

**2021 SAG-AFTRA NATIONAL CODE OF FAIR PRACTICE FOR
NETWORK TELEVISION BROADCASTING NEGOTIATIONS**

MEMORANDUM OF AGREEMENT

This Memorandum of Agreement reflects the complete understanding reached between the parties regarding agreed-upon modifications to the 2018-2021 National Code of Fair Practice for Network Television Broadcasting (the “Network Code”). All Industry and SAG-AFTRA proposals not enumerated herein and not otherwise withdrawn are deemed rejected. As soon as practicable, this Memorandum of Agreement will be reduced to formal contract language. The language in the Memorandum of Agreement is not contract language, except where the context clearly indicates otherwise. Except as modified herein, the terms of the 2018 Network Code shall remain unchanged.

The Committee shall recommend the Agreement for ratification to the SAG-AFTRA National Board of Directors on or before May 20, 2022 and SAG-AFTRA shall provide notice of ratification to the Producers before July 1, 2022. All terms shall be effective upon the first payroll period after notice of ratification unless another date is specified.

1. **Term:** July 1, 2021 – June 30, 2024.

2. **Minimums** [see footnote ¹ below]:

A. **General.** Increase the program fees in the following Paragraphs by 3% effective July 1, 2021, 3% effective July 1, 2022 and 3% effective July 1, 2023:

2.A.(2)(a) ²	5.A.(1),(3),(7), (14) and (16)
2.B.(1), (2) and (3)	5.B.(1)(a), (2)(a), (3)(a) and (3)(b)
2.C.(1)	6.B. and E.
3.A. and B.	7.(A), (B), (C) and (D)
4.A.(1), (2) and (3)	9.A.
4.B.(1) and (2)	36.B(2)
	75.A.(2) and 76.A.

B. **Daytime Serials** - Increase the program fees in Paragraphs 2.A.(2)(b(i) and 3.C.(1) by 2% effective July 1, 2021, 2% effective July 1, 2022 and 2% effective July 1, 2023.

¹ Dates inserted for Contract drafting purposes as increases are effective on the date of the first payroll period following July 1, 2021 and July 1, 2022 and July 1, 2023, but in acknowledgement of the facts that the Companies have different payroll periods.

² For non-serial dramatic programs, the day, three-day and weekly rates shall be the rates in the Network Code effective June 30, 2021 and increased as provided in this Section 2.A. For such programs first produced subsequent to July 1, 2021, the rates shall be the same as the non-legacy rates in the 2020-2023 SAG-AFTRA Television Agreement.

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C. Background Actors

i. Paragraph 8.A (Variety Programs): Increase rates for all program lengths by 3% effective July 1, 2021, 3% effective July 1, 2022 and 3% effective July 1, 2023.

ii. Paragraph 8.C(1) (Daytime Serial Programs): Increase rates for all program lengths by 2% effective July 1, 2021, 2% effective July 1, 2022 and 2% effective July 1, 2023.

iii. Paragraph 8.D (Other than Serials and Variety): Increase the rate for General Ability to \$126 effective July 1, 2021; to \$132 effective July 1, 2022; and to \$136 effective July 1, 2023. Increase the rate for Special Ability Background Actor to \$136 effective July 1, 2021; to \$142 effective July 1, 2022; and to \$146 effective July 1, 2023.

iv. Paragraph 10A.(1) (Promotional Announcements): Increase rate to \$126 effective July 1, 2021; to \$132 effective July 1, 2022; and to \$136 effective July 1, 2023.

D. **Stand-Ins** – Increase the applicable rate for all Stand-Ins covered by Paragraph 36.B.(1) from \$29 to \$30 effective July 1, 2021 and to \$31 effective July 1, 2022.

E. **Promotional Announcements (Paragraph 10)** - Increase On-Camera Promo rate for performers from \$340 to \$347 and the Off-Camera Promo rate from \$248 to \$253. These increases will be effective July 1, 2022.

F. Sideletter 30 Programs Reused in New Media:

3.D.(1)(i) Currently the lesser of \$25 or the applicable “new media program fee” for use of excerpts up to two (2) minutes in length. Increase the \$25 to \$26 effective July 1, 2022 and from \$26 to \$27 effective July 1, 2023.

3.D.(1)(ii) Currently the lesser of \$75 or the applicable “new media program fee” for use of excerpts in excess of two (2) minutes but not more than four (4) minutes. Increase the \$75 to \$79 effective July 1, 2022 and from \$79 to \$82 effective July 1, 2023.

