SAG·AFTRA

TV/THEATRICAL CONTRACTS 2026

REFERENDUM BOOKLET

IMPORTANT INFORMATION

The SAG-AFTRA National Board and TV/Theatrical Negotiating Committee decisively recommend you **VOTE YES** to ratify the important gains negotiated for the 2026 TV/Theatrical Contracts.

vote.ivsballot.com/tvtheatrical2026

All eligible members were mailed a postcard on Thursday, May 14, 2026, with instructions and a PIN number on how to vote online or how to request a paper ballot. If necessary, you can retrieve your PIN number at the voting website by clicking “Find My PIN”.

Ballots – whether submitted online or by mail – must be received by 5 p.m. PDT on Thursday, June 4, 2026.

MEMBER INFORMATIONAL ZOOM MEETINGS

NEW YORK LOCAL: Tuesday, May 26 / 4-7 ET
LOS ANGELES LOCAL: Wednesday, May 27 / 6-9 PT
NATIONAL WEBINAR: Thursday, May 28 / 10-1 PT / 1-4 ET
MID & SMALL LOCALS: Thursday, May 28 / 3-6 PT / 6-9 ET

Visit **sagaftra.org/contracts2026** for details and to RSVP.

Meeting details subject to change.

For questions, email tvtheatrical2026@sagaftra.org or call the contracts hotline at (323) 549-6568.

Check sagaftra.org/contracts2026 and watch your email for meeting notices. All SAG-AFTRA members who work the TV/Theatrical Contracts are urged to attend these important informational meetings. These meetings are open to active, paid-up SAG-AFTRA members in good standing (paid through April 30, 2026 and/or October 31, 2026). No guests are allowed. Parents/guardians of performers under 18 years old are welcome.

Dear Member,

After six weeks of dedicated bargaining, the TV/Theatrical Negotiating Committee and the SAG-AFTRA National Board are proud to present the tentative agreement reached with the studios and streamers on May 2.

First and foremost, this agreement reflects the priorities expressed through the months-long wages and working conditions process, where members from across the country came to share their lived experiences.

We consider this deal a win for SAG-AFTRA members and a win for everyone working in our industry.

THERE ARE SEVERAL POINTS WE'D LIKE TO HIGHLIGHT WITH MANY MORE LISTED BELOW:

- The parties have agreed to an extended 4-year term. This was a major priority for the employers, so much so that it created additional leverage, allowing us to achieve the extraordinarily large number of gains listed throughout the contract.
- The language we negotiated with regard to artificial intelligence, particularly with digital replication and synthetics, puts us in the best possible position to protect members in this rapidly changing technology environment throughout the term of the agreement and beyond.
- The parties have agreed to a framework to merge the SAG-Producers Pension Plan and the AFTRA Retirement Fund into one plan, with a target merger date of Jan. 1, 2028. The issue of "split earnings" where some members' work contributed to both plans in a given year but failed to qualify for a pension credit in either plan is fundamentally unacceptable. This solution delivers on a long-promised effort dating back to the merger of the two predecessor unions. It is a very complex process, and we will provide plenty of information for your review. The most important reassurance is that all of the current participants' accrued and vested benefits are fully protected. The new plan will combine the "best of both worlds" for all participants by joining the accrual rate, vesting schedule and other benefit terms of the SAG-Producers Pension Plan with a 12.5% increase to the maximum pension benefit (from $96,000 to $108,000) to match the maximum benefit under the AFTRA Retirement Fund. The Board has also passed a motion prioritizing higher contributions in other contract areas where needed to bring them into alignment. Upon merger, producers agreed to provide a 1% increase to the contribution rate to the merged plan effective July 1, 2028.
- This contract has major gains in the area of residuals, including improved residuals and contributions when television programs and theatrical motion pictures move to streaming platforms. Other residuals gains capture more of a performer's compensation when calculating high-budget SVOD residuals, pay better foreign high-budget SVOD residuals for the largest international services, and create more restrictions on advance-paid residuals.
- We heard members' distress over the broken casting environment that performers must navigate each day. This contract puts humanity back into the process. In addition to what we achieved in 2023, requiring producers to provide a window of virtual auditions for all roles, this agreement expands that

availability so that every performer auditioning for certain types of roles in TV and streaming will now be able to request live virtual casting sessions. This culture shift will allow performers who wish to, once again, interact with casting directors the opportunity to communicate and receive notes in real time. Performers may still submit self-tapes at their preference.

- Minimum wage rates will increase 3% annually (compounded) from July 1, 2026 through June 30, 2030. The health plan contribution rate will increase 1% effective July 1, 2026.

Because of these gains and the many more listed below, the SAG-AFTRA National Board and TV/Theatrical Negotiating Committee decisively recommend you **VOTE YES** to ratify this agreement by 5 p.m. PDT on Thursday, June 4, 2026 at **vote.ivsballot.com/tvtheatrical2026.** We confidently join them in that recommendation.

OTHER HIGHLIGHTS INCLUDE:

- A new higher scale for recurring weekly performers and guest stars engaged on more than 60% of episodes in a season.
- Improvements on relocation allowances for series regulars.
- Improvements in casting protections and a commitment, subject to legal review, to fund exploration of the creation of a new casting platform with a SAG-AFTRA Producers Industry Advancement and Cooperative Fund (IACF) grant.
- Substantial gains towards parity between the East and West Coast background zones.
- Establishment of a parental leave fund.
- Choreographers are now covered under this agreement.
- Elimination of the Group 9+ rate for dancers with a restructured Group 3+ rate.
- A package deal for singers by creating flexible, scalable session structures that lower upfront production costs while safeguarding artist residuals.
- Stunt performers share in all principal performer gains and achieve additional stunt-specific improvements, including gains for stunt coordinators and progress for off-camera stunt performers.
- And we've achieved something we've spent many years pushing for: Producers will now display the SAG-AFTRA logo in the end credits. It's an important symbol of our union's role in creative collaboration. It's a mark of respect and distinction.

THE AGREEMENT BUILDS ON PREVIOUS PROVISIONS AROUND CONSENT AND COMPENSATION AND ESTABLISHES NEW AND ENHANCED GUARDRAILS ON AI USE INCLUDING:

- Agreement to a principle strongly favoring human performances.
- Producers do not intend to use a synthetic in a human role that would otherwise be performed by a human unless the synthetic brings "significant additional value" to the motion picture compared to humans or their digital replicas — enforceable through arbitration. If the standard is met, producer must negotiate terms with the union before use.
- Performers' digital replicas are now protected from crossing a picket line during a strike.

- Protections for minors on the use of their digital replica.
- Producers must have an articulable business reason to scan someone for a digital replica.

The summary of the tentative agreement follows for your review. Please read it carefully.

We understand that members may have questions, which is why we've scheduled additional informational sessions to review the terms of this agreement and answer questions you may have.

