

April 4, 2026

**MEMORANDUM OF AGREEMENT FOR THE
2026 WGA THEATRICAL AND TELEVISION BASIC AGREEMENT**

This Memorandum of Agreement ("this Agreement") is entered into between the Writers Guild of America, West, Inc. and the Writers Guild of America, East, Inc. (collectively "WGA" or "the Guild"), on the one hand, and the Alliance of Motion Picture and Television Producers, Inc. ("AMPTP"), on behalf of the Companies listed in the attached Exhibit "A," and American Broadcasting Companies, Inc., an indirect wholly-owned subsidiary of ABC, Inc., CBS Broadcasting Inc., and NBC LLC ("the Networks"), on the other hand.

The provisions of the 2023 WGA – AMPTP Theatrical and Television Basic Agreement ("the 2023 WGA – AMPTP MBA") (including all sideletters), as amended by this Memorandum of Agreement and subject to conforming changes, and as such provisions may be amended pursuant to Article 62, "Contract Adjustment Committee" thereof, shall together constitute and be known as the "2026 Writers Guild of America – Alliance of Motion Picture and Television Producers Theatrical and Television Basic Agreement" or "the 2026 WGA – AMPTP MBA." The provisions of the 2023 WGA – Network Theatrical and Television Basic Agreement ("the 2023 WGA – Network MBA") (including all sideletters), as amended by this Memorandum of Agreement and subject to conforming changes, and as such provisions may be amended pursuant to Article 62, "Contract Adjustment Committee" thereof, shall together constitute and be known as the "2026 Writers Guild of America – Network Theatrical and Television Basic Agreement" or the "2026 WGA – Network MBA." The terms of this Agreement shall prevail over any inconsistent terms of the 2023 WGA – AMPTP MBA or the 2023 WGA – Network MBA. Contract language in this Agreement is indicated by quotation marks or by a notation that the provision is written in contract language.

The terms and conditions set forth in this Memorandum of Agreement shall be effective as of May 2, 2026 or the first Sunday following the business day on which the AMPTP receives receipt of notice of ratification by the memberships of WGA West, Inc. and WGA East, Inc., whichever is later, unless a contrary date is specified, in which case the modification shall be effective as of the date specified

1. Term of Agreement (Producers' Proposal No. 1)

Four-year term: May 2, 2026 to May 1, 2030.

The term of the 2026 MBA shall commence on May 2, 2026 and shall continue to and including May 1, 2030.

Modify Article 2 to read as follows:

"ARTICLE 2 - TERM AND EFFECTIVE DATE OF AGREEMENT

"A. GENERAL

- "1. The term of this Basic Agreement shall commence on ~~September 25, 2023~~ May 2, 2026 and shall continue to and include May 1, ~~2026~~ 2030.
- "2. With respect to all employment agreements with writers in effect on ~~September 25, 2023~~ May 2, 2026, the terms of this Basic Agreement relating to minimum compensation and to rights in material shall apply only to services performed and literary material written under such employment contracts where the date of actual employment (*i.e.*, the commitment date) was on or after ~~September 25, 2023~~ May 2, 2026, except as specifically otherwise provided herein in Article 2, Section B. or Section C.
- "3. With respect to literary material licensed or acquired from professional writers (as described herein), the terms of this Basic Agreement relating to minimum compensation and rights in material shall apply only to unpublished and unexploited literary material licensed or acquired from such professional writers on or after ~~September 25, 2023~~ May 2, 2026. Options of unpublished and unexploited literary material obtained from professional writers on or after ~~September 25, 2023~~ May 2, 2026 shall be subject only to the provisions of this Basic Agreement relating to options (*i.e.*, third paragraph of Article 13.A., Article 13.B.1.a., Article 16.A.3.d. and Article 16.B.3.i.), and then only to the extent applicable. Disputes relating to the options provisions listed in the preceding sentence shall be subject to grievance and arbitration as provided in Articles 10, 11 and 12 of this Agreement.
- "4. Company or Guild may, by written notice to the other served not earlier than ninety (90) days nor later than sixty (60) days prior to the expiration date of this Basic Agreement, signify its desire to negotiate a new collective bargaining agreement which shall become effective upon a date determined by mutual agreement between the Company and the Guild. Such notice shall set forth in detail the proposals or recommendations of the party serving such notice. If such notice is served, the parties agree to commence negotiations covering the proposals or recommendations in the notice, and the proposals and recommendations of the party receiving such notice, within thirty (30) days after the receipt of such notice and to continue such negotiations diligently and in good faith. It is understood and agreed that the existing Basic Agreement shall continue in full force and effect until the termination date above provided.

- "5. [Deleted]
- "6. [Appeared as Article 2.A.5. in predecessor Basic Agreements.] Nothing herein contained shall be deemed to modify or affect the terms or conditions of any existing contract which are more favorable to the writer than the terms and conditions of this Basic Agreement.

"B. THEATRICAL

- "1. With respect to all theatrical employment agreements with writers under term or deal contracts which were in effect on ~~September 25, 2023~~ May 2, 2026, the new minimum compensations, conditions and Theatrical Schedule A as herein contained shall not in any manner be applicable for the period prior to, nor effective until:
 - "a. in the case of a term contract, the effective date of the exercise of the next option which occurs after ~~September 25, 2023~~ May 2, 2026, for the renewal of the employment period, or six (6) months after the effective date of the commencement of the current employment period, whichever occurs first, but in no event prior to ~~September 25, 2023~~ May 2, 2026.
 - "b. in the case of a deal contract, the effective date of the next step of such deal contract which commences after ~~September 25, 2023~~ May 2, 2026.
- "2. Any contractual obligation by Company, in effect on December 12, 1966, to give credit for source material or story in connection with a photoplay, shall not in any manner be affected by the provisions of Theatrical Schedule A contained herein.

"C. TELEVISION

- "1. With respect to television employment agreements with writers on a term or week-to-week contract basis in effect on ~~September 25, 2023~~ May 2, 2026, the terms of this Basic Agreement relating to rights in material shall apply only to literary material written pursuant to assignments made on or after ~~September 25, 2023~~ May 2, 2026.
- "2. Notwithstanding any other provisions of this Article, the terms of this Basic Agreement relating to rights in material shall not apply to literary material written pursuant to any agreement in effect on ~~September 25, 2023~~ May 2, 2026, if the granting or reserving of such rights, as herein provided, would conflict with any contractual obligation of the Company to any third party entered into prior to the effective date of this Basic Agreement; provided that the Company does not have a right to require

the removal or elimination of the conflict created by such contractual obligation to the third party."

Make conforming changes as needed.

2. Minimums (WGA Proposal No. 1)

- a. Subject to Item 3.b. below (Diversion Right to Pension Plan), the minimum rates listed in this subparagraph "a." below shall be increased in each year of the 2026 MBA on a compounded basis, as follows:
 - i. one and one-half percent (1.5%) effective May 2, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later;
 - ii. three percent (3.0%) effective May 2, 2027;
 - iii. three percent (3.0%) effective May 2, 2028; and
 - iv. three percent (3.0%) effective May 2, 2029.

ARTICLE 13

- 13.A.1.a. Flat Deal Screen Minimums (except as set forth in Item 4 below)
- 13.A.2. Narration - Rate Schedule A
- 13.A.10. Week-to-Week, Term, Flat Deal
- 13.A.15. Minimum Weekly Compensation (Week-to-Week or Term Contracts)
- 13.B.7.a. Story Minimums - Other Than Network Prime Time or Serials Covered by Article 13.B.7.e.(1) or e.(3)
- 13.B.7.b. Teleplay Minimums - Other Than Network Prime Time or Serials Covered by Article 13.B.7.e.(1) or e.(3)
- 13.B.7.c. Story and Teleplay - Other Than Network Prime Time or Serials Covered by Article 13.B.7.e.(1) or e.(3)
- 13.B.7.d.(1) Story Minimums – Network Prime Time
- 13.B.7.d.(2) Teleplay Minimums – Network Prime Time

- 13.B.7.d.(3) Story and Teleplay Minimums – Network Prime Time
- 13.B.7.e.(3) Serial Rates - Prime Time
- 13.B.7.g. Plot Outline - Narrative Synopsis of Story Minimums
- 13.B.7.h.(1) Rewrite Minimums
- 13.B.7.h.(2) Polish Minimums
- 13.B.7.m.(1) Format Minimums (except as set forth in Item 8 below)
- 13.B.7.m.(2) Bible Minimums
- 13.B.7.m.(3) Rewrite or Polish of Format or Bible
- 13.B.7.n. Narration Rate Schedules A, B, C
- 13.B.7.p. Non-Commercial Openings and Closings
- 13.B.7.s.(2) Week-to-Week and Term Employment
- 13.B.7.t.(2) Week-to-Week and Term Employment – Development Room

ARTICLE 14

- 14.G. Program Fees
- 14.K.1.a. and b. Minimum Compensation – Rate Per Week
- 14.L.3.b. Week-to-Week and Term Employment – Development Room

ARTICLE 15

- 15.B.14.a.(1) and (2) Additional Compensation for Certain Use of Material to Which Separated Rights Do Not Apply
- 15.B.14.c. Additional Compensation for Certain Use of Material to Which Separated Rights Do Not Apply - Radio
- 15.B.14.h.(1), (2) and (3.2) Character Payments

15.B.14.1.(1) Teleplay as Basis of Pilot
and (2)

ARTICLE 16

16.A.5.c. Sequel Payments for Programs Other than Programs
1st paragraph Made Principally for the Videodisc/Videocassette Market

16.B.2.a. Sequel Payments

APPENDIX A

13.B.2.a. Comedy-Variety -- Per Program Minimum Compensation

13.B.2.b.(3) Comedy-Variety Programs - Aggregate Minimum
Compensation Per Weekly Unit of Five Programs

13.B.2.g. Comedy-Variety Programs -- Pre-Production Periods

13.B.3. Comedy-Variety Programs -- Self-Contained Portions of
Programs

13.B.4.a. and b. Quiz and Audience Participation Programs

13.B.6.a.(1)(a) Once Per Week or Less, Non-Dramatic Programs

13.B.6.a.(1)(b)(i) Minimum Series Commitment

13.B.6.b.(1)(a), Non-Dramatic Strip Programs
13.B.6.b.(1)(c)

13.B.7.d.(2) Assigned Outlines

13.B.8.b.(1) Documentary Programs - Story and Telescript

13.B.8.b.(2) Documentary Programs - Story Only

13.B.8.b.(3) Documentary Programs - Telescript Only

13.B.8.c.(1) Narrative Synopsis of Story

13.B.8.d. Rewrite or Polish Minimum Compensation

APPENDIX C

Paragraph 2.b.(1) Made For Basic Cable One-Hour High Budget Dramatic Programs or Series In Their Second or Subsequent Season

SIDELETTER ON LITERARY MATERIAL WRITTEN FOR PROGRAMS MADE FOR NEW MEDIA

Paragraph 2.a. Initial Compensation for "Derivative New Media" Productions

Paragraph 3.b.(5)(c) Sequel Payments for "Original New Media Productions"

Para. 4.c.(1) Initial Compensation for High Budget SVOD Programs intended for initial exhibition on a subscription consumer pay new media platform with 20 million or more subscribers in the United States and Canada

Para. 4.c.(2) Initial Compensation for High Budget SVOD Programs intended for initial exhibition on a subscription consumer pay new media platform with fewer than 20 million subscribers in the United States and Canada.

