

UNITED STATES DISTRICT COURT FOR THE  
EASTERN DISTRICT OF NEW YORK

RONALD BISHOP, *on behalf of himself and all  
others similarly situated,*

Plaintiff,

-against-

INTERNATIONAL ALLIANCE OF THEATRICAL  
STAGE EMPLOYEES LOCAL 52, AMAZON MGM  
STUDIOS, LLC, CBS STUDIOS, INC.,  
MARVEL STUDIOS LLC, UNIVERSAL  
TELEVISION, LLC, NETFLIX PRODUCTIONS,  
LLC, SONY PICTURES TELEVISION, LLC,  
APPLE STUDIOS, INC., HBO STUDIOS, INC.,  
Defendants.

Civil Action No.:

**COMPLAINT**

Plaintiff Ronald Bishop (“Bishop” or “Plaintiff”) as and for his complaint of discrimination against the above-captioned defendants, alleges as follows:

**PRELIMINARY STATEMENT**

This matter is a class action complaint, pursuant to the New York State Human Rights Law (“NYSHRL”), N.Y. Executive Law § 290 *et seq.* the New York City Human Rights Law (“NYCHRL”) N.Y.C. Admin. Code § 8-101 *et seq.*, and the Labor Management Relations Act (“LMRA”) 29 U.S.C. 185(a) for discrimination and breach of contract against the producers of and labor organization for many of the entertainment industry’s most popular and high-profile film and television productions for systemic racial discrimination in hiring and promotion in the film and television production industry. Through this complaint, Mr. Bishop seeks to put a spotlight on his experiences working in this industry, and the general practices that result in the exclusion of qualified African Americans and Latinos from equal job opportunities. In 2012, the Civil Rights Bureau of the New York State Office of the Attorney General (“NYOAG”) launched an investigation into the admissions policies of the International Alliance of Theatrical

Stage Employees (“IATSE”), Local 52, Motion Picture Studios Mechanics (“Local 52”) after receiving complaints about discrimination against qualified African American and Latino applicants for Local 52 membership. The NYOAG’s thorough two-year investigation found that Local 52’s admissions policies and practices had a **disparate impact** on qualified African American and Latino applicants, depriving them of an equal opportunity to join this high-paying and desirable field of work. Today, in 2024, many of the same practices and policies found by the NYOAG to deprive African Americans and Latinos of equal job opportunities still exist. The same policies and outright discrimination continue to deprive Mr. Bishop, and all others similarly situated, of millions of dollars in compensation and benefits.

## PARTIES

1. Mr. Bishop is an African/American male and is a resident of Kings County in the State of New York.
2. Defendant International Alliance of Theatrical Stage Employees, Local 52, Motion Picture Studio Mechanics’ Union (“Local 52” or “Defendant”) is a labor organization and is the largest New York branch of the International Alliance of Theatrical Stage Employees (“IATSE”), the self-styled *Union Behind Entertainment*.
3. Defendant Marvel Studios, LLC is a motion picture production company, and is a division of the Walt Disney Company, Inc.
4. Defendant CBS Studios, Inc. is a motion picture production company, and is a division of Paramount Global, Inc.

5. Defendant Netflix Productions, LLC is a motion picture production company, and is a division of Netflix, Inc.

6. Defendant Amazon MGM Studios Inc. is a motion picture production company, and is a division of Amazon.com Inc.

7. Defendant Universal Television, LLC is a motion picture production company, and is a division of NBCUniversal, Inc.

8. Defendant HBO Studios, Inc. Is a motion picture production company, and is a division of Warner Bros. Discovery, Inc.

9. Defendant Sony Pictures Television, Inc. is a motion picture production company, and is a division of Sony Group, Inc.

10. Defendant Apple Studios, Inc. is a motion picture production company, and is a division of Apple, Inc.

11. Defendants named in paragraphs 3-10 (collectively, the “Defendant Studios”) are Class “A” members of the Alliance of Motion Picture and Television Producers (“AMPTP”).

12. The AMPTP is the film and television industry’s trade association that, *inter alia*, negotiates, as the exclusive bargaining agent, on behalf of the film and television producers, the collective bargaining agreements (“CBA”) between the producers and the industry’s unions that define the relationships between the industry and its workers.

13. AMPTP’s Class “A” members, because of their size and influence in the entertainment industry, effectively control the AMPTP, and take the lead in CBA negotiations between the producers and the unions.

14. Local 52 is the exclusive collective bargaining representative for the represented craft employees within its jurisdiction, which covers New York, New Jersey, Connecticut, Delaware and Pennsylvania, excluding Pittsburgh and its surrounding 75-mile radius.

Local 52 is divided into departments, or “crafts,” by job categories, e.g., electric, property, sound, etc.

15. Mr. Bishop applied to the electric craft.

16. The most recent CBA between the producers and the industry’s unions was negotiated and signed in July 2021.

17. That CBA contains a “union security” clause. A union security clause is an agreement between a union and employer, usually in a collective bargaining context, that defines the rights and obligations of employers in relation to workers represented by unions, e.g., whether employees will be compelled to join the union, or whether employers are required to collect union dues from union represented workers.

18. The Local 52 CBA union security agreement requires signatory employers to collect dues from non-union members.

19. The Local 52 CBA union security clause also solidifies Local 52’s role as “gatekeeper” to employment in television and film production within its jurisdiction.

20. The Defendant Studios also explicitly recognize Local 52 as the exclusive collective bargaining representative of all Defendant Studio employees in the represented craft departments.

21. In order to obtain employment on a Defendant Studio television or film production, a worker must be referred through the Local 52 union hall.

22. In fact, within the past 180 days, Mr. Bishop has applied for employment with the Defendant Studios but has been denied any work.

23. The Defendant Studios' hiring policy has a disparate impact on African American and Latino job applicants.

24. Because of Local 52's racially exclusionary admissions and job referral policies, and the Defendant Studios' active participation, qualified African American and Latino workers are significantly underrepresented in the film and television production jobs in this jurisdiction.

25. Further, the Defendant Studios enjoy generous tax breaks from New York City and New York State to incentivize hiring in the motion picture production industry in the city and state. Therefore, the actions of Local 52 and the Defendant Studios amount to subsidized discrimination in the workplace.

### **JURISDICTION AND VENUE**

26. This Court has subject matter jurisdiction over this action pursuant to 28 U.S.C. §§ 1331, 1332

27. Plaintiff has filed a Charge of Discrimination with the U.S. Equal Employment Opportunity Commission ("EEOC") pursuant to Title VII of the Civil Rights Act of 1964, 42 U.S.C. § 2000e *et seq.*

28. Venue in this District is proper pursuant to 28 U.S.C. § 1391(b) as Local 52's principal place of business is located in Queens County and Mr. Bishop is a resident of Kings County, New York.

29. Pursuant to § 8-502(c) of the NYCHRL, Plaintiff will serve a copy of this Complaint on the NYC Commission on Human Rights and the Corporation Counsel of the City of New York.

### **RULE 23 CLASS ALLEGATIONS**

30. Plaintiff brings claims for relief pursuant to Rule 23 of the Federal Rules of Civil Procedure (“FRCP”) on behalf of himself and all other similarly situated African American and Latino applicants for Local 52 membership or jobs with the Defendant Studios (“the “Class”) on or after the date that is three years before the filing of the Complaint (“Class Period”) in this action.

31. For purposes of notice, the Class members’ names and addresses are easily ascertainable from Defendants’ records.

32. The proposed Class is sufficiently numerous to make joinder of all parties impracticable, and, upon information and belief, is not less than one hundred (100) individuals.

33. Plaintiff’s claims arise out of the same set of Defendants’ policies and practices of the Class members.

34. Plaintiffs are able to fairly and adequately represent the interest of all Class members and is represented by counsel experienced in class and collective actions.

### **FACTUAL ALLEGATIONS**

35. Mr. Bishop first applied to join Local 52 in late 2012. Mr. Bishop failed his first admissions process, which included a written test and practical skills test, to join the union.

36. At the time, Local 52 informed Mr. Bishop that he did not yet have the requirements for membership, denied his application and kept his application fee and processing fee.

37. Mr. Bishop was then allowed to work for Local 52 represented productions as an “applicant,” a status he would hold for 11 years while attempting to qualify for Local 52 membership, despite the fact that by the union’s own constitution, Mr. Bishop should have been granted automatic membership in 2018, after five years of being vested in the union’s retirement plan.

Mr. Bishop began his career as an applicant electrical technician on television and film sets with production company Vienna’s Dream Productions, Inc. on March 24, 2013, where, on that project, he earned 12.7 production hours.

38. A Motion Picture Industry (“MPI”) account that tracks production hours worked on each production is created for each worker, whether or not, they are union members

39. See a true and correct copy of Mr. Bishop’s full MPI account hours attached hereto as **Exhibit A**.

40. The number of production hours an applicant, or any other worker, earns on each production is very important because production hours determine vesting status and benefit levels within the union’s health, benefits and retirement plans, the Motion Picture Industry Pension and Health Plan (“MPIPHP”).

41. Depriving workers of production hours, for any reason, also deprives them of valuable future benefits and retirement compensation.

42. More importantly, vesting into MPIPHP, per the union's constitution, automatically vests an applicant with union membership.

**Local 52 Refuses Mr. Bishop Membership After Vesting**

43. Article 7, Section 21 of I.A.T.S.E. Constitution states: **“Any person who has achieved vested status in a Local or national defined benefit pension plan shall immediately be taken into membership without vote.”**

44. Mr. Bishop vested into the MPIPHP defined benefit pension plan in March 2018. Therefore, at that time, Mr. Bishop should have been immediately taken into the membership, or as colloquially stated, made a “cardholder.”

45. Local 52 blatantly ignored its own Constitution and failed to offer Mr. Bishop immediate membership into the union.

46. Incredibly, Mr. Bishop was required to go through several more discriminatory admissions cycles, even after being vested into the MPIPHP.

47. For example, in October 2022, Mr. Bishop was required to take a written exam and a practical skills test in order to qualify for Local 52 membership.

48. On Sunday, January 29, 2023, Mr. Bishop was informed by email from the Local 52 HR Director that he had filled the electric department craft examination, which again denied him membership to the union. The email further stated that Mr. Bishop could apply on the still unscheduled next admission cycle, whenever that would take place.

The email did not state on what basis Mr. Bishop failed the examination. The examination, the written portion and the practical skills portion, are administered by an individual in Local 52's electric department, and not by a neutral party.



49. During this time, Local 52 was fully aware of the vesting provision in the IATSE Constitution but chose to ignore this provision in order to exclude unwanted members.

50. There are no checks and balances to determine whether or not the practical skills portion of the examination is being administered in a consistent and equal basis.

51. In fact, there is reason to believe that the examination gatekeepers were administering the exam on a discriminatory basis, passing those individuals who they favored.

52. Mr. Bishop's applicant status, effectively second-class citizenship, allowed him access to employment through union hall referrals but as explained further below, never on an equal basis with the mostly white cardholding members of Local 52.

53. Over the past three years, Mr. Bishop has worked for Defendant Studios, including but not limited to, CBS Studios, Inc., Netflix Productions, LLC, Universal Television, LLC and Marvel Studios, LLC.

54. Over the past decade, Mr. Bishop gained the experience and skill he allegedly previously lacked, while working on Defendant Studio productions, such as Daredevil and Blue Bloods, however his admission to Local 52 has remained closed.

55. Despite his vast experience, Mr. Bishop is not treated equally with cardholders while working on Defendant Studio productions.

56. For example, as an applicant, Mr. Bishop is restricted from supervisory roles on productions and has looked on while much less experienced White technicians were promoted ahead of him, earning higher pay and status.

57. These restrictions by the Defendant Studios have caused Mr. Bishop financial harm and emotional distress.

58. Local 52's workforce is separated into several different categories, or statuses, correlated to the individual's membership status. At the top of the food chain are the actual members of Local 52 or "cardholders." Next, there are the "applicants," individuals who have applied for Local 52 membership, but, for varying reasons, have been denied membership. The next category of workers is the "permits," individuals who have yet to apply for membership to Local 52 or have refused to apply to the union.

59. Cardholders are Local 52's first class citizens. Many of the advantages, privileges and benefits of being a cardholder, as opposed to the lesser union statuses, blatantly violate unfair labor practices laws pursuant to the National Labor Relations Act ("NLRA").

60. Cardholders are the first hired and last fired on productions and are able to take days off from productions with the right to return to work. Cardholders can bump, or replace, non-cardholders from productions when cardholders are in need of work.

61. Due to Local 52's racially discriminatory admissions policies, cardholders are disproportionately White compared to the labor pool in the metropolitan New York City area.

**New York Attorney General Finds Racially Discriminatory Admissions Policies**

62. In August 2012, after receiving complaints, the Office of the Attorney General of the State of New York (“NYOAG”), Civil Rights Bureau, opened an investigation into Local 52’s membership admissions policies to determine whether the union discriminated against qualified African American and Latino applicants by failing to provide equal opportunity for admission and employment.

63. The NYOAG’s investigation lasted for approximately two years, from August 2012 to September 2014. The NYOAG investigation was thorough: it included reviewing Local 52’s internal documents; taking sworn testimony of Local 52 Executive Board members; data analyses; and conducting interviews with complainants.

64. The NYOAG investigation found **significant disparities** between, on the one hand, lack of African American and Latino representation in the union membership, and on the other hand, the representation of these minority groups in the metropolitan area labor pool.

65. The NYOAG investigation concluded that Local 52’s discriminatory admissions practices had a **disparate impact** on African American and Latino applicants.

66. The NYOAG also found that union members obtained significantly more film and television jobs, and on a more consistent basis, than applicants.

67. The conditions described above in paragraphs 49 and 50 exist today where African American and Latino representation in the Local 52 membership

ranks remains significantly low compared to these groups' representation in the local labor pool.

68. The NYOAG found several causes for the disparities. The NYOAG found that Local 52's admissions policies relied on nepotism, the inconsistent application of rules to qualify for membership, and the discriminatory content and administration of craft examinations.

69. The NYOAG concluded that, because of the already significant underrepresentation of African Americans and Latinos, Local 52's use of nepotism (favoring family and friends) to admit new members caused these minority groups to be excluded from industry jobs.

70. Each admissions cycle, Local 52 administers examinations, consisting of a written test and a practical skills demonstration, to union membership hopefuls.

71. The subjective nature of the content and administration of the craft examinations, cited by the NYOAG as discriminatory, continues to the present.

Applicants with years of experience and training are consistently failed on craft examinations, while friends and family of Local 52 members with much less experience and training are passed or are made members through other means.

Mr. Bishop's applicant status is a perfect example of the union's inequitable application of its membership rules. Mr. Bishop qualified for automatic union membership in March 2018. However, the union did not decide to grant the status, and instead waited six years in 2024 to finally invite him to union membership.

On September 24, 2014, Local 52 and the NYOAG entered into a settlement agreement, called an Assurance of Discontinuance (“AOD”), to resolve the NYOAG’s potential claims against the union for race discrimination.

72. See a true and correct copy of the AOD attached here to **Exhibit B**.

73. Local 52 agreed to pay a monetary penalty of \$475,000 and agreed to an extensive set of structural remedies aimed at ensuring equal opportunity for union membership for all.

74. The structural remedies included changes to Local 52’s application procedures that had a disparate impact on African American and Latino applicants.

75. Local 52 agreed to ensure that the design of its application procedures allowed for applicants to be evaluated on their qualifications and abilities in a consistent and non-discriminatory manner that does not favor the family and friends of Local 52 members.

76. On September 6, 2016, the NYOAG and Local 52 signed an Addendum, or extension, to the AOD, which was set to expire on June 20, 2017.

See a true and correct copy of the Addendum attached hereto as **Exhibit C**.

77. The Addendum stipulated continued monitoring and structural changes to the union’s admissions process in order to ensure equal opportunity for African Americans and Latinos.

78. The fatal flaw of the NYOAG’s settlement and extension with Local 52 is that the monitoring and many of the necessary structural changes were temporary and limited in scope. Local 52 has presently reverted to the same old practices that resulted in the investigation in the first place.

79. To this day, Local 52 continues the same policies and practices found by the NYOAG to be discriminatory against African American and Latino applicants.

80. Further, the NYOAG failed to address the role of the employers, including the Defendant Studios, in perpetuating discriminatory policies against African Americans and Latinos.

### **Harker NLRB Complaints Against Local 52**

81. On January 10, 2022, James Harker (“Harker”), a Local 52 member, filed with the National Labor Relations Board (“NLRB”) a Charge of Unfair Labor Practices (“ULP”) against Local 52 alleging, *inter alia*, that the union, and certain film studio employers, that are also AMPTP members and signatories of the Local 52 CBA, discriminated against applicants, as opposed to Local 52 members, in its hiring practices.

82. See a true and correct copy of the Harker ULP Charge attached hereto as **Exhibit D**.

83. The specific unfair labor practices engaged in by Local 52 and the studio employers are:

Local 52’s prior approval.