NEW YORK LOCAL: Tuesday, May 26 at 4-7 p.m. ET
LOS ANGELES LOCAL: Wednesday, May 27 at 6-9 p.m. PT
NATIONAL WEBINAR: Thursday, May 28 at 10 a.m.-1 p.m. PT / 11 a.m.-2 p.m. MT / 12-3 p.m. CT / 1-4 p.m. ET
MID-SIZED & SMALL LOCALS: Thursday, May 28 at 3-6 p.m. PT / 4-7 p.m. MT / 5-8 p.m. CT / 6-9 p.m. ET

All SAG-AFTRA members who work the TV/Theatrical Contracts are urged to attend these important informational sessions. These meetings are open to active, paid-up SAG-AFTRA members in good standing (paid through April 30 and/or October 31, 2026). No guests are allowed. Parents/guardians of performers under 18 years old are welcome.

And please check **sagaftra.org/contracts2026** for additional ratification information, RSVP details and a recording of an informational meeting if you are not able to attend. If you have questions regarding the tentative agreement after reviewing the material, please email **tvtheatrical2026@sagaftra.org** or call (323) 549-6568.

As your president and chief negotiator, we're proud to serve this union's members and applaud the TV/Theatrical Negotiating Committee and the union's negotiating staff for their diligent work in getting this deal across the finish line. Postcards with voting instructions were mailed to eligible members on Thursday, May 14, 2026. You can also retrieve your PIN from the voting website. We strongly recommend you **VOTE YES** by 5 p.m. PDT on Thursday, June 4, 2026 at **vote.ivsballot.com/tvtheatrical2026**.

Thank you for your continued solidarity and engagement in our contract ratification process.

In unity,

Sean Astin
President

Duncan Crabtree-Ireland
National Executive Director &
Chief Negotiator

SUMMARY OF 2026
TV/THEATRICAL TENTATIVE AGREEMENT

1. TERM

The term of the agreement is July 1, 2026 through June 30, 2030. Unless otherwise specified, terms and conditions go into effect the later of July 1, 2026 or the first Sunday following the business day on which the union gives notice of ratification.

2. MINIMUMS

A. Minimum rates will increase by 3% on July 1, 2026 (or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later); 3% on July 1, 2027; 3% on July 1, 2028; and 3% on July 1, 2029. Increases are compounded.

B. Network primetime rerun ceilings along with allowances and adjustments are unchanged unless specifically stated otherwise.

3. SAG-AFTRA HEALTH PLAN ("HEALTH PLAN")

A. Health plan contribution rate will increase by 1% effective on the later of July 1, 2026 or the first Sunday that is 90 days following the business day on which the AMPTP receives notice of ratification.

B. The parties will make a joint recommendation to the trustees of the health plan to adopt the following changes:

   i. Increase the quarterly eligibility premiums effective January 1, 2027 to $390 (from $375) for participant only, to $550 (from $531) for participant plus one dependent, and to $780 (from $747) for participant plus two or more dependents.

   ii. Raise the annual earned eligibility threshold increase by an additional 1% per year (to a total of 3% per year) effective January 1 of each year of the term.

   iii. Freeze the alternative days threshold on July 1, 2026 and direct the trustees to evaluate whether thethreshold should be revised.

4. SAG PENSION PLAN / AFTRA RETIREMENT FUND / MERGER PLAN

A. **Merger of SAG-Producers Pension Plan ("Pension Plan") and AFTRA Retirement Fund ("Retirement Fund"):** Convene a committee of SAG-AFTRA, the AMPTP, the Networks (who negotiate the Network Code), the Joint Policy Committee (which negotiates the Commercials Contracts), the Record Company Bargaining Group (which negotiates the Sound Recordings Code and Music Video Agreement) to reach agreement on a merger of the Pension Plan and the Retirement Fund with a target merger date of January 1, 2028. Effectuating the following measures will involve actions taken by both the trustees and the bargaining parties:

   i. **Interim Funding During Merger Process:** Temporarily redirect contributions so that all contributions (under this agreement) flow to the Pension Plan except:

      (1) 2% of the contribution rate due to the Pension Plan for work done under the SAG-AFTRA Television Agreement, which shall be directed to the Retirement Fund until completion

of the merger. (E.g., if the Pension Plan is due 10% of earnings, it shall continue to receive 8% of earnings and 2% of earnings shall be due to the Retirement Fund, in addition to any other amounts it may be due.)

(2) Until completion of the merger, contributions shall continue to be made to the Retirement Fund on:

a. Existing seasons of series, existing multi-part closed-end series, and existing one-time programs (including residuals for such productions) where (i) principal photography commenced prior to the date of the 2026 Agreements, (ii) contributions prior to the date of the 2026 Agreements were allocated to the Retirement Fund; and

b. All contracts that currently contribute to the Retirement Fund that are outside of the Codified Basic and Television Agreements (e.g., the Network Code, the Sound Recording Code, broadcast station staff agreements).

ii. **Benefit Accruals and Vesting During Merger Process:**

(1) Participants working under agreements described in 4.a.i above will continue to accrue and vest benefits in the Retirement Fund.

(2) Participants working under agreements other than those described in 4.a.i above (e.g., those working under the Codified Basic Agreement or under the SAG Television Agreement on pictures that currently contribute to the Pension Plan) will continue to accrue and vest benefits in the Pension Plan.

(3) SAG-AFTRA and the AMPTP shall direct the Board of Trustees for the AFTRA Retirement Fund to amend its plan of benefits to provide that for work performed under the Television Agreement, participants who have less than 5 years of vesting service and, as of the date of ratification, have at least 3 years of vesting service, at least one of which was earned in the five full plan years preceding ratification, shall receive vesting credit in the Retirement Fund.

iii. **Changes Effective Upon Merger (January 1, 2028 target date):**

(1) Increase the contribution rate to the merged pension plan by 1% (excluding Sideletter K).

(2) SAG-AFTRA and the AMPTP shall direct the Board of Trustees for the SAG Pension Plan to adopt and maintain a plan amendment increasing the vesting eligibility threshold by $2,000 effective January 1, 2028 (from $20,000 to $22,000) and $2,000 effective January 1, 2030 (from $22,000 to $24,000).

B. **Benefits Under the Merged Plan:**

i. **Pension Plan Benefits for All Participants:** Provided that as of six months prior to merger the merged plan is projected to remain in the "Green Zone" (as defined by the Pension Protection Act) using normal assumptions, all participants in the merged plan shall have no less than the accrual rate, vesting schedule and other benefit terms of the current Pension Plan, as modified below.

ii. **Improved Maximum Pension Plan Benefit:** Provided that as of six months prior to merger the merged plan is projected to remain in the "Green Zone" (as defined by the Pension Protection Act) using normal assumptions, the maximum monthly benefit currently provided for under the Pension Plan will increase by 12.5% under the merged plan (e.g., the maximum benefit under the merged plan will be $108,000 as opposed to $96,000 under the current Pension Plan).

iii. **Limitations on Further Improvements:** (i) the Trustees of the merged plan will not have the authority to further improve benefits prior to expiration of the agreement, i.e., after June 30, 2030 and (ii) the Trustees of the merged plan will not have the authority to further improve benefits after July 1, 2030 unless the merged plan, while accounting for the improvement, is projected to remain in the "Green Zone" throughout the normal projection period using a 7% investment return assumption (or such lower assumption as may be adopted by the merged plan).

