

June 9, 2026

**MEMORANDUM OF AGREEMENT FOR
DIRECTORS GUILD OF AMERICA BASIC AGREEMENT OF 2026
AND FREELANCE LIVE AND TAPE TELEVISION AGREEMENT OF 2026**

This Memorandum of Agreement is entered into between the Directors Guild of America, Inc. (“DGA”) and the Alliance of Motion Picture and Television Producers, Inc. (“AMPTP”), on behalf of the Employers that authorized the AMPTP to bargain on their behalf, which Employers are listed on Attachments #1 (Basic Agreement) and #2 (FLTТА) hereto.

The Directors Guild of America Basic Agreement of 2023 is referred to herein as “the 2023 BA” and the Directors Guild of America Freelance Live and Tape Television Agreement of 2023 is referred to herein as “the 2023 FLTТА.” The terms of the 2023 BA (including all sideletters) shall be incorporated in the Directors Guild of America Basic Agreement of 2026, except as provided below and subject to conforming changes. The terms of the 2023 FLTТА (including all sideletters) shall be incorporated in the Directors Guild of America Freelance Live and Tape Television Agreement of 2026, except as provided below and subject to conforming changes. The terms of this Memorandum of Agreement shall prevail over any inconsistent provision in the 2023 BA or 2023 FLTТА. The language in this Memorandum is not in contract language, except when so designated or when the context clearly indicates otherwise.

The provisions herein shall be effective as of the dates hereinafter set forth, except that when no date is specified, the provisions shall be effective as of July 1, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later.

1. Term

The term of the 2026 BA and the 2026 FLTТА shall be for four (4) years, commencing on July 1, 2026 to and including June 30, 2030.

2. Wages

- a. Minimum salaries and residuals in the Basic Agreement and FLTТА shall be increased as follows:
 - i. Except as provided otherwise in this Memorandum of Agreement, all salary rates shall be increased by two and one-half percent (2.5%) effective [*insert date that is July 1, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later*], by an additional three percent (3%) effective July 1, 2027, by an additional three percent (3%) effective July 1, 2028 and by an additional three percent (3%) effective July 1, 2029. These increases shall

be compounded. These increases shall be subject to the Guild's deferral rights specified in Item 3.

- ii. The salary rates for directors of strip dramatic non-network and network non-prime time programs (see Article 6, Section D.1. of FLTTA) shall be increased by two and one-half percent (2.5%) effective *[insert date that is July 1, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]*, by an additional two and one-half percent (2.5%) effective July 1, 2027, by an additional two and one-half percent (2.5%) effective July 1, 2028 and by an additional two and one-half percent (2.5%) effective July 1, 2029. These increases shall be compounded. These increases shall be subject to the Guild's deferral rights specified in Item 3.
- iii. The salary rates for directors employed on sports programs (see Article 6, Section F. of the FLTTA) and for directors employed on news and commentary programs (see Article 6, Section G. of the FLTTA) shall be as provided in the 2026 DGA Network Freelance Directors Agreement.
- iv. The salary rates for local freelance directors (see Article 6, Section H.2. of the FLTTA) shall be as provided in the 2026 DGA Network Freelance Directors Agreement.
- v. Residuals for reruns of dramatic programs in network prime time shall remain at the rates in effect as of June 30, 2026.
- vi. Residual bases for network non-prime time and syndication (see Paragraphs 11-101(b)(2) and 24-301); basic cable; AVOD (Sideletter No. 15 of the Basic Agreement, Section 3.A.(4)(b)(i)(D) and Sideletter No. 14 of FLTTA, Paragraph 3.D.(2)(a)(iv)(A) and (B)); foreign free television (see Paragraph 11-102); domestic reruns of non-dramatic programs in network prime time (Paragraph 11-101(b)(1)(ii)); pay television exhibition of sports and non-staged event programs (Section 20-500 of the Basic Agreement and Article 29.E. of FLTTA); and pay television motion pictures (other than on a pay-per-view basis) (see Paragraph 20-401(a)(4)(i) and (ii) of the Basic Agreement and Article 29.D.1.(d) of the FLTTA) shall be increased by two and one-half percent (2.5%) effective *[insert date that is July 1, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]*, by an additional three percent (3%) effective July 1, 2027, by an additional three percent (3%) effective July 1, 2028 and by an additional three percent (3%) effective July 1, 2029. These increases shall be

compounded. These increases shall be subject to the Guild's deferral rights specified in Item 3.

- vii. The residual bases for High Budget SVOD Programs in Paragraph F.3.b.(1)(a) of Sideletter No. 35 to the Basic Agreement shall be increased by two and one-half percent (2.5%) effective July 1, 2027 and by an additional two and one-half percent (2.5%) effective July 1, 2029.
- b. Effective July 1, 2028, excerpt fees shall be increased by two and one-half percent (2.5%); lead-in fees shall be increased to \$124; underwater work allowance shall be increased to \$199; aircraft flight allowance shall be increased to \$199; dinner allowance shall be increased to \$34; the incidental allowance shall be increased to \$25 and the wrap supervision fee shall be increased to \$64.

3. Pension and Health

a. Pension and Health Contribution Rates

The DGA has advised the AMPTP of specific modifications to the Directors Guild – Producer Health Plan (the “Health Plan”) that it plans to recommend to the Board of Trustees of the Health Plan. Conditioned upon the Board of Trustees adopting such modifications to the Health Plan, to take effect by no later than January 1, 2027, the following changes will be implemented. The increased contribution rates and caps will go into effect July 1, 2026 (as provided below) in anticipation of the Board of Trustees of the Health Plan adopting modifications to the Health Plan. In the event all of those modifications are not made, the Employer health contribution rates and caps revert to those in effect on July 1, 2025.

i. Increase Basic Agreement Health Contribution Rate

Modify Basic Agreement Paragraph 12-301 as follows:

“Employer shall pay to the Directors Guild of America–Producer Health Plan twenty-five dollars (\$25.00) per full workweek or ~~ten and one-half percent (10.5%) (eleven percent (11%))~~ for motion pictures, the principal photography of which commences on or after July 1, 2024; eleven and one-quarter percent (11.25%) (thirteen and one-half percent (13.5%)) for motion pictures, the principal photography of which commences on or after July 1, 2025 [insert date that is July 1, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]; fourteen percent (14%) for motion pictures, the principal photography of which commences on or after July 1, 2027) of the salary, as that sum is defined in Section 12-200 above, for Employees employed and paid by Employer hereunder, whichever is

greater. Employer is to pay five dollars (\$5.00) per day or ~~ten and one-half percent (10.5%) (eleven percent (11%) for motion pictures, the principal photography of which commences on or after July 1, 2024; eleven and one-quarter percent (11.25%) (thirteen and one-half percent (13.5%) for motion pictures, the principal photography of which commences on or after July 1, 2025~~[insert date that is July 1, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]; fourteen percent (14%) for motion pictures, the principal photography of which commences on or after July 1, 2027) of salary, whichever is greater, for each daily Employee employed and paid by Employer hereunder. Such payments shall be subject to the same salary ceiling limitations as provided in the pension provisions.⁴⁴

ii. Basic Agreement Health Benefit Contribution Caps

Modify Basic Agreement Paragraph 12-202 as follows:

“The term "salary," as used herein, means the gross salary agreed to be paid by the Employer for services of the Employees subject to this BA, including contract settlements, but shall not include:

- “(a) For pension contribution purposes, salaries of Directors in excess of \$300,000, salaries of Unit Production Managers in excess of \$250,000 and salaries of other Employees in excess of \$250,000, in connection with any single theatrical motion picture; for health and welfare contribution purposes, salaries of Directors in excess of \$400,000 (\$520,000 for motion pictures, the principal photography of which commences on or after [insert date that is July 1, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]; \$600,000 for motion pictures, the principal photography of which commences on or after July 1, 2027; \$650,000 for motion pictures, the principal photography of which commences on or after July 1, 2028), salaries of Unit Production Managers in excess of \$350,000 (\$415,000 for motion pictures, the principal photography of which commences on or after [insert date that is July 1, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]; \$460,000 for motion pictures, the principal photography of which commences on or after July 1, 2027; \$480,000 for motion pictures, the principal photography of which commences on or after July 1, 2028), and salaries of other Employees in excess of \$250,000 (\$415,000 for motion pictures, the principal photography of which commences on or after [insert date that is July 1, 2026 or

the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]; \$460,000 for motion pictures, the principal photography of which commences on or after July 1, 2027; \$480,000 for motion pictures, the principal photography of which commences on or after July 1, 2028), in connection with any single theatrical motion picture; (these ceilings shall also apply to a Director's salary payable under Section 11-200 for theatrical exhibition of a television motion picture).

* * *

- “(b) For pension contribution purposes, Aa Director's salary (1) exceeding \$300,000 for any one television motion picture ninety (90) minutes or longer or any one multi-part closed-end series, (2) exceeding \$170,000 for any television pilot thirty (30) minutes or less, (3) exceeding \$225,000 for any television pilot over thirty (30) minutes but less than ninety (90) minutes, or (4) exceeding the initial compensation actually paid for any other single television motion picture or two hundred fifty percent (250%) of applicable minimum compensation, whichever amount is greater. With respect to television motion pictures, all residual compensation shall be included until the ceiling is reached, if at all;

“For health and welfare contribution purposes, a Director's salary (1) exceeding \$300,000 for any one television motion picture ninety (90) minutes or longer or any one multi-part closed-end series (\$325,000 for any one television motion picture or any one multi-part closed-end series, the principal photography of which commences on or after [insert date that is July 1, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]; \$360,000 for any one television motion picture or any one multi-part closed-end series, the principal photography of which commences on or after July 1, 2028), (2) exceeding \$170,000 for any television pilot thirty (30) minutes or less (\$200,000 for any television pilot thirty (30) minutes or less, the principal photography of which commences on or after [insert date that is July 1, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]; \$225,000 for any television pilot thirty (30) minutes or less, the principal photography of which commences on or after July 1, 2028), (3) exceeding \$225,000 for any television pilot over thirty (30) minutes but less than ninety (90) minutes (\$325,000 for any television pilot over thirty (30) minutes but less than ninety (90) minutes, the principal

photography of which commences on or after [insert date that is July 1, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]; \$360,000 for any television pilot over thirty (30) minutes but less than ninety (90) minutes, the principal photography of which commences on or after July 1, 2028), or (4) exceeding the initial compensation actually paid for any other single television motion picture or two hundred fifty percent (250%) of applicable minimum compensation, whichever amount is greater. With respect to television motion pictures, all residual compensation shall be included until the ceiling is reached, if at all;

* * *

iii. FLTTA Health Contribution Rate and Health Contribution Caps

Modify FLTTA Article 11, Section B as follows:

“SECTION B. HEALTH

- “1. The Company shall contribute to the Directors Guild of America – Producer Health Plan ~~ten and one-half percent (10.5%) (eleven percent (11.0%) effective July 1, 2024 and eleven and one-quarter percent (11.25%) (thirteen and one-half percent (13.5%) for~~ programs, the principal photography of which commences on or after effective July 1, 2025[insert date that is July 1, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]; fourteen percent (14%) for programs, the principal photography of which commences on or after July 1, 2027)† of the gross compensation, including residuals and foreign use payments for Directors, Associate Directors and Stage Managers, or five dollars (\$5.00) per day, whichever is greater. For purposes of computing such Company contribution in connection with any television tape, and except as provided below with respect to television pilots less than ninety (90) minutes in length and "daytime serials," gross compensation shall not include sums in excess of the greater of the following: (i) the aggregate of two and one-half (2½) times the applicable minimum initial compensation under this Agreement; or (ii) the initial compensation agreed upon in the individual Employee's contract. For television pilots, gross compensation shall not include sums in excess of \$170,000 for a television pilot thirty (30) minutes or less in length (\$200,000 for any television pilot thirty (30) minutes or less, the principal photography of

which commences on or after [insert date that is July 1, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]; \$225,000 for any television pilot thirty (30) minutes or less, the principal photography of which commences on or after July 1, 2028), or \$225,000 for a television pilot over thirty (30) minutes in length but less than ninety (90) minutes (\$325,000 for any television pilot over thirty (30) minutes but less than ninety (90) minutes, the principal photography of which commences on or after [insert date that is July 1, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]; \$360,000 for any television pilot over thirty (30) minutes but less than ninety (90) minutes, the principal photography of which commences on or after July 1, 2028). In no event shall the gross compensation for Directors of "daytime serials" (those employed under Article 6.D.1.) exceed \$350,000 per Company per calendar year.

* * *

b. Paid Parental Leave Fund Adjustment

Modify Section 17-800 of the Basic Agreement as follows:

“Section 17-800 PAID PARENTAL LEAVE FUND

“The parties agree to recommend to the Trustees of the Directors Guild of America Producer Health Plan to establish a Paid Parental Leave Fund to provide eligible Employees with a paid leave benefit for the purpose of bonding with a newborn child, newly adopted child or newly placed foster child. The Paid Parental Leave Fund shall be jointly administered by the Trustees of the Directors Guild of America-Producer Health Plan and shall be funded through Employer contributions of one-half percent (0.5%) of Employees' salaries, as that term is defined in, and subject to the same Health Plan ceilings and exceptions provided in, Paragraph 12-202, effective July 1, 2024. On or after [insert date that is July 1, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later], Employer contributions shall be one-quarter percent (0.25%) of Employees' salaries, as that term is defined in, and subject to the same Health Plan ceilings and exceptions provided in, Paragraph 12-202. No additional contributions shall be required of any Employer at any time to support the Fund. No funds from the Directors Guild of America-Producer Health Plan or the Pension Plan shall be used to support the Paid Parental Leave Fund.