- (b) Local 52 members with hiring authority must first exhaust all possible members before hiring a non-member.
- (C) Local 52’s members with hiring authority may not hire nonmember “permits” or “applicants” without the Union’s approval.

- (d) Defendant’s members with hiring authority must exhaust all possible members before hiring nonmembers through the Union.
- (e) Employers covered by Defendant’s collective-bargaining agreements may not hire nonmember “permits” or “applicants” without Defendant’s prior approval.
- (f) if a member of Defendant is available to work, the member may “bump” a nonmember “permit” or “applicant” off an employer’s production because of the nonmembers lack of membership with Defendant.

84. Harker’s ULP complaint charged employer studios with assisting Local 52’s illegal practices through the actions of studio employer hiring managers, who are members of Local 52, engaging in secret practices that illegally restricted employment opportunities for union nonmembers.

85. For example, on or about October 24, 2021, a union official, in a general membership meeting, threatened to discipline union members with hiring authority who hired nonmembers without the union’s prior approval.

86. The Defendant Studios, similarly, through their agent hiring managers, have practices as alleged in the Harker ULP Charge.

87. The Defendant Studios’ hiring authority for the union-represented crafts is vested in hiring managers who are Local 52 members and have tacitly agreed to follow the same practices outlined above in paragraph 73.

88. The unwritten hiring rules described in Paragraph 73 that improperly favored Local 52 members further restricted equal hiring opportunities for African Americans and Latinos in the film and television production industry

because of the significantly low representation of African Americans and Latinos among Local 52's membership ranks.

89. To this day, Local 52 continues the same practices found by the NYOMG to be discriminatory against African American and Latino applicants.

CAUSES OF ACTION

FIRST CAUSE OF ACTION  
(NYSHRL-Disparate Impact Discrimination)

90. Plaintiff repeats and realleges the foregoing allegations as if fully set forth herein.

91. Defendants' policies violated the NYSHRL due to their disparate impact on African American and Latino Africans in the film, television production industry.

SECOND CAUSE OF ACTION  
(NYCHRL-Disparate Impact Discrimination)

92. Plaintiff repeats and realleges the foregoing allegations as if fully set forth herein.

93. Defendants' have violated the NYCHRL because their hiring and promotion policies have a disparate impact on African American and Latino membership in Local 52, and representation in the film and television production industry.

THIRD CAUSE OF ACTION  
(LMRA § 301-Breach of Contract)

94. Plaintiff repeats and realleges the foregoing allegations as if fully set forth herein.



95. Local 52 violated the LMRA § 301 by failing to automatically admit Plaintiff into Local 52 membership after he qualified for automatic vested membership as outlined in the IATSE constitution Article 7, Section 20.

PRAYER FOR RELIEF

WHEREFORE, Plaintiff respectfully requests from this Court a judgment:

- a) Declaring that Defendants' policies have a disparate impact on the number of African Americans and Latinos in the film and television industry an order permanently enjoining Local 52 from its current admissions policies, processes and procedures') An award of compensatory damages
- b) Granting a permanent injunctive relief is-a-vis Local 52's discriminatory admissions process.
- c) An award of punitive damages.
- d) An award of reasonable attorneys' fees':
- e) All such other and further relief as this Court deems just and proper

DEMAND FOR JURY TRIAL

Pursuant to Rule 38(a) of the Federal Rules of Civil Procedure, Plaintiff demands a trial by jury.

Dated: New York, New York  
September 3, 2024

CHARLES LAW, P.C.

/s/ Fred V. Charles  
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# Exhibit A

| Employer Name                        | Union                                     | From Date | To Date | Hours |
|--------------------------------------|---|-----------|---------|-------|
| VIENNA'S DREAM PRODUCTIONS, INC.     | Motion Picture Studio Mechanics, Local 52 | 3/24/13   | 3/30/13 | 12.7  |
| BOOTLEG PRODUCTIONS, INC.            | Motion Picture Studio Mechanics, Local 52 | 3/24/13   | 3/30/13 | 9.0   |
| OPEN 4 BUSINESS PRODUCTIONS, L.L.C.  | Motion Picture Studio Mechanics, Local 52 | 3/24/13   | 3/30/13 | 8.0   |
| EYE PRODUCTIONS, INC.                | Motion Picture Studio Mechanics, Local 52 | 3/24/13   | 3/30/13 | 8.0   |
| SECRET THING, INC.                   | Motion Picture Studio Mechanics, Local 52 | 3/31/13   | 4/6/13  | 12.0  |
| WARNER BROS. TELEVISION PRODUCTION   | Motion Picture Studio Mechanics, Local 52 | 3/31/13   | 4/6/13  | 10.0  |
| R.T.M. FILM, INC.                    | Motion Picture Studio Mechanics, Local 52 | 5/12/13   | 5/18/13 | 13.8  |
| BOOTLEG PRODUCTIONS, INC.            | Motion Picture Studio Mechanics, Local 52 | 7/7/13    | 7/13/13 | 10.0  |
| OTS ENTERTAINMENT, INC.              | Motion Picture Studio Mechanics, Local 52 | 7/13/14   | 7/19/14 | 12.5  |
| EYE PRODUCTIONS, INC.                | Motion Picture Studio Mechanics, Local 52 | 7/13/14   | 7/19/14 | 20.0  |
| EYE PRODUCTIONS, INC.                | Motion Picture Studio Mechanics, Local 52 | 7/20/14   | 7/26/14 | 12.0  |
| KAP, INC.                            | Motion Picture Studio Mechanics, Local 52 | 7/20/14   | 7/26/14 | 44.2  |
| KAP, INC.                            | Motion Picture Studio Mechanics, Local 52 | 7/27/14   | 8/2/14  | 52.4  |
| ABC SIGNATURE, L.L.C.                | Motion Picture Studio Mechanics, Local 52 | 7/27/14   | 8/2/14  | 13.6  |
| EYE PRODUCTIONS, INC.                | Motion Picture Studio Mechanics, Local 52 | 8/3/14    | 8/9/14  | 10.5  |
| ABC SIGNATURE, L.L.C.                | Motion Picture Studio Mechanics, Local 52 | 8/3/14    | 8/9/14  | 24.9  |
| STARZ BALLET PRODUCTIONS, L.L.C.     | Motion Picture Studio Mechanics, Local 52 | 8/3/14    | 8/9/14  | 14.6  |
| KAP, INC.                            | Motion Picture Studio Mechanics, Local 52 | 8/10/14   | 8/16/14 | 23.2  |
| SHOWTIME PICTURES DEVELOPMENT COMPAI | Motion Picture Studio Mechanics, Local 52 | 8/10/14   | 8/16/14 | 25.9  |

|                                      |   |          |          |      |
|--------------------------------------|---|----------|----------|------|
| WARNER BROS. PICTURES                | Motion Picture Studio Mechanics, Local 52 | 8/17/14  | 8/23/14  | 10.0 |
| SHOWTIME PICTURES DEVELOPMENT COMPAI | Motion Picture Studio Mechanics, Local 52 | 8/17/14  | 8/23/14  | 10.8 |
| MEADOWLAND PRODUCTION SERVICES, INC. | Motion Picture Studio Mechanics, Local 52 | 8/17/14  | 8/23/14  | 13.0 |
| ABC SIGNATURE, L.L.C.                | Motion Picture Studio Mechanics, Local 52 | 8/24/14  | 8/30/14  | 20.0 |
| WARNER BROS. TELEVISION PRODUCTION   | Motion Picture Studio Mechanics, Local 52 | 8/24/14  | 8/30/14  | 14.0 |
| ABC SIGNATURE, L.L.C.                | Motion Picture Studio Mechanics, Local 52 | 8/31/14  | 9/6/14   | 42.5 |
| ABC SIGNATURE, L.L.C.                | Motion Picture Studio Mechanics, Local 52 | 9/7/14   | 9/13/14  | 50.0 |
| ABC SIGNATURE, L.L.C.                | Motion Picture Studio Mechanics, Local 52 | 9/14/14  | 9/20/14  | 59.0 |
| ABC SIGNATURE, L.L.C.                | Motion Picture Studio Mechanics, Local 52 | 9/21/14  | 9/27/14  | 59.5 |
| ABC SIGNATURE, L.L.C.                | Motion Picture Studio Mechanics, Local 52 | 9/28/14  | 10/4/14  | 42.0 |
| ABC SIGNATURE, L.L.C.                | Motion Picture Studio Mechanics, Local 52 | 9/28/14  | 10/4/14  | 10.0 |
| ABC SIGNATURE, L.L.C.                | Motion Picture Studio Mechanics, Local 52 | 10/5/14  | 10/11/14 | 50.0 |
| ABC SIGNATURE, L.L.C.                | Motion Picture Studio Mechanics, Local 52 | 10/12/14 | 10/18/14 | 43.5 |
| ABC SIGNATURE, L.L.C.                | Motion Picture Studio Mechanics, Local 52 | 10/19/14 | 10/25/14 | 50.0 |
| ABC SIGNATURE, L.L.C.                | Motion Picture Studio Mechanics, Local 52 | 10/19/14 | 10/25/14 | 14.0 |
| ABC SIGNATURE, L.L.C.                | Motion Picture Studio Mechanics, Local 52 | 10/26/14 | 11/1/14  | 61.5 |
| ABC SIGNATURE, L.L.C.                | Motion Picture Studio Mechanics, Local 52 | 11/2/14  | 11/8/14  | 52.8 |
| ABC SIGNATURE, L.L.C.                | Motion Picture Studio Mechanics, Local 52 | 11/9/14  | 11/15/14 | 72.0 |
| ABC SIGNATURE, L.L.C.                | Motion Picture Studio Mechanics, Local 52 | 11/16/14 | 11/22/14 | 60.5 |
| ABC SIGNATURE, L.L.C.                | Motion Picture Studio Mechanics, Local 52 | 11/23/14 | 11/29/14 | 8.0  |

|                                      |   |          |          |      |
|--------------------------------------|---|----------|----------|------|
| EYE PRODUCTIONS, INC.                | Motion Picture Studio Mechanics, Local 52 | 11/30/14 | 12/6/14  | 21.0 |
| EYE PRODUCTIONS, INC.                | Motion Picture Studio Mechanics, Local 52 | 12/7/14  | 12/13/14 | 10.5 |
| UNIVERSAL TELEVISION, L.L.C.         | Motion Picture Studio Mechanics, Local 52 | 12/7/14  | 12/13/14 | 13.5 |
| SAN VICENTE PRODUCTIONS., INC.       | Motion Picture Studio Mechanics, Local 52 | 1/25/15  | 1/31/15  | 12.5 |
| SAN VICENTE PRODUCTIONS., INC.       | Motion Picture Studio Mechanics, Local 52 | 2/1/15   | 2/7/15   | 11.5 |
| UNIVERSAL TELEVISION, L.L.C.         | Motion Picture Studio Mechanics, Local 52 | 2/1/15   | 2/7/15   | 10.0 |
| UNIVERSAL TELEVISION, L.L.C.         | Motion Picture Studio Mechanics, Local 52 | 2/1/15   | 2/7/15   | 12.0 |
| UNIVERSAL TELEVISION, L.L.C.         | Motion Picture Studio Mechanics, Local 52 | 2/8/15   | 2/14/15  | 11.5 |
| EYE PRODUCTIONS, INC.                | Motion Picture Studio Mechanics, Local 52 | 2/8/15   | 2/14/15  | 12.0 |
| EYE PRODUCTIONS, INC.                | Motion Picture Studio Mechanics, Local 52 | 2/15/15  | 2/21/15  | 11.0 |
| UNIVERSAL TELEVISION, L.L.C.         | Motion Picture Studio Mechanics, Local 52 | 2/15/15  | 2/21/15  | 22.5 |
| EYE PRODUCTIONS, INC.                | Motion Picture Studio Mechanics, Local 52 | 2/22/15  | 2/28/15  | 10.0 |
| SHADOW INFIRMARY PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 2/22/15  | 2/28/15  | 8.0  |
| EYE PRODUCTIONS, INC.                | Motion Picture Studio Mechanics, Local 52 | 3/1/15   | 3/7/15   | 10.0 |
| EYE PRODUCTIONS, INC.                | Motion Picture Studio Mechanics, Local 52 | 3/15/15  | 3/21/15  | 8.8  |
| EYE PRODUCTIONS, INC.                | Motion Picture Studio Mechanics, Local 52 | 3/15/15  | 3/21/15  | 10.0 |
| C-MOOSE PRODUCTIONS, INC.            | Motion Picture Studio Mechanics, Local 52 | 3/15/15  | 3/21/15  | 12.8 |
| WARNER BROS. TELEVISION PRODUCTION   | Motion Picture Studio Mechanics, Local 52 | 3/15/15  | 3/21/15  | 13.1 |
| EYE PRODUCTIONS, INC.                | Motion Picture Studio Mechanics, Local 52 | 3/22/15  | 3/28/15  | 11.0 |
| MESQUITE PRODUCTIONS, L.L.C.         | Motion Picture Studio Mechanics, Local 52 | 6/21/15  | 6/27/15  | 10.0 |

|                               |   |         |         |       |
|-------------------------------|---|---------|---------|-------|
| MESQUITE PRODUCTIONS, L.L.C.  | Motion Picture Studio Mechanics, Local 52 | 6/21/15 | 6/27/15 | -10.0 |
| MESQUITE PRODUCTIONS, L.L.C.  | Motion Picture Studio Mechanics, Local 52 | 6/21/15 | 6/27/15 | 10.0  |
| ABC SIGNATURE, L.L.C.         | Motion Picture Studio Mechanics, Local 52 | 7/5/15  | 7/11/15 | 10.0  |
| CANTAN KEROUS FILMS, INC.     | Motion Picture Studio Mechanics, Local 52 | 7/12/15 | 7/18/15 | 12.0  |
| INDIGNANT PRODUCTIONS, INC.   | Motion Picture Studio Mechanics, Local 52 | 7/12/15 | 7/18/15 | 10.0  |
| LADY PRISON PRODUCTIONS, INC. | Motion Picture Studio Mechanics, Local 52 | 7/12/15 | 7/18/15 | 10.0  |
| LADY PRISON PRODUCTIONS, INC. | Motion Picture Studio Mechanics, Local 52 | 7/12/15 | 7/18/15 | 10.0  |
| LADY PRISON PRODUCTIONS, INC. | Motion Picture Studio Mechanics, Local 52 | 7/12/15 | 7/18/15 | -10.0 |
| MESQUITE PRODUCTIONS, L.L.C.  | Motion Picture Studio Mechanics, Local 52 | 7/12/15 | 7/18/15 | -14.0 |
| MESQUITE PRODUCTIONS, L.L.C.  | Motion Picture Studio Mechanics, Local 52 | 7/12/15 | 7/18/15 | 14.0  |
| EYE PRODUCTIONS, INC.         | Motion Picture Studio Mechanics, Local 52 | 7/12/15 | 7/18/15 | 12.0  |
| EYE PRODUCTIONS, INC.         | Motion Picture Studio Mechanics, Local 52 | 7/12/15 | 7/18/15 | 12.0  |
| EYE PRODUCTIONS, INC.         | Motion Picture Studio Mechanics, Local 52 | 7/12/15 | 7/18/15 | -12.0 |
| MESQUITE PRODUCTIONS, L.L.C.  | Motion Picture Studio Mechanics, Local 52 | 7/12/15 | 7/18/15 | 14.0  |
| RUSSIAN BOY, INC.             | Motion Picture Studio Mechanics, Local 52 | 7/19/15 | 7/25/15 | 10.5  |
| MESQUITE PRODUCTIONS, L.L.C.  | Motion Picture Studio Mechanics, Local 52 | 7/26/15 | 8/1/15  | 23.0  |
| ABC SIGNATURE, L.L.C.         | Motion Picture Studio Mechanics, Local 52 | 7/26/15 | 8/1/15  | 12.7  |
| C.B.S. STUDIOS, INC.          | Motion Picture Studio Mechanics, Local 52 | 7/26/15 | 8/1/15  | 12.0  |
| EYE PRODUCTIONS, INC.         | Motion Picture Studio Mechanics, Local 52 | 8/2/15  | 8/8/15  | 10.0  |
| MESQUITE PRODUCTIONS, L.L.C.  | Motion Picture Studio Mechanics, Local 52 | 8/2/15  | 8/8/15  | 12.3  |