C. **Contributions to the Merged Plan:**

  i. All contributions due to either the Pension Plan or the Retirement Fund shall upon merger become due to the merged plan.

  ii. If at any time during the term of the agreement (i.e., prior to July 1, 2030), the merged plan is not projected to remain in the "Green Zone" for at least 15 years and the Health Plan has at least 15 months of reserves, then the allocation of contributions between the merged Pension Plan and the Health Plan shall be adjusted by reallocating the maximum amount of contributions from the Health Plan to the merged Pension Plan such that the Health Plan is still projected to have 12 months of reserves for the next 3 years.

D. **"Target Ratio" Eliminated:** The "Target Ratio" established under section 2.g of the 2014 Memorandum of Agreement between the AMPTP and SAG-AFTRA and the joint study provided for by section 3.b.i of the 2023 Memorandum of Agreement between the AMPTP and SAG-AFTRA are eliminated.

E. **Sideletter K Expanded:** Currently, contributions to the Industry Advancement Cooperative Fund are waived and a discounted benefit plan contribution rate (which will be 15.5% when principal photography commenced prior to July 1, 2026 and 16.5% when commenced after) applies to the pilot or presentation and to first two seasons of a new one-hour series. This discount will be expanded on the same terms to half-hour series effective July 1, 2026.

5. LOGO

Producers must display the SAG-AFTRA logo in the end credits. Inadvertent failures are not grievable.

6. BACKGROUND ACTORS

A. **Schedule X Parity**

  i. **Swimmers/Skaters.** Increase rate in Schedule X-I for swimmers/skaters from $518 to $580 effective upon ratification, in addition to the general wage increase.

  ii. **Driving Animals.** Increase rate in Schedule X-I for driving more than 2 animals by $10 for each 2 horses in excess of 2.

  iii. **Photo Doubling.** Clarify that stand-in work for the purpose of photo doubling is a special ability in both Schedule X-I and X-II in addition to a $10 adjustment in X-1.

  iv. **Waivers.** Modify Schedule X-I so that waivers for scenes involving undirected large crowds in their normal activities shall be granted automatically.

  v. **Wet, Snow and Smoke.** Modify Schedule X-I to require the Producer to provide a private place to change into dry clothes at mealtime and dismissal.

  vi. **Travel on Seventh Consecutive Day or Holiday.** When traveling to/from an overnight location on a seventh consecutive day or on a holiday, payment of time-and-one-half begins after 10 hours instead of 12 hours.

  vii. **Meal Periods.** Modify Schedule X-I so that when a meal is not catered, or is not available within 5 minutes walking distance away, the meal period will be 45 minutes.

B. **Minimum Coverage Caps**
   i. Add footnote stating the 85 background cap for theatrical applies to HBSVOD that has a budget of $30M or more and 85 minutes or longer
   ii. Increase coverage cap for television programs from 25 to 26 effective July 1, 2026, and to 27 effective July 1, 2029.

C. **Notice of Preliminary Call Time.** Best efforts to provide notice of call time by 8pm the day prior.

D. **Body Make-Up.** Increase additional compensation from $19 to $21.50 when a background actor is directed to and does have body make-up or oil applied to more than fifty percent (50%) of the body and/or is required to and does wear a rubber skull cap, and/or who is required to and does wear hair goods affixed with spirit gum (specified as wigs, beards, sideburns, mustaches or goatees) and/or who at the time of employment is required to and does have a natural, full-grown beard, as well as when a background actor is required to furnish a hairpiece

E. **Extensive Hair and Make-Up.** New $35 adjustment when a background actor is requested by the Producer to report to work in a hair style that requires extensive self-styling (e.g., rounded bouffants, finger wave, corkscrew, spiral, regency curls) and/or other than ordinary make-up (e.g., for a period piece) in accordance with specific detailed instructions, beyond identifying a style.

F. **Corsets.** New $21.50 adjustment when a background actor is required to wear a corset during photography and/or rehearsal.

G. **Allowance Increases**
   i. **Wardrobe.** Increase $18 to $20 effective July 1, 2027 for a fur, national dress costume, white Palm Beach or tropical suit, other than a police uniform or period wardrobe ($30 for formal attire; $40 for police uniform).
   ii. **Automobile.** Increase from $37.50 to $42.50 effective July 1, 2027; toll reimbursement with receipts within 30 days.
   iii. **Motorcycle.** Increase from $37.50 to $41.25 effective July 1, 2027.
   iv. **Police Motorcycle.** Increase from $50 to $55 effective July 1, 2027.

H. **Submission for Employment.** Producer/casting agencies cannot charge a fee to access casting notices.

i. **Late Fees**
   i. Increase $3 per day penalty to $5.
   ii. Increase $75 maximum penalty to $125 in Schedule X-I.

J. **Transportation After Night Work.** Grand Central Station is now a required drop-off point, in addition to the original pickup point and either Penn Station or Port Authority.

K. **Stand-In Double Duty.** New $27 adjustment if a stand-in is also required to perform background duties.

L. **Background Actors Reporting Very Early in NYC.** Producer agrees to continue current established practice.

M. **Nudity.** Producer may not request that a stand-in work nude or simulate sex acts.

7. CASTING

A. **Casting Notices.** Modifications to the casting notices provisions provide that a performer may not be charged a fee to submit their headshot or reel (in addition to the current language regarding self-tape submission), and also clarifies that a fee charged to a talent agent is not a violation of this provision. The AMPTP also agreed to coordinate with the union in the event that a third party casting site implements terms of service that permit materials submitted by performers to be used in a manner inconsistent with the AI provisions of the Agreements.

B. **Casting Notice in Different Geographic Markets.** Requires that all casting notices available concurrently in multiple geographic markets must seek to fill the role at the same level. For example, a casting notice for the same role may not indicate 'guest star' in a notice issued in Los Angeles, but 'co-star' in a notice available concurrently in Atlanta. If the producer later updates the level of the role, it must be updated in all available notices in all geographic markets.

C. **Use of Interview or Audition Recording**. Producer may only use a recording of an interview or audition (including a self-tape) for casting purposes and may not make any such recording publicly available without the prior written consent of the performer which must be obtained at the time of use.

D. **Virtual Interviews or Auditions.** Creates a requirement that producers make a good faith attempt to accommodate every performer invited by producer to submit a self-tape who requests a virtual interview (or in person, at producer's discretion) when casting series regulars, recurring roles, Major Role Performers, Modified Deal Performers, and Modified Guest Performers. Directions for requesting/scheduling the virtual interview will be in the self-tape request. (This provision is subject to a 6-month moratorium on claims.)