“Benefits from the Fund are to be provided no earlier than July 1, 2025. Benefits shall be available for leaves taken within one year of the birth, adoption or placement of the Employee's child. The benefit shall be available to any Employee who earns eligibility for health coverage through the Directors Guild of America Producer Health Plan, under the criteria established by the Trustees of the Directors Guild of America-Producer Health Plan. The paid benefit provided hereunder shall be coordinated with any income replacement benefit to which the employee may be entitled under local, state or federal law, subject to rules to be developed and adopted by the Health Plan trustees. Tax obligations shall be the responsibility of the recipient of any benefit.”

Modify FLTTA, Article 9, Section B., Paragraph 23 as follows:

“23. Paid Parental Leave Fund

“The parties agree to recommend to the Trustees of the Directors Guild of America-Producer Health Plan to establish a Paid Parental Leave Fund to provide eligible Employees with a paid leave benefit for the purpose of bonding with a newborn child, newly adopted child or newly placed foster child. The Paid Parental Leave Fund shall be jointly administered by the Trustees of the Directors Guild of America-Producer Health Plan and shall be funded through Employer contributions of one-half percent (0.5%) of Employees' salaries, as that term is defined in, and subject to the same ceilings and exceptions provided in, Paragraph 12-202 of the Directors Guild of America, Inc. Basic Agreement, effective July 1, 2024. On or after [insert date that is July 1, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later], Employer contributions shall be one-quarter percent (0.25%) of Employees' salaries, as that term is defined in, and subject to the same Health Plan ceilings and exceptions provided in, Paragraph 12-202 of the Directors Guild of America, Inc. Basic Agreement. No additional contributions shall be required of any Employer at any time to support the Fund. No funds from the Directors Guild of America-Producer Health Plan or the Pension Plan shall be used to support the Paid Parental Leave Fund.

“Benefits from the Fund are to be provided no earlier than July 1, 2025. Benefits shall be available for leaves taken within one year of the birth, adoption or placement of the Employee's child. The benefit shall be available to any Employee who earns eligibility for health coverage through the Directors Guild of America-Producer Health Plan, under the criteria established by the Trustees of the Directors Guild of America-Producer Health Plan. The paid benefit provided hereunder shall be coordinated with any income replacement benefit to which the employee may be entitled under local, state or federal law, subject to rules to be developed and adopted by the Health Plan trustees. Tax obligations shall be the responsibility of the recipient of any benefit.”

c. DGA Diversion Rights

i. Year 2 Health Contribution Rate Diversion

The DGA shall have the right to divert the one-half percent (0.5%) increase in the health contribution rate effective for motion pictures, the principal photography of which begins on or after July 1, 2027 (provided above in Item 3.a.i. (Basic Agreement Paragraph 12-301) and Item 3.a.iii. (FLTTA Article 11, Section B)) between certain minimum salary rates and residual bases [Items 2.a.i., 2.a.ii. and 2.a.vi.] effective July 1, 2027, and the pension contribution rate, effective for motion pictures, the principal photography of which begins on or after July 1, 2027 (Paragraph 12-201 of the Basic Agreement and Article 11, Section A.1. of FLTTA). Notice of such diversion must be delivered to the AMPTP by no later than December 15, 2026. Should the Guild elect to divert, the increase in the health contribution rate effective for motion pictures, the principal photography of which begins on or after July 1, 2027, shall be deleted.

ii. Year 3 and Year 4 Wage Diversion

The DGA shall have the right to divert up to a total of one-half percent (0.5%) of the negotiated increases in minimum salary rates and residual bases in each of the third and fourth years of the Agreement. The DGA may elect to allocate such diversion between the Employer pension contribution rate (Paragraph 12-201 of the Basic Agreement and Article 11, Section A.1. of FLTTA) and the health contribution rate (Paragraph 12-301 of the Basic Agreement and Article 11, Section B.1. of FLTTA). Notice of such diversion must be delivered to the AMPTP by no later than December 15, 2027 (for the diversion effective July 1, 2028) and December 15, 2028 (for the diversion effective July 1, 2029). Should the Guild elect to divert in the third and/or fourth year, the increases in certain minimum salary rates and residual bases [Items 2.a.i., 2.a.ii. and 2.a.vi] shall be reduced by the amount of the diversion for the period July 1, 2028 through June 30, 2029 and/or the period July 1, 2029 through June 30, 2030, respectively. Such diversion shall not affect other salary rates or residual bases.

Make conforming changes as needed

d. UPM/Producer

Modify Basic Agreement Section 12-205 as follows:

“Employer shall make pension and health contributions on behalf of any Unit Production Manager who is also employed as a producer on a theatrical motion

picture based on the salary paid for Unit Production Manager services, but in no event shall contributions be made on an amount less than \$125,000 for the picture (\$150,000 for motion pictures, the principal photography of which commences on or after July 1, 2026). However, the foregoing shall not apply to a producer/Unit Production Manager who is employed solely for the purpose of preparing budgets and/or storyboards; in that case, pension and health contributions shall be based on the total salary paid for such services.”

4. Residuals (U-3)

a. Made for High Budget Dramatic SVOD

i. Foreign Subscriber Factor (U-3.B.i.)

Increase the foreign subscriber factor in Paragraph F.3.c.(1)(a) of Sideletter No. 35 to the Basic Agreement for Subscriber Tier 4 (*i.e.*, 75 million or more foreign subscribers) from ninety percent (90%) to ninety-five percent (95%) effective [*insert date that is July 1, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later*].

ii. Residuals Base for Long-Form HB SVOD (U-3.B.ii.)

Modify the last paragraph of Section F.3.b.1.(b) of Sideletter No. 35 to the Basic Agreement as follows:

“(b) * * *

~~“As provided in Section D.4. above, the Guild shall have the right to negotiate with Employer over terms and conditions, including residuals, for a High Budget SVOD Program that is 85 minutes or longer with a budget of \$30 million or more and made for a subscription consumer pay platform with 20 million or more domestic subscribers. The residual base for a High Budget SVOD Program which commences principal photography on or after~~ [*insert date that is July 1, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later*] ~~and is 85 minutes or longer with a budget of~~

\$30 million or more but less than \$60 million and made for a subscription consumer pay platform with 20 million or more domestic subscribers shall be [amounts to be inserted], which amount equals thirty-five percent (35%) of the theatrical minimum set forth in Paragraph 3-101 of this Agreement.

“The residual base for a High Budget SVOD Program which commences principal photography on or after [insert date that is July 1, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later] and is 85 minutes or longer with a budget of \$60 million or more and made for a subscription consumer pay platform with 20 million or more domestic subscribers shall be [amounts to be inserted], which amount equals forty-five percent (45%) of the theatrical minimum set forth in Paragraph 3-101 of this Agreement.”

- b. *Make conforming changes to Section D.4. of Sideletter No. 35 to the Basic Agreement as follows:*

- “4. Feature-Length High Budget SVOD Program Budgeted at \$30 Million or More on Subscription Consumer Pay Platform with 20 Million or More Domestic Subscribers.

“The Guild shall have the right to negotiate with the Employer over terms and conditions, including other than residuals which shall be as provided in Section F.3. below, for a High Budget SVOD Program that is 85 minutes or longer with a budget of \$30 million or more and made for a subscription consumer pay platform with 20 million or more domestic subscribers, in accordance with the following procedure:

* * *

- “b. The Guild may, at any time, notify the Employer that it wishes to bargain concerning different rates and other conditions of employment, including other than residuals which shall be as provided in Section F.3. below, to be applicable to such High Budget SVOD Program. The parties agree to commence such negotiations within fifteen (15) days of receipt of such notice.”

* * *

iii. Residuals for HB SVOD Programs Exhibited on Related and/or Affiliated Domestic SVOD Platforms (U-3.B.iii.)

When a made for High Budget SVOD program exhibits both on the original domestic SVOD platform on which it was initially exhibited and concurrently on a related or affiliated domestic SVOD platform, exhibition on the original domestic SVOD platform shall be paid using the subscriber-based exhibition year formula in Sideletter 35 Paragraph F.3. and concurrent exhibition on the related or affiliated domestic SVOD platform shall be paid using the Employer's gross-based formula in Sideletter 35 Paragraph F.3.d.

Add the following as a new subparagraph to Paragraph F.3.d. of Sideletter No. 35 (and number the current subparagraph as "(1)") as follows:

"d. Use on a Subscription Consumer Pay Platform Other Than the Domestic Platform on Which the High Budget SVOD Program Was Initially Exhibited and its Related or Affiliated Foreign Platforms.

"(1) For exhibition of a High Budget SVOD Program on any subscription consumer pay platform other than the domestic subscription consumer pay platform on which the program was initially exhibited and its related or affiliated foreign subscription consumer pay platform(s), the Employer shall make a residual payment equal to 1.2% of the "Employer's gross" as defined in Section 5 of Sideletter No. 15 re Exhibition of Motion Pictures Transmitted via New Media.

"(2) The foregoing percentage residual formula in subparagraph (1) applies to the exhibition of a High Budget SVOD Program on a domestic subscription consumer pay platform that is related or affiliated to the domestic subscription consumer pay platform on which the program was initially exhibited, except as provided below.

"In the event that the High Budget SVOD Program is no longer made available on the domestic subscription consumer pay platform on which the program was initially exhibited ('original domestic SVOD platform') but instead is made available on a

related or affiliated domestic SVOD platform, or the successor platform to the original domestic SVOD platform, Employer shall continue to pay the fixed residual under the subscriber-based exhibition year formula in Paragraph F.3.b. of Sideletter No. 35 for the then-current Exhibition Year measured from the date of the initial exhibition on the original domestic SVOD platform and based on the subscriber tier that applied to the High Budget SVOD Program when initially exhibited, as if the High Budget SVOD Program continued to be exhibited on the original domestic SVOD platform. However, the performance metric bonus shall be based on the current number of subscribers on the SVOD platform at the time of the measurement.

“At no time shall Employer be required to pay residuals under both a percentage residual formula and a fixed residual formula for the same exhibition of the High Budget SVOD Program on the same domestic SVOD platform. The fixed residual shall be the maximum payment owed by the Employer in the circumstances provided in the foregoing second unnumbered paragraph of this subparagraph (2).

“For example:

“A High Budget SVOD Program is initially exhibited on domestic SVOD Platform Y. It is then concurrently exhibited on another domestic SVOD Platform, Platform Z, which is related or affiliated with Platform Y. The fixed residual formula in Paragraph F.3.b. is owed for the exhibition of the High Budget SVOD Program on Platform Y, and the Employer's gross-based formula in Paragraph F.3.d. applies to the concurrent exhibition of the High Budget SVOD Program on Platform Z.

“The same High Budget SVOD Program is no longer exhibited on Platform Y and is only exhibited on Platform Z. Employer shall immediately cease payment of the percentage residual formula for exhibition on Platform Z and effective as of the next Exhibition Year anniversary date following when the High Budget SVOD Program is only exhibited on Platform Z, Employer shall continue to pay the fixed residual that would have been owed if the High Budget SVOD Program had remained on Platform Y.

“To illustrate, suppose Exhibition Year 1 on Platform Y begins April 15, 2027; each subsequent Exhibition Year begins on the respective April 15. If the Program is taken off Platform Y on

December 1, 2027 and then exhibited on Platform Z beginning March 1, 2028, Exhibition Year 2 would begin on April 15, 2028, and the payment for Exhibition Year 2 would be due and payable on September 1, 2028 (sixty (60) days after the end of the calendar quarter in which the High Budget SVOD Program was first made available in that Exhibition Year); there is no proration of the Exhibition Year 1 payment that was made even though the Program was not exhibited for three (3) months during Exhibition Year 1.

“If, instead, the program is concurrently exhibited on Platform Z beginning August 1, 2027, then the fixed residual is payable for the exhibition on Platform Y and the gross receipts residual is payable for the exhibition on Platform Z. If the Program is taken off Platform Y on December 1, 2027, and solely exhibited on Platform Z, then the Exhibition Year 1 payment covers such exhibition and no further gross receipts-based residual is due and payable for any such exhibition on and after December 1, 2027.

c. Performance Bonus (U-3.E.)

Modify Sideletter No. 35 Paragraph F.3.b.(4)(d) as follows (underline and cross-outs are to existing contract language):

“(4) “Performance-Metric” Bonus

* * *

“(d) If the “performance metric” is met:

“(i) in the case of a season of a High Budget SVOD series, a multi-part closed-end series or a High Budget SVOD Program that is initially exhibited on the SVOD service for which the program was made on or after [insert date that is July 1, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later] but before January 1, 2027, the Director, Unit Production Manager, First Assistant Director and Key Second Assistant Director of the episode or program shall receive a bonus of fifty percent (50%) of the applicable fixed High Budget SVOD residual payable for the applicable Exhibition Year; or

“(ii) in the case of a season of a High Budget SVOD series, a multi-part closed-end series or a High Budget SVOD Program that is initially exhibited on the SVOD service for which the program was made on or after January 1, 2027, the Director, Unit Production Manager, First Assistant Director and Key Second Assistant Director of the episode or program shall receive a

bonus of seventy-five percent (75%) of the applicable fixed High Budget SVOD residual payable for the applicable Exhibition Year.

