind Studios, LLC  
wiip Productions, LLC  
Wild Canary Animation, Inc.  
Woodridge Productions, Inc.

XOF Studios, LLC

YNFS Productions LLC