8. CHOREOGRAPHERS

A. **Coverage.** Recognition of SAG-AFTRA as the exclusive bargaining representative for choreographers and coverage of choreographers under a new Schedule J, Part II.

B. **Rates.** Negotiable rates with Pension/Retirement & Health Contributions based on the solo/duo dancer rate.

C. **Terms.** Select provisions from Schedule J, Part I, including rest periods, meal periods, travel and dance industry standards.

9. DANCERS

A. **Group Rates.** Eliminate the daily and weekly Group 9+ rates. Group 3-8 rates are now Group 3+.

B. **Dancer Hazard Pay.** Increase dancer hazard pay from $100 to $110 per day and from $125 to $135 for the minimum that applies if only one day's services are rendered.

C. **Committee.** Convene a committee of SAG-AFTRA, the AMPTP, and the Networks (who negotiate the Network Code), during the term of the agreement, to discuss safe rehearsal and working conditions related to resilient flooring and hazardous working conditions.

10. DATA TRANSPARENCY

Producers to provide streaming viewership data measured by the same criteria as the Success Bonus is calculated by.

11. PROJECT INFORMATION

Producers will indicate whether a program is a series or a multi-part closed-end picture (also known as a mini-series) on the project information sheet, and will not use other terms such as "limited series."

12. NEW MEDIA LICENSE INSPECTIONS CONFIDENTIALITY AGREEMENT

Attorneys for SAG-AFTRA and the AMPTP shall meet to discuss modifications to the confidentiality agreements that govern the union's ability to inspect the studios' new media license agreements.

13. DISABILITY ACCOMMODATIONS

Prior to employment, the producer will provide performers and background actors written inform tion for requesting disability accommodations. This can be satisfied by including the appropriate contact information with the start paperwork. If it is not practicable to do so prior to the first day of employment, the producer will provide such information at the first opportunity.

14. ACCESSIBLE CHANGING AREAS

The parties agree to form a committee during the term of the Agreement to discuss accessible casting practices and accessible sets and whether any bulletins could be issued to improve the experiences of performers and background actors requesting accommodation in the Industry.

15. FINANCIAL ASSURANCES

The parties have updated the form Distributors Assumption Agreement (DAA) and Buyers Assumption Agreement (BAA) to incorporate additional forms of distribution and make other conforming changes.

16. FITTINGS

A. **Fittings Money Break for Day Performers.** For contracts entered into on or after July 1, 2026, increase the money break at which a day performer is not entitled to additional compensation for time spent in a fitting from $1,500 to $1,700.

B. **Minimum Call for Background Fitting**. Increase the minimum call for a background actor fitted on a day prior to work from 2 hours to 3 hours.

17. CONTACT LENSES

When a principal performer or background actor is required to wear specialized contact lenses, production will make arrangements to obtain personalized lens measurements and the principal performer or background actor may only be required to wear lenses suitable to those measurements. Time spent in a contact lens measurement shall be treated the same as time spent in a wardrobe fitting.

18. HOLIDAYS

A. **Premium For Work After Midnight Into a Holiday**. Clarified language applicable to day performers, weekly performers, and background actors to provide that work after midnight into a holiday is payable at double time.

B. **Holiday Swaps.** When shooting outside of the US, producers may exchange a contractual holiday (excluding Christmas) for a foreign holiday observed at the location, provided that the domestic and foreign holidays are within 60 days of each other and both within the performer's period of engagement at the location, and that the producer gives the union and the performer at least two weeks notice (unless the performer is hired less than two weeks before the first of the two holidays and in that case, at the time of hire).

19. INTIMACY COORDINATORS

A. **Background Checks**. The parties will form a committee during the term of the agreement to explore the feasibility of developing an industrywide resource for conducting background checks of Intimacy Coordinators.

B. **Background Actors**. Just as with principal performers, producers will use best efforts to engage an Intimacy Coordinator for scenes involving nudity and simulated sex. Further, any time a producer has engaged an Intimacy Coordinator, background actors may request access to the Intimacy Coordinator without fear of retaliation for making such a request.

20. LATE PAYMENT LIQUIDATED DAMAGES

Increase the period of time during which the $10 per day late payment liquidated damage can accrue from 20 business days to 25 business days, making the maximum $250 per violation.

21. MAJOR ROLE PERFORMERS

Increase the minimum rate for a performer engaged under the one day exception to Major Role to day player scale plus 10%.

22. MEALS

A. **Walkaway Meals**. If production does not intend to provide food (i.e., it will be a walkaway meal), the producer will notify principal performers and background actors the night prior to their scheduled day of work.

B. **Meal Penalties**

  i. **Principal Performers.** Creates an additional tier of meal penalty for the fifth and subsequent half hour violation at $75 per half hour or portion thereof.

  ii. **Background Actors.** Creates an additional tier of meal penalty for the fifth and subsequent half hour violation at $15 per half hour or portion thereof.

23. MODIFIED DEAL PERFORMER ("MDP") AND MODIFIED GUEST PERFORMER ("MGP")

A. **Limitation on Overall Production Period.** For new contracts entered into on or after September 1, 2026 or the first Sunday that is 90 days after the business day on which the AMPTP receives notice of ratification, whichever is later, the overall production period applicable to the existing MDP or MGP form of engagement may not exceed 180 calendar days regardless of the number of episodes guaranteed.

B. **Half Hour MDP and MGP.** Two new forms of engagement applicable to half-hour episodic series only will be created. Producers of half-hour series may choose to utilize the new MDP and MGP terms or the existing MDP and MGP terms. The new MDP and MGP are as follows:

  i. **MDP (Half-hour only):** Minimum guarantee of $19,846 per episode (subject to general wage increase), allowable work days are 8 times the number of episodes guaranteed over a period of 24 days times the number of episodes guaranteed, but no more than 144 days regardless of the number of episodes guaranteed.

  ii. **MGP (Half-hour only)**: Minimum guarantee of $12,889 per episode (subject to general wage increase), allowable work days are 6 times the number of episodes guaranteed over a period of 18 days times the number of episodes guaranteed, but no more than 144 days regardless of the number of episodes guaranteed.

C. **Rates.** The rates for the MDP and MGP forms of hiring will be listed on the rate sheet.

24. MONEY BREAKS AND SCHEDULE BREAKS

A. **Television Overtime Money Breaks (TVA, Section 25)**

i. Increase the overtime money break for three-day performers from $3,150 to $3,800 on July 1, 2026.

ii. Increase the overtime money break for weekly performers, other than stunt performers employed on a multiple picture contract, from $4,400 to $5,200 on July 1, 2026 and to $5,750 on July 1, 2028.

iii. Create an overtime money break unique to stunt performers employed on a multiple picture contract at $5,300 on July 1, 2026, $5,750 on July 1, 2027, and $6,200 on July 1, 2029.

iv. Update the corresponding double time rates consistent with the above increases.

v. Increase the money break affecting how weekly overtime from the applicable schedules is calculated for those performers below the money break consisted with the above increases.