G. **Extra Rehearsal Rate** (other than Group Dancers) – Increase the \$30 Extra Rehearsal rate to \$33 effective July 1, 2022.

H. Except as provided herein, all other rates, fees or allowances remain unchanged.

3. Health & Retirement

A. Increase contribution rate to SAG-AFTRA Health Plan and AFTRA Retirement Fund by 1% (18.5% to 19.5%) effective January 1, 2022 increase to be split 60% to the Health Plan and 40% to the Retirement Fund provided that .1% of the IACF contribution to be reallocated to the Health Plan solely for the term of this Agreement. The reallocation of the IACF will sunset on the last day of the Agreement.

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- B. Multi service allocation requirements: Subcommittee to be formed to meet to discuss during the term of the Agreement.

4. **Dancers**

- A. **Dancer Program Fees**: Agree to modify Paragraph 5.A.(1) to increase applicable Extra Rehearsal Rate to \$40 and overtime rate to \$55 for Group Dancers on Primetime Variety shows. For rehearsal hours in excess of twelve (12) in a day, the overtime rate shall be \$70.
- B. **Award Show Rehearsal Days**: Agree to modify Paragraph 5.A.(16) to increase applicable Extra Rehearsal Rate to \$40 and overtime rate to \$55. For rehearsal hours in excess of twelve (12) in a day, the overtime rate shall be \$70.
- C. **Travel**:

- i. Revise Paragraph 43 to add the following:

“During the 2022 negotiations, the parties discussed industry travel practices and the applicability of Paragraph 43, Compensation for Traveling and Location Work. During the course of those discussions, the parties acknowledged the practice that third parties often make travel and lodging arrangements for those performing in a promotional capacity (e.g., promoting a new song, album, tour or theatrical performance).

As such, the parties agree that performers appearing on programs when a third party has made travel and lodging arrangements shall be excluded from the provisions of Paragraph 43. Regardless of whether a third party has made travel and lodging arrangements, Producer is not required to provide transportation and lodging to performers who travel to the broadcast centers in New York, Los Angeles, Chicago or Washington, DC for an engagement.

Notwithstanding the above, for performers who perform on prime time award shows or prime time entertainment specials (including the Super Bowl half time show) covered under the Network Code in any location: In the event the performer’s residence is in a location other than the metropolitan area of production of such program and the performer travels at the Producer’s request for the purpose of appearing on the program, and which requires the performer to remain overnight away from their residence, Producer shall provide transportation and lodging as defined in Paragraph 43. All other applicable provisions of Paragraph 43 shall apply. This paragraph is inapplicable when other travel arrangements have been made with a third party.

When travel arrangements have been made by a third party for travel at a Producer’s request as set forth above, Producer shall make good faith efforts to confirm that the travel arrangements are not less favorable than provided under Paragraph 43. Notwithstanding any other language in this Section 4.C.i, the parties reserve their respective positions with

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respect to the Producer's ultimate responsibility for compliance when the third party has failed to make travel arrangements that comply with Paragraph 43."

Producer agrees to send out a bulletin that will inform signatories of their obligations under this Agreement and to apply the travel provisions in good faith by not encouraging people to show up at locations that are not in their area of residence for the purpose of circumventing the Network Code and avoiding the reimbursement of reasonable travel and housing expenses.

ii. Agree to amend language of Paragraph 43.A(3) as follows:

"Single hotel rooms, if available, will be provided to dancers if there are six (6) or fewer dancers."

iii. Compensation for Traveling – Revise Paragraph 43(C)(1) as follows:

Performer shall be paid \$30.00 for each day or part thereof when performer is required to travel more than twenty (20) miles from the broadcast center of New York, Chicago, Los Angeles or Washington D.C. or more than twenty (20) miles from an out-of-town location. This provision is not applicable to serials.

iv. Unsafe driving conditions: Add a new sideletter to the Agreement which provides:

"The Producers reaffirm their commitment to performer safety. Should a performer notify an authorized representative of the Producer before leaving the set or location that **they** cannot drive home safely due to inclement weather, or that **they are** too tired to drive safely at the end of an extended workday, the Producer should endeavor to find alternative means of transportation for the performer or to provide the performer a hotel room or a place to rest. Performers should be able to notify the Producer's authorized representative without fearing reprisal or concerns that such notification will affect future employment opportunities."