|                                      |   |         |         |      |
|--------------------------------------|---|---------|---------|------|
| MESQUITE PRODUCTIONS, L.L.C.         | Motion Picture Studio Mechanics, Local 52 | 8/2/15  | 8/8/15  | 10.0 |
| MESQUITE PRODUCTIONS, L.L.C.         | Motion Picture Studio Mechanics, Local 52 | 8/9/15  | 8/15/15 | 10.0 |
| MESQUITE PRODUCTIONS, L.L.C.         | Motion Picture Studio Mechanics, Local 52 | 8/9/15  | 8/15/15 | 13.0 |
| MARATHON PRODUCTIONS, INC.           | Motion Picture Studio Mechanics, Local 52 | 8/9/15  | 8/15/15 | 14.5 |
| EYE PRODUCTIONS, INC.                | Motion Picture Studio Mechanics, Local 52 | 8/16/15 | 8/22/15 | 23.5 |
| EYE PRODUCTIONS, INC.                | Motion Picture Studio Mechanics, Local 52 | 8/16/15 | 8/22/15 | 20.0 |
| EYE PRODUCTIONS, INC.                | Motion Picture Studio Mechanics, Local 52 | 8/23/15 | 8/29/15 | 35.5 |
| BROKEN RECORD PRODUCTIONS, L.L.C.    | Motion Picture Studio Mechanics, Local 52 | 8/23/15 | 8/29/15 | 22.0 |
| EYE PRODUCTIONS, INC.                | Motion Picture Studio Mechanics, Local 52 | 8/30/15 | 9/5/15  | 24.5 |
| ABC SIGNATURE, L.L.C.                | Motion Picture Studio Mechanics, Local 52 | 9/6/15  | 9/12/15 | 20.0 |
| BROKEN RECORD PRODUCTIONS, L.L.C.    | Motion Picture Studio Mechanics, Local 52 | 9/6/15  | 9/12/15 | 14.0 |
| UNIVERSAL TELEVISION, L.L.C.         | Motion Picture Studio Mechanics, Local 52 | 9/6/15  | 9/12/15 | 10.0 |
| C.B.S. STUDIOS, INC.                 | Motion Picture Studio Mechanics, Local 52 | 9/13/15 | 9/19/15 | 10.0 |
| SHOWTIME PICTURES DEVELOPMENT COMPAI | Motion Picture Studio Mechanics, Local 52 | 9/13/15 | 9/19/15 | 21.0 |
| ABC SIGNATURE, L.L.C.                | Motion Picture Studio Mechanics, Local 52 | 9/13/15 | 9/19/15 | 8.0  |
| EYE PRODUCTIONS, INC.                | Motion Picture Studio Mechanics, Local 52 | 9/20/15 | 9/26/15 | 20.0 |
| SHOWTIME PICTURES DEVELOPMENT COMPAI | Motion Picture Studio Mechanics, Local 52 | 9/20/15 | 9/26/15 | 10.5 |
| OPEN 4 BUSINESS PRODUCTIONS, L.L.C.  | Motion Picture Studio Mechanics, Local 52 | 9/20/15 | 9/26/15 | 14.1 |
| HARLAN FILMS, L.L.C.                 | Motion Picture Studio Mechanics, Local 52 | 9/20/15 | 9/26/15 | 10.0 |
| EYE PRODUCTIONS, INC.                | Motion Picture Studio Mechanics, Local 52 | 9/27/15 | 10/3/15 | 51.0 |

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|--------------------------|---|----------|----------|------|
| T.V.M. PRODUCTIONS, INC. | Motion Picture Studio Mechanics, Local 52 | 10/4/15  | 10/10/15 | 10.0 |
| EYE PRODUCTIONS, INC.    | Motion Picture Studio Mechanics, Local 52 | 10/4/15  | 10/10/15 | 20.0 |
| KIKI TREE PICTURES, INC. | Motion Picture Studio Mechanics, Local 52 | 10/4/15  | 10/10/15 | 22.0 |
| T.V.M. PRODUCTIONS, INC. | Motion Picture Studio Mechanics, Local 52 | 10/11/15 | 10/17/15 | 42.5 |
| T.V.M. PRODUCTIONS, INC. | Motion Picture Studio Mechanics, Local 52 | 10/18/15 | 10/24/15 | 61.0 |
| T.V.M. PRODUCTIONS, INC. | Motion Picture Studio Mechanics, Local 52 | 10/25/15 | 10/31/15 | 52.0 |
| T.V.M. PRODUCTIONS, INC. | Motion Picture Studio Mechanics, Local 52 | 11/1/15  | 11/7/15  | 58.0 |
| T.V.M. PRODUCTIONS, INC. | Motion Picture Studio Mechanics, Local 52 | 11/8/15  | 11/14/15 | 0.0  |
| T.V.M. PRODUCTIONS, INC. | Motion Picture Studio Mechanics, Local 52 | 11/8/15  | 11/14/15 | 50.0 |
| T.V.M. PRODUCTIONS, INC. | Motion Picture Studio Mechanics, Local 52 | 11/15/15 | 11/21/15 | 61.0 |
| T.V.M. PRODUCTIONS, INC. | Motion Picture Studio Mechanics, Local 52 | 11/22/15 | 11/28/15 | 30.0 |
| T.V.M. PRODUCTIONS, INC. | Motion Picture Studio Mechanics, Local 52 | 11/29/15 | 12/5/15  | 51.0 |
| T.V.M. PRODUCTIONS, INC. | Motion Picture Studio Mechanics, Local 52 | 12/6/15  | 12/12/15 | 54.0 |
| T.V.M. PRODUCTIONS, INC. | Motion Picture Studio Mechanics, Local 52 | 12/13/15 | 12/19/15 | 50.0 |
| T.V.M. PRODUCTIONS, INC. | Motion Picture Studio Mechanics, Local 52 | 1/3/16   | 1/9/16   | 50.0 |
| T.V.M. PRODUCTIONS, INC. | Motion Picture Studio Mechanics, Local 52 | 1/10/16  | 1/16/16  | 64.0 |
| T.V.M. PRODUCTIONS, INC. | Motion Picture Studio Mechanics, Local 52 | 1/17/16  | 1/23/16  | 52.0 |
| T.V.M. PRODUCTIONS, INC. | Motion Picture Studio Mechanics, Local 52 | 1/24/16  | 1/30/16  | 52.0 |
| T.V.M. PRODUCTIONS, INC. | Motion Picture Studio Mechanics, Local 52 | 1/31/16  | 2/6/16   | 53.0 |
| T.V.M. PRODUCTIONS, INC. | Motion Picture Studio Mechanics, Local 52 | 2/7/16   | 2/13/16  | 50.0 |

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|--------------------------------------|---|---------|---------|------|
| T.V.M. PRODUCTIONS, INC.             | Motion Picture Studio Mechanics, Local 52 | 2/14/16 | 2/20/16 | 40.0 |
| T.V.M. PRODUCTIONS, INC.             | Motion Picture Studio Mechanics, Local 52 | 2/21/16 | 2/27/16 | 62.0 |
| T.V.M. PRODUCTIONS, INC.             | Motion Picture Studio Mechanics, Local 52 | 2/28/16 | 3/5/16  | 53.0 |
| T.V.M. PRODUCTIONS, INC.             | Motion Picture Studio Mechanics, Local 52 | 3/6/16  | 3/12/16 | 50.0 |
| EYE PRODUCTIONS, INC.                | Motion Picture Studio Mechanics, Local 52 | 3/13/16 | 3/19/16 | 56.0 |
| C.B.S. STUDIOS, INC.                 | Motion Picture Studio Mechanics, Local 52 | 3/20/16 | 3/26/16 | 12.1 |
| C.B.S. STUDIOS, INC.                 | Motion Picture Studio Mechanics, Local 52 | 3/20/16 | 3/26/16 | 10.0 |
| MESQUITE PRODUCTIONS, L.L.C.         | Motion Picture Studio Mechanics, Local 52 | 3/20/16 | 3/26/16 | 25.5 |
| EYE PRODUCTIONS, INC.                | Motion Picture Studio Mechanics, Local 52 | 3/20/16 | 3/26/16 | 10.0 |
| C.B.S. STUDIOS, INC.                 | Motion Picture Studio Mechanics, Local 52 | 3/27/16 | 4/2/16  | 20.0 |
| C.B.S. STUDIOS, INC.                 | Motion Picture Studio Mechanics, Local 52 | 3/27/16 | 4/2/16  | 19.3 |
| WARNER BROS. TELEVISION PRODUCTION   | Motion Picture Studio Mechanics, Local 52 | 4/3/16  | 4/9/16  | 10.7 |
| EYE PRODUCTIONS, INC.                | Motion Picture Studio Mechanics, Local 52 | 4/3/16  | 4/9/16  | 10.8 |
| C.B.S. STUDIOS, INC.                 | Motion Picture Studio Mechanics, Local 52 | 4/3/16  | 4/9/16  | 12.8 |
| TOOL OF NORTH AMERICA, L.L.C.        | Motion Picture Studio Mechanics, Local 52 | 4/9/16  | 4/9/16  | 10.0 |
| CORPORATE MANAGEMENT SOLUTIONS, INC. | Motion Picture Studio Mechanics, Local 52 | 4/10/16 | 4/16/16 | 32.0 |
| CRANBERRY BOG PLAYERS, INC.          | Motion Picture Studio Mechanics, Local 52 | 4/17/16 | 4/23/16 | 25.7 |
| CRANBERRY BOG PLAYERS, INC.          | Motion Picture Studio Mechanics, Local 52 | 5/1/16  | 5/7/16  | 13.1 |
| PEACHTREE CINEMA 1, L.L.C.           | Motion Picture Studio Mechanics, Local 52 | 5/22/16 | 6/11/16 | 9.0  |
| KYRA FILM INC.                       | Motion Picture Studio Mechanics, Local 52 | 5/22/16 | 5/28/16 | 11.0 |

|                                    |   |         |         |      |
|------------------------------------|---|---------|---------|------|
| COMATOSE, INC.                     | Motion Picture Studio Mechanics, Local 52 | 6/5/16  | 6/11/16 | 35.7 |
| MESQUITE PRODUCTIONS, L.L.C.       | Motion Picture Studio Mechanics, Local 52 | 6/12/16 | 6/18/16 | 14.0 |
| COMATOSE, INC.                     | Motion Picture Studio Mechanics, Local 52 | 6/12/16 | 6/18/16 | 53.3 |
| MESQUITE PRODUCTIONS, L.L.C.       | Motion Picture Studio Mechanics, Local 52 | 6/19/16 | 6/25/16 | 21.8 |
| WARNER BROS. TELEVISION PRODUCTION | Motion Picture Studio Mechanics, Local 52 | 6/19/16 | 6/25/16 | 13.2 |
| ABC SIGNATURE, L.L.C.              | Motion Picture Studio Mechanics, Local 52 | 6/26/16 | 7/2/16  | 10.0 |
| NORTH CENTER PRODUCTIONS, INC.     | Motion Picture Studio Mechanics, Local 52 | 6/26/16 | 7/2/16  | 19.0 |
| EYE PRODUCTIONS, INC.              | Motion Picture Studio Mechanics, Local 52 | 7/10/16 | 7/16/16 | 12.2 |
| EYE PRODUCTIONS, INC.              | Motion Picture Studio Mechanics, Local 52 | 7/10/16 | 7/16/16 | 11.9 |
| ABC SIGNATURE, L.L.C.              | Motion Picture Studio Mechanics, Local 52 | 7/10/16 | 7/16/16 | 30.7 |
| EYE PRODUCTIONS, INC.              | Motion Picture Studio Mechanics, Local 52 | 7/17/16 | 7/23/16 | 31.7 |
| WARNER BROS. TELEVISION PRODUCTION | Motion Picture Studio Mechanics, Local 52 | 7/17/16 | 7/23/16 | 10.0 |
| EYE PRODUCTIONS, INC.              | Motion Picture Studio Mechanics, Local 52 | 7/24/16 | 7/30/16 | 46.5 |
| EYE PRODUCTIONS, INC.              | Motion Picture Studio Mechanics, Local 52 | 7/31/16 | 8/6/16  | 47.0 |
| EYE PRODUCTIONS, INC.              | Motion Picture Studio Mechanics, Local 52 | 8/7/16  | 8/13/16 | 34.0 |
| EYE PRODUCTIONS, INC.              | Motion Picture Studio Mechanics, Local 52 | 8/7/16  | 8/13/16 | 12.0 |
| UNIVERSAL TELEVISION, L.L.C.       | Motion Picture Studio Mechanics, Local 52 | 8/7/16  | 8/13/16 | 8.8  |
| EYE PRODUCTIONS, INC.              | Motion Picture Studio Mechanics, Local 52 | 8/21/16 | 8/27/16 | 20.0 |
| WARNER BROS. TELEVISION PRODUCTION | Motion Picture Studio Mechanics, Local 52 | 8/23/16 | 8/27/16 | 20.0 |
| EYE PRODUCTIONS, INC.              | Motion Picture Studio Mechanics, Local 52 | 8/28/16 | 9/3/16  | 13.3 |

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|--------------------------------------|---|----------|----------|------|
| EYE PRODUCTIONS, INC.                | Motion Picture Studio Mechanics, Local 52 | 8/28/16  | 9/3/16   | 45.0 |
| UNIVERSAL TELEVISION, L.L.C.         | Motion Picture Studio Mechanics, Local 52 | 9/4/16   | 9/10/16  | 8.0  |
| ABC SIGNATURE, L.L.C.                | Motion Picture Studio Mechanics, Local 52 | 9/4/16   | 9/10/16  | 10.6 |
| EYE PRODUCTIONS, INC.                | Motion Picture Studio Mechanics, Local 52 | 9/4/16   | 9/10/16  | 15.0 |
| MESQUITE PRODUCTIONS, L.L.C.         | Motion Picture Studio Mechanics, Local 52 | 9/11/16  | 9/17/16  | 46.8 |
| UNIVERSAL TELEVISION, L.L.C.         | Motion Picture Studio Mechanics, Local 52 | 9/18/16  | 9/24/16  | 10.8 |
| UNIVERSAL TELEVISION, L.L.C.         | Motion Picture Studio Mechanics, Local 52 | 9/18/16  | 9/24/16  | 12.5 |
| PERDIDO PRODUCTIONS, INC.            | Motion Picture Studio Mechanics, Local 52 | 9/18/16  | 9/24/16  | 20.5 |
| TIBERNIA PRODUCTIONS, INC.           | Motion Picture Studio Mechanics, Local 52 | 9/18/16  | 9/24/16  | 12.0 |
| PERDIDO PRODUCTIONS, INC.            | Motion Picture Studio Mechanics, Local 52 | 9/25/16  | 10/1/16  | 10.0 |
| EYE PRODUCTIONS, INC.                | Motion Picture Studio Mechanics, Local 52 | 9/25/16  | 10/1/16  | 10.0 |
| SHOWTIME PICTURES DEVELOPMENT COMPAI | Motion Picture Studio Mechanics, Local 52 | 9/25/16  | 10/1/16  | 24.0 |
| COLUMBIA PICTURES INDUSTRIES, INC.   | Motion Picture Studio Mechanics, Local 52 | 9/25/16  | 10/1/16  | 14.0 |
| CRANETOWN MEDIA, L.L.C.              | Motion Picture Studio Mechanics, Local 52 | 10/2/16  | 10/8/16  | 50.0 |
| CRANETOWN MEDIA, L.L.C.              | Motion Picture Studio Mechanics, Local 52 | 10/9/16  | 10/15/16 | 50.0 |
| CRANETOWN MEDIA, L.L.C.              | Motion Picture Studio Mechanics, Local 52 | 10/16/16 | 10/22/16 | 34.8 |
| CRANETOWN MEDIA, L.L.C.              | Motion Picture Studio Mechanics, Local 52 | 10/16/16 | 10/22/16 | 8.0  |
| CRANETOWN MEDIA, L.L.C.              | Motion Picture Studio Mechanics, Local 52 | 10/16/16 | 10/22/16 | 12.2 |
| ANONYMOUS CONTENT, L.L.C.            | Motion Picture Studio Mechanics, Local 52 | 10/22/16 | 10/22/16 | 14.8 |
| CRANETOWN MEDIA, L.L.C.              | Motion Picture Studio Mechanics, Local 52 | 10/23/16 | 10/29/16 | 42.3 |

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|-------------------------|---|----------|----------|------|
| CRANETOWN MEDIA, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/23/16 | 10/29/16 | 17.9 |
| CRANETOWN MEDIA, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/30/16 | 11/5/16  | 10.5 |
| CRANETOWN MEDIA, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/30/16 | 11/5/16  | 25.6 |
| CRANETOWN MEDIA, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/30/16 | 11/5/16  | 22.5 |
| CRANETOWN MEDIA, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 11/6/16  | 11/12/16 | 19.0 |
| CRANETOWN MEDIA, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 11/6/16  | 11/12/16 | 25.1 |
| CRANETOWN MEDIA, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 11/13/16 | 11/19/16 | 28.2 |
| CRANETOWN MEDIA, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 11/13/16 | 11/19/16 | 10.0 |
| CRANETOWN MEDIA, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 11/13/16 | 11/19/16 | 16.8 |
| CRANETOWN MEDIA, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 11/20/16 | 11/26/16 | 28.0 |
| CRANETOWN MEDIA, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 11/27/16 | 12/3/16  | 32.4 |
| CRANETOWN MEDIA, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 11/27/16 | 12/3/16  | 22.5 |
| CRANETOWN MEDIA, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 12/4/16  | 12/10/16 | 43.6 |
| CRANETOWN MEDIA, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 12/4/16  | 12/10/16 | 10.3 |
| CRANETOWN MEDIA, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 12/11/16 | 12/17/16 | 57.1 |
| CRANETOWN MEDIA, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 1/1/17   | 1/7/17   | 45.2 |
| CRANETOWN MEDIA, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 1/8/17   | 1/14/17  | 63.0 |
| CRANETOWN MEDIA, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 1/15/17  | 1/21/17  | 51.8 |
| CRANETOWN MEDIA, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 1/22/17  | 1/28/17  | 54.3 |
| CRANETOWN MEDIA, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 1/29/17  | 2/4/17   | 51.0 |