Para. 5.d.(1) Initial Compensation for High Budget SVOD Non-Dramatic Programs

Para. 6.b.(1) Initial Compensation for High Budget AVOD Programs

b. Subject to Item 3.b. below (Diversion Right to Pension Plan), the minimum weekly rates for comedy-variety programs under Appendix A, Article 13.B.2.b.(1) shall be modified as follows:

Modify Appendix A, Article 13.B.2.b.(1) as follows:

"2. Comedy-Variety Programs

* * *

"b. Minimum Variety Show Commitment

* * *

"(1) In no event shall any individual writer employed on a comedy-variety program pursuant to this subparagraph b.

receive less than the following weekly minimum for each weekly unit of programs:

<u><i>[first Sunday following AMPTP's receipt of notice of ratification or 5/02/26, whichever is later] - 5/01/27</i></u>	<u>\$5,490</u>
<u><i>5/02/27-5/01/28</i></u>	<u>5,655</u>
<u><i>5/02/28-5/01/29^{FN}</i></u>	<u>5,825</u>
<u><i>5/02/29-5/01/30^{FN}</i></u>	<u>6,000</u>

FN: *[Insert footnote to reflect Item 3.b. below (Diversion Right to Pension Plan)]*

* * *

Make conforming changes as needed.

- c. Subject to Item 3.b. below (Diversion Right to Pension Plan), the minimum rates for daytime serials (Appendix A, Article 13.B.5.a.(1), (2), (5) and (8) and Article 16.B.2.a.(5)) shall be increased on a compounded basis, as follows:
 - i. one and one-half percent (1.5%) effective May 2, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later;
 - ii. two and one-half percent (2.5%) effective May 2, 2027;
 - iii. two and one-half percent (2.5%) effective May 2, 2028; and
 - iv. two and one-half percent (2.5%) effective May 2, 2029.

- d. Subject to Item 3.b. below (Diversion Right to Pension Plan), the minimum rates for news programs (Appendix A, Article 13.B.8.b.(4)) shall be increased on a compounded basis, as follows:
 - i. one and one-half percent (1.5%) effective May 2, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later;
 - ii. two and one-half percent (2.5%) May 2, 2027;

- iii. two and one-half percent (2.5%) effective May 2, 2028; and
 - iv. two and one-half percent (2.5%) effective May 2, 2029.
- e. Subject to Item 3.b. below (Diversion Right to Pension Plan), the residual bases in Article 15.B.1.b.(2)(c) for reruns in network non-prime time, syndication and basic cable (as set forth in Article 15.B.1.b.(3)(a)) and the residuals in Paragraph D.3.a.(1) of Appendix B for use in pay television of a covered dramatic program of a type generally produced for prime time network television that is produced principally for pay television or a covered comedy-variety program as defined in Article 1.C.22. of Appendix A shall be increased by:
- i. one and one-half percent (1.5%) effective May 2, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later;
 - ii. three percent (3.0%) effective May 2, 2027;
 - iii. three percent (3.0%) effective May 2, 2028; and
 - iv. three percent (3.0%) effective May 2, 2029.
- f. The rates for network prime time reruns (Article 15.B.1.b.(2)(a)) shall remain the same as those in effect on May 1, 2026.
- g. See Item 11 below for the minimum increases for residual bases for High Budget SVOD Programs (Paragraph 4.e.(2)(a) of the Sideletter on Literary Material Written for Programs Made for New Media).
- h. The rates for excerpt payments (Article 15.A.3.j., Article 15.B.10.c., d. and dd., Article 15.B.13.j. and Appendix A, Article 15.B.3.b.) shall be increased by two and one-half percent (2.5%) effective May 2, 2028.
- i. The rates for Sequel Payments for Programs Made Principally for the Videodisc/Videocassette Market (Article 16.A.5.c., 2nd para.) shall remain the same as those in effect on May 1, 2026.
- j. Publication Fee (Article 16.A.10.). The Article 16.A.10. publication fee shall remain the same as that in effect on May 1, 2026.
- k. Upset Price (Article 16.B.5.). The upset price figures in Article 16.B.5. shall be increased by two and one-half percent (2.5%) effective May 2, 2028.
- l. Article 25. The rate in Article 25 shall increase in the same manner as in the 2023 MBA.

3. Health and Pension (WGA Proposals No. 3, No. 4, No. 7, No. 9 and No. 10)

a. Health Plan

Conditioned upon the Board of Trustees of the Writers' Guild – Industry Health Fund (the "Health Fund") adopting: (i) the amendments to the Health Fund recommended by the bargaining parties, as set forth in the form attached as Exhibit B hereto; and (ii) a Trustee resolution reallocating twenty-five million dollars (\$25,000,000) from assets associated with the Paid Parental Leave benefit to assets associated with the general Health Fund (and, for the avoidance of doubt, being available for general purposes under the Health Fund), the following changes will be implemented:

i. Increase Health Fund Contribution Rate

Modify Article 17.C.1. as follows:

"1. Company agrees to contribute to the Health Fund amounts equal in the aggregate to ~~eleven and one-half percent (11.5%) effective September 25, 2023, (twelve and one-half percent (12.5%) effective May 2, 2024;~~ thirteen percent (13%) effective ~~May 2, 2025~~(sixteen and one-quarter percent (16.25%) effective *insert date that is May 2, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later*; ~~sixteen and three-quarters percent (16.75%) effective May 2, 2027)~~ of all "gross compensation" earned and paid or due to writers for services covered by and subject to this Agreement performed on or after the effective date hereof, in an employment capacity (to which employment the provisions of this Basic Agreement apply).

"In connection with the purchase of literary material from a professional writer, if the Company also employs the writer under this Basic Agreement for at least one rewrite or polish (as required in Articles 16.A.3.c. and 16.B.3.h., or otherwise), the Company shall contribute to the Health Fund for such rewrite or polish an amount equal to ~~eleven and one-half percent (11.5%) effective September 25, 2023, (twelve and one-half percent (12.5%) effective May 2, 2024;~~ thirteen percent (13%) effective ~~May 2, 2025~~(sixteen and one-quarter percent (16.25%) effective *insert date that is May 2, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later*; ~~sixteen and three-quarters percent (16.75%) effective May 2, 2027)~~ of the sum of the purchase price, up to the [Internal Revenue Code] Section 401(a)(17) limit, plus the amount paid for such rewrite or polish, but in no event shall the Company be

required to make such contributions on sums in excess of the ceiling set forth in Article 17.B.1.e. or this Article 17.C.1."

- ii. Health Fund Contribution Caps (Other than Article 14.E.2. – see iii. below)

Modify the third paragraph of Article 17.C.1. as follows:

* * *

"Such amounts shall be contributed as and when the compensation is paid to the writer. The term "gross compensation" is used in Article 17.C. as defined in Article 17.B. and is subject to the same ceilings and exceptions provided for in said Article 17.B., except that for purposes of Health Fund contribution ceilings, "gross compensation" shall not include:

- "(i) eCompensation in excess of \$250,000 (~~\$325,000 for contracts entered into on or after [insert date that is May 2, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]~~, as well as for optional steps that are exercised on or after May 2, 2026, regardless of the date the contract was entered into; \$375,000 effective May 2, 2027; \$400,000 effective May 2, 2028) for each writer, regardless of whether that writer is part of a team, in connection with any single theatrical motion picture ~~or non-episodic, non-serial television motion pictures or multi-part closed-end series, which motion pictures or series are 120 minutes or more in length;~~ it being understood that any percentage for Health Fund contributions shall be paid only on the first \$250,000 (~~\$325,000 for contracts entered into on or after [insert date that is May 2, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]~~; \$375,000 effective May 2, 2027; \$400,000 effective May 2, 2028) for each writer, regardless of whether that writer is part of a team, in connection with any such motion picture;
- "(ii) For contracts entered into on or after [insert date that is May 2, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later], compensation in excess of two hundred thousand dollars (\$200,000) (two hundred twenty-five thousand dollars (\$225,000) effective May 2, 2028) for each writer, regardless of whether that writer is part of a team, in connection with a pilot thirty (30) minutes or less in length; it being understood that any percentage for Health Fund contributions shall be paid only on the first \$200,000 (\$225,000 effective May 2, 2028) for each writer,

regardless of whether that writer is part of a team, in connection with any such motion picture."

"(iii) For contracts entered into on or after [insert date that is May 2, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later], compensation in excess of two hundred seventy thousand dollars (\$270,000) (three hundred thousand dollars (\$300,000) effective May 2, 2028) for each writer, regardless of whether that writer is part of a team, in connection with a pilot more than thirty (30) minutes in length or with respect to non-episodic, non-serial television motion pictures or multi-part, closed-end series, which motion pictures or series are 120 minutes or more in length; it being understood that any percentage for Health Fund contributions shall be paid only on the first \$270,000 (\$300,000 effective May 2, 2028) for each writer, regardless of whether that writer is part of a team, in connection with any such motion picture."

iii. Health Fund Contribution Caps – Article 14.E.2.

Modify Article 14.E.2. as follows:

"2. All formats, stories and teleplays written by such writers during their employment as writers also employed in additional capacities shall be separately compensated, without any offset, credit or allocation of any kind against or by any other compensation of any kind due said individual. Notwithstanding the foregoing, with respect to any writer hereunder who is guaranteed compensation of at least two hundred thousand dollars (\$200,000) for up to fifty-two (52) weeks of employment for both writing and non-writing services, the Company shall have the right to credit such compensation freely against the compensation which otherwise would be due to said writer for the writing of any literary material during such employment (but not against residuals or the program fees provided for in Paragraph G. below) or for non-writing services. In the event of such crediting, the applicable minimum compensation for writing services set forth in Paragraph K. below shall be credited at no less than one hundred ten percent (110%) thereof, and the compensation for the writing of stories and teleplays for non-pilot one-time programs ninety (90) minutes or longer shall be credited at no less than one hundred fifty percent (150%) of the applicable minimum therefor (but this provision shall not be construed to increase the writer's compensation for any other purpose under this Basic Agreement, such as, but not limited to reruns and theatrical uses).