D. **Notice of Rehearsals:** Modify Section 5.A(15) as follows: "Producer shall notify SAG-AFTRA and dancers of the dates, locations of all authorized rehearsals, taping, and time of first rehearsal for dancers one (1) week prior to the first rehearsal, provided the information is known at that time." Parties reserve their respective positions as to the Producer's responsibility for rehearsal it has not expressly authorized.

E. **Time of Payment:** Add a new subparagraph to Paragraph 19(c) to provide "When there are more than two (2) weeks of rehearsal authorized by Producer on an award show or prime time entertainment special (including the Super Bowl half time show), dancers shall be paid for said rehearsal time within two (2) weeks of the close of the payroll period in which the rehearsal occurs. Producer shall use good faith efforts to pay dancers for rehearsals in this circumstance during the same bi-weekly payroll period in which the rehearsal occurs."

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5. Promotional Announcements (Paragraph 10)

- A. Amend Paragraph 10. A.(1) to require payments under 10.A.(1) for reuse of a made for Network Promotional Announcement in New Media:

“Said fees shall be for the recording and not more than thirteen (13) weeks of use on a network, on a program service, in syndication, on commonly owned local stations or on network affiliated stations. Reuse in New Media shall also be included in the initial compensation paid for a promotional announcement for other-than-entertainment programs or series. Reuse in New Media beyond the initial thirteen (13) week period shall require a one-time additional fifteen percent (15%) of the minimum fee added to the initial compensation for promotional announcements promoting the network, program service or station on which the program or series is broadcast, or one or more entertainment programs or series on a network, program service, in syndication or on multiple stations commonly owned.”

- B. “In the 2021 negotiations, the parties discussed the making of promotional announcements for New Media. The parties agreed that the terms and conditions for the making and reuse in New Media of promotional announcements made for New Media shall remain freely negotiable for other-than-entertainment programs or series. The applicable rates for the making and use in New Media of promotional announcements for entertainment programs or for any network or program service are the promotional announcement rates in Paragraph 10.A.1. Such initial payment shall cover thirteen (13) consecutive weeks of use in New Media. An additional payment of fifteen percent (15%) of that amount shall cover unlimited use in new media following the initial thirteen (13) weeks. An On-Camera or Off-Camera scale cycle payment for each On-Camera or Off-Camera performer shall be due for each thirteen (13) weeks of use on either television or basic cable. This applies to those announcements released in New Media and used on linear television irrespective of the platform on which it aired first. The television or basic cable use period for cycle payments commences upon the release of the promo to each linear platform.”

(Make conforming changes to Sideletters 29 and 30 as may be needed).

- 6. Background Actors on Daytime Serials (Paragraph 8(E)(1)):** Modify Paragraph 8(E)(1) for the 20% reduction in the program fee to apply when fifteen (15) or more background actors are engaged on any program per day, instead of twenty (20).

7. **Background Actors/ Stand-Ins (Paragraphs 8 and 36)** : A background actor, stand-in or dance-in on an entertainment program (including Daytime Serials) required to work in artificially generated rain, snow or smoke (excluding smoke from herbal cigarettes) shall receive additional compensation of \$14.00 per day. A background actor, stand-in or dance-in shall not be entitled to such adjustment if s/he is wearing swimming or surfing gear required for the scene or is wearing appropriate snow apparel.

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8. **Stand-Ins/Dance-Ins (Paragraph 36)**: Effective July 1, 2022, increase the minimum call for Stand-Ins on Award shows over one hour from five (5) to seven (7) hours and increase all minimum calls that are currently less than four (4) hours by one (1) hour, except talk shows shall be increased to four (4) hours.

9. **Singers Doubling (Paragraph 46.B)**: Add new Paragraph 46.B.(1)(b) as follows:

“Chorus Singers required to learn and rehearse complex choreography on variety programs in order to perform as dancers while singing shall receive in addition to their fees as a singer fifty percent (50%) of the applicable dancer program fee. The standard of ‘complex choreography’ shall be satisfied if the singer is required by the Producer to rehearse extensively either on or off stage. Choreography learned during a standard ‘technical rehearsal’ shall not be considered ‘complex.’”

10. **Replay of Recorded Programs (Paragraph 73)**

A. Modify Paragraph 73(B)(2)(ii) (First Run Syndication Programs) to eliminate “that feature a single host” for new series (except judge shows) that commence production on or after July 1, 2022. The provision shall be revised as follows:

“Except for first run syndication judge programs, a second run residual of 20% (instead of 40%) shall be due for a Non-Dramatic first-run syndication program, for a run within one (1) week of the initial broadcast. The 20% rate shall apply only to programs which have not yet broadcast as of July 1, 2018, or that have not commenced production as of July 1, 2022 for programs that feature a single host, and shall be in effect only during the first three (3) seasons of such program.”

