

2026-2028 LOW BUDGET THEATRICAL AGREEMENT

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THIS AGREEMENT is made and entered into between _____ (“Employer”) and the INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYEES, MOVING PICTURE TECHNICIANS, ARTISTS AND ALLIED CRAFTS OF THE UNITED STATES AND CANADA, AFL-CIO, CLC (“IATSE” or “Union”) for itself and on behalf of its affiliated locals and members of the bargaining unit described in Article II.

The Employer is engaged in the production of low budget theatrical productions throughout the United States and Canada for first exhibition in theatrical release. The IATSE represents motion picture technicians and artisans whose services are utilized by the Employer in connection with its productions. It is the intent of the parties hereto that this Agreement establish the wages and working conditions applicable to such motion picture production technicians and artisans.

ARTICLE I. SCOPE AND APPLICATION

A. This Agreement shall be applicable to all low budget theatrical productions (as defined herein), produced in the United States or Canada, subject to the Canadian Supplement hereto, by Employer or by production entities which it controls, for first exhibition in theatrical release. As set forth herein, this Agreement shall be applicable to any feature length motion picture which has production costs budgeted within the low budget tiers reflected below. Production costs (“production costs”) means all production costs, “above” and “below the line” costs, “pre-production,” “production” and “post-production.” The costs of the premium for a completion bond and the contingency fund not to exceed ten percent (10%) of the budget shall not be included as part of the production costs.

B. During the term of this Agreement,¹ the low budget tiers shall be as follows:

	<u>ULTRA-LOW</u>	<u>TIER ONE A</u>	<u>TIER ONE B</u>	<u>TIER TWO</u>	<u>TIER THREE</u>
Effective January 1, 2026	At least fifteen (15) days of scheduled principal photography and production costs budgeted at no more than 3.3 million dollars (\$3,300,000)	Production costs budgeted over 3.3 million dollars and at not more than 6.875 million dollars (\$3,300,001 to \$6,875,000)	Production costs budgeted over 6.875 million dollars and at not more than 9.9 million dollars (\$6,875,001-\$9,900,000)	Production costs budgeted over 9.9 million dollars and at not more than 13.75 million dollars (\$9,900,001 to \$13,750,000)	Production costs budgeted over 13.75 million dollars and at not more than 16.5 million dollars (\$13,750,001 to \$16,500,000)

C. Prior to the commencement of pre-production work on a motion picture as defined above and covered by this Agreement, the Employer shall provide written notice to the

¹ The applicable tier shall be based on the date on which principal photography commences and computed in US dollars. No bargaining unit employee’s wages, terms and conditions shall be reduced as a result of a tier change. January 1st anniversary date wage rate and benefit contribution increases shall not be deemed “production costs” for films which commence principal photography prior to such anniversary date.

IATSE General Office with the following information, a copy of the budget, and if known the crew list when available (or may submit the information, if known, in the form of a Project Information Sheet, attached as Appendix F to this Agreement) for each theatrical motion picture on which employees are employed under this Agreement no later than two (2) weeks after opening a production office for such motion picture or production. The Employer shall serve written notice on the IATSE General Office of its intent, or that of another production entity, to employ persons under this Agreement prior to engaging such employees for a given production. Such notice shall contain at least the following information, if known:

- (a) Project Title;
- (b) Signatory Employer;
- (c) Production Company(ies), if different from Signatory;
- (d) Location;
- (e) Start & Completion Date
- (f) Production office address and phone number;
- (g) Line Producer/UPM/Labor Relations contact(s) with phone number(s) and email addresses(es);
- (h) Payroll Services, if applicable;
- (i) Budget.

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

Representatives of IATSE or retained professionals shall have the right to review the budget and the above specified information and make inquiries to Employer concerning the budget. Employer agrees to cooperate and provide the additional information to the extent it can reasonably do so.

D. Employer shall provide the IATSE, upon request, with a report of the actual expenditures of the production (Final Expenditure Report) and such other relevant materials as the IATSE may require which show the actual cost of the production. In the event that the production costs (excluding costs reimbursed by insurance) of the motion picture have exceeded the applicable budget Tier by more than ten percent (10%) as determined by the budget established at commencement of principal photography, then the employees employed on the motion picture and covered by Appendix A, paragraphs 1(a) and (b) shall be paid retroactively for all hours worked or paid for at the wage rates, premiums, overtime, travel pay, and all identifiable labor costs that would be applicable under the provisions of the then current IATSE-Producer Basic Agreement and IATSE Local Agreements.² For employees covered under Appendix A, paragraph 2, the wage rates shall be paid retroactively with a ten percent (10%) increase. If such overages are caused by an act of God, fire, earthquake, or governmental action, the above-referenced retroactive additional payments shall not be required. Notwithstanding the above-stated provisions, if the actual production costs (excluding costs reimbursed by insurance) of the motion picture exceed the applicable budget Tier with a ten percent (10%) or greater variance and the Employer provides written notice to the IATSE that the production costs (excluding costs reimbursed by insurance) have exceeded the applicable ceiling in the relevant

² References in Article I.D, to the Basic Agreement and Local Agreements for productions based in Canada shall be deemed to be references to the standard Local IATSE agreement applicable to theatrical motion picture production in the Province where production takes place.

low budget category established under this Agreement no later than two (2) weeks prior to the completion of all post-production, then the wage rates applicable hereunder shall be automatically adjusted to the rates applicable to productions in the category established under this Agreement that encompasses the production costs of the production. If Employer fails to provide the above written notice of a ten percent (10%) or greater variance, and/or if the production costs (excluding costs reimbursed by insurance) exceed the applicable Tier Three limit, with a ten percent (10%) or greater variance, then the labor costs as described in the IA Basic Agreement and the Local Agreements shall be applicable on a retroactive basis.

E. All information received or reviewed by representatives of the IATSE or retained professionals shall be confidential and neither the IATSE nor its representatives or retained professionals shall disclose any such information except as necessary to enforce their rights under this Agreement.

F. The Union shall have the right at any time, whether during pre-production, production, post-production, or after exhibition, to inspect at the Employer's offices all records, documents, and information relating to the budget and the actual costs of the production, including the right to use retained professionals. Notwithstanding the provisions of Article XI, the Union shall have the right to inspect budget records as set forth above and to assert a grievance and proceed to arbitration on the enforcement and implementation of the provisions of this Article I within twelve (12) months following the initial release or exhibition of a covered film.

ARTICLE II. RECOGNITION

A. The Employer recognizes the Union as the exclusive collective bargaining representative of all production technicians and artisans employed in classifications traditionally represented by the Union under the IATSE-Producer Basic Agreement including production coordinators, assistant production coordinators, production accountants, assistant production accountants and art department coordinators.³ This Agreement is not applicable to office clerical employees, production assistants, guards or supervisors as defined by the National Labor Relations Act.⁴

B. Productions covered by this Agreement include those produced on film, tape, digitally or otherwise, whether by means of motion picture camera, electronic cameras, or new devices, without regard to their manner of distribution or viewing.

C. Where behind the scene production work is being performed by employees on the payroll of the Employer, their work shall be subject to the appropriate collective bargaining agreement.

³ Production coordinators, assistant production coordinators, production accountants, assistant production accountants, art department coordinators, publicists, and story analysts shall be included on a production basis only.

⁴ For theatrical motion pictures whose budgets exceed Tier III limitations, see Article XXXI. For all other projects the Employer intends to produce in Canada, the Employer will notify the IATSE in advance and will discuss its intended production plans for Canada with the appropriate Canadian affiliate(s) of the IATSE, and specifically projects bound to the Canadian Supplement hereto.

ARTICLE III. SUBCONTRACTING

A. There shall be no subcontracting of historically and traditionally performed bargaining unit work except as provided herein.

B. The various work flows made possible by digital motion picture technology shall not be sub-contracted from the time the recorded media leaves the digital imaging source through and including the delivery of the media to the editor. This work is within the jurisdiction of the IATSE and covered by this Agreement, without respect to where it is performed (including, but not limited to on set, adjacent to set, near set or at a location otherwise created by mobile operations).

ARTICLE IV. UNION SECURITY

A. Employees covered by this Agreement, as a condition of employment, shall become and thereafter remain members in good standing of the Union on and after the thirtieth day of their employment or thirty days following the execution of this Agreement, whichever is later. The foregoing shall be subject to and limited by applicable law and to the extent that any applicable law does not permit the form of union security herein provided, then and in that event, this Agreement shall be deemed to provide for the maximum form of union security permitted by said law. The foregoing shall be deemed satisfied by membership in any local union affiliated with the Union. "Members in good standing" shall be defined, interpreted and implemented by the parties in compliance with applicable law including an employee who meets the financial obligations only in accordance with the provisions of the National Labor Relations Act.

B. The Employer shall not object to the payroll company deduction of all appropriate union dues/service fees from all wages earned by the employees covered by this Agreement who have executed the appropriate payroll deduction authorization form.

ARTICLE V. ADMINISTRATION

In order to achieve consistency and continuity in the administration of this Agreement, and its Canadian Supplement, the IATSE shall designate both a U.S. East Coast and West Coast and Canadian representative responsible for the administration of the Agreement. The Employer shall designate a representative responsible for the administration of the Agreement.

ARTICLE VI. ACCESS

The designated representatives of the Union, including local union representatives authorized by the IATSE, shall be permitted reasonable access to all production sites where persons covered by the Agreement are performing services.

ARTICLE VII. RECORDS AND RESPONSIBILITIES

A. By virtue of this Article VII, the Employer hereby authorizes any payroll service it has engaged to process payroll for a theatrical production subject to this Agreement to provide payroll information on employees covered by this Agreement employed on such production to an

authorized representative of the IATSE upon request. The IATSE will notify the Employer of such request to its payroll service.

B. In the event an Employer uses a payroll company or other outside person(s), or entity (herein referred to as the payroll service) to handle or facilitate the payment of wages or other benefits to or on behalf of an employee or employees covered under this agreement, the employer agrees and acknowledges that it is and remains the Employer of such employee(s) for the purposes of all provisions of this Agreement, and that the Employer remains liable and responsible for compliance with such provisions.

ARTICLE VIII. JOB STEWARD

The IATSE may appoint separate stewards for production and off production units. The identity of the designated steward shall be made known to the production manager of each covered motion picture. It is understood that the steward shall in no way be discriminated against for any cause whatsoever in the performance of their duties as a steward.

ARTICLE IX. NO DISCRIMINATION, HARASSMENT OR ABUSIVE CONDUCT

The parties agree that under this Agreement, there shall be no discrimination with respect to wages, terms, conditions, privileges of, or opportunities for employment because of race, color, religion, sex (including pregnancy), gender, gender identity, gender expression, military or veteran status, medical condition (including genetic characteristics), sexual orientation, age, national origin, disability, linguistic characteristics (such as accent or limited English proficiency where not justified by business necessity), marital status, Union membership or any other basis prohibited by law.

The Union and the Employer recognize the importance of the Employer's statutory obligations to provide a workplace free from unwanted sexual harassment and abusive conduct and shall cooperate with each other toward that end. Each Employer shall adopt a program for: (1) harassment prevention training; (2) reporting of misconduct; (3) investigation of reported misconduct; and, (4) remedial action.

With respect to training and prevention the Employer shall remind covered employees at the outset of employment of the availability of harassment prevention training available through Contract Services Administration Trust Fund and the IATSE Training Trust, or other training as mutually agreed by the Union and the Employer from time to time.

With respect to reporting and prevention, each Employer shall establish and publish to the entire crew and cast (subject to the bargaining rights any other union may have) with each employee's start paperwork, the Employer's sexual harassment and abusive conduct prevention policy compliant with applicable law, and shall include information and practical guidance regarding the federal and state statutory provisions concerning the prohibition against and the prevention and correction of sexual harassment and remedies available to victims of sexual harassment in employment.

Employers shall establish multiple avenues to report harassment or abusive conduct that shall include internal reporting procedures, to the employees' supervisor(s) the First Assistant

Director, or responsible safety officer, or an appropriate outside reporting services, including but not limited to The Hollywood Commission or other third-party providers that provide similar services. The Employer shall notify the Union of any selected third-party provider. No report to the Union or IATSE Safety Hot Line shall be deemed a report to the Employer unless and until the Union advises the Employer of the complaint. Both the Union and the Employer are encouraged to advise covered crew members of the services available through the WIF Help Line and The Hollywood Commission.

The Employer shall conduct an appropriate investigation of any complaint received hereunder. In any investigation where a covered employee is either the complainant or the subject of the investigation, the Union shall be notified of the person engaged to conduct the investigation. In such cases, the covered employee(s) and the Union shall be advised of the outcome of the investigation.

Upon a determination that sexual harassment or abusive conduct has occurred, the Employer shall implement remedial action intended to ensure that such conduct does not recur. The Union may file on behalf of a covered employee a grievance if the employee contends that the remedial action is ineffective in ensuring that the conduct does not recur. However, no such grievance shall be subject to arbitration.

The parties agree to formulation of a sub-committee to work with The Hollywood Commission regarding the Respect on Set program with a goal of creating a program to be implemented in subsequent Low Budget Theatrical Agreement negotiations.

Except for discrimination claims brought by employees who have no other federal, state, or local statutory remedy, claims alleging a violation of this “No Discrimination, Harassment or Abusive Conduct” provision are not subject to arbitration. Claims under this provision brought by employees that do not have a federal, state or local statutory remedy shall be subject to the grievance and arbitration provisions of this Agreement and shall apply California law with respect to the arbitration of the dispute. As for all other claims alleging a violation of this provision, non-binding mediation shall be the exclusive contractual remedy. Notwithstanding the above, the Employer acknowledges that this provision shall in no way constitute a waiver of any employee’s federal, state or local statutory rights or remedies.

ARTICLE X. NO STRIKE – NO LOCKOUT

During the term of this Agreement, there shall be no strikes, picketing, work stoppages or disruptive activity by the Union or by an employee, or lockout by the Employer. Employees have the right to observe and shall not be required to cross any lawful picket line.

Notwithstanding the foregoing, the Union shall not be barred from engaging in such concerted activity if the Employer fails to pay the wages earned by employees covered by this Agreement or to remit benefit contributions, and to promptly remedy such material breaches of this Agreement upon demand by the Union.

ARTICLE XI. GRIEVANCE PROCEDURE

A. Any dispute between the Union and the Employer concerning the interpretation and/or application of this Agreement which cannot be initially resolved between the Union's designated representative, including local union representatives authorized by the IATSE and the Producer, or thereafter cannot be resolved by the IATSE International President or their designated representative and the Employer's designated representative, may be submitted to arbitration by either party for resolution by a final and binding award. If an arbitrator cannot be mutually selected, then one shall be selected from an arbitration panel obtained from the American Arbitration Association in the United States and in Canada either party may apply to the applicable Minister of Labour to appoint an arbitrator pursuant to the procedures of the applicable Provincial or Federal legislation. The arbitrator and parties shall follow the labor arbitration rules of the American Arbitration Association in the United States and the applicable arbitral jurisprudence in Canada. Any claim not reduced to writing and submitted to the other party within thirty (30) calendar days following the incident giving rise to the claim or within thirty (30) calendar days after the aggrieved party had a reasonable opportunity to become aware of the incident, whichever is later, but in no event more than one (1) year after the incident, shall be deemed to be waived.

B. The Union shall not be required to utilize the provisions of (A) above if the Employer fails to pay the wages earned by employees covered by this Agreement or remit required benefit contributions and fails to promptly remedy such material breaches of this Agreement on demand by the Union and the Union may pursue any and all remedies available in law or equity.

ARTICLE XII. MULTI-EMPLOYER UNIT

Notwithstanding the geographical scope of this Agreement, the employees hired by the Employer to perform services in the County of Los Angeles, or hired by the Employer in the County of Los Angeles to perform services outside the County of Los Angeles shall be deemed to be within the multi-employer bargaining unit established by the Producer - IATSE 2024 Basic Agreement and its successor agreements ("BA") and specifically subject to the BA's provisions covering the Industry Experience Roster (Article IX), Health and Pension Plans, including the Individual Account Plan (Articles XII, XIII, XIII A, XIV, XIX, and XXVIII), and the Contract Services Administration Trust Fund (Articles XXV and XXVI); provided, however, the wages, working conditions and other terms and conditions of this Agreement shall be fully applicable to employees covered by this Agreement. Furthermore, the provisions of the BA covering the exhibition of motion pictures transmitted via new media shall be applicable to motion pictures subject to this Agreement.

ARTICLE XIII. PREFERENCE OF EMPLOYMENT

A. In hiring persons within the geographic area covered by Article XII, which provisions are fully applicable under this Agreement, the Employer will adhere to the provisions of Article IX of the IATSE Basic Agreement and Article 68 of the Local Agreements pertaining to seniority and eligibility for employment; provided, however, that individuals otherwise entitled to preference who are not willing to work for the rates and conditions established by this

Agreement shall be deemed “unavailable” and the employer may then hire from any source. Further, the Union, through its affiliated local unions, will initiate procedures to provide the Employer on a timely basis with the names of individuals entitled to preference who will work for the minimum rates and conditions established by this Agreement.

B. Camera department personnel, other than those based in Los Angeles, who are covered by the agreement for thirty (30) days or more in a two (2) year period may, upon application to the Contract Services Administration Trust Fund (“CSATF”), have their names added to the industry experience roster established under the Producer-IATSE Basic Agreement. The employee shall have the burden of establishing their eligibility for such industry experience roster placement subject to the then current rules and procedures applicable to such placement.

C. Except where the Industry Experience Roster applies, the Employer will give first consideration to qualified persons referred by local union affiliates of the IATSE located in the geographic area of a covered production.

D. Notwithstanding the above, the Employer may employ one (1) person per production from a bona fide industry training program at the rate applicable to their classification, in consultation with the affected local union.

E. When hiring employees for non-rostered crafts, the Employer shall give first consideration to qualified persons referred by Local Union affiliates.

F. A First Aid Person shall be employed and present on days when construction occurs, on production days, and when reasonably required.

ARTICLE XIV. TITLE CREDITS

Title credits may be given to all department heads and key employees in accordance with standard industry practice. The form in which screen credits are given need not conform to an employee’s classification and no presumptions shall flow from the form of such credit. The Employer shall give title credit to the IATSE by displaying its official seal in accordance with standard industry practice.

ARTICLE XV. MINIMUM TERMS AND CONDITIONS

The wage scales and working condition provisions of this Agreement shall be minimums and employees shall not be precluded from obtaining “better conditions” as that term is understood in the motion picture industry. Any employee enjoying such better conditions shall not have their wages or working conditions reduced as a consequence of this Agreement.