“In such event, the Pension base amount upon which the Company shall compute Pension ~~and Health~~ contributions with respect to such employment, shall be two hundred seventy-five thousand dollars (\$275,000.00) for each writer, regardless of whether that writer is part of a team, for contracts entered into on or after May 2, 2018.

“The Health base amount upon which the Company shall compute Health contributions with respect to such employment, for each writer, regardless of whether that writer is part of a team, shall be two hundred seventy-five thousand dollars (\$275,000) for contracts entered into on or after May 2, 2018 (three hundred twenty-five thousand dollars (\$325,000) effective *[insert date that is May 2, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]* (three hundred seventy-five thousand dollars (\$375,000) effective May 2, 2027; four hundred thousand dollars (\$400,000) effective May 2, 2028).^{FN1}

“Notwithstanding the foregoing: the Pension base amount shall remain at two hundred fifty thousand dollars (\$250,000) for writers employed under this Article 14.E.2. and guaranteed compensation of two hundred fifty-thousand dollars (\$250,000) or less,^[FN 8 to be included] and the Health base amount for any writer covered hereunder who is guaranteed compensation of less than the applicable Health base amount provided above shall be the greater of the actual guaranteed compensation or two hundred fifty thousand dollars (\$250,000).

~~except that for writers employed under this Article 14.E.2. and guaranteed compensation of two hundred fifty thousand dollars (\$250,000.00) or less.~~

~~“If the period of guaranteed employment is longer than fifty-two (52) weeks, the applicable base amount for computation of contributions referred to above shall be increased proportionately. If the period of guaranteed employment is shorter than fifty-two (52) weeks, the applicable base amount for computation of contributions shall be decreased proportionately. As to contracts in effect on March 1, 1985, the Company may elect to pay pension and health contributions according to the formula set forth above or according to the formula in the 1981 MBA.”~~

"FN1: The Company shall compute Health contributions pursuant to this paragraph on a *pro rata* basis. For example, if a writer is engaged under

Article 14.E.2. for the calendar year 2026, the Company would compute Health contributions on a Health base amount of \$275,000 (\$5,288 per week) at a contribution rate of 13% for the period January 1, 2026 through May 1, 2026. The Company would compute Health contributions on a Health base amount of \$325,000 (\$6,250 per week) at a contribution rate of 16.25% for the period of May 2, 2026 through December 31, 2026. The same *pro rata* calculation would apply to Health base increases effective May 2, 2027, and May 2, 2028.

iv. Paid Parental Leave Fund Adjustment

Modify Article 71 as follows:

"ARTICLE 71 - PAID PARENTAL LEAVE FUND

"The parties shall agree to recommend to the Trustees of the Writers Guild-Industry Health Fund to establish a Paid Parental Leave Fund to provide eligible writers 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 Writers Guild-Industry Health Fund and shall be funded through Company contributions of one-half percent (0.5%) of writer's gross compensation, as that term is defined in, and subject to the same ceilings and exceptions provided for in, Article 17.B.1., effective September 25, 2023. On or after [insert date that is May 2, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later], Company contributions shall be one-quarter percent (0.25%) of writer's gross compensation, as that term is defined in, and subject to the same ceilings and exceptions provided for in, Article 17.B.1. No additional contributions shall be required of any Company at any time to support the Fund. No funds from the Writers Guild-Industry Health Fund or the Pension Plan shall be used to support the Paid Parental Leave Fund."

Make conforming changes as needed.

b. **Diversion Right to Pension Plan (WGA Proposal No. 10)**

Add the following footnote (or references thereto) to the contribution rates set forth in Article 17.B.1. to provide that the Guild has the right, as of May 2, 2028 and subject to certain conditions, to divert up to one-half of one percent (0.5%) from certain minimums and a further right, as of May 2, 2029 and subject to

certain conditions, to divert up to an additional one-half of one percent (0.5%) from certain minimums to increase the contribution rates to the Pension Plan. (Make conforming changes, including adding footnotes to the applicable minimums that reference that they are subject to the diversion in the third and fourth years of the Agreement.)

"During the 2026 negotiations, the parties agreed that under certain conditions, the WGA would have the ability to divert from certain minimums to increase the contribution rates to the Pension Plan as follows:

"(i) The Plan's actuary will provide a projection during the third quarter of 2027. If that projection reflects that the Pension Plan will not remain in the Green Zone for the next ten years, the Guild shall have the authority, in its sole discretion, to elect to increase the pension contribution rate in Article 17.B.1. by up to one-half percent (0.5%) effective May 2, 2028. Notice of such election must be delivered to the AMPTP and the Networks by no later than December 15, 2027.

"(ii) The Plan's actuary will provide a projection during the third quarter of 2028. If that projection reflects that the Pension Plan will not remain in the Green Zone for the next ten years, the Guild shall have the authority, in its sole discretion, to elect to increase the pension contribution rate in Article 17.B.1. by up to one-half percent (0.5%) effective May 2, 2029. Notice of such election must be delivered to the AMPTP and the Networks by no later than December 15, 2028.

"Should the Guild elect to increase the pension contribution rate in the third and/or fourth year as described in this footnote, the increases in certain minimum rates shall be reduced by the amount of the diversion for the period May 2, 2028 through May 1, 2029 and/or the period May 2, 2029 through May 1, 2030, respectively."

Make conforming changes as needed.

4. Page-One Rewrite (WGA Proposal No. 11)

Effective for contracts entered into on or after May 2, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later:

a. *Modify Article 1.B.7. as follows:*

"7. a. The term '**rewrite**' means the writing of significant changes in plot, story line, or interrelationship of characters in a screenplay. '**Polish,**' as used herein, means the writing of changes in dialogue, narration or action, but not including a rewrite.

"b. The term 'page-one rewrite'^[FN] is the making of revisions, modifications, or changes to an assigned screenplay when the writer is directed by the Company to replace all or substantially all of the existing screenplay."

"^[FN] The 'page-one rewrite' minimum applies only if the writer's contract states that the writer is being employed for a 'page-one rewrite.'"

b. *Modify Article 13.A.1.a. as follows [subparagraphs (1)-(9) omitted]:*

"1. a. Minimum Compensation

"FLAT DEAL SCREEN MINIMUMS

HIGH BUDGET		EFFECTIVE	
		[Year 1]	[Subsequent Contract Years]
...
(10)	Page-One Rewrite (effective only for contracts entered into on or after <u>[insert May 2, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]</u>)*	\$57,500	[subject to general wage increases in Item 2.a. above]

LOW BUDGET		EFFECTIVE	
		[Year 1]	[Subsequent Contract Years]
...
(10)	Page-One Rewrite (effective only for contracts entered into on or after <u>[insert May 2, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later]</u>)*	\$31,500	[subject to general wage increases in Item 2.a. above]

"* Applies only if the writer's contract states that the writer is being employed for a 'page-one rewrite.'"

Make conforming changes as needed.

5. Guaranteed Second Step (WGA Proposal No. 12)

Modify Article 13.A.1.c. as follows:

- "c. When a Company employs a writer to write the first draft of a screenplay (including or excluding treatment), or purchases a screenplay from a professional writer (other than a screenplay subject to Article 16.A.3.c.) at two hundred twenty-five percent (225%) ~~two hundred percent (200%)~~ or less of the applicable minimum compensation for the screenplay as provided in Article 13.A.1.a.(1) or (2) (including the amount set forth in Article 13.A.1.a.(9), if applicable), the Company shall be required to employ the writer to write a rewrite at no less than the applicable minimum compensation as provided in Article 13.A.1.a.(3). If the writer is unable to perform the rewrite for the Company, no compensation for the rewrite is owed to the writer and the Company may engage another writer if it chooses."

Make conforming changes as needed.

6. Producers as Agents for Purposes of Commencing and Requesting Writing Services and Delivery of Literary Material (WGA Proposal No. 13)

Add a new fourth paragraph of Article 13.A.14. as follows:

"In addition, Company shall provide written notice to any producer engaged by the Company on an MBA-covered theatrical motion picture project to provide as follows: 'Under the MBA, only the individual(s) named in a writer's deal memorandum or personal service contract with the Company may request a rewrite of literary material or accept delivery of literary material.' This fourth paragraph of Article 13.A.14. is not subject to grievance and arbitration."

Make conforming changes as needed.

7. If/Come Deals (WGA Proposal No. 16)

Add a new Article 13.B.13. to the MBA as follows:

"13. 'If/Come' Pilot Deals

"Effective for contracts entered into on or after January 1, 2027, if the Company enters into an agreement with a writer for the writing or purchase of a pilot script

(which may also include future writing services under Articles 13 or 14 on a series based on the pilot script) that is conditioned on securing network or other buyer/licensee interest or otherwise obtaining a development commitment for the pilot script ("if/come" pilot agreement), the writer shall not be exclusive to the Company and the Company shall be in 'no position' until the Company has paid the writer for the first writing step in connection with the pilot script (i.e., payment of 10% of the agreed compensation for commencement of writing the pilot script) or purchased the pilot script."

Make conforming changes as needed.

8. Formats (WGA Proposal No. 19)

Modify Article 13.B.7.m.(1) as follows:

"m. (1) Format

"Minimum basic compensation for a format shall be:

<u><i>[first Sunday following AMPTP's receipt of notice of ratification or 5/02/26, whichever is later] – 5/01/27</i></u>	<u>\$20,000</u>
<u><i>5/02/27-5/01/28</i></u>	<u>\$20,600</u>
<u><i>5/02/28-5/01/29</i></u>	<u>\$21,218</u>
<u><i>5/02/29-5/01/30</i></u>	<u>\$21,855</u>

<u><i>9/25/23 – 5/01/24</i></u>	<u>\$13,243</u>
<u><i>5/02/24 – 5/01/25</i></u>	<u>-13,707</u>
<u><i>5/02/25 – 5/01/26</i></u>	<u>-14,118</u>

"If a story, or stories, are included in a purchased format and the story is used, the applicable minimum for such story or stories shall apply. If such story or stories are not used, no story minimum would apply.