B. Paragraph 73(D)(1)(c) (Flashbacks on Daytime Serials): Amount of payment due except that the payment for a performer not under contract at the time of such broadcast shall be the lesser of two hundred percent (200%) of the applicable program fee or one hundred percent (100%) of their performance fee.

C. Add a new sideletter to the Agreement which provides as follows: Modify Paragraph 73.F. (Foreign Area Residual percentage) to provide that for all non-dramatic programs licensed for foreign broadcast and cable on or after July 1, 2022, a Producer at its election may pay residuals for foreign exhibition in broadcast and cable at six per cent (6%) of distributor’s gross receipts in lieu of the foreign areas formulas in Paragraph 73(F)(2)(b) and (c). This election must be made in writing to SAG-AFTRA within ninety (90) days of the license agreement where the Producer elects this alternative residual payment and shall be irrevocable for that year’s single program (e.g., 2023 award show), or that season of a series. In the event Producer elects to revert to the foreign area formulas in subsequent seasons, the Producer will provide SAG-AFTRA at least ninety (90) days written notice of that season.

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The above percentage distributor's gross receipts payments shall be for the benefit of all performers on the program, except for background actors. Such payments shall be distributed pro rata to the performers on the basis of a two-to-one ratio for principal performers against other performers.

In order to assist SAG-AFTRA in evaluating the impact of this residual change, upon request by SAG-AFTRA, made within one-year from date of receipt of Producer's notice of election, the Producer will timely provide per single program or episode, the distributor's gross receipts per foreign areas as defined in Paragraph 73(F).

This provision shall expire at the end of the term, or any extension to the 2021-2024 SAG-AFTRA TV Network Code, provided that if this provision is not renewed, existing license agreements utilizing this alternative residual formula remain effective through their term.

This provision does not affect the right to license solely to foreign cable, without a foreign broadcast license, and pay the foreign basic cable license at the percentages provided in Exhibit D of this Code.

11. **People Covered (Paragraph 75(E)):**

In the case of a star performer appearing as an interviewee on a non-dramatic entertainment program under Paragraph 75(E), the applicable minimum payment shall be \$405.

12. **Letter of Adherence for Family Companies:** Add a new sideletter to the Agreement which provides as follows:

"The Union agrees to offer a Letter of Adherence to this 2021 Network TV Code to any Producer upon request who informs the Union that it is part of a "family company" producing program(s) under this Agreement. "Family company" means that the Producer is majority owned, directly or indirectly, by a common parent which has a company or companies that are signatory to this Agreement. The current signatory Producer to this 2021 Network TV Code guarantees all of the obligations and responsibilities of the Producer on whose behalf the request is made."

13. **Bona Fide Amateurs:** Modification of Sideletter 38 as set forth below:

"During negotiations for the ~~2021-2024~~ ~~2004-2007~~ National Code of Fair Practice for Network Television Broadcasting, the parties reached the following agreement on a standing waiver to the Agreement:

Bona fide Amateur contestants on *bona fide* amateur talent opportunity programs and all reality programs which involve a competition out of which winners are chosen on each program or cycle of programs shall be excluded from this Agreement provided that any such contestant shall be limited to two ~~one~~ (2+) such cycles of talent programs within one (1) year.

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14. **Nudity/Sex Act Protections:** Add a new Paragraph 50.A.as follows:

“50.A NUDITY AND SIMULATED SEX

A. For all performers other than background actors, the follow provisions shall apply.

(1). Notification and Casting Notice

- i. The Producer's representative will notify the performer (or their representative) of any nudity or sex acts expected in the role (if known by Producer at the time) prior to an interview or audition.
- ii. If known by Producer at the time of issuance, the casting notice shall specify any nudity or sex acts expected in the role and/or any nudity required in the interview or audition. If the performer has already been cast at the time that Producer learns of any nudity or sex acts expected in the role, it shall notify the performer as soon as practicable.

(2). Auditions and Interviews

- i. Sex acts are prohibited during any audition.
- ii. Nudity is prohibited during any audition or interview, except at one (1) final call back audition. When nudity is required at a final call back audition:
 - a. The performer shall have the right to have a person of the performer's choice present.
 - b. Total nudity shall not be required; the performer shall be permitted to wear "pasties" and a G-string or its equivalent.
 - c. No still photography or recording of nudity will be authorized by the Producer without the prior written consent of the performer.
 - d. Only those essential to the casting process may be present. The number of individuals present shall be limited to the fewest necessary for the casting of the role. Remote viewing via the use of monitors or any other device that allows observation without the person being present shall be restricted to those essential to the casting process. Any person present at such an audition or viewing remotely must identify their name and title, and must be visible to the performer.
 - e. Recording using personal devices, including cell phones/mobile devices or personal cameras, will be prohibited.