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|---------------------------------------|---|---------|---------|------|
| T.V.M. PRODUCTIONS, INC.              | Motion Picture Studio Mechanics, Local 52 | 2/5/17  | 2/11/17 | 10.0 |
| EYE PRODUCTIONS, INC.                 | Motion Picture Studio Mechanics, Local 52 | 2/5/17  | 2/11/17 | 8.0  |
| SAN VICENTE PRODUCTIONS., INC.        | Motion Picture Studio Mechanics, Local 52 | 2/5/17  | 2/11/17 | 24.5 |
| STARZ POWER PRODUCTIONS, L.L.C.       | Motion Picture Studio Mechanics, Local 52 | 2/5/17  | 2/11/17 | 10.8 |
| UNIVERSAL CONTENT PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 2/12/17 | 2/18/17 | 25.4 |
| UNIVERSAL TELEVISION, L.L.C.          | Motion Picture Studio Mechanics, Local 52 | 2/12/17 | 2/18/17 | 12.6 |
| AGE APPROPRIATE, INC.                 | Motion Picture Studio Mechanics, Local 52 | 2/19/17 | 2/25/17 | 10.1 |
| EYE PRODUCTIONS, INC.                 | Motion Picture Studio Mechanics, Local 52 | 2/19/17 | 2/25/17 | 25.1 |
| AGE APPROPRIATE, INC.                 | Motion Picture Studio Mechanics, Local 52 | 2/26/17 | 3/4/17  | 58.7 |
| SAN VICENTE PRODUCTIONS., INC.        | Motion Picture Studio Mechanics, Local 52 | 3/5/17  | 3/11/17 | 14.0 |
| PACIFIC 2.1 ENTERTAINMENT GROUP       | Motion Picture Studio Mechanics, Local 52 | 3/5/17  | 3/11/17 | 10.0 |
| AGE APPROPRIATE, INC.                 | Motion Picture Studio Mechanics, Local 52 | 3/5/17  | 3/11/17 | 24.5 |
| PACIFIC 2.1 ENTERTAINMENT GROUP       | Motion Picture Studio Mechanics, Local 52 | 3/12/17 | 3/18/17 | 12.8 |
| SAN VICENTE PRODUCTIONS., INC.        | Motion Picture Studio Mechanics, Local 52 | 3/12/17 | 3/18/17 | 35.6 |
| MESQUITE PRODUCTIONS, L.L.C.          | Motion Picture Studio Mechanics, Local 52 | 3/12/17 | 3/18/17 | 8.0  |
| SAN VICENTE PRODUCTIONS., INC.        | Motion Picture Studio Mechanics, Local 52 | 3/19/17 | 3/25/17 | 35.0 |
| PACIFIC 2.1 ENTERTAINMENT GROUP       | Motion Picture Studio Mechanics, Local 52 | 3/19/17 | 3/25/17 | 13.0 |
| C.B.S. STUDIOS, INC.                  | Motion Picture Studio Mechanics, Local 52 | 3/19/17 | 3/25/17 | 25.1 |
| SAN VICENTE PRODUCTIONS., INC.        | Motion Picture Studio Mechanics, Local 52 | 3/26/17 | 4/1/17  | 61.5 |
| SAN VICENTE PRODUCTIONS., INC.        | Motion Picture Studio Mechanics, Local 52 | 4/2/17  | 4/8/17  | 50.0 |

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|--|---|---------|---------|------|
| ABC SIGNATURE, L.L.C.                  | Motion Picture Studio Mechanics, Local 52 | 4/9/17  | 4/15/17 | 10.0 |
| OVUM PRODUCTIONS, INC.                 | Motion Picture Studio Mechanics, Local 52 | 4/16/17 | 4/22/17 | 25.1 |
| JAX MEDIA, L.L.C.                      | Motion Picture Studio Mechanics, Local 52 | 6/4/17  | 6/24/17 | 10.0 |
| JAX MEDIA, L.L.C.                      | Motion Picture Studio Mechanics, Local 52 | 6/11/17 | 6/17/17 | 13.8 |
| JAX MEDIA, L.L.C.                      | Motion Picture Studio Mechanics, Local 52 | 6/11/17 | 6/24/17 | 11.3 |
| SET IT UP, INC.                        | Motion Picture Studio Mechanics, Local 52 | 6/18/17 | 6/24/17 | 12.9 |
| JAX MEDIA, L.L.C.                      | Motion Picture Studio Mechanics, Local 52 | 6/25/17 | 7/8/17  | 12.0 |
| JAX MEDIA, L.L.C.                      | Motion Picture Studio Mechanics, Local 52 | 6/25/17 | 7/8/17  | 12.1 |
| C.B.S. STUDIOS, INC.                   | Motion Picture Studio Mechanics, Local 52 | 6/25/17 | 7/1/17  | 20.0 |
| C.B.S. STUDIOS, INC.                   | Motion Picture Studio Mechanics, Local 52 | 7/2/17  | 7/8/17  | 9.8  |
| CRANETOWN MEDIA, L.L.C.                | Motion Picture Studio Mechanics, Local 52 | 7/2/17  | 7/8/17  | 13.0 |
| ABC SIGNATURE, L.L.C.                  | Motion Picture Studio Mechanics, Local 52 | 7/2/17  | 7/8/17  | 11.5 |
| PICROW STREAMING, INC.                 | Motion Picture Studio Mechanics, Local 52 | 7/9/17  | 7/15/17 | 20.0 |
| TWENTIETH CENTURY FOX FILM CORPORATION | Motion Picture Studio Mechanics, Local 52 | 7/9/17  | 7/15/17 | 10.0 |
| C.B.S. STUDIOS, INC.                   | Motion Picture Studio Mechanics, Local 52 | 7/9/17  | 7/15/17 | 22.3 |
| UNIVERSAL TELEVISION, L.L.C.           | Motion Picture Studio Mechanics, Local 52 | 7/16/17 | 7/22/17 | 10.0 |
| PICROW STREAMING, INC.                 | Motion Picture Studio Mechanics, Local 52 | 7/16/17 | 7/22/17 | 24.0 |
| UNIVERSAL TELEVISION, L.L.C.           | Motion Picture Studio Mechanics, Local 52 | 7/23/17 | 7/29/17 | 62.2 |
| UNIVERSAL TELEVISION, L.L.C.           | Motion Picture Studio Mechanics, Local 52 | 7/30/17 | 8/5/17  | 22.9 |
| MESQUITE PRODUCTIONS, L.L.C.           | Motion Picture Studio Mechanics, Local 52 | 7/30/17 | 8/5/17  | 10.0 |



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|-----------------------------------|---|---------|----------|------|
| UNIVERSAL TELEVISION, L.L.C.      | Motion Picture Studio Mechanics, Local 52 | 8/6/17  | 8/12/17  | 10.0 |
| UNIVERSAL TELEVISION, L.L.C.      | Motion Picture Studio Mechanics, Local 52 | 8/6/17  | 8/12/17  | 47.3 |
| MESQUITE PRODUCTIONS, L.L.C.      | Motion Picture Studio Mechanics, Local 52 | 8/13/17 | 8/19/17  | 30.0 |
| PARAMOUNT PICTURES CORP.          | Motion Picture Studio Mechanics, Local 52 | 8/20/17 | 8/26/17  | 42.0 |
| OH YES PRODUCTIONS, INC.          | Motion Picture Studio Mechanics, Local 52 | 8/20/17 | 8/26/17  | 16.0 |
| PARAMOUNT PICTURES CORP.          | Motion Picture Studio Mechanics, Local 52 | 8/27/17 | 9/2/17   | 30.0 |
| LADY PRISON PRODUCTIONS, INC.     | Motion Picture Studio Mechanics, Local 52 | 9/3/17  | 9/9/17   | 10.0 |
| LADY PRISON PRODUCTIONS, INC.     | Motion Picture Studio Mechanics, Local 52 | 9/10/17 | 9/16/17  | 31.0 |
| PARAMOUNT PICTURES CORP.          | Motion Picture Studio Mechanics, Local 52 | 9/10/17 | 9/16/17  | 23.4 |
| C.B.S. STUDIOS, INC.              | Motion Picture Studio Mechanics, Local 52 | 9/17/17 | 9/23/17  | 36.0 |
| SOURDOUGH PRODUCTIONS, L.L.C.     | Motion Picture Studio Mechanics, Local 52 | 9/24/17 | 9/30/17  | 10.0 |
| STARZ POWER PRODUCTIONS, L.L.C.   | Motion Picture Studio Mechanics, Local 52 | 9/24/17 | 9/30/17  | 38.7 |
| HORIZON SCRIPTED TELEVISION, INC. | Motion Picture Studio Mechanics, Local 52 | 9/24/17 | 9/30/17  | 10.0 |
| CRANETOWN MEDIA, L.L.C.           | Motion Picture Studio Mechanics, Local 52 | 10/1/17 | 10/7/17  | 10.0 |
| BLINK TV, L.L.C.                  | Motion Picture Studio Mechanics, Local 52 | 10/1/17 | 10/7/17  | 12.5 |
| SAN VICENTE PRODUCTIONS., INC.    | Motion Picture Studio Mechanics, Local 52 | 10/1/17 | 10/7/17  | 20.0 |
| JAY SQUARED PRODUCTIONS, L.L.C.   | Motion Picture Studio Mechanics, Local 52 | 10/1/17 | 10/7/17  | 26.9 |
| DEUX SOEURS, INC.                 | Motion Picture Studio Mechanics, Local 52 | 10/8/17 | 10/14/17 | 10.0 |
| MAIN GATE PRODUCTIONS, L.L.C.     | Motion Picture Studio Mechanics, Local 52 | 10/8/17 | 10/14/17 | 10.0 |
| CRANETOWN MEDIA, L.L.C.           | Motion Picture Studio Mechanics, Local 52 | 10/8/17 | 10/14/17 | 20.1 |

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| DEUX SOEURS, INC.              | Motion Picture Studio Mechanics, Local 52 | 10/15/17 | 10/21/17 | 24.0 |
| DEUX SOEURS, INC.              | Motion Picture Studio Mechanics, Local 52 | 10/15/17 | 10/21/17 | 34.8 |
| DEUX SOEURS, INC.              | Motion Picture Studio Mechanics, Local 52 | 10/22/17 | 10/28/17 | 44.0 |
| DEUX SOEURS, INC.              | Motion Picture Studio Mechanics, Local 52 | 10/29/17 | 11/4/17  | 21.0 |
| DEUX SOEURS, INC.              | Motion Picture Studio Mechanics, Local 52 | 10/29/17 | 11/4/17  | 20.0 |
| DEUX SOEURS, INC.              | Motion Picture Studio Mechanics, Local 52 | 10/29/17 | 11/4/17  | 12.5 |
| C.B.S. STUDIOS, INC.           | Motion Picture Studio Mechanics, Local 52 | 10/29/17 | 11/4/17  | 10.0 |
| DEUX SOEURS, INC.              | Motion Picture Studio Mechanics, Local 52 | 11/5/17  | 11/11/17 | 61.0 |
| DEUX SOEURS, INC.              | Motion Picture Studio Mechanics, Local 52 | 11/12/17 | 11/18/17 | 24.0 |
| SAN VICENTE PRODUCTIONS., INC. | Motion Picture Studio Mechanics, Local 52 | 11/12/17 | 11/18/17 | 10.0 |
| EYE PRODUCTIONS, INC.          | Motion Picture Studio Mechanics, Local 52 | 11/12/17 | 11/18/17 | 20.0 |
| DEUX SOEURS, INC.              | Motion Picture Studio Mechanics, Local 52 | 11/19/17 | 11/25/17 | 30.0 |
| MIDWINTER PICTURES, INC.       | Motion Picture Studio Mechanics, Local 52 | 11/26/17 | 12/2/17  | 31.0 |
| DEUX SOEURS, INC.              | Motion Picture Studio Mechanics, Local 52 | 11/26/17 | 12/2/17  | 20.0 |
| MIDWINTER PICTURES, INC.       | Motion Picture Studio Mechanics, Local 52 | 12/3/17  | 12/9/17  | 64.6 |
| MIDWINTER PICTURES, INC.       | Motion Picture Studio Mechanics, Local 52 | 12/10/17 | 12/16/17 | 12.0 |
| MIDWINTER PICTURES, INC.       | Motion Picture Studio Mechanics, Local 52 | 12/10/17 | 12/16/17 | 20.0 |
| MIDWINTER PICTURES, INC.       | Motion Picture Studio Mechanics, Local 52 | 12/10/17 | 12/16/17 | 25.0 |
| MIDWINTER PICTURES, INC.       | Motion Picture Studio Mechanics, Local 52 | 12/17/17 | 12/23/17 | 12.0 |
| MIDWINTER PICTURES, INC.       | Motion Picture Studio Mechanics, Local 52 | 12/17/17 | 12/23/17 | 44.0 |

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| MIDWINTER PICTURES, INC.          | Motion Picture Studio Mechanics, Local 52 | 12/31/17 | 1/6/18  | 30.0  |
| MIDWINTER PICTURES, INC.          | Motion Picture Studio Mechanics, Local 52 | 1/7/18   | 1/13/18 | 22.0  |
| MIDWINTER PICTURES, INC.          | Motion Picture Studio Mechanics, Local 52 | 1/7/18   | 1/13/18 | 11.8  |
| MIDWINTER PICTURES, INC.          | Motion Picture Studio Mechanics, Local 52 | 1/14/18  | 1/20/18 | 48.0  |
| C.B.S. STUDIOS, INC.              | Motion Picture Studio Mechanics, Local 52 | 1/14/18  | 1/20/18 | 10.0  |
| MIDWINTER PICTURES, INC.          | Motion Picture Studio Mechanics, Local 52 | 1/21/18  | 1/27/18 | 60.0  |
| PALLADIN PRODUCTIONS, L.L.C.      | Motion Picture Studio Mechanics, Local 52 | 1/28/18  | 2/3/18  | 12.8  |
| MIDWINTER PICTURES, INC.          | Motion Picture Studio Mechanics, Local 52 | 1/28/18  | 2/3/18  | 20.0  |
| BIG BEACH TV PRODUCTIONS, L.L.C.  | Motion Picture Studio Mechanics, Local 52 | 4/8/18   | 4/14/18 | 10.0  |
| ABC SIGNATURE, L.L.C.             | Motion Picture Studio Mechanics, Local 52 | 4/15/18  | 4/21/18 | 11.3  |
| ABC SIGNATURE, L.L.C.             | Motion Picture Studio Mechanics, Local 52 | 4/29/18  | 5/5/18  | 12.0  |
| UNIVERSAL TELEVISION, L.L.C.      | Motion Picture Studio Mechanics, Local 52 | 5/6/18   | 5/12/18 | 23.8  |
| COOLER WATERS PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 6/3/18   | 6/9/18  | 0.0   |
| COOLER WATERS PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 6/3/18   | 6/9/18  | 10.6  |
| PICROW STREAMING, INC.            | Motion Picture Studio Mechanics, Local 52 | 6/3/18   | 6/9/18  | 14.5  |
| PICROW STREAMING, INC.            | Motion Picture Studio Mechanics, Local 52 | 6/3/18   | 6/9/18  | -14.5 |
| PICROW STREAMING, INC.            | Motion Picture Studio Mechanics, Local 52 | 6/3/18   | 6/9/18  | 14.5  |
| MPATW, L.L.C.                     | Motion Picture Studio Mechanics, Local 52 | 6/10/18  | 6/16/18 | 13.9  |
| CRANETOWN MEDIA, L.L.C.           | Motion Picture Studio Mechanics, Local 52 | 6/17/18  | 6/23/18 | 0.0   |
| CRANETOWN MEDIA, L.L.C.           | Motion Picture Studio Mechanics, Local 52 | 6/17/18  | 6/23/18 | 28.1  |

