



**SOLIDARITY
MEANS
POWER**

Internal Organizing for Motion Pictures & TV Production

Presented by
International Vice President
Michael Miller

**SOLIDARITY
SECURITY
PROSPERITY**

Message from

INTERNATIONAL PRESIDENT MATT LOEB

“We must adopt a shared vision for the future... We must adapt so that our structure strengthens our ability to succeed on behalf of the members and never let our adversaries use it to divide us...”

*We must also plan for changes we will face in the future.... **We will continue to organize everywhere we can...**”*

SOLIDARITY
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PROSPERITY



PURPOSE OF THIS PRESENTATION: SOLIDARITY MEANS POWER

- Organizing is key.
- Every member has a role in keeping the union strong.
- A shared sense of purpose keeps the IATSE healthy and thriving.
- Union density means stronger contracts.



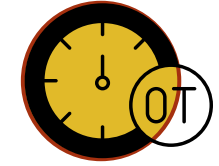
IATSE “MARKET SHARE” & UNION DENSITY

- **market share**: the percentage of our work that is under the terms and conditions of a union collective bargaining agreement (or contract).
- We want this to be 100%...and while that may be impossible, we need to strive every day to organize unorganized productions and workers.
- **union density**: the number of members working in our industry as expressed as a percentage of the total workforce.
- If union density is low, our hard-fought for wage minimums and contract provisions are in danger of being eroded.
- When union density is high, we control the work force and therefore set the bar.

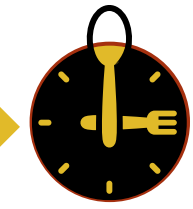
Your contract uses the power of the many to protect each one of you!



Better wages



Overtime pay



Better working conditions in terms of things like meals and breaks



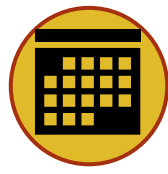
Job safety



Ability to voice concerns without fear of repercussion



Health insurance



Better schedule



Ability to advocate for ourselves with management



Pension and other retirement contributions

EVERY UNION MEMBER IS THE EYES & EARS OF OUR UNION

- Members are the boots on the ground
- Involving the union means contracts are followed and standards are upheld
- Catch issues developing
- We don't know what we don't know
- Create a culture of reporting

What Happened When We Lacked Solidarity and Did Not Organize?

- Whipsawing and reductions
- Non-IATSE workforce grew
- Weakened union standards and expectations
- Unsafe work sites

The final result? A lack of power at the bargaining table.

**Workers Lose.
Employers Gain.**

There is strength in numbers and contracts that don't set regions against one another.

Let's look at what was happening prior to the advent of national Locals 600, 700 and the Area Standards Agreement...



E-ROAD

Free to Pink Contract Terms

provisions for a 1/6 payment are for all work over 12 hours in a day prior to the official opening in any city, (previously this was paid only prior to the first official opening) and, for stage employees and motion picture machine operators, for all authorized non-performance calls in excess of 8 hours per week after the official opening in any city, rather than just rehearsals which exceed that amount.

Most importantly, the contracts now expressly recognize that all 1/6 premiums listed in Section 4 will be based upon the actual weekly salary and not the minimums.

Section 7 requires that the employer notify the General Office prior to giving any employee two weeks notice of termination. This will afford the International the opportunity to investigate the

less than two weeks and half salary for longer lay-offs. Under the new contracts, a half week's salary or lodging expenses, whichever is greater, is required for all lay-offs of less than two weeks, unless there is a prior mutual agreement for other compensation. The Christmas and Holy Week lay-off provisions, which provided no compensation, have been eliminated entirely.

Sections 17 and 18 are new provisions. Section 17 requires the payment of a \$35.00 penalty in the event there is no meal break or meal provided for every five hours of work. Section 18 provides bereavement leave for employees of six months or more to attend funeral services in the event of the death of an immediate family member.

Section 21 eliminates the

IATSE AND MPCA SIGN FIRST LONG-TERM LOW-BUDGET AGREEMENT

In late April, the IATSE and the Motion Picture Corporation of America (MPCA) signed the first long-term, low-budget national agreement for theatrical film productions between \$5 million and \$7 million.

At the West Coast offices of the IATSE, IA International President Thomas C. Short and MPCA President Steve Stabler met and signed the two-year agreement, after it had been unanimously ratified by the General Executive Board of the IATSE at a special meeting held one day prior, in San Francisco, CA.

Steve Stabler, President of MPCA noted, "This Agreement is ground breaking... allowing independent producers and the IA to work together and enabling low-to-moderate budget projects to be filmed in co-



President Short and MPCA President Steve Stabler sign the agreement at the West Coast Office of the IATSE. Seated left to right: President Thomas C. Short and MPCA President Steve Stabler. Standing left to right: Danielle Parsons, Assistant to Steve Stabler, Assistant to the President Harry Floyd, International Representative Lyle Trachtenberg, International Vice President Carmine A. Palazzo and IATSE Counsel Steven B. Spivak.



operation with the IA."

President Short agreed, stating, "It has been a goal of the Alliance to work with these independent producers in coming to terms that are agreeable and workable for the producers, the IA and mostly for the numerous crews working on these projects. Ultimately, this Agreement provides those crews with competitive wages and benefits."

Prior to this Agreement, low-budget theatrical projects were negotiated on a project-by-project basis. This National Agreement is significant of the strides that the IA has made with independent film producers, working to meet their needs and address their budget concerns.

NEGOTIATION STRATEGY OVER TIME

- Negotiating is a long-term strategy
- One cycle builds upon the next

- Rest improvements
- Meal Penalty increases
- Improved conditions and wages for streaming productions

And much more...