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(3). Consent

i. The appearance of a performer in a scene in which nudity or sex acts are required of the performer, or the doubling of a performer in such a scene, shall be conditioned upon their prior written consent. Such consent may be obtained by letter or other writing prior to a commitment or written contract being made or executed. Producer shall submit the proposed written consent to the performer at least forty-eight (48) hours prior to performer's call time on the day the scene is to be shot, unless the role is cast less than forty-eight (48) hours in advance of the performer's call time on the day the scene is to be shot or the Producer has engaged a performer less than forty-eight (48) hours in advance of the performer's call time on the day the scene is to be shot to replace another performer who was previously contracted to perform the scene. In those cases, the proposed written consent shall be submitted at the earliest practicable time.

The written consent must include a general description of the extent of the nudity and the type of physical contact required in the scene, and the script page(s) of the relevant scene(s), if available, will be attached. In addition, the performer shall be provided with the name and phone number of a designated Producer representative and/or a hotline number, if available, for the performer to address questions about the interpretation or application of the written consent.

ii. Performer has the right to withdraw consent at any time prior to photography. If a performer has agreed to appear in such scenes and then withdraws their consent, Producer shall have the right to double, but consent may not be withdrawn as to film already photographed. To the extent that the Producer exercises its right to double or uses digital technology to do so (e.g., CGI and/or visual effects), the parameters of the written consent previously given by the performer shall still apply. Producer shall also have the right to double children of tender years (infants) in nude scenes (not in sex scenes).

iii. It is understood that Producer may not use digital technology to depict the performer as nude or as engaging in a sex act for which consent would be necessary under this provision, except as otherwise provided in this Paragraph 50.A.

(4). Production

i. During any rehearsal or filming involving nudity or sex acts, the set shall be closed to all persons who are not essential to the filming or rehearsal of the scene(s). Observation by means of monitors shall likewise be restricted to those who are essential to the filming or rehearsal of the scene(s).

ii. Recording using personal devices, including cell phones/mobile devices or personal cameras, will be prohibited on a closed set.

iii. Producer shall advise the director and Line Producer or UPM of the parameters of the performer's consent to appear nude or as engaging in sex acts.

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iv. A cover-up, such as a bathrobe, shall be provided to a performer who is nude or who is only wearing modesty garments when the performer is on set and not engaged in rehearsing or shooting the scene, or, if practicable, when there is a pause in rehearsing or shooting.

(5). Still Photography

i. No still photography of nudity or sex acts shall be authorized by the Producer without the prior written consent of the performer.

ii. Unused still photography of nudity or sex acts will be stored in a secure facility or on a secure system which can only be accessed by individuals with an essential business purpose.

(6). Promotional Material/Publicity/Trailers

Use of footage or still photography of nudity in any promotional materials, publicity or trailers shall be conditioned upon the performer's prior written consent, which may be included in the same document as the written consent described in Paragraph (3).(i) above for the performer's appearance in the nude scene.

B. For background actors, the following provisions shall apply:

(1). The Producer's representative will notify background actor of any nudity or sex acts expected in the role (if known by management at the time) at the time of the call.

(2). During any rehearsal or filming involving nudity or sex acts, the set shall be closed to all persons who are not essential to the filming or rehearsal of the scene(s). Observation by means of monitors shall likewise be restricted to those who are essential to the filming or rehearsal of the scene(s).

(3). Recording using personal devices, including cell phones/mobile devices or personal cameras, will be prohibited on a closed set.

(4). No still photography of nudity or sex acts shall be authorized by the Producer without the consent of the background actor, which may be obtained in the same document as the written consent described in subparagraph (5) below for the background actor's appearance in the scene requiring nudity or sex acts of the background actor.

(5). The appearance of the background actor in a scene in which nudity and/or sex acts are required of the background actor shall be conditioned upon the background actor providing prior written consent. Such consent may be obtained by letter or other writing prior to a commitment or written contract being made or executed. If a background actor has agreed to appear in such scenes and then withdraws their consent, Producer shall have the right to double or replace, but consent may not be withdrawn as to film already photographed. Producer shall also have the right to double or replace children of tender years (infants) in

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nude scenes (not sex scenes). To the extent that the Producer exercises its right to double or uses digital technology to do so (e.g., CGI and/or visual effects), the parameters of the written consent previously given by the background actor shall still apply.