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| SHAOLIN PRODUCTIONS, INC.      | Motion Picture Studio Mechanics, Local 52 | 6/17/18 | 6/23/18 | 25.9  |
| CRANETOWN MEDIA, L.L.C.        | Motion Picture Studio Mechanics, Local 52 | 6/24/18 | 6/30/18 | 0.0   |
| CRANETOWN MEDIA, L.L.C.        | Motion Picture Studio Mechanics, Local 52 | 6/24/18 | 6/30/18 | 45.8  |
| CRANETOWN MEDIA, L.L.C.        | Motion Picture Studio Mechanics, Local 52 | 7/1/18  | 7/7/18  | 13.9  |
| CRANETOWN MEDIA, L.L.C.        | Motion Picture Studio Mechanics, Local 52 | 7/1/18  | 7/7/18  | 0.0   |
| CRANETOWN MEDIA, L.L.C.        | Motion Picture Studio Mechanics, Local 52 | 7/1/18  | 7/7/18  | 0.0   |
| CRANETOWN MEDIA, L.L.C.        | Motion Picture Studio Mechanics, Local 52 | 7/1/18  | 7/7/18  | 36.9  |
| CRANETOWN MEDIA, L.L.C.        | Motion Picture Studio Mechanics, Local 52 | 7/8/18  | 7/14/18 | 0.0   |
| CRANETOWN MEDIA, L.L.C.        | Motion Picture Studio Mechanics, Local 52 | 7/8/18  | 7/14/18 | 48.7  |
| CRANETOWN MEDIA, L.L.C.        | Motion Picture Studio Mechanics, Local 52 | 7/15/18 | 7/21/18 | 0.0   |
| CRANETOWN MEDIA, L.L.C.        | Motion Picture Studio Mechanics, Local 52 | 7/15/18 | 7/21/18 | 0.0   |
| CRANETOWN MEDIA, L.L.C.        | Motion Picture Studio Mechanics, Local 52 | 7/15/18 | 7/21/18 | 51.7  |
| CRANETOWN MEDIA, L.L.C.        | Motion Picture Studio Mechanics, Local 52 | 7/15/18 | 7/21/18 | 14.6  |
| PENNY LANE PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 7/22/18 | 7/28/18 | 0.0   |
| PENNY LANE PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 7/22/18 | 7/28/18 | 10.6  |
| CRANETOWN MEDIA, L.L.C.        | Motion Picture Studio Mechanics, Local 52 | 7/22/18 | 7/28/18 | 28.2  |
| UNIVERSAL TELEVISION, L.L.C.   | Motion Picture Studio Mechanics, Local 52 | 7/29/18 | 8/4/18  | -45.7 |
| UNIVERSAL TELEVISION, L.L.C.   | Motion Picture Studio Mechanics, Local 52 | 7/29/18 | 8/4/18  | 45.7  |
| UNIVERSAL TELEVISION, L.L.C.   | Motion Picture Studio Mechanics, Local 52 | 7/29/18 | 8/4/18  | 45.7  |
| UNIVERSAL TELEVISION, L.L.C.   | Motion Picture Studio Mechanics, Local 52 | 8/5/18  | 8/11/18 | 12.7  |

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| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 8/5/18  | 8/11/18 | -12.7 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 8/5/18  | 8/11/18 | 12.7  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 8/12/18 | 8/18/18 | -54.1 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 8/12/18 | 8/18/18 | 54.1  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 8/12/18 | 8/18/18 | 54.1  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 8/19/18 | 8/25/18 | 46.5  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 8/19/18 | 8/25/18 | -46.5 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 8/19/18 | 8/25/18 | 46.5  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 8/26/18 | 9/1/18  | 13.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 8/26/18 | 9/1/18  | -13.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 8/26/18 | 9/1/18  | 13.0  |
| EYE PRODUCTIONS, INC.        | Motion Picture Studio Mechanics, Local 52 | 9/16/18 | 9/22/18 | -40.0 |
| EYE PRODUCTIONS, INC.        | Motion Picture Studio Mechanics, Local 52 | 9/16/18 | 9/22/18 | 40.0  |
| EYE PRODUCTIONS, INC.        | Motion Picture Studio Mechanics, Local 52 | 9/16/18 | 9/22/18 | 40.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 9/16/18 | 9/22/18 | 12.8  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 9/16/18 | 9/22/18 | 12.8  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 9/16/18 | 9/22/18 | -12.8 |
| EYE PRODUCTIONS, INC.        | Motion Picture Studio Mechanics, Local 52 | 9/23/18 | 9/29/18 | 10.0  |
| EYE PRODUCTIONS, INC.        | Motion Picture Studio Mechanics, Local 52 | 9/23/18 | 9/29/18 | 10.0  |
| EYE PRODUCTIONS, INC.        | Motion Picture Studio Mechanics, Local 52 | 9/23/18 | 9/29/18 | -10.0 |

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| CORPORATE MANAGEMENT SOLUTIONS, INC. | Motion Picture Studio Mechanics, Local 52 | 9/30/18  | 10/6/18  | 27.2  |
| CORPORATE MANAGEMENT SOLUTIONS, INC. | Motion Picture Studio Mechanics, Local 52 | 9/30/18  | 10/6/18  | -27.2 |
| CORPORATE MANAGEMENT SOLUTIONS, INC. | Motion Picture Studio Mechanics, Local 52 | 9/30/18  | 10/6/18  | 27.2  |
| SHOWTIME PICTURES DEVELOPMENT COMPAI | Motion Picture Studio Mechanics, Local 52 | 10/7/18  | 10/13/18 | 9.0   |
| SHOWTIME PICTURES DEVELOPMENT COMPAI | Motion Picture Studio Mechanics, Local 52 | 10/7/18  | 10/13/18 | -9.0  |
| SHOWTIME PICTURES DEVELOPMENT COMPAI | Motion Picture Studio Mechanics, Local 52 | 10/7/18  | 10/13/18 | 9.0   |
| CORPORATE MANAGEMENT SOLUTIONS, INC. | Motion Picture Studio Mechanics, Local 52 | 10/7/18  | 10/13/18 | 25.5  |
| CORPORATE MANAGEMENT SOLUTIONS, INC. | Motion Picture Studio Mechanics, Local 52 | 10/7/18  | 10/13/18 | -25.5 |
| CORPORATE MANAGEMENT SOLUTIONS, INC. | Motion Picture Studio Mechanics, Local 52 | 10/7/18  | 10/13/18 | 25.5  |
| LWY PRODUCTIONS, L.L.C.              | Motion Picture Studio Mechanics, Local 52 | 10/7/18  | 10/13/18 | 25.5  |
| JAY SQUARED PRODUCTIONS, L.L.C.      | Motion Picture Studio Mechanics, Local 52 | 10/14/18 | 10/20/18 | 11.8  |
| JAY SQUARED PRODUCTIONS, L.L.C.      | Motion Picture Studio Mechanics, Local 52 | 10/14/18 | 10/20/18 | 11.8  |
| JAY SQUARED PRODUCTIONS, L.L.C.      | Motion Picture Studio Mechanics, Local 52 | 10/14/18 | 10/20/18 | -11.8 |
| JAY SQUARED PRODUCTIONS, L.L.C.      | Motion Picture Studio Mechanics, Local 52 | 10/14/18 | 10/20/18 | -11.8 |
| JAY SQUARED PRODUCTIONS, L.L.C.      | Motion Picture Studio Mechanics, Local 52 | 10/14/18 | 10/20/18 | 11.8  |
| ABC STUDIOS NEW YORK, L.L.C.         | Motion Picture Studio Mechanics, Local 52 | 10/14/18 | 10/20/18 | 10.0  |
| ABC STUDIOS NEW YORK, L.L.C.         | Motion Picture Studio Mechanics, Local 52 | 10/14/18 | 10/20/18 | -10.0 |
| ABC STUDIOS NEW YORK, L.L.C.         | Motion Picture Studio Mechanics, Local 52 | 10/14/18 | 10/20/18 | 10.0  |
| ROLLER COASTER PRODUCTIONS, L.L.C.   | Motion Picture Studio Mechanics, Local 52 | 10/14/18 | 10/20/18 | -22.9 |
| ROLLER COASTER PRODUCTIONS, L.L.C.   | Motion Picture Studio Mechanics, Local 52 | 10/14/18 | 10/20/18 | 22.9  |

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| ROLLER COASTER PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/14/18 | 10/20/18 | 22.9  |
| STARZ POWER PRODUCTIONS, L.L.C.    | Motion Picture Studio Mechanics, Local 52 | 10/14/18 | 10/20/18 | 13.5  |
| STARZ POWER PRODUCTIONS, L.L.C.    | Motion Picture Studio Mechanics, Local 52 | 10/14/18 | 10/20/18 | -13.5 |
| STARZ POWER PRODUCTIONS, L.L.C.    | Motion Picture Studio Mechanics, Local 52 | 10/14/18 | 10/20/18 | 13.5  |
| JAY SQUARED PRODUCTIONS, L.L.C.    | Motion Picture Studio Mechanics, Local 52 | 10/21/18 | 10/27/18 | 11.0  |
| JAY SQUARED PRODUCTIONS, L.L.C.    | Motion Picture Studio Mechanics, Local 52 | 10/21/18 | 10/27/18 | -50.8 |
| JAY SQUARED PRODUCTIONS, L.L.C.    | Motion Picture Studio Mechanics, Local 52 | 10/21/18 | 10/27/18 | -11.0 |
| JAY SQUARED PRODUCTIONS, L.L.C.    | Motion Picture Studio Mechanics, Local 52 | 10/21/18 | 10/27/18 | 50.8  |
| JAY SQUARED PRODUCTIONS, L.L.C.    | Motion Picture Studio Mechanics, Local 52 | 10/21/18 | 10/27/18 | 50.8  |
| JAY SQUARED PRODUCTIONS, L.L.C.    | Motion Picture Studio Mechanics, Local 52 | 10/21/18 | 10/27/18 | 11.0  |
| STU SEGALL PRODUCTIONS, INC.       | Motion Picture Studio Mechanics, Local 52 | 10/28/18 | 11/3/18  | 18.0  |
| JAY SQUARED PRODUCTIONS, L.L.C.    | Motion Picture Studio Mechanics, Local 52 | 10/28/18 | 11/3/18  | -38.2 |
| JAY SQUARED PRODUCTIONS, L.L.C.    | Motion Picture Studio Mechanics, Local 52 | 10/28/18 | 11/3/18  | 38.2  |
| JAY SQUARED PRODUCTIONS, L.L.C.    | Motion Picture Studio Mechanics, Local 52 | 10/28/18 | 11/3/18  | 38.2  |
| STU SEGALL PRODUCTIONS, INC.       | Motion Picture Studio Mechanics, Local 52 | 11/4/18  | 11/10/18 | 60.5  |
| JAY SQUARED PRODUCTIONS, L.L.C.    | Motion Picture Studio Mechanics, Local 52 | 11/11/18 | 11/17/18 | 10.2  |
| JAY SQUARED PRODUCTIONS, L.L.C.    | Motion Picture Studio Mechanics, Local 52 | 11/11/18 | 11/17/18 | -10.2 |
| JAY SQUARED PRODUCTIONS, L.L.C.    | Motion Picture Studio Mechanics, Local 52 | 11/11/18 | 11/17/18 | 10.2  |
| JAY SQUARED PRODUCTIONS, L.L.C.    | Motion Picture Studio Mechanics, Local 52 | 11/11/18 | 11/17/18 | 10.2  |
| JAY SQUARED PRODUCTIONS, L.L.C.    | Motion Picture Studio Mechanics, Local 52 | 11/11/18 | 11/17/18 | -10.2 |

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| SEVENTEEN BRIDGES, L.L.C.       | Motion Picture Studio Mechanics, Local 52 | 11/11/18 | 11/17/18 | 22.9  |
| STU SEGALL PRODUCTIONS, INC.    | Motion Picture Studio Mechanics, Local 52 | 11/11/18 | 11/17/18 | 12.0  |
| WARNER BROS. PICTURES           | Motion Picture Studio Mechanics, Local 52 | 11/18/18 | 11/24/18 | 8.0   |
| MAIN GATE PRODUCTIONS, L.L.C.   | Motion Picture Studio Mechanics, Local 52 | 11/18/18 | 11/24/18 | 12.0  |
| MAIN GATE PRODUCTIONS, L.L.C.   | Motion Picture Studio Mechanics, Local 52 | 11/18/18 | 11/24/18 | -12.0 |
| MAIN GATE PRODUCTIONS, L.L.C.   | Motion Picture Studio Mechanics, Local 52 | 11/18/18 | 11/24/18 | 12.0  |
| C.B.S. STUDIOS, INC.            | Motion Picture Studio Mechanics, Local 52 | 11/25/18 | 12/1/18  | 10.2  |
| WARNER BROS. PICTURES           | Motion Picture Studio Mechanics, Local 52 | 11/25/18 | 12/1/18  | 36.2  |
| WARNER BROS. PICTURES           | Motion Picture Studio Mechanics, Local 52 | 11/25/18 | 12/1/18  | -36.2 |
| WARNER BROS. PICTURES           | Motion Picture Studio Mechanics, Local 52 | 11/25/18 | 12/1/18  | 36.2  |
| JAY SQUARED PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 12/2/18  | 12/8/18  | 11.8  |
| PACIFIC 2.1 ENTERTAINMENT GROUP | Motion Picture Studio Mechanics, Local 52 | 12/2/18  | 12/8/18  | 30.5  |
| ABC STUDIOS NEW YORK, L.L.C.    | Motion Picture Studio Mechanics, Local 52 | 12/9/18  | 12/15/18 | 10.0  |
| ABC STUDIOS NEW YORK, L.L.C.    | Motion Picture Studio Mechanics, Local 52 | 12/9/18  | 12/15/18 | -10.0 |
| ABC STUDIOS NEW YORK, L.L.C.    | Motion Picture Studio Mechanics, Local 52 | 12/9/18  | 12/15/18 | 10.0  |
| C.B.S. STUDIOS, INC.            | Motion Picture Studio Mechanics, Local 52 | 12/16/18 | 12/22/18 | 43.0  |
| UNIVERSAL TELEVISION, L.L.C.    | Motion Picture Studio Mechanics, Local 52 | 1/6/19   | 1/12/19  | 38.3  |
| UNIVERSAL TELEVISION, L.L.C.    | Motion Picture Studio Mechanics, Local 52 | 1/6/19   | 1/12/19  | 8.0   |
| C.B.S. STUDIOS, INC.            | Motion Picture Studio Mechanics, Local 52 | 1/13/19  | 1/19/19  | 36.7  |
| JAY SQUARED PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 1/13/19  | 1/19/19  | 21.5  |



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| UNIVERSAL TELEVISION, L.L.C.           | Motion Picture Studio Mechanics, Local 52 | 1/20/19 | 1/26/19 | 10.0 |
| C.B.S. STUDIOS, INC.                   | Motion Picture Studio Mechanics, Local 52 | 1/20/19 | 1/26/19 | 11.3 |
| SAN VICENTE PRODUCTIONS., INC.         | Motion Picture Studio Mechanics, Local 52 | 1/27/19 | 2/2/19  | 10.8 |
| UNIVERSAL TELEVISION, L.L.C.           | Motion Picture Studio Mechanics, Local 52 | 1/27/19 | 2/2/19  | 12.6 |
| UNIVERSAL TELEVISION, L.L.C.           | Motion Picture Studio Mechanics, Local 52 | 1/27/19 | 2/2/19  | 9.8  |
| EYE PRODUCTIONS, INC.                  | Motion Picture Studio Mechanics, Local 52 | 2/17/19 | 2/23/19 | 30.0 |
| JAY SQUARED PRODUCTIONS, L.L.C.        | Motion Picture Studio Mechanics, Local 52 | 2/24/19 | 3/2/19  | 12.8 |
| C.B.S. STUDIOS, INC.                   | Motion Picture Studio Mechanics, Local 52 | 2/24/19 | 3/2/19  | 10.0 |
| UNIVERSAL CONTENT PRODUCTIONS, L.L.C.  | Motion Picture Studio Mechanics, Local 52 | 2/24/19 | 3/2/19  | 27.8 |
| UNTITLED PUPPET SHOW, INC.             | Motion Picture Studio Mechanics, Local 52 | 3/17/19 | 3/23/19 | 20.0 |
| STARZ POWER PRODUCTIONS, L.L.C.        | Motion Picture Studio Mechanics, Local 52 | 3/31/19 | 4/6/19  | 12.9 |
| ROSE CITY PICTURES, INC.               | Motion Picture Studio Mechanics, Local 52 | 6/9/19  | 6/15/19 | 9.5  |
| INTERSTELLAR SAMURAI PRODUCTIONS, INC. | Motion Picture Studio Mechanics, Local 52 | 6/9/19  | 6/15/19 | 8.0  |
| BIG INDIE THE HUNT, INC.               | Motion Picture Studio Mechanics, Local 52 | 6/9/19  | 6/15/19 | 13.5 |
| CALLING GRACE PRODUCTIONS, L.L.C.      | Motion Picture Studio Mechanics, Local 52 | 6/23/19 | 6/29/19 | 13.7 |
| BIG INDIE THE HUNT, INC.               | Motion Picture Studio Mechanics, Local 52 | 6/23/19 | 6/29/19 | 10.0 |
| UPD FILMS, L.L.C.                      | Motion Picture Studio Mechanics, Local 52 | 6/23/19 | 6/29/19 | 9.7  |
| WARNER BROS. PICTURES                  | Motion Picture Studio Mechanics, Local 52 | 6/23/19 | 6/29/19 | 13.8 |
| MAIN GATE PRODUCTIONS, L.L.C.          | Motion Picture Studio Mechanics, Local 52 | 6/30/19 | 7/6/19  | 11.0 |
| JAY SQUARED PRODUCTIONS, L.L.C.        | Motion Picture Studio Mechanics, Local 52 | 6/30/19 | 7/6/19  | 10.0 |