REST PERIOD IMPROVEMENTS

2012

10 hour daily turnaround after 2 consecutive 14 hour or longer days on features & season 2+ of a series (ASA)

2015

New sideletter added: “Guidelines Regarding Extended Work Days” (Basic, ASA)

2018

Courtesy housing and alternative transportation provision added (Basic, ASA), Daily Rest increased for production crew on mini-series & season 2+ of a series to 10 hours (Basic, ASA)

Daily rest increased to 10 hours for production crew on features and long-form productions after 2 consecutive 14 hour or longer days (Basic)

2021

10 hour daily rest period extended to all local and nearby hires and weekend rest period established (Basic, ASA)

2024

Invasion of daily and weekend rest period penalty improved (Basic, ASA)

32 hour rest required after 14 consecutive work days (ASA)

STREAMING IMPROVEMENTS

2015

creation of SVOD high budget tiers with wages, terms and conditions (Basic, ASA), streaming residuals sideletter is renewed (Basic)

2018

High budget theatrical streaming features improved (Basic, ASA), New Media Roster is eliminated (Basic), theatrical release features generate monies for Pension Plan (Basic), Sub-HBSVOD no longer “as negotiated” (Basic, ASA)

2021

use of Long-form wages are limited (Basic), Improved conditions for streamers with less than 20M subscribers and high budget productions (Basic, ASA), wages increased for streaming features over \$20M and earlier seasons of series (ASA)

2024

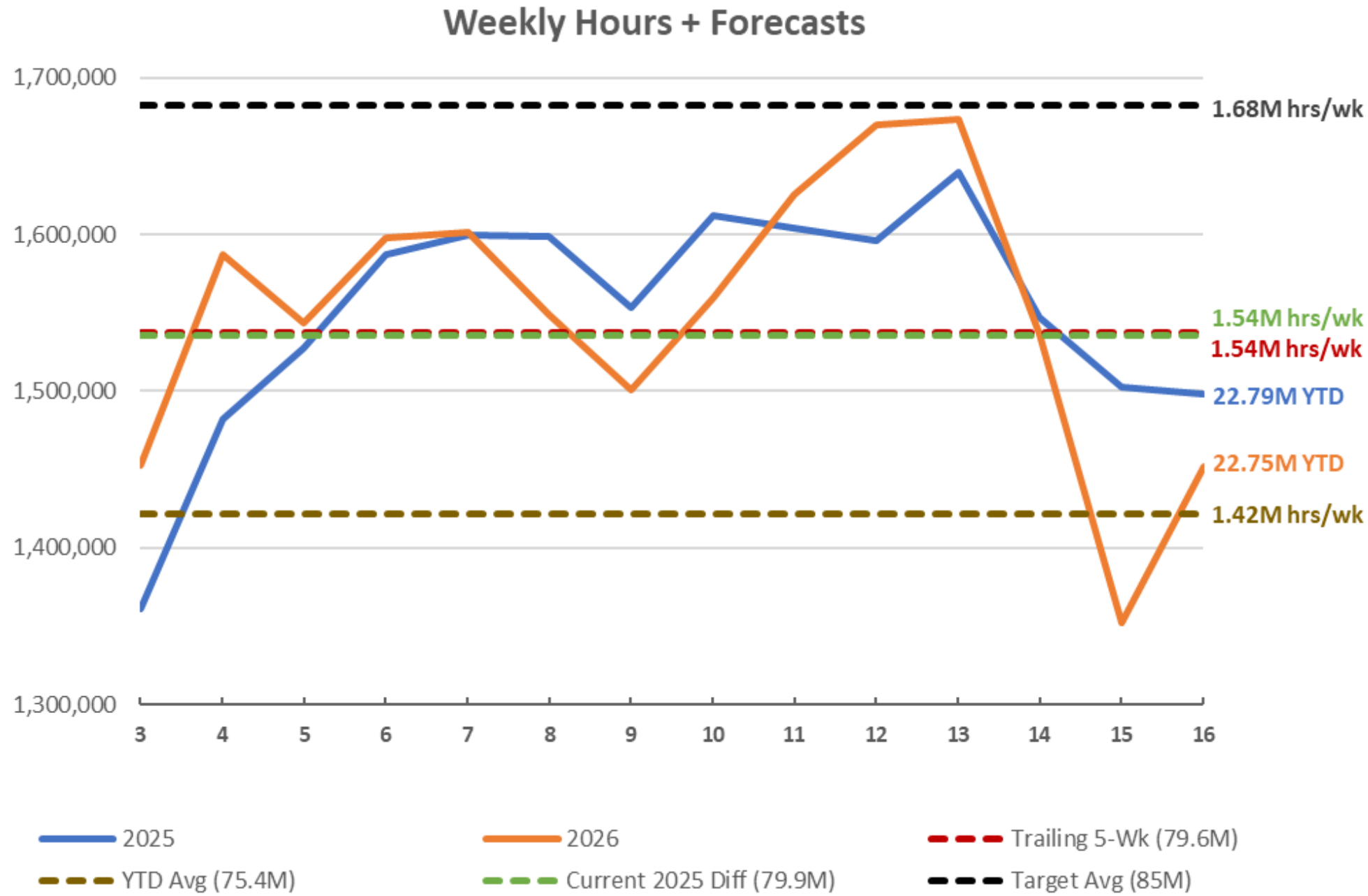
continued improvements to wages, terms and conditions (Basic, ASA). Three new streaming residuals created (Basic), AVOD and FAST captured (Basic, ASA)

BA / VTA BENEFIT IMPROVEMENTS

- 2021: Negotiated \$370M
- 2024: Negotiated \$750M
- 13th and 14th checks for retirees renewed in each cycle
- Extra retiree check in 2025
- Contingent pension benefit increased to 15%
- Additional residuals
- Travel day benefit hours paid