(The fifty percent (50%) or seventy-five percent (75%) of the applicable fixed High Budget SVOD residual shall include the foreign fixed High Budget SVOD residual for any service that pays that residual.)

Payment of the "performance-metric" bonus shall be due sixty (60) days after the end of the calendar quarter in which the ninety (90) day measuring period for domestic views is complete.

“(e) Example: Program XYZ is a High Budget SVOD series with ten (10) episodes in its second season that are each 35 minutes in length. ~~The principal photography of each episode commenced after July 1, 2023.~~ All episodes were first made available on the SVOD Service on ~~January 1, 2024~~ January 1, 2027. At all relevant times, the SVOD Service has fifty (50) million domestic subscribers and eighty (80) million foreign subscribers on a worldwide basis. Collectively, all episodes of the second season of Program XYZ had seventy (70) million hours streamed domestically in the first ninety (90) days after the episodes were made available on the SVOD Service.

* * *

“Each Employee entitled to payment of the applicable fixed High Budget SVOD residual for the Exhibition Year would receive an additional 50% or seventy-five percent (75%), as applicable, of that residual (which, in this example, includes both the domestic and foreign fixed residual) that applies to Exhibition Year 1.

* * *

“(g) The foregoing is effective for a season of a High Budget SVOD series, a multi-part, closed-end series or a High Budget SVOD Program that is initially exhibited on the SVOD service for which the program was made on or after ~~January 1, 2024~~ July 1, 2026 (even if the High Budget SVOD Program or season was produced under a prior Basic Agreement).”

4. International Jurisdiction (U-4)

A. Geographical Application (U-4.A.)

i. *The AMPTP will issue the following bulletin:*

“This bulletin is issued in connection with the negotiations for the 2026 DGA Basic Agreement and 2026 DGA FLTTA. The Employers are reminded not to make employment decisions, domestically or abroad, based on whether the individual is a member of the DGA. Employers should not ask or instruct agents to refrain from submitting members of the DGA for consideration when seeking to fill an open directorial position.

“Please ensure a copy of this bulletin is issued to appropriate personnel in your company.”

ii. *Modify Sideletter No. 31 to the Basic Agreement as follows:*

“During the negotiations for the ~~2014~~2026 Basic Agreement and FLTTA, the DGA discussed its concerns regarding the geographic scope of the Basic Agreement. Following negotiations, the parties will establish a Geographic Scope Committee for the purpose of discussing issues related to work performed by non-U.S. resident Directors outside the United States and Canada on theatrical and/or television motion pictures with the Committee to meet no later than December 31, October 1, 2014~~October 1, 2014~~2026. The Employers also agree to conduct individual company meetings at the request of the DGA, with such meetings to occur within a reasonable time after the DGA's request and to be attended by the president of production and/or senior executives who are responsible for the selection of Directors employed on theatrical and/or television motion pictures and senior labor relations executives.”

5. AVOD (U-5)

Modify Sideletter No. 35, Paragraph E.2.a. to increase the wage rates for Budget Tier (1) High Budget AVOD Programs to the network prime time rate, as follows:

“2. Minimum Compensation¹

“a. Directors

“The minimum salary for a Director employed on a High Budget AVOD Program shall be as follows:

Program Length	Budget Tier	Effective 7/1/26 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later, these rates shall increase at the same level as the general wage increase and all subsequent general wage increases during the term of the Agreement	Guaranteed Days (Shooting/ Prep)
20-35 minutes	(1) \$2,100,000 or more	\$22,363 <u>\$33,784</u>	7 (4/3)
	(2) \$1,030,000 or more but less than \$2,100,000	\$19,157	7 (4/3)
36-65	(1) \$3,800,000 or more	\$44,730	14 (7/7)

¹ For purposes of determining the applicable compensation and other terms and conditions under Sections E.2. and E.3. of the Sideletter, the parties agree that an episode of a High Budget AVOD series may exceed the "program length" which applies to a typical episode of the series by up to three (3) minutes without becoming subject to the terms and conditions applicable to the next highest program length. (For example, if a typical episode of a High Budget AVOD series is between 20 and 35 minutes, a given episode of such series which is 38 minutes in length will still be subject to the compensation and terms and conditions applicable to a program between 20 and 35 minutes in length.)

minutes		<u>\$57,374</u>	15 (7/8)
	(2) \$1,750,000 or more but less than \$3,800,000	\$38,316	14 (7/7)
66-95 minutes	\$3,000,000 or more	\$45,561	18 (9/9)
96 minutes or more	\$3,000,000 (plus \$2,250,000 for each additional 35 minutes or portion thereof) or more	\$108,876	42 (27/15)

6. Artificial Intelligence (U-6)

Modify Sideletter No. 33 to the Basic Agreement as follows:

“During the negotiations for the 2023 and 2026 Basic Agreement and 2023 and 2026 Freelance Live and Tape Television Agreement (‘FLTTA’), the parties discussed the use of Generative Artificial Intelligence (‘GAI’) in the production of motion pictures. The parties acknowledged that definitions of GAI may vary, but agreed that the term generally refers to a subset of artificial intelligence that learns patterns from data and produces content, including, but not limited to, still and moving images and audio, based on those patterns (e.g., GPT Image, Luma, Veo and ChatGPT4, MidJourney, Dall-E2). It does not include ‘traditional AI’ technologies programmed to perform specific functions, such as those already used during all stages of motion picture production (e.g., CGI and VFX).

“The Employers re-affirm their respect for the creative rights set forth in the DGA BA, including those described in Paragraphs 7-101 and 7-208. Further, an Employer's decision to utilize GAI in connection with creative elements will be subject to consultation between the Employer and the employee, consistent with the requirements of the Basic Agreement. Upon request, the Employer shall inform each Employee of the use(s) of GAI that will be required by the Employer in the performance of the Employee’s duties, to the extent known at that time. To the extent an employee uses GAI, the parties confirm that 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). In any event, the Employer retains the right to require that an employee obtain consent before using GAI and the right to reject the use of GAI that could adversely affect the copyrightability or exploitation of the work. The Employers agree that the duties customarily assigned to DGA-represented employees as referenced in, among other provisions, Section 1-300 and Article 7 of the Basic Agreement and Article 2 of the FLTTA, must be assigned to a person covered by the Basic Agreement or FLTTA, as applicable, and the Employers acknowledge that GAI does not constitute a person.

“Given the potential impact on the motion picture industry and DGA-represented employees, the Employers agree to meet regularly with the DGA during the term of the ~~2023~~ 2026 DGA BA as follows: ~~(1) to discuss appropriate remuneration, if any, with respect to material directed by DGA-covered employees that is used to train a GAI system for the purpose of creating new motion picture content;~~ ~~(2)~~(1) on a semi-annual basis, to discuss the current and intended uses of GAI in motion picture production with at least one senior executive from each AMPTP company involved in the development and/or use of GAI in production in attendance; and ~~(3)~~(2) on a company-by-company basis semi-annually at the request of the DGA and subject to appropriate confidentiality agreements to discuss and review information related to each company's use and intended use of GAI in motion picture production.

“The Employer shall give written notice to the DGA if the Employer grants a license to a non-affiliated third party, which provides for compensation to be paid to the Employer, for the use of a motion picture directed by a Director covered under the Agreement to train a public-facing commercially available GAI system for the purpose of creating new motion picture content (a ‘GAI License’). At the request of the DGA, the Employer shall meet to discuss such GAI License, including remuneration, if any, subject to appropriate confidentiality agreements.

“The parties acknowledge that GAI technology is developing at a rapid pace. It is important for DGA-represented employees to develop the skills necessary to work with this technology. In recognition of this, the parties agree to work collaboratively to establish a GAI skills enhancement program as soon as practicable after ratification of the 2026 Basic Agreement. Funding for such program shall be provided by the Employers. The parties shall meet no later than September 30, 2026 to discuss the implementation of the program, which the parties shall endeavor to make operational no later than December 31, 2026.

“The parties recognize that this Sideletter is being negotiated at a time when the use of GAI is in the process of exploration, experimentation, and innovation. Therefore, this Sideletter expires on June 30, ~~2026~~2030, unless the parties mutually agree to an extension.”

7. Documentaries (U-7)

Producers will abide by their commitment in BA 1-102(a) to “endeavor promptly to arrive at an agreement” by meeting with the DGA within ninety (90) days of July 1, 2026.

8. Federal Tax Incentive Sideletter (U-8)

The parties shall enter into a Sideletter as follows:

“During negotiations for the 2026 Basic Agreement, the parties discussed building upon their existing cooperation in seeking to secure the passage of a federal production tax incentive. The Motion Picture Association will continue to lead legislative efforts on behalf of its member companies. In addition, the AMPTP member companies expressed their commitment, when it is strategically advantageous to do so, to involve senior studio executives from some of the member companies to support mutual advocacy efforts to achieve a federal production tax incentive.”

9. Mileage (U-9)

Modify BA 13-214(e) and (g) as follows:

“(e) Employees shall not be required to drive Transportation vehicles nor use their vehicles for the purpose of transportation of talent, crew or equipment. Whenever Employees furnish their own transportation at the Employer's request to conduct business during the workday (and not for commuting purposes or to a 'report-to' location), the Employer shall reimburse the Employee for mileage at the then-current IRS rate or shall make other arrangements with the Employee for payment as allowed under applicable law (e.g., a car allowance). It is understood that if transportation is offered by the Employer, no mileage reimbursement of any kind is required. ~~Employer shall pay mileage expense at the rate of thirty cents (\$.30) per mile. If the Employer in the I.A.T.S.E. Basic Agreement hereafter increases the mileage expense rate, the same rate shall be deemed included hereunder.~~

- “(g) With respect to motion pictures produced in the Los Angeles area, Employees may be required to report, without any payment for mileage, to any point within the thirty (30) mile Los Angeles zone which is within a ten (10) mile radius designated by the Employer. Such designation shall be made no later than the start of the production in the case of a pilot, television motion picture more than one (1) hour in length, or theatrical motion picture or, in the case of a half-hour or one hour television series, no later than the start of each season's production. If an Employee is required to report to a point within the thirty (30) mile Los Angeles zone but outside of a ten (10) mile radius designated by the Employer, the Employer shall pay mileage expense at the rate of thirty cents (\$.30) or shall make other arrangements with the Employee for payment as allowed under applicable law (e.g., a car allowance). It is understood that if transportation is offered by the Employer, no mileage reimbursement of any kind is required. No other 'report-to' mileage payment shall be required by this Agreement.”

Make conforming changes to FLTTA Article 9, Section B.2(a) Use of Automobile, as follows:

- “(a) It is not mandatory that Employees use their own automobiles. An Employee who consents to a request by the Company to use the Employee's own automobile on Company business shall not be required to carry passengers or equipment. ~~The Employee shall be compensated at the rate of thirty cents (\$.30) per mile for the travel necessitated, plus tolls and reasonable parking expenses. When a Company requests that an Employee use a personal vehicle to conduct business during the workday (and not for commuting purposes or to a 'report-to' location), the Company shall reimburse the Employee for mileage at the then-current IRS rate or shall make other arrangements with the Employee for payment as allowed under applicable law (e.g., a car allowance). It is understood that if transportation is offered by the Employer, no mileage reimbursement of any kind is required. No 'report-to' mileage payment shall be required by this Agreement. If the Employer in its Basic Agreement with the I.A.T.S.E. hereafter increases the mileage expense rate, the same rate increase shall be deemed included hereunder.~~”

10. Feature Directors (U-10)

a. Soft Pre-Production Services (U-10.A.)

Revise Basic Agreement Paragraph 3-111 as follows:

“3-111 ‘Soft Pre-Production’ Services

“When a Director commences ‘soft pre-production’ services on or after January 1, 2024 on a non-exclusive basis at the request of the Employer, the Director shall be paid five thousand dollars (\$5,000) per week (which shall not be subject to fringe contributions) for each week (but not to exceed an aggregate of fifty thousand dollars (\$50,000) (not to exceed an aggregate of sixty thousand dollars (\$60,000) for ‘soft pre-production’ services commencing on or after July 1, 2027), provided that at least three (3) of the following individuals are concurrently employed on a weekly basis on the same project during the week:

“(a) Unit Production Manager engaged on a freelance basis or Line Producer;

“(b) Production Designer;

“(c) Visual Effects Supervisor; and/or

“(d) Location Manager or Location Scout.

“No payment shall be due under this provision once the Director commences pre-production services.

“Payments made under this provision may be credited against the Director's salary in the event the Director is later employed to direct the theatrical motion picture, provided that such crediting shall not result in the Director receiving less than the minimum salary required for directing the theatrical motion picture. Payments made under this provision may also be credited against any payment that may be due under Paragraph 4-111 in the event the Director is not later employed to direct the theatrical motion picture.