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| MAIN GATE PRODUCTIONS, L.L.C.         | Motion Picture Studio Mechanics, Local 52 | 7/7/19  | 7/13/19 | 32.0 |
| DICKINSON 1, L.L.C.                   | Motion Picture Studio Mechanics, Local 52 | 7/7/19  | 7/13/19 | 10.0 |
| PARAMOUNT PICTURES CORP.              | Motion Picture Studio Mechanics, Local 52 | 7/14/19 | 7/20/19 | 57.0 |
| EYE PRODUCTIONS, INC.                 | Motion Picture Studio Mechanics, Local 52 | 7/21/19 | 7/27/19 | 40.0 |
| PARAMOUNT PICTURES CORP.              | Motion Picture Studio Mechanics, Local 52 | 7/21/19 | 7/27/19 | 10.0 |
| UNIVERSAL CONTENT PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 7/28/19 | 8/3/19  | 20.0 |
| EYE PRODUCTIONS, INC.                 | Motion Picture Studio Mechanics, Local 52 | 7/28/19 | 8/3/19  | 20.0 |
| JAY SQUARED PRODUCTIONS, L.L.C.       | Motion Picture Studio Mechanics, Local 52 | 7/28/19 | 8/3/19  | 12.3 |
| TWENTIETH CENTURY FOX FILM CORPORATIO | Motion Picture Studio Mechanics, Local 52 | 8/4/19  | 8/10/19 | 55.0 |
| PICROW STREAMING, INC.                | Motion Picture Studio Mechanics, Local 52 | 8/11/19 | 8/17/19 | 50.0 |
| TWENTIETH CENTURY FOX FILM CORPORATIO | Motion Picture Studio Mechanics, Local 52 | 8/18/19 | 8/24/19 | 50.0 |
| TWENTIETH CENTURY FOX FILM CORPORATIO | Motion Picture Studio Mechanics, Local 52 | 8/25/19 | 8/31/19 | 50.0 |
| TWENTIETH CENTURY FOX FILM CORPORATIO | Motion Picture Studio Mechanics, Local 52 | 9/1/19  | 9/7/19  | 40.0 |
| PICROW STREAMING, INC.                | Motion Picture Studio Mechanics, Local 52 | 9/8/19  | 9/14/19 | 10.0 |
| TWENTIETH CENTURY FOX FILM CORPORATIO | Motion Picture Studio Mechanics, Local 52 | 9/8/19  | 9/14/19 | 10.0 |
| CRANETOWN MEDIA, L.L.C.               | Motion Picture Studio Mechanics, Local 52 | 9/8/19  | 9/14/19 | 26.0 |
| UNIVERSAL TELEVISION, L.L.C.          | Motion Picture Studio Mechanics, Local 52 | 9/15/19 | 9/21/19 | 12.1 |
| PICROW STREAMING, INC.                | Motion Picture Studio Mechanics, Local 52 | 9/15/19 | 9/21/19 | 40.0 |
| TWENTIETH CENTURY FOX FILM CORPORATIO | Motion Picture Studio Mechanics, Local 52 | 9/22/19 | 9/28/19 | 18.5 |
| BESHERT, L.L.C.                       | Motion Picture Studio Mechanics, Local 52 | 9/29/19 | 10/5/19 | 25.6 |

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| UNIVERSAL CONTENT PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 9/29/19  | 10/5/19  | 20.2  |
| GHOST PRODUCTIONS, INC.               | Motion Picture Studio Mechanics, Local 52 | 10/6/19  | 10/12/19 | 11.5  |
| NETFLIX PRODUCTIONS, L.L.C.           | Motion Picture Studio Mechanics, Local 52 | 10/6/19  | 10/12/19 | 30.0  |
| NETFLIX PRODUCTIONS, L.L.C.           | Motion Picture Studio Mechanics, Local 52 | 10/6/19  | 10/12/19 | 10.0  |
| GHOST PRODUCTIONS, INC.               | Motion Picture Studio Mechanics, Local 52 | 10/13/19 | 10/19/19 | 60.3  |
| GHOST PRODUCTIONS, INC.               | Motion Picture Studio Mechanics, Local 52 | 10/20/19 | 10/26/19 | 50.1  |
| GHOST PRODUCTIONS, INC.               | Motion Picture Studio Mechanics, Local 52 | 10/27/19 | 11/2/19  | 41.5  |
| GHOST PRODUCTIONS, INC.               | Motion Picture Studio Mechanics, Local 52 | 11/3/19  | 11/9/19  | 49.1  |
| GHOST PRODUCTIONS, INC.               | Motion Picture Studio Mechanics, Local 52 | 11/10/19 | 11/16/19 | 53.0  |
| GHOST PRODUCTIONS, INC.               | Motion Picture Studio Mechanics, Local 52 | 11/17/19 | 11/23/19 | 46.9  |
| GHOST PRODUCTIONS, INC.               | Motion Picture Studio Mechanics, Local 52 | 11/24/19 | 11/30/19 | 34.0  |
| VERTICAL HOLD PRODUCTIONS, L.L.C.     | Motion Picture Studio Mechanics, Local 52 | 12/1/19  | 12/7/19  | 52.0  |
| VERTICAL HOLD PRODUCTIONS, L.L.C.     | Motion Picture Studio Mechanics, Local 52 | 12/8/19  | 12/14/19 | 33.0  |
| SHOWTIME PICTURES DEVELOPMENT COMPAI  | Motion Picture Studio Mechanics, Local 52 | 12/8/19  | 12/14/19 | -11.5 |
| SHOWTIME PICTURES DEVELOPMENT COMPAI  | Motion Picture Studio Mechanics, Local 52 | 12/8/19  | 12/14/19 | 11.5  |
| SHOWTIME PICTURES DEVELOPMENT COMPAI  | Motion Picture Studio Mechanics, Local 52 | 12/8/19  | 12/14/19 | 11.5  |
| UNIVERSAL TELEVISION, L.L.C.          | Motion Picture Studio Mechanics, Local 52 | 12/8/19  | 12/14/19 | 12.0  |
| GHOST PRODUCTIONS, INC.               | Motion Picture Studio Mechanics, Local 52 | 12/15/19 | 12/21/19 | 13.3  |
| GHOST PRODUCTIONS, INC.               | Motion Picture Studio Mechanics, Local 52 | 12/15/19 | 12/21/19 | 36.7  |
| EYE PRODUCTIONS, INC.                 | Motion Picture Studio Mechanics, Local 52 | 1/5/20   | 1/11/20  | 10.0  |

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| DAYLIGHT DAYCARE, INC.        | Motion Picture Studio Mechanics, Local 52 | 1/5/20   | 1/11/20  | 13.7  |
| DAYLIGHT DAYCARE, INC.        | Motion Picture Studio Mechanics, Local 52 | 1/5/20   | 1/11/20  | -13.7 |
| DAYLIGHT DAYCARE, INC.        | Motion Picture Studio Mechanics, Local 52 | 1/5/20   | 1/11/20  | 13.7  |
| PROXIMITY PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 1/5/20   | 1/11/20  | 12.5  |
| C.B.S. STUDIOS, INC.          | Motion Picture Studio Mechanics, Local 52 | 9/27/20  | 10/3/20  | 9.3   |
| C.B.S. STUDIOS, INC.          | Motion Picture Studio Mechanics, Local 52 | 10/4/20  | 10/10/20 | 58.6  |
| C.B.S. STUDIOS, INC.          | Motion Picture Studio Mechanics, Local 52 | 10/11/20 | 10/17/20 | 46.9  |
| C.B.S. STUDIOS, INC.          | Motion Picture Studio Mechanics, Local 52 | 10/18/20 | 10/24/20 | 54.1  |
| C.B.S. STUDIOS, INC.          | Motion Picture Studio Mechanics, Local 52 | 10/25/20 | 10/31/20 | 47.1  |
| C.B.S. STUDIOS, INC.          | Motion Picture Studio Mechanics, Local 52 | 11/1/20  | 11/7/20  | 63.8  |
| C.B.S. STUDIOS, INC.          | Motion Picture Studio Mechanics, Local 52 | 11/8/20  | 11/14/20 | 55.8  |
| C.B.S. STUDIOS, INC.          | Motion Picture Studio Mechanics, Local 52 | 11/15/20 | 11/21/20 | 48.4  |
| C.B.S. STUDIOS, INC.          | Motion Picture Studio Mechanics, Local 52 | 11/22/20 | 11/28/20 | 29.4  |
| C.B.S. STUDIOS, INC.          | Motion Picture Studio Mechanics, Local 52 | 11/29/20 | 12/5/20  | 52.1  |
| C.B.S. STUDIOS, INC.          | Motion Picture Studio Mechanics, Local 52 | 12/6/20  | 12/12/20 | 53.5  |
| C.B.S. STUDIOS, INC.          | Motion Picture Studio Mechanics, Local 52 | 12/13/20 | 12/19/20 | 58.7  |
| C.B.S. STUDIOS, INC.          | Motion Picture Studio Mechanics, Local 52 | 12/20/20 | 12/26/20 | 30.5  |
| C.B.S. STUDIOS, INC.          | Motion Picture Studio Mechanics, Local 52 | 12/27/20 | 1/2/21   | 18.5  |
| C.B.S. STUDIOS, INC.          | Motion Picture Studio Mechanics, Local 52 | 1/3/21   | 1/9/21   | 40.2  |
| C.B.S. STUDIOS, INC.          | Motion Picture Studio Mechanics, Local 52 | 1/10/21  | 1/16/21  | 54.7  |

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|-----------------------------------|---|---------|---------|-------|
| C.B.S. STUDIOS, INC.              | Motion Picture Studio Mechanics, Local 52 | 1/17/21 | 1/23/21 | 42.4  |
| C.B.S. STUDIOS, INC.              | Motion Picture Studio Mechanics, Local 52 | 1/24/21 | 1/30/21 | 45.2  |
| C.B.S. STUDIOS, INC.              | Motion Picture Studio Mechanics, Local 52 | 1/31/21 | 2/6/21  | 42.6  |
| C.B.S. STUDIOS, INC.              | Motion Picture Studio Mechanics, Local 52 | 2/7/21  | 2/13/21 | 51.2  |
| C.B.S. STUDIOS, INC.              | Motion Picture Studio Mechanics, Local 52 | 2/14/21 | 2/20/21 | 46.3  |
| C.B.S. STUDIOS, INC.              | Motion Picture Studio Mechanics, Local 52 | 2/21/21 | 2/27/21 | 52.5  |
| C.B.S. STUDIOS, INC.              | Motion Picture Studio Mechanics, Local 52 | 2/28/21 | 3/6/21  | 45.7  |
| C.B.S. STUDIOS, INC.              | Motion Picture Studio Mechanics, Local 52 | 3/7/21  | 3/13/21 | 54.5  |
| C.B.S. STUDIOS, INC.              | Motion Picture Studio Mechanics, Local 52 | 3/14/21 | 3/20/21 | 58.1  |
| C.B.S. STUDIOS, INC.              | Motion Picture Studio Mechanics, Local 52 | 3/21/21 | 3/27/21 | 62.0  |
| C.B.S. STUDIOS, INC.              | Motion Picture Studio Mechanics, Local 52 | 3/28/21 | 4/3/21  | 52.2  |
| C.B.S. STUDIOS, INC.              | Motion Picture Studio Mechanics, Local 52 | 4/4/21  | 4/10/21 | 50.2  |
| C.B.S. STUDIOS, INC.              | Motion Picture Studio Mechanics, Local 52 | 4/11/21 | 4/17/21 | 52.4  |
| C.B.S. STUDIOS, INC.              | Motion Picture Studio Mechanics, Local 52 | 4/18/21 | 4/24/21 | 19.8  |
| HEYDEY PRODUCTIONS, L.L.C.        | Motion Picture Studio Mechanics, Local 52 | 4/25/21 | 5/1/21  | 25.5  |
| IT'S POSSIBLE PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 4/25/21 | 5/1/21  | 12.6  |
| IT'S POSSIBLE PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 4/25/21 | 5/1/21  | -12.6 |
| IT'S POSSIBLE PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 4/25/21 | 5/1/21  | 12.6  |
| IT'S POSSIBLE PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 5/2/21  | 5/8/21  | 11.6  |
| IT'S POSSIBLE PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 5/2/21  | 5/8/21  | 20.2  |

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|-----------------------------------|---|---------|---------|-------|
| IT'S POSSIBLE PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 5/2/21  | 5/8/21  | 10.1  |
| HEYDEY PRODUCTIONS, L.L.C.        | Motion Picture Studio Mechanics, Local 52 | 5/2/21  | 5/8/21  | 12.8  |
| IT'S POSSIBLE PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 5/9/21  | 5/15/21 | 30.8  |
| IT'S POSSIBLE PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 5/16/21 | 5/22/21 | 31.3  |
| NANNY PRODUCTIONS, INC.           | Motion Picture Studio Mechanics, Local 52 | 6/20/21 | 6/26/21 | 20.0  |
| NANNY PRODUCTIONS, INC.           | Motion Picture Studio Mechanics, Local 52 | 6/27/21 | 7/3/21  | 35.3  |
| NANNY PRODUCTIONS, INC.           | Motion Picture Studio Mechanics, Local 52 | 7/4/21  | 7/10/21 | 35.0  |
| NANNY PRODUCTIONS, INC.           | Motion Picture Studio Mechanics, Local 52 | 7/11/21 | 7/17/21 | 30.0  |
| RANDOM PRODUCTIONS, L.L.C.        | Motion Picture Studio Mechanics, Local 52 | 7/18/21 | 7/24/21 | 20.2  |
| UNIVERSAL TELEVISION, L.L.C.      | Motion Picture Studio Mechanics, Local 52 | 7/25/21 | 7/31/21 | 9.5   |
| NANNY PRODUCTIONS, INC.           | Motion Picture Studio Mechanics, Local 52 | 7/25/21 | 7/31/21 | 10.0  |
| UNIVERSAL TELEVISION, L.L.C.      | Motion Picture Studio Mechanics, Local 52 | 8/1/21  | 8/7/21  | 50.0  |
| UNIVERSAL TELEVISION, L.L.C.      | Motion Picture Studio Mechanics, Local 52 | 8/1/21  | 8/7/21  | -50.0 |
| UNIVERSAL TELEVISION, L.L.C.      | Motion Picture Studio Mechanics, Local 52 | 8/1/21  | 8/7/21  | -50.0 |
| UNIVERSAL TELEVISION, L.L.C.      | Motion Picture Studio Mechanics, Local 52 | 8/1/21  | 8/7/21  | 50.0  |
| UNIVERSAL TELEVISION, L.L.C.      | Motion Picture Studio Mechanics, Local 52 | 8/1/21  | 8/7/21  | 50.0  |
| UNIVERSAL TELEVISION, L.L.C.      | Motion Picture Studio Mechanics, Local 52 | 8/8/21  | 8/14/21 | 50.0  |
| UNIVERSAL TELEVISION, L.L.C.      | Motion Picture Studio Mechanics, Local 52 | 8/8/21  | 8/14/21 | -50.0 |
| UNIVERSAL TELEVISION, L.L.C.      | Motion Picture Studio Mechanics, Local 52 | 8/8/21  | 8/14/21 | 50.0  |
| UNIVERSAL TELEVISION, L.L.C.      | Motion Picture Studio Mechanics, Local 52 | 8/8/21  | 8/14/21 | 50.0  |

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| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 8/8/21  | 8/14/21 | -50.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 8/15/21 | 8/21/21 | -61.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 8/15/21 | 8/21/21 | 61.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 8/15/21 | 8/21/21 | -61.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 8/15/21 | 8/21/21 | 61.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 8/15/21 | 8/21/21 | 61.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 8/22/21 | 8/28/21 | -50.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 8/22/21 | 8/28/21 | 50.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 8/22/21 | 8/28/21 | -50.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 8/22/21 | 8/28/21 | 50.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 8/22/21 | 8/28/21 | 50.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 8/29/21 | 9/4/21  | -54.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 8/29/21 | 9/4/21  | 54.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 8/29/21 | 9/4/21  | 54.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 8/29/21 | 9/4/21  | -54.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 8/29/21 | 9/4/21  | 54.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 9/5/21  | 9/11/21 | -46.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 9/5/21  | 9/11/21 | 46.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 9/5/21  | 9/11/21 | 46.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 9/5/21  | 9/11/21 | -46.0 |