"If a writer is employed to write a format and a story or stories are included, at the direction of Company, the applicable story minimum shall apply.

"At the time of purchase or hire, Company shall submit to writer any formats in control of the Company relating to the project for which writer has been engaged. The writer shall be obligated to read, initial and date such format."

Make conforming changes as needed.

9. Expand Span Protection (WGA Proposal No. 23)

Modify Article 14.K.2. as follows:

"2. * * *

"The foregoing shall not apply to: (1) any writer who receives at least \$375,000, excluding script fees, with respect to contracts for employment on programs made for basic cable or at least \$400,000, excluding script fees, with respect to contracts for employment on programs other than programs made for basic cable (\$450,000, excluding script fees, with respect to contracts for employment on programs other than programs made for basic cable entered into on or after December 1, 2023; \$475,000, excluding script fees, with respect to contracts for employment on programs other than programs made for basic cable entered into on or after May 2, 2027) for the then-current contract year. With respect to contracts entered into on or after May 2, 2021, Company may not make additional payments to the writer for the sole purpose of exempting the writer from eligibility for payments due under this Article 14.K.2.; (2) any writer employed pursuant to Article 14.E.2.; (3) any writer employed on a "series" described in Article 14.J. (*i.e.*, a one-time program, including but not limited to a movie-of-the-week, or development deals for specific television programs); and (4) any writer employed on a multi-part closed-end series under a contract entered into prior to December 1, 2023."

Make conforming changes as needed.

10. Writers in Production (WGA Proposal No. 24)

a. *Modify Appendix B, Paragraph D.4. as follows (and renumber subparagraphs b.-f.):*

"4. Staffing on Production for Dramatic Programs of a Type Generally Produced for Prime Time Network Television which are Produced Principally for Pay Television

"The following applies to staffing in writers' rooms opening on or after January 1, 2027 for new seasons of a series or serial or new multi-part closed-end series (excluding 'series' described in Article 14.J. of the MBA (i.e., a one-time program, including but not limited to a movie-of-the-week, or development deals for specific television programs)). The 2023 WGA MBA applies to staffing in all other writers' rooms on series, serials or multi-part-closed end series.

"Notwithstanding any other provision of the MBA:

~~"Following~~In the closure event that there is not more than three (3) weeks of overlap between the writers' room and production on a single-camera series or serial produced principally for pay television (including multi-part closed-end series, but excluding "series" described in Article 14.J. of the MBA (i.e., a one-time program, including but not limited to a movie-of-the-week, or development deals for specific television programs))~~prior to the commencement of production,~~ Company shall engage a Showrunner (as defined in Article 14.L.) and at least two (2) writers who were employed under Article 14.K. (other than story editors/executive story editors) in the writers' room of that series or serial to render services on production when production of the series or serial will occur exclusively within the United States and/or Canada, as follows:

- "a. The Showrunner shall select two (2) such writers, each of whom shall be employed for a period of at least twenty (20) consecutive weeks during production of the series or serial, but not to exceed the production period. Production includes the period prior to wrap of principal photography and may include pre-production. When the writers' room for the series or serial overlaps with production by three (3) weeks or less, the overlap period will be credited against the minimum periods of engagement during production.
- "b. The Showrunner's selection shall be subject to the Company's approval, and the Showrunner shall have discretion as to the dates during which each writer shall be assigned. (The Company may, but shall not be required to, employ one or more of the writers for more than twenty (20) weeks. To the extent practicable, the Company shall accommodate the writer's professional availability in scheduling the writer's production assignment. ^[FN]"

* * *

"[FN] At the Showrunner's option, in order to afford greater participation of multiple writers in production or to allow writers of particular episodes to participate in the production of that episode, the minimum staffing requirement

during the production period may be satisfied for each writer position required as part of minimum staffing by the employment of multiple writers during production for a combined total number of weeks that is at least 20 weeks or the duration of production, whichever is less, per minimum position."

"Example 1: To satisfy the minimum staffing requirement for the two required writer positions during production, and assuming a 30-week production period, the Company may employ Writer X for 10 weeks, Writer Y for 5 weeks, and Writer Z for 5 weeks, and Writer A for 10 weeks and Writer B for 10 weeks.

"Example 2: To satisfy the minimum staffing requirement for the two required writer positions during production, and assuming a 16-week production period, the Company may employ Writer X for 10 Weeks, Writer Y for 6 weeks, and Writer A for 16 weeks.

"Example 3: To satisfy the minimum staffing requirement for the two required writer positions during production when there is a three week overlap between the writers' room and production, and assuming a 24-week production period, the Company may employ Writer X for 5 weeks, Writer Y for 12 weeks, and Writer A for 17 weeks following the closure of the writers' room."

- b. *Modify Paragraph 4.d.(5) to the Sideletter on Literary Material Written for Programs Made for New Media (and renumber subparagraph (b)-(e)) as follows:*

"(5) "The following applies to staffing in writers' rooms opening on or after January 1, 2027 for new seasons of a series or serial or new multi-part closed-end series (excluding 'series' described in Article 14.J. of the MBA (i.e., a one-time program, including but not limited to a movie-of-the-week, or development deals for specific television programs)). The 2023 WGA MBA applies to staffing in all other writers' rooms on series, serials or multi-part-closed end series.

"Notwithstanding any other provision of the MBA:

~~Following~~In the closure event that there is not more than three (3) weeks of overlap between the writers' room and production on a single-camera High Budget SVOD series or serial (including multi-part closed-end series, but excluding "series" described in Article 14.J. of the MBA (i.e., a one-time program, including but not limited to a movie-of-the-week, or development deals for specific television programs))~~prior to the commencement of production,~~ the Company shall engage a Showrunner (as defined in Article 14.L.) and at least two (2) writers who were employed pursuant to Article 14.K. (other than story editors/executive story editors) in the writers' room of that series or serial to render services

on production when production of the series or serial will occur exclusively within the United States and/or Canada, as follows:

- "(a) The Showrunner shall select two (2) such writers, each of whom shall be employed for a period of at least twenty (20) consecutive weeks during production of the series or serial, but not to exceed the production period. Production includes the period prior to wrap of principal photography and may include pre-production. When the writers' room for the series or serial overlaps with production by three (3) weeks or less, the overlap period will be credited against the minimum periods of engagement during production.
- "(b) The Showrunner's selection shall be subject to the Company's approval, and the Showrunner shall have discretion as to the dates during which each writer shall be assigned. (The Company may, but shall not be required to, employ one or more of the writers for more than twenty (20) weeks). To the extent practicable, the Company shall accommodate the writer's professional availability in scheduling the writer's production assignment.^[FN]"

* * *

"[FN] At the Showrunner's option, in order to afford greater participation of multiple writers in production or to allow writers of particular episodes to participate in the production of that episode, the minimum staffing requirement during the production period may be satisfied for each writer position required as part of minimum staffing by the employment of multiple writers during production for a combined total number of weeks that is at least 20 weeks or the duration of production, whichever is less, per minimum position."

"Example 1: To satisfy the minimum staffing requirement for the two required writer positions during production, and assuming a 30-week production period, the Company may employ Writer X for 10 weeks, Writer Y for 5 weeks, and Writer Z for 5 weeks, and Writer A for 10 weeks and Writer B for 10 weeks.

"Example 2: To satisfy the minimum staffing requirement for the two required writer positions during production, and assuming a 16-week production period, the Company may employ Writer X for 10 Weeks, Writer Y for 6 weeks, and Writer A for 16 weeks.

"Example 3: To satisfy the minimum staffing requirement for the two required writer positions during production when there is a three week overlap between the writers' room and production, and assuming a 24-week production period, the Company may employ Writer X for 5 weeks,

Writer Y for 12 weeks, and Writer A for 17 weeks following the closure of the writers' room."

Make conforming changes as needed.

11. Increase Domestic Residual Base for High Budget SVOD Programs (WGA Proposal No. 31)

Modify Paragraph 4.e.(2)(a) of the Sideletter on Literary Material Written for Programs Made for New Media as follows:

"4. Terms and Conditions for "High Budget" Derivative and Original Dramatic New Media Productions Made for Initial Exhibition on a Subscription Consumer Pay Platform

"e. Residual Compensation

* * *

"(2) Subsequent Use on the Domestic Subscription Consumer Pay Platform on Which the High Budget SVOD Program Was Initially Exhibited.

"For use on the subscription consumer pay platform in the United States and Canada on which the High Budget SVOD Program is initially exhibited during the first exhibition year after the ninety (90) day period following the initial availability of the Program on such platform, and for each year of domestic use thereafter, the Company shall pay residuals calculated by multiplying the applicable residual base set forth in subparagraph (a) below by the applicable percentage for the period of use set forth in subparagraph (b) below and by the subscriber factor set forth in subparagraph (c) below.

"(a) Base for High Budget SVOD Program Residual

"The following residual bases are applicable to a one-time High Budget SVOD Program or an episode of a High Budget SVOD series and shall apply in perpetuity to that program or episode:

Program Length in Minutes	Story	Teleplay	Story and Teleplay
20-35 minutes			

Program Length in Minutes	Story	Teleplay	Story and Teleplay
09/25/23-10/14/23	\$ 6,528	\$10,601	\$16,316
10/15/23-05/01/26 05/02/26-05/01/27	\$ 6,691	\$10,866	\$16,724
05/02/27-05/01/29	6,858	11,138	17,142
05/02/29-05/01/30	7,029	11,416	17,571
36-65 minutes			
09/25/23-10/14/23	11,862	20,544	29,657
10/15/23-05/01/26 05/02/26-05/01/27	12,159	21,058	30,398
05/02/27-05/01/29	12,463	21,584	31,158
05/02/29-05/01/30	12,775	22,124	31,937
66-95 minutes*			
09/25/23-10/14/23	17,827	31,601	44,570
10/15/23-05/01/26 05/02/26-05/01/27	18,273	32,391	45,684
05/02/27-05/01/29	18,730	33,201	46,826
05/02/29-05/01/30	19,198	34,031	47,997
96 minutes or more*			
09/25/23-10/14/23	23,362	41,913	58,407
10/15/23-05/01/26 05/02/26-05/01/27	23,946	42,961	59,867
05/02/27-05/01/29	24,545	44,035	61,364
05/02/29-05/01/30	25,159	45,136	62,898

"*The residual base for a High Budget SVOD Program that is 85 minutes or longer with a budget of \$13 million or more and made for a subscription consumer pay platform with 20 million or more domestic subscribers shall be the applicable minimum as set forth in Article 13.B.7.a., b. and c. for a program length in minutes of either "90 or less (but more than 75)" or "120 or less (but more

than 90)," as applicable, except that the residual bases for a High Budget SVOD Program that is 96 minutes or longer with a budget of \$30 million or more shall be as follows:

	Story	Teleplay	Story and Teleplay
<u>09/25/23-10/14/23</u>	\$23,866	\$42,819	\$59,668
<u>10/15/23-05/01/26</u> <u>05/02/26-05/01/27</u>	\$30,000	\$53,823	\$75,000
<u>05/02/27-05/01/29</u>	30,750	55,169	76,875
<u>05/02/29-05/01/30</u>	31,519	56,548	78,797

* * *

Make conforming changes as needed.