ARTICLE XVI. ASSISTANCE/INTERCHANGE

A. Where the grip, property and electric departments have been staffed by a department head, assistant and a Journeyperson, they and others within said departments may assist each other in the performance of the respective duties of said departments.

B. The parties recognize the importance of adequate staffing of the sound department. In accordance with the foregoing, in the event an employer elects to utilize a sound department consisting of fewer than three people, the Sound Mixer's recommendations with respect to staffing of the sound department shall be considered in good faith.

ARTICLE XVII. WORK DAY, WEEK AND MINIMUM CALLS

A. The work week shall be any five (5) or six (6) consecutive work days within seven (7) consecutive days. The work week may be shifted two (2) times without incurring additional costs during principal photography. The foregoing applies to both the main unit and any second unit independently and such units' work week weeks need not be identical or simultaneously shifted. Reasonable advance notice shall be given of any work week shift which shall be subject to a minimum thirty-two (32) hour rest period and there must be at least one full work week between shifts. A "round trip" shift in workweek counts as a single workweek shift under this Article.

B. The minimum daily work call during pre-production and production shall be eight (8) hours excluding meals. Work time begins at the time of the set call and ends at the time of set dismissal. The minimum call on a travel only day shall be four (4) hours and the maximum shall be eight (8) hours paid as a straight time allowance. On a day when an employee is required to both work and travel, all hours such day shall be considered work hours.

C. Call times must be issued before an employee has been dismissed for the day. The Employer may issue call times at general crew wrap to any employee dismissed earlier than the rest of the crew.

ARTICLE XVIII. OVERTIME

A. The first eight (8) work hours during the first five (5) days of a work week shall be at straight time. Work hours in excess of eight (8) on the first five (5) days of the work week and on a sixth work day shall be paid at time and one-half. Double time shall be paid after twelve (12) hours worked on the first six (6) work days of the work week and for all hours worked on a seventh work day in a work week or on a designated holiday .

B. In order to discourage excessively long work days, work hours beyond fifteen (15) on any day shall be paid at triple time.

C. All time is to be computed in one-tenth (1/10) hourly units and overtime premiums shall not be compounded.

ARTICLE XIX. REST PERIODS

There shall be a ten (10) hour rest period from set wrap to set call for both on and off production personnel except as otherwise provided in Article XXI. There will be a fifty-two hour (52) hour rest period following a five (5) day work week and a thirty-two (32) hour rest period following a six (6) day work week. There will be a thirty-two (32) hour rest period preceding the sixth (6th) work day when occurring on the seventh (7th) day of the work week. If the full rest

period is not provided, then the employee shall be paid on return to work at the applicable base rate or overtime rate, plus an additional hour of straight time, for all invaded hours or portion thereof if at least eight (8) hours of rest has been provided, or for all hours worked if less than eight (8) hours of rest is provided until a ten (10) hour rest period is provided.

In the event that an employee works more than fourteen (14) hours on two (2) consecutive days, if the required rest period is invaded following the employee's dismissal on the second consecutive day so worked, the employee shall return at their rate in effect at the time of dismissal, plus an additional hour at straight time, for all such invaded hours.

After seven (7) consecutive days of work, or after a sixth (6th) day of work on the seventh (7th) day in a workweek, an employee will receive a twelve (12) hour rest period.

Measurement of the weekend rest period shall be on a "set-to-set" or a "worksite-to-worksite" basis. The penalty for invading the weekend rest period shall be payment of additional straight time for all invaded hours only; provided, however, in the event the weekend rest period is invaded by a partial hour, a full hour of pay of additional straight time shall be due.

ARTICLE XX. MEALS

A. Meal periods shall not be less than one-half ($\frac{1}{2}$) hour nor more than one (1) hour in length. Not more than one (1) meal period shall be deducted from work time for an employee during the minimum call. (A second meal period may be deducted from work time for those employees who work in excess of the minimum call.) When the Employer furnishes meals, they shall be appropriate for the time of day and shall not be "fast food" with limited dietary options.

B. The employee's first meal period should commence within six (6) hours following the time of the first call for the day; succeeding meal periods shall commence within six (6) hours after the end of the proceeding meal period. An employee's first meal period shall commence no earlier than three (3) hours after such employee reports for work except for persons called in earlier than the regular crew call who are provided with a hot non-deductible breakfast (within one (1) hour before or after the regular crew call) in which case their first deductible meal period will be due at the same time as the meal is due for the regular crew. Employees receiving a non-deductible breakfast shall be provided up to thirty (30) minutes for such meal.

C. The first deductible meal period may be extended by fifteen (15) minutes to complete a set up and a second deductible meal period may be extended by thirty (30) minutes to complete a set up and/or wrap. Extensions of the meal periods are not to be scheduled and, if exceeded, meal penalties shall relate back to the time the meal was otherwise due. Any second meal, excluding a non-deductible breakfast, may be a non-deductible walking meal, provided each employee is given a reasonable opportunity to eat and is dismissed within two (2) hours from the time the meal was otherwise due. With respect to all non-deductible meals, the employee shall be given a reasonable opportunity to eat.

- D. A meal penalty allowance for delayed meals shall be computed as follows:
- | | | |
|-----|--|---------|
| (1) | First one-half hour meal delay or fraction thereof..... | \$8.50 |
| (2) | Second one-half hour meal delay or fraction thereof..... | \$11.00 |

- (3) Third and fourth one-half hour meal delay or fraction thereof\$13.50
- (4) Fifth and each succeeding one-half hour meal delay or fraction thereof.....\$18.00

After twenty (20) meal penalties in a workweek, employees will be paid one (1) hour of pay at the straight time rate for each one-half (1/2) hour delay, which in no event shall be less than \$20 per penalty.

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

E. When an Employer furnishes meals to a shooting unit, and an “off production” crew is working on the same site at the same time for the same production, the Employer will either furnish meals to the “off production” crew or pay the “off production” crew a meal allowance. Payments of per diem to an employee shall be deemed to satisfy the meal allowance obligation.

F. Contingent upon approval by two-third (2/3) majority vote by secret ballot of the IATSE represented crew supervised by a representative of the affected Local Unions, the Employer may institute an alternative meals system consisting of:

(1) An eleven (11) hour period of elapsed time commencing with a one (1) hour paid meal period prior to the general crew call during which no work shall be performed, and ending at crew wrap (“truck wrap”). If the Employer schedules an employee for a pre-call, they may receive either the non-deductible one (1) hour paid meal period, or a one-half (1/2) hour paid meal period prior to the general crew call and two (2) fifteen (15) minute paid breaks during the (10) hour period of work. For all employees, there shall be a guarantee of eleven (11) hours of pay.

(2) Overtime for work performed on the first five (5) work days worked in a work week shall be paid as follows, calculated from the earlier of the start of the one (1) hour paid meal period prior to the general crew call or individual employee’s pre-call:

- a. Work performed after eight (8) elapsed hours shall be paid for at one and one-half (1.5) times the regular basic hourly rate of pay;
- b. Two (2) times the regular basic hourly rate of pay shall be paid after eleven (11) elapsed hours;
- c. Two and one-half (2.5) times the regular hourly rate of pay shall be paid after twelve (12) elapsed hours;
- d. Three (3) times the regular hourly rate of pay shall be paid after fourteen (14) elapsed hours.

(3) Paid travel time for employees on distant location shall be paid at the appropriate premium rate, if any. Such travel time shall not accrue additional meal penalties if not already triggered as provided in subparagraph (5) below.

(4) Meal penalties as provided under this Agreement shall apply if work continues past eleven (11) hours of elapsed time commencing with the general crew call, in which case meal penalties shall be paid commencing at the end of the sixth (6th) hour from the conclusion of the one (1) hour paid meal period, or the one-half (1/2) hour meal period as set forth in subparagraph (1) above. This provision shall also be applicable to a sixth and/or seventh day worked in a work week.

(5) If the Employer schedules an employee for a pre-call, they must receive the non-deductible one (1) hour paid meal period, or the one-half (1/2) hour paid meal period and two (2) fifteen (15) minute paid breaks as set forth in subparagraph (1) above in order to avoid the triggering of meal penalties under this Agreement. Overtime shall be calculated from individual call times for travel or pre-calls.

(6) Work performed on a sixth day worked in a work week shall be paid as follows, calculated from the earlier of the start of the one (1) hour paid meal prior to the general crew call or individual employee's pre-call:

- a. One and one-half (1.5) times the regular basic hourly rate of pay shall be paid for the first eight (8) elapsed hours on a sixth day worked in a work week;
- b. Work performed after eight (8) elapsed hours shall be paid for at two (2) times the regular basic hourly rate of pay;
- c. Two and one-half (2.5) times the regular hourly rate of pay shall be paid after eleven (11) elapsed hours;
- d. Three (3) times the regular hourly rate of pay shall be paid after twelve (12) elapsed hours.

(7) Work performed on a seventh day or holiday worked in a work week shall be paid as follows, calculated from the earlier of the start of the one (1) hour paid meal prior to the general crew call or individual employee's pre-call:

- a. Two (2) times the regular basic hourly rate of pay shall be paid for the first eight (8) elapsed hours on a seventh day worked in a work week;
- b. Work performed after eight (8) elapsed hours shall be paid for at two and one-half (2.5) times the regular basic hourly rate of pay;
- c. Three (3) times the regular hourly rate of pay shall be paid after eleven (11) elapsed hours;

- d. Four (4) times the regular hourly rate of pay shall be paid after twelve (12) elapsed hours.

(8) On all days, the Employer will provide a continuing hot buffet, appropriate to the time of day, to the employee. Departments will break their employees in rotation, so that all will have an opportunity to eat while work continues.

Employer will advise the employees of the designated period of when food is available on the call sheet. An employee who has not been provided an opportunity to eat must notify the assistant director at least one (1) hour before the end of the designated period where food is available.

(9) In the event a crew member does not have an opportunity to eat a meal within ten (10) hours the general crew call, they will be entitled to meal penalties calculated from their 6th hour of work to the wrap of camera.

(10) This alternative meals system may be rescinded with twenty-four (24) hours notice by a majority vote of the IATSE represented crew.

ARTICLE XXI. LOCATIONS/TRAVEL

A. Employees shall report to work at designated local production locations within a circular thirty (30) mile zone, the radius of which is the Employer's production office, unless there are access difficulties, in which case the Employer will make appropriate transportation arrangements. On any day in which an employee reports to any production location and who works in excess of fourteen (14) work hours, the employee will be offered either, at the Employer's discretion, transportation home and back to work the next day or hotel accommodations.

B. The thirty (30) mile zone in Los Angeles shall be measured from the intersection of Beverly Boulevard and La Cienega Boulevard, and include Agua Dulce, Castaic (including Lake Castaic), Leo Carillo State Beach, Ontario International Airport, Piru and Pomona (including the Los Angeles County Fair Grounds.) The Metro-Goldwyn-Mayer, Inc., Conejo Ranch property shall be considered as within the studio zone. In New York City, the thirty (30) mile zone shall be measured from Columbus Circle.

C. In the New York metropolitan area, the daily rest period starts and ends:

(1) For Employees Reporting to a Location in the Thirty (30) Mile Columbus Circle Zone, Within the Area Bounded by 125th Street and the Battery

In the New York metropolitan area, when an employee is required to report to a location within the 30-mile Columbus Circle Zone, and within the area bounded by 125th Street and the Battery, the daily rest period shall commence at the time of dismissal at the location and, if called to work by the same Employer at a similar zone location the following day, end at the call time for the next day.

(2) For Employees Reporting to a Location Within the Thirty (30) Mile Columbus Circle Zone, But Outside the Area Bounded by 125th Street and the Battery

In the New York metropolitan area, if an employee is required to report to a location outside the area between 125th Street and the Battery, the rest period shall be deemed to commence at the time that results when the amount of time required for the employee to travel from such location back to either a mutually-agreed upon point in the area bounded by 125th Street and the Battery or to the perimeter of the area bounded by 125th Street and the Battery is added to the employee's dismissal time.

In the New York Metropolitan area, if an employee is required to work at a location outside the area between 125th Street and the Battery the next day, then the rest period ends when the amount of time required for the employee to travel from either a mutually-agreed upon point in the area bounded by 125th and the Battery or from the perimeter of the area bounded by 125th Street and the Battery to the location is subtracted from the employee's call time.

For example, suppose an employee is required to report to Newark. The employee is dismissed from work at 9:00 p.m. Suppose the agreed-upon travel time from Newark to reach the perimeter of the area between 125th Street and the Battery is one-half hour. The employee's daily rest period begins at 9:30 p.m. When the employee is required to report to Newark to work for the same Employer the following day, the employee's call time may not be earlier than 8:00 a.m. to avoid an invasion of the ten (10) hour daily rest period.

(3) For Employees Reporting to a Studio

In the New York metropolitan area, when an employee is required to report to a studio located within the 30-mile Columbus Circle Zone, the daily rest period shall commence at the time of dismissal at the studio and, if called to work at the studio by the same Employer the following day, end at the call time for the next day.

(4) For Employees Reporting to Work on Nearby Locations

In the New York metropolitan area, if an employee is required to report to a nearby location outside the 30-mile Columbus Circle Zone, then the daily rest period shall be deemed to commence at the time that results when the amount of time required for the employee to travel from the location to either a mutually agreed upon point in the area bounded by 125th Street and the Battery or to the perimeter of the area bounded by 125th Street and the Battery is added to the employee's dismissal time and ends when the amount of time required for the employee to travel from a mutually-agreed upon point in the area bounded by 125th Street and the Battery or from the perimeter of the area bounded by 125th Street and the Battery to the location is subtracted from the employee's call time, if called to work by the same Employer at a nearby location on the following day.

For example, suppose an employee is required to report to Newark. The employee is dismissed from work at 7:00 p.m. Suppose it takes one-half hour of travel from Newark to reach the perimeter of the area between 125th Street and the Battery. The employee's rest period begins at 7:30 p.m. Suppose the employee is required to report to Newark for the same Producer the following day at 7:00 a.m. The employee's rest period ends at 6:30 a.m.

(5) A designated representative of the Employer and a designated representative of the Union shall determine the amount of time needed to travel between the location and either the mutually-agreed upon point within the area bounded by 125th Street and the Battery or the perimeter of the area bounded by 125th Street and the Battery. In the event of a dispute, the matter shall be referred to the employees' bargaining representative and to the Labor Relations representative of the Employer for resolution.

D. The provisions in Article XXI.C. shall not apply when the production office is outside of the New York City thirty (30) mile zone measured from Columbus Circle.

E. When an employee is required to transport themselves between production locations, they shall be paid a mileage allowance for such travel at the applicable IRS or CRA rate unless they are being provided with a reasonable car allowance. All mileage calculations are to be based on the shortest "driveable" route.

F. Employees may be requested to report to a production location outside the thirty (30) mile zone, in which case the employee shall be paid all transportation costs, including mileage, computed from the perimeter to the distance from the thirty (30) mile zone to the reporting place and return calculated at the current IRS allowable rate in the U.S. and the current CRA allowable reimbursement rate in Canada. Such travel time outside of the thirty (30) mile zone shall be paid as an allowance at the employee's regular hourly rate and such travel time shall not accrue toward the required rest period.

G. Any employee whose primary residence is more than sixty (60) miles from a production location shall be provided with a per diem allowance and either housing or a housing allowance. Prior to travel, the employer shall notify employees of arrangements for cashing per diem allowance checks. Employees may be provided coach-class air transportation to and from an overnight location. Housing provided by the Employer shall be single bedroom housing if available. The per diem allowance shall be as follows:

Breakfast	\$12.00
Lunch	\$16.00
Dinner	\$32.00

Any meals provided by the Employer may be deducted from the per diem at the above stated rates.

H. The Employer shall request employees to sign a written statement attesting to their principal residency. A false statement of residency may result in immediate discharge. The Employer shall notify the IATSE if an employee refuses to sign a written statement of residency.

I. Work time for employees on overnight location, including distant hires under Article XXI (E), shall be calculated on a portal-to-portal basis and they shall be provided with transportation to and from the daily production location. Rest periods shall be calculated on a portal-to-portal basis when working inside the zone as set forth above. In the event Distant Hire elects lodging other than at Employer's primary housing location(s), portal-to-portal work time shall be calculated to and from the primary housing location of a production and the daily production location.

J. On any day in which an employee reports to any production location outside the local 30 mile production zone described above and whose work and travel time from the edge of zone exceeds fourteen (14) hours, the employee will be offered either, at the Employer's discretion, transportation home and back to work the next day or hotel accommodations.

K. For each sixth or seventh day not worked on distant locations the following shall apply: (1) on Ultra Low and Tier One A productions as defined in Article I above, the employee shall receive an amount equivalent to an extra one (1) day's per diem and the Employer shall make pension and health contributions for four (4) hours for those employees subject to Article XII hereof or an amount equivalent to one half (1/2) of the daily benefit contribution amount applicable to each individual employee on distant location who is not subject to Article XII hereof; (2) on Tier One B productions as defined in Article I above, the employee shall receive an amount equivalent to an extra one (1) day's per diem and the Employer shall make pension and health contributions for eight (8) hours for those employees subject to Article XII hereof or an amount equivalent to one (1) day's benefit contribution amount applicable to each individual employee on distant location who is not subject to Article XII hereof; or (3) on Tier Two and Tier Three productions as defined in Article I above, the employee on distant location shall be paid four (4) hours of straight time at the wage rates applicable to such employee plus pension and health contributions for eight (8) hours or at the daily contribution rate, whichever is applicable, for each idle sixth or seventh day. No more than two (2) idle days shall be permitted in a workweek, except as a result of a workweek shift pursuant to Article XVII(A). The foregoing shall not apply to "on call" employees subject to Article XII and the provisions of the BA establish the basis of benefit contributions for 6th and 7th days on distant location.

L. If the Employer replaces a Distant Hire with a Local Hire, in order to avoid the costs associated with the Distant Hire employee being on overnight location, it shall either give one (1) week notice to the Distant Hire of the replacement or, if such Distant Hire is replaced prior to receiving one (1) week notice, the Employer shall pay for the Distant Hire the balance cost of housing for such Distant Hire plus per diem that the Distant Hire would have received had they continued working for a full one (1) week notice period.

ARTICLE XXII. CANCELLATION/CHANGE OF CALLS

A. In the event of a cancellation of a call, if notification is not given by 5:00 p.m. of the previous day's work, then the employee shall be paid an eight (8) hour minimum call unless the cancelled call was for travel only, in which case the employee shall be paid a four (4) hour minimum call. For employees who are not yet on the Employer's payroll, such work call cannot be cancelled.

B. Calls may be changed for current employees by 8:00 p.m. the day preceding the call, or with six (6) hours' notice on the day of the call, provided such notice is given after 7:00 a.m.; in addition, calls may be pushed to a later hour as long as employees receive at least nine (9) hours' notice.

C. The Employer may issue a "weather-permitting" call for extreme heat, extreme cold, extreme wind, lightning, snow, sleet, ice storms, fire hazard as identified by the National Weather Service, smoke conditions 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 Employer shall provide notice to the Union upon the issuance of a “weather-permitting” call. The Employer 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, they shall be paid four (4) hours of pay at straight time, and the Employer shall contribute one-third (1/3) of the daily amount due under Article XXIV, or, for employees receiving MPIPHP contributions, four (4) hours of benefit contributions; 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 an “on call” employee is notified not to report to work, they shall be paid one-half (½) of one-fifth (1/5) of his or her weekly rate, and the Employer shall contribute one-third (1/3) of the amount due under Article XXIV, or, for employees receiving MPIPHP contributions, four (4) hours of benefit contributions; however, if the notification to the “on call” employee is untimely, or the Employer authorizes the “on call” employee to work that day, the “on call” employee shall be paid for the day.

The foregoing is in addition to the Employer’s rights under the Article XXII(D) below. The Union agrees that it will not unreasonably deny a request by the Employer to issue a “weather-permitting” call under this paragraph for other weather conditions.

D. Notwithstanding the above, the Employer may cancel calls due to inclement weather (extreme heat, extreme cold, extreme wind, lightning, snow, sleet, ice storms, fire hazard as identified by the National Weather Service, smoke conditions or hurricanes), provided that the Employer provides notice to the Union as soon as practicable. The employees must be notified of the cancellation no later than 8:00 p.m. the night before the call. This provision shall also be applicable to calls for the first day of a new workweek (e.g., Monday) so long as the Employer makes the 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. on the evening prior to the call (i.e., Sunday in the case of a Monday call.) The Union agrees that it will not unreasonably deny a request by the Employer to cancel a call under this subparagraph (D) due to other weather conditions.

ARTICLE XXIII. HOLIDAYS

A. The following shall be recognized as holidays: New Year’s Day, Martin Luther King, Jr. Day, Presidents’ Day, Good Friday, Memorial Day, Juneteenth, Independence Day, Labor Day, Thanksgiving Day, the day after Thanksgiving, and Christmas Day. Holidays are to be celebrated on the day they are officially celebrated, except when recognized on a different day under the Screen Actors Guild Codified Basic Agreement in which case they will be celebrated on the same day. Weekly employees and those on distant location shall be paid for an unworked holiday falling within their regular work week. A weekly employee shall not be converted to a daily employee for the purpose of evading the holiday obligation under this paragraph.

B. For work performed in Canada, Employer may elect to observe the following Canadian holidays in lieu of the referenced holidays in this Article:

1. Victoria Day in lieu of Memorial Day; and
2. Canada Day in lieu of Independence Day (July 4th);

provided that the two holidays are within the employee's period of employment and the Employer gives no less than two (2) weeks' notice to the affected employee, unless the employee has been employed fewer than two (2) weeks prior to the first of the two holidays, in which case the Employer will provide notice to the affected employee at the time of hire. When the employee has not been employed on the Canadian holiday set forth above, but is employed to work on the U.S. holiday, the employee shall be paid a premium for the corresponding U.S. holiday.

The Union will not unreasonably deny requests to exchange other Canadian holidays for those listed in this Article (such as Family Day in lieu of Presidents' Day or Easter Monday in lieu of Good Friday).

ARTICLE XXIV. BENEFITS

A. Employees who are covered by Article XII hired by the Employer to perform services in the County of Los Angeles, or hired by the Employer in the County of Los Angeles to perform services outside the County of Los Angeles shall have benefit contributions remitted on their behalf to the Motion Picture Industry Pension and Health Plans ("MPIPHP") and Contract Services Administration Trust Fund for every hour worked or guaranteed at the then current rates established by the MPIPHP and Contract Services Administration Trust Fund.⁵

B. For camera department employees, post-production employees and publicists, Local 52-represented employees employed or hired in New York and New Jersey (except that part of New Jersey outside a 65 mile radius of Columbus Circle) or for Local 161 – represented employees employed or hired in New York, New Jersey or Connecticut who are not employed under Article XII, contributions shall be made to the MPIPHP for all hours worked or guaranteed at the then current rates established by the MPIPHP.⁶

C. For employees covered by the MPIPHP as provided in A and B above, the Employer shall make a six percent (6%) contribution to the Individual Account Plan. Contributions shall be based on the regular base scale hourly rate of pay for each covered employee's classification for all hours worked or guaranteed.

D. The Health and Defined Benefit contribution payments may be modified to rates set by the Board of Directors of the MPIPHP based on a determination by the actuaries and consultants of the MPIPHP which will be based upon the hourly cost per participant of benefits.

⁵ The provisions of Article XII shall also be applicable to employees in job classifications within the jurisdiction of any West Coast Studio Local of the IATSE whose contract jurisdiction under the BA is not limited to the County of Los Angeles, provided, however, the Employer shall not be required to make contributions pursuant to Article XII on behalf of such employee if such West Coast Studio Local has agreed that contributions may be made on behalf of such employee pursuant to subparagraph (F) of Article XXIV.

⁶ The inclusion of camera department employees, post-production employees and publicists hired outside of the County of Los Angeles shall not serve, in and of itself, to trigger any obligations arising under Articles XIX, XXVIII, or XXVIII B of the Basic Agreement.

E. Unless otherwise specified, for persons hired within the jurisdiction of the IATSE, benefit contributions shall be made to the appropriate benefit plans referenced in (F) and (G) of this Article XXIV in the following aggregate amounts:

- (i) For individuals employed on Ultra Low and Tier One A and B productions:
 - Effective January 1, 2026 \$142.00 per day;
 - Effective January 1, 2027 \$147.00 per day;
 - Effective January 1, 2028 \$152.00 per day and
- (ii) For individuals employed on Tier Two and Tier Three productions:
 - Effective January 1, 2026 \$144.00 per day;
 - Effective January 1, 2027 \$149.00 per day;
 - Effective January 1, 2028 \$154.00 per day.

F. For persons hired within the geographical jurisdiction of production city locals (as set forth in Appendix A(1)(b)) having their own established benefit plans that meet the requirements of 29 U.S.C. section 302, benefit contributions shall be made to such benefit plans in the following aggregate amounts (for employees hired within the geographical jurisdiction of the city of San Francisco, California, the benefit contributions shall be made out to the Local 16 Trust Funds and mailed to P.O. Box 888439, Los Angeles, CA 90088-8439):

- (i) For individuals employed on Tier One productions:
 - (a) For Ultra Low Budget productions:
 - Effective January 1, 2026 \$149.00 per day;
 - Effective January 1, 2027 \$154.00 per day;
 - Effective January 1, 2028 \$159.00 per day and
 - (b) For all other Tier One A and B productions:
 - Effective January 1, 2026 \$156.00 per day;
 - Effective January 1, 2027 \$161.00 per day;
 - Effective January 1, 2028 \$166.00 per day and
- (ii) For individuals employed on Tier Two productions:
 - Effective January 1, 2026 \$173.00 per day;
 - Effective January 1, 2027 \$178.00 per day;
 - Effective January 1, 2028 \$183.00 per day and
- (iii) For individuals employed on Tier Three productions:
 - Effective January 1, 2026 \$177.00 per day;
 - Effective January 1, 2027 \$182.00 per day;
 - Effective January 1, 2028 \$187.00 per day.

G. The Union will notify the Employer of the allocation of all benefit contributions into the benefit plans referenced above, not only the IATSE National Benefit Funds which include the IATSE National Pension Fund, the IATSE National Health and Welfare Fund, and the IATSE Annuity Fund. The Union may, upon ten (10) days written notice to the Employer, modify

the allocation formula. The Union will make its best effort to provide such notice prior to the commencement of production.

H. For those jurisdictions not otherwise referenced that have their own benefit plans, the IATSE shall notify the Employer of the allocation into such plans.

I. The Employer will execute any documents required to constitute it an appropriate Employer contributor to any of the foregoing benefit plans.

ARTICLE XXV. BEREAVEMENT LEAVE

In the event of the death of a parent, step parent, grandparent, grandchild, sibling, step sibling, spouse, child, or step child of an eligible employee, such employee shall be allowed up to three paid days off and their job shall be available upon return from bereavement leave. Employees who work fifty percent (50%) or more of the total work days of their department shall be deemed eligible for bereavement leave pay. Payment for bereavement leave may be deferred until the Employer can determine the employee's eligibility. Bereavement pay shall be calculated on the same basis as unworked holidays.

ARTICLE XXVI. VOLUNTARY POLITICAL CONTRIBUTIONS

The Employer agrees to deduct from each employee's gross wages at each payroll period such voluntary contributions to the IATSE Political Action Committee ("IATSE PAC") as the employee has authorized in writing to be deducted. At least once a month, the Employer will issue a single check for deductions payable to the IATSE PAC and remit same directly to the IATSE PAC. Along with the check, the Employer will provide the PAC with the following information: (1) the name of each employee for whom a deduction has been made, (2) the employee's social security number, and (3) the amount of the deduction. Employees who wish to cancel or modify their deduction will sign a card supplied by the Union for such purpose. The Union will be responsible for obtaining any refund from the IATSE PAC. The Union will reimburse the Employer annually for all actual costs incurred in administering this deduction and will indemnify and hold harmless the Employer from any and all liability arising from deductions provided for in this section. Administration of the foregoing may be assigned to the Employer's payroll service. This Article shall not be operative in Canada unless and until the IATSE establishes a PAC in compliance with Canadian law.

ARTICLE XXVII. 401(K) PLANS

If an employee covered by this Agreement is eligible to participate in an IRS Qualified 401(k) Plan sponsored by the IATSE or an IATSE Local Union, the Employer will honor the written authorization of such employee to deduct from the employee's gross wages the specified eligible amount to be remitted to such 401(k) Plan. Either the Local Union sponsoring such 401(k) Plan or the Plan Administrator shall confirm in writing that employees are eligible to participate and shall provide any other information relevant to the proper administration of authorized employee contributions to the Employer or its designated payroll service who may be assigned administrative responsibility for this provision.

ARTICLE XXVIII. PAYROLL DEPOSIT

A. In situations where the Union has reason to be concerned over the financial viability of a signatory Employer to this Agreement, other than a signatory to its predecessor, or where a signatory to this Agreement or its predecessor has not met its financial obligations, in order to secure performance, the following shall be applicable:

- (1) The Union may require the Employer to deposit with the Union (or payroll service approved by the Union) an amount equal to the two highest budgeted payroll weeks of estimated payroll and fringe benefit contributions for covered employees. Such amount shall be reduced by consent of the Union upon completion of principal photography to an amount appropriate for post production and released upon completion of post production and verification by the Union that all contractual obligations have been met by the Employer.
- (2) Deposited amounts may only be drawn upon for the sole purpose of satisfying amounts owed to covered employees under this Agreement. If the Employer and the Union agree on such amounts, the Employer shall authorize release of payment(s) to the employee(s) within two (2) weeks of such agreement.
- (3) In the event a payroll service is to be utilized to hold and/or guarantee the deposit, the Employer shall provide the Union with written verification of the payroll service's consent to do so which must be executed by the payroll service.
- (4) Failure to make the required deposit as set forth herein shall be deemed a material breach of this Agreement.

ARTICLE XXIX. WAGE RATES/PAYMENTS

A. The applicable minimum wage rates for positions covered by this Agreement are set forth in Appendices A, B, C, D and E attached. Specifically, as set forth in Appendices A, B, C, D and E attached, there shall be various minimum rates of compensation applicable to productions having production costs within the budget Tiers specified in Article I hereof. There are no guarantees of employment beyond one (1) day for daily employees and one (1) week for weekly employees. For any employee who has or will be employed for more than one complete work week, partial work weeks at the beginning and the end of that employee's assignment may be prorated at the rate of one-fifth (1/5) of the weekly rate for each workday for the partial work week. The guaranteed pay of weekly employees who absent themselves without Employer's consent may be reduced one-fifth (1/5) of the weekly guarantee for each day of absence.

B. With respect to an "Ultra Low Budget Film", one with at least fifteen days of scheduled principal photography whose production costs do not exceed three million and three hundred thousand dollars (\$3,300,000) as budgeted, the wage rates for covered employees shall be as negotiated with such an employee provided however they shall be at rates not less than one-hundred twenty-five percent (125%) of the applicable statutory minimum wage (in no event

shall this result in an hourly rate less than \$15 an hour) and overtime shall be computed and paid in compliance with applicable law. Evidence of a pattern or practice of wage payments not meeting the foregoing standards shall entitle all covered employees on the film to an adjustment to the then current Tier Two minimum wage rates and working conditions retroactive to each covered employees' first day of employment.

C. If an employee works continuously for two (2) or more hours in a higher classification with appropriate authorization, the rate of the higher classification shall be applicable for the entire day.

D. Wages must be paid to employees no later than the Friday following the end of each production work week.

E. Preparation pay for Script Supervisors shall be calculated at not less than the minimum scale per day and shall not be less than two (2) work days. Pay for timing is in addition to, and separate from, preparation pay.

F. If the production employs the use of two (2) or more cameras, the Script Supervisor shall be paid a \$40 flat sum for each such day.

ARTICLE XXX. SPECIALIZED WORK

A. The Employer will not require any employee to perform any work that the employee reasonably considers to present a clear and present danger to their health or safety.

B. The employees selected to perform specialized work and Employer are to negotiate and agree upon a rate in advance for such work and, if no agreement is so reached, the employee will not jeopardize working opportunities by refusing to perform such work. The employee may seek assistance from the Business Representative of the Local Union in connection with these negotiations, provided that there is no delay to the production in doing so. The Business Representative need not be present for the negotiations.

C. If an employee is required to sign a waiver for any state or governmental agency or owner of private property and refuses to sign such a waiver, such employee may be replaced, but such refusal shall not limit such employee's future employment opportunities with Employer. When the Employer knows in advance that such a waiver is required, the Employer will advise the Local Union of the situation.

D. The Employer will strictly conform with all recognized industry health and safety standards and all applicable health and safety rules and regulations.

E. For taking motion pictures on aerial flights or submarine diving, employee shall receive forty dollars (\$40.00) per flight or dive but with a maximum of payment in a single shift of one hundred twenty dollars (\$120.00).

F. Any employee designated by Employer to work completely under water using a diving mask, air helmet or diving suit, including skin diving, will be paid a bonus of twenty-five percent (25%) the rate in effect at the time of such performance for the entire work shift, except

when the total time required by the employee to perform such work, including diving, is less than one (1) hour.

G. Any employee designated and required by Employer to dive to the depth of fifteen (15) feet or more in water using a diving mask, air helmet or diving suit, including skin diving, will be paid an allowance of forty dollars (\$40.00) for each dive with a maximum payment in a single shift of one hundred twenty dollars (\$120.00). Such allowance shall supersede and replace the twenty-five percent (25%) bonus referred to in (F) above. When an employee is required to dive under water twenty (20) feet or more, they shall be accompanied by another diver.

H. The following provisions shall be applicable to employees required to be under water when performing their work:

- (1) A dressing room shall be provided.
- (2) Hot drinks or nourishment shall be available if water is cold.
- (3) A rest period of ten (10) minutes shall be allowed for each hour so worked. Not more than two (2) consecutive hours shall elapse without a rest period.
- (4) In the event safety conditions so warrant, it shall be the practice of underwater workers in the performance of such work to work jointly in pairs.
- (5) Employer will provide suitable wearing apparel for abnormal cold or wet work.
- (6) When required by Employer to work in water three (3) feet or more in depth for a period of an aggregate of at least four (4) hours during any workday, employee will be paid a fifteen percent (15%) bonus above the applicable scale rate for all hours worked during the work shift.

ARTICLE XXXI. BEYOND TIER THREE

A. For all productions with production costs in excess of the Tier Three budget limits, as defined in Article I, in the United States the wages, benefits and terms and conditions of the following agreements, as applicable, shall apply to such productions: the current Producer - IATSE Basic Agreement, the "Majors" Agreements of the New York Production Locals, and/or Theatrical and Television Motion Picture Area Standards Agreement. The Employer will execute any documents required to implement this Agreement.

B. For all productions with production costs in excess of the Tier Three budget limits in Canada, the established theatrical motion picture agreements of the respective Canadian locals of the IATSE which cover theatrical motion pictures with budgets exceeding such limits shall be applicable to such productions.

ARTICLE XXXII. TRAINING TRUST FUND

The Employer shall contribute to the IATSE Entertainment and Exhibition Industries Training Trust Fund during the term of this Agreement the amount of .25% of gross wages paid an employee covered by this Collective Bargaining Agreement excluding, however, wages paid

to employees for which contributions to the Contract Services Administration Trust Fund are required. All contributions to the Fund shall be payable no later than the fifteenth (15th) day of the month for the hours worked in the preceding month. All contributions shall be payable to IATSE Training Trust Fund, P.O. Box 51317, Los Angeles, CA 90051-5617, along with a list of all covered employees and the total gross wages paid to each employee in the reported month. Employer agrees to be signatory to the IATSE Entertainment and Exhibition Industries Training Trust Fund, established June 22, 2011, ("Trust Agreement") and to abide by and be bound by its terms and conditions, and any amendments thereto, and all policies and procedures of the Fund, including Collection of Contributions Payable by Employers, as related to the contributions due as per the above referenced collective bargaining agreement.

ARTICLE XXXIII. SAFETY

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

B. Employer will designate an individual as the responsible safety officer for its respective studio, facility, location, or work site.

C. Employer will advise the crew of the appropriate person to contact regarding health and safety matters. Call sheets shall identify the name, phone number, and any other contact information of the Employer's safety contact, which may be an individual or a department. For departments that do not otherwise receive call sheets, the preceding information will be otherwise disseminated and posted at studio facility and work site.

D. Employer will provide to the Local Unions the name and contact information for the Employer's Safety Representative (which may be an individual or a department).

E. When the Employer engages an environmental consultant to examine a location where employees employed under this Agreement will be working, the Employer will provide the Local Unions with a summary report prepared by the environmental consultant of the inspection and abatement (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 one Local Union may share a copy of such report with another IATSE 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.

F. Safety Representatives will remain available to the Local union to discuss any particular health and safety concerns regarding their Company.

G. Employers will include the IATSE Safety Hotline (844-422-9273) on daily call sheets and provide the number to the crew in any start paperwork.

ARTICLE XXXIV. SICK LEAVE

The IATSE expressly waives, to the full extent permitted by law, application of the following to all employees employed under this Agreement: the New York City Earned Safe and Sick Time Act of 2013 (N.Y.C. Admin. Code, Section 20-911 *et seq.*); the New York State Paid Sick Leave Law of 2020 (New York Labor Law Section 196-B); the Chicago Paid Sick Leave Ordinance (Section 6-105-045 of the Municipal Code of Chicago); the Cook County Earned Sick Leave Ordinance (Chapter 42, Article I, Section 42-1 *et seq.* of the Cook County Code); the District of Columbia Accrued Safe and Sick Leave Act (Section 32-531 of the Code of the District of Columbia); the San Francisco Paid Sick Leave Ordinance (San Francisco Administrative Code Section 12W); the San Francisco Public Health Emergency Leave Ordinance (San Francisco Police Code Article 33P); the Paid Sick Leave Ordinance of Berkeley, California (Chapter 13.100 of the Berkeley Municipal Code); all requirements pertaining to “paid sick leave” in Chapter 37 of Title 5 of the Municipal Code of Emeryville, California, (including, but not limited to, Chapter 37.01(e), 37.03, 37.07(a)(1)(ii)(B) and 37.07(f)); the City of Los Angeles Emergency Order regarding Supplemental Paid Leave Due to COVID-19 (amended June 24, 2021); the Los Angeles County COVID-19 Worker Protection Ordinance (Title 8, Chapter 8.200 of the Los Angeles County Code); Los Angeles County Employee Paid Leave for Expanded Vaccine Access Ordinance (Title 8, Chapter 8.205 of the Los Angeles County Code); the Long Beach COVID-19 Paid Supplemental Sick Leave Ordinance (Chapter 8.110 of the Long Beach Municipal Code); the Oakland Paid Sick Leave Law (Section 5.92.030 of the Oakland Municipal and Planning Code); the West Hollywood Sick Pay Ordinance (Section 5.130.030 of the West Hollywood Municipal Code); the Santa Monica Paid Sick Leave Ordinance (Chapter 4.62.025 of the Santa Monica Municipal Code); the Tacoma Paid Sick Leave Ordinance (Title 18, Chapter 18.10 of the Tacoma Municipal Code); the Arizona Earned Paid Sick Time Law (A.R.S. Section 23-371 *et seq.*); the New Jersey Paid Sick Leave Act (N.J.S.A. 34: 1 ID-1 *et seq.*); the Bloomfield Sick Leave for Private Employees Ordinance (Chapter 463 of the Code of the Township of Bloomfield, New Jersey); the East Orange Paid Sick Leave Ordinance (Chapter 140 of the Code of the City of East Orange, New Jersey); the Jersey City Paid Sick Time Law (Chapter 4 of the Code of the City of Jersey City, New Jersey); the New Brunswick Paid Sick Time and Paid Safe Time Leave Ordinance (Chapter 8.56 of the Revised General Ordinances of the City of New Brunswick, New Jersey); the Plainfield Sick Leave for Private Employees and City Employees Ordinance (Chapter 8, Article 5 of the Municipal Code of the City of Plainfield, New Jersey); the Irvington Paid Sick Time Ordinance (Chapter 277, Article I of the Code of the Township of Irvington, New Jersey); the Montclair Paid Sick Leave Ordinance (Chapter 132, Article I of the Code of the Township of Montclair, New Jersey); the Morristown Paid Sick Leave Ordinance (Article XV, Section 2-89, *et seq.* of the Code of the Town of Morristown, New Jersey); the Newark Sick Leave for Private Employees Ordinance (Chapter 16:18 of the Code of the City of Newark, New Jersey); the Passaic Paid Sick Leave for Private Employees Ordinance (Chapter 128, Article I of the Code of the City of Passaic, New Jersey); the Paterson Sick Leave for Private Employees Ordinance (Chapter 412 of the Paterson, New Jersey Code; and the Trenton Paid Sick Leave Ordinance (Chapter 230 of the Code of the City of Trenton, New Jersey) and any other ordinance, statute or law requiring paid sick leave that is hereafter enacted. It is understood that the IATSE and the Employer shall memorialize any such waiver for any newly-enacted law by letter agreement.

ARTICLE XXXV. ARTIFICIAL INTELLIGENCE

A. Definitions

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

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

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

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

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

B. Existing Technologies and Practices

The parties acknowledge that the Employers have historically used digital technologies, including without limitation so-called "traditional AI" technologies programmed to perform specific functions (e.g., CGI, VFX, sound effects), and technologies such as those used during any stage of pre-visualization, pre-production, production, post-production, marketing and distribution and may continue to do so, consistent with their historical practices.

C. New Technologies and Practices

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

(2) Use of New Technologies

(i) An Employer continues to have the right to utilize new technologies in connection with motion picture production, including in connection with creative elements. Employer may

require employees to use any AI System⁷ or resulting output of such systems for use in connection with the performance of covered work. Employees who are assigned to utilize an AI System to perform services, including by inputting prompts or otherwise overseeing the use of the AI System, shall continue to be covered under the terms of this Agreement while performing such work.

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

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

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

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

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

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

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

⁷ Should the Employer agree to use an employee's own AI System, Employer and employee shall negotiate for reasonable reimbursement for such use.

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

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

D. Ongoing Obligations

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

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

- (i) the extent to which jobs may have been affected as a result of the use of AI Systems;
- (ii) physical safety protocols involving the use in work environments of AI-controlled equipment including the use of AI-controlled autonomous vehicles and/or robots;
- (iii) efforts to ensure that use(s) of AI Systems mitigate against bias; and
- (iv) possible unique aspects of training for upskilling or reskilling of experienced bargaining unit employees.

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

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

G. During the 2025 negotiations, the parties reached agreement to add a new Article to the Agreement to address the Employer's right to use new technologies, including artificial intelligence and AI Systems (as those terms are defined herein), in connection with motion picture production. The parties acknowledge both the Employer's right to use new technologies

involving AI System(s) and the Employer's obligation, upon request of the Union, to negotiate over any impact of such use on bargaining unit employees as required by law.

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

ARTICLE XXXVI. TERM AND EFFECTIVE DATE

This Agreement shall be effective as of January 1, 2026 and shall remain in full force and effect through December 31, 2028.

THE INTERNATIONAL ALLIANCE OF
THEATRICAL STAGE EMPLOYEES,
MOVING PICTURES TECHNICIANS,
ARTISTS, AND ALLIED CRAFTS OF THE
UNITED STATES AND CANADA, AFL-CIO
CLC

BY _____

BY _____

ITS _____

ITS _____

DATED _____

DATED _____

APPENDIX A. MINIMUM WAGE RATE SCHEDULE

1. Production Cities

- a. For all persons hired to work on a production (without respect to where hired or employed) with production costs budgeted within Tier One A or B, the minimum wage rates of Appendix B or C shall apply.
- b. For persons hired in the Production Cities to perform services in said cities or hired in said cities to perform services outside of said cities, and for persons hired outside of said cities to perform services in the Production Cities, hereafter identified, the applicable minimum wage rates of Appendix D shall apply on productions with production costs budgeted within Tier Two or Tier Three.

The Production Cities are:

Chicago, Illinois
Cleveland, Ohio
Detroit, Michigan
Orlando, Florida
San Francisco, California
St. Louis, Missouri
New York, New York
Washington, D.C.

- c. For persons hired under Article XII to work on a production with production costs budgeted within Tier Two or Tier Three, the applicable minimum wage rates of Appendix D shall apply.
- d. Dolly grips hired on a weekly basis may be paid the same rate as a Best Boy Grip employed on a weekly basis.
- e. Swing Gang members hired on a weekly basis shall be paid the same rate as a Craft Service person employed on a weekly basis.

2. All Other Production Locations

For persons hired at all other locations to perform services outside of the Production Cities to work on a production with production costs budgeted within Tier Two or Tier Three, the minimum applicable wage rates set forth in Appendix E shall apply.

**APPENDIX B – WAGE SCALE TIER ONE A PRODUCTIONS - ALL COVERED
EMPLOYEES**

HOURLY WAGES⁸	
Director of Photography	STN
Camera Operator	STN
Digital Imaging Technician	STN
1st Asst. Camera	Key
2nd Asst. Camera	2nd
Still Photographer	STN
Film Loader	3rd
Camera Utility	Key
Digital Utility	3rd
Publicist	Key
Key Grip	Key
Best Boy Grip	2nd
Company Grip	3rd
Dolly Grip	2nd
Chief Lighting Technician	Key
Asst. Chief Lighting Technician	2nd
Lighting Programmer	2nd
Lighting Technician	3rd
Chief Rigging Technician	Key
Production Designer	STN
Art Director (Weekly on Call)	STN
Lead Person	Key
On Set Dresser	2nd
Swing Gang	3rd
Lead/Production Painter	Key
Set Painter	3rd
Set Designer	Key
Charge Scenic Artist	STN
Scenic Artist	2nd
Construction Coordinator	STN
Propmaker Foreman	Key
Gang Boss	2nd
Propmaker	3rd
Special Effects Foreman	STN
Asst. Special Effects	STN
Set Decorator	STN
Prop Master	Key
Asst. Prop Master	2nd

HOURLY WAGES⁸	
Marine Coordinator	STN
Boat Handler	STN
On Set Picture Cars & Boats	STN
Key Greens	2nd
Costume Designer	STN
Assistant Costume Designer	2nd
Key Costumer	Key
First Set Costumer	2nd
Custom Made Costumer	2nd
Costumer	3rd
Head Makeup Artist	Key
Makeup Artist	2nd
Head Hair Stylist	Key
Hair Stylist	2nd
Sound Mixer	STN
Re-Recording /Scoring Mixer	STN
Microphone Boom Operator	2nd
Utility Sound Technician	3rd
Video Assist (Record)	Key
Script Supervisor	Key
First Aid/Medic	2nd
Craft Services	2nd
Craft Utility	3rd
Studio Teacher/ Set Teacher	STN
Editor (Weekly on Call)	STN
Sound Editor (48.6 hr/week)	STN
Music Editor (48.6 hr/week)	STN
Asst. Editor (45 hr/week)	Key
Apprentice Editor (40 hr/week)	3rd
Post Production Coordinator	2nd
Location Mgr. (On Call) ⁹	STN
Asst. Loc. Mgr. ⁹	STN
Production Coordinator	Key
Asst. Production Coordinator	2nd
Art Dept. Coordinator	2nd
Accountant	Key
Assistant Accountant	2nd
Story Analyst	Key
All Others ⁸	STN

Effective 01/01/26		
Key	\$34.42	Hour
2nd	\$31.11	Hour
3rd	\$27.75	Hour

Effective 01/01/27		
Key	\$35.62	Hour
2nd	\$32.20	Hour
3rd	\$28.72	Hour

Effective 01/01/28		
Key	\$36.69	Hour
2nd	\$33.17	Hour
3rd	\$29.58	Hour

⁸ Any rate “Subject to Negotiation” or “STN” shall be greater than the straight-time hourly key rate (excluding “All Others”) except as otherwise provided. The “STN” for “All Others” shall not be lower than the 3rd rate in any circumstances.

⁹ Location scouts are not covered by this Agreement unless promoted to an Assistant Location Manager or Location Manager in which case they shall be covered from their date of hire on the production. Footnote 8 shall not be applicable to this classification.

APPENDIX C – WAGE SCALE
TIER ONE B PRODUCTIONS
ALL COVERED EMPLOYEES

HOURLY WAGES¹⁰			
CLASSIFICATION	EFFECTIVE 01/01/26	EFFECTIVE 01/01/27	EFFECTIVE 01/01/28
Director of Photography	STN	STN	STN
Camera Operator	\$40.45	\$41.87	\$43.13
Digital Imaging Technician	\$40.45	\$41.87	\$43.13
1st Asst. Camera	\$36.09	\$37.35	\$38.47
2nd Asst. Camera	\$32.77	\$33.92	\$34.94
Still Photographer	\$40.45	\$41.87	\$43.13
Film Loader	\$29.41	\$30.44	\$31.35
Camera Utility	\$36.09	\$37.35	\$38.47
Digital Utility	\$29.41	\$30.44	\$31.35
Publicist	\$36.09	\$37.35	\$38.47
Key Grip	\$36.09	\$37.35	\$38.47
Best Boy Grip	\$32.77	\$33.92	\$34.94
Company Grip	\$29.41	\$30.44	\$31.35
Dolly Grip	\$32.77	\$33.92	\$34.94
Chief Lighting Technician	\$36.09	\$37.35	\$38.47
Asst. Chief Lighting Technician	\$32.77	\$33.92	\$34.94
Lighting Programmer	\$32.77	\$33.92	\$34.94
Lighting Technician	\$29.41	\$30.44	\$31.35
Chief Rigging Technician	\$36.09	\$37.35	\$38.47
Production Designer	STN	STN	STN
Art Director (Weekly on Call)	STN	STN	STN
Lead Person	\$36.09	\$37.35	\$38.47
On Set Dresser	\$32.77	\$33.92	\$34.94
Swing Gang	\$29.41	\$30.44	\$31.35
Lead/Production Painter	\$36.09	\$37.35	\$38.47
Set Painter	\$29.41	\$30.44	\$31.35
Set Designer	\$36.09	\$37.35	\$38.47
Charge Scenic Artist	STN	STN	STN
Scenic Artist	\$32.77	\$33.92	\$34.94
Construction Coordinator	STN	STN	STN
Propmaker Foreman	\$36.09	\$37.35	\$38.47
Gang Boss	\$32.77	\$33.92	\$34.94
Propmaker	\$29.41	\$30.44	\$31.35
Special Effects Foreman	STN	STN	STN
Asst. Special Effects	STN	STN	STN
Set Decorator	STN	STN	STN
Prop Master	\$36.09	\$37.35	\$38.47

¹⁰ Any rate “Subject to Negotiation” or “STN” shall be greater than the straight-time hourly key rate (excluding “All Others”) except as otherwise provided. The “STN” for “All Others” shall not be lower than the 3rd rate in any circumstances.

HOURLY WAGES¹⁰			
CLASSIFICATION	EFFECTIVE 01/01/26	EFFECTIVE 01/01/27	EFFECTIVE 01/01/28
Asst. Prop Master	\$32.77	\$33.92	\$34.94
Marine Coordinator	\$32.77	\$33.92	\$34.94
Boat Handler	\$29.41	\$30.44	\$31.35
On Set Picture Cars & Boats	\$29.41	\$30.44	\$31.35
Key Greens	\$32.77	\$33.92	\$34.94
Costume Designer	STN	STN	STN
Assistant Costume Designer	\$32.77	\$33.92	\$34.94
Key Costumer	\$36.09	\$37.35	\$38.47
First Set Costumer	\$32.77	\$33.92	\$34.94
Custom Made Costumer	\$32.77	\$33.92	\$34.94
Costumer	\$29.41	\$30.44	\$31.35
Head Makeup Artist	\$36.09	\$37.35	\$38.47
Makeup Artist	\$32.77	\$33.92	\$34.94
Head Hair Stylist	\$36.09	\$37.35	\$38.47
Hair Stylist	\$32.77	\$33.92	\$34.94
Sound Mixer	\$40.45	\$41.87	\$43.13
Re-Recording /Scoring Mixer	STN	STN	STN
Microphone Boom Operator	\$32.77	\$33.92	\$34.94
Utility Sound Technician	\$32.77	\$33.92	\$34.94
Video Assist (Record)	\$36.09	\$37.35	\$38.47
Script Supervisor	\$36.09	\$37.35	\$38.47
First Aid/Medic	\$32.77	\$33.92	\$34.94
Craft Services	\$32.77	\$33.92	\$34.94
Craft Utility	\$29.41	\$30.44	\$31.35
Studio Teacher/ Set Teacher	STN	STN	STN
Editor (Weekly on Call)	STN	STN	STN
Sound Editor (48.6 hr/week)	STN	STN	STN
Music Editor (48.6 hr/week)	STN	STN	STN
Asst. Editor (45 hr/week)	\$40.44	\$41.86	\$43.12
Apprentice Editor (40 hr/week)	\$29.41	\$30.44	\$31.35
Post Production Coordinator	\$32.77	\$33.92	\$34.94
Location Mgr. (On Call) ¹¹	STN	STN	STN
Asst. Loc. Mgr. ¹¹	STN	STN	STN
Production Coordinator	\$36.09	\$37.35	\$38.47
Asst. Production Coordinator	\$32.77	\$33.92	\$34.94
Art Dept. Coordinator	\$32.77	\$33.92	\$34.94
Production Accountant	\$36.09	\$37.35	\$38.47
Assistant Production Accountant	\$32.77	\$33.92	\$34.94
Story Analyst	\$36.09	\$37.35	\$38.47
All Others	STN	STN	STN

¹¹ Location scouts are not covered by this Agreement unless promoted to an Assistant Location Manager or Location Manager in which case they shall be covered from their date of hire on the production. Footnote 10 shall not be applicable to this classification.

APPENDIX D(1) – WAGE SCALE
LOS ANGELES AND PRODUCTION CITIES
TIER TWO PRODUCTIONS

HOURLY WAGES¹²			
CLASSIFICATION	EFFECTIVE 01/01/26	EFFECTIVE 01/01/27	EFFECTIVE 01/01/28
Director of Photography	STN	STN	STN
Camera Operator	\$65.32	\$67.61	\$69.64
Digital Imaging Technician	\$65.32	\$67.61	\$69.64
1st Asst. Camera	\$56.67	\$58.65	\$60.41
2nd Asst. Camera	\$43.43	\$44.95	\$46.30
Still Photographer	\$65.32	\$67.61	\$69.64
Film Loader	\$39.09	\$40.46	\$41.67
Camera Utility	\$45.28	\$46.86	\$48.27
Digital Utility	\$39.09	\$40.46	\$41.67
Publicist	\$45.28	\$46.86	\$48.27
Key Grip	\$45.28	\$46.86	\$48.27
Best Boy Grip	\$40.93	\$42.36	\$43.63
Company Grip	\$39.09	\$40.46	\$41.67
Dolly Grip	\$42.40	\$43.88	\$45.20
Chief Lighting Technician	\$45.28	\$46.86	\$48.27
Asst. Chief Lighting Technician	\$40.93	\$42.36	\$43.63
Lighting Programmer	\$40.93	\$42.36	\$43.63
Lighting Technician	\$39.09	\$40.46	\$41.67
Chief Rigging Technician	\$45.28	\$46.86	\$48.27
Production Designer	STN	STN	STN
Art Director (Weekly on Call)	\$3,559.03	\$3,683.60	\$3,794.11
Lead Person	\$45.28	\$46.86	\$48.27
On Set Dresser	\$40.93	\$42.36	\$43.63
Swing Gang	\$39.09	\$40.46	\$41.67
Lead/Production Painter	\$49.77	\$51.51	\$53.06
Set Painter	\$43.31	\$44.83	\$46.17
Set Designer	\$48.14	\$49.82	\$51.31
Charge Scenic Artist	STN	STN	STN
Scenic Artist	\$40.93	\$42.36	\$43.63
Construction Coordinator	STN	STN	STN
Propmaker Foreman	\$45.92	\$47.53	\$48.96
Gang Boss	\$40.93	\$42.36	\$43.63
Propmaker	\$39.99	\$41.39	\$42.63
Special Effects Foreman	STN	STN	STN
Asst. Special Effects	STN	STN	STN
Set Decorator	STN	STN	STN
Prop Master	\$45.28	\$46.86	\$48.27

¹² Any rate “Subject to Negotiation” or “STN” shall be greater than the straight-time hourly key rate (excluding “All Others”) except as otherwise provided. The “STN” for “All Others” shall not be lower than the 3rd rate in any circumstances.

HOURLY WAGES¹²			
CLASSIFICATION	EFFECTIVE 01/01/26	EFFECTIVE 01/01/27	EFFECTIVE 01/01/28
Asst. Prop Master	\$40.93	\$42.36	\$43.63
Marine Coordinator	\$40.93	\$42.36	\$43.63
Boat Handler	\$39.09	\$40.46	\$41.67
On Set Picture Cars & Boats	\$39.09	\$40.46	\$41.67
Key Greens	\$40.93	\$42.36	\$43.63
Costume Designer	STN	STN	STN
Assistant Costume Designer	\$40.93	\$42.36	\$43.63
Key Costumer	\$45.28	\$46.86	\$48.27
First Set Costumer	\$40.93	\$42.36	\$43.63
Custom Made Costumer	\$40.93	\$42.36	\$43.63
Costumer	\$39.09	\$40.46	\$41.67
Head Makeup Artist	\$52.04	\$53.86	\$55.48
Makeup Artist	\$44.28	\$45.83	\$47.20
Head Hair Stylist	\$52.04	\$53.86	\$55.48
Hair Stylist	\$44.28	\$45.83	\$47.20
Sound Mixer	\$66.76	\$69.10	\$71.17
Re-Recording /Scoring Mixer	\$72.93	\$75.48	\$77.74
Microphone Boom Operator	\$49.15	\$50.87	\$52.40
Utility Sound Technician	\$47.06	\$48.71	\$50.17
Video Assist (Record)	\$45.28	\$46.86	\$48.27
Script Supervisor	\$45.63	\$47.23	\$48.65
First Aid/Medic	\$40.93	\$42.36	\$43.63
Craft Services	\$40.93	\$42.36	\$43.63
Craft Utility	\$39.09	\$40.46	\$41.67
Studio Teacher/ Set Teacher	STN	STN	STN
Editor (Weekly on Call)	\$4,313.97	\$4,464.96	\$4,598.91
Sound Editor (48.6 hr/week)	\$3,108.16	\$3,216.95	\$3,313.46
Music Editor (48.6 hr/week)	\$3,108.16	\$3,216.95	\$3,313.46
Asst. Editor (45 hr/week)	\$2,506.20	\$2,593.92	\$2,671.74
Apprentice Editor (40 hr/week)	\$1,303.42	\$1,349.04	\$1,389.51
Post Production Coordinator	\$40.93	\$42.36	\$43.63
Location Mgr. (On Call) ¹³	STN	STN	STN
Asst. Loc. Mgr. (On Call) ¹³	STN	STN	STN
Production Coordinator	\$45.28	\$46.86	\$48.27
Asst. Production Coordinator	\$40.93	\$42.36	\$43.63
Art Dept. Coordinator	\$40.93	\$42.36	\$43.63
Production Accountant	\$45.28	\$46.86	\$48.27
Assistant Production Accountant	\$40.93	\$42.36	\$43.63
Story Analyst	\$45.28	\$46.86	\$48.27
All Others	STN	STN	STN

¹³ Location scouts are not covered by this Agreement unless promoted to an Assistant Location Manager or Location Manager in which case they shall be covered from their date of hire on the production. Footnote 12 shall not be applicable to this classification.

APPENDIX D(2) – WAGE SCALE
LOS ANGELES AND PRODUCTION CITIES
TIER THREE PRODUCTIONS

HOURLY WAGES¹⁴			
CLASSIFICATION	EFFECTIVE 01/01/26	EFFECTIVE 01/01/27	EFFECTIVE 01/01/28
Director of Photography	STN	STN	STN
Camera Operator	\$68.77	\$71.18	\$73.32
Digital Imaging Technician	\$68.77	\$71.18	\$73.32
1st Asst. Camera	\$59.66	\$61.75	\$63.60
2nd Asst. Camera	\$45.71	\$47.31	\$48.73
Still Photographer	\$68.77	\$71.18	\$73.32
Film Loader	\$41.18	\$42.62	\$43.90
Camera Utility	\$47.65	\$49.32	\$50.80
Digital Utility	\$41.18	\$42.62	\$43.90
Publicist	\$47.65	\$49.32	\$50.80
Key Grip	\$47.65	\$49.32	\$50.80
Best Boy Grip	\$43.11	\$44.62	\$45.96
Company Grip	\$41.18	\$42.62	\$43.90
Dolly Grip	\$44.66	\$46.22	\$47.61
Chief Lighting Technician	\$47.65	\$49.32	\$50.80
Asst. Chief Lighting Technician	\$43.11	\$44.62	\$45.96
Lighting Programmer	\$43.11	\$44.62	\$45.96
Lighting Technician	\$41.18	\$42.62	\$43.90
Chief Rigging Technician	\$47.65	\$49.32	\$50.80
Production Designer	STN	STN	STN
Art Director (Weekly on Call)	\$3,813.29	\$3,946.76	\$4,065.16
Lead Person	\$47.65	\$49.32	\$50.80
On Set Dresser	\$43.11	\$44.62	\$45.96
Swing Gang	\$41.18	\$42.62	\$43.90
Lead/Production Painter	\$52.40	\$54.23	\$55.86
Set Painter	\$45.61	\$47.21	\$48.63
Set Designer	\$50.65	\$52.42	\$53.99
Charge Scenic Artist	STN	STN	STN
Scenic Artist	\$43.11	\$44.62	\$45.96
Construction Coordinator	STN	STN	STN
Propmaker Foreman	\$48.34	\$50.03	\$51.53
Gang Boss	\$43.11	\$44.62	\$45.96
Propmaker	\$42.08	\$43.55	\$44.86
Special Effects Foreman	STN	STN	STN
Asst. Special Effects	STN	STN	STN
Set Decorator	STN	STN	STN
Prop Master	\$47.65	\$49.32	\$50.80

¹⁴ Any rate “Subject to Negotiation” or “STN” shall be greater than the straight-time hourly key rate (excluding “All Others”) except as otherwise provided. The “STN” for “All Others” shall not be lower than the 3rd rate in any circumstances.

HOURLY WAGES¹⁴			
CLASSIFICATION	EFFECTIVE 01/01/26	EFFECTIVE 01/01/27	EFFECTIVE 01/01/28
Asst. Prop Master	\$43.11	\$44.62	\$45.96
Marine Coordinator	\$43.11	\$44.62	\$45.96
Boat Handler	\$41.18	\$42.62	\$43.90
On Set Picture Cars & Boats	\$41.18	\$42.62	\$43.90
Key Greens	\$43.11	\$44.62	\$45.96
Costume Designer	STN	STN	STN
Assistant Costume Designer	\$43.11	\$44.62	\$45.96
Key Costumer	\$47.65	\$49.32	\$50.80
First Set Costumer	\$43.11	\$44.62	\$45.96
Custom Made Costumer	\$43.11	\$44.62	\$45.96
Costumer	\$41.18	\$42.62	\$43.90
Head Makeup Artist	\$54.81	\$56.73	\$58.43
Makeup Artist	\$46.59	\$48.22	\$49.67
Head Hair Stylist	\$54.81	\$56.73	\$58.43
Hair Stylist	\$46.59	\$48.22	\$49.67
Sound Mixer	\$70.21	\$72.67	\$74.85
Re-Recording /Scoring Mixer	\$76.72	\$79.41	\$81.79
Microphone Boom Operator	\$51.77	\$53.58	\$55.19
Utility Sound Technician	\$49.50	\$51.23	\$52.77
Video Assist (Record)	\$47.65	\$49.32	\$50.80
Script Supervisor	\$48.01	\$49.69	\$51.18
First Aid/Medic	\$43.11	\$44.62	\$45.96
Craft Services	\$43.11	\$44.62	\$45.96
Craft Utility	\$41.18	\$42.62	\$43.90
Studio Teacher/ Set Teacher	STN	STN	STN
Editor (Weekly on Call)	\$4,541.02	\$4,699.96	\$4,840.96
Sound Editor (48.6 hr/week)	\$3,191.25	\$3,302.94	\$3,402.03
Music Editor (48.6 hr/week)	\$3,191.25	\$3,302.94	\$3,402.03
Asst. Editor (45 hr/week)	\$2,638.78	\$2,731.14	\$2,813.07
Apprentice Editor (40 hr/week)	\$1,372.03	\$1,420.05	\$1,462.65
Post Production Coordinator	\$43.11	\$44.62	\$45.96
Location Mgr. (On Call) ¹⁵	STN	STN	STN
Asst. Loc. Mgr. (On Call) ¹⁵	STN	STN	STN
Production Coordinator	\$47.65	\$49.32	\$50.80
Asst. Production Coordinator	\$43.11	\$44.62	\$45.96
Art Dept. Coordinator	\$43.11	\$44.62	\$45.96
Production Accountant	\$47.65	\$49.32	\$50.80
Assistant Production Accountant	\$43.11	\$44.62	\$45.96
Story Analyst	\$47.65	\$49.32	\$50.80
All Others	STN	STN	STN

¹⁵ Location scouts are not covered by this Agreement unless promoted to an Assistant Location Manager or Location Manager in which case they shall be covered from their date of hire on the production. Footnote 14 shall not be applicable to this classification.

APPENDIX E(1) – WAGE SCALE
NON- PRODUCTION CITIES
TIER TWO PRODUCTIONS

HOURLY WAGES¹⁶			
CLASSIFICATION	EFFECTIVE 01/01/26	EFFECTIVE 01/01/27	EFFECTIVE 01/01/28
Director of Photography	STN	STN	STN
Camera Operator	\$62.06	\$64.23	\$66.16
Digital Imaging Technician	\$62.06	\$64.23	\$66.16
1st Asst. Camera	\$53.85	\$55.73	\$57.40
2nd Asst. Camera	\$41.26	\$42.70	\$43.98
Still Photographer	\$62.06	\$64.23	\$66.16
Film Loader	\$37.15	\$38.45	\$39.60
Camera Utility	\$43.01	\$44.52	\$45.86
Digital Utility	\$37.15	\$38.45	\$39.60
Publicist	\$43.01	\$44.52	\$45.86
Key Grip	\$43.01	\$44.52	\$45.86
Best Boy Grip	\$38.92	\$40.28	\$41.49
Company Grip	\$37.15	\$38.45	\$39.60
Dolly Grip	\$40.28	\$41.69	\$42.94
Chief Lighting Technician	\$43.01	\$44.52	\$45.86
Asst. Chief Lighting Technician	\$38.92	\$40.28	\$41.49
Lighting Programmer	\$38.92	\$40.28	\$41.49
Lighting Technician	\$37.15	\$38.45	\$39.60
Chief Rigging Technician	\$43.01	\$44.52	\$45.86
Production Designer	STN	STN	STN
Art Director (Weekly on Call)	\$3,381.11	\$3,499.45	\$3,604.43
Lead Person	\$43.01	\$44.52	\$45.86
On Set Dresser	\$38.92	\$40.28	\$41.49
Swing Gang	\$37.15	\$38.45	\$39.60
Lead/Production Painter	\$47.28	\$48.93	\$50.40
Set Painter	\$41.13	\$42.57	\$43.85
Set Designer	\$45.72	\$47.32	\$48.74
Charge Scenic Artist	STN	STN	STN
Scenic Artist	\$38.92	\$40.28	\$41.49
Construction Coordinator	STN	STN	STN
Propmaker Foreman	\$43.63	\$45.16	\$46.51
Gang Boss	\$38.92	\$40.28	\$41.49
Propmaker	\$37.98	\$39.31	\$40.49
Special Effects Foreman	STN	STN	STN
Asst. Special Effects	STN	STN	STN
Set Decorator	STN	STN	STN
Prop Master	\$43.01	\$44.52	\$45.86

¹⁶ Any rate “Subject to Negotiation” or “STN” shall be greater than the straight-time hourly key rate (excluding “All Others”) except as otherwise provided. The “STN” for “All Others” shall not be lower than the 3rd rate in any circumstances.

HOURLY WAGES¹⁶			
CLASSIFICATION	EFFECTIVE 01/01/26	EFFECTIVE 01/01/27	EFFECTIVE 01/01/28
Asst. Prop Master	\$38.92	\$40.28	\$41.49
Marine Coordinator	\$38.92	\$40.28	\$41.49
Boat Handler	\$37.15	\$38.45	\$39.60
On Set Picture Cars & Boats	\$37.15	\$38.45	\$39.60
Key Greens	\$38.92	\$40.28	\$41.49
Costume Designer	STN	STN	STN
Assistant Costume Designer	\$38.92	\$40.28	\$41.49
Key Costumer	\$43.01	\$44.52	\$45.86
First Set Costumer	\$38.92	\$40.28	\$41.49
Custom Made Costumer	\$38.92	\$40.28	\$41.49
Costumer	\$37.15	\$38.45	\$39.60
Head Makeup Artist	\$49.48	\$51.21	\$52.75
Makeup Artist	\$42.04	\$43.51	\$44.82
Head Hair Stylist	\$49.48	\$51.21	\$52.75
Hair Stylist	\$42.04	\$43.51	\$44.82
Sound Mixer	\$63.39	\$65.61	\$67.58
Re-Recording /Scoring Mixer	\$69.28	\$71.70	\$73.85
Microphone Boom Operator	\$46.75	\$48.39	\$49.84
Utility Sound Technician	\$44.70	\$46.26	\$47.65
Video Assist (Record)	\$43.01	\$44.52	\$45.86
Script Supervisor	\$43.34	\$44.86	\$46.21
First Aid/Medic	\$38.92	\$40.28	\$41.49
Craft Services	\$38.92	\$40.28	\$41.49
Craft Utility	\$37.15	\$38.45	\$39.60
Studio Teacher/ Set Teacher	STN	STN	STN
Editor (Weekly on Call)	\$4,098.28	\$4,241.72	\$4,368.97
Sound Editor (48.6 hr/week)	\$2,991.79	\$3,096.50	\$3,189.40
Music Editor (48.6 hr/week)	\$2,991.79	\$3,096.50	\$3,189.40
Asst. Editor (45 hr/week)	\$2,380.90	\$2,464.23	\$2,538.16
Apprentice Editor (40 hr/week)	\$1,238.23	\$1,281.57	\$1,320.02
Post Production Coordinator	\$38.92	\$40.28	\$41.49
Location Mgr. (On Call) ¹⁷	STN	STN	STN
Asst. Loc. Mgr. (On Call) ¹⁷	STN	STN	STN
Production Coordinator	\$43.01	\$44.52	\$45.86
Asst. Production Coordinator	\$38.92	\$40.28	\$41.49
Art Dept. Coordinator	\$38.92	\$40.28	\$41.49
Production Accountant	\$43.01	\$44.52	\$45.86
Assistant Production Accountant	\$38.92	\$40.28	\$41.49
Story Analyst	\$43.01	\$44.52	\$45.86
All Others	STN	STN	STN

¹⁷ Location scouts are not covered by this Agreement unless promoted to an Assistant Location Manager or Location Manager in which case they shall be covered from their date of hire on the production. Footnote 16 shall not be applicable to this classification.

APPENDIX E(2) – WAGE SCALE
NON- PRODUCTION CITIES
TIER THREE PRODUCTIONS

HOURLY WAGES¹⁸			
CLASSIFICATION	EFFECTIVE 01/01/26	EFFECTIVE 01/01/27	EFFECTIVE 01/01/28
Director of Photography	STN	STN	STN
Camera Operator	\$65.32	\$67.61	\$69.64
Digital Imaging Technician	\$65.32	\$67.61	\$69.64
1st Asst. Camera	\$56.67	\$58.65	\$60.41
2nd Asst. Camera	\$43.43	\$44.95	\$46.30
Still Photographer	\$65.32	\$67.61	\$69.64
Film Loader	\$39.09	\$40.46	\$41.67
Camera Utility	\$45.28	\$46.86	\$48.27
Digital Utility	\$39.09	\$40.46	\$41.67
Publicist	\$45.28	\$46.86	\$48.27
Key Grip	\$45.28	\$46.86	\$48.27
Best Boy Grip	\$40.93	\$42.36	\$43.63
Company Grip	\$39.09	\$40.46	\$41.67
Dolly Grip	\$42.39	\$43.87	\$45.19
Chief Lighting Technician	\$45.28	\$46.86	\$48.27
Asst. Chief Lighting Technician	\$40.93	\$42.36	\$43.63
Lighting Programmer	\$40.93	\$42.36	\$43.63
Lighting Technician	\$39.09	\$40.46	\$41.67
Chief Rigging Technician	\$45.28	\$46.86	\$48.27
Production Designer	STN	STN	STN
Art Director (Weekly on Call)	\$3,559.03	\$3,683.60	\$3,794.11
Lead Person	\$45.28	\$46.86	\$48.27
On Set Dresser	\$40.93	\$42.36	\$43.63
Swing Gang	\$39.09	\$40.46	\$41.67
Lead/Production Painter	\$49.77	\$51.51	\$53.06
Set Painter	\$43.31	\$44.83	\$46.17
Set Designer	\$48.14	\$49.82	\$51.31
Charge Scenic Artist	STN	STN	STN
Scenic Artist	\$40.93	\$42.36	\$43.63
Construction Coordinator	STN	STN	STN
Propmaker Foreman	\$45.92	\$47.53	\$48.96
Gang Boss	\$40.93	\$42.36	\$43.63
Propmaker	\$39.99	\$41.39	\$42.63
Special Effects Foreman	STN	STN	STN
Asst. Special Effects	STN	STN	STN
Set Decorator	STN	STN	STN
Prop Master	\$45.28	\$46.86	\$48.27

¹⁸ Any rate “Subject to Negotiation” or “STN” shall be greater than the straight-time hourly key rate (excluding “All Others”) except as otherwise provided. The “STN” for “All Others” shall not be lower than the 3rd rate in any circumstances.

HOURLY WAGES¹⁸			
CLASSIFICATION	EFFECTIVE 01/01/26	EFFECTIVE 01/01/27	EFFECTIVE 01/01/28
Asst. Prop Master	\$40.93	\$42.36	\$43.63
Marine Coordinator	\$40.93	\$42.36	\$43.63
Boat Handler	\$39.09	\$40.46	\$41.67
On Set Picture Cars & Boats	\$39.09	\$40.46	\$41.67
Key Greens	\$40.93	\$42.36	\$43.63
Costume Designer	STN	STN	STN
Assistant Costume Designer	\$40.93	\$42.36	\$43.63
Key Costumer	\$45.28	\$46.86	\$48.27
First Set Costumer	\$40.93	\$42.36	\$43.63
Custom Made Costumer	\$40.93	\$42.36	\$43.63
Costumer	\$39.09	\$40.46	\$41.67
Head Makeup Artist	\$52.04	\$53.86	\$55.48
Makeup Artist	\$44.28	\$45.83	\$47.20
Head Hair Stylist	\$52.04	\$53.86	\$55.48
Hair Stylist	\$44.28	\$45.83	\$47.20
Sound Mixer	\$66.76	\$69.10	\$71.17
Re-Recording /Scoring Mixer	\$72.93	\$75.48	\$77.74
Microphone Boom Operator	\$49.15	\$50.87	\$52.40
Utility Sound Technician	\$47.06	\$48.71	\$50.17
Video Assist (Record)	\$45.28	\$46.86	\$48.27
Script Supervisor	\$45.63	\$47.23	\$48.65
First Aid/Medic	\$40.93	\$42.36	\$43.63
Craft Services	\$40.93	\$42.36	\$43.63
Craft Utility	\$39.09	\$40.46	\$41.67
Studio Teacher/ Set Teacher	STN	STN	STN
Editor (Weekly on Call)	\$4,293.14	\$4,443.40	\$4,576.70
Sound Editor (48.6 hr/week)	\$3,108.16	\$3,216.95	\$3,313.46
Music Editor (48.6 hr/week)	\$3,108.16	\$3,216.95	\$3,313.46
Asst. Editor (45 hr/week)	\$2,506.20	\$2,593.92	\$2,671.74
Apprentice Editor (40 hr/week)	\$1,303.42	\$1,349.04	\$1,389.51
Post Production Coordinator	\$40.93	\$42.36	\$43.63
Location Mgr. (On Call) ¹⁹	STN	STN	STN
Asst. Loc. Mgr. (On Call) ¹⁹	STN	STN	STN
Production Coordinator	\$45.28	\$46.86	\$48.27
Asst. Production Coordinator	\$40.93	\$42.36	\$43.63
Art Dept. Coordinator	\$40.93	\$42.36	\$43.63
Production Accountant	\$45.28	\$46.86	\$48.27
Assistant Production Accountant	\$40.93	\$42.36	\$43.63
Story Analyst	\$45.28	\$46.86	\$48.27
All Others	STN	STN	STN

¹⁹ Location scouts are not covered by this Agreement unless promoted to an Assistant Location Manager or Location Manager in which case they shall be covered from their date of hire on the production. Footnote 18 shall not be applicable to this classification.

APPENDIX F. PROJECT INFORMATION SHEET

LOW BUDGET THEATRICAL AGREEMENT
PROJECT INFORMATION SHEET

****PLEASE PROVIDE A COPY OF THE BUDGET & A CURRENT CREW LIST****

*PROJECT TITLE: _____

*TERM PARENT COMPANY: _____

*PROJECT PRODUCTION COMPANY: _____

*FEATURES:

☐ Ultra Low ☐ Tier One A ☐ Tier One B ☐ Tier Two ☐ Tier Three

****PLEASE COMPLETE THE FOLLOWING FOR ALL PROJECTS****

*PRODUCTION LOCATION(S): _____

* POST-PRODUCTION LOCATION(S)/FACILITIES(S): _____

*PRE-PRODUCTION: Start – _____ Wrap – _____

* PRINCIPAL PHOTOGRAPHY: Start – _____ Wrap – _____ # of Days of Principal Photography: _____

* POST-PRODUCTION: Start – _____ Wrap – _____

*LINE PRODUCER: _____ *UNIT PRODUCTION MANAGER: _____

Email: _____

Email: _____

Tele: _____

Tele: _____

PRODUCTION OFFICE INFO:

Address: _____ Address 2: _____

City: _____ State/Province: _____ Postal Code: _____ Country: _____

Tele: _____ Production Office Email: _____

*To submit crew resumes, please email: _____

PAYROLL SERVICE: _____

Contact: _____ Tele: _____ Email: _____

*Please note: Anything with an asterisk may be shared with prospective union crew at IATSE discretion.

CANADIAN SUPPLEMENT TO
THE 2026 – 2028 LOW BUDGET
THEATRICAL AGREEMENT

The provisions of the 2026 – 2028 Low Budget Theatrical Agreement shall be applicable to productions in Canada except as expressly modified hereafter in this Canadian Supplement.

1. The Employer recognizes the IATSE and its affiliated locals as the collective bargaining representatives under all applicable legislation in Canada for the Employer's employees for each such local in the bargaining unit listed in Article II.

2. Article XVIII(A) shall be revised to provide for the payment of double time after twelve (12) work hours on the first five (5) days of the work week, after eight (8) work hours on the sixth (6th) consecutive day of a work week and for all hours worked on a seventh (7th) day of the work week. Triple time shall be paid for all work hours beyond twelve (12) on a designated holiday.

3. Article XXIII shall be revised to provide for the Canadian holidays reflected below.

Province / Area	Affected Locals²⁰	Holidays
Maritimes	849 667	New Years Day, Islander Day (in PEI only), Good Friday, Victoria Day, Canada Day, New Brunswick Day (in NB only), Labour Day, National Day for Truth and Reconciliation, Thanksgiving Day, Remembrance Day (in NS only), Christmas Day, Boxing Day

²⁰ Listed as a guide, as they are the most commonly affected Locals. There may be instances when other Locals are affected that are outside the geographic jurisdiction of a motion picture Local (i.e. stage / mixed).

New Years Day – January 1st
Family Day / Louis Riel Day (Manitoba)/ Islander Day (PEI) – 3rd Monday in February
Good Friday – the Friday preceding Easter
Easter Monday – the Monday following Easter
Victoria Day / Journee Nationale Des Patriotes – Monday preceding May 25th
Québec Fête Nationale – June 24th
Canada Day / Memorial Day (NL) – July 1st
Civic Holiday / BC Day / New Brunswick Day / Saskatchewan Day – 1st Monday in August
Labour Day – 1st Monday in September
National Day for Truth and Reconciliation – September 30th
Thanksgiving Day – 2nd Monday in October
Remembrance Day – November 11th
Christmas Day – December 25th
Boxing Day – December 26th

Province / Area	Affected Locals²⁰	Holidays
Quebec	514	New Years Day, Good Friday OR Easter Monday, Journée Nationale des Patriotes, Québec Fête Nationale, Canada Day, Labour Day, National Day for Truth and Reconciliation, Thanksgiving Day, Christmas Day
Ontario	873 667 634 411	New Years Day, Family Day, Good Friday, Victoria Day, Canada Day, August Civic Holiday, Labour Day, National Day for Truth and Reconciliation, Thanksgiving Day, Christmas Day, Boxing Day
Manitoba	856 669	New Years Day, Louis Riel Day, Good Friday, Victoria Day, Canada Day, Civic Holiday, Labour Day, National Day for Truth and Reconciliation, Thanksgiving Day, Remembrance Day, Christmas Day, Boxing Day
Saskatchewan	669 300 295	New Years Day, Family Day, Good Friday, Victoria Day, Canada Day, Saskatchewan Day, Labour Day, National Day for Truth and Reconciliation, Thanksgiving Day, Remembrance Day, Christmas Day, Boxing Day
Alberta	669 212 210	New Years Day, Family Day, Good Friday, Victoria Day, Canada Day, Civic Holiday (aka Heritage Day), Labour Day, National Day for Truth and Reconciliation, Thanksgiving Day, Remembrance Day, Christmas Day, Boxing Day
British Columbia	891 669	New Years Day, Family Day, Good Friday, Victoria Day, Canada Day, BC Day, Labour Day, National Day for Truth and Reconciliation, Thanksgiving Day, Remembrance Day, Christmas Day
Newfoundland and Labrador	671 709	New Years Day, Good Friday, Easter Sunday, Victoria Day, Memorial/Canada Day, Labour Day, National Day for Truth and Reconciliation, Thanksgiving Day, Remembrance Day, Christmas Day, Boxing Day

4. The Agreement will be applicable to transportation department employees where the IATSE is recognized as their collective bargaining representative by established collective bargaining agreements, governmental agency decision or upon agreement of the parties.

5. The Agreement will be applicable to security department employees in the Provinces of Alberta, Saskatchewan, Manitoba and Quebec, subject to paragraph 1 above, and where the IATSE is recognized as their collective bargaining representative by established employer collective bargaining agreements or governmental agency decision.

6. References in Article XXI (A) and (C) to the “thirty (30) mile zone” shall be inoperative and the following shall control:
Each Local’s prevailing travel and studio zone provisions shall apply.
This shall be established by granting the producer the most favorable travel and zone provisions contained in any of the three most recent executed agreements in the respective jurisdiction.

7. Article XXIV shall be replaced by the following Benefit Contributions and Administration Fees schedule based on the gross wages paid:

Effective February 1, 2026 – December 31, 2028:

	TIER 1A FILMS	TIER 1B FILMS	TIER 2 FILMS	TIER 3 FILMS
Administration Fees ²¹	1%	1%	2%	2%
Pension RSP	4%	4%	4%	5%
Health & Welfare ²²	6% ²⁸	6% ²⁸	7%	7%
Vacation Pay	4%	4%	5%	6%
Training Trust Fund	0.25%	0.25%	0.25%	0.25%
Total ²²	15.25% ²²	15.25% ²²	18.25% ²²	20.25% ²²

IATSE 514 Employee Deduction for Long Term Disability Coverage: From each employee, the Employer will deduct an amount, as directed by AQTIS/IATSE Local 514 at the start of production, for Long Term Disability Coverage and remit directly to the local on a weekly basis with a complete remittance breakdown.

The Union may reallocate current fringes and/or allocate any future wage increases towards Pension RSP and/or Health & Welfare benefits.

8. Appendices A, B, C, D shall not be applicable to employees hired in Canada. The minimum wage rate schedules applicable to employees hired in Canada, expressed in Canadian dollars, are as follows:

- a. For Tier 1 motion pictures, the “All of Canada – Tier 1” rates;
- b. For Tier 2 and Tier 3 motion pictures excluding the production cities of Montreal, Toronto and Vancouver, the “Remainder of Canada – Tier 2 and Tier 3” rates; and
- c. For Tier 2 and Tier 3 motion pictures in Montreal, Toronto and Vancouver, the “Canadian Production Cities – Tier 2 and Tier 3” rates.

9. The wages, vacation and other payments payable to employees (“unpaid wages”) subject to this Canadian Supplement shall be deemed jointly owed to such employees and the

²¹ Locals which do not accept administration fees will add the appropriate percentage to either the Pension RSP, Health & Welfare or Vacation Pay.

²² Health & Welfare (Total): In addition to the percentage contributions specified above, Health & Welfare contributions of \$16 shall be paid per employee for each day worked by employees covered by the Canadian Supplement.

Local Union representing such employees. Such Union has the right to initiate proceedings to collect unpaid wages and the Employer agrees to not challenge the standing or capacity of the Local Union to bring such action.

10. For all provisions of the Low Budget Theatrical Agreement incorporated into (and not specifically amended by) this Canadian Supplement, any reference to any federal or state law, regulation, court, tribunal, government or professional agency or body in the United States, shall be deemed to mean the analogous applicable Canadian equivalent.

CANADA
WAGE SCALE – TIER ONE A PRODUCTIONS
ALL COVERED EMPLOYEES

HOURLY WAGES²³		HOURLY WAGES²³	
Director of Photography	STN	Set Decorator	STN
Camera Operator	STN	Prop Master	Key
Digital Imaging Technician	STN	Asst. Prop Master	2nd
1st Asst. Camera	STN	Key Greens	2nd
2nd Asst. Camera	STN	Costume Designer	STN
Still Photographer	STN	Key Costumer	Key
Film Loader	3rd	First Set Costumer	2nd
Camera Utility	Key	Custom Made Costumer	2nd
Digital Utility	3rd	Costumer	3rd
Publicist	Key	Head Makeup Artist	Key
Key Grip	Key	Makeup Artist	2nd
Best Boy Grip	2nd	Head Hair Stylist	Key
Grip	3rd	Hair Stylist	2nd
Dolly Grip	2nd	Sound Mixer	STN
Head Lighting Technician	Key	Re-Recording Mixer	STN
Asst Head Lighting Technician	2nd	Microphone Boom Operator	2nd
Lighting Programmer	2nd	Utility Sound Technician	3rd
Lighting Technician	3rd	Video Assist (Record)	Key
Rigging Gaffer	Key	Script Supervisor	Key
Production Designer	STN	First Aid/Craft Services	2nd
Art Director	STN	Craft Services only (Toronto/Atlantic Canada)	See Chart Below
Lead Person	Key	Craft Utility	3rd
On Set Dresser	2nd	Editor	STN
Swing Gang	3rd	Sound Editor	STN
Lead/Production Painter	Key	Music Editor	STN
Set Painter	3rd	Asst. Editor	Key
Set Designer	Key	Apprentice Editor	3rd
Scenic Artist	STN	Prod. Coordinator	Key
Construction Coordinator	STN	Asst. Production Coordinator	2nd
Propmaker Foreman	Key	Art Dept. Coordinator	2nd
Gang Boss	2nd	Story Analyst	Key
Propmaker	3rd	Key Animal Wrangler	STN
Special Effects Foreman	STN	Wrangler Captain	Key
Asst. Special Effects	STN	Head Trainer/Wrangler	2nd
Accountant	Key	Trainer / Wrangler	3rd
Assistant Accountant	2nd	Transportation Coordinator	Key
Accounting Clerk	STN	Transport Captain	2nd
Head Chef	Key		

²³ Any rate “Subject to Negotiation” or “STN” shall be greater than the straight-time hourly key rate (excluding “All Others”) except as otherwise provided. The “STN” for “All Others” shall not be lower than the 3rd rate in any circumstances. No employee covered by this agreement shall be paid a wage rate that is below the provincial minimum wage.

HOURLY WAGES²³	
Sous Chef	2nd
Assistant Chef / Caterer	See Chart Below
Extras Casting Director	STN
Extras Casting Assistant	STN
Extras Casting Crew	See Chart Below
Security Coordinator	See Chart Below
Security Captain	See Chart Below
Watchperson	See Chart Below
Assistant Location Manager	STN
Location Scout	STN

HOURLY WAGES²³	
Head Driver	See Chart Below
Driver	3rd
Honeywagon Operator	See Chart Below
Unit Manager	Key
Assistant Unit Manager	STN
Projectionist (Dailies)	STN
Diving Coordinator	STN
Diving Supervisor	2nd
Diver	3rd
All Others ²⁴	STN

<u>CANADA</u> <u>(except Toronto, Vancouver, Montreal)</u>	
<u>Effective 01/01/26</u>	
Key	\$37.65
2nd	\$34.11
3rd	\$31.12
<u>Effective 01/01/27</u>	
Key	\$38.97
2nd	\$35.30
3rd	\$32.21
<u>Effective 01/01/28</u>	
Key	\$40.14
2nd	\$36.36
3rd	\$33.18

<u>PRODUCTION CITIES</u> <u>(Toronto, Vancouver, Montreal)</u>	
<u>Effective 01/01/26</u>	
Key	\$41.12
2nd	\$37.58
3rd	\$34.53
<u>Effective 01/01/27</u>	
Key	\$42.56
2nd	\$38.90
3rd	\$35.74
<u>Effective 01/01/28</u>	
Key	\$43.84
2nd	\$40.07
3rd	\$36.81

<u>CLASSIFICATION</u>	<u>EFFECTIVE 01/01/26</u>	<u>EFFECTIVE 01/01/27</u>	<u>EFFECTIVE 01/01/28</u>
Assistant Chef / Caterer	\$24.43	\$25.29	\$26.05
Extras Casting Crew	\$16.29	\$16.86	\$17.37
Security Coordinator	\$30.94	\$32.02	\$32.98
Security Captain	\$24.43	\$25.29	\$26.05
Watchperson	\$21.17	\$21.91	\$22.57
Craft Services only (Toronto/Atlantic Canada)	\$24.43	\$25.29	\$26.05
Head Driver (Canada except Toronto, Vancouver, Montreal)	\$32.62	\$33.76	\$34.77
Head Driver (Toronto, Vancouver, Montreal)	\$36.05	\$37.31	\$38.43
Honeywagon Operator	\$27.68	\$28.65	\$29.51

²⁴ Including Marine Coordinator, Boat Handlers and Picture Car Handlers.