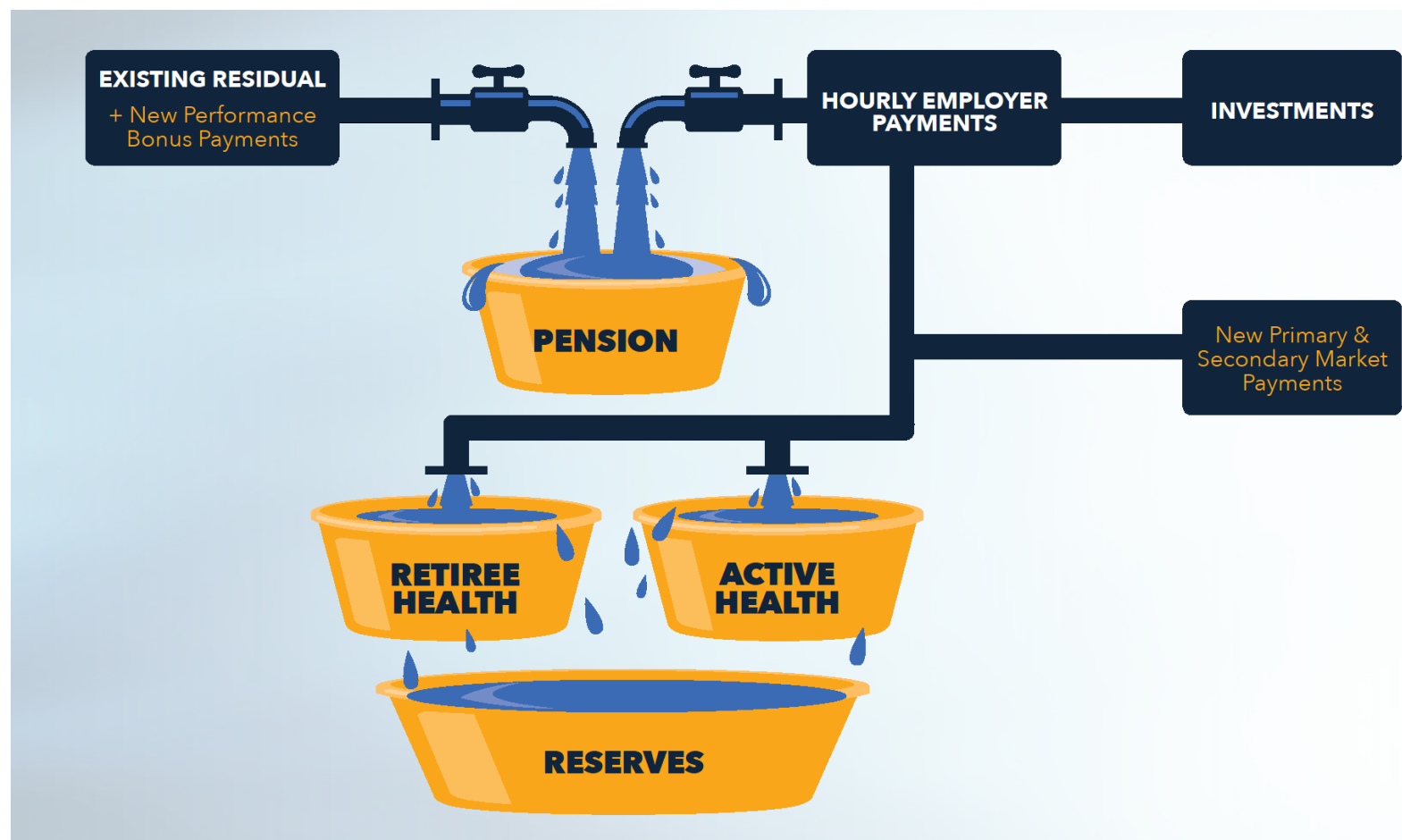
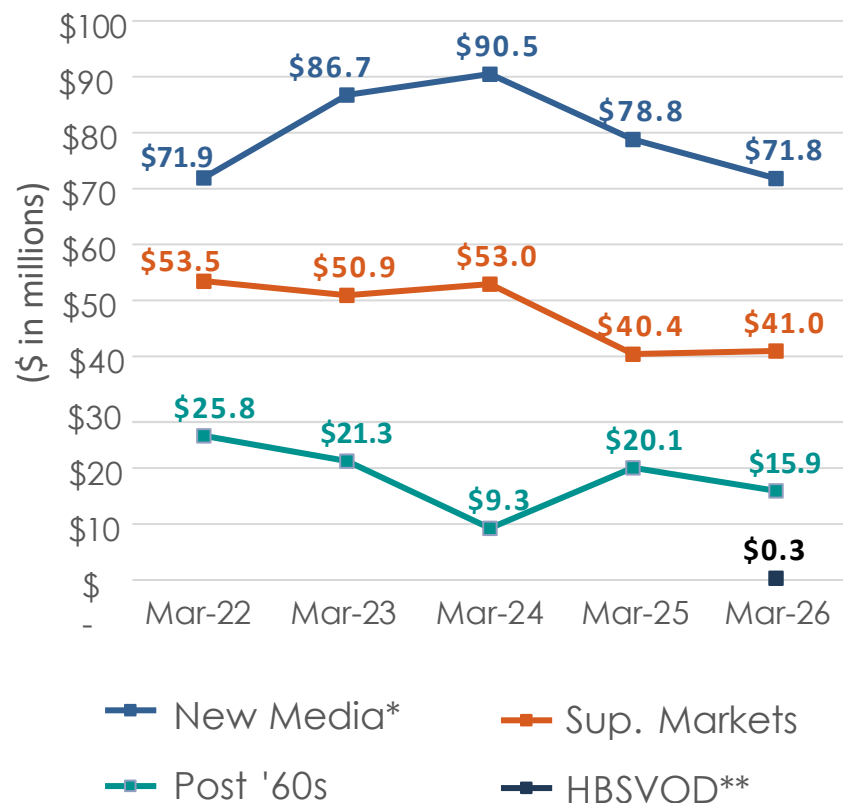


MPI – WEEKLY HOURS



MPI – RESIDUALS

Sources of Income



WHAT ARE SOME OF OUR CHALLENGES NOW?

- Artificial Intelligence
- Changing Business Models
- Corporate Consolidation
- Declining Levels of Traditional Production
- Global Competition
- Economy and Healthcare
- Politics
- Subcontracting



ARTIFICIAL INTELLIGENCE

Working Under Union Contract means...