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| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 9/5/21  | 9/11/21 | 46.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 9/12/21 | 9/18/21 | 58.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 9/12/21 | 9/18/21 | -58.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 9/12/21 | 9/18/21 | 58.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 9/12/21 | 9/18/21 | 58.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 9/12/21 | 9/18/21 | -58.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 9/19/21 | 9/25/21 | 44.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 9/19/21 | 9/25/21 | -44.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 9/19/21 | 9/25/21 | -44.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 9/19/21 | 9/25/21 | 44.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 9/19/21 | 9/25/21 | 44.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 9/19/21 | 9/25/21 | 44.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 9/26/21 | 10/2/21 | 54.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 9/26/21 | 10/2/21 | -54.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 9/26/21 | 10/2/21 | 54.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 9/26/21 | 10/2/21 | -54.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 9/26/21 | 10/2/21 | 54.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/3/21 | 10/9/21 | 50.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/3/21 | 10/9/21 | -50.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/3/21 | 10/9/21 | 50.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/3/21 | 10/9/21 | -50.0 |



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|------------------------------|---|----------|----------|-------|
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/3/21  | 10/9/21  | 50.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/10/21 | 10/16/21 | -42.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/10/21 | 10/16/21 | 42.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/10/21 | 10/16/21 | 42.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/10/21 | 10/16/21 | -42.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/10/21 | 10/16/21 | 42.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/17/21 | 10/23/21 | -50.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/17/21 | 10/23/21 | 50.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/17/21 | 10/23/21 | 50.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/17/21 | 10/23/21 | -50.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/17/21 | 10/23/21 | 50.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/24/21 | 10/30/21 | 40.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/24/21 | 10/30/21 | 11.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/24/21 | 10/30/21 | -40.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/24/21 | 10/30/21 | 40.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/24/21 | 10/30/21 | -11.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/24/21 | 10/30/21 | 11.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/24/21 | 10/30/21 | -40.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/24/21 | 10/30/21 | 11.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/24/21 | 10/30/21 | 40.0  |

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|------------------------------|---|----------|----------|-------|
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/24/21 | 10/30/21 | -11.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/31/21 | 11/6/21  | 40.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/31/21 | 11/6/21  | 12.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/31/21 | 11/6/21  | -40.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/31/21 | 11/6/21  | -12.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/31/21 | 11/6/21  | -12.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/31/21 | 11/6/21  | 12.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/31/21 | 11/6/21  | 40.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/31/21 | 11/6/21  | 12.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/31/21 | 11/6/21  | -40.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 10/31/21 | 11/6/21  | 40.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 11/7/21  | 11/13/21 | -55.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 11/7/21  | 11/13/21 | 55.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 11/7/21  | 11/13/21 | 55.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 11/7/21  | 11/13/21 | 55.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 11/7/21  | 11/13/21 | -55.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 11/14/21 | 11/20/21 | -51.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 11/14/21 | 11/20/21 | 51.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 11/14/21 | 11/20/21 | 51.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 11/14/21 | 11/20/21 | 51.0  |

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| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 11/14/21 | 11/20/21 | -51.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 11/21/21 | 11/27/21 | 30.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 11/21/21 | 11/27/21 | -30.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 11/21/21 | 11/27/21 | 30.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 11/28/21 | 12/4/21  | 21.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 11/28/21 | 12/4/21  | -31.5 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 11/28/21 | 12/4/21  | -21.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 11/28/21 | 12/4/21  | 31.5  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 11/28/21 | 12/4/21  | 21.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 11/28/21 | 12/4/21  | 31.5  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 12/5/21  | 12/11/21 | 44.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 12/5/21  | 12/11/21 | 44.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 12/5/21  | 12/11/21 | -44.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 12/12/21 | 12/18/21 | 52.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 12/12/21 | 12/18/21 | -52.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 12/12/21 | 12/18/21 | 52.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 12/19/21 | 12/25/21 | 41.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 12/19/21 | 12/25/21 | 41.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 12/19/21 | 12/25/21 | -41.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 1/2/22   | 1/8/22   | -29.0 |

|                              |   |         |         |       |
|------------------------------|---|---------|---------|-------|
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 1/2/22  | 1/8/22  | 29.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 1/2/22  | 1/8/22  | 29.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 1/9/22  | 1/15/22 | -50.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 1/9/22  | 1/15/22 | 50.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 1/9/22  | 1/15/22 | 50.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 1/16/22 | 1/22/22 | -61.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 1/16/22 | 1/22/22 | 61.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 1/16/22 | 1/22/22 | 61.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 1/23/22 | 1/29/22 | 50.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 1/23/22 | 1/29/22 | 50.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 1/23/22 | 1/29/22 | -50.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 1/30/22 | 2/5/22  | 50.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 1/30/22 | 2/5/22  | -50.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 1/30/22 | 2/5/22  | 50.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 2/6/22  | 2/12/22 | -50.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 2/6/22  | 2/12/22 | 50.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 2/6/22  | 2/12/22 | 50.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 2/13/22 | 2/19/22 | -52.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 2/13/22 | 2/19/22 | 52.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 2/13/22 | 2/19/22 | 52.0  |

|                              |   |         |         |       |
|------------------------------|---|---------|---------|-------|
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 2/20/22 | 2/26/22 | -42.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 2/20/22 | 2/26/22 | 42.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 2/20/22 | 2/26/22 | 42.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 2/27/22 | 3/5/22  | -58.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 2/27/22 | 3/5/22  | 58.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 2/27/22 | 3/5/22  | 58.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 3/6/22  | 3/12/22 | 50.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 3/6/22  | 3/12/22 | 50.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 3/6/22  | 3/12/22 | -50.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 3/13/22 | 3/19/22 | 50.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 3/13/22 | 3/19/22 | -50.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 3/13/22 | 3/19/22 | 50.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 3/20/22 | 3/26/22 | 50.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 3/20/22 | 3/26/22 | -50.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 3/20/22 | 3/26/22 | 50.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 3/27/22 | 4/2/22  | 30.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 3/27/22 | 4/2/22  | -30.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 3/27/22 | 4/2/22  | 30.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 4/3/22  | 4/9/22  | 54.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 4/3/22  | 4/9/22  | 54.0  |

|                              |   |         |         |       |
|------------------------------|---|---------|---------|-------|
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 4/3/22  | 4/9/22  | -54.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 4/10/22 | 4/16/22 | -50.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 4/10/22 | 4/16/22 | 50.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 4/10/22 | 4/16/22 | 50.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 4/17/22 | 4/23/22 | 50.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 4/17/22 | 4/23/22 | 50.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 4/17/22 | 4/23/22 | -50.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 4/24/22 | 4/30/22 | -50.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 4/24/22 | 4/30/22 | 50.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 4/24/22 | 4/30/22 | 50.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 5/1/22  | 5/7/22  | 8.0   |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 5/1/22  | 5/7/22  | 51.5  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 5/1/22  | 5/7/22  | -8.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 5/1/22  | 5/7/22  | -51.5 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 5/1/22  | 5/7/22  | 8.0   |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 5/1/22  | 5/7/22  | 51.5  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 5/8/22  | 5/14/22 | -10.0 |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 5/8/22  | 5/14/22 | 40.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 5/8/22  | 5/14/22 | 10.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 5/8/22  | 5/14/22 | -40.0 |

|                              |   |          |          |       |
|------------------------------|---|----------|----------|-------|
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 5/8/22   | 5/14/22  | 40.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 5/8/22   | 5/14/22  | 10.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 5/15/22  | 5/21/22  | 30.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 5/15/22  | 5/21/22  | 30.0  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 5/15/22  | 5/21/22  | -30.0 |
| C.B.S. STUDIOS, INC.         | Motion Picture Studio Mechanics, Local 52 | 6/26/22  | 7/2/22   | 50.0  |
| C.B.S. STUDIOS, INC.         | Motion Picture Studio Mechanics, Local 52 | 7/3/22   | 7/9/22   | 58.0  |
| C.B.S. STUDIOS, INC.         | Motion Picture Studio Mechanics, Local 52 | 7/10/22  | 7/16/22  | 50.0  |
| C.B.S. STUDIOS, INC.         | Motion Picture Studio Mechanics, Local 52 | 7/17/22  | 7/23/22  | 30.0  |
| C.B.S. STUDIOS, INC.         | Motion Picture Studio Mechanics, Local 52 | 7/24/22  | 7/30/22  | 50.0  |
| C.B.S. STUDIOS, INC.         | Motion Picture Studio Mechanics, Local 52 | 7/31/22  | 8/6/22   | 50.0  |
| C.B.S. STUDIOS, INC.         | Motion Picture Studio Mechanics, Local 52 | 8/7/22   | 8/13/22  | 50.0  |
| C.B.S. STUDIOS, INC.         | Motion Picture Studio Mechanics, Local 52 | 8/14/22  | 8/20/22  | 50.0  |
| C.B.S. STUDIOS, INC.         | Motion Picture Studio Mechanics, Local 52 | 8/21/22  | 8/27/22  | 50.0  |
| C.B.S. STUDIOS, INC.         | Motion Picture Studio Mechanics, Local 52 | 8/28/22  | 9/3/22   | 50.0  |
| NETFLIX PRODUCTIONS, L.L.C.  | Motion Picture Studio Mechanics, Local 52 | 10/30/22 | 11/5/22  | 14.8  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 11/6/22  | 11/12/22 | 24.0  |
| BIG INDIE HONDO, INC.        | Motion Picture Studio Mechanics, Local 52 | 11/13/22 | 11/19/22 | 12.1  |
| UNIVERSAL TELEVISION, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 12/11/22 | 12/17/22 | 38.4  |
| KANAN PRODUCTIONS, INC.      | Motion Picture Studio Mechanics, Local 52 | 1/29/23  | 2/4/23   | 10.6  |

|                                 |   |         |         |      |
|---------------------------------|---|---------|---------|------|
| BLIND FAITH PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 2/26/23 | 3/4/23  | 40.0 |
| BLIND FAITH PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 3/5/23  | 3/11/23 | 51.0 |
| BLIND FAITH PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 3/12/23 | 3/18/23 | 50.0 |
| BLIND FAITH PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 3/19/23 | 3/25/23 | 50.0 |
| BLIND FAITH PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 3/26/23 | 4/1/23  | 30.0 |
| BLIND FAITH PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 3/26/23 | 4/1/23  | 20.0 |
| BLIND FAITH PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 4/2/23  | 4/8/23  | 20.0 |
| BLIND FAITH PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 4/2/23  | 4/8/23  | 30.0 |
| BLIND FAITH PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 4/9/23  | 4/15/23 | 50.0 |
| BLIND FAITH PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 4/16/23 | 4/22/23 | 10.0 |
| BLIND FAITH PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 4/16/23 | 4/22/23 | 20.0 |
| BLIND FAITH PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 4/23/23 | 4/29/23 | 10.0 |
| BLIND FAITH PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 4/23/23 | 4/29/23 | 30.0 |
| BLIND FAITH PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 4/30/23 | 5/6/23  | 30.0 |
| BLIND FAITH PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 5/7/23  | 5/13/23 | 30.0 |
| BLIND FAITH PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 5/21/23 | 5/27/23 | 10.0 |
| BLIND FAITH PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 5/21/23 | 5/27/23 | 20.0 |
| BLIND FAITH PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 5/28/23 | 6/3/23  | 40.0 |
| BLIND FAITH PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 6/4/23  | 6/10/23 | 10.0 |
| BLIND FAITH PRODUCTIONS, L.L.C. | Motion Picture Studio Mechanics, Local 52 | 6/4/23  | 6/10/23 | 30.0 |



|                                      |   |         |         |      |
|--------------------------------------|---|---------|---------|------|
| BLIND FAITH PRODUCTIONS, L.L.C.      | Motion Picture Studio Mechanics, Local 52 | 6/11/23 | 6/17/23 | 10.0 |
| BLIND FAITH PRODUCTIONS, L.L.C.      | Motion Picture Studio Mechanics, Local 52 | 6/11/23 | 6/17/23 | 30.0 |
| CORPORATE MANAGEMENT SOLUTIONS, INC. | Motion Picture Studio Mechanics, Local 52 | 2/25/24 | 3/2/24  | 21.0 |
| CORPORATE MANAGEMENT SOLUTIONS, INC. | Motion Picture Studio Mechanics, Local 52 | 3/3/24  | 3/9/24  | 20.0 |
| NETFLIX PRODUCTIONS, L.L.C.          | Motion Picture Studio Mechanics, Local 52 | 3/3/24  | 3/9/24  | 10.0 |
| CORPORATE MANAGEMENT SOLUTIONS, INC. | Motion Picture Studio Mechanics, Local 52 | 3/10/24 | 3/16/24 | 41.0 |
| EYE PRODUCTIONS, INC.                | Motion Picture Studio Mechanics, Local 52 | 3/17/24 | 3/23/24 | 15.0 |
| EYE PRODUCTIONS, INC.                | Motion Picture Studio Mechanics, Local 52 | 3/24/24 | 3/30/24 | 12.0 |
| C.B.S. STUDIOS, INC.                 | Motion Picture Studio Mechanics, Local 52 | 3/31/24 | 4/6/24  | 30.0 |
| CORPORATE MANAGEMENT SOLUTIONS, INC. | Motion Picture Studio Mechanics, Local 52 | 4/7/24  | 4/13/24 | 20.0 |
| C.B.S. STUDIOS, INC.                 | Motion Picture Studio Mechanics, Local 52 | 4/7/24  | 4/13/24 | 22.0 |
| C.B.S. STUDIOS, INC.                 | Motion Picture Studio Mechanics, Local 52 | 4/7/24  | 4/13/24 | 10.0 |

# Exhibit B

**ATTORNEY GENERAL OF THE STATE OF NEW YORK  
CIVIL RIGHTS BUREAU**

In the Matter of:

THE INVESTIGATION BY ERIC T. SCHNEIDERMAN,  
ATTORNEY GENERAL OF THE STATE OF NEW YORK,  
OF

INTERNATIONAL ALLIANCE OF THEATRICAL AND  
STAGE EMPLOYEES, LOCAL 52

AOD No. 14-054

**ASSURANCE OF  
DISCONTINUANCE  
PURSUANT TO  
EXECUTIVE LAW  
63(15)**

In August 2012, the Office of the Attorney General of the State of New York ("OAG") began to investigate, pursuant to the provisions of Section 63(12) of the New York State Executive Law, the International Alliance of Theatrical and Stage Employees, Local 52 ("Local 52" or "Local"), a labor organization headquartered in New York City. The investigation sought to determine whether Local 52 discriminated against qualified African-American and Latino applicants by failing to provide them an equal opportunity to gain admission to the Local. The investigation also sought to determine whether the Local's adoption and maintenance of certain admissions policies had a discriminatory effect upon African-American and Latino applicants.

The OAG's investigation found that Local 52's admissions policies have a discriminatory effect upon African-American and Latino applicants. This Assurance of Discontinuance contains the OAG's findings in connection with its investigation and the resolution agreed to by the OAG and Local 52.

**I.**  
**DEFINITIONS**

1. As used throughout this Assurance of Discontinuance, the terms set forth below shall mean as follows:
  - a. "Assurance" means this Assurance of Discontinuance.
  - b. "Complainants" means those African-American and/or Latino individuals who have complained to the OAG concerning their application, and rejection from admission, to Local 52 as of the Effective Date.
  - c. "Effective Date" means the date this Assurance is executed by the OAG.
  - d. "Local 52" or "Local" means the International Alliance of Theatrical and Stage Employees, Local 52, and its officers, Executive Board members, employees, and agents.
  - e. "New York City Human Rights Law" means New York Administrative Code §8-101, *et seq.*
  - f. "New York State Human Rights Law" means New York Executive Law §296, *et seq.*
  - g. "OAG" means Office of the Attorney General of the State of New York.
  - h. "Parties" means OAG and Local 52.
  - i. "Title VII" means Title VII of the Civil Rights Act of 1964, 42 U.S.C. § 2000e, *et seq.*

**II.**  
**FINDINGS**

2. Local 52 is a labor organization that represents employees working in the film and television production industry. Local 52 is headquartered in New York City, and

its jurisdiction covers the five states of New York, New Jersey, Connecticut, Delaware, and Pennsylvania, with the exception of a fifty-mile radius around the city of Pittsburgh.