12. Increase Foreign Residual Payments for High Budget SVOD Programs (WGA Proposal No. 32)

Modify Paragraph 4.e.(3)(a)(i) of the Sideletter on Literary Material Written for Programs Made for New Media as follows:

* * *

Subscriber Tier	Foreign Subscribers	Subscriber Factor
1	Fewer than 20 million	47%
2	20 million to 45 million	60.0%
3	More than 45 million but fewer than 75 million	75.0%
4	75 million or more	90.0% <u>95.0%</u>

* * *

"The foreign subscriber tier 4 in subparagraph 4.e.(3)(a)(i)(4) does not apply to any program or episode of a High Budget SVOD series for which the literary material is written prior to [insert date that is May 2, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is

later]; instead, the foreign subscriber factor tier 4 shall be ninety percent (90%) as provided in the 2023 MBA."

Make conforming changes as needed.

13. Improve Performance Metric Bonus (WGA Proposal No. 33)

Modify Paragraph 4.e.(9) of the Sideletter on Literary Material Written for Programs Made for New Media as follows:

"4. Terms and Conditions for "High Budget" Derivative and Original Dramatic New Media Productions Made for Initial Exhibition on a Subscription Consumer Pay Platform

* * *

"e. Residual Compensation

* * *

"(9) 'Performance-Metric' Bonus

* * *

"(d) If the 'performance metric' is met, the credited writer(s) shall receive a bonus in the amount of:

"(A) fifty percent (50%) of the applicable fixed High Budget SVOD residual payable to the credited writer(s) for the applicable Exhibition Year employed on 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 on or after [insert date that is May 2, 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 (even if the literary material for the High Budget SVOD Program was written under a prior MBA); or

"(B) seventy-five percent (75%) for a season of a High Budget SVOD series, multi-part closed end series or a High Budget SVOD Program that is initially exhibited on the SVOD Service on or after January 1, 2027 (even if the literary material for the High

Budget SVOD Program was written under a prior MBA).

"(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 such 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."

Make conforming change as needed.

14. Residuals for "Written for Television by" or "Teleplay by" Only Credit (WGA Proposal No. 37)

a. *Modify Article 15.B.1.b.(2). as follows:*

"(2) In the event a television motion picture based upon literary material to which this Basic Agreement applies is telecast for more than one (1) run in any city in the United States or Canada, the writer or writers who receive story and/or teleplay screen credit therefor shall be paid additional compensation which, in the aggregate, shall not be less than the following amounts (if more than one (1) writer shares a story or teleplay credit, then all of the writers sharing each credit shall be considered a unit and shall participate equally in and receive in the aggregate the rerun payments applicable thereto and, when adaptation credit is accorded, the writer or writers receiving such credit shall be paid ten percent (10%) thereof, which sum shall be deducted from the share of the teleplay writer(s)).

"A writer or writers who have been accorded "Teleplay by" or "Written for Television by" credit on any television motion picture shall be paid 100% of the minimum story and teleplay residual compensation, provided no other writer is accorded "Story by" or "Television Story by" credit as finally determined under the terms of Television Schedule A on such television motion picture."

* * *

b. *Modify Appendix C, Paragraph 2.b.(1)-(3) as follows:*

“(1) The following initial compensation rates shall apply to sixty (60) minute high budget dramatic programs or series in their second or subsequent season:

* * *

“Applicable minimum,” for residual purposes as provided in this subparagraph 2.b., shall mean the amount specified in Article 15.B.1.b.(3)(a) and not the foregoing minimums. A writer or writers who have been accorded “Teleplay by” or “Written for Television by” credit on any television motion picture shall be paid 100% of the minimum story and teleplay residual compensation, provided no other writer is accorded “Story by” or “Television Story by” credit as finally determined under the terms of Television Schedule A on such television motion picture.

“(2) If the program is exhibited more than once on the basic cable service for which it was primarily produced, or on any other basic cable service (except as provided in subparagraph 2.b.(5) below), then residuals shall be paid for each run thereafter as follows (commonly referred to as “**the Sanchez formula**”):

* * *

"In such event, Company shall pay residuals for the second through fifth runs even if the program is not actually exhibited that many times. The residual payments for the third, fourth and fifth runs shall be made at the same time the residual payment is due for the second run. If the program is thereafter exhibited a third, fourth or fifth time, no additional payment shall be due for these runs. Such prepayment of residuals for the third, fourth or fifth run shall not constitute a violation of Article 15.B.3. of the MBA. Residuals for the sixth run and all runs thereafter will be triggered if, and only if, the program is actually run that many times.

"The foregoing residuals shall be paid in full to the credited writer or writers who are accorded "Teleplay by" or "Written for Television by" credit on a program, provided no other writer has been accorded "Story by" or "Television Story by" credit as finally determined under the terms of Television Schedule A on such program.

"Payment of any of the foregoing residuals shall include full residual payments for the first license agreement in Canada, whether it be for exhibition on a basic cable, pay television or free television service

(which may not exceed five (5) years, except that the Guild shall not unreasonably withhold a waiver of the five (5) year limitation in the event of an outright sale, rather than a license of the program)."

* * *

"(3) Additional minimum compensation shall be paid to the credited writer(s) in the form of a reuse fee. For dramatic programs, the fee (commonly referred to as "**the Hitchcock formula**") shall be equal to one hundred twenty percent (120%) of the difference between the applicable minimum initial compensation due for such program had it been produced for network prime time and the other than network prime time minimum. Twenty-five percent (25%) of such fee shall be paid to the credited story writer(s) and seventy-five percent (75%) to the credited teleplay writer(s). ~~A~~ If the credited writer or writers who receives are accorded "Written by," credit "Teleplay by" or "Written for Television by" credit, such credited writer or writers shall receive one hundred percent (100%) of such fee provided no other writer is accorded "Story by" or "Television Story by" credit as finally determined under the terms of Television Schedule A on such program. For other programs, the fee shall be equal to eighty-four percent (84%) of the applicable minimum for such program. The reuse fee shall be payable upon initial exhibition of the program on any United States basic cable service or upon initial exhibition under the first Canadian license. Such fee shall cover use of the program for an initial cycle of no more than twelve (12) runs within five (5) years on such basic cable service and use of such program in Canada under the terms of the first license agreement, which may not exceed five (5) years (except that the Guild shall not unreasonably withhold a waiver of the five (5) year limitation in the event of an outright sale, rather than a license, of the program), entered into by the Company with a Canadian broadcast service (which, in this context, may be any free television, pay television or basic cable service). Such fee shall be sent to the Guild's Residuals Department, by check made payable to the writer(s).² Such payment may not be made prior to the determination of credit nor later than thirty (30) days after the initial exhibition."

* * *

² See Sideletter at page 802, which permits a Company to enter into an agreement with the Guild for payments via direct deposit in lieu of issuing checks.

c. *Modify Paragraph 4.e.(1). Of the Sideletter on Literary Material Written for Programs Made for New Media as follows:*

"(1) Initial compensation paid to the credited writer(s) of a High Budget SVOD Program intended for initial exhibition on a subscription consumer pay new media platform constitutes payment for ninety (90) days of use worldwide on such platform (including any related or affiliated foreign subscription consumer pay platform(s)), commencing with the first day the High Budget SVOD Program is available on such subscription consumer pay platform(s).

"A writer or writers who have been accorded "Teleplay by" or "Written for Television by" credit on any High Budget SVOD Program shall be paid 100% of the minimum story and teleplay residual compensation, provided no other writer is accorded "Story by" or "Television Story by" credit as finally determined under the terms of Television Schedule A on such High Budget SVOD Program.

"Company shall pay to the credited writer(s) residual compensation as set forth below."

Make conforming changes as needed.

15. Generative Artificial Intelligence (WGA Proposal No. 39)

Modify Paragraph G. of Article 72 as follows:

"G. 1. Each Company agrees to meet with the Guild during the term of this Agreement at least semi-annually at the request of the Guild and subject to appropriate confidentiality agreements to discuss and review information related to the Company's use and intended use of GAI in motion picture development and production.

"2. The Company shall give written notice to the Guild if the Company grants a license to a non-affiliated third party, which provides for compensation to be paid to the Company, for the use of literary material covered by this Agreement to train a public-facing commercially available GAI system for the purpose of creating new outputs (a 'GAI License'). At the request of the Guild, the Company shall meet to discuss such GAI License, including remuneration, if any, subject to appropriate confidentiality agreements.

~~"The foregoing provision~~ This Paragraph G. shall not be construed to waive any right of the Guild under the National Labor Relations Act,

including but not limited to the right to seek information necessary and relevant to the administration and enforcement of this Article 72. It also shall not be construed to waive any right of a Company under the National Labor Relations Act."

Make conforming changes as needed.

16. Enhanced Residuals Reporting (WGA Proposal No. 41)

Each major studio shall enter into a separate sideletter with the WGA addressing residuals reporting, including the date by which it will report foreign accountable receipts separately from domestic accountable receipts and the date by which it will report accountable receipts for use on subscription consumer pay platforms, download-to-rent and pay television separately.

17. Tri-Guild Audit Program (WGA Proposal No. 42)

Subject to the condition in the following paragraph, the Producers agree to renew the Tri-Guild Audit Program at the current funding level, or as otherwise agreed by the AMPTP and the DGA and SAG-AFTRA. The Tri-Guild Audit Program would be renewed for the term of the successor WGA Minimum Basic Agreement.

The Producer's obligation to fund the Tri-Guild Audit Program shall be conditioned on the agreement of SAG-AFTRA, the WGA, and the DGA to renew and continue funding the Tri-Guild Audit Program at their respective current levels, or at the current ratio of AMPTP to Guild funding if otherwise agreed by the AMPTP.

The Producers' obligation to fund the Tri-Guild Audit Program shall not become effective until the first quarter starting on or after the AMPTP's receipt of notice of ratification of the successor SAG-AFTRA Codified Basic Agreement, WGA Minimum Basic Agreement, and DGA Basic Agreement, whichever is received latest.