- Guardrails
- Guidance
- Knowledge
- Protection

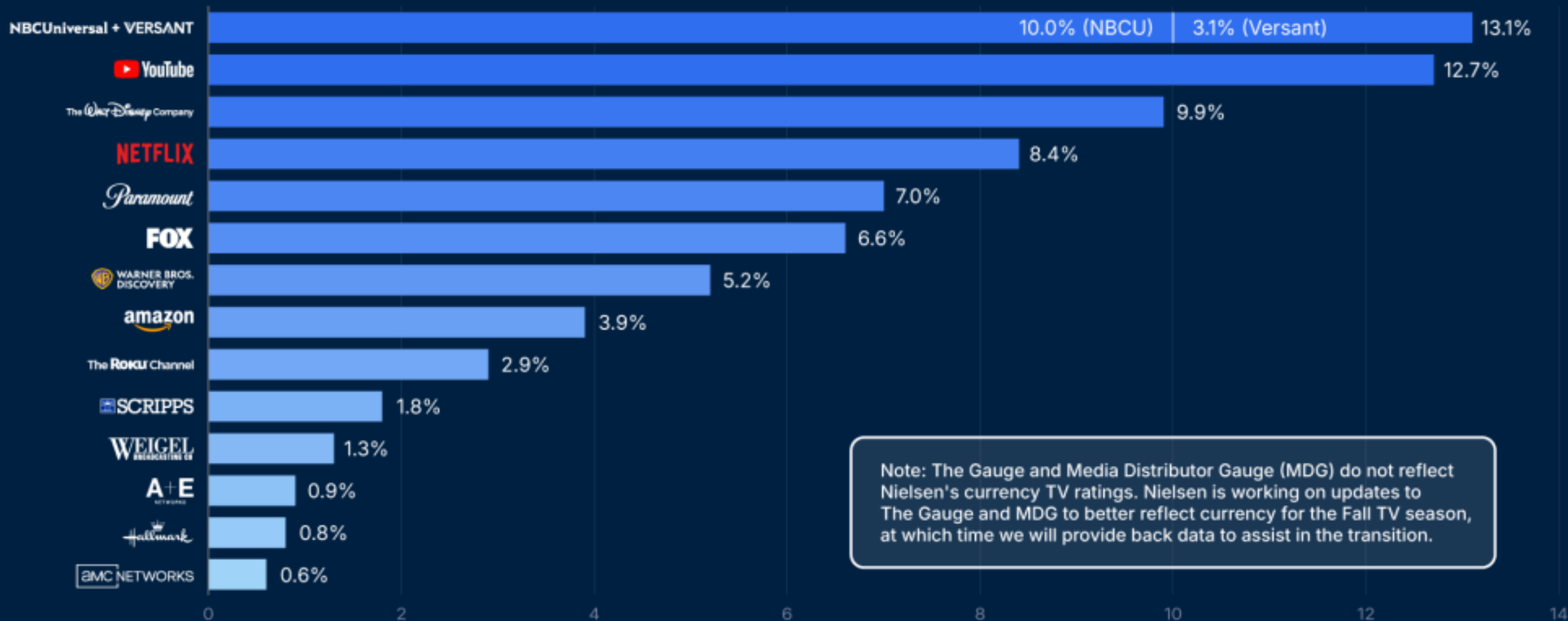
Working without a Union Contract, well....



The Media Distributor Gauge

February 2026

Nielsen's aggregated view of total TV usage by media company



Note: The Gauge and Media Distributor Gauge (MDG) do not reflect Nielsen's currency TV ratings. Nielsen is working on updates to The Gauge and MDG to better reflect currency for the Fall TV season, at which time we will provide back data to assist in the transition.

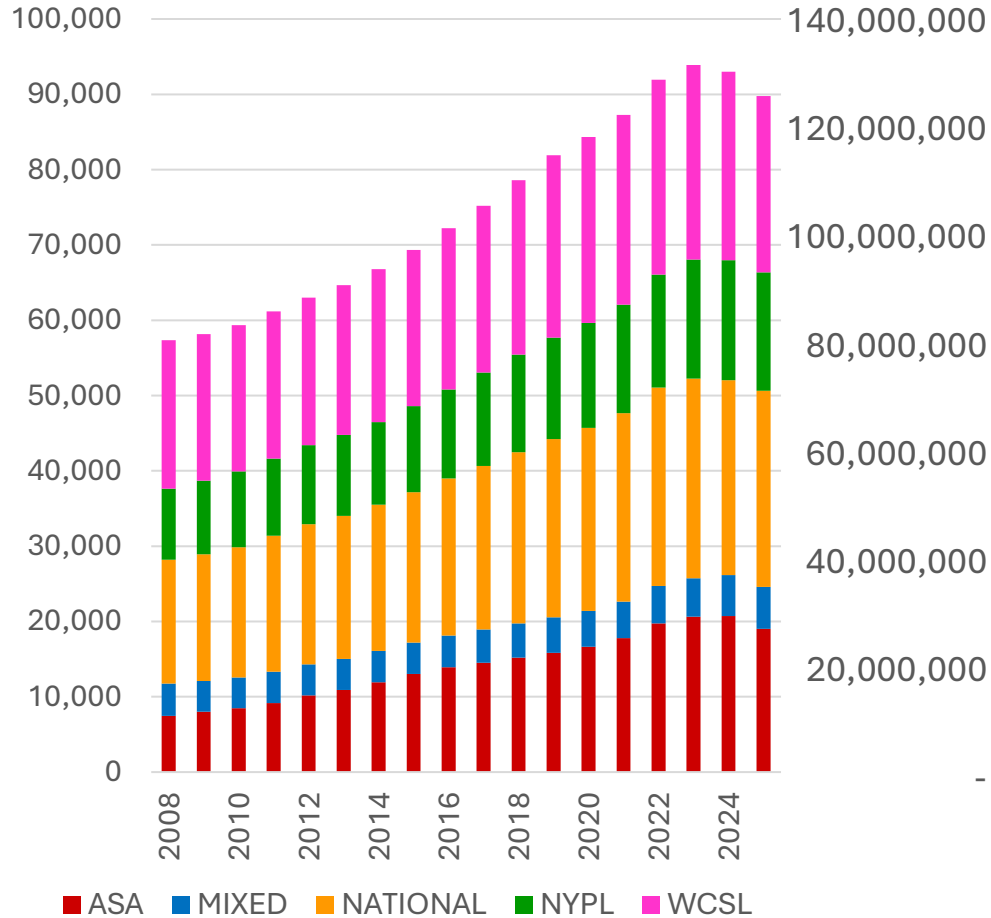
Source: Nielsen NPOWER. Shares based on Total Day and Persons 2+ viewing minutes to all media distributor national subsidiaries.

Note: Unrounded totals can exceed the sum of rounded shares.