B. **Wardrobe/Make-up Test Money Break.** Increase the money break at which a day performer is not entitled to additional compensation for make-up or wardrobe tests on a day prior their work day from $1,200 to $1,500.

C. **Use of Double.** Increase the money break at which the provisions of Schedule B, Section 36 on dubbing and doubling apply to day performers from $1,300 to $1,600.

D. **Schedule Breaks**

i. Increase the Schedule B/C and Schedule G-I/G-II schedule breaks for theatrical from $6,350 to $6,500 for contracts entered into on or after July 1, 2027.

ii. Increase the Schedule B/C and Schedule G-I/G-II schedule breaks for television from $5,150 to $5,300 for contracts entered into on or after July 1, 2027.

iii. Increase the Schedule H-II/H-III schedule breaks for stunt performers other than those engaged on a multiple picture contract from $5,150 to $5,300 for contracts entered into on or after July 1, 2027 for television and from $6,350 to $6,500 new contracts entered into on or after July 1, 2027 for theatrical.

iv. Create a new Schedule H-II/H-III schedule break for stunt performers engaged on a multiple picture contract in TV at $5,150 per week, which will increase to $5,500 for contracts entered into on or after July 1, 2026 and to $5,900 on July 1, 2028.

25. HIGH BUDGET AVOD AND OTHER THAN HIGH BUDGET NEW MEDIA PROGRAMS

A. **High Budget AVOD**. Certain provisions applicable to HB AVOD programs which currently track the 2020 Agreement will now follow the 2023 Agreement terms in lieu of the 2026 Agreement terms (i.e., schedule breaks, 14(b) span thresholds, 18(d) and 19(d) residuals terms, options, and exclusivity).

B. **Other Than High Budget New Media Programs.** The sections of the CBA related to employment of minors (both principal performers and background actors) will now also apply to other than high budget new media programs.

26. NEW MEDIA INSPECTIONS

New media inspections may include agreements entered into during the prior inspection period to line up with the timing of inspections, and is no longer limited to the preceding six (6) month period.

27. VERTICAL PROGRAMS

If an AMPTP member company begins producing Vertical Programs (micro-dramas) on more than an experimental basis, the Union may request to meet with the AMPTP to discuss establishing terms and conditions for those types of programs. In the event that the union and the AMPTP do not reach agreement on such terms and conditions, the union may publicly release recommendations that individuals should consider when individually negotiating terms and conditions of such work. (For clarity, if an AMPTP company produces a Vertical Program currently, it would be subject to the terms of the Made for New Media Sideletter, which allows for negotiable rates and does not include all of the normal contractual terms and conditions for programs that are not High Budget SVOD or High Budget AVOD.)

28. PAID PARENTAL LEAVE

The parties will jointly recommend to the Trustees of the SAG-AFTRA Health Plan to establish a Paid Parental Leave Fund, which will be funded through Producer contributions of 0.25% of all gross compensation effective July 1, 2028. Benefits from the fund will be available no sooner than July 1, 2029.

29. PER DIEM

A. **Principal Performers.** On July 1, 2028, increase the per diem amount from $75 to $80 ($17 for breakfast, $24 for lunch, $39 for dinner).

B. **Background Actors.** Add language to Schedules X-I and X-II similar to the general provisions providing for per diem on overnight locations starting at $75 and increasing to $80 ($17 for breakfast, $24 for lunch, $39 for dinner) on July 1, 2028.

30. RECURRING PERFORMERS AND PERFORMERS ENGAGED BY THE WEEK

A. **Recurring Performers.** For new seasons of series (or new multi-part closed-end pictures) commencing principal photography on or after January 1, 2027, performers hired by the week engaged for at least 60% of the episodes of a season of a series (or parts of a multi-part closed-end picture), the minimum rate for episodes/parts in excess of 60% shall be 120% of the applicable scale rate. For a major role performer, the rate will be 130% of the day rate times the applicable number of days (i.e., 5 for a half hour program and 8 for a one hour program).

   i. This does not apply to performers engaged as modified deal performers, modified guest performers, series regulars, or Schedule F performers.

   ii. This does not apply to any performers engaged only on daily and/or three day contracts, but does apply to a performer engaged on a mix of weekly, three-day, and/or daily contracts.

B. **Performer Start Dates.** The AMPTP will issue a bulletin reminding producers that when the soft work window and soft pick-up date provisions were added to the contract in 2023, the parties anticipated that performers would actively seek other employment opportunities while awaiting dates from the Producer which first employed them and, importantly, that performers and Producers would need to continue to keep each other informed and cooperate to the extent that they are reasonably able to do so. And further that the expectation is that performers will keep Producers informed of scheduling concerns and Producers will remain supportive of performers accepting, and make best efforts to allow performers to accept, other employment opportunities that do not interfere with the commitment to the Producer which first employed them.

31. CONSECUTIVE EMPLOYMENT AND DROP/PICKUP

Producers will endeavor to provide as much notice as practical of soft-pickup dates and provide scheduling information upon request, if available.

32. COMPENSATION REPORTS

Producers to provide SAG-AFTRA with quarterly compensation reports on performer earnings up to $1.5 million.

33. RESIDUALS

A. **Improved Residuals and Contributions When Television Programs and Theatrical Motion Pictures Move to Subscription Streaming Platforms:**

i. Increase performer residuals for moveover to Subscription Video on Demand (SVOD) services by an average of 5% and increase revenue to the benefit plans from this residual by modifying the methodology used to distribute the residuals due for exhibition on SVOD services when the formula is 3.6% of Distributor's gross receipts, inclusive of contributions. Make the contribution rate 13.5% (effectively 11.89% of the total 3.6% "pool") which shall be due to the Plans, regardless of whether any covered performer is above the applicable earnings cap. The balance shall be paid pro rata as residuals to performers. (This has a net effect of increasing the residuals portion of the "pool" to over 88%, up from approximately 83% currently, and resulting in additional contribution money to the Plans attributable to over the cap earnings.) Performers' earnings shall continue to be reported up to the applicable caps for purposes of health coverage and pension/retirement accruals.

ii. This change is applicable to all new theatrical pictures and television pictures, multi-part closed end pictures (mini-series) and seasons of episodic series commencing principal photography July 1, 2026. It is also applicable to High Budget SVOD productions commencing principal photography as of the same effective dates, for use on domestic SVOD services. It is also applicable to those same types of productions that previously commenced principal photography on or after July 1, 2020, for new licenses (worldwide licenses for theatrical and television productions and domestic licenses for High Budget SVOD productions) entered into on or after September 1, 2026 (or the first the first day of the month that is 60 days after the business day on which the AMPTP receives notice of ratification, whichever is later).