3. Local 52's current active membership includes over 3,500 individuals, the vast majority of whom reside and work in the New York City metropolitan area. The Local's membership is divided into departments, or "crafts," corresponding to various functions on film and television sets, including property, grip, electrical, and video.
4. After receiving complaints from African-American and Latino applicants concerning Local 52's admissions process, the OAG conducted an investigation from August 2012 through January 2014, in order to determine whether Local 52 discriminated against African-American and Latino applicants in admissions. The OAG's investigation included reviewing documents; taking sworn testimony of Local 52 Executive Board members and officers; data analyses; and interviewing and taking statements from multiple complainants and witnesses.
5. The OAG found significant disparities between, on the one hand, African-American and Latino representation in the Local's membership and, on the other hand, the representation of these minority groups in the available labor pool in the New York City metropolitan area.
6. The OAG further found that, since at least as early as 2009 and continuing to the present, Local 52's admissions policies have a disparate impact upon African-American and Latino applicants. These include a policy of nepotism; the inconsistent application of rules concerning the prior work experience of

applicants (*e.g.*, the “800-hour rule”); the content and administration of craft examinations; and the general membership vote.

7. The OAG found that Local 52 follows a policy of nepotism in its admissions process—that is, a preference for friends and family (*e.g.*, the sons and daughters) of current members in admissions decisions. Because African-Americans and Latinos are significantly underrepresented in Local 52’s membership, this policy of nepotism results in the exclusion of African-American and Latino applicants during each Local admissions cycle.
8. The OAG found that Local 52 did not make any meaningful efforts to recruit African-American or Latinos into its applicant pool or membership.
9. Membership in Local 52 confers significant professional and economic benefits. Although applicants to Local 52 may work on jobs under Local contracts on a temporary or “permit” basis, the OAG found that Local 52 members obtain significantly more film and television production jobs, on a more consistent basis, than non-member applicants.

### **III. PROSPECTIVE RELIEF**

**WHEREAS**, Local 52 is subject to federal, state, and local laws governing unlawful employment practices, including Title VII, the New York State Human Rights Law, and the New York City Human Rights Law, which prohibit labor organizations from discriminating on the basis of race, color, ethnicity, national origin, or any other legally protected characteristic in their admissions and membership policies;

**WHEREAS**, New York State Executive Law § 63(12) prohibits repeated or persistent illegal acts in the transaction of business;

**WHEREAS**, Local 52 neither admits nor denies the OAG's findings set forth in Paragraphs 2 – 9;

**WHEREAS**, Local 52 is committed to undertaking steps necessary to ensure that all individuals applying for membership in Local 52 receive equal treatment regardless of their race, color, ethnicity, national origin, or any other legally protected characteristic;

**WHEREAS**, Local 52 has cooperated fully with the OAG's investigation of this matter, and enters this settlement solely for the purpose of avoiding the expense and inconvenience of further investigation and potential litigation;

**WHEREAS**, the OAG is willing to accept the terms of this Assurance pursuant to New York State Executive Law § 63(15) and to discontinue its investigation of Local 52;

**IT IS HEREBY UNDERSTOOD AND AGREED**, by and between Local 52 and the OAG as follows:

**A.  
General Injunction**

10. Local 52 shall comply fully with the obligations and conditions of Title VII, the New York State Human Rights Law, and the New York City Human Rights Law.
11. Within fifteen (15) days of the Effective Date, Local 52 shall provide a copy of this Assurance to all Local officers, Executive Board members, employees, and all other individuals involved with the Local's admissions process, who will acknowledge in writing that they have received the Assurance, using the acknowledgement form annexed hereto as Exhibit 1.

**B.  
Human Resources Director**

12. Within ninety (90) days of the Effective Date, Local 52 shall hire a Human Resources Director with a background in labor relations; equal employment

opportunity ("EEO") best practices; and admissions, hiring, and employee selection processes. Prior to making an offer to any candidate, Local 52 shall submit the candidate's resume to the OAG for approval, which shall not be unreasonably withheld. The position of Human Resources Director shall be a full-time, salaried position. The Human Resources Director shall report to Local 52's President.

13. Local 52's Human Resources Director shall have primary responsibility for the Local's implementation of, and compliance with, the following obligations as set forth in this Assurance: EEO and anti-harassment/discrimination policies; applicant complaints and complaint investigation; diversity training obligations; revision of the Local's admissions process; applicant tracking and membership survey obligations; and recordkeeping. The Human Resources Director shall also have responsibility for other duties that Local 52 deems appropriate for the typical functions of such a professional.

**C.  
EEO Policies; Complaint Procedures**

14. Local 52 shall adopt the written EEO and anti-harassment/discrimination policies annexed hereto as Exhibit 2 (the "EEO Policies").
15. Within fourteen (14) days of the Effective Date, Local 52 shall distribute the EEO Policies to all officers, Executive Board members, employees, and current Local members, accompanied by a statement from the Local's President expressing the Local's commitment to equal employment opportunity.



16. All Local 52 officers, Executive Board members, and employees shall acknowledge in writing that they have received and read the EEO Policies, using the acknowledgement form annexed hereto as Exhibit 3.
17. Local 52 shall also provide all new members with a copy of the EEO Policies and the President's statement within seven (7) days of their admission to the Local.
18. Local 52 shall timely review and investigate complaints regarding alleged discrimination or harassment based on race, color, ethnicity, national origin, or any other legally protected characteristic, and take appropriate corrective action to resolve such complaints, in accordance with the terms of the EEO Policies, the terms of this Assurance, and applicable law. Local 52 shall maintain all records concerning each complaint, including materials about the investigation and resolution of the complaint.
19. Local 52 shall ensure the confidentiality of those individuals making complaints of discrimination and harassment, as well as the substance of those complaints, to the fullest extent possible.

**D.**  
**Diversity Consultant & Training**

20. Within sixty (60) days of the Effective Date and at its own expense, Local 52 shall retain a third-party consultant ("Diversity Consultant") to assist Local 52 in the development and initial implementation of EEO and anti-harassment/anti-discrimination training protocols, and to assist the Local in conducting targeted recruitment to diversify its applicant pool and membership. The Diversity Consultant shall have experience in diversity training and recruitment initiatives.

Prior to retaining a Diversity Consultant, Local 52 shall submit the consultant's resume to the OAG for approval, which shall not be unreasonably withheld.

21. Within thirty (30) days of retention of the Diversity Consultant, Local 52 shall develop and submit for OAG approval (which shall not unreasonably be withheld) two EEO and anti-harassment/discrimination training protocols created in consultation with the Diversity Consultant: one protocol for Local 52 members; and another for Local 52 officers, Executive Board members, and employees or other individuals involved in the admissions process.
22. Within sixty (60) days of OAG approval of the protocols described in paragraph 21, the Diversity Consultant shall hold a mandatory, in-person training for all Local 52 officers, Executive Board members, the Human Resources Director, and other employees or individuals to the extent they are involved in the admissions process. Such training shall cover discriminatory conduct and disparate treatment of minorities in selection decisions, including, but not limited to, admissions, hiring, and referrals. At least annually thereafter, the Local shall hold the same mandatory, in-person training for all Local 52 officers, Executive Board members, and other employees or individuals, to the extent they are involved in the admissions process, which training may be conducted by the Human Resources Director.
23. In conjunction with, or as a part of, the first general membership meeting following the Effective Date, the Human Resources Director shall offer an in-person or on-line training for all current members based upon the member protocol described in Paragraph 21. Local 52's President and/or Executive Board

shall make reasonable efforts to encourage attendance or participation by existing members at such training.

24. Following each admissions cycle after the Effective Date, the Human Resources Director shall hold a mandatory, in-person training for all successful applicants offered admission. Local 52 shall not permit successful applicants to obtain full membership until they have attended such training. Using reasonable methods, Local 52 shall also communicate to existing members that such training sessions are open to existing members as well.
25. For the duration of this Assurance, the Human Resources Director shall maintain attendance records for all training sessions set forth in this Section III.D.

**E.  
Recruiting**

26. Within thirty (30) days of the Effective Date, Local 52 shall appoint no less than one Executive Board member and no less than four additional members of Local 52 to a Recruiting and Diversity Committee. Members of this Committee shall meet no less than quarterly and shall have primary responsibility for the Local's recruiting efforts aimed at increasing minority representation in the Local's applicant pool.
27. Within ninety (90) days of the Effective Date, Local 52, through the Diversity Consultant and Recruiting and Diversity Committee, shall develop and submit for OAG review and approval (which shall not unreasonably be withheld) a Diversity Recruitment Plan designed to reach potential African-American and Latino candidates.

28. The Diversity Recruitment Plan will be subject to future good faith discussion with, and approval by, the OAG, and shall include, at minimum:
- a. Partnerships with local educational institutions;
  - b. Partnerships with community organizations and non-profit organizations;
  - c. Educational programs in which Local 52 members teach courses and/or mentor individuals in skills needed for participation in the film/television production industry and for obtaining membership in the Local.
29. As part of the Diversity Recruitment Plan, the Local shall maintain documentation of its diversity recruitment efforts and assess the results of its efforts in reports written after each Local admissions cycle. These reports shall be produced to the OAG pursuant to the reporting obligations set forth in Paragraph 44 of this Assurance. To evaluate the effectiveness of the Local's diversity recruiting efforts, Local 52 shall solicit information as to how each applicant learned of or was referred to the Local. Using this information, Local 52 shall determine and track how many applicants were referred to the Local by these recruitment sources, and how many were ultimately selected for membership.

**F.**  
**Admissions Process**

30. In order to provide time for compliance with the terms of this Assurance, Local 52 shall suspend its second admissions cycle for 2014.
31. Within ninety (90) days of the Effective Date, Local 52 shall develop and submit written guidelines for its admissions process ("Guidelines") to the OAG for approval, which shall not be unreasonably withheld. The Guidelines shall include a statement that discrimination in the admissions process is prohibited, as well as

written instructions regarding the duties of all individuals involved in that process on behalf of the Local, and how and by whom each Application Procedure must be executed.

- a. The Guidelines shall contain a mechanism by which unsuccessful applicants may obtain feedback from craft heads or other Local Executive Board members concerning the reason for the applicants' rejection.
- b. The Guidelines shall be designed to identify qualified individuals for membership in Local 52 and shall include position descriptions for each craft represented by Local 52, setting forth essential skills and qualifications for each position.

32. Within ninety (90) days of the Effective Date, Local 52 shall develop and submit written application requirements and procedures for applicants ("Application Procedures") to the OAG for approval of all elements of such Procedures. The OAG's approval shall not be unreasonably withheld. The Application Procedures shall be designed to ensure applicants are evaluated based upon their qualifications and abilities, and must be applied in a consistent and non-discriminatory fashion to all applicants, including to the friends and families of existing Local members.

- a. To the extent Local 52 requires evidence of prior work experience in a craft covered by the Local, the Application Procedures shall specify:
  - (i) the quantity and quality of experience required of an applicant;
  - (ii) all forms of work experience that qualify for such requirement; and
  - (iii) the proof necessary to demonstrate such work was completed by an applicant.

- b. To the extent Local 52 requires examinations of any kind, the Application Procedures shall:
    - i. Require that all such examinations test for job-related skills and have been validated by professional testing consultants, testing experts, and/or industry experts neither employed by nor members of Local 52; and
    - ii. Include new procedures for the grading and administering of examinations.
  - c. Local 52 shall eliminate the general membership voting requirement for admission into the Local.
33. Within fourteen (14) days of the OAG's approval of the Application Procedures, Local 52 shall immediately post the Application Procedures to its website along with a statement that the Local is committed to diversity and equal employment opportunity. Local 52 shall also immediately post the Application Procedures and EEO/diversity statement in a conspicuous location easily accessible to and commonly frequented by applicants for membership at each and every Local 52 facility used for any purpose in the Local's admissions process. The Application Procedures shall remain posted for the duration of this Assurance, and Local 52 shall ensure that the Application Procedures are not altered, defaced, or covered by any other material.
34. Local 52's application packet, which shall include an application form, a voluntary self-identification form (pursuant to Paragraph 37), and a referral

source form (pursuant to Paragraph 29), shall also contain a statement that the Local is committed to equal employment opportunity.

35. During the term of this Assurance, Local 52 shall not alter any of its Guidelines or Application Procedures without prior written approval by the OAG, which shall not be unreasonably withheld.

**G.  
Recordkeeping**

36. Within ninety (90) days of the Effective Date, Local 52 shall adopt and implement an electronic applicant tracking database for the purpose of recording each applicant's name; initial and subsequent application dates; race, gender, and ethnicity; position/craft department applied for; disposition of application; specific reason for rejection; stage of the Application Procedures at which applicant was rejected/fell out of the process; referral source; and each individual involved in the review of each application.
37. At the next admissions cycle following the Effective Date, and for all subsequent admissions cycles, Local 52 shall solicit race, ethnicity, and gender information from applicants by providing each applicant a voluntary self-identification form ("Applicant Self-ID Form"), annexed hereto as Exhibit 5. Completed Applicant Self-ID Forms shall be maintained by the Human Resources Director, kept separate from applicants' other application materials, and shall not be provided to any individual who makes or has input into decisions regarding whether an application will be accepted or rejected.

38. Local 52 shall also provide newly admitted members a copy of a voluntary self-identification form ("Member Self-ID Form"), also annexed hereto as Exhibit 5, within seven (7) days of being admitted to the Local.
39. For each year during the term of this Assurance, when Local 52 sends existing members notice of the next general membership meeting, the Local shall include with that mailing a copy of the Member Self-ID Form. Local 52 shall note that completion of the form is voluntary, provide instructions for returning completed forms, and request a return date of thirty (30) days from the date of mailing. Upon receipt of returned Member Self-ID Forms, the Local shall update its member database with the information provided by members.
40. Within ninety (90) days of the Effective Date, Local 52 shall implement a centralized electronic mail solution for use in conducting any and all Local business, including business related to the Local's admissions process and all communications between Local officers, Executive Board members, and employees concerning any aspect of that process. At the discretion of the Local, such email solution may either be a locally-stored server solution (*e.g.*, Exchange server) or may be stored remotely so long as all email contained in any Local 52-maintained email account is accessible to, and within the control of, the Local. Each Local officer, Executive Board member, and employee shall be issued an email account by the Local for such use.
41. For the duration of this Assurance, Local 52 shall maintain and make available for inspection and copying by the OAG the following records:
  - a. All applications for admission to the Local and applicant files;



- b. All Applicant and Member Self-ID Forms;
- c. All notes, forms, lists, data, emails, communications, correspondence, or other documents concerning the review of applicants by any Local board member or agent, the admission of any applicant to membership, or relating to any Application Procedure adopted by Local 52.
- d. An electronic database containing for each member: the name, mailing address, email address, telephone number, membership date, department affiliation, and, to the extent self-identified, race, national origin, and sex.
- e. The applicant tracking database, as set forth in Paragraph 36.
- f. Documents related to complaints made by applicants, Local members, or Local employees, as set forth in Paragraph 18.
- g. Documents related to Local 52's diversity recruiting efforts, as set forth in Paragraph 29.

**H.**  
**Posting of Notice**

42. Within fourteen (14) days of the Effective Date, Local 52 shall post a same-sized copy of the Notice annexed as Exhibit 4 to this Assurance in a conspicuous location easily accessible to and commonly frequented by applicants for membership at every Local 52 facility used for any purpose in the Local's admissions process. The Notice shall remain posted for the duration of this Assurance. Local 52 shall ensure that the Notice is not altered, defaced, or covered by any other material.

**IV.**  
**MONITORING & REPORTING**

43. For the duration of this Assurance, Local 52 agrees to provide the OAG access to conduct interviews of Local 52 officers, Executive Board members, and employees; conduct site visits; and review all documents and records required to be kept by the Local that are necessary to determine whether the Local has complied with the terms of this Assurance. Local 52 agrees to not unreasonably deny access to any such witnesses, locations, or documents. Local 52 shall make the Human Resources Director available to the OAG upon request, in order to discuss, *e.g.*, the Human Resources Director's compliance performance; the Application Procedures; admissions cycles; the Local's recruiting efforts aimed at African-Americans and Latinos; and the receipt and investigation of complaints.
44. Within thirty (30) days of the completion of each admissions cycle, Local 52 shall provide a report to the OAG setting forth the following information:
- a. The total number of applicants (by craft), broken down by self-identified race, color, ethnicity, and/or sex, who applied to become members of Local 52 during that application cycle.
  - b. The total number of admitted members (by craft), broken down by self-identified race, color, ethnicity, and/or sex, accepted as members of Local 52 during that application cycle.
  - c. Any complaints regarding the application process made by any applicant to Local 52, its Executive Board, employees, or any other agents.
  - d. Documentation of Local 52's efforts pursuant to the Diversity Recruitment Plan, as set forth in Paragraph 29.

- e. For the preceding year, a list of all new individuals admitted to Local 52 by any means other than through completing the Application Procedures approved by the OAG (*e.g.*, organization of a non-union “shop” or “production”).
45. Upon request, Local 52 shall provide to the OAG copies of the Local’s applