

July 18, 2024

**LOCAL MEMORANDUM OF AGREEMENT OF AUGUST 1, 2024
BETWEEN ALLIANCE OF MOTION PICTURE AND TELEVISION PRODUCERS
AND INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYEES AND
MOVING PICTURE TECHNICIANS, ARTISTS AND ALLIED CRAFTS OF THE
UNITED STATES, ITS TERRITORIES AND CANADA
AND LOCAL 700 (EDITORS) THEREOF**

THIS LOCAL MEMORANDUM OF AGREEMENT IS BETWEEN THE INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYEES AND MOVING PICTURE TECHNICIANS, ARTISTS AND ALLIED CRAFTS OF THE UNITED STATES, ITS TERRITORIES AND CANADA AND MOTION PICTURE EDITORS GUILD, LOCAL 700, I.A.T.S.E., ON THE ONE HAND, AND THE ALLIANCE OF MOTION PICTURE AND TELEVISION PRODUCERS, ON BEHALF OF THE COMPANIES LISTED ON EXHIBITS "A" AND "B" ATTACHED HERETO AND THOSE PRODUCERS WHICH HAVE EFFECTIVELY CONSENTED TO BE A PART OF THE SINGLE MULTI-EMPLOYER BARGAINING UNIT, ON THE OTHER HAND. THIS MEMORANDUM OF AGREEMENT IS EFFECTIVE AS OF AUGUST 1, 2024, OR THE FIRST SUNDAY FOLLOWING THE BUSINESS DAY ON WHICH THE AMPTP RECEIVES NOTICE OF RATIFICATION, WHICHEVER IS LATER, UNLESS A CONTRARY DATE IS SPECIFIED, IN WHICH CASE SUCH PROVISION SHALL BE EFFECTIVE AS OF THE DATE SO SPECIFIED.

PROVISIONS

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 All issues not resolved herein are withdrawn.

EFFECT OF CHANGES

This Local Memorandum of Agreement and the applicable provisions of the General Memorandum of Agreement, along with the remaining unchanged provisions of the 2018 Local 700 Agreements covering Post-Production Personnel (Majors and Independents), as amended by the 2021 General Memorandum of Agreement, shall be deemed to be the 2024 Local Agreement

until such time as the Local Agreement can be amended in accordance with the changes contained in the 2024 Local and General Memorandum of Agreement.

WITNESSETH:

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

1. **Company-by-Company Meetings**

Add a Sideletter to the Majors, Independents and Amendment Agreements, effective as of August 1, 2024, or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later, as follows:

“During the 2024 negotiations, the Union raised concerns about the volume of work assigned to the editorial department and compressed post-production schedules that have been caused by changes in production and post-production processes, including, among other things, the shift from film to digital recording.

“The parties agreed that company-by-company meetings should take place between representatives of the Union and representatives of the Producers, including high level production and post-production executives, to promote awareness of these concerns and discussion of suggested changes or solutions to alleviate them. To that end, the Union may request, during the term of the 2024 Agreement, to schedule meetings with each Producer to discuss the Union’s concerns. The Union shall give Producer written notice of its request to schedule a meeting. The Producer and the Union shall convene meetings at a mutually acceptable date and time and with sufficient advance notice so that the Producer may arrange to have appropriate production and post-production personnel attend. The first such meeting shall occur before the end of the 2024 calendar year, provided that the AMPTP receives notice of ratification on or before September 30, 2024, and thereafter meetings shall occur no less than twice per year and more often upon mutual agreement of the Union and the Producer.”

2. **Consecutive Days (U-2)**

a. *Modify Paragraph 7.1. of the Majors and Independents Agreements as follows:*

7.1 Overtime for the Sixth or Seventh Day Worked in an Employee's Workweek and Holidays (Editorial Personnel Only)

“Sound and music editorial personnel shall be guaranteed two (2) consecutive days off after nineteen (19) fifteen (15) consecutive days of work (nineteen (19) consecutive days of work in the case of an employee employed on a pilot*). With respect to other editorial personnel, Producer will guarantee, if requested by the employee, no less than two (2) days off after twenty-one (21) fifteen (15) consecutive days of work (twenty-one (21) consecutive days of work in the case of an employee employed on a pilot*). The two (2) days must

be taken at a mutually-agreed time, but no later than seven (7) days following the expiration of the fifteen (15) or twenty-one (21) day period, as applicable. The two (2) days need not be consecutive; however, if the employee so desires, every effort will be made to make the days consecutive.

“In the event of a violation of the foregoing paragraph, the Producer shall pay to the aggrieved employee a penalty of one-quarter (1/4) one-half (1/2) of one day of pay for each day worked after such employee is entitled to time off as provided above until the employee actually receives time off as required. For the purpose of this provision, one day of pay shall be deemed to be one-fifth (1/5) of the minimum weekly or on-call rate applicable to the employee's classification.”

“* For purposes of this provision, a ‘pilot’ is a production for which no firm commitment for the series exists at the time the pilot is ordered.”

- b. *Modify Paragraph 3(a)(6)(H) in the Majors and Independents Amendment Agreements:*

“(H) (i) Sound and music editorial personnel shall be guaranteed two (2) consecutive days off after nineteen (19) fifteen (15) consecutive days of work (nineteen (19) consecutive days of work in the case of an employee employed on a pilot*). With respect to other editorial personnel, other than on location, Producer will guarantee, if requested by the Employees, no less than two (2) days off after twenty-one (21) fifteen (15) consecutive days of work (twenty-one (21) consecutive days of work in the case of an employee employed on a pilot*). The two (2) days must be taken at a mutually-agreed time, but no later than seven (7) days following the expiration of the fifteen (15) or twenty-one (21) day period, as applicable. The two (2) days need not be consecutive; however, if the Employee so desires, every effort will be made to make the days consecutive.

“(ii) In the event of a violation of the foregoing paragraph, the Producer shall pay to the aggrieved Employee a penalty of one-quarter (1/4) one-half (1/2) of one day of pay for each day worked after such Employee is entitled to time off as required. For the purpose of this provision, one day of pay shall be deemed to be one-fifth (1/5) of the weekly minimum rate applicable to the Employee's classification. In the event that the Producer chooses to negotiate a “buy-out” of the aforementioned penalty, the terms of the “buy-out” shall be separately stated in the Employee's deal memorandum. The terms of the “buy-out” shall not be open to question if the Employee's aggregate compensation is at least twenty-five percent (25%) above scale. Instances in which the Employees are paid less than twenty-five percent (25%) above scale and the Union disputes the fairness of the “buy-out” terms shall be resolved between the Producer and the Union.

“* For purposes of this provision, a ‘pilot’ is a production for which no firm commitment for the series exists at the time the pilot is ordered.”

3. **Editor’s Delivery Date (U-3)**

Add Paragraph 64(a) (Editor’s Delivery Date) of the Majors and Independents Agreements as a new Paragraph 3(a)(26) to the Majors and Independents Amendment Agreements.

4. **Technological Change (U-4)**

a. *Modify Paragraph 78(e) of the Majors and Independents Agreements as follows:*

“(e) Displacement Pay

* * *

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

b. *Add a new Paragraph 3(a)(27) to the Majors and Independents Amendment Agreements as follows:*

“(27) **Technological Change**

“(A) Definition of Technological Change

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

“(B) Producer's Right to Institute Technological Changes

“The parties hereto agree that Producer has the unrestricted right to make technological changes and that such right shall not be subject to grievance or arbitration or any other proceeding. However, Producer's right to make technological changes shall be subject to the provisions of subparagraphs (C), (D), (E) and (F) of this Paragraph 3(a)(27).

“(C) Notice of Technological Change

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

“(D) Retraining

“If any technological change permanently displaces any person in the performance of the employee’s job classification for Producer, and

“(i) such person, as of the date of such displacement, is entitled under the provisions of Paragraph 3(a)(28) hereof (“Severance Pay”) to be credited with at least one (1) “qualified year” arising out of the employee’s employment by Producer; and

“(ii) such person is qualified to be retrained for an available job resulting from such technological change or for other jobs which Producer has available within Union’s jurisdiction, or for any other available job opportunity with Producer, then:

“Producer agrees to endeavor to retrain such person for such available job at Producer’s expense, in which event the provisions of subparagraph (E), below, shall not apply. Union agrees, notwithstanding anything in this Agreement to the contrary, to permit such retraining and to cooperate with Producer with respect thereto. Any such person offered retraining pursuant to this subparagraph (D) shall, of course, have the right to reject the same, but any such rejection shall discharge Producer’s obligations under this Paragraph 3(a)(27) unless the job opportunity for which Producer offered retraining was at a lower rate of pay than the job from which employee is being displaced.

“(E) Displacement Pay

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

“(i) such person, as of the date of such displacement, is entitled under the provisions of Paragraph 3(a)(28) hereof (“Severance Pay”) to be credited with at least one (1) “qualified year” arising out of the employee’s employment by Producer; and

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

“Producer shall pay the employee the amount of compensation set forth in the following table.

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

“The payment of displacement pay, as above provided, shall be separate and apart from any obligation Producer may have to pay severance pay to such displaced person under the provisions of Paragraph 3(a)(28) hereof (“Severance Pay”). Notwithstanding anything in this subparagraph (E) to the contrary, no such displaced person shall be eligible for displacement pay if:

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

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

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

“(F) Negotiation of New Rates

“If any technological change results, with respect to the performance of work in any classification hereunder, in materially changing the job description thereof, if any, provided herein, or in requiring substantially

different training, qualification or skills therefor, and either the Producer or the Union desires to negotiate a new rate or classification for such job, the party desiring such negotiation shall give written notice to such effect to the other party within thirty (30) days following the date upon which any such job is so affected. Upon receipt of such notice, the parties shall immediately endeavor to agree upon the proper classification or rate for such job. Any such agreement shall be final and binding upon the parties concerned. If no such agreement is reached within thirty (30) days after such written notice is received, either party to this Agreement may, within thirty (30) days thereafter, invoke the grievance procedure provided in Paragraph 3(a)(16) hereof. The rate or classification determined by such agreement or by any arbitration pursuant to the grievance procedure shall be effective retroactive to the date upon which any employee commenced performing services in any such affected job, but no reduction in rate shall be retroactive.

“(G) Experimental Technological Changes

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

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

“If a dispute arises between Union and Producer with respect to any determination required by subparagraphs (D), (E), (F) or (G) of this Paragraph 3(a)(27), such dispute shall be subject to the grievance procedure set forth in Paragraph 3(a)(16) of this Agreement, but any award arising out of such grievance or arbitration shall be limited to the enforcement of the provisions of said subparagraphs hereof and shall not affect Producer's right to make technological changes.”

5. **Severance Pay (U-5)**

Add a new Paragraph 3(a)(28) to the Majors and Independents Amendment Agreements as follows:

“(28) Severance Pay

“(A) General

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

“(b) an employee who had at least one (1) qualified year (as defined in subparagraph (E) below) as of August 1, 1985 who on or after [insert date that is August 1, 2024 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later] has made the required application for retirement to the Motion Picture Industry Pension Plan at least sixty (60) days prior to retiring or has made the required application for retirement to any private retirement plan referred to in Article XV of the Trust Agreement of the Motion Picture Industry Pension Plan and who retires

“shall receive the applicable severance pay set forth below (as modified by subparagraph (C) hereof) unless such employee is disqualified for severance pay purposes pursuant to subparagraph (D) hereof.

Qualified Years	Number of Weeks of Severance Pay
1-2	1
3-4	2
5-8	3
9	4
10	5
11-12	6
13-14	7
15	8
16	9
17	10
18	11

19	12
20	13

“Severance pay shall be based on the employee’s average straight time weekly earnings, calculated based on the twelve (12) consecutive month period ending on the date of severance.

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

“(a) one (1) week of said severance pay if the employee has two or less qualified years as of date of severance;

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

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

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

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

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

“(iv) Notwithstanding the provisions of subparagraph (ii) and (iii) above, an employee who retires in accordance with subparagraph (A)(i)(b) above shall receive severance pay within thirty (30) days following the employee’s retirement.

“(B) Payment of Full Severance Pay

“Once an employee has received full accrued severance pay pursuant to subparagraph (A) above, the employee shall thereafter be a new employee for severance

pay purposes and future computation of qualified years shall apply only to employment by Producer, if any, after the receipt of such full severance pay.

“(C) Reduction of Severance Pay Amounts

“Any severance pay paid to an employee after *[insert date that is August 1, 2024 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]* shall correspondingly reduce the total number of weeks of severance pay to which the employee is thereafter entitled before again becoming a new employee hereunder. An employee who receives or has received full severance pay hereunder after *[insert date that is August 1, 2024 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]* shall be considered to be a new employee thereafter for severance pay purposes.

“(D) Disqualification for Severance Pay

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

“(i) Refusal of Offers of Employment

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

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

“(b) If Producer is unable to reach the employee (including such inability to reach because no one answers employee's phone), Producer shall be obligated to telephone the Union and request the Union to make the call, in which event the Union shall either promptly confirm to the Producer by telephone its inability to reach the employee or advise the Producer by telephone that it has reached the employee and of the results of such call.

“(c) It is recognized that in certain circumstances it may be difficult for an employee to accept a call immediately when the employee is currently employed at another studio. It is further recognized that in certain circumstances it may

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

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

“(ii) Severance Beyond Control of Producer

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

“(E) Qualified Years

“As used herein, the term "qualified years," with respect to any employee, shall refer to the number of consecutive periods of three hundred sixty-five (365) consecutive days each, calculated backward from the date of the employee's severance, in each of which the employee has been employed by Producer for two hundred (200) or more work days (including paid vacation days as work days); it being understood and

agreed that if, in any such three hundred sixty-five (365) day period, such employee was employed for less than two hundred (200) work days by Producer, such three hundred sixty-five (365) day period shall not be counted as a qualified year but shall be "bridged" for severance pay purposes, with the result that any such three hundred sixty-five (365) day period or periods prior to such "bridged" year in which employee was employed by Producer for two hundred (200) or more work days shall be counted as a qualified year; provided, however, that any three hundred sixty-five (365) day period in which employee received any authorized leave of absence without pay shall be extended by the length of such leave and provided, further, that the computation of qualified years shall be subject to the following exception:

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

"(F) Severance Obligation of Successor Company

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

"(G) Presentation of Claim for Severance Pay

Any claim for the payment of severance pay, not presented to the Producer within three hundred sixty-five (365) calendar days after the date upon which the employee is qualified under this Paragraph for such severance pay, shall be deemed to be waived."

6. **Prior Notice of Layoff (U-6)**

Add the following as a new Paragraph 3(a)(6)(G) to the Majors and Independents Amendment Agreement (and renumber the remainder of Paragraph 3(a)(6) accordingly):

“(G) Prior Notice of Layoff, Voluntary Resignation or Quits (Editorial Personnel Only)

“Editorial employees who have been employed by the Producer for four (4) or more consecutive weeks shall, in conjunction with completion of an assignment, receive five (5) work days’ advance notice of layoff from the Producer, or payment in lieu thereof. The Producer shall receive from such employee one (1) week’s advance notice in the event such employee resigns or quits. Notwithstanding the above provision, the five (5) day notice requirement from the Producer shall not apply when the layoff is necessitated by the cancellation of a television series or due to a force majeure (e.g., a fire, accident, strike, riot, act of God, or the public enemy, or by any executive or judicial order). In any of such situations, the Producer will still endeavor to give reasonable notice of layoff, if possible.

“When an editorial employee reports to work on the twentieth consecutive workday and has not been given a prior notice of layoff from the Producer, such employee shall be considered as having completed four (4) consecutive weeks and be entitled to advance layoff notice.

“When a Sound Editor does not receive five (5) work days’ advance notice of layoff from the Producer because the Producer could not anticipate an earlier layoff date, the Producer is not obligated to pay for any day not worked that would otherwise fall within the five (5) day notice period.”

7. **Holidays in Amendment Agreement (U-8)**

Effective [insert date that is August 1, 2024, or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later], Juneteenth shall be added as a holiday in Paragraph 3(a)(10) of the Majors and Independents Amendment Agreements. A daily employee who does not work on Juneteenth shall be eligible for payment for the holiday if the employee worked the scheduled work day before the holiday and the scheduled work day after the holiday. (If the next scheduled work day after the holiday follows a hiatus of one (1) week or more, no holiday pay shall be payable.) Pay for the daily employee for the unworked holiday shall be calculated on the basis of eight (8) hours (at the employee’s regular straight time hourly rate).

8. **Supervising Sound Editor (U-12)**

Modify Paragraph 97 of the Majors Agreement as follows:

“97. Z-4 Supervising Sound Editor

“‘Z-4 Supervising Sound Editor’ shall be deemed to mean a person engaged in the supervision of groups of Sound Editors engaged in the making or creating of sound or sound effects and/or the creating or making of such sound or sound effects and/or engaged in assembling and synchronizing sound or sound effects tracks. The Supervising Sound Editor may make recommendations to the Producer with respect to schedules and staffing.”

Producers agree to distribute a bulletin regarding the above to the appropriate post-production personnel.

9. **Colorists (U-14)**

- a. Effective [insert date that is August 4, 2024, or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later], add the following classifications to all wage schedules in the Majors and Independents Agreements and to paragraph 3(a)(7) of the Majors and Independents Amendment Agreements:

Colorist*

- i. Colorist Journeyperson – Occ. Code #4126 (at the Y-1 rate)**
- ii. Colorist Entry Level – Occ. Code #4127 (at the Y-1 rate)**
- iii. Colorist Journeyperson (Amendment Agreement “New York Rates”) – Occ. Code #4128: Equivalent to Majors Y-1 Journeyman weekly hourly rate, with a 40-hour weekly guarantee
- iv. Colorist Entry Level (Amendment Agreement “New York Rates”) – Occ. Code #4129: Equivalent to Majors Y-1 Entry Level weekly hourly rate, with a 40-hour weekly guarantee****

Dailies Colorist*

- v. Dailies Colorist Journeyperson – Occ. Code #4136 (at the Y-4 rate)***
- vi. Dailies Colorist Entry Level – Occ. Code #4137 (at the Y-4 rate)***
- vii. Dailies Colorist Journeyperson (Amendment Agreement “New York Rates”) – Occ. Code #4138: Equivalent to Majors Y-4 Journeyman weekly hourly rate, with a 40-hour weekly guarantee.
- viii. Dailies Colorist Entry Level (Amendment Agreement “New York Rates”) – Occ. Code #4139: Equivalent to Majors Y-4 Entry Level weekly hourly rate, with a 40-hour weekly guarantee ****

Color Assist*

- ix. Color Assist Journeyperson – Occ. Code #4146 (at the Y-9 rate)***

- x. Color Assist Entry Level – Occ. Code #4147 (at the Y-9 rate)***
- xi. Color Assist Journeyperson (Amendment Agreement “New York Rates”) – Occ. Code #4148: Equivalent to Majors Y-9 Journeyman weekly hourly rate, with a 40-hour weekly guarantee.
- xii. Color Assist Entry Level (Amendment Agreement “New York Rates”) – Occ. Code #4149: Equivalent to Majors Y-9 Entry Level weekly hourly rate, with a 40-hour weekly guarantee***

The foregoing rates shall be subject to any general wage increases agreed upon in the General negotiations in each year of the Agreements.

Producer shall not reduce the rate of any employee employed as a “Colorist,” “Dailies Colorist” or “Color Assist” on [*insert date that is August 4, 2024, or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later*] by reason of this agreement.

- * Add a footnote to these classifications in the wage schedules of the Majors and Independents Agreements and Amendment Agreements as follows:

“This Agreement shall apply to ‘Colorists,’ ‘Dailies Colorists’ and ‘Color Assists’ on live action motion pictures only.”

- ** Schedules and footnotes applicable to Colorists:

Majors Agreement:

- A. Under the Studio Minimum Wage Scales, Schedule A-4 (daily) and Schedule B-3 (weekly), as well as footnotes 7 and 9, shall apply to the Colorist classification as currently designated in the wage schedules.
- B. Under the Distant Location Minimum Wage Scales, Schedule A-3 (daily) and B-3 (weekly), as well as footnotes 7 and 8, shall apply to the Colorist classification as currently designated in the wage schedules.

Independents Agreement:

- A. Under the Studio Minimum Wage Scales, Schedule A-3 (daily) and Schedule B-1 (weekly), as well as footnotes 7 and 9, shall apply to the Colorist classification as currently designated in the wage schedules.
- B. Under the Distant Location Minimum Wage Scales, Schedule A-3 (daily) and B-1 (weekly), as well as footnotes 4 and 5, shall apply to the Colorist classification as currently designated in the wage schedules.

*** Schedules and footnotes applicable to Dailies Colorists and Color Assists:

Majors Agreement:

- A. Under the Studio Minimum Wage Scales, Schedule A-5 (daily) and Schedule B-4 (weekly), as well as footnotes 7, 9, 12 and 13, shall apply to these classifications.
- B. Under the Distant Location Minimum Wage Scales, Schedule A-4 (daily) and B-4 (weekly), as well as footnotes 7, 8, 11 and 12, shall apply to these classifications as currently designated in the wage schedules.

Independents Agreement:

- A. Under the Studio Minimum Wage Scales, Schedule A-4 (daily) and Schedule B-2 (weekly), as well as footnotes 7, 9, 12 and 13, shall apply to these classifications as currently designated in the wage schedules.
- B. Under the Distant Location Minimum Wage Scales, Schedule A-4 (daily) and B-2 (weekly), as well as footnotes 4, 5, 8 and 9, shall apply to these classifications as currently designated in the wage schedules.

**** Entry Level - One calendar year to move to Journeyperson.

All current employees in the “Colorist,” “Dailies Colorist” and “Color Assist” classifications shall be entitled to count from their original start date for purposes of satisfying the requirement of working at the Entry Level rate for one year before becoming eligible to be paid the Journeyperson rate. All current employees with a year or more of service as of [insert date that is August 4, 2024, or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later] will be moved up to the Journeyman rate.

- b. Add the following as new Paragraphs to Section VIII (“Definitions and Duties of Job Classifications”) of the Majors and Independents Agreements and Paragraph 3(a)(4) of the Majors and Independents Amendment Agreements:
 - i. “Colorist’ shall be deemed to mean a person who works with clients and productions providing creative input in color-correcting, including image positioning, and scaling changes, and implementing color-correcting to the release print and/or digital media.”
 - ii. “Dailies Colorist’ shall be deemed a person who provides color correction to the working picture, managing metadata and ensuring picture/sound sync for delivery to picture editorial.

- iii. “Color Assist” shall be deemed a person who prepares color projects and sessions for the Colorist, manages color settings and database set-up, and provides background support to Colorist as needed. Responsible for rendering of digital files for delivery.
- c. i. *Add a new paragraph to Paragraph 82 of the Majors Agreement as follows:*

“It is understood that Producers have historically subcontracted “Colorist,” “Dailies Colorist” and “Color Assist” work to third parties and may continue to do so.”
- ii. *Add a new paragraph to Paragraph 3(a)(15) of the Majors Amendment Agreement as follows:*

“It is understood that Producers have historically subcontracted “Colorist,” “Dailies Colorist” and “Color Assist” work to third parties and may continue to do so.”
- d. “Colorist,” “Dailies Colorist” and “Color Assist” shall be added as classifications to the Industry Experience Roster, with placement on the Roster governed by Paragraph 68(a)(1)(ii)(B).

Parties to amend the Memorandum of Agreement to include provisions regarding Roster placement for individuals with work experience in the “Colorist,” “Dailies Colorist” and “Color Assist” classifications prior to the effective date of the Agreement.

Make conforming changes as necessary.

10. **VFX Editor (U-15)**

For many years, Producers have engaged in the practice of hiring VFX Editors under this Agreement, even though this classification has not heretofore been referenced in the Agreement. During that time, Producers have developed a wide variety of practices with regard to the engagement of a VFX Editor, the duties they are assigned to perform and the VFX-related duties that other members of the editorial team perform. The parties' agreement on the following 'VFX Editor' provision is not intended to alter the business practices that have developed except to the extent needed to comply with the express terms set forth below.

- a. Effective [insert date that is August 4, 2024, or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later], add "VFX Editor" to all wage schedules in the Majors and Independents Agreements under Occ. Code #4197 and to Paragraph 3(a)(7) of the Majors and Independents Amendment Agreements under Occ. Code #4198 as follows:

VFX Editor*, ** (Majors and Independents Agreements)	Weekly Guarantee – 50 hours; 5 Consecutive Days; 1½ after 8 and/or 40; Minimum Call – 8 hours \$3,329.15 (\$60.53/hour) [subject to any general wage increases agreed upon in the General negotiations in the second and third years of the Agreement]
VFX Editor* (Amendment Agreements)	Weekly Guarantee – 40 hours; 5 Consecutive Days; 1½ after 8 and/or 40; Minimum Call – 8 hours \$2,554.80 (\$63.87/hour) [subject to any general wage increases agreed upon in the General negotiations in the second and third years of the Agreement]

* This Agreement shall apply to 'VFX Editors' on live action motion pictures only.

** Under the Majors Agreement, Footnote 3 to Paragraph 1 and Footnote 3 of Paragraph 31 (with conforming changes for a 5-day workweek) shall apply. Under the Independents Agreement, Footnote 2 to Paragraph 1 and Footnote 2 to Paragraph 31 (with conforming changes for a 5-day workweek) shall apply.

Producer shall not reduce the rate of an employee employed as a “VFX Editor” on [insert date that is August 1, 2024, or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later] by reason of this agreement.

- b. *Add the following as a new Paragraph to Section VIII (“Definitions and Duties of Job Classifications”) of the Majors and Independents Agreements and Paragraph 3(a)(4) of the Majors and Independents Amendment Agreements:*

“VFX Editor” – On live action motion pictures that have a large volume of visual effects editorial work which warrants the addition of an individual who will be predominantly assigned to perform the duties described in the following paragraph, the Producer shall hire a VFX Editor. Otherwise, the visual effects editorial work may be assigned to a ‘Z-1’ Editor or an Assistant Editor.

“Duties of a VFX Editor include, but are not limited to, executing turnovers of VFX shots, identifying and tracking VFX shots and source elements, cutting VFX shots into sequences and creating temporary versions of VFX shots. VFX Editors may create, establish and manage VFX workflows within the editorial department in collaboration with the editor(s), director, showrunner(s), visual effects producer, visual effects supervisor, post-production supervisor, post-production executive(s) and/or visual effects executive(s), and VFX Editors may contribute to the edit of VFX-heavy scenes.”

In the Amendment Agreements, replace the reference to “‘Z-1’ Editor” in the last sentence of the first paragraph with a reference to “Editor.”

- c. VFX Editors shall be added as a classification on the Industry Experience Roster, with placement on the Roster governed by paragraph 68(a)(1)(ii)(A).

Parties to amend the Memorandum of Agreement to include provisions regarding Roster placement for individuals with work experience in the “VFX Editor” classification prior to the effective date of the Agreement.

- d. i. *Add a new paragraph to Paragraph 82 of the Majors Agreement as follows:*

“It is understood that Producers have historically subcontracted VFX work to third parties who may employ ‘VFX Editors’ and may continue to do so.”

- ii. *Add a new paragraph to Paragraph 3(a)(15) of the Majors Amendment Agreement as follows:*

“It is understood that Producers have historically subcontracted VFX work to third parties who may employ ‘VFX Editors’ and may continue to do so.”

Make conforming changes as necessary.

11. **Furnishing of Equipment (Amendment Agreement) (U-18)**

Modify Paragraph 3(a)(22)(B) in the Majors and Independents Amendment Agreement as follows:

“The Producer shall supply the editing room and all necessary editing equipment. **If Producer and the employee reach an agreement for equipment owned by the employee to be used to perform the employee’s job duties, the employee shall be adequately compensated.**”

12. **Screen Credit (U-21)**

Modify Paragraph 84(a)(1) in the Majors and Independents Agreements as follows:

“84. Screen Credit

“(a) Whenever and as long as the practice of giving screen credit to any individual prevails, the Producer agrees that screen credit shall also be given, in a prominent place on all positive prints, to the picture action Editor who edited the picture. After the Editor's name, the letters "ACE" shall appear if it is so requested.

“(1) Screen credit for the picture action Film Editor shall be on a single card. The single card will apply for all theatrical productions and for long-form (more than one hour) television productions. **The single card will also apply for all episodic series and mini-series if the screen credit is “up front,” except that when two Editors are employed on an animated episodic series or mini-series, they may share a card.** Screen credit will be "up front" if the Director of Photography and the Art Director's credits are also "up front."

“When the picture action Film Editor's credit appears on a single screen credit card in a short-form television production, the only screen credits for individuals that may precede the picture action Film Editor's credit on such card shall be the Director of Photography and/or the Art Director.”

13. **Notice of Work on 6th or 7th Day (U-22)**

Producers agree to distribute the following bulletin to the appropriate post-production personnel:

“During the 2024 negotiations with Local 700, the Union raised a concern that employees are often required to work on a sixth and/or seventh day in the workweek without advance notice. This lack of notice makes it difficult for employees to plan personal activities for the sixth and/or seventh day or rearrange personal activities already scheduled.

“As a courtesy, Producers should endeavor to give at least forty-eight (48) hours’ advance notice to Local 700 employees if an employee will be asked to work on the sixth and/or seventh day, but in any event should give such notice as soon as reasonably practicable prior to the sixth and/or seventh day.”

14. **Y-16a and Y-16 Wage Schedules (U-23)**

The wage rates for a Y-16 (Sound Service Person) and Y-16a (Sound Department Trainee) shall be increased to \$28.50 per hour (\$256.50 per day) effective [insert date that is August 4, 2024, or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later], subject to any general wage increase agreed upon in General negotiations in the second and third years of the Agreements.

During the 2024 Local 700 negotiations, the parties discussed the substantial gap between the scale rates of the Y-16a and the next higher job classification, Y-9. In addition, it was noted that the current job description for the Y-16a prohibits training into the Y-1 Mixer classification. As a result of that discussion and the Union’s Discussion Item #1 which seeks to create a pathway to train into the Assistant Sound Editor classifications, the parties agree to meet within ninety (90) days of [insert date that is August 1, 2024, or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later] to address both matters. Provided that the parties reach agreement on a progression from the Y-16a classification to the Y-9 classification, the wage rate for a Journeyperson Y-16 (Sound Service Person) shall be increased to \$32.50 per hour, effective on the same effective date as the effective date of such progression.

15. **Daily Employment As a Result of Absences for Personal Reasons (P-4)**

Modify footnote 1 to Schedules A-1 and A-2 in the Majors and Independents Agreement as follows. (The language below is taken from footnote 1 to Paragraph 1 of the Majors Agreement. Conforming changes shall be made to the corresponding footnotes to Schedules A-1 and A-2 elsewhere in the Majors and Independents Agreements):

^{“1} Employees may be employed under Schedule A-1 or A-2 in the following circumstances: for the purpose of replacing employees who are given time off

2024 Local 700 (Editors) Memorandum of Agreement
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pursuant to Paragraph 7.1; for the purpose of replacing, for up to five (5) consecutive scheduled work days, employees who are absent for personal reasons (except that the Union shall not unreasonably deny a request by a Producer to extend the five (5) consecutive work day period and except that replacements for employees taking paid sick leave shall be governed by Article 13); for work on screen tests or for additional work to be performed after the final dub. In the latter case, employment shall first be offered to the individual(s) who performed work during the regular post-production period in the job classification(s) in which the additional work is to be performed. If such individual(s) accepts the offer of employment, he (they) shall be paid at the rate under which he (they) was (were) formerly employed. Employees may also be employed under Schedule A-1 or A-2 for electronic sound editing on motion pictures other than theatrical motion pictures, but such daily schedule employment shall not be used for the purpose of avoiding premium pay for the sixth or seventh day worked in an employee's workweek. In addition, Assistant Editors and Librarians may be employed on a daily basis due to temporary increases in workload (including temp dubs).

"Except as provided above, employment under Schedule A-1 or A-2 shall be on an emergency basis only. The Producer shall immediately notify the Union of its intention to employ a Schedule A-1 or A-2 employee in an emergency and state the emergency purpose for which the employee will be employed."

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

By: Carol A. Lombardini
Carol A. Lombardini
President, AMPTP

Date: August 7, 2024

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

By: Matthew D. Loeb
Matthew D. Loeb
International President

Date: 8/7/2024

MOTION PICTURE EDITORS GUILD, LOCAL 700

By: Catherine Repola
Catherine Repola
National Executive Director

Date: 7/29/24

EXHIBIT "A"
AMPTP-represented Companies
Local 700 Post-Production (Majors) Agreement

12:05 AM Productions, LLC	Classic Films Inc.
1440 Productions LLC	Columbia Pictures Industries, Inc.
20th Century Studios, Inc.	CPT Holdings, Inc.
300 Pictures, Inc.	Crown City Pictures Inc.
40 North Productions, LLC	Culture Crew Productions, Inc.
4423 Productions LLC	
7 Friends Pictures Inc.	
A Little Bit Fuzzy Productions, LLC	Delta Blues Productions LLC
ABC Signature, LLC	Digital 49 Productions, Inc.
ABC Studios New York, LLC	DreamWorks Animation Television Post-Production, LLC
Adobe Pictures, Inc.	DreamWorks Post-Production L.L.C.
Alameda Productions, LLC	Dutch Boy Productions, LLC
Alive and Kicking, Inc.	DW Dramatic Television L.L.C.
Ambient Sounds Productions LLC	DW SKG TV L.L.C.
Apple Studios LLC	DW Studios Productions L.L.C.
Apple Studios Louisiana LLC	Dyminium Productions, LLC
Artcraft Productions Inc.	
Backlight Productions LLC	Eye Productions Inc.
Base Light Productions LLC	
B-Cam Productions LLC	Film 49 Productions, Inc.
Beachwood Services, Inc.	Finnmax, LLC
Big Ticket Television Inc.	Focus Features Productions LLC
Bonanza Productions Inc.	Fox Alternative Entertainment, LLC
Breakout Kings Productions LLC	Fox Studio Lot, LLC
Brightstar TFCF Productions LLC	FTP Productions, LLC
Broken Foot Production, Inc.	
Bronson Avenue LLC	Grass Skirt Digital Productions, Inc.
Bumper Productions LLC	GWave Productions, LLC
Camdrew Productions LLC	
Canada Premiere Pictures Inc.	Hazardous Productions, LLC
Carnival Row Productions, LLC	Hop, Skip & Jump Productions, Inc.
Cartoon Network Studios, Inc.	Horizon Scripted Television Inc.
Castle Rock Pictures, Inc.	Hostage Productions, Inc.
CBS Studios Inc.	Hydronaut Productions, LLC
Charlestown Productions LLC	
Chime Productions, LLC	Inclined Productions, Inc.
	Jay Squared Productions LLC

Kapital Productions, LLC

Kenwood TV Productions, Inc.

Keystone TV Productions LLC

Kiki Tree Pictures Inc.

Legendary Features Productions US, LLC

Legendary Pictures Productions LLC

Legendary Television Animation, LLC

Lennox House Pictures Inc.

Linear Productions LLC

Louisiana Premiere Productions LLC

Madison Productions, Inc.

Main Gate Productions LLC

Main Lot Productions LLC

Marvel Film Productions LLC

Marvel Picture Works LLC

Mesquite Productions, Inc.

Metro-Goldwyn-Mayer Pictures Inc.

MGM Television Entertainment Inc.

Milk Street Productions, LLC

Minim Louisiana Productions, LLC

Minim Productions, Inc.

Mutiny Pictures Inc.

Netflix Animation, LLC

Netflix Productions, LLC

Netflix Series Animation, LLC

Netflix Studios, LLC

New Line Productions, Inc.

New Regency Productions, Inc.

Next Step Productions LLC

Ninjutsu Pictures, Inc.

NM Talent Inc.

NS Pictures, Inc.

Olive Avenue Productions LLC

Olive Productions, LLC

On The Brink Productions, Inc.

One Eighty Productions LLC

Open 4 Business Productions LLC

Orange Cone Productions LLC

Orchard Road Productions, LLC

Over the Pond Productions, Inc.

Pacific 2.1 Entertainment Group, Inc.

Palladin Productions LLC

Parallax TV Productions LLC

Paramount Overseas Productions, Inc.

Paramount Pictures Corporation

Paramount Worldwide Productions, Inc.

Patch Bay Productions LLC

Picrow Inc dba Pictures in a Row

Picrow Streaming Inc.

PP21 Productions LLC

Produced Bayou, Inc.

Proximity Productions LLC

Random Pictures Inc.

Raquel Productions Inc.

Red Zone Pictures, Inc.

Redemption Pictures, Inc.

Remote Broadcasting, Inc.

Riverboat Productions, LLC

Rose City Pictures, Inc.

Rozar Pictures, LLC

Ruff Draft Productions, LLC

S&K Pictures, Inc.

Salty Pictures, Inc.

Scope Productions, LLC

Screen Gems Productions, Inc.

Shovel Buddies, LLC

Singular Productions LLC

SLO Productions Inc.

Smallville Studios Inc.

Sony Pictures Studios, Inc.

South Circle Productions LLC

South Rock Productions LLC

Stage 6 Films, Inc.

Stash Productions Inc.

Storybuilders, LLC

Studio Productions, Inc.

The Power LLC

Theoretical Pictures, Inc.

Topanga Productions, Inc.
Trackdown Productions, Inc.
Triple Point Productions LLC
Turner Films, Inc.
TVM Productions, Inc.
Twentieth Century Fox Film Corporation
dba 20th Television

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

Vertical Hold Productions LLC

WAG Pictures Inc.
Walt Disney Pictures
Warner Bros. Animation Inc.
Warner Bros. Advanced Media Services,
Inc. (except IATSE Local 700
Laboratory/Film Technicians formerly
Local 683)
Warner Bros. Pictures
Warner Bros. Studio Operations
Warner Bros. Television
Warner Specialty Productions Inc.
Warner Specialty Video Productions Inc.
Waveform Productions LLC
wiip Productions, LLC
Woodridge Productions, Inc.

XOF Studios, LLC

YNFS Productions LLC

EXHIBIT "B"
AMPTP-represented Companies
Local 700 Post-Production (Independents) Agreement

50/50 Studio Productions, LLC

Abominable Pictures Inc.

Academy Lighting Consultants, Inc

Academy of Motion Picture Arts and Sciences

AE Ops, LLC

Alcon Entertainment, LLC

American Costume Corp.

AOH Special, Inc.

Ascension Films Inc.

Aspect Ratio, Inc.

Atelier Eidos Inc. dba Bill Hargate Costumes

Atlantic Pictures, LLC

Big Indie Pictures, Inc.

Black Label Media, LLC

BTW Productions, Inc.

Capital Concerts, Inc.

Cast & Crew Production Services, LLC

CBB Productions

Century Productions LLC

ChubbCo FilmCo

Corrado Mooncoin Holdings LLC

Countess Productions LLC

Country Music Association, Inc.

Crantown Media LLC

Create Harmony Media Inc.

Crews Unlimited II Inc

Cush Light LLC

Dae Light Media, LLC

Electric Entertainment, Inc.

EPSG Management Services

Extreme Reach Productions Payroll, Inc.

Favian Wigs Inc.

Frank & Bob Films II, LLC

Frankie and Jude Productions, LLC

FRB Productions, Inc.

Gemini 3 Productions, Inc.

Goldcrest Features, Inc.

Goodnight Industries, Inc. dba Goodnight and Company

Green Set Inc.

Honest Scholar Productions LLC

Island Studios, LLC fka Island Film Studios, LLC

It's Possible Productions, LLC

Jax Media, LLC

JC Backings Corporation

JMX, LLC

Ken Ehrlich Productions, Inc.

LGTV Productions, Inc.

Lightsavior Productions LLC

Lime Grove Productions, LLC

Lions Gate Productions, LLC

Liquid Music, Inc.

Lucid Studios Inc.

Marilyn J. Madsen

Media Services Processing, LLC

Minassian Productions Inc.

Mountainair Films Inc.

MRZ Sound Inc dba Martell Sound

Nametag Production Inc.

Nila Inc.

Onyx Collective Productions, Inc.

Pace Pictures LLC

Paradise Productions, Inc.

Pat & Mike Productions, Inc.

Pitch Black Development, LLC

Production Partners, Inc.

Program Productions, Inc.

Purple Tally Productions, Inc.

Quest Productions, Inc.

R/H Factor, Inc.

Radford Graphics, LLC

Rat Pac Controls Services Inc.

Renato Basile Entertainment, Inc.

Reunion 2017 LLC

River Road Entertainment Productions, LLC

Rocart Inc.

Salt Spring Media, Inc.

Scenic Express, Inc.

Serendipity Productions, Inc.

Signature Post Services LLC

Skycrew Sports Productions, LLC

Skydance Animation, LLC

Skydance Features, LLC

Skydance Pictures, LLC

Sound One, Inc

South Lake Audio Services, LLC

Spectral Motion, Inc.

Spellman Desk Company, Inc

Stage Call Inc.

Stalwart Productions LLC

Stinger Productions LLC

Stitch Costume LLC

Story Ink, Ltd.

Storyteller Production Co., LLC dba Amblin
Partners

Stu Segall Productions, Inc.

Studios Competition Productions, LLC

Take Note, Inc

The Dawgs Sound Design, Inc.

The Lippin Group Inc

Theatrical Resources, LLC

Tough House Productions

Triple Horse Studios LLC

Uncle Easy Productions LLC

Valkyrie of Iron, LLC.

Volt Lites, Inc.

Walden Media Productions LLC

Walk by Faith Film, LLC

Westwind Studios, LLC

Wild Canary Animation, Inc.