18. Showrunner Training Program (WGA Proposal No. 43)

Modify Article 66 as follows:

"ARTICLE 66 - TRAINING PROGRAM FOR EPISODIC TELEVISION WRITERS

"Under the 2004 WGA Theatrical and Television Basic Agreement, a labor-management cooperative committee was established pursuant to Section 6(b) of the Labor Management Cooperation Act, 29 U.S.C. Section 175a, for the creation of a Training Program for Episodic Television Writers ('Training Program'). The purpose of the Training Program is to provide training to episodic writers who are or have been also employed in additional capacities under Article 14 in order to enable them to develop the skill sets required to be a successful

showrunner/executive producer. The program will focus on various subjects, including defining the scope of the showrunner/executive producer's responsibilities, providing practical training in management and production principles, examining philosophical approaches to problem solving at the showrunner/executive producer level, and managing the costs of series television. A primary goal of the Training Program is to expand and improve working relationships between labor and management and to explore innovative approaches to achieving organizational effectiveness.

"The Companies and the Networks (the latter consisting collectively of American Broadcasting Companies, Inc., CBS Broadcasting Inc., NBC LLC and Universal Television LLC) will contribute in the aggregate the following sums to the WGA-supervised fund, to be used as funding for the purpose of implementing the Training Program described herein: (A) a payment of \$250,000 to be made within thirty (30) days following ratification of this 2026 2023 WGA Theatrical and Television Basic Agreement; (B) a payment of \$275,000 to be made May 2, 2027; and (C) thereafter, annual payments in the amount of \$275,000 each, to be paid upon the respective effective dates of the third and fourth years of the 2026 MBA. ~~(B) thereafter, two additional payments in the amount of \$250,000 each, to be paid upon the respective effective date of the second and third regularly-scheduled minimum increases during the term of this Basic Agreement.~~

"One representative of the Companies, to be appointed by the AMPTP, and one representative appointed by the Networks, shall serve as consultants to the Training Program.

"The Companies and the Networks agree to cooperate in the implementation of the Training Program by, for example, providing appropriate personnel to participate in panel discussions or other training sessions and by providing materials such as sample budgets.

"The WGA shall periodically report on the status of the Training Program to the Committee on the Professional Status of Writers - Television. The Committee shall review the Training Program as each group of candidates completes the Program."

Make conforming changes as needed.

19. Electronic Copies of Produced Literary Material (WGA Proposal No. 44)

Modify Article 48 to provide credited writers of television motion pictures with an electronic copy of the television motion picture on which they are credited, as follows:

"ARTICLE 48 - PROFESSIONAL STATUS OF WRITERS: WRITER PARTICIPATION IN THE PRODUCTION PROCESS (GENERAL)

* * *

"K. Upon request, the Company shall furnish the credited writer(s) of a television motion picture, at no cost to such writer(s) and after the first exhibition of the episode, a digitally watermarked electronic copy of the final "air" version of that motion picture without commercials, a copy of the videocassette version, provided it is manufactured for sale on videocassette, as well as a copy of the DVD version, provided it is manufactured for sale in DVD format. It is understood that ~~if for an episode of a television series or a season of a television series is manufactured for sale on videocassette~~, each credited writer of each episode shall be entitled to an electronic copy as provided herein of the videocassette(s) on which his/her episode appears. The same shall apply with regard to DVDs."

Make conforming changes as needed.

20. Credit Parity on Streaming Platforms (WGA Proposal No. 45)

During the term of the 2026 MBA, upon request of the WGA, a Company which is related to or affiliated with a streaming platform shall facilitate a conversation about identifying writer(s) of motion pictures on such streaming platform's menus and tiles.

21. Arbitration (WGA Proposal No. 47)

Modify the arbitrator lists in Article 11.C.2.e.(3), Article 11.E.4, Article 11.F.5.a.(7), Article 11.G.5. and paragraph 26.a.(3) of Theatrical Schedule A as follows:

1. Add the following arbitrators to all Los Angeles lists: Barry Winograd, Shawn Cloughesy, Cheryl Stevens, Michael Prihar and Richard Stone.
2. Remove the following arbitrators from the Los Angeles lists: Norman Brand, Edna Francis, Joel Grossman, Najeeb Khoury and Fred Kuperberg.
3. The New York lists shall be comprised of: Gayle Gavin, Howard Edelman, Martin Scheinman, Joan Parker and Melissa Biren.

22. Electronic Service (WGA Proposal No. 48)

a. *Modify MBA Article 11.A.6. as follows:*

- "a. All written notices referred to in this Article 11 commencing a grievance or arbitration or alleging a cross-claim shall set forth the particulars thereof and shall be sent (1) by registered or certified mail or by personal delivery to the agent for service of process for the Company or to the

agent for service of process designated by the Guild in writing to the Company, or (2) by email addressed to the representatives of the Guild or the Company designated to receive such service at such representative's last known email address (including any designated generic email account set up by the party to receive such service, if any) and shall set forth the particulars thereof. If the moving party is unable to effect service as provided above in this manner, service then may be effected by first class mail, postage prepaid, to the address for service last designated in writing by the Company, together with publication in *Daily Variety*, *The Hollywood Reporter*, *The Los Angeles Times* and *The New York Times*.

"All other written notices may be served by first class mail, postage prepaid, or by email to the email addresses designated above, unless otherwise specifically provided herein.

"The Guild and the Company shall each designate one or more email addresses for purposes of service under this Article.

- "b. All notices sent by the Guild to the Company shall be sent to the address or email address designated by the Company in writing to the Guild at the time Company becomes signatory to the Basic Agreement. The Guild or the Company may update their physical address or email addresses for service of notices under Article 11 at any time during the term of this Agreement by providing such notice by email addressed to the representatives of the other party designated in the preceding paragraph. ~~Should Company change its address for the purpose of receiving notices relating to grievance or arbitration, the Company shall notify the Executive Director of Writers Guild of America, West, Inc. and the Executive Director of Writers Guild of America, East, Inc. of such new address, which shall then be substituted for the prior address.~~
- "c. For service by email pursuant to this provision, if the serving party does not receive confirmation that the email was received, through 'read receipt,' return email or otherwise, that party shall also serve the notice by first class mail, postage prepaid, to the receiving party's last-known address. Service shall be effective on the date of email service, but all other dates provided for in this Article 11 shall run from the date email receipt is confirmed or the date the arbitration claim or notice is postmarked, whichever is earlier. ~~Unless otherwise designated by Company in a written notice to the Guild, all notices sent by the Guild to the Company shall be addressed to the attention of an officer of the Company, or to its Labor Relations Department. If the Company maintains an office in Los Angeles, California or its vicinity, all such notices shall be sent to said office."~~

- b. *Modify Article 41 as follows:*

"ARTICLE 41 - NOTICES (GENERAL)

"All notices which the Company is required or may desire to serve upon a writer, a claimant or the Guild under the provisions of this Basic Agreement, including, but not by way of limitation, the separation of rights provisions of both theatrical and television, shall be addressed to such writer, claimant or the Guild at the Guild's office in either Los Angeles, California, or New York, New York or to the Guild by email at the email address designated by the Guild in writing to the Company. All notices which a writer, a claimant or the Guild is required or may desire to serve upon the Company, under the provisions of this Basic Agreement, shall be addressed to the Company at its headquarters for the production of motion pictures in California, as provided in the last paragraph of this Article 41 or, if Company has no such headquarters in California, at the address it has designated for service of process pursuant to this Article 41. Such notices may be served by registered mail ~~or telegram~~ or by email to the email addresses designated by the Company in writing to the Guild.²⁰ Any notice so mailed, postage prepaid, shall be conclusively deemed to have been received on the second day following deposit if posted within the State of California, or on the fifth day following such deposit if posted from a place outside the State of California but within the continental United States, or on the tenth day following such deposit if posted from a place outside the continental United States. Notwithstanding the foregoing, if notice is given by mail, there shall be no presumption of receipt during the period of any strike or work stoppage in the United States mail system.

~~"Any notice delivered by email to a telegraph office, toll prepaid, shall be conclusively deemed to have been served received on the day it was sent upon the day following such delivery. However, if the serving party does not receive confirmation that the email was received, through 'read receipt,' return email or otherwise, that party shall also serve the notice by first class mail, postage prepaid, to the receiving party's last-known address. Service shall be effective on the date of email service, but all other dates provided for in this Agreement shall run from the date email receipt is confirmed or the date the notice is postmarked, whichever is earlier.~~

²⁰ See paragraph 12 of Theatrical Schedule A, paragraph 12 of Television Schedule A, and subparagraphs 4.f.12.,15. and 16. of the Sideletter on Literary Material Written for Programs Made for New Media, which permit Company to provide Notices of Tentative Writing Credit and certain other notices by email as provided therein. See Article 11.A.6. for rules regarding service of notices under Article 11.

~~"Notwithstanding the foregoing, there shall be no presumption of receipt during the period of any strike or work stoppage in the United States mail system."~~

"Each Company shall, when applying for signatory status, designate in writing an agent for service of process. A Company that has become signatory to this Agreement because of its representation in bargaining by the AMPTP (see lists on pages 3 through 7) or a Company that is a network shall, if it has not done so in the past, designate an agent for service of process on the Guild form for such purpose or in a letter delivered to the Guild within thirty (30) days after the effective date of this Agreement. In addition, the Company shall provide the Guild with written notice if it designates a different agent or agents for service for a specific and limited purpose (e.g., ~~grievance and arbitration notices or credit notices~~). The Company also shall notify the Guild in writing of any changes in the name(s) or address(es) of such agent(s).

"The Guild or the Company may update their physical address or email addresses for service of notices under this Article 41 at any time during the term of this Agreement by providing such notice to the other party as provided in the first paragraph of this Article."

"The Guild and the Company shall each designate one or more email addresses for purposes of service under this Article."

Make conforming changes as needed.

23. Special Conditions Sideletter for First and Second Seasons of Series and Serials (Producers' Proposal No. 2)

Modify the second paragraph of Article 17.B.1. as follows:

"For writing services on pilots and the first season of any one-half hour or one-hour series, the Company agrees to contribute to the Plan amounts equal in the aggregate to nine and three-quarters percent (9.75%) ~~effective September 25, 2023~~, of all 'gross compensation' earned and paid or due to writers for such services covered by and subject to this Agreement performed after the effective date hereof, in an employment capacity (to which employment the provisions of this Basic Agreement apply). In connection with the purchase of literary material from a professional writer, and if such literary material so purchased is for a pilot or the first season of a one-half hour or one-hour series, if the Company also employs the writer under this Basic Agreement for at least one (1) rewrite or polish (as required in Article 16.B.3.h. or otherwise), the Company shall contribute to the Pension Plan for such rewrite or polish an amount equal to nine and three-quarters percent (9.75%) ~~effective September 25, 2023~~, of the sum of the purchase price, up to the Internal Revenue Code Section 401(a)(17) limit, plus the amount paid for such rewrite or polish, but in no event shall the Company be required to make such contributions on

sums in excess of the ceiling set forth in Article 17.B.1.a. or 17.B.1.e. below. Such amounts shall be contributed as and when the compensation is paid to the writer."

Make conforming changes as needed.

24. Foreign Telecasting Residual Formula (Producers' Proposal No. 5)

Add a new Paragraph 4.e.(8)(b) (and make conforming changes by renumbering the existing Paragraph 4.e.(8) of the Sideletter on Literary Material Written for Programs Made for New Media as 4.e.(8)(a)) as follows:

"For new licenses entered into on or after [insert date that is May 2, 2026 or the first Sunday following the business day on which the AMPTP receives notice of ratification, whichever is later] for a Derivative or Original 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 thresholds. For a 20-35-minute program, the current denominator is \$281,962.50; for a 36-65-minute program, the current 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%."

Make conforming changes as needed.

25. Extend Period for Company's Written Notice to the Guild from 20 days to 30 days Under Article 16.A.6.a. (Producers' Proposal No. 8)

Modify the second paragraph of Article 16.A.6.a. to extend the current twenty (20) days to thirty (30) days for the Company to provide the Guild with written notice of a dispute:

"6. Arbitration

- "a. If the writer who receives 'Story by' or 'Written by' or 'Screen Story by' credit pursuant to Theatrical Schedule A hereof shall contend that he/she is qualified for separation of rights under one (1) of the exceptions stated in subparagraphs 2.a. and b. of this Article 16.A., the Guild shall, within ninety (90) days after the determination of 'Story by' or 'Written by' or 'Screen Story by' credit pursuant to such Schedule A hereof, serve written notice of such writer's contention on the Company together with a list of the credits as finally determined. If the Guild fails to give timely notice of any such writer's contention as set forth above, the Guild and such writer shall be deemed to have waived any and all claims with respect to separation of rights in the material which was the subject of such credit determination.

"Company may dispute such contention by giving the Guild written notice to such effect no later than thirty (30) ~~twenty (20)~~ days after the actual receipt by Company of the notice referred to in the preceding sentence. Company's notice shall be accompanied by a copy of the assigned material and shall set forth in reasonable detail the basis of Company's contention. If Company does not so timely dispute such contention, then the writer shall be conclusively deemed to have separation of rights in the separable material as defined in subparagraph 4. of this Article 16.A. If the Company does so timely dispute such contention, the Guild may, within sixty (60) days thereafter, give written notice to Company that it disputes Company's contention (setting forth the basis of its position in reasonable detail) or institute arbitration proceedings for the settlement of the dispute under the provisions of Articles 10, 11 and 12 hereof.

"If the Guild fails to so notify the Company or to institute arbitration proceedings within the periods above mentioned such writer shall be deemed to have waived, and shall not be entitled to, any separation of rights with respect to the story (or story and screenplay) involved; provided, however, that if there is such an arbitration proceeding, as above provided, involving a situation in which more than one (1) writer receives credit as aforesaid, and if, in such arbitration proceedings, it is determined that a writer is entitled to separation of rights under this Article 16.A., the provisions of subparagraph 7.b. below shall be applicable and no writer who is to be regarded as a tenant in common thereunder shall be deemed to have made any waiver under this sentence. If the writer and the Company agree, in writing, that the writer is entitled to separation of rights, then the writer shall be entitled to such separation of rights, as so agreed upon, subject to the provisions of subparagraph 7.b. below. Any action or waiver by the Guild under this provision shall also bind the writer or writers involved. These provisions shall apply only where the screen credits are determined on or after June 16, 1970."

Make conforming changes as needed.

26. Gender Pronouns in the MBA (WGA Proposal No. 49)

Replace gender-specific pronouns in the Minimum Basic Agreement with gender-neutral pronouns or nouns such as "writer," "employee" or "individual," provided that such replacement does not result in any substantive changes.

27. Waiver of California SB 294 ("Workplace Know Your Rights Act") (Producers' Proposal No. 32)

Add an Article 73 as follows:

"ARTICLE 73 - WAIVER OF CA 'WORKPLACE KNOW YOUR RIGHTS ACT'

"The WGA expressly waives, to the full extent permitted by law, on behalf of itself and writers employed under the MBA, the application and all requirements of California Senate Bill 294 (2025), codified in California Labor Code Sections 1550-1559.

"The Company shall make best efforts to provide writers 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."

Make conforming changes as needed.

28. Update Sick Leave Waivers (Producers' Proposal No. 34)

The parties have agreed to update the sick leave waivers in Article 70 of the MBA.

29. Sideletter Renewal (Producers' Proposal No. 35)

Renew the Sideletter re HBO Max to the MBA, modified to change "Max" to "HBO Max."

30. Sunset Clauses (Producers' Proposal No. 38)

Renew all sunset clauses for the term of the 2026 MBA.

All sunset clauses shall be renewed for the term of the 2026 MBA. The foregoing includes, but is not limited to, Sideletter No. 2 to Article 15.B.1.b.(2)(c) re: "Experiment in Syndication of Half-Hour Series in Markets Representing 50% or Fewer of U.S. Television Households"; Sideletter to Article 15.B.13., Appendices A, B and C and the Sideletter on Literary Material Written for Programs Made for New Media re: "Limited Theatrical Exhibition with Admission Charge of Series Episode(s) or MOWs"; Sideletter re Limited Theatrical Exhibition with Admission Charge of Series Episode(s) or MOWs; Sideletter re Experiment in Syndication of Half-Hour Series in Markets Representing 50% or Fewer of U.S. Television Households; Sideletter re Data Transparency; Sideletter re HBO Max; and Sideletter on Residuals for Made-for-Television Motion Pictures or SVOD Programs When Initial Exhibition is On a Different Television Platform or in New Media.

Make conforming changes as needed.

AGREED AND ACCEPTED:

WRITERS GUILD OF AMERICA, WEST, INC.

**on behalf of itself and its affiliate,
WRITERS GUILD OF AMERICA, EAST, INC.**

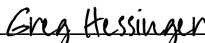
Signed by:



Ellen Stutzman
Executive Director

**The named respective signatory companies represented by the
ALLIANCE OF MOTION PICTURE AND TELEVISION PRODUCERS, INC.**


Signed by:



Gregory J. Hessinger

**AMERICAN BROADCASTING COMPANIES, INC.,
an indirect wholly-owned subsidiary of ABC, Inc.**

DocuSigned by:



67930AA757EF4CE...

CBS BROADCASTING INC.


DocuSigned by:



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NBC LLC

Signed by:



BDA51C3AD37443C...

EXHIBIT A
2026 WGA MBA Authorization List

12:05 AM Productions, LLC
1440 Productions LLC
20th Century Studios, Inc.
40 North Productions, LLC
4423 Productions LLC
66 Degrees North Post LLC
75S Film Development, LLC

A Little Bit Bright Productions, LLC
ABC Signature Development, Inc.
ABC Signature, LLC
ABC Studios New York, LLC
Abominable Pictures, Inc.
Acacia Productions, Inc.
Academy of Motion Picture Arts and Sciences
Academy Productions, LLC
Accidental Film LLC
Action Films LLC
AE Development I, LLC
AI Film Development, LLC
Alameda Productions, LLC dba Legendary Alameda Productions, LLC
Alive and Kicking, Inc.
Amazon Studios LLC
Ambient Sounds Productions LLC
American Film Institute
American Friends of Judea and Samaria, Inc.
American Rose Productions L.L.C.
Anonymous Content, LLC
Answr Film LLC
Apple Development LLC
Archer Dude Development, LLC
Aries Pictures LLC
Atlantic 2.1 Entertainment Group, Inc.
Avery Pix, Inc.
AWA Writers and Directors LLC

Back2Blue LLC
Backlight Productions LLC
Bad Wolf Productions, LLC
Base Light Productions LLC

Bazelevs U.S., Inc.
BBC Studios Development Productions, LLC
B-Cam Productions LLC
Bee Holder Productions, LLC
Behave Productions, Inc.
Bennett Pictures, LLC
Big Screen 101, LLC
Bonanza Productions Inc.
Bread and Butter Films, Inc.
Breakout Kings Productions LLC
Brightstar TFCF Productions LLC
Bumper Productions LLC
Burning Oil Productions, LLC

Camdrew Productions LLC
Carnival Row Productions, LLC
CBS Studios Inc.
Character ARC LLC
Chasing the Rebel Productions LLC
Claymore Entertainment Company, LLC
Cloverleaf Productions Inc.
Cocoon Development Inc.
Columbia Pictures Industries, Inc.
Columbia Tristar Television, Inc.
Corday Productions, Inc.
Cosmos Studios Inc.
Country Music Association, Inc.
CP Writers, LLC
CPT Holdings, Inc.
Creative Pen & Ink Corporation
Creatures of the Night Productions, Inc.
Crew Neck Productions
Crossed Pens Development LLC
CSL Productions, LLC

De Lunariis LLC
Dean River Productions, Inc.
Delta Blues Productions LLC
Development Fund, LLC
Dez Studios LLC
Diablo Details, LLC
Dig This Productions, LLC

DLT Entertainment Ltd.
Done & Dusted Events, Inc.
DW Dramatic Television L.L.C.
DW Films L.L.C.
DW SKG TV L.L.C.
DW Television L.L.C.
Dyminium Productions, LLC
Dynamic Television Development, LLC

Emerald Bay Entertainment, Inc.
Entertainment One Television USA LLC
EP Development, Inc.
Eventvision, Inc.
Evergreen Pictures LLC
Evergreen Productions LLC
Everlast AD LLC
Eye Productions Inc.

Film 49 Productions, Inc.
Fond Geparda Films, LLC
Fox Square Productions, Inc.
Frank & Bob Films II, LLC
Freddie Sportello, LLC
Future Protocols LLC

Greenridge Productions, LLC
GWave Productions, LLC

H and P Union, LLC
HBO Films, Inc.
Heiress, LLC
Helldust, LLC
Higher Ground Films
Highway 61, LLC
Hop Skip & Jump Productions, Inc.
Horizon Productions, Inc.
Horizon Scripted Television Inc.
Hornrim Productions, Inc.
Hostage Productions, Inc.
Hotel B&S LLC
Hydronaut Productions, LLC

In Development, LLC
Inclined Productions, Inc.
Irony East LLC
It's A Laugh Productions, Inc.

Jax Media, LLC
Jay Squared Productions LLC
Jump Up Productions, Inc.

Kapital Productions, LLC
Katy Mac Session Productions
Keep Calm and Carry On Productions, Inc.
Ken Ehrlich Productions, Inc.
Kenwood TV Productions, Inc.
KES Development, LLC
Keystone TV Productions LLC
Kill Van Kull Productions LLC
KW Development Inc.
Kyaraben, LLC

Lava Films LLC
LD Stars LLC
LE Development LLC
Legendary Pictures Productions, LLC
Legendary Television Productions, LLC
Leon Entertainment LLC
Leon Films USA LLC
Lifetime Television Development, Inc.
Lightspeed Films, LLC
Lily Belle Media Development LLC
Lime Grove Productions, LLC
Linear Productions LLC
Lions Gate Television Development LLC
LiveLoveCreate LLC
Lost Science LLC
Lyonheart, LLC

Madison Productions, Inc.
Main Gate Productions LLC
Main Lot Productions LLC
Mariner Projects, LLC
Marley Bailey Productions, LLC
Marlig Entertainment LLC
Maroda, Inc.
Mesquite Productions, Inc.
Metro-Goldwyn-Mayer Pictures Inc.
MGM Television Entertainment Inc.
Mighty Pen, LLC
Milk Street Productions, LLC
Minim Productions, Inc.
Moon Spin Films, LLC

Multiple Camera Productions Inc.
MVL Productions LLC

New Line Productions, Inc.
New Regency Productions, Inc.
Next Step Productions LLC
NG Channel Wren, LLC
NM Talent Inc.
NS Pictures, Inc.
NVTs Productions, LLC

Ocean Development, LLC
Olive Avenue Productions LLC
Olive Productions, LLC
On the Brink Productions, Inc.
Once Upon A Time Productions, LLC
One Eighty Productions LLC
Onyx Collective Productions, Inc.
Open 4 Business Productions LLC
Opposite Loft, LLC
Optimum Productions, LLC (formerly
Optimum Productions)
Orange Cone Productions LLC
Orchard Road Productions, LLC
Ose Oyamendan & Associates (O2A)
Media, LLC
Over the Pond Productions, Inc.

Pacific 2.1 Entertainment Group, Inc.
Palladin Productions LLC
Pantheon Entertainment Corporation
Papatime, Inc.
Parallax TV Productions LLC
Paramount Overseas Productions, Inc.
Paramount Pictures Corporation
Paris Waltz Productions Inc.
Park Court Productions, Inc.
Pash Features DC, LLC
Patch Bay Productions LLC
Peaches Productions LLC
Peachtree Cinema Development, LLC
Perdido Productions, Inc.
Perryman, LLC
Picrow Inc. dba Pictures in a Row
Picrow Streaming Inc.
Pinky Writes, LLC

PM Content LLC
Poindexter Productions, LLC
PP21 Productions LLC
Procco, Inc.
Produced Bayou, Inc.
Proximity Productions LLC

Real Fiction Productions, LLC
Rebel Artichoke, Inc.
Redweed Productions, LLC
Relentless Productions, LLC
Remote Broadcasting, Inc.
Roll Development LLC
ROSU LLC
Rubin Productions LLC
Ruff Draft Productions, LLC

S8 Writers, LLC
Salty Pictures, Inc.
Same Page Development, LLC
San Vicente Productions, Inc.
Scholastic Entertainment Inc.
Scripture, LLC
Sequoia Productions, Inc.
Shaftesbury Avenue LLC
Shared Card Investments LLC
Showtime Pictures Development Company
Signatory LLC
Silent Development Corp.
Silent Films, LLC
Singular Productions LLC
Sonny Boy Productions LLC
Sony Pictures Television Inc.
South Circle Productions LLC
South Rock Productions LLC
Sparky Productions Inc.
Spin Master Words, Inc.
Sprout House Productions, LLC
St. Giles LLC
Stalwart Productions LLC
StarScape Films LLC
Starz Independent, LLC
Starz Valley Productions, LLC
Storybuilders, LLC
Storyteller Development Co., LLC
Streamhouse Productions, LLC

Streamroom Productions, LLC
Stu Segall Productions, Inc.
Stuart Street Digital Studios LLC
STX FilmDev, LLC
Subtle Differences Productions, Inc.
Summer 1, LLC
Summit Entertainment Development
Services
Sunny and Luna LLC
Sunset Television Productions, LLC
Swan Films, LLC

Talking Wall Pictures, Inc.
TDG Media LLC
The Gurin Company
The Imagine Writers Lab, LLC
The Italian Squad, LLC
The Place To Be, LLC
Thousand Acres Entertainment LLC
Time Travel Unlimited, LLC
TOEI DOGA Productions, LLC
Topanga Productions, Inc.
Tornante Productions LLC
TPSC Development, LLC
TRE WG, LLC
Triple Point Productions LLC
Tristar Pictures, Inc.
Tristar Television, Inc.
TVM Productions, Inc.
Twentieth Century Fox Film Corporation
Twentieth Century Fox Film Corporation
d/b/a 20th Television

Unapologetic Projects LLC
Universal Cable Productions Development
LLC
Universal City Studios LLC
Universal Content Productions LLC
Universal Network Programming LLC

Valleycrest Productions Ltd.
Vegas Blows, Inc.
Vertical Hold Productions LLC

Walt Disney Pictures
Warner Bros. Pictures
Warner Bros. Television
Warner Media Entertainment Pages, Inc.
Warner Specialty Productions Inc.
Waveform Productions LLC
WCE Productions, Inc.
West 150 Productions LLC
Whistle Pig Productions
White Horse Pictures, LLC
wiip Development, LLC
wiip Productions, LLC
Wiley Optics, Inc.
Willow and Oak, Inc.
Wishful Productions, LLC
Woodlake Entertainment LLC
Woodridge Productions, Inc.
Woodrow House Productions LLC
Wordsmith, LLC
Working Barn Productions, LLC
Wright Pictures, LLC

YANDR Productions, LLC
YNFS Productions LLC

EXHIBIT B

Amendments to the Health Fund Plan of Benefits

The Board of Trustees of the Health Fund shall adopt amendments to the Health Fund recommended by the bargaining parties as provided below, and such amendments shall provide that only the bargaining parties, not the trustees, have the authority to undo these changes:

a. Effective January 1, 2027, the annual in-network and out-of-network deductibles will increase to \$500 for individuals and \$1,500 for families. Effective on January 1 of 2028 and each year of the Agreement thereafter, such revised deductibles will increase by an additional 3% (with the resulting amount rounded up to the next highest \$5 increment). By way of example of the first annual 3% increase, and for the avoidance of doubt, effective January 1, 2028, the individual and family deductibles will increase to \$515 ($\$500 + (\$500 \times .03)$) and \$1,545 ($\$1,500 + (\$1,500 \times .03)$), respectively.

b. Effective January 1, 2027, the Coinsurance Out-Of-Pocket (OOP) Limit will increase from \$1,000 per person to \$2,500 per person. Effective on January 1 of 2028 and each year of the Agreement thereafter, such revised Coinsurance OOP Limits will increase by an additional 3% (with the resulting amount rounded up to the next highest \$5 increment).

c. Effective January 1, 2027, the prescription drug coverage offered to Medicare-eligible retirees will be changed to an employer group waiver plan (EGWP).

d. Effective January 1, 2027, The Industry Health Network benefit/arrangement will be eliminated.

e. Effective January 1, 2027, monthly premiums for the PPO benefit increase from \$0 for participants and \$50 for dependent coverage to \$75 for participant only, \$150 for participant +1 and \$200 for family. Effective on January 1 of 2028 and each year of the Agreement thereafter, such revised premiums will increase by an additional 3% (with the resulting amount rounded up to the next highest \$1 increment).

f. Effective January 1, 2027, in-network co-insurance will change from 85% to 80% for the Anthem PPO.

g. Effective January 1, 2027, the out-of-network reimbursement for behavioral health shall change from 80th percentile of Fair Health to 150% of Medicare (same as current non-behavioral health).

h. Effective January 1, 2027, a Centivo in-network only plan will be implemented as an alternative benefit option for actives and pre-65 retirees. The design will be as follows:

- Narrow network: Centivo Partners Network (including UCLA Health)
- No deductible in network

- In-network out-of-pocket maximum \$2,000 individual/\$4,000 family
- \$0 copay for in-network primary care visit
- \$25 copay for in-network specialists
- \$75 copay for in-network urgent care
- \$10 copay for in-network lab work/x-rays
- \$300 copay for in-network emergency room visits
- \$250/\$400 copay for in-network inpatient surgery and outpatient surgery, respectively
- \$600 copay for in-network inpatient hospital stay
- Same out-of-network deductible, OOP Maximum, coinsurance and reimbursement (150% of Medicare) as out-of-network Anthem PPO benefit
- Same prescription drug copays as the standard Anthem PPO benefit
- Physician referrals required
- Hinge Health available for virtual musculoskeletal
- Participant premiums for active participants and pre-65 retirees will be: \$25 for participant only coverage, \$50 for participant + 1 and \$75 for family coverage. Effective on January 1 of 2028 and each year of the Agreement thereafter, such premiums will increase by an additional 3% (with the resulting amount rounded up to the next highest \$1 increment).

i. Effective January 1, 2027, the number of points that a participant must use for extended coverage benefits will be 4 points per quarter for the Anthem PPO benefit and 2.5 points per quarter for the Centivo benefit.

j. Effective January 1, 2027, ECP point accrual for a participant's earnings cycle will be as follows: no points accrued if the participant has covered earnings below \$200,000, 1 point accrued if the participant has covered earnings of at least \$200,000 but less than \$325,000 (\$375,000 effective January 1, 2028; \$400,000 effective January 1, 2029), and 2 points if the participant has covered earnings of at least \$325,000 (\$375,000 effective January 1, 2028; \$400,000 effective January 1, 2029).

k. Effective July 1, 2027, the earnings threshold for eligibility will increase from 100% of the network prime time story and teleplay minimum to 110% of the network prime time story and teleplay minimum, and on each July 1 thereafter, shall be adjusted to the then current 110% of the network prime time story and teleplay minimum.