“The Employer will notify the DGA when it makes payment to a Director under this Paragraph 3-111. Inadvertent failure to provide this notice is not subject to grievance and arbitration.”

b. Extended Post-Production (U-10.B.)

Add a new Paragraph 3-112 to the Basic Agreement as follows:

“The following is effective for motion pictures commencing principal photography on or after [July 1, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]. The Director of a theatrical motion picture with a budget of \$40 million or more who earns less than one hundred fifty percent (150%) of applicable scale for all services, including non-DGA covered services, shall be paid \$5,000 for any week in which the Employer has required the Director to render DGA-covered services in post-production on that motion picture on a full-time basis.

“Such payments commence only if the post-production period extends more than nine (9) months after delivery of the Director’s Cut.

“Such payments shall not exceed an aggregate of fifty thousand dollars (\$50,000) (sixty thousand dollars (\$60,000) for motion pictures that commence principal photography on or after July 1, 2027).”

11. Episodic Directors

a. Affiliated Hires in Episodic Television (U-11.A.)

Add a new Paragraph 10-117 to Article 10 of the Basic Agreement as follows:

“The term “Affiliated Hire” is defined, for purposes of this Paragraph 10-117, as an individual who is engaged as a Director and who is also employed in any other capacity (except as set forth in the following paragraph) on a season of a scripted dramatic episodic series or multi-part closed-end series.

“The term “Affiliated Hire” shall not include: (1) individuals who are engaged as a Producer-Director (as defined in Paragraph 7-1401); (2) individuals who are engaged as an Executive Producer or Co-Executive Producer (excluding Line Producers) and who are neither a writer nor a performer on such season; and (3) individuals who receive sole or shared writing credit on the pilot, first episode or first part of a series in any of the following forms, or any variation thereof: “story by,” “teleplay by,” “created by” or “developed by” (including with respect to only

the first season, any writer whom the Employer believes in good faith will receive such credit in the first season of any episodic series or any multi-part, closed-end series).

“(a) The Employer will limit the number of episodes or parts assigned to Affiliated Hires on a given season of a scripted dramatic episodic series or multi-part closed-end series as follows:

“(i) For a season or multi-part closed-end series comprised of seven (7) or fewer episodes or parts (including the pilot or first episode or first part of a series produced without a pilot), no more than one (1) episode or part may be assigned to an Affiliated Hire.

“(ii) For a season or multi-part closed-end series comprised of eight (8) or more episodes or parts (including the pilot or first episode or first part of a series produced without a pilot), no more than two (2) episodes or parts may be assigned to Affiliated Hires.

“The pilot or first episode or first part of a series produced without a pilot will not count against the cap on Affiliated Hires in this subparagraph (a) with respect to the first season of a series.

“(b) Episodes or parts directed by Affiliated Hire(s) described in this subparagraph (b) shall count against the cap on Affiliated Hires in subparagraph (a) above; provided, however, that an Employer may exceed the cap on Affiliated Hires in subparagraph (a) above if all Affiliated Hire(s) who direct an episode or part on such season fall within the categories described in this subparagraph (b).

“This subparagraph (b) applies to:

“(i) A Director who is engaged by the Employer to direct all episodes or parts of a given season of a scripted dramatic episodic series or multi-part closed-end series;

- “(ii) A Director who has previously directed no fewer than eight (8) episodes of a scripted dramatic series, or parts of a multi-part closed-end series, of which at least four (4) such episodes or parts were directed while the Director was not an Affiliated Hire, or who has previously directed at least two (2) DGA-covered theatrical motion pictures; and
- “(iii) A Director who has directed at least ten (10) episodes of a scripted dramatic series, or parts of a multi-part closed-end series, across at least three (3) different series (one (1) of which may be the series on which the Director is currently employed).

“The DGA shall give good faith consideration to requests for waivers in connection with this Paragraph 10-117 that are based on unique or exceptional circumstances.

“This Paragraph 10-117 shall apply to any season of a scripted dramatic series or multi-part closed-end series for which the first episode or part commences principal photography on or after October 1, 2026, except that it shall not apply to any individual who has a pre-existing contractual commitment as of July 1, 2026 to direct a future episode or part. This Paragraph 10-117 shall sunset on the expiration date of the 2026 Basic Agreement.”

b. Guaranteed Minimum Prep Period (U-11.B., P-10, and P-15)

- i. Increase the minimum prep time from 7 days to 8 days for a Director employed on an episode or part of a:
 - a. one-hour pay television series or pay television multi-part closed-end series of the type generally produced for network prime time television; or
 - b. 36-65 minute High Budget SVOD series or multi-part closed-end series intended for initial exhibition on a subscription consumer pay platform with 20 million or more subscribers in the United States and Canada;

that commences principal photography on or after July 1, 2027, with an episodic pattern budget of \$7 million or more per episode or per part. The guaranteed minimum rate for Directors employed on such episodes or parts shall be increased by the corresponding amount.

ii. One Non-Consecutive Shooting Day Before Guaranteed Employment Period if Director is Available (P-10)

Modify Paragraph 10-108 (and make conforming changes, including to analogous provisions of FLTTA as applicable) to provide one (1) non-consecutive shoot day in advance of the Director's guaranteed employment period, provided the Director is available and present to direct the material to be shot. The foregoing non-consecutive shoot day does not count towards the number of shooting days within the guaranteed employment period. If the shoot is scheduled to commence at least two (2) hours after general crew call and takes less than two (2) hours, no preparation day is required; however, if the shoot takes two (2) hours or more, or the shoot is scheduled to commence within two (2) hours after general crew call, then one (1) preparation day is required, which does not count towards the number of preparation days within the guaranteed employment period.

c. Excerpts (U-11.C.)

Add a footnote to Basic Agreement Paragraph 11-207(e)(3) as follows:

“Over two (2) minutes but not more than ten (10) minutes of excerpts from such program -- ~~\$1,237~~ (~~\$1,299~~ \$1,331 effective July 1, 2028) ~~effective July 1, 2024~~) for the first two (2) minutes and ~~\$206~~ (~~\$216~~ \$221 effective July 1, 2028) ~~effective July 1, 2024~~) for each minute or portion thereof in excess of two (2) minutes,^[FN] or the applicable rerun fee, whichever is less; or

“[FN] For new episodes or parts up to sixty minutes in length, which commence principal photography on or after [insert date that is July 1, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification of the Agreement, whichever is later], when footage which is not aired as part of the episode or part for which it was originally filmed is reassigned to another episode or part during post-production, the payment for each additional minute or portion thereof in excess of two (2) minutes shall be \$600 (\$615

effective July 1, 2028), rather than \$216. All other provisions of this subparagraph (e) shall continue to apply.”

12. AD/UPMs (U-12 and P-18 through P-22)

a. Health Contributions on Extended Workday Payments (U-12.A.)

Modify Basic Agreement Paragraph 12-301 to require contributions to be made to the Health Plans on payments for extended workdays, as follows:

12-301 Employer Contributions

* * *

“In addition, Employer shall pay to the Directors Guild of America Producer Health Plan fourteen and one-half percent (14.5%) of the vacation pay, ~~and~~ Completion of Assignment Pay, as defined in Paragraphs 13-102, 13-103, 13-104, and 13-601 of this Agreement, and Extended Workday payments, as defined in Paragraphs 13-110 and 24-406(f), for Unit Production Managers, Assistant Directors and Associate Directors employed hereunder.”

b. Daily Rest Period (U-12.B.)

Modify BA Paragraph 13-116 to clarify (as a non-substantive change) the end time of the rest period for UPMs, Assistant Directors (other than Second Assistant Directors) and Associate Directors working in conjunction with the shooting unit, as follows:

13-116 Rest Period

Any UPM, Assistant Director, or Associate Director working in conjunction with a shooting unit shall be entitled to a nine (9) hour rest period.

- (a) At the studio and nearby locations, the rest period starts one (1) hour after the company wrap and ends ~~one (1) hour prior to the next shooting call at the general crew call~~ of such shooting unit; for the Second Assistant Director, the rest period ends at the earlier of the first make-up call or the general crew call.

* * *

FOR EXAMPLE:

(Assume a studio location and a First Assistant Director)

	Shooting Day 1	Shooting Day 2	Shooting Day 3	Shooting Day 4
Shooting Call General Crew Call	8:00 p.m.	1:00 p.m. <u>12:00 noon</u>	9:00 a.m. <u>8:00 a.m.</u>	8:00 a.m. <u>7:00 a.m.</u>
(1 Hr. Prior)		12:00 noon	8:00 a.m.	7:00 a.m.
Company Wrap	3:00 a.m.	3:00 a.m.	8:00 p.m.	
(1 Hr. Later)	4:00 a.m.	4:00 a.m.	9:00 p.m.	

* * *

- c. Completion of Assignment Pay for Additional Second Assistant Directors (U-12.C.)

Add a new subparagraph (b) to Basic Agreement Section 13-104 (and renumber the remaining paragraphs of BA 13-104 accordingly) to provide Completion of Assignment Pay to an individual employed as Additional Second Assistant Directors on a motion picture or season of a series or multi-part closed-end series for at least seventy-five percent (75%) of the days of principal photography of the season, as follows:

13-104 Completion of Assignment Pay for Freelance Second Assistant Directors

* * *

- (b) Effective [insert date that is July 1, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification of the Agreement, whichever is later], an individual employed as a freelance Additional Second Assistant Director for at least seventy-five percent (75%) of the days of principal photography of a motion picture (or, in the

case of a series, seventy-five percent (75%) of the days of principal photography for that season of the series or multi-part-closed-end series), upon completion of an assignment, shall receive Completion of Assignment Pay of one (1) week's pay at their salary. Any days worked on such motion picture, season or multi-part closed-end series in a category other than freelance Additional Second Assistant Director shall be counted when determining whether such employee has met the foregoing seventy-five percent (75%) threshold. Completion of Assignment Pay shall be based on actual (including overscale) salary paid and shall be computed by totaling all compensation earned and dividing the total thereof by the number of weeks worked. Rest period invasion payments are not included for purposes of this computation. Payment shall be due within fourteen (14) days after completion of principal photography of the motion picture, season or the multi-part closed-end series, as applicable. Payment shall not be owed under this subparagraph (b) to an Additional Second Assistant Director who receives Completion of Assignment pay for work in another category on such motion picture or season of a series or multi-part closed-end series.

- ~~(b)~~(c) The provisions of Paragraph 13-102(b) shall apply to this Paragraph 13-104.
- ~~(e)~~(d) The maximum number of Completion of Assignment payments required to be made by an Employer to a given ~~Employee~~ freelance Second Assistant Director (excluding Additional Second Assistant Directors) in any single program season is five (5) plus the final payment. The maximum number of Completion of Assignment payments required to be made by an Employer to an Additional Second Assistant Director entitled to payment under subparagraph (b) above in any single program season is one (1).
- ~~(d)~~(e) The parties hereby clarify the Completion of Assignment Pay provisions as follows: Completion of Assignment Pay is not due when an Employee voluntarily resigns. Completion of Assignment Pay shall nevertheless be due when the Employee notifies the Employer that the Employee will not return to work following a hiatus.

d. Extended Workday Trigger on Multi-Camera Programs (U-12.F.)

Reduce the extended day trigger from 15 hours to 13 for multi-camera First Assistant Directors by modifying BA 13-110(b)(3) as follows:

“13-110 Extended Workday

“The following provisions are effective ~~July 23, 2023~~August 1, 2026, except that in the case of a series, the following provisions apply to episodes of a series (or parts of a multi-part, closed-end series) that commence principal photography on or after ~~July 23, 2023~~August 1, 2026. See Paragraph 13-110 of the ~~2020~~2023 DGA Basic Agreement for the provisions that apply between July 1, ~~2023~~2026 to July 22, ~~2023~~July 31, 2026 and to episodes of a series (or parts of a multi-part, closed-end series) that commenced principal photography before ~~July 23, 2023~~August 1, 2026.

* * *

“(b) First Assistant Director. The following applies to the determination of First Assistant Directors' extended workday payments:

“(1) The workday of a First Assistant Director working in conjunction with a shooting company is deemed to start at the general crew call and end at the time of camera wrap. When camera wrap occurs at a distant location or a "bus to" local location, actual travel time is added to the end of the workday.

~~“(2) For other than multi-camera stage shows:~~

~~“(i)(2)~~ A First Assistant Director whose workday as defined in subparagraph (b)(1) above is more than thirteen (13) hours but not more than fifteen (15) hours shall receive an additional one-half (½) day's salary.

~~“(ii)(3)~~ In addition to any payment required by subparagraph (b)(2)(~~i~~) above, a First Assistant Director whose workday as defined in subparagraph (b)(1) above is more than fifteen (15) hours but not more than nineteen (19) hours shall receive an additional one-half (½) day's salary.

~~“(iii)(4)~~ In addition to any payment required by subparagraphs (b)(2)(~~i~~) and ~~(ii)(3)~~ above, a First Assistant Director whose workday as defined in subparagraph (b)(1) above is more than nineteen (19) hours shall receive an additional day's salary for each four (4) hour period or portion thereof by which the workday exceeds nineteen (19) hours.

~~“(3) — On multi-camera stage shows, when the workday as defined in subparagraph (b)(1) above of a First Assistant Director working in conjunction with a shooting company exceeds fifteen (15) hours, such First Assistant Director shall receive an additional day's salary for each four (4) hour period or portion thereof by which the workday exceeds fifteen (15) hours.~~

~~“(4)(5)~~ If a First Assistant Director works more than fifteen (15) hours other than in conjunction with a shooting company before being dismissed, subparagraphs (b)(1), (b)(2), ~~and (b)(3) and (b)(4)~~ above do not apply, and the First Assistant Director shall receive an additional day's salary for each four (4) hour period or portion thereof worked beyond fifteen (15) hours.”

- ii. *Reduce the extended day trigger from 15 hours to 13 hours for multi-camera Associate Directors by modifying BA 24-406(f) as follows:*

“24-406 Other Working Conditions

“Working conditions (other than those specifically addressed herein) for Unit Production Managers, First Assistant Directors, Second Assistant Directors and Associate Directors employed on programs covered by this

Article 24 shall be as set forth in the Basic Agreement, except as provided below:

* * *

“(f) Paragraphs 13-110~~(e)~~(b) and 13-206(e) shall be applicable to Associate Directors.”

- e. Second Assistant Director/Location Manager Car Allowance (U-12.H.)

Add a new Paragraph 13-222 to the Basic Agreement as follows:

13-222 Car Allowance for Second Assistant Director/Location Managers

Effective [insert date that is July 1, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later], if the Employer requires a Second Assistant Director performing location manager duties to use a personal vehicle in the performance of the Employee's duties, the Employer shall pay a vehicle allowance in accordance with the following:

(a) For Second Assistant Directors performing location manager duties within a thirty (30) mile radius of Columbus Circle, New York City or within a thirty (30) mile radius from the production office in the Chicago area, the Employer shall have the choice either to:

(1) Pay a vehicle allowance of fifty-five dollars (\$55.00) (sixty dollars (\$60.00) effective July 1, 2027) for each day the vehicle is required by the Employer and, in addition, reimburse for the cost of fuel used in the performance of such duties upon the employee's submission of receipts or other such documentation required by the Employer; or

(2) Pay a vehicle allowance of seventy-five dollars (\$75.00) (eighty dollars (\$80.00) effective July 1, 2027) for each day the vehicle is required by the Employer, which shall include any fuel costs incurred by such Employee.

(b) For Second Assistant Directors performing location manager duties who are required on a given day to travel outside a thirty (30) mile radius of Columbus Circle, New York City or outside a thirty (30) mile radius from the production office in the Chicago area, the Employer shall have the choice either to:

(1) Pay a vehicle allowance of sixty dollars (\$60.00) (sixty-five dollars (\$65.00) effective July 1, 2027) for each day the

vehicle is required by the Employer and, in addition, reimburse for the cost of fuel used in the performance of such duties upon the employee's submission of receipts or other such documentation required by the Employer; or

- (2) Pay a vehicle allowance of eighty dollars (\$80.00) (eighty-five dollars (\$85.00) effective July 1, 2027) for each day the vehicle is required by the Employer, which shall include any fuel costs incurred by such Employee.

In addition to the foregoing, the Employer shall reimburse the employee for tolls and parking upon the employee's submission of receipts or other such documentation required by the Employer.

The Employer may elect to provide the Employee with a vehicle and pay the vehicle's operating cost instead of paying the vehicle allowance for the use of the Employee's vehicle.

It is understood that the decision to provide such Employee with a vehicle or to pay an Employee for the use of the Employee's vehicle is solely at the discretion of the Employer.

It is understood that an Employee who receives a vehicle allowance or who is provided a vehicle under this Section 13-222 shall not be entitled to reimbursement for mileage under Section 13-214.

13. Non-Dramatic Programs (U-13 and P-23 through P-28)

a. Residual for Non-Dramatic High Budget Made for SVOD Programs (U-13.A.)

The parties agreed as follows:

“During the 2026 FLTTA negotiations, the DGA and Employers discussed the calculation and payment of residuals for Non-Dramatic High Budget SVOD Programs produced by the Employers under FLTTA and Non-Dramatic High Budget SVOD Programs for which the Employer assumes or guarantees the residual obligations. For the purpose of continuing those discussions, the Employers agree to meet upon request with the DGA semi-annually in person during the term of the 2026 FLTTA on a company-by-company basis. The DGA will specify to the Employer the relevant residual issues it would like to discuss at such meeting at least one (1) month in advance. The first meeting, and at least one meeting each year thereafter, will include at least one (1) senior labor relations executive and at least one (1) senior residuals executive knowledgeable about the Employer's methodology and practices concerning calculation and payment of residuals for DGA-covered Non-Dramatic High Budget SVOD

Programs. The first meeting with each Employer is intended to take place no later than December 31, 2026.”

b. Terms for High Budget Made for AVOD Programs (U-13.B.)

Modify Section C. to Sideletter No. 28 of FLTTA by adding the following as a new unnumbered second paragraph after the first paragraph in the Section (and make conforming changes):

“Notwithstanding the foregoing, in the event that a major awards show, such as the Academy Awards (aka the Oscars), the Primetime Emmy Awards or the Grammy Awards, is made for initial exhibition on a free-to-the-consumer, advertiser-supported video on demand New Media platform (‘AVOD’) under the 2026 FLTTA and would, if made for initial exhibition on a subscription consumer pay New Media platform (‘SVOD’) have qualified as a ‘High Budget SVOD Variety Program,’ Employer will elect either (A) to pay initial compensation and apply other terms and conditions to the Employees employed as if the major awards show were a High Budget SVOD Variety Program or (B) notify the DGA that the Employer elects to bargain with the Guild over the initial compensation payable and other terms and conditions applicable to the Employees, and if the parties are unable to reach agreement, the Guild reserves the right to instruct its members to refuse to render services with respect to such program. All other provisions of this Section C. apply, including residuals.”

c. Program Director on Live Variety Programs (U-13.D.)

Producers agree to execute the letter agreement below:

“This will confirm our understanding regarding the assignment of the Director on live variety specials produced under the Freelance Live and Tape Television Agreement (‘FLTTA’).

“It is agreed that there is one program Director of a live variety special. The Director is the individual who possesses authority during the live transmission of the program as provided in Article 2 of FLTTA.

"A Company shall not provide a 'Directed by' credit to or seek to cover more than one program Director on any live variety special produced under the FLTTA.

“Any dispute under this Sideletter will be handled through the grievance and arbitration procedure in Article 20 of the FLTTA.

14. Diversity (U-14)

- a. *Add “ethnicity” and “gender identity” to the non-discrimination provision in BA 15-101 (and FLTTA Article 19, Section A) as follows:*

Section 15-100 POLICY

15-101

The parties mutually reaffirm their policy of non-discrimination in the employment or treatment of any Employee because of race, ethnicity, creed, age, religion, gender, color, national origin, disability, gender identity, or sexual orientation, in accordance with applicable state or federal laws.

- b. Basic Agreement 15-200 Title (U-14.B.)

Revise the title of Basic Agreement Section 15-200 to read “Employment of Historically Underrepresented Groups.” Make corresponding changes throughout the section.

15. Safety (U-15)

- a. Safety Officer Program (U-15.A.)

Renew Sideletter No. 30 of the Basic Agreement as follows:

“During the 2023 negotiations, the parties agreed that, ~~effective July 1, 2025,~~ each of the major studios ~~will~~ would implement a pilot program in New York and Georgia modeled on California tax incentive legislation (California SB735) as follows. During the 2026 negotiations, the parties agreed to renew this understanding, as follows:

“Each of the major studios shall identify at least ~~one (1)~~ two (2) dramatic production of seventy-five (75) minutes or longer in each state during the term of the ~~2023~~2026-Agreements (to the extent the major studio has a production shooting in that state) to participate in the pilot program. A dedicated, qualified safety officer shall be engaged to conduct a risk assessment for the production and shall be present on set each day to implement the risk assessment.”

b. Trainee Program Administration (U-15.B.)

Continue the three-eighths (3/8) of one percent contribution level under the BA & FLTTA for purposes of funding the DGA Trainee Program. If, during the term of this Basic Agreement, the Trust Fund's cash surplus is less than \$50,000, the amount of contribution shall increase to one-half (1/2) of one percent until such surplus is restored.

The parties agree to discuss the merger of the training programs prior to July 1, 2026.

16. Sustainability Efforts (U-16)

- a. Producers to use good faith efforts to utilize the "PEACH" Sustainability Checklist or an equivalent.
- b. Renew Sideletter 25 of the Basic Agreement: During the term of the 2026 Basic Agreement, each of the major studios will meet with the Guild upon request, on a company-by-company basis to discuss sustainable production practices. A high level executive from each of the physical production, content creation and the sustainability department shall attend the meeting on behalf of the Employer.

17. Foreign Telecasting Residual Formula (P-6)

- a. *Add a new Paragraph F.3.h. to Sideletter No. 35 to the Basic Agreement as follows:*

"For new licenses entered into on or after [insert date that is July 1, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later] for a High Budget SVOD Program that has never been exhibited in foreign free television, the foreign free television fixed residuals (i.e., 15%, 10%, and 10% of the applicable residual base) which otherwise would be due and payable shall be modified by a ratio where the numerator is the aggregate foreign gross receipts and the denominator is 75% of the applicable foreign gross receipts threshold. The current gross receipts based residual formula shall continue to apply when the aggregate foreign gross receipts exceed the applicable threshold. For a 20-35-minute program, the denominator is \$281,962.50; for a 36-65-minute program, the denominator is \$563,925. For example, if the aggregate foreign gross receipts for a 20-35-minute program are \$140,981.25, then the ratio is 50%."

- b. *Modify Paragraph 11-102(e) of the Basic Agreement (and the applicable provisions of FLTTA) and Sideletter No. 35 to the Basic Agreement (and the applicable provisions of Sideletter No. 28 to FLTTA) to provide as follows:*

"(e) After the Director has received a total of the amounts specified in subparagraphs (a), (b) and (c) above with respect to any picture, the Director shall be paid one and two-tenths percent (1.2%) of the 'Distributor's Foreign Gross' in excess of:

- "(1) \$365,000 (\$375,950 effective [July 1, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]) in Distributor's Foreign Gross for one-half ($\frac{1}{2}$) hour programs;
- "(2) \$730,000 (\$751,900 effective [July 1, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]) in Distributor's Foreign Gross for one (1) hour programs;
- "(3) \$1,860,000 (\$1,915,800 effective [July 1, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]) in Distributor's Foreign Gross for programs more than one (1) hour in length but not more than two (2) hours in length;
- "(4) \$3,120,000 (\$3,213,600 effective [July 1, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]) in Distributor's Foreign Gross for programs more than two (2) hours in length but not more than three (3) hours in length;
- "(5) \$4,170,000 (\$4,295,100 effective [July 1, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]) in Distributor's Foreign Gross for programs more than three (3) hours in length but not more than four (4) hours in length;

- "(6) \$5,210,000 (\$5,366,300 effective [July 1, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]) in Distributor's Foreign Gross for programs more than four (4) hours in length but not more than five (5) hours in length;
- "(7) \$6,250,000 (\$6,437,500 effective [July 1, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]) in Distributor's Foreign Gross for programs more than five (5) hours in length but not more than six (6) hours in length; and
- "(8) for programs in excess of six (6) hours, the above applicable thresholds will increase proportionately."

* * *

Make conforming changes as needed.

18. Holidays For Productions Shooting Outside U.S. (P-9)

Modify the last subparagraph of Paragraph 4-107(a) and the last subparagraph of Paragraph 13-113(a) (and make conforming changes, including to the analogous provisions of FLTTA) to provide:

"For productions shooting outside the United States, the Employer may, on a one-to-one basis, exchange the referenced holidays listed above (excluding Christmas) with foreign holiday(s) observed at the location, provided that in each instance, both the foreign holiday and the United States holiday are within sixty (60) days from one another and are within the *[Director's/Employee's]* period of engagement at such location, and further provided that the Employer gives notice to the *[Director/Employee]* and the Guild as soon as practicable but no less than two (2) weeks prior to the first of the two (2) holidays, unless the *[Director/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 *[Director/Employee]* at the time of hire."

19. Director's Residence (P-17)

- a. Guild to provide AMPTP with the rules and procedures that the Guild currently follows for determining where the Director may be employed as a "local hire" as

provided in Paragraph 10-115. Guild shall provide the AMPTP with any changes to those rules in advance of their effective date.

b. Searchable Local Employment Addresses

Require the Guild website to provide the ability of an Employer to search the city and state of the Director's local employment address(-es) on record with the Guild.

20. Prospective Combination of DGACA and DGACA-East (P-31)

a. The Employers provided notice that there will be a single entity for the maintenance and administration of the Qualification Lists during the term of the Agreement. The parties will make appropriate conforming changes to the Basic Agreement to reflect this change.

b. *Modify the current subparagraph (a) of Paragraph 14-204 to provide a single contribution rate to support DGACA as the single contract administration entity, as follows:*

“(ab) The cost for maintaining and administering the Qualification Lists as provided herein ~~by DGACA and DGACA-East~~ shall be funded by Employer contributions during the term hereof to be made simultaneously with payments to the Pension Plan and shall be paid as follows:

“Effective [insert date that is the first Sunday following the business day on which the AMPTP receives notice of ratification], all contributions shall be paid to DGACA in the amount of ~~One~~one-eighth (1/8) of one percent of the compensation of First and Second Assistant Directors and UPMs employed subject to this BA in the Southern California, New York, and Third Areas. ~~One-quarter (1/4) of one percent of the compensation of First and Second Assistant Directors and Unit Production Managers employed subject to this BA in the New York Qualification area shall be paid to DGACA-East.~~

“Such compensation shall be computed on the same basis as the compensation is computed for contributions under the Directors Guild of

America–Producer Pension Plan as provided in Paragraph 12-202 of this BA."

21. Creative Rights

a. Generative Artificial Intelligence ("GAI")

i. *Modify Paragraph 7-101 to provide as follows (addition shown in underlined text):*

"7-101 The Director's professional function is unique and requires the Director's participation in all creative phases of the film-making process, including but not limited to all creative aspects of sound and picture.

"The Director works directly with all of the elements which constitute the variegated texture of a unit of film entertainment or information.

"The Director's function is to contribute to all of the creative elements of a film and to participate in molding and integrating them into one cohesive dramatic and aesthetic whole.

"The technology used to create and incorporate audio, visual or audio-visual content for motion pictures does not expand or contract the Director's existing creative rights under Article 7 of this Agreement."²

"No one may direct, as the term direct is generally known in the motion picture industry, except the Director assigned to the picture.

"The following provisions of this Article 7 are therefore agreed upon:"

² "For purposes of the Director's creative rights set forth in Article 7, references to the term 'footage' includes 'footage' made with Generative Artificial Intelligence ('GAI') as defined in Sideletter No. 33 to this Basic Agreement."

- ii. *Modify Paragraph 7-519 as follows (additional sentence shown in underlined text):*

“7-519 Notice of Director’s Editing/Consultation Rights

“In the event that a theatrical motion picture or long-form television motion picture is to be edited for release as provided in Paragraph 7-509(b), (c), (d), (g), in Paragraph 7-510 or in Paragraph 7-517, and the Director has the right to participate in the editing process, the Employer shall notify the Guild, in writing, of the time and place at which the editing is to be done. With respect to a theatrical motion picture, such notice shall include, if known at the time of the notice, the amount of time to be added to or removed from the motion picture and any change to the aspect ratio. The Guild shall, in turn, promptly provide such written notice to the Director. Within five (5) business days after service of the Employer’s notice upon the Guild, the Director shall notify the Employer in writing that the Director desires to perform such editing or to be consulted with reference to such editing. Upon request by the Director, the Employer shall notify the Director whether the editing is to be done using Generative Artificial Intelligence as defined in Sideletter 33, if known at the time.”

- iii. *Modify Paragraph 7-1001 as follows (addition shown in underlined text, deletions are struck through):*

“Section 7-1000 ADDITIONAL SCENES AND/OR RETAKES

“7-1001 If the Director completes one hundred percent (100%) of the scheduled principal photography, the Director shall be entitled to direct any additional scenes and/or retakes ~~to be photographed~~, subject only to the Director's availability. If the Director of the film is not available, the Director shall be accorded the opportunity to consult with the substituting Director about such additional scenes and/or retakes ~~photography.~~”

b. Director's Copies

Modify Basic Agreement Paragraph 7-603 as follows:

"7-603 ~~The Employer shall furnish the Director of the film, at no cost to the Director, a videocassette of the release print of any theatrical film, provided it is manufactured for sale on videocassettes. If it is not so manufactured, the Employer will keep a 16mm print (or videocassette) of the motion picture and make it available to the Director upon request. If the Employer has no storage facility, the Employer shall transfer the motion picture to a 16mm print or videocassette and give such print or cassette to the Director who so requests and pays for such transfer.~~

"Upon the request of the Director of a theatrical motion picture or High Budget SVOD feature, the Employer shall furnish the Director, at no cost to the Director, with an exhibition-quality copy of the version of the theatrical motion picture initially released in theaters or on a new media platform after it has been released in supplemental markets or six (6) months after initial exhibition, whichever occurs first. It is understood that a 'Digital Cinema Package' ('DCP') satisfies the foregoing requirement."

c. The parties agree to renew the sunset clause in Basic Agreement Paragraph 8-203(d).

d. High Budget SVOD Features Cutting Time

Add a new Paragraph 7-505(b)(11) as follows:

"7-505 Preparation of Director's Cut

"High Budget SVOD Programs That Are 96 Minutes or More in Length and Budgeted at \$10,000,000 or more, But Less Than \$22,500,000 (Other than a Pilot, Episode of a Series or Part of a Multi-Part, Closed-End Series.

"(11) As to High Budget SVOD Programs (other than a pilot, episode of a series or part of a multi-part, closed-end series) that commence principal photography on or after [insert date that is July 1, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later] and are 96 minutes or more in length and budgeted at \$10,000,000 or more, but less than \$22,500,000, six (6) weeks after the close of principal photography. Employer must, in its initial written offer, provide the

Director with notice of the six (6) week period, which also must be stated conspicuously in the Director's deal memo and longform agreement."

e. "Pilot Directed by" Credit

Add the following as a new subparagraph (b) to the end of Paragraph 8-301 (and identify the existing paragraphs in Paragraph 8-301 as subparagraph (a):

"The Director who receives the "Directed by" credit on the pilot, the first episode of a series ordered without a pilot, or the first part of a multi-part closed-end series shall be given a continuing credit in the form "Pilot Directed by" on all episodes after the pilot or the first episode or on all subsequent parts of a multi-part closed-end series when a writer of the series is accorded a "Created by" or "Developed by" credit on the series. Such credit shall be on a separate card. The "Pilot Directed by" credit shall be the same size as the "Directed by" credit.

This continuing credit shall not be required on an anthology series such as *Black Mirror* or *American Horror Stories* with distinct, self-contained episodes or on subsequent seasons of an anthology series such as *Fargo* or *American Horror Story* with distinct, independent seasons. For spinoff series, the Director of the pilot or first episode of the spinoff series will be accorded the "Pilot Directed by" credit, however no such credit is required for the Director of the pilot or first episode of the originating series.

Paragraphs 8-304 and 8-307 shall apply to the "Pilot Directed by" credit; for clarity, the "Pilot Directed by" credit may be skipped in the same manner as other credits that may be skipped. The position of the "Pilot Directed by" credit shall be determined by the Employer. The provisions of Paragraphs 8-302, 8-303, 8-305 and 8-306 do not apply to the "Pilot Directed by" credit."

The foregoing is effective for series for which principal photography of the pilot (or the first episode of a series ordered without a pilot), or the first part of a multi-part closed-end series, commences principal photography on or after July 1, 2026.

f. Post-Production

Modify BA 7-506 by adding the following as a new subparagraph (c) (and re-letter the existing two paragraphs as subparagraphs (a) and (b)) to provide as follows:

"(c) As part of the Employer's obligations with respect to television motion pictures:

“(1) The Director of the television motion picture shall be copied on the distribution of the post-production schedule and each updated, subsequent schedule during the Director’s employment and after delivery of the Director’s Cut.

“(2) On television motion pictures up to sixty (60) minutes in length, the Director shall contemporaneously receive links to each subsequent, completed cut following delivery of the Director’s Cut when those cuts are forwarded to the studio, network and/or platform.”

The foregoing does not diminish the rights of the Director or alter the obligations of the Employer with respect to theatrical or long-form television motion pictures.

This provision shall apply to an episode of an open-ended series, or a part of a multi-part closed-end series, that commences principal photography on or after July 1, 2026.

g. The parties agree to eliminate the following sunset clauses:

- (i) Eliminate the sunset clause in the last paragraph of BA Paragraph 7-505(d)(2); and
- (ii) Eliminate the sunset clause in BA Paragraph 7-1401(5) with respect to the assignment of added scenes or retakes to an individual already assigned to the production in another capacity.

h. Director Recognition

i. *Modify the current BA Paragraph 8-312 as follows:*

“If a domestic DVD or an Internet web page is created for a series, the Employer must include the name, background and filmography of the Director of the pilot of a series, if such information about the ‘creator’ of the series is included.

“Employer will in good faith consider including information about the Director of the pilot in press kits for the television series, and inviting the Director to participate in events promoting the first year of the series at

meetings of the Television Critics Association. The decision to invite the Director to such events shall rest entirely within the Employer's discretion.

“The Director of a pilot (or the first episode or part of a series ordered without a pilot) shall be included on each press release issued by the Employer, if the ‘creator’ of the series is included in the press release.

“This Paragraph 8-312 is not subject to the grievance and arbitration provisions of Article 2 of this Agreement.”

- ii. Add a new BA Paragraph 8-313 titled “Season Premieres” as follows:

“If a season premiere event is hosted by the Employer for the first season of a series, the Employer will invite the Director of the pilot of the series (or the first episode of a series ordered without a pilot) and the Director of any other episode(s) being screened at such season premiere event. If a season premiere event is hosted by the network or platform for the first season of a series, the Employer will make best efforts to provide a courtesy invitation to the Director of the pilot (or the first episode of a series ordered without a pilot) and the Director of any other episode(s) being screened at such season premiere event.

This Paragraph 8-313 is not subject to the grievance and arbitration provisions of Article 2 of this Agreement.”

- iii. SVOD Menus and Tiles

During the term of the 2026 Basic Agreement, upon request of the DGA, an Employer that is related to or affiliated with a streaming platform shall facilitate a conversation about identifying the Director of a television motion picture or High Budget SVOD program on such streaming platform's menus and tiles. With respect to episodic series, the conversation shall include recognition of the Director of a pilot (or the first episode of a series ordered without a pilot) if the ‘creator’ of the series is identified.

i. Casting

Add an unnumbered paragraph to BA 7-306 as follows:

“Upon request from the Director, casting shall schedule live callbacks for selected roles on a time permitting basis. A callback that takes place in-person or on a real-time video conference will be considered ‘live’ for purposes of this paragraph.”

For clarity, the ability to request “live callbacks” does not provide the Director with any greater rights related to casting decisions.

j. Qualifications for Producer-Director

- i. *Modify BA 7-1401 to provide that an individual is not disqualified from hiring or employment as a Producer-Director on the first season of a series solely because they were employed on the pilot in a capacity other than Director, provided they meet the other criteria of a “Producer-Director”, as follows:*

“The term ‘Producer-Director’ is defined, for purposes of this Paragraph 7-1401, as an experienced Director hired to be a producer on the series who has, among other duties, the responsibility for working with other Directors on the series to prepare their episodes, and has not been and will not be employed in any other capacity during that season of the series, except as a Director. The Producer-Director may not also be a writer or the individual responsible for the budget of the series (i.e., a line producer) during that season of the series. For the purposes of Paragraph 7-1401 only, ‘experienced Director’ shall be defined as an individual who has directed at least eight (8) episodes of television or High Budget SVOD programming, which has been exhibited in the United States, regardless of where produced.

“If an “experienced Director” is employed in another capacity on the pilot of a series, they are eligible to be hired as a Producer-Director on the first season if they are not employed in any other capacity during that season.”

- ii. The Guild shall consider in good faith a reasonable request for a waiver to permit a feature Director to be employed as a Producer-Director when experience warrants.

h. Renewal of Subparagraph 7-1505(b)

i. The AMPTP shall issue a bulletin to the Employers, as follows:

“During the 2026 negotiations for the DGA Basic Agreement, the parties discussed the Guild’s concerns surrounding electronic transmission from the set, stage or control booth to a location outside the production area on television motion pictures. Such transmissions are governed by Paragraph 7-1505 of the DGA Basic Agreement (‘Paragraph 7-1505’). The parties agreed that electronic transmissions to remote producers are not intended to supplant traditional, on-set collaboration between Directors and producers, the Producer shall view the feed solely for a specific purpose and limited duration, in no case shall the feed be viewed continuously and that such transmissions are to be used only for the purposes specified in Paragraph 7-1505.

Please ensure a copy of this bulletin is distributed to appropriate personnel within your company.”

ii. Renew Subparagraph 7-1505(b) concerning electronic transmissions.

22. Tri-Guild Audit Program

The Sideletter relating to the Tri-Guild Gross Receipts Residual Payment Monitoring Fund shall be modified to cover the period July 1, 2026 through June 30, 2030. The Employers shall increase their current funding level for the Tri-Guild Audit Program by 5% effective July 1, 2027 and an additional 5% effective July 1, 2029. The DGA, WGA, and SAG-AFTRA have each agreed to increase their funding level for the Tri-Guild Audit Program by 5% effective July 1, 2027 and an additional 5% effective July 1, 2029.

23. HBO Max Sideletter (P-35)

The parties agree to renew the Max Sideletter with the modification that all references to “Max” shall be changed back to “HBO Max.”

24. Legal and Administrative Issues

- a. Modify Allocation of Residuals - Made for Pay TV (U-17.A.)

Modify Basic Agreement Paragraph 20-910 as follows:

* * *

"If no Employee in a category mentioned above (~~excluding Director~~) performed services in connection with a "covered motion picture" or "covered program," the share for such category shall be allocated to the Director(s) thereof. Notwithstanding the foregoing, if no Employee in a category mentioned above (other than the Director) has been assigned to a ninety (90) minutes or longer "covered motion picture" or "covered program," the share for such category shall be paid to the Directors Guild of America-Producer Health Plan."

Modify FLTTA Article 29, Section I, Paragraph 8 as follows:

* * *

"If no Employee in a category mentioned above (~~excluding Director~~) performed services in connection with a "covered motion picture" or "covered program," the share for such category shall be allocated to the Director(s) thereof. Notwithstanding the foregoing, if no Employee in a category mentioned above (other than the Director) has been assigned to a ninety (90) minutes or longer "covered motion picture" or "covered program," the share for such category shall be paid to the Directors Guild of America-Producer Health Plan."

- c. Revise the Basic Agreement deal memo to include check box indicating assignment qualifies for paid post days and the number of days.

Add the following to the Basic Agreement television and HB SVOD Director Deal Memo: "☐ Qualifies for episodic paid post days (1 day for 30 min; 2 days for 60 min), to be paid only if worked"

- d. The parties agreed to update FLTTA Deal memo to reflect new High Budget SVOD terms

- e. Waiver of California SB 294 (“Know Your Rights Law”)

Add a new Paragraph to the BA and FLTTA as follows:

“Waiver of California SB 294 (“Know Your Rights Law”)

The Guild expressly waives, to the full extent permitted by law, on behalf of itself and Employees covered by this Agreement, the application and all requirements of California Senate Bill 294 (2025), codified in California Labor Code Sections 1550-1559.

Employers shall make best efforts to provide Employees engaged in California with a copy of the California Department of Industrial Relations’ Know Your Rights notice with onboarding paperwork or otherwise at the time of engagement.”

- f. Update Sick Leave Waivers

- i. *Modify Paragraph 17-125 as follows:*

Add the following newly enacted laws/ordinances:

(1) the Paid Leave for All Workers Act (Chapter 820, Section 192/1 et seq. of the Illinois Compiled Statutes); (2) the Chicago Paid Leave and Paid Sick and Safe Leave Ordinance (Title 6, Article II, Chapter 6-130 of the Municipal Code of Chicago); and (3) the Alaska Minimum Paid Sick Leave Benefit Act (Title 23, Chapter 10, Article 3, Sections 23.10.066-069 of the 2025 Alaska Statutes). The laws are subject to waiver by the parties to a collective bargaining agreement.

Remove the following expired or repealed laws/ordinances:

(1) Section 1-24-045 of the Municipal Code of Chicago has been replaced by the Chicago Paid Leave and Paid Sick Leave Ordinance; (2) the City of Los Angeles Emergency Order regarding Supplemental Paid Leave Due to COVID-19 (amended June 24, 2021) has expired; and (3) the Los Angeles County COVID-19 Worker Protection Ordinance has expired.

- g. The parties agree to update arbitrator lists in the Basic Agreement and FLTTA during the term of the Agreements.

25. Sunset Clauses and Sideletters

Renew all Sideletters, and provisions with sunset clauses and all Sideletters with sunset clauses, except expressly agreed otherwise.

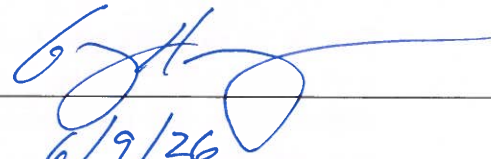
For the Directors Guild America, Inc.



6/9/26

Date

For the Alliance of Motion Picture
and Television Producers



6/9/26

Date

ATTACHMENT #1
2026 DGA BASIC AGREEMENT AUTHORIZATION LIST

12:05 AM Productions, LLC
1440 Productions LLC
20th Century Studios, Inc.
210 Productions, LLC
300 Pictures, Inc.
40 North Productions, LLC
4423 Productions LLC

A Little Bit Bright Productions, LLC
A Little Bit Fuzzy Productions, LLC
ABC Signature, LLC
ABC Studios New York, LLC
Abominable Pictures Inc.
Acacia Productions, Inc.
Academy of Motion Picture Arts and Sciences
Academy Productions LLC
Aces (US) Inc.
Acid Pop Productions LLC
Adobe Pictures, Inc.
Alameda Productions, LLC dba Legendary Alameda Productions, LLC
Alive and Kicking, Inc.
Amazon Studios LLC
Ambient Sounds Productions LLC
American Film Institute, Inc.
Anonymous Content, LLC
Answr Film, LLC
AOH Special, Inc.
Apple Studios LLC
Ark Media, LLC
Arlou Productions LLC
Asgard Productions II UK Limited
Asgard Productions III LLC
Asgard Productions IV LLC
Asgard Productions LLC
Assembled Productions II LLC
Assembled Productions II UK Ltd
Assembled Productions III LLC
Assembled Productions III UK Ltd
Assembled Productions IV LLC
Assembled Productions LLC
Atlantic 2.1 Entertainment Group, Inc.
Atlas Hall Productions LLC

Atlas Hall Productions UK Limited
Auckland Productions, Inc.
Avoca Productions, Inc.

Backlight Productions LLC
Bad Egg Productions LLC
Bada Bing Productions LLC
Barking Lion Productions (US) Inc.
Base Light Productions LLC
Bastrop Media, LLC
B-Cam Productions LLC
Bell-Phillip Television Productions, Inc.
Blind Faith Productions LLC
Blue Mist Productions (US) Inc.
Blue Stockings (US) Inc.
Blueberry Waffles Productions LLC
BNU Productions LLC
Bonanza Productions Inc.
Breakout Kings Productions LLC
Brightstar TFCF Productions LLC
Bumper Productions LLC
Butler & Sklar Productions Ltd.

Calcutta Productions LLC
Calcutta Productions UK Ltd
Califon Productions, Inc.
Camdrew Productions LLC
Canada Premiere Pictures Inc.
Cantina Productions LLC
Carbonado Industries (US) Inc.
Carnival Row Productions, LLC
Catalonia Pictures LLC
CBS Studios Inc.
Changeup Productions LLC
Charlestown Productions LLC
Chime Productions, LLC
Christmas Regift Inc.
Circle Q Productions LLC
Classic Films, Inc.
CLF Films LLC
Colony Way Productions, Inc.
Columbia Pictures Industries, Inc.
Coming Home LLC
Constantinople, LLC
Corday Productions, Inc.
Cosgrove Meurer Productions, Inc.

Cosmos Studios, Inc.
Country Music Association, Inc.
CPT Holdings, Inc.
Crew Neck Productions
Crown City Pictures Inc.
CSL Productions, LLC

DAE Light Media, LLC
Dakota North Entertainment, Inc.
Danube Productions, LLC
Delightful Productions, LLC
Delta Blues Productions LLC
Dick Clark Productions, LLC
Different Lens Productions, LLC
Direct Court Productions, Inc.
Direct Productions, LLC
Donn J. Viola Productions, LLC
Dutch Productions NJ LLC
DW Dramatic Television L.L.C.
DW Films L.L.C.
DW SKG TV L.L.C.
DW Studios Productions L.L.C.
DW Television L.L.C.
Dyminium Productions, LLC

E&E Industries (US) Inc.
Elemeno Productions, Inc.
ELP Communications
Entrada Productions, Inc.
Epoch Films, LLC
Extremely Dangerous Productions LLC
Eye Productions Inc.

Film 49 Productions, Inc.
Finger Guns Productions LLC
Five Point Productions, LLC
Focus Features Productions LLC
Foodles Productions (US) Inc.
For All Time Productions LLC
For All Time Productions UK Limited
Fox Film Worldwide Services, Inc.
Fox Square Productions, Inc.
Frank & Bob Films II, LLC
Freelance Restorations LLC
Frequent Productions LLC
From Scratch Productions LLC

Garden Films Productions, LLC
GC Films, Inc.
Gemini 3 Productions, Inc.
Ghost Truck 6 (US) Inc.
Girl Culture Films LLC
GLP Creative LLC
Goodfeathers Pictures Inc.
Grass-Fed Productions LLC
Grass-Fed Productions UK Limited
Green Juice Productions, LLC
GVF Productions, Inc.
GWave Productions, LLC

Hazardous Productions, LLC
Hello, Inc.
HG Media, LLC
Hi'ilawe Productions, Inc.
Hop Skip & Jump Productions, Inc.
Horizon Productions, Inc.
Horizon Scripted Television Inc.
Hostage Productions, Inc.
House of Green Productions, LLC
Huckleberry Industries (US) Inc.
Hydronaut Productions, LLC

Image of You Productions Inc.
Inclined Productions, Inc.
Infinity Productions II LLC
Infinity Productions III LLC
Infinity Productions LLC
Infinity Works Productions UK Limited
Ionic Productions LLC
Iron Works Productions II LLC
Iron Works Productions III LLC
It's A Laugh Productions, Inc.

Jackal and Lion Productions, Inc.
Jay Squared Productions LLC
Jigoku Film LLC
Just Rewards Productions, Inc.

Kapital Productions, LLC
Keep Calm and Carry On Productions, Inc.
Ken Ehrlich Productions, Inc.
Kent Gordis Productions, Inc.

Kenwood TV Productions, Inc.
Keystone TV Productions LLC
Kiki Tree Pictures Inc.
Kimoyo Productions II LLC
Kimoyo Productions LLC
KIT, LLC

Lakefront Productions, Inc.
Legendary Features Productions US, LLC
Legendary Pictures Productions, LLC
Lennox House Pictures Inc.
Leroy & Morton Productions LLC
Leverage Productions, Inc.
LGTV Productions, Inc.
Limbo Productions I LLC
Limbo Productions I UK Limited
Linear Productions LLC
Lions Gate Television Development, LLC
Louise A. Barry, Inc.
Louise A. Barry, Inc. dba 1st Wave Productions
Louisiana Premiere Productions LLC
Lunak Heavy Industries (US) Inc.

Madison Productions, Inc.
Main Gate Productions LLC
Main Lot Productions LLC
Marvel Eastern 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.
Moxie Pictures Inc.
Mutiny Pictures Inc.
MVL Freelance Productions LLC
MVL Productions LLC
MVL Productions UK Limited

Natural History Productions LLC
Netflix Productions, LLC
Netflix Studios, LLC
New Hire Productions LLC
New Line Productions, Inc.

New Regency Productions, Inc.
Next Step Productions LLC
NG Channel Dove, LLC
Nightstone Productions LLC
Nine Minds Films LLC
Ninjutsu Pictures Inc.
NM Talent Inc.
North Center Productions, Inc.
NS Pictures, Inc.
NSEW Productions, LLC
Nuremberg, LLC
NVTs Productions, LLC

Oakhaven Productions LLC
Ocotillo Productions, Inc.
Old Guard Productions LLC
Olive Avenue Productions LLC
Olive Productions, LLC
Olympia Productions UK Limited
Olympia Productions US LLC
On the Brink Productions, Inc.
One Eighty Productions LLC
One Shot Productions LLC
Onyx Collective Productions, Inc.
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
Palm Tree Pictures, LLC
Pandemic Productions LLC
Parallax TV Productions LLC
Paramount Overseas Productions, Inc.
Paramount Pictures Corporation
Paris Waltz Productions Inc.
Partially Important Productions, LLC
Passenger Productions, Inc.
Patch Bay Productions LLC
PCPW HM Doc, LLC
Perdido Productions, Inc.
Pitch Black Development, LLC
Planet Enterprises, LLC
PLT Productions (US) Inc.
PP21 Productions LLC

Presidential Productions LLC
Privet Productions, Inc.
Prodco, Inc.
Produced Bayou, Inc.
Program Productions, LLC
Proximity Productions LLC
Pym Particles Productions II LLC
Pym Particles Productions III LLC
Pym Particles Productions UK, Limited
Pym Productions III UK Limited

Quadra Productions, Inc.

RadicalMedia LLC
Random Pictures Inc.
Red Zone Pictures, Inc.
Redemption Pictures, Inc.
Release Point Productions LLC
Remote Broadcasting, Inc.
Renato Basile Entertainment, Inc.
Richmond Street Productions LLC
Richmond Street Productions UK Limited
River Road Entertainment Productions, LLC
Riverboat Productions, LLC
Riverside Olive Productions, Inc.
Robot Dog Pictures (US) Inc.
Romanoff Productions LLC
Romanoff Productions UK Limited
Rose City Pictures, Inc.
Route 66 Films LLC
Royale Productions LLC
Royale Productions UK Limited
Rozar Pictures, LLC
Ruff Draft Productions, LLC
Rush Hour Productions, Inc.

S&K Pictures, Inc.
S8 Directors, LLC
Salty Pictures, Inc.
San Vicente Productions, Inc.
Scarsdale Surprise Productions LLC
Schooner Productions, LLC
Scope Productions, LLC
Screen Gems Productions, Inc.
Sea Storm Studios LLC
Seabiscuit's Legacy LLC

Searching for the Light Pictures, LLC
Seven Heads Productions, LLC
Shadowstone Productions LLC
Sidestreet Entertainment, Inc.
Singular Productions LLC
Skrilla Productions LLC
SLO Productions Inc.
Snowed In Productions Inc.
Solve Everything Productions LLC
Solve Everything Productions UK Limited
South Circle Productions LLC
South Rock Productions LLC
Space Bear Industries (US) Inc.
SpectorCorp Productions LLC
SpectorCorp Productions UK Limited
Spied Media, LLC
Sprout House Productions, LLC
St. Giles LLC
Stage 6 Films, Inc.
Stalwart Productions LLC
Standoffish Productions LLC
Stannum 50 Labs (US) Inc.
Starz Independent, LLC
Starz Valley Productions, LLC
Static Productions LLC
Still Killing It Productions, LLC
Storyteller Production Co., LLC
Stranger Productions Inc.
Streamhouse Productions, LLC
STX Productions, LLC
Summer 1, LLC
Summer House Pictures, LLC
Summerdale Productions
Summit Productions, LLC
Supreme Productions II LLC
Supreme Productions LLC
Supreme Works Productions II UK Limited
Supreme Works Productions UK Limited

Talk WW Production Inc.
TDCP Productions LLC
Tenth Planet Productions, Inc.
Terrigen Productions LLC
The Big E LLC
The Gurin Company
The Heathen Movie, LLC (A subsidiary of Soul Rebel Entertainment, LLC)

The Wonder Project Productions, LLC
Theoretical Pictures, Inc.
Thine Selves Productions LLC
This is Fine (US) Inc.
Thoreau LLC
Tibernia Productions, Inc.
Topanga Productions, Inc.
TPS Production Services, LLC
Trackdown Productions, Inc.
Triple Point Productions LLC
TriStar Television, Inc.
Tsutenai Productions LLC
Turner Films, Inc.
TVM Productions, Inc.
Twentieth Century Fox Film Corporation
Twentieth Century Fox Film Corporation d/b/a 20th Television

UNCN, Inc
Universal City Studios LLC
Universal Content Productions LLC
Unsigned, LLC
Upside Down Productions Inc.

Valleycrest Productions Ltd.
Vertical Hold Productions LLC
Vita Ray Productions U.K. Limited
Vita-Ray Productions II LLC
Vita-Ray Productions III LLC
Vita-Ray Productions LLC

Walt Disney Pictures
Warbird Productions II LLC
Warbird Productions II UK Limited
Warbird Productions LLC
Warner Bros. Pictures
Warner Bros. Television
Warner Specialty Productions Inc.
Warner Specialty Video Productions Inc.
Waveform Productions LLC
Wethersfield Nutcracker LLC
wiip Productions, LLC
Wildcat Lodge Productions LLC
Woodridge Productions, Inc.

YANDR Productions, LLC
YNFS Productions LLC

ATTACHMENT #2
2026 DGA FLTTA AUTHORIZATION LIST

12:05 AM Productions, LLC
1440 Productions LLC
20th Century Studios, Inc.
210 Productions, LLC
40 North Productions, LLC
4423 Productions LLC

A Little Bit Bright Productions, LLC
A Little Bit Fuzzy Productions, LLC
ABC Signature, LLC
ABC Studios New York, LLC
Abominable Pictures Inc.
Acacia Productions, Inc.
Academy of Motion Picture Arts and Sciences
Academy Productions LLC
Aces (US) Inc.
Acid Pop Productions LLC
Alameda Productions, LLC dba Legendary Alameda Productions, LLC
Alive and Kicking, Inc.
Amazon Studios LLC
Ambient Sounds Productions LLC
American Film Institute, Inc.
Anonymous Content, LLC
Answr Film, LLC
AOH Special, Inc.
Apple Studios LLC
Ark Media, LLC
Arlou Productions LLC
Asgard Productions II UK Limited
Asgard Productions III LLC
Asgard Productions IV LLC
Asgard Productions LLC
Assembled Productions II LLC
Assembled Productions II UK Ltd
Assembled Productions III LLC
Assembled Productions III UK Ltd
Assembled Productions IV LLC
Assembled Productions LLC
Atlantic 2.1 Entertainment Group, Inc.
Atlas Hall Productions LLC
Atlas Hall Productions UK Limited
Auckland Productions, Inc.

Avoca Productions, Inc.

Backlight Productions LLC
Bad Egg Productions LLC
Bada Bing Productions LLC
Barking Lion Productions (US) Inc.
Base Light Productions LLC
Bastrop Media, LLC
B-Cam Productions LLC
Bell-Phillip Television Productions, Inc.
Blind Faith Productions LLC
Blue Mist Productions (US) Inc.
Blue Stockings (US) Inc.
Blueberry Waffles Productions LLC
BNU Productions LLC
Bonanza Productions Inc.
Breakout Kings Productions LLC
Brightstar TFCF Productions LLC
Bumper Productions LLC

Calcutta Productions LLC
Calcutta Productions UK Ltd
Califon Productions, Inc.
Camdrew Productions LLC
Cantina Productions LLC
Carbonado Industries (US) Inc.
Carnival Row Productions, LLC
Catalonia Pictures LLC
CBS Studios Inc.
Changeup Productions LLC
Christmas Regift Inc.
Circle Q Productions LLC
CLF Films LLC
Colony Way Productions, Inc.
Columbia Pictures Industries, Inc.
Coming Home LLC
Constantinople, LLC
Corday Productions, Inc.
Cosgrove Meurer Productions, Inc.
Cosmos Studios, Inc.
Country Music Association, Inc.
CPT Holdings, Inc.
Crew Neck Productions
CSL Productions, LLC

DAE Light Media, LLC

Dakota North Entertainment, Inc.
Danube Productions, LLC
Delightful Productions, LLC
Delta Blues Productions LLC
Dick Clark Productions, LLC
Different Lens Productions, LLC
Direct Court Productions, Inc.
Direct Productions, LLC
Donn J. Viola Productions, LLC
Dutch Productions NJ LLC
DW Dramatic Television L.L.C.
DW Films L.L.C.
DW SKG TV L.L.C.
DW Studios Productions L.L.C.
DW Television L.L.C.
Dyminium Productions, LLC

E&E Industries (US) Inc.
Elemeno Productions, Inc.
ELP Communications
Entrada Productions, Inc.
Epoch Films, LLC
Extremely Dangerous Productions LLC
Eye Productions Inc.

Film 49 Productions, Inc.
Finger Guns Productions LLC
Five Point Productions, LLC
Foodles Productions (US) Inc.
For All Time Productions LLC
For All Time Productions UK Limited
Fox Film Worldwide Services, Inc.
Fox Square Productions, Inc.
Frank & Bob Films II, LLC
Freelance Restorations LLC
Frequent Productions LLC
From Scratch Productions LLC

Garden Films Productions, LLC
GC Films, Inc.
Gemini 3 Productions, Inc.
Ghost Truck 6 (US) Inc.
Girl Culture Films LLC
GLP Creative LLC
Grass-Fed Productions LLC
Grass-Fed Productions UK Limited

Green Juice Productions, LLC
GVF Productions, Inc.
GWave Productions, LLC

Hello, Inc.
HG Media, LLC
Hi'ilawe Productions, Inc.
Hop Skip & Jump Productions, Inc.
Horizon Productions, Inc.
Horizon Scripted Television Inc.
Hostage Productions, Inc.
House of Green Productions, LLC
Huckleberry Industries (US) Inc.
Hydronaut Productions, LLC

Image of You Productions Inc.
Inclined Productions, Inc.
Infinity Productions II LLC
Infinity Productions III LLC
Infinity Productions LLC
Infinity Works Productions UK Limited
Ionic Productions LLC
Iron Works Productions II LLC
Iron Works Productions III LLC
It's A Laugh Productions, Inc.

Jackal and Lion Productions, Inc.
Jay Squared Productions LLC
Jigoku Film LLC
Just Rewards Productions, Inc.

Kapital Productions, LLC
Keep Calm and Carry On Productions, Inc.
Ken Ehrlich Productions, Inc.
Kent Gordis Productions, Inc.
Kenwood TV Productions, Inc.
Keystone TV Productions LLC
Kimoyo Productions II LLC
Kimoyo Productions LLC
KIT, LLC

Lakefront Productions, Inc.
Legendary Features Productions US, LLC
Legendary Pictures Productions, LLC
Leroy & Morton Productions LLC
Leverage Productions, Inc.

LGTV Productions, Inc.
Limbo Productions I LLC
Limbo Productions I UK Limited
Linear Productions LLC
Lions Gate Television Development, LLC
Lunak Heavy Industries (US) Inc.

Madison Productions, Inc.
Main Gate Productions LLC
Main Lot Productions LLC
Marvel Eastern 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.
Moxie Pictures Inc.
MVL Freelance Productions LLC
MVL Productions LLC
MVL Productions UK Limited

Natural History Productions LLC
Netflix Productions, LLC
Netflix Studios, LLC
New Hire Productions LLC
New Regency Productions, Inc.
Next Step Productions LLC
NG Channel Dove, LLC
Nightstone Productions LLC
Nine Minds Films LLC
NM Talent Inc.
North Center Productions, Inc.
NS Pictures, Inc.
NSEW Productions, LLC
Nuremberg, LLC
NVTs Productions, LLC

Oakhaven Productions LLC
Ocotillo Productions, Inc.
Old Guard Productions LLC
Olive Avenue Productions LLC
Olive Productions, LLC
Olympia Productions UK Limited

Olympia Productions US LLC
On the Brink Productions, Inc.
One Eighty Productions LLC
One Shot Productions LLC
Onyx Collective Productions, Inc.
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
Palm Tree Pictures, LLC
Pandemic Productions LLC
Parallax TV Productions LLC
Paramount Overseas Productions, Inc.
Paramount Pictures Corporation
Paris Waltz Productions Inc.
Partially Important Productions, LLC
Passenger Productions, Inc.
Patch Bay Productions LLC
PCPW HM Doc, LLC
Perdido Productions, Inc.
Pitch Black Development, LLC
Planet Enterprises, LLC
PLT Productions (US) Inc.
PP21 Productions LLC
Privet Productions, Inc.
Prodco, Inc.
Produced Bayou, Inc.
Program Productions, LLC
Proximity Productions LLC
Pym Particles Productions II LLC
Pym Particles Productions III LLC
Pym Particles Productions UK, Limited
Pym Productions III UK Limited

Quadra Productions, Inc.

RadicalMedia LLC
Release Point Productions LLC
Remote Broadcasting, Inc.
Renato Basile Entertainment, Inc.
Richmond Street Productions LLC
Richmond Street Productions UK Limited
River Road Entertainment Productions, LLC

Riverside Olive Productions, Inc.
Robot Dog Pictures (US) Inc.
Romanoff Productions LLC
Romanoff Productions UK Limited
Royale Productions LLC
Royale Productions UK Limited
Ruff Draft Productions, LLC
Rush Hour Productions, Inc.

S8 Directors, LLC
Salty Pictures, Inc.
San Vicente Productions, Inc.
Scarsdale Surprise Productions LLC
Schooner Productions, LLC
Screen Gems Productions, Inc.
Sea Storm Studios LLC
Seabiscuit's Legacy LLC
Searching for the Light Pictures, LLC
Seven Heads Productions, LLC
Shadowstone Productions LLC
Sidestreet Entertainment, Inc.
Singular Productions LLC
Skrilla Productions LLC
Snowed In Productions Inc.
Solve Everything Productions LLC
Solve Everything Productions UK Limited
South Circle Productions LLC
South Rock Productions LLC
Space Bear Industries (US) Inc.
SpectorCorp Productions LLC
SpectorCorp Productions UK Limited
Spied Media, LLC
Sprout House Productions, LLC
Stage 6 Films, Inc.
Stalwart Productions LLC
Standoffish Productions LLC
Stannum 50 Labs (US) Inc.
Starz Independent, LLC
Starz Valley Productions, LLC
Static Productions LLC
Still Killing It Productions, LLC
Storyteller Production Co., LLC
Stranger Productions Inc.
Streamhouse Productions, LLC
Summer 1, LLC
Summerdale Productions

Summit Productions, LLC
Supreme Productions II LLC
Supreme Productions LLC
Supreme Works Productions II UK Limited
Supreme Works Productions UK Limited

Talk WW Production Inc.
TDCP Productions LLC
Tenth Planet Productions, Inc.
Terrigen Productions LLC
The Big E LLC
The Gurin Company
The Wonder Project Productions, LLC
Thine Selves Productions LLC
This is Fine (US) Inc.
Thoreau LLC
Tibernia Productions, Inc.
Topanga Productions, Inc.
TPS Production Services, LLC
Trackdown Productions, Inc.
Triple Point Productions LLC
TriStar Television, Inc.
Tsuitenai Productions LLC
Turner Films, Inc.
TVM Productions, Inc.
Twentieth Century Fox Film Corporation
Twentieth Century Fox Film Corporation d/b/a 20th Television

UNCN, Inc
Universal City Studios LLC
Universal Content Productions LLC
Unsigned, LLC

Valleycrest Productions Ltd.
Vertical Hold Productions LLC
Vita Ray Productions U.K. Limited
Vita-Ray Productions II LLC
Vita-Ray Productions III LLC
Vita-Ray Productions LLC

Walt Disney Pictures
Warbird Productions II LLC
Warbird Productions II UK Limited
Warbird Productions LLC
Warner Bros. Television
Waveform Productions LLC

Wethersfield Nutcracker LLC
wiip Productions, LLC
Wildcat Lodge Productions LLC
Woodridge Productions, Inc.

YANDR Productions, LLC
YNFS Productions LLC