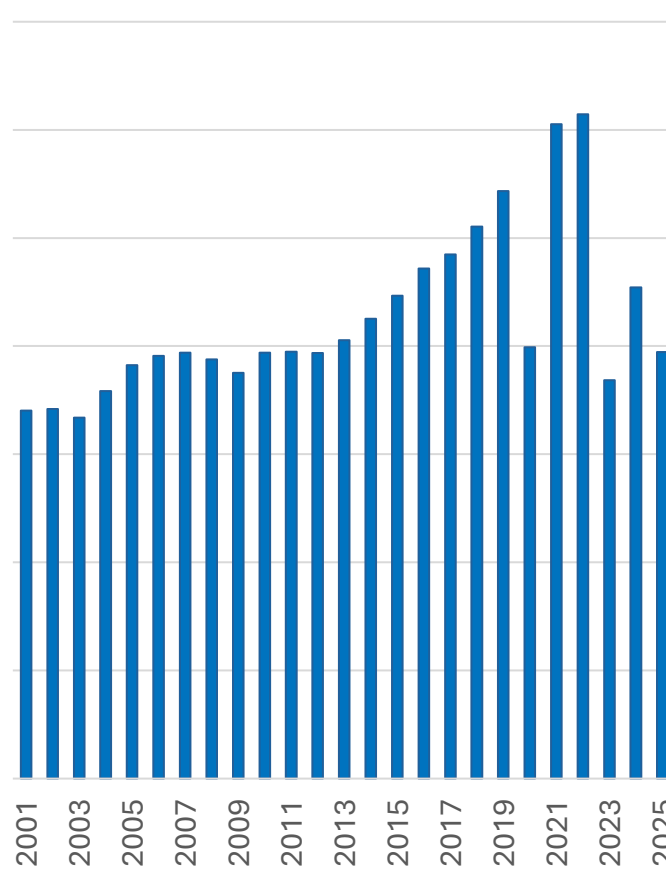
Viewing to local stations or syndicators is reflected in the appropriate broadcast affiliate or cable network. Copyright © 2026 The Nielsen Company

STATE OF THE INDUSTRY

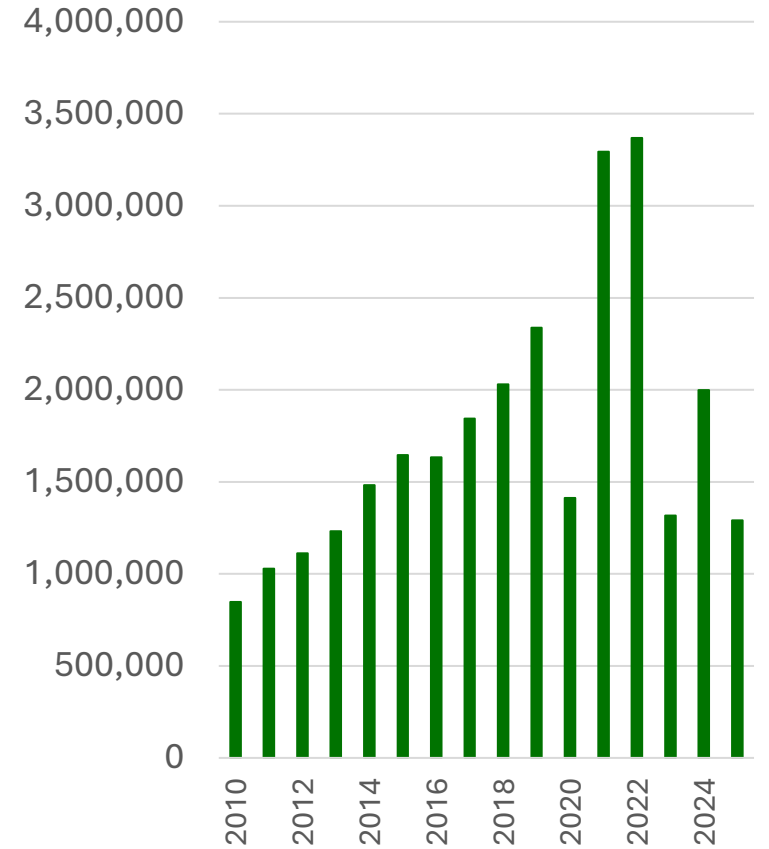
LOCAL MEMBERS



MPI HOURS

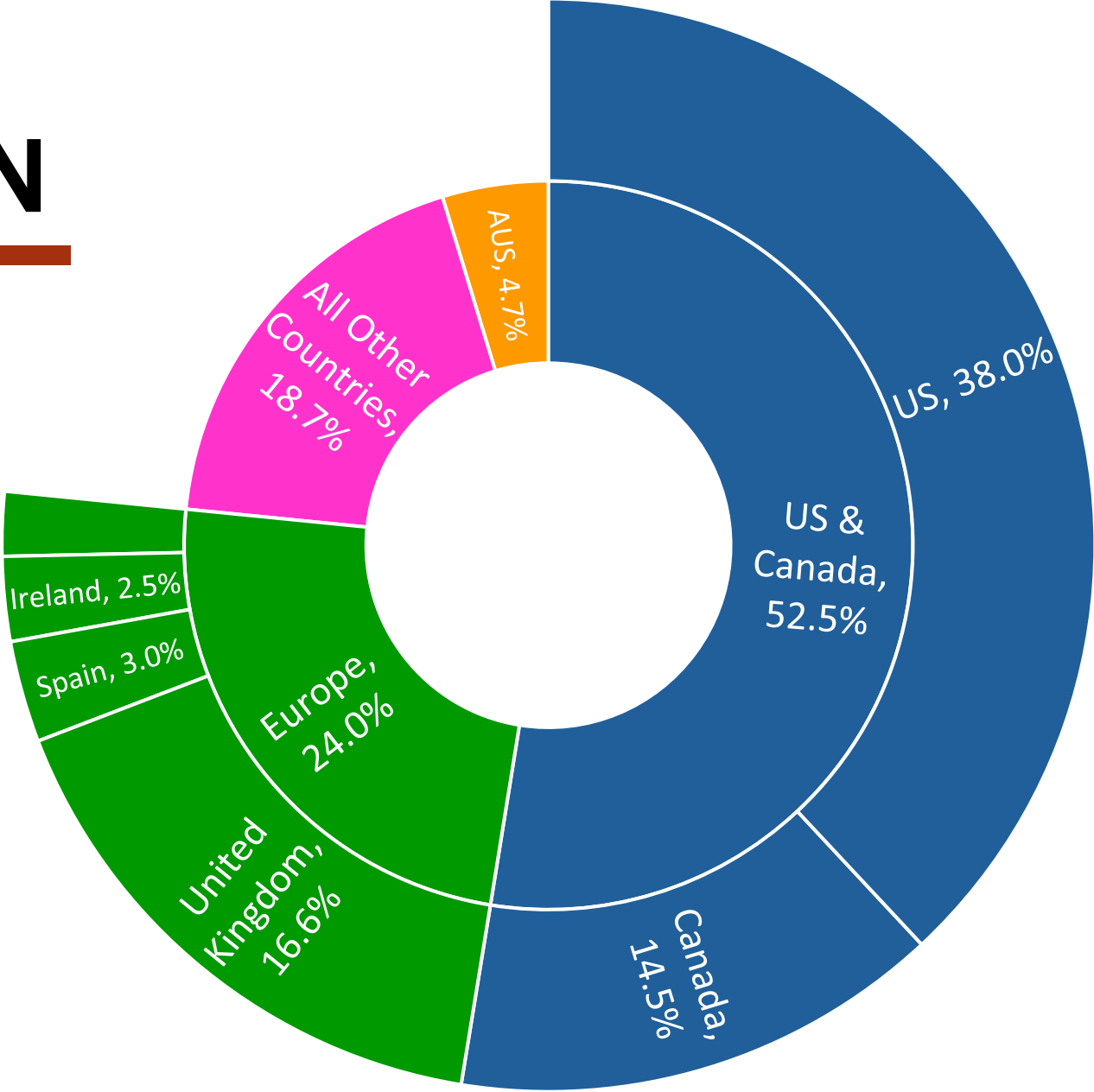


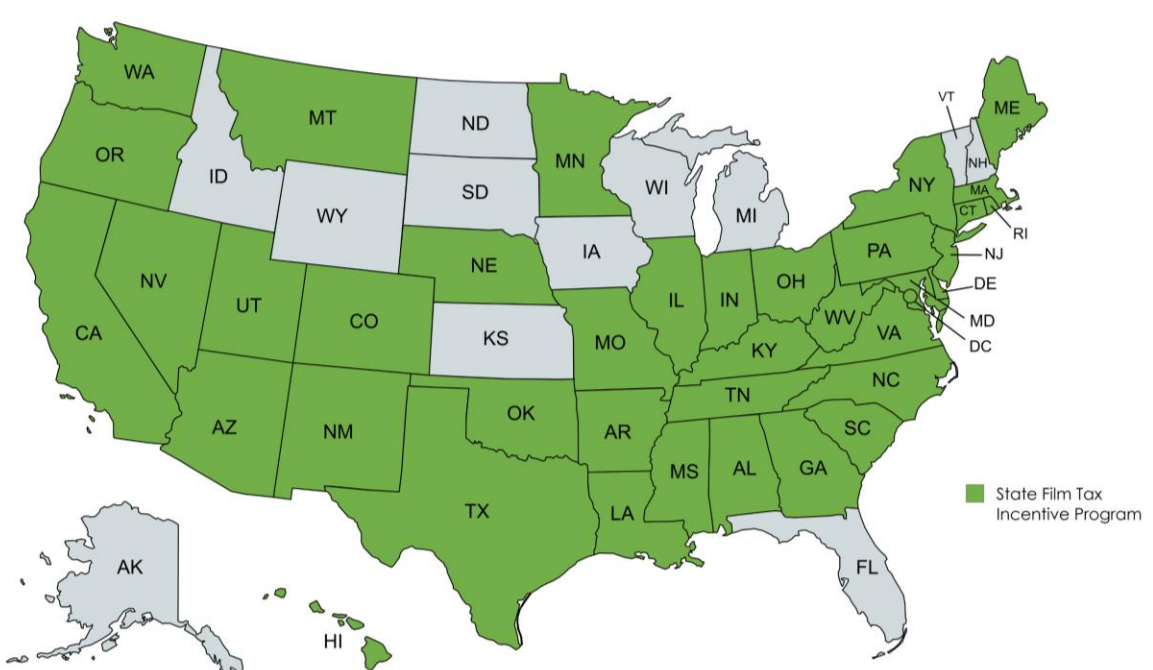
NBF DAYS



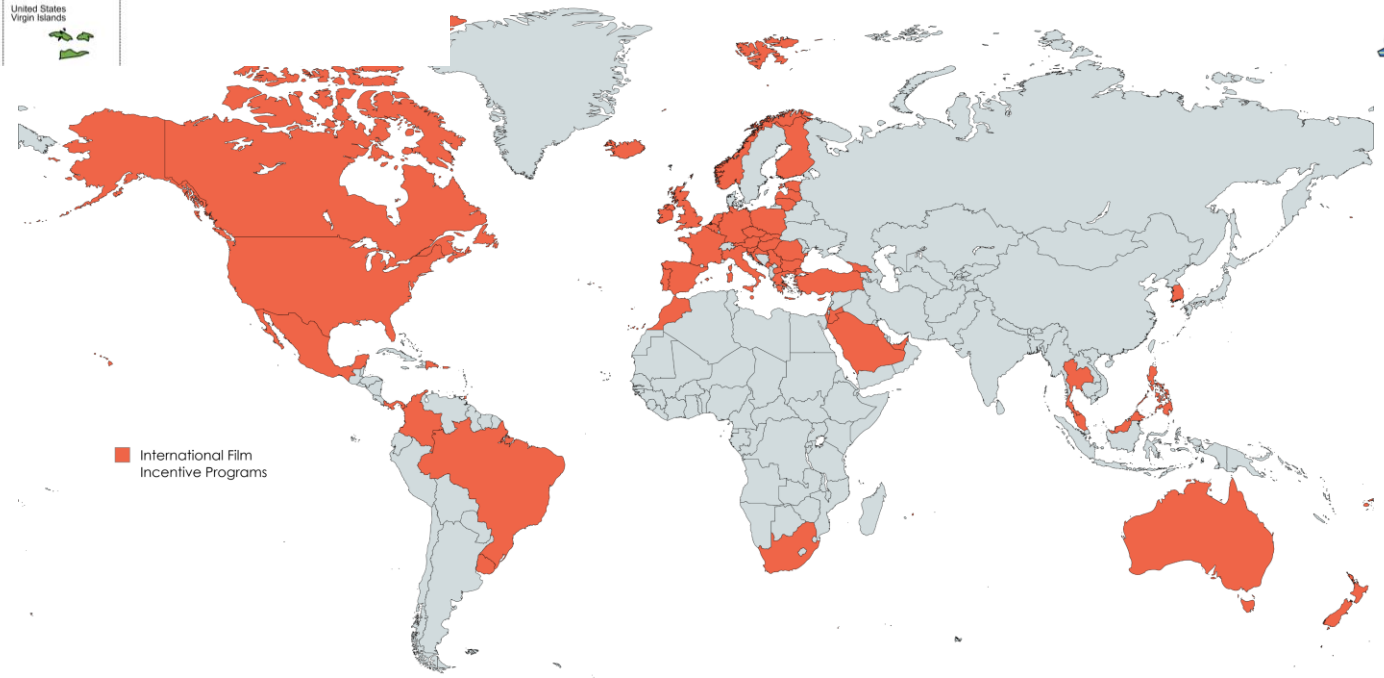
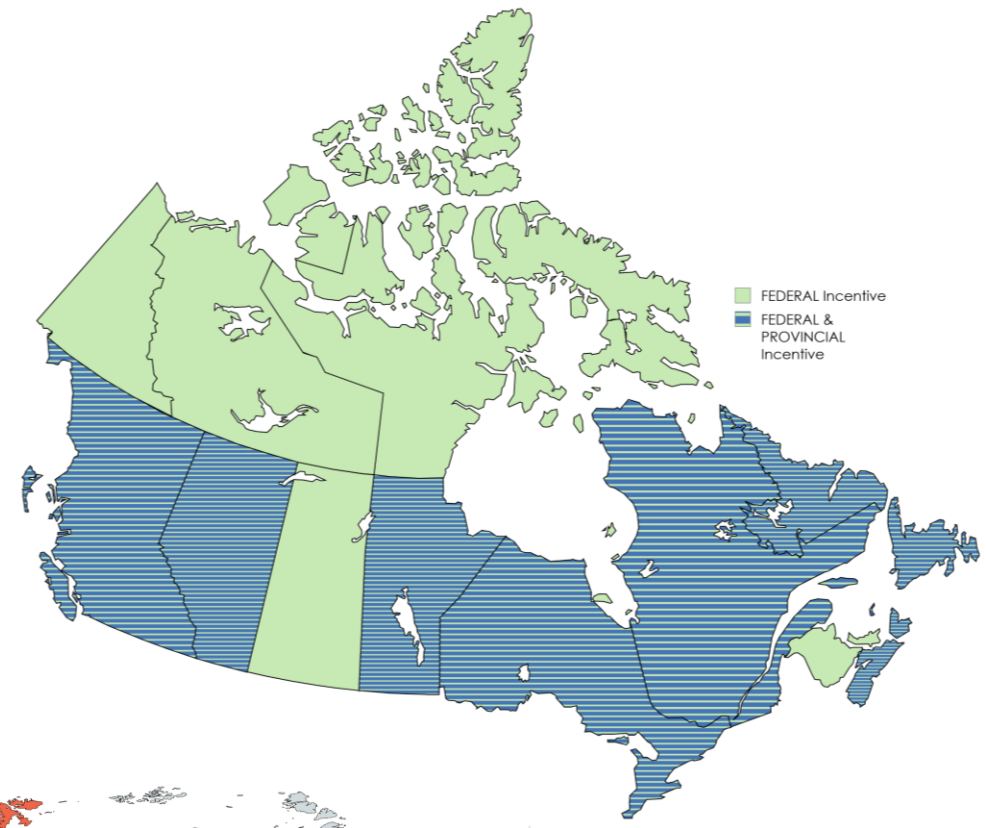
GLOBAL COMPETITION

Q1 2026 Scripted Live Action Active Filming by Country	
United States	38.0%
Canada	14.5%
United Kingdom	16.6%
Spain	3.0%
Ireland	2.5%
Hungary	1.9%
Australia	4.7%
All Other Countries	18.7%





Created with mapchart.net



U.S. FEDERAL FILM TAX INCENTIVE

- Support at Convention
- IATSE's Federal Advocacy Campaign
- Key Legislative Efforts
- Building Industry Coalitions
- Engagement with Congress



SUBCONTRACTING

- What is subcontracting
- Way for companies to undermine our contracts
- What are we doing about it
- How to report subcontracting

IATSE-PRODUCER SUBCONTRACTING NOTICE

Please send completed form to notices@iatse.net

DATE: _____

INTENT TO SUBCONTRACT FOR: _____

PROJECT TITLE: _____

SIGNATORY PRODUCER: _____

PRODUCTION COMPANY (if applicable): _____

Notification per Article XX(d) of the Basic Agreement and Article 2(B) of the Area Standards Agreement.

Please check one of the following:

- For this project, I do not have any subcontracting to report
- For this project, I do have subcontracting to report (provide details below).
- For this project, I have already provided notice of the intent to subcontract on _____

SUBCONTRACTING INFO:

Company/Vendor Name: _____

Start Date: _____ Subcontracting Location(s): _____

Nature Of Work Being Subcontracted:

Reason For Subcontracting This Work:

LABOR RELATIONS CONTACT:

Name: _____ Title: _____

Phone: _____ Email: _____

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COMMERCIAL PRODUCTION

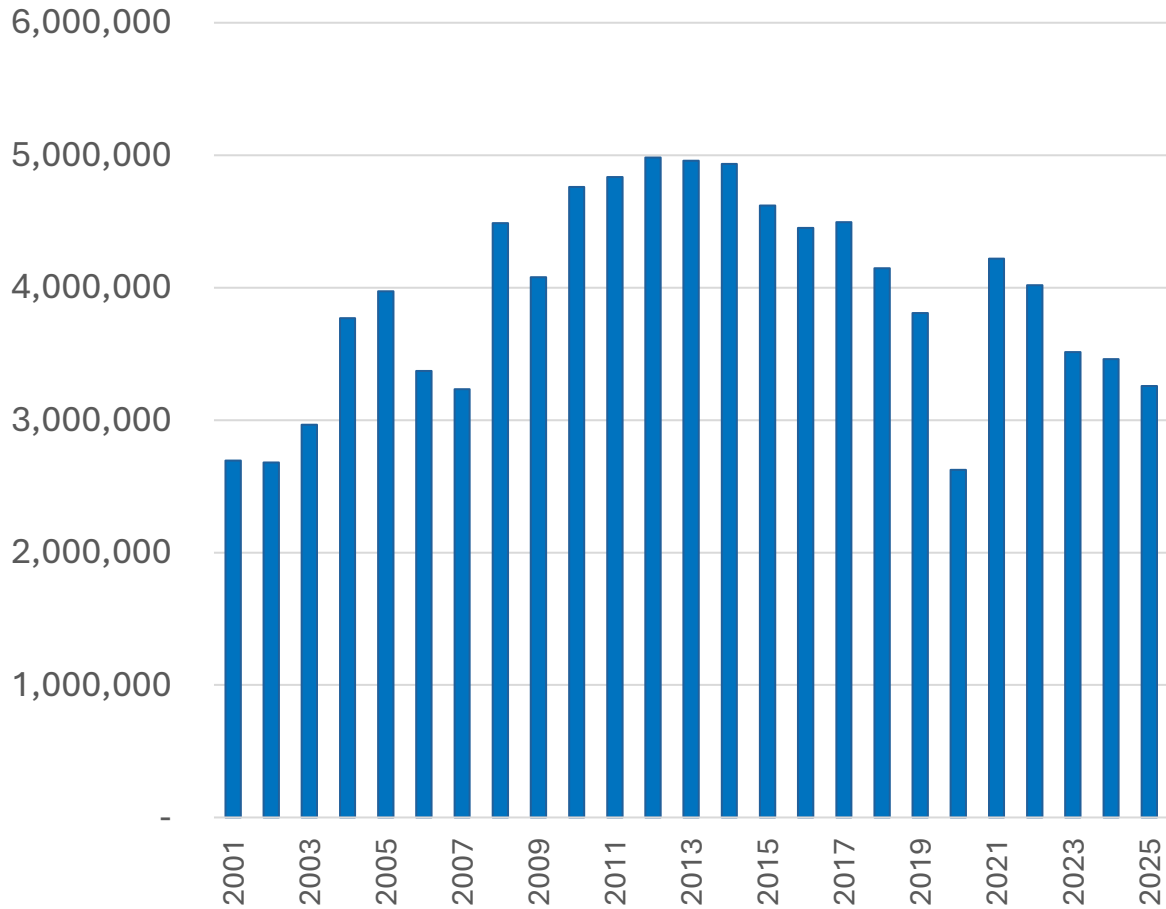
STATE OF THE INDUSTRY

- Demand for commercial content is increasing
 - Web/Social Media, Basic Cable, Broadcast, AVOD, FAST
- Smaller commercials & budgets shrinking
- Role of the agency is changing
 - Agency production cost competing with signatories
- We have shrinking share of market
- 150 fewer CPA signatories now than in 2016 (down 33%)

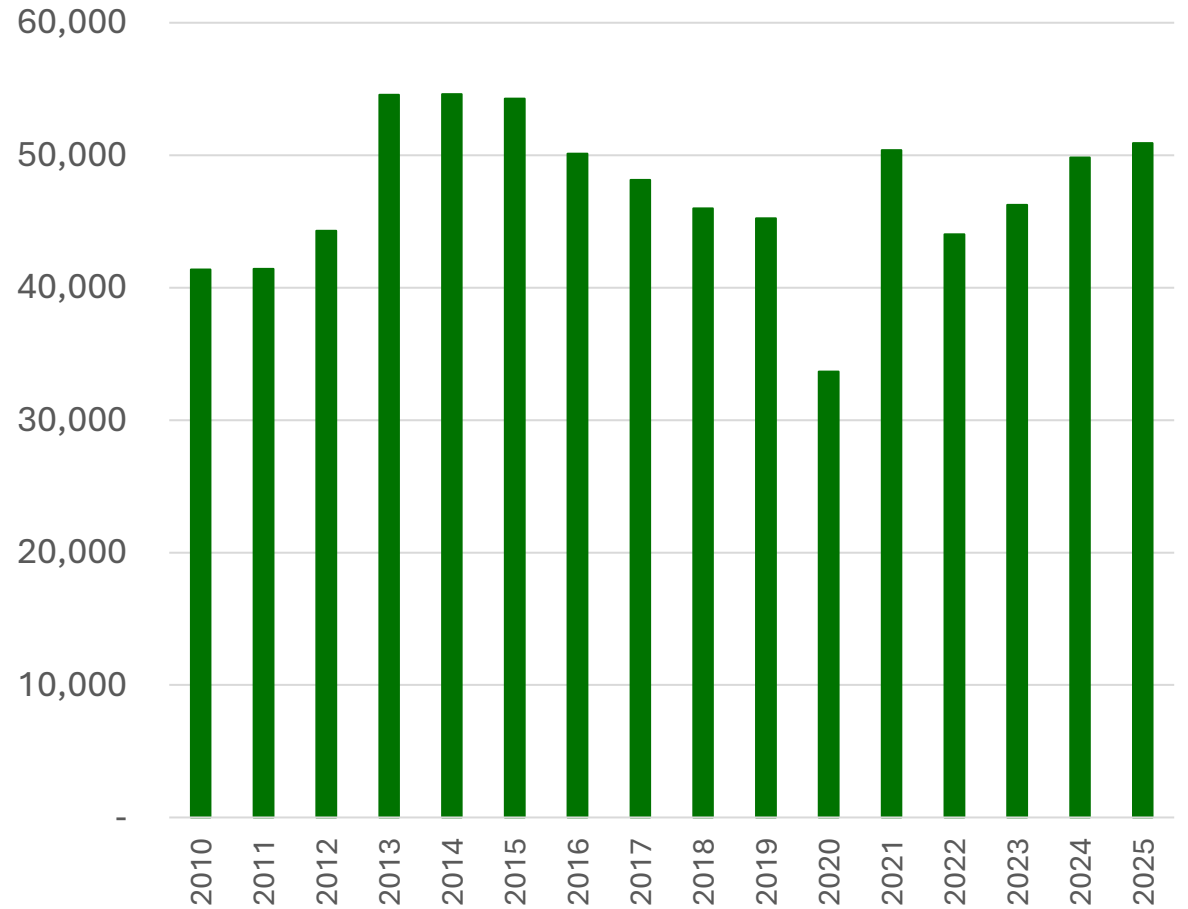


STATE OF COMMERCIAL INDUSTRY

MPI HOURS



NBF DAYS



REPORTING YOUR WORK


- Helps identify common issues (meal penalty complaints, etc.)
- Subcontracting
- Contract enforcement
- Data gathering
- Organize non-union work



ORGANIZING – WHEN WE FIGHT, WE WIN



Organizing is solidarity and solidarity is bargaining strength

- 
- Every member has a role in keeping the union strong.
 - A shared sense of purpose keeps the IATSE healthy and strong.
 - Union density means stronger contracts.



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