B. **Increases to High Budget SVOD residuals**

i. Increase the ceilings applicable to each performer's total actual compensation (used when calculating High Budget SVOD residuals) by 2.5% effective July 1, 2027 and 2.5% effective July 1, 2029 as follows:

PICTURE/EPISODE LENGTH	CURRENT CEILINGS	JULY 1, 2027	JULY 1, 2029
20-35 Minutes	$3,206	$3,286	$3,368
36-65 Minutes	$4,562	$4,676	$4,793
66-95 Minutes*	$4,698	$4,815	$4,935
96 Minutes or More*	$4,910	$5,033	$5,159
***At least 85 Minutes with a Budget at least $30 Million for a SVOD Platform with at least 20 Million Domestic Subscribers**	$5,153	$5,282	$5,414

ii. Increase the Foreign Subscriber Tier 4, the factor applicable to the calculation of foreign High Budget SVOD residuals for services with 75 million or more foreign subscribers, from 90% to 95% effective July 1, 2026.

C. **Notice of Theatrical Exhibition.** Add a notice obligation for exhibition of television productions at festivals and charitable events that requires the Producer to make best efforts informing SAG-AFTRA of details, including the title of the picture or episode(s), festival or charitable event, theater or venue location(s), exhibition date(s) and estimated maximum attendance.

D. **Advance Pay Residuals**

i. Prohibit the prepayment of amounts due to a performer for the Success Bonus applicable to High Budget SVOD productions for performer contracts entered into on or after July 1, 2026.

ii. Increase the minimum per week/episode salary required for the negotiation of prepaid residuals for weekly and series performers on television and High Budget SVOD productions by 3% each year for performer contracts entered into on or after the effective dates of the wage increases:

Picture/ Episode Length	Salary Per Week or Per Episode	Performer Contracts on or after the first wage increase	Performer Contracts on or after July 1, 2027	Performer Contracts on or after July 1, 2028	Performer Contracts on or after July 1, 2029
Network Prime Time Reruns 1/2 Hour (HBSVOD 20-35 mins)	$9,500	$9,785	$10,079	$10,381	$10,692
Network Prime Time Reruns Hour or Longer (HBSVOD at 35+ mins)	$12,500	$12,875	$13,261	$13,659	$14,069
"Other" Residuals, incl HBSVOD of all lengths	$11,000	$11,330	$11,670	$12,020	$12,381

iii. Increase the threshold below which advance pay cannot exceed 15% of the performer's salary from $75,000 per week or per episode to $80,000 for performer contracts entered into on or after July 1, 2027. In addition, even for performers paid $80,000 or more per week or per episode under a contract entered into on or after July 1, 2027, the 15% limitation remains applicable to salary below the $80,000 threshold.

E. **Increase Success Bonus Amounts Due to the Success Bonus Distribution Fund (SBDF)**. For High Budget SVOD pictures, multi-part closed-end pictures (mini-series), and new seasons of series that begin exhibition on the initial release SVOD service as of July 1, 2027 and meet the Success Metric (achieve viewership of at least 20% of domestic subscribers) in the first 90 days of exhibition (or first 90 days of any subsequent Exhibition Year), increase what is due to the SBDF from 25% to 35% of the total residuals and contributions applicable to the picture, mini-series or season.

34. SBDF REPORT

In connection with reporting for the SBDF, producers will separately state amounts paid attributable to residuals and to contributions, to confirm both are going to the SBDF.

35. SAFETY

The parties will recommend to the Industry Wide Safety Committee that a Safety Bulletin regarding industry protocols and safety guidelines for the use of prosthetics, particularly prosthetics affixed to the face of a performer, be researched and, if appropriate, issued.

36. SERIES REGULARS

A. **Pilots and Initial Options**
   i. Increase the minimum compensation required to grant an option from 3x weekly scale to 5x weekly scale for contracts entered into on or after July 1, 2027.
   ii. Expand the application of the protections provided by section 24(a) by increasing the money break for pilots and initial options from $10,000 to $15,000 for contracts entered into on or after July 1, 2027.
   iii. For series performers who do not benefit from the protections of section 24(a) because they are over the $15,000 money break, for new contracts entered into on or after July 1, 2027, the performer must now commence receiving compensation for the season no later than ninety (90) days following the expiration of the initial option period. This money may be an advance against future episodic fees if the season has not yet started filming.

B. **Options for Additional Seasons.** For contracts entered into on or after July 1, 2027, increase the free bargaining money break from $65,000 to $70,000 per episode or per week for half hour series and from $70,000 to $75,000 per episode or per week for one hour series. The money break for minors engaged on children's programming remains at $32,000 per week or per episode.

C. **Exclusivity Money Break.** For contracts entered into on or after July 1, 2027, increase the exclusivity money break in 23(a)(3) from 2x weekly minimum scale to 4x weekly minimum scale (except for minors engaged on children's programming, which remain at 2x scale) and increase the free bargaining money break from $65,000 to $70,000 per episode or per week for half hour series and from $70,000 to $75,000 per episode or per week for one hour series. The money break for minors engaged on children's programming remains at $32,000 per week or per episode.

D. **Section 23(a)(1) Exclusivity Money Break.** In connection with 36.c. above, increase the corresponding money break in 23(a)(1) from 2x weekly scale to 4x weekly scale for contracts entered into on or after July 1, 2027. This section restricts the type of exclusivity that may be required by a series performer guaranteed an amount at or below the money break.

E. **Commercial Exclusivity**. For contracts entered into on or after July 1, 2027, increase the money breaks for commercial exclusivity as follows:
   i. Half-Hour Programs
      (1) May not grant commercial exclusivity (on or off camera): increase from $12,500 or less to less than $20,000.
      (2) May grant on camera exclusivity only: increase from between $12,500 and $15,000 to

between $20,000 and $25,000.
(3) May grant on and off camera exclusivity: Increase from $15,000 to $25,000.
ii. One-Hour Programs
(1) May not grant commercial exclusivity (on or off camera): increase from $17,500 or less to less than $30,000.
(2) May grant on camera exclusivity only: increase from between $17,500 and $20,000 to between $30,000 and $35,000.
(3) May grant on and off camera exclusivity: Increase from $20,000 to $30,000.

F. **Span Money Break.** For contracts entered into on or after July 1, 2027, increase the money break for freely bargaining overall work and production time for series regulars from $25,000 per episode to $35,000 per episode; from $125,000 to $175,000 for series presented in combined series format; and from $190,000 to $250,000 for a thirteen (13) episode guarantee.

G. **Relocation Allowance**. For seasons that commence principal photography on or after September 1, 2026 (or the first Sunday that is 90 days after the business day on which the AMPTP receives notice of ratification, whichever is later):
i. Relocation Allowances may no longer be pro-rated for partial months
ii. The maximum number of months for which the relocation allowance is due is increased from 6 months to 7 months per season for series with an order of eighteen (18) episodes or more, and from 6 months to uncapped for all other series.
iii. If a performer is being relocated outside of the United States and can provide a lease in the foreign location prior to traveling, the first two (2) months of the relocation allowance will be advanced prior to travel in U.S. dollars.
iv. Clarification that the phrase "each month during which the performer is required by Producer to remain away from the performer's residence overnight" means a duration of the time no less than what the Producer tells the performer prior to their travel to the location. For example, if prior to travel, the Producer states that the performer's outside dates are January 1 through June 30 (6 months), but ultimately is able to wrap the performer on May 15, the performer would remain entitled to 6 months of relocation allowances so long as expenses for 6 months are actually incurred.