(6). A covering shall be provided to a background actor who is nude or who is only wearing modesty garments when the background actor is on set and not engaged in rehearsing or shooting the scene, or, if practicable, when there is a pause in rehearsing or shooting.

(7). It is understood that Producer may not use digital technology to depict the background actor as nude or as engaging in a sex act for which consent would be necessary under this provision, except as otherwise provided in this Paragraph 50.A.

(8). If not notified of nudity and/or sex acts in advance, the background actor retains the right to refuse and is entitled to a full day of pay without prejudice. Producer retains the right to require the background actor to do other background actor work, in lieu thereof, if such other background actor work exists.

(9). Use of footage or still photography of nudity in any promotional materials, publicity or trailers shall be conditioned upon the background actor's written consent, which may be included in the same document as the written consent described in subsection (5) above for the background actor's appearance in the nude scene.

15. **Young Performers/Minors:** Modify Paragraph 100.D (4) as follows (to conform to the language of Producer-SAG-AFTRA Codified Basic Agreement Section 50 (I)(3)):

“No minor shall be required to work in a situation which places the child in clear and present danger to life or limb. If a minor believes they are in such danger, the parent or guardian may have the teacher and/or stunt coordinator, if either or both are present, discuss the situation with the minor. If the minor persists in their belief, regardless of its validity, the minor shall not be required to perform in such situation.”

16. **Daytime Serial Performers Hair/Make-up Reimbursement:** Add an unpublished sideletter which provides as follows:

“If a circumstance akin to COVID-19 arises where the Company believes that health and safety precautions dictate that it should not provide hair and make services to serial performers to whom the Company would ordinarily provide such services, the Company agrees to discuss the situation with SAG-AFTRA in order to determine possible alternate approaches to providing hair and makeup services to the performers in connection with their work for the show and reimbursement when appropriate.”

17. **Safety (Injury Reporting):** Update Sideletter 63 as follows:

“In the event of an injury in the course of employment which results in medical attention, Producer will prepare and send to the Union as soon as practicable a legible

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report setting forth the production’s identifying information, date, time, place, circumstances and nature of the injury claimed.

Representatives of SAG-AFTRA and representatives of the Industry will meet no later than three (3) months following the date of ratification to develop an agreed upon accident report form.”

18. Renewals

- A. Renew Sideletter 29 for Programs Made For New Media.
- B. Renew Sideletter 30 for Program Used In New Media.

19. Drafting

- A. Amend Paragraph 100.D(8) (Employment of Minors - Supervision) to delete words “in broadcasting” with respect to application of applicable child labor laws.
- B. Change references from the AFTRA Industry Cooperative Fund (AICF) to Industry Advancement Cooperative Fund (IACF).

20. Clarification: Union withdraws its clarification that the TVA rule regarding relocation allowances for series performers applies to series performers on dramatic programs (including CW): **Agree to withdrawal with reservation of respective positions.**

21. Discussion Items

- A. HBO Max Sideletter: HBO is discussing with SAG-AFTRA.
- B. Award Show Waivers – Unpublished Sideletter (attached)

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Marc Sandman
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By _____ Date _____

Marc Sandman
 American Broadcasting Companies, Inc.
 an indirect wholly-owned subsidiary of ABC, Inc.
 DocuSigned by:

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By _____ Date _____
 Eryn Doherty
 NBC, Inc.

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6/7/2022
By _____ Date _____
Sheldon Kasdan
CBS Broadcasting Inc.

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By _____ Date _____
Steve Moy
FOX Sports Productions, Inc.
FOX Square Productions, Inc.

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By _____ Date _____
Helayne Antler
CPT Holdings, Inc.

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Steve Berkowitz
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By _____ Date _____
Steve Berkowitz
208 Productions, LLC

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Apple Studios LLC

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Jill Glosser
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By _____ Date _____
Jill Glosser
Direct Court Productions, Inc.

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Natasha Shum
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6/7/2022
By _____ Date _____
Natasha Shum
Home Box Office, Inc., Retro, Inc.

ACCEPTED AND AGREED:

SAG-AFTRA DocuSigned by:
Ray Rodriguez
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7/12/2022
By _____ Date _____
Ray Rodriguez
Chief Contracts Officer