CANADA
WAGE SCALE – TIER ONE B PRODUCTIONS
ALL COVERED EMPLOYEES

HOURLY WAGES²⁵	
Director of Photography	STN
Camera Operator	STN
Digital Imaging Technician	STN
1st Asst. Camera	STN
2nd Asst. Camera	STN
Still Photographer	STN
Film Loader	3rd
Camera Utility	Key
Digital Utility	3rd
Publicist	Key
Key Grip	Key
Best Boy Grip	2nd
Grip	3rd
Dolly Grip	2nd
Head Lighting Technician	Key
Asst Head Lighting Technician	2nd
Lighting Programmer	2nd
Lighting Technician	3rd
Rigging Gaffer	Key
Production Designer	STN
Art Director	STN
Lead Person	Key
On Set Dresser	2nd
Swing Gang	3rd
Lead/Production Painter	Key
Set Painter	3rd
Set Designer	Key
Scenic Artist	STN
Construction Coordinator	STN
Propmaker Foreman	Key
Gang Boss	2nd
Propmaker	3rd
Special Effects Foreman	STN
Asst. Special Effects	STN
Accountant	Key
Assistant Accountant	2nd
Accounting Clerk	STN
Head Chef	Key

HOURLY WAGES²⁵	
Set Decorator	STN
Prop Master	Key
Asst. Prop Master	2nd
Key Greens	2nd
Costume Designer	STN
Key Costumer	Key
First Set Costumer	2nd
Custom Made Costumer	2nd
Costumer	3rd
Head Makeup Artist	Key
Makeup Artist	2nd
Head Hair Stylist	Key
Hair Stylist	2nd
Sound Mixer	STN
Re-Recording Mixer	STN
Microphone Boom Operator	2nd
Utility Sound Technician	3rd
Video Assist (Record)	Key
Script Supervisor	Key
First Aid/Craft Services	2nd
Craft Services only (Toronto/Atlantic Canada)	See Chart Below
Craft Utility	3rd
Editor	STN
Sound Editor	STN
Music Editor	STN
Asst. Editor	Key
Apprentice Editor	3rd
Prod. Coordinator	Key
Asst. Production Coordinator	2nd
Art Dept. Coordinator	2nd
Story Analyst	Key
Key Animal Wrangler	STN
Wrangler Captain	Key
Head Trainer/Wrangler	2nd
Trainer / Wrangler	3rd
Transportation Coordinator	Key
Transport Captain	2nd

²⁵ Any rate “Subject to Negotiation” or “STN” shall be greater than the straight-time hourly key rate (excluding “All Others”) except as otherwise provided. The “STN” for “All Others” shall not be lower than the 3rd rate in any circumstances. No employee covered by this agreement shall be paid a wage rate that is below the provincial minimum wage.

HOURLY WAGES²⁵	
Sous Chef	2nd
Assistant Chef / Caterer	See Chart Below
Extras Casting Director	STN
Extras Casting Assistant	STN
Extras Casting Crew	See Chart Below
Security Coordinator	See Chart Below
Security Captain	See Chart Below
Watchperson	See Chart Below
Assistant Location Manager	STN
Location Scout	STN

HOURLY WAGES²⁵	
Head Driver	See Chart Below
Driver	3rd
Honeywagon Operator	See Chart Below
Unit Manager	Key
Assistant Unit Manager	STN
Projectionist (Dailies)	STN
Diving Coordinator	STN
Diving Supervisor	2nd
Diver	3rd
All Others ²⁶	STN

<u>CANADA</u> <u>(except Toronto, Vancouver, Montreal)</u>	
<u>Effective 01/01/26</u>	
Key	\$39.32
2nd	\$35.78
3rd	\$32.78
<u>Effective 01/01/27</u>	
Key	\$40.70
2nd	\$37.03
3rd	\$33.93
<u>Effective 01/01/28</u>	
Key	\$41.92
2nd	\$38.14
3rd	\$34.95

<u>PRODUCTION CITIES</u> <u>(Toronto, Vancouver, Montreal)</u>	
<u>Effective 01/01/26</u>	
Key	\$42.78
2nd	\$39.24
3rd	\$36.19
<u>Effective 01/01/27</u>	
Key	\$44.28
2nd	\$40.61
3rd	\$37.46
<u>Effective 01/01/28</u>	
Key	\$45.61
2nd	\$41.83
3rd	\$38.58

<u>CLASSIFICATION</u>	<u>EFFECTIVE 01/01/26</u>	<u>EFFECTIVE 01/01/27</u>	<u>EFFECTIVE 01/01/28</u>
Assistant Chef / Caterer	\$26.08	\$26.99	\$27.80
Extras Casting Crew	\$17.96	\$18.59	\$19.15
Security Coordinator	\$32.60	\$33.74	\$34.75
Security Captain	\$26.08	\$26.99	\$27.80
Watchperson	\$22.82	\$23.62	\$24.33
Craft Services only (Toronto/Atlantic Canada)	\$26.08	\$26.99	\$27.80
Head Driver (Canada except Toronto, Vancouver, Montreal)	\$34.28	\$35.48	\$36.54
Head Driver (Toronto, Vancouver, Montreal)	\$37.72	\$39.04	\$40.21
Honeywagon Operator	\$29.34	\$30.37	\$31.28

²⁶ Including Marine Coordinator, Boat Handlers and Picture Car Handlers.

MONTREAL, TORONTO, VANCOUVER
WAGE SCALE - TIER TWO PRODUCTIONS²⁷

HOURLY WAGES			
CLASSIFICATION	EFFECTIVE 01/01/26	EFFECTIVE 01/01/27	EFFECTIVE 01/01/28
Director of Photography	STN	STN	STN
Camera Operator	\$78.76	\$81.52	\$83.97
Digital Imaging Technician	STN	STN	STN
1st Asst. Camera	\$60.71	\$62.83	\$64.71
2nd Asst. Camera	\$44.31	\$45.86	\$47.24
Still Photographer	\$65.64	\$67.94	\$69.98
Film Loader	\$41.02	\$42.46	\$43.73
Camera Utility	\$45.95	\$47.56	\$48.99
Digital Utility	\$41.02	\$42.46	\$43.73
Publicist	\$44.91	\$46.48	\$47.87
Key Grip	\$44.91	\$46.48	\$47.87
Best Boy Grip	\$40.81	\$42.24	\$43.51
Grip	\$37.64	\$38.96	\$40.13
Dolly Grip	\$40.81	\$42.24	\$43.51
Head Lighting Technician	\$44.91	\$46.48	\$47.87
Assistant Head Lighting Technician	\$40.81	\$42.24	\$43.51
Lighting Programmer	\$40.81	\$42.24	\$43.51
Lighting Technician	\$37.64	\$38.96	\$40.13
Rigging Gaffer	\$44.49	\$46.05	\$47.43
Production Designer	STN	STN	STN
Art Director	STN	STN	STN
Lead Person	\$44.49	\$46.05	\$47.43
On Set Dresser	\$40.81	\$42.24	\$43.51
Swing Gang	\$37.64	\$38.96	\$40.13
Lead/Production Painter	\$45.78	\$47.38	\$48.80
Set Painter	\$43.20	\$44.71	\$46.05
Set Designer	\$44.49	\$46.05	\$47.43
Scenic Artist	\$43.20	\$44.71	\$46.05
Construction Coordinator	STN	STN	STN
Propmaker Foreman	\$46.62	\$48.25	\$49.70
Propmaker	\$41.46	\$42.91	\$44.20
Special Effects Foreman	STN	STN	STN
Asst. Special Effects	STN	STN	STN
Set Decorator	STN	STN	STN
Prop Master	\$44.91	\$46.48	\$47.87
Asst. Prop Master	\$43.20	\$44.71	\$46.05
Key Greens	\$44.91	\$46.48	\$47.87
Costume Designer	STN	STN	STN

²⁷ Any rate “Subject to Negotiation” or “STN” shall be greater than the straight-time hourly key rate (excluding “All Others”) except as otherwise provided. The “STN” for “All Others” shall not be lower than the 3rd rate in any circumstances. No employee covered by this agreement shall be paid a wage rate that is below the provincial minimum wage.

HOURLY WAGES			
CLASSIFICATION	EFFECTIVE 01/01/26	EFFECTIVE 01/01/27	EFFECTIVE 01/01/28
Key Costumer	\$46.62	\$48.25	\$49.70
First Set Costumer	\$44.91	\$46.48	\$47.87
Custom Made Costumer	\$40.81	\$42.24	\$43.51
Costumer	\$37.99	\$39.32	\$40.50
Head Makeup Artist	\$44.91	\$46.48	\$47.87
Makeup Artist	\$41.46	\$42.91	\$44.20
2nd Makeup Artist	\$37.99	\$39.32	\$40.50
Head Hair Stylist	\$44.91	\$46.48	\$47.87
Hair Stylist	\$41.46	\$42.91	\$44.20
2nd Hair Stylist	\$37.99	\$39.32	\$40.50
Sound Mixer	STN	STN	STN
Re-Recording Mixer	STN	STN	STN
Microphone Boom Operator	\$43.20	\$44.71	\$46.05
Utility Sound Technician	\$37.99	\$39.32	\$40.50
Video Assist (Record)	\$44.49	\$46.05	\$47.43
Script Supervisor	\$44.91	\$46.48	\$47.87
First Aid/ Craft Services combined	\$43.20	\$44.71	\$46.05
Craft Services only (Toronto)	\$27.64	\$28.61	\$29.47
Craft Utility	\$37.99	\$39.32	\$40.50
Editor	\$51.83	\$53.64	\$55.25
Sound Editor	\$51.83	\$53.64	\$55.25
Music Editor	\$51.83	\$53.64	\$55.25
Asst. Editor	\$44.49	\$46.05	\$47.43
Apprentice Editor	\$37.64	\$38.96	\$40.13
Accountant	STN	STN	STN
Assistant Accountant	\$40.81	\$42.24	\$43.51
Accounting Clerk	\$29.36	\$30.39	\$31.30
Security Coordinator	\$34.54	\$35.75	\$36.82
Security Captain	\$29.36	\$30.39	\$31.30
Watchperson	\$25.91	\$26.82	\$27.62
Transportation Coordinator	\$44.91	\$46.48	\$47.87
Transport Captain	\$40.81	\$42.24	\$43.51
Head Driver	\$39.23	\$40.60	\$41.82
Driver	\$37.64	\$38.96	\$40.13
Honeywagon Operator	\$31.12	\$32.21	\$33.18
Unit Manager	\$44.91	\$46.48	\$47.87
Assistant Unit Manager	\$31.12	\$32.21	\$33.18
Assistant Location Manager	\$31.12	\$32.21	\$33.18
Location Scout	\$25.91	\$26.82	\$27.62
Production Coordinator	\$44.91	\$46.48	\$47.87
Asst. Production Coordinator	\$43.20	\$44.71	\$46.05
All Others ²⁸	STN	STN	STN

²⁸ Including Marine Coordinator, Boat Handlers and Picture Car Handlers.

CANADA (EXCLUDING MONTREAL, TORONTO, VANCOUVER)
WAGE SCALE - TIER TWO PRODUCTIONS²⁹

HOURLY WAGES			
CLASSIFICATION	EFFECTIVE 01/01/26	EFFECTIVE 01/01/27	EFFECTIVE 01/01/28
Director of Photography	STN	STN	STN
Camera Operator	\$78.76	\$81.52	\$83.97
Digital Imaging Technician	STN	STN	STN
1st Asst. Camera	\$60.71	\$62.83	\$64.71
2nd Asst. Camera	\$44.31	\$45.86	\$47.24
Still Photographer	\$65.64	\$67.94	\$69.98
Film Loader	\$41.02	\$42.46	\$43.73
Camera Utility	\$45.95	\$47.56	\$48.99
Digital Utility	\$41.02	\$42.46	\$43.73
Publicist	\$43.20	\$44.71	\$46.05
Key Grip	\$43.20	\$44.71	\$46.05
Best Boy Grip	\$37.99	\$39.32	\$40.50
Grip	\$34.09	\$35.28	\$36.34
Dolly Grip	\$37.99	\$39.32	\$40.50
Head Lighting Technician	\$43.33	\$44.85	\$46.20
Assistant Head Lighting Technician	\$37.99	\$39.32	\$40.50
Lighting Programmer	\$37.99	\$39.32	\$40.50
Lighting Technician	\$34.09	\$35.28	\$36.34
Rigging Gaffer	\$40.89	\$42.32	\$43.59
Production Designer	STN	STN	STN
Art Director	STN	STN	STN
Lead Person	\$40.89	\$42.32	\$43.59
On Set Dresser	\$37.99	\$39.32	\$40.50
Swing Gang	\$34.09	\$35.28	\$36.34
Lead/Production Painter	STN	STN	STN
Set Painter	\$34.54	\$35.75	\$36.82
Set Designer	\$43.20	\$44.71	\$46.05
Scenic Artist	\$37.99	\$39.32	\$40.50
Construction Coordinator	STN	STN	STN
Propmaker Foreman	\$44.91	\$46.48	\$47.87
Propmaker	\$34.54	\$35.75	\$36.82
Special Effects Foreman	STN	STN	STN
Asst. Special Effects	\$38.85	\$40.21	\$41.42
Set Decorator	STN	STN	STN
Prop Master	\$43.20	\$44.71	\$46.05
Asst. Prop Master	\$37.99	\$39.32	\$40.50
Key Greens	\$43.20	\$44.71	\$46.05
Costume Designer	STN	STN	STN
Key Costumer	STN	STN	STN
First Set Costumer	\$41.02	\$42.46	\$43.73
Custom Made Costumer	\$37.99	\$39.32	\$40.50
Costumer	\$34.09	\$35.28	\$36.34

²⁹ Any rate “Subject to Negotiation” or “STN” shall be greater than the straight-time hourly key rate (excluding “All Others”) except as otherwise provided. The “STN” for “All Others” shall not be lower than the 3rd rate in any circumstances. No employee covered by this agreement shall be paid a wage rate that is below the provincial minimum wage.

HOURLY WAGES			
CLASSIFICATION	EFFECTIVE 01/01/26	EFFECTIVE 01/01/27	EFFECTIVE 01/01/28
Head Makeup Artist	\$43.20	\$44.71	\$46.05
Makeup Artist	\$37.21	\$38.51	\$39.67
2nd Makeup Artist	\$33.70	\$34.88	\$35.93
Head Hair Stylist	\$43.20	\$44.71	\$46.05
Hair Stylist	\$37.21	\$38.51	\$39.67
2nd Hair Stylist	\$33.70	\$34.88	\$35.93
Sound Mixer	STN	STN	STN
Re-Recording Mixer	STN	STN	STN
Microphone Boom Operator	\$41.02	\$42.46	\$43.73
Utility Sound Technician	\$34.54	\$35.75	\$36.82
Video Assist (Record)	\$40.89	\$42.32	\$43.59
Script Supervisor	\$43.20	\$44.71	\$46.05
First Aid/Craft Services	\$43.20	\$44.71	\$46.05
Craft Services/Atlantic Canada	\$27.64	\$28.61	\$29.47
Craft Utility	\$34.09	\$35.28	\$36.34
Editor	STN	STN	STN
Sound Editor	STN	STN	STN
Music Editor	STN	STN	STN
Asst. Editor	STN	STN	STN
Apprentice Editor	STN	STN	STN
Head Chef	\$43.20	\$44.71	\$46.05
Sous Chef	\$37.21	\$38.51	\$39.67
Assistant Chef / Caterer	\$27.64	\$28.61	\$29.47
Extras Casting Director	STN	STN	STN
Extras Casting Assistant	STN	STN	STN
Extras Casting Crew	\$19.02	\$19.69	\$20.28
Security Coordinator	\$36.27	\$37.54	\$38.67
Security Captain	\$30.23	\$31.29	\$32.23
Watchperson	\$25.91	\$26.82	\$27.62
Key Animal Wrangler	STN	STN	STN
Wrangler Captain	\$40.89	\$42.32	\$43.59
Head Trainer/Wrangler	\$37.21	\$38.51	\$39.67
Trainer / Wrangler	\$34.54	\$35.75	\$36.82
Diving Coordinator	STN	STN	STN
Diving Supervisor	\$37.21	\$38.51	\$39.67
Diver	\$34.09	\$35.28	\$36.34
Transportation Coordinator	\$43.20	\$44.71	\$46.05
Transport Captain	\$37.99	\$39.32	\$40.50
Head Driver	\$36.04	\$37.30	\$38.42
Driver	\$34.09	\$35.28	\$36.34
Honeywagon Operator	\$30.51	\$31.58	\$32.53
Production Coordinator	\$43.20	\$44.71	\$46.05
Asst. Production Coordinator	\$37.99	\$39.32	\$40.50
Accountant	\$50.96	\$52.74	\$54.32
Assistant Accountant	\$37.21	\$38.51	\$39.67
Accounting Clerk	\$26.78	\$27.72	\$28.55
All Others ³⁰	STN	STN	STN

³⁰ Including Marine Coordinator, Boat Handlers and Picture Car Handlers.

MONTREAL, TORONTO, VANCOUVER
WAGE SCALE - TIER THREE PRODUCTIONS³¹

HOURLY WAGES			
CLASSIFICATION	EFFECTIVE 01/01/26	EFFECTIVE 01/01/27	EFFECTIVE 01/01/28
Director of Photography	STN	STN	STN
Camera Operator	\$82.90	\$85.80	\$88.37
Digital Imaging Technician	STN	STN	STN
1st Asst. Camera	\$63.90	\$66.14	\$68.12
2nd Asst. Camera	\$46.62	\$48.25	\$49.70
Still Photographer	\$69.10	\$71.52	\$73.67
Film Loader	\$43.20	\$44.71	\$46.05
Camera Utility	\$48.39	\$50.08	\$51.58
Digital Utility	\$43.20	\$44.71	\$46.05
Publicist	\$48.39	\$50.08	\$51.58
Key Grip	\$48.39	\$50.08	\$51.58
Best Boy Grip	\$44.91	\$46.48	\$47.87
Grip	\$39.73	\$41.12	\$42.35
Dolly Grip	\$44.91	\$46.48	\$47.87
Head Lighting Technician	\$48.39	\$50.08	\$51.58
Assistant Head Lighting Technician	\$44.91	\$46.48	\$47.87
Lighting Programmer	\$44.91	\$46.48	\$47.87
Lighting Technician	\$39.73	\$41.12	\$42.35
Rigging Gaffer	\$46.62	\$48.25	\$49.70
Production Designer	STN	STN	STN
Art Director	STN	STN	STN
Lead Person	\$46.27	\$47.89	\$49.33
On Set Dresser	\$44.91	\$46.48	\$47.87
Swing Gang	\$39.73	\$41.12	\$42.35
Lead/Production Painter	\$50.09	\$51.84	\$53.40
Set Painter	\$45.78	\$47.38	\$48.80
Set Designer	\$46.27	\$47.89	\$49.33
Scenic Artist	\$48.39	\$50.08	\$51.58
Construction Coordinator	STN	STN	STN
Propmaker Foreman	\$50.09	\$51.84	\$53.40
Propmaker	\$44.91	\$46.48	\$47.87
Special Effects Foreman	STN	STN	STN
Asst. Special Effects	\$50.09	\$51.84	\$53.40
Set Decorator	STN	STN	STN
Prop Master	\$50.09	\$51.84	\$53.40
Asst. Prop Master	\$46.62	\$48.25	\$49.70
Key Greens	\$48.39	\$50.08	\$51.58
Costume Designer	STN	STN	STN
Key Costumer	\$48.48	\$50.18	\$51.69

³¹ Any rate "Subject to Negotiation" or "STN" shall be greater than the straight-time hourly key rate (excluding "All Others") except as otherwise provided. The "STN" for "All Others" shall not be lower than the 3rd rate in any circumstances. No employee covered by this agreement shall be paid a wage rate that is below the provincial minimum wage.

HOURLY WAGES			
CLASSIFICATION	EFFECTIVE 01/01/26	EFFECTIVE 01/01/27	EFFECTIVE 01/01/28
First Set Costumer	\$46.71	\$48.34	\$49.79
Custom Made Costumer	\$44.91	\$46.48	\$47.87
Costumer	\$43.20	\$44.71	\$46.05
Head Makeup Artist	\$48.39	\$50.08	\$51.58
Makeup Artist	\$44.91	\$46.48	\$47.87
2nd Makeup Artist	\$39.73	\$41.12	\$42.35
Head Hair Stylist	\$48.39	\$50.08	\$51.58
Hair Stylist	\$44.91	\$46.48	\$47.87
2nd Hair Stylist	\$39.73	\$41.12	\$42.35
Sound Mixer	STN	STN	STN
Re-Recording Mixer	STN	STN	STN
Microphone Boom Operator	\$48.39	\$50.08	\$51.58
Utility Sound Technician	\$41.46	\$42.91	\$44.20
Video Assist (Record)	\$46.27	\$47.89	\$49.33
Script Supervisor	\$48.39	\$50.08	\$51.58
First Aid/Craft Services combined	\$46.62	\$48.25	\$49.70
Craft Services only (Toronto)	\$31.12	\$32.21	\$33.18
Craft Utility	\$39.73	\$41.12	\$42.35
Editor	\$56.14	\$58.10	\$59.84
Sound Editor	\$56.14	\$58.10	\$59.84
Music Editor	\$56.14	\$58.10	\$59.84
Asst. Editor	\$46.27	\$47.89	\$49.33
Apprentice Editor	\$39.14	\$40.51	\$41.73
Accountant	STN	STN	STN
Assistant Accountant	\$44.91	\$46.48	\$47.87
Accounting Clerk	\$32.82	\$33.97	\$34.99
Security Coordinator	\$36.27	\$37.54	\$38.67
Security Captain	\$31.12	\$32.21	\$33.18
Watchperson	\$27.64	\$28.61	\$29.47
Transportation Coordinator	\$48.39	\$50.08	\$51.58
Transport Captain	\$44.91	\$46.48	\$47.87
Head Driver	\$42.33	\$43.81	\$45.12
Driver	\$39.73	\$41.12	\$42.35
Honeywagon Operator	\$34.54	\$35.75	\$36.82
Unit Manager	\$48.39	\$50.08	\$51.58
Assistant Unit Manager	\$34.54	\$35.75	\$36.82
Assistant Location Manager	\$34.54	\$35.75	\$36.82
Location Scout	\$29.36	\$30.39	\$31.30
Production Coordinator	\$48.39	\$50.08	\$51.58
Asst. Production Coordinator	\$46.62	\$48.25	\$49.70
All Others ³²	STN	STN	STN

³² Including Marine Coordinator, Boat Handlers and Picture Car Handlers.

CANADA (EXCLUDING MONTREAL, TORONTO, VANCOUVER)
WAGE SCALE - TIER THREE PRODUCTIONS³³

HOURLY WAGES			
CLASSIFICATION	EFFECTIVE 01/01/26	EFFECTIVE 01/01/27	EFFECTIVE 01/01/28
Director of Photography	STN	STN	STN
Camera Operator	\$82.90	\$85.80	\$88.37
Digital Imaging Technician	STN	STN	STN
1st Asst. Camera	\$63.90	\$66.14	\$68.12
2nd Asst. Camera	\$46.62	\$48.25	\$49.70
Still Photographer	\$69.10	\$71.52	\$73.67
Film Loader	\$43.20	\$44.71	\$46.05
Camera Utility	\$48.39	\$50.08	\$51.58
Digital Utility	\$43.20	\$44.71	\$46.05
Publicist	\$46.62	\$48.25	\$49.70
Key Grip	\$46.62	\$48.25	\$49.70
Best Boy Grip	\$41.46	\$42.91	\$44.20
Grip	\$37.15	\$38.45	\$39.60
Dolly Grip	\$41.46	\$42.91	\$44.20
Head Lighting Technician	\$46.62	\$48.25	\$49.70
Assistant Head Lighting Technician	\$41.46	\$42.91	\$44.20
Lighting Programmer	\$41.46	\$42.91	\$44.20
Lighting Technician	\$37.15	\$38.45	\$39.60
Rigging Gaffer	\$44.05	\$45.59	\$46.96
Production Designer	STN	STN	STN
Art Director	STN	STN	STN
Lead Person	\$42.53	\$44.02	\$45.34
On Set Dresser	\$41.46	\$42.91	\$44.20
Swing Gang	\$37.15	\$38.45	\$39.60
Lead/Production Painter	STN	STN	STN
Set Painter	\$37.99	\$39.32	\$40.50
Set Designer	\$46.62	\$48.25	\$49.70
Scenic Artist	\$41.46	\$42.91	\$44.20
Construction Coordinator	STN	STN	STN
Propmaker Foreman	\$48.39	\$50.08	\$51.58
Propmaker	\$37.99	\$39.32	\$40.50
Special Effects Foreman	STN	STN	STN
Asst. Special Effects	\$42.32	\$43.80	\$45.11
Set Decorator	STN	STN	STN
Prop Master	\$46.62	\$48.25	\$49.70
Asst. Prop Master	\$41.46	\$42.91	\$44.20
Key Greens	\$46.62	\$48.25	\$49.70
Costume Designer	STN	STN	STN
Key Costumer	STN	STN	STN
First Set Costumer	\$44.47	\$46.03	\$47.41
Custom Made Costumer	\$41.46	\$42.91	\$44.20
Costumer	\$37.15	\$38.45	\$39.60

³³ Any rate “Subject to Negotiation” or “STN” shall be greater than the straight-time hourly key rate (excluding “All Others”) except as otherwise provided. The “STN” for “All Others” shall not be lower than the 3rd rate in any circumstances. No employee covered by this agreement shall be paid a wage rate that is below the provincial minimum wage.

HOURLY WAGES			
CLASSIFICATION	EFFECTIVE 01/01/26	EFFECTIVE 01/01/27	EFFECTIVE 01/01/28
Head Makeup Artist	\$46.62	\$48.25	\$49.70
Makeup Artist	\$40.58	\$42.00	\$43.26
2nd Makeup Artist	\$37.15	\$38.45	\$39.60
Head Hair Stylist	\$46.62	\$48.25	\$49.70
Hair Stylist	\$40.58	\$42.00	\$43.26
2nd Hair Stylist	\$37.15	\$38.45	\$39.60
Sound Mixer	STN	STN	STN
Re-Recording Mixer	STN	STN	STN
Microphone Boom Operator	\$44.47	\$46.03	\$47.41
Utility Sound Technician	\$37.99	\$39.32	\$40.50
Video Assist (Record)	\$42.53	\$44.02	\$45.34
Script Supervisor	\$46.62	\$48.25	\$49.70
First Aid/Craft Services	\$46.62	\$48.25	\$49.70
Craft Services/Atlantic Canada	\$31.12	\$32.21	\$33.18
Craft Utility	\$37.15	\$38.45	\$39.60
Editor	STN	STN	STN
Sound Editor	STN	STN	STN
Music Editor	STN	STN	STN
Asst. Editor	STN	STN	STN
Apprentice Editor	STN	STN	STN
Head Chef	\$46.62	\$48.25	\$49.70
Sous Chef	\$40.58	\$42.00	\$43.26
Assistant Chef / Caterer	\$31.12	\$32.21	\$33.18
Extras Casting Director	STN	STN	STN
Extras Casting Assistant	STN	STN	STN
Extras Casting Crew	\$20.72	\$21.45	\$22.09
Security Coordinator	\$37.99	\$39.32	\$40.50
Security Captain	\$32.82	\$33.97	\$34.99
Watchperson	\$27.64	\$28.61	\$29.47
Key Animal Wrangler	STN	STN	STN
Wrangler Captain	\$42.53	\$44.02	\$45.34
Head Trainer/Wrangler	\$38.70	\$40.05	\$41.25
Trainer / Wrangler	\$36.27	\$37.54	\$38.67
Diving Coordinator	STN	STN	STN
Diving Supervisor	\$38.70	\$40.05	\$41.25
Diver	\$35.46	\$36.70	\$37.80
Transportation Coordinator	\$46.62	\$48.25	\$49.70
Transport Captain	\$41.46	\$42.91	\$44.20
Head Driver	\$39.31	\$40.69	\$41.91
Driver	\$37.15	\$38.45	\$39.60
Honeywagon Operator	\$32.82	\$33.97	\$34.99
Production Coordinator	\$46.62	\$48.25	\$49.70
Asst. Production Coordinator	\$41.46	\$42.91	\$44.20
Accountant	\$53.96	\$55.85	\$57.53
Assistant Accountant	\$38.70	\$40.05	\$41.25
Accounting Clerk	\$28.06	\$29.04	\$29.91
All Others ³⁴	STN	STN	STN

³⁴ Including Marine Coordinator, Boat Handlers and Picture Car Handlers.

January 1, 2026

Matthew Loeb, President
International Alliance of Theatrical Stage Employees
207 West 25th Street, 4th Floor
New York, NY 10001

Re: *Published Sideletter One to 2026-2028 Low Budget Theatrical Agreement*

The following is intended to memorialize agreements and understandings reached between the parties to the above-referenced Agreement during the course of negotiations.

BASE CAMP POWER & GENERATORS

The parties confirmed that the installation, connection and striking of temporary electric power sources emanating from a location base camp is work within the jurisdiction of the IATSE.

The operation of generators is within the jurisdiction of the IATSE except where another labor organization has established jurisdiction with motion picture producers covering such work. The foregoing is not a staffing requirement.

ADDITIONAL CLASSIFICATIONS

The specific inclusion of the publicist, marine coordinator and boat handler classifications shall not be deemed to preclude continuation of the past practice of industry employers in securing such services from third party suppliers and subcontractors, provided however, individuals directly employed to render such services shall be appropriately classified and subject to the Agreement.

PROMOTIONAL RIGHTS

The parties confirmed that the rights derived from the services of employees performing their regular duties covered by the Agreement include the right to exploit the proceeds of their services and their likeness, image or voice in the promotion, marketing or exploitation of the motion picture. The foregoing does not apply when the likeness, image, or voice appear in the motion picture itself.

Persons engaged to capture the likeness, image, or voice of employees covered hereunder in connection with the production of electronic press kits shall be subject to this Agreement; provided, however, there shall be no preference of employment or limitations on assistance and interchange. Nothing herein shall limit the subcontracting of the production of electronic press kits, provided the Employer first notifies the IATSE in writing of its intention to subcontract, and the direct labor costs of the subcontract are not less than the direct labor costs set forth in this Agreement, the Videotape Electronics Supplemental Basic Agreement, or other applicable IATSE collective bargaining agreement.

Matthew Loeb

Re: Published Sideletter One to 2026-2028 Low Budget Theatrical Agreement
January 1, 2026

WORK WEEK SHIFTS

The IATSE will continue its past practice of considering timely requested waivers to permit additional workweek shifts related to a scheduled holiday hiatus and/or travel to or from an overnight production location.

Each party to the 2026-2028 Low Budget Theatrical Agreement hereby confirms its concurrence with the foregoing by its execution of this Sideletter at the place provided below.

Sincerely,

BY: _____

ACKNOWLEDGED AND AGREED:
INTERNATIONAL ALLIANCE OF
THEATRICAL STAGE EMPLOYEES

BY: _____

January 1, 2026

Matthew Loeb, President
International Alliance of Theatrical Stage Employees
207 West 25th Street, 4th Floor
New York, NY 10001

Re: *Published Sideletter Two to the 2026-2028 Low Budget Theatrical Agreement*

The following is intended to memorialize the agreement and understanding reached between the parties to the above Agreement during the course of its negotiation.

A Director of Photography (“DP”) and the Producer of the film may request that the DP be permitted to also function as a Camera Operator. Such request must be made in writing during the film’s pre-production and directed to the IATSE with a copy to the appropriate Camera Local. The IATSE shall have the authority to grant such request based upon special needs or extraordinary circumstances.

The agreement of the DP to operate the camera shall not be a condition of the DP’s employment and the DP and Producer shall confirm same in their request.

Each party to the 2026-2028 Low Budget Theatrical Agreement hereby confirms its agreement with the foregoing by its execution of this Sideletter at the place provided below.

Sincerely,

BY: _____

ACKNOWLEDGED AND AGREED:
INTERNATIONAL ALLIANCE OF
THEATRICAL STAGE EMPLOYEES

BY: _____

January 1, 2026

Matthew Loeb, President
International Alliance of Theatrical Stage Employees
207 West 25th Street, 4th Floor
New York, NY 10001

Re: *Published Sideletter Three to the 2026-2028 Low Budget Theatrical Agreement*

During the course of negotiations for the 2026-2028 Low Budget Theatrical Agreement the parties agreed to include the classifications of Location Managers and Assistant Locations Managers as covered classifications in recognition that the IATSE represents such employees in numerous geographical locations covered by the Agreement. The parties further agreed that such recognition did not extend to geographical areas where another labor organization had established jurisdiction in such areas reflected in agreements with other employers, including but not limited to New York, Los Angeles, Canada, Georgia, New Mexico and Michigan, and did not preclude the employment of Location Managers and Assistant Location managers under such agreements to work in geographical areas where such person, if hired locally, would be subject to the 2026-2028 Low Budget Theatrical Agreement.

Each party to the 2026-2028 Low Budget Theatrical Agreement hereby confirms it concurrence with the foregoing by its execution of the Sideletter at the place provided below.

Sincerely,

BY: _____

ACKNOWLEDGED AND AGREED:
INTERNATIONAL ALLIANCE OF
THEATRICAL STAGE EMPLOYEES

BY: _____

January 1, 2026

Matthew Loeb, President
International Alliance of Theatrical Stage Employees
207 West 25th Street, 4th Floor
New York, NY 10001

Re: *Published Sideletter Four to the 2026-2028 Low Budget Theatrical Agreement*

The following is intended to memorialize the agreement and understanding reached between the parties to the above Agreement during the course of its negotiation.

The language in Article X (No Strike, No Lockout) and Article XI (Grievance Procedure) which relieves the Union of limitations on its ability to engage in concerted activity and only utilize the grievance procedure in the event an Employer fails to pay wages earned by employees covered by the Agreement or remit required benefit contributions and fails to promptly remedy such material breaches of the Agreement upon demand by the Union is intended to apply when there is a failure to pay the entire IATSE represented crew or a substantial portion thereof or the failure to remit benefit contributions on behalf of the entire IATSE represented crew or a substantial portion thereof and not if such failure is limited to a few employees and is attributable to error, confusion, inadvertence or dispute.

Each party to the 2026-2028 Low Budget Theatrical Agreement hereby confirms its agreement with the foregoing by its execution of this Sideletter at the place provided below.

Sincerely,

BY: _____

ACKNOWLEDGED AND AGREED:
INTERNATIONAL ALLIANCE OF
THEATRICAL STAGE EMPLOYEES

BY: _____

January 1, 2026

Matthew Loeb, President
International Alliance of Theatrical Stage Employees
207 West 25th Street, 4th Floor
New York, NY 10001

Re: *Published Sideletter Five to the 2026-2028 Low Budget Theatrical Agreement*

Extended Workday Safety Guidelines:

It shall be the responsibility of the Employer to ensure that safety standards consistent with OSHA and prevailing industry safety standards are maintained during the production and that no unsafe equipment, procedures or practices are allowed on the set or work site. Employees shall cooperate with the Employer to maintain such safety standards at all times. 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 and limb. Employer shall refer to CSATF Safety Bulletins at the following website <http://www.csatf.org/bulletintro.shtml>.

Motion Picture 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 they are too tired to drive safely should notify an authorized representative of the Employer before leaving the set. In that event, the Employer 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.

Matthew Loeb

Re: Published Sideletter Five to 2026-2028 Low Budget Theatrical Agreement
January 1, 2026

3. When the production company anticipates an extended work day, the employees should be encouraged to car pool.
4. When an extended work day is necessary, appropriate beverages and easily metabolized foods should be available.

Each party to the 2026-2028 Low Budget Theatrical Agreement hereby confirms its agreement with the foregoing by its execution of this Sideletter at the place provided below.

Sincerely,

BY: _____

ACKNOWLEDGED AND AGREED:
INTERNATIONAL ALLIANCE OF
THEATRICAL STAGE EMPLOYEES

BY: _____

IATSE – 2026-2028 LOW-BUDGET
THEATRICAL AGREEMENT
AGREEMENT OF CONSENT

IT IS AGREED between the undersigned Producer and the International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists, and Allied Crafts of the United States, its Territories and Canada (“IATSE”), as follows:

1. The Producer agrees to be bound to the IATSE 2026-2028 Low Budget Theatrical Agreement (“Agreement”), effective as of the dated shown below.

2. This Agreement shall remain in full force and effect until December 31, 2028. This Agreement of Consent shall continue thereafter unless either party shall give written notice to the other of a desire to cancel this Agreement of Consent at least sixty (60) days prior to the termination date of this Agreement, provided, however, that in the event that a successor agreement to the IATSE 2026-2028 Low Budget Theatrical Agreement or future successor agreements are negotiated thereafter, then the Producer agrees herein to be bound for the new term of such successor agreement. The Producer agrees to be bound by each subsequent successor agreement unless either party provides not less than sixty (60) days written notice of its intent to cancel said agreement prior to its expiration date.

Effective Date: _____

ACCEPTED AND AGREED:

THE INTERNATIONAL ALLIANCE OF
THEATRICAL STAGE EMPLOYEES,
MOVING PICTURES TECHNICIANS,
ARTISTS, AND ALLIED CRAFTS OF THE
UNITED STATES AND CANADA, AFL-CIO
CLC

BY _____

BY _____

ITS _____

ITS _____

DATED _____

DATED _____