37. SINGERS

A. **Three Hour Theatrical Off-Camera Singer Rate**. A new provision for Group 9+ singers on theatrical productions only at one-half (50%) of the applicable session rate.
B. **Demos.** New sideletter regarding demo vocals for a two (2) hour session at 25% of the applicable session rate, with 100% of the full rates due should the demo be used in the final production.
C. **Soundtracks.** Amended soundtrack provision to pay 50% of the applicable singer rate paid at initial compensation for all tracks released, with applicable payments made to the Sound Recordings Distribution Fund for royalty payments.
D. **Breaks.** Hourly breaks increased to ten (10) minutes.
E. **Reporting**. Mandatory reporting due for all off-camera singer sessions.

38. STUNTS

A. **Off-Camera Stunt Performer Residuals.** The parties will form a committee during the first year of the Agreement to discuss mechanisms that would address administrative concerns regarding possible implementation of a residual for off camera stunt performers in future cycles of bargaining.

B. **Stunt Coordinator Engaged on Flat Deal for Multiple Episodes.** Establishes a new weekly Schedule K-III flat deal minimum equal to the K-III weekly flat deal minimum rate for theatrical motion pictures that applies to all services performed by a stunt coordinator on multiple episodes of the same season of a series or parts of the same multi-part closed-end picture, during the week.
   i. Clarifies that the current K-III single picture flat deal television minimums apply to pre-production services (including on multiple episodes or parts) prior to commencement of principal photography for the season, and prep services on multiple episodes or parts that can be scheduled at the stunt coordinator's discretion and without having to report to a specific location, but not to any prep services that are scheduled by the Producer nor when the coordinator is directed to report to a location designated by the Producer (including reporting for online meetings required by the Producer).
   ii. For episodes or parts commencing production 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), stunt coordinators engaged under the new K-III flat deal minimums for multiple pictures will receive fixed residuals based on two days of pay at the day performer rate (instead of one). An on-camera stunt performance, rendered as part of the covered services under this form of engagement will add an additional day.

39. ARTIFICIAL INTELLIGENCE

A. **Explicit Protection for "No Scan" Digital Replicas.** Digital replicas can now be made using the same photography captured for the picture itself without scanning the performer or background actor. The tentative agreement clarifies that when created without a performer or background actor's physical participation (e.g., without a scan), their digital replica still qualifies as an "Employment Based Digital Replica" and all associated protections and requirements apply.

B. **Clarification of "Scripted" with Regard to Digital Alterations**. Under the current contract, Producers can use digital replicas to perform digital alterations without obtaining additional consent as long as those alterations do not go beyond how the original work was "scripted, performed and/or recorded." The tentative agreement clarifies that "scripted" refers only to a script that was provided to the performer or background actor on or before the latest date that they performed the scene. This removes the opportunity to manipulate this standard by referring to a subsequent or unprovided script.

C. **Scale and Residuals for Independently Created Digital Replicas (ICDRs).** The current contract requires consent and benefit fund contributions when Producers use an ICDR (i.e., a digital replica that the Producer did not create themselves, such as a pre-existing replica created by the performer), but allows compensation to be freely bargained. The tentative agreement sets the day performer rate as the minimum payment for use of an ICDR and requires the performer to receive residuals if their ICDR is used to create a performance that would qualify a natural performer for residuals.

D. **Consent Required for Using a Digital Replica to Dub a Performance Into Another Language.** The current contract allows Producers to use a digital replica to render a performance into another language without the performer's consent. The tentative agreement reverses this rule effective for motion pictures commencing principal photography on or after July 1, 2027.

E. **Biometric Data Protection.** Producers may not use performer or background actor fingerprints, palmprints or iris scans for any purpose unrelated to the motion picture (except as may be necessary to operate security technologies such as a fingerprint scanner used to open a door on set.)

F. **Minor Digital Replica Protection.** Producers may not use the digital replica of a minor performer or background actor to depict them as nude or engaged in simulated sexual activity.

G. **Strike Protection.** Producers may not use a performer or background actor's digital replica during a strike in any circumstance where consent is required for such use and the performer or background actor could refuse to render services.

H. **Digital Replica Security.** Producers must limit access to digital replicas of performers and background actors to persons with a legitimate business need and use commercially reasonable efforts to protect digital replicas from unauthorized access, use or copying.

I. **Digital Replica Transfer Protection.** Producer remains responsible for compliance with contractual digital replica protections for performers and background actors even if Producer transfers ownership of the digital replica to another party unless the Union approves the financial responsibility of the proposed transferee and the transferee commits in writing to comply with contractual digital replica protections, including the right to arbitrate any violations. The Union will respond within 21 days to a proposed transfer and not unreasonably withhold its approval.

J. **"Articulable Business Reason" Requirement.** Producers must have an articulable business reason when seeking performer or background actor consent to scan them for the creation of an Employment Based Digital Replica. Producers are not required, however, to automatically disclose their reason(s) as part of the engagement process.

K. **Enhanced Protections Against "Synthetics."** The current contract requires the Producer to provide notice to the Union and bargain over any appropriate considerations if they wish to use a "Synthetic" (formerly, "Synthetic Perfomer"), i.e., a digital asset created through Generative Artificial Intelligence that is used in a role for which no natural performer has been hired and that is intended to and does create the clear impression that it is a natural performer, but that is not recognizable as an identifiable natural performer and not voiced by a natural person. The parties acknowledge and reaffirm the importance and central role of human performance in motion pictures and the potential impact on employment under this Agreement when a Synthetic created through a GAI system is used in a human role that would otherwise be performed by a human. Producers commit to the following additional protections:

   i. Producers agree to a principle strongly favoring human performances.
   ii. Producers agree that human performers will continue to perform services covered by the Codified Basic and Television Agreements.
   iii. Producers agree that they do not intend to use a Synthetic in a human role that would otherwise be performed by a human unless the Synthetic brings "significant additional value" to the motion picture. "Digital Replication" may be considered human performance for this purpose, meaning that Producers must demonstrate that the Synthetic brings "significant additional value" compared to what can be done with a Digital Replica.
   iv. Producers commit to a strict notice and bargaining schedule.

v. Producers agree that should Producer violate any of the foregoing, the Union may arbitrate seeking damages in an amount that will not necessarily be limited to the compensation that would have been paid to a natural performer for rendering the performance for which the Synthetic was used.

L. **Notice and Discussion Obligation re Licensing Performances for AI Training**. If a Producer grants a license to a non-affiliated third party that provides for compensation to the Producer for the use of performances in photography and/or soundtrack produced under the Codified Basic and/or Television Agreement for the purpose of training a public-facing, commercially-available Generative Artificial Intelligence System, Producer shall give written notice to the Union and, upon request and subject to appropriate confidentiality agreements, meet to discuss the license, including remuneration, if any.

40. TRI-GUILD AUDIT PROGRAM

Subject to agreement with the WGA and the DGA, the AMPTP agrees to increase its funding of the Tri-Guild Audit Program, subject to three guilds (SAG-AFTRA, WGA and the DGA) increasing their proportional share of such funding.

41. WARDROBE

A. **Cleaning Allowances.** Increases the cleaning allowance for formal wear from $27 to $30 and for “all other wardrobe” from $12 to $14 effective July 1, 2027.

B. **Corsets.** A performer who is required to wear a corset during photography and/or rehearsal will receive an adjustment of $21.50 per day.

42. WI-FI ACCESS

A. Provide performers and background actors with advance notice of anticipated communication disruptions when Producers are reasonably aware that a location has limited cellular telephone coverage and make available to performers and background actors a set contact telephone number.

B. Where Producers make Wi-Fi access available to employees represented by other industry unions for personal use, provide the same access to SAG-AFTRA performers and background actors.

43. YOUNG PERFORMERS

A. **Education Time.** Confirms that any time spent in education by a minor, including for banking purposes, is treated as paid work time, but does not start consecutive employment

B. **Minor Chaperone.** Updates the current requirement to have a chaperone for minors under 14 years old to include minors up to 16 years old, but provides for an exception in circumstances where the minor is called for less than one hour. Clarifies that the minor chaperone may be a teacher, welfare worker, child labor coordinator, or other appropriately qualified individual.

C. **Monitor Access.** Though individuals other than the teacher and the minors are not permitted in the school room, the producer will use best efforts to permit visual access (e.g., an open or glass door, a window, or a monitor) by the parent or guardian to the schoolroom whenever feasible

D. **Atmospheric Smoke, Haze, and Fog.** The parties will recommend to the Industrywide Labor Management Safety Committee that it review Safety Bulletin #10 (Guidelines Regarding the Use of Artificially Created Atmospheric Fog and Haze) to consider whether any guidelines specific to minors should be added to that Bulletin.

E. **Digital Replica.** Prohibits producers from using a minor's Digital Replica in any manner that would depict the minor as nude or engaged in simulated sexual activity, including by age-ing up or de-aging the minor.

44. ARBITRATOR PANELS

Update the Los Angeles and New York Arbitration Panels to remove deceased and retired arbitrators. Richard Stone, Stephen Hayford, Michael Prihar and Kenneth Perea will be added to the Los Angeles Panel. Deborah Gaines and Howard Edelman will be added to the New York Panel.

45. ARBITRATION CAPS

Revise the language concerning which claims are subject to arbitration under the agreement to make it easier to read and more straightforward, and increase the fiscal caps on the types of dispute subject to arbitration so that all claims under the terms of the CBA shall be arbitrable, regardless of the amount being claimed, and to increase the amount that can be claimed under a performer's personal services contract or in the case of termination of a performer.

46. SERVICE OF ARBITRATION DEMANDS

Establish a procedure for serving arbitration demands via email, where such service is currently required to be made via first class mail.

47. PRONOUN INCLUSION

Producer shall use best efforts to provide performers with an option to indicate their preferred pronouns and to include such pronouns on deal memos, onboarding paperwork, cast lists and call sheets.

48. SPECIAL CONDITIONS FOR PILOTS, PRESENTATIONS AND NEW SERIES

Expands the application of Sideletter K to the first two seasons of a new half hour series that commence principal photography on or after July 1, 2026. Sideletter K provides for a reduced P&H contribution rate for certain new programs.

49. FOREIGN TELECASTING RESIDUAL FORMULA

The parties agreed to add a sideletter modifying the fixed residuals due when a High Budget SVOD program that has never been exhibited on foreign free television gets released to foreign free television on or after July 1, 2026. The 15% of a performer's total applicable minimum salary (TAM) due for initial release to foreign free television, and subsequent two additional payments of 10% of TAM, for a total of 35% TAM, tied to cumulative aggregated Distributor's foreign gross receipts will be modified by a ratio using 75% of the foreign overage threshold (the point at which a gross receipts based residual becomes applicable) as the denominator. The net effect is to reduce the fixed residuals unless/until aggregated Distributor's foreign grosses reach 75% of the applicable foreign overage (foreign extended use) threshold. At that point the 35% of total applicable minimum salary will have been paid. Thereafter, additional fixed residuals payments shall continue to be due until the foreign overage threshold is reached, resulting in 46.67% of TAM having been paid to each performer at the point when the threshold is reached.

50. SAFETY TRAINING FOR STUNT COORDINATORS AND STUNT PERFORMERS

The parties agreed that the training for stunt performers will consist of the 'A' safety course, to be completed by October 1, 2026.

51. FOUR-HOUR CALL FOR SAFETY, HARASSMENT PREVENTION, WORKPLACE VIOLENCE PREVENTION OR OTHER EMPLOYEE TRAINING

On a day that a performer or background actor does not work, but is required by the producer to report for safety, harassment prevention, workplace violence prevention or other employee training, they will be paid for four (4) hours at no less than one half of the day performer minimum rate for performers and one-half the background actor rate for background actors).

52. PREPAID LOOPING

A. **Money Break.** Contracts for day performers on theatrical motion pictures earning $10,000 per day may include up to two prepaid looping days (one in addition to the current one permitted).

B. **Scheduling.** Confirmation that looping days for all performers must be scheduled subject to the performer's professional availability.

53. SICK LEAVE WAIVERS

Many jurisdictions across the country have adopted laws requiring employers to provide paid sick leave to employees who work regularly enough to trigger the requirements of the law. Some of these laws allow for the requirement of paid sick leave to be waived in a collective bargaining agreement. Since 2014, the union has agreed, as have the other Industry unions, to waive the application of these laws where such waivers are possible. The list of waived ordinances was updated in this cycle to include paid sick leave ordinances that have been enacted in the past three years and to remove ordinances that were either repealed by law or where the conditions permitting waiver no longer exist.

54. FAMILY SIGNATORY COMPANIES

Upon request of a signatory company, add as signatory to the agreement any company that is producing under the agreements and that is part of a "family company" of that existing signatory, provided that the existing signatory producer guarantees the obligations and responsibilities of the "family company" on whose behalf it is making the request.

55. SUNSET CLAUSES

Renew several clauses and sideletters that would otherwise expire under their own terms.

56. WAIVER OF CALIFORNIA SB 294

California recently enacted SB 294 which requires employers to provide employees with certain "Know Your Rights" notices and with an opportunity to have an emergency contact noted in the employer's records. The law imposes penalties on employers who fail to comply. SAG-AFTRA agreed to waive the application of the law to covered employees provided that the Producers make best efforts to provide performers and background actors with the relevant Know Your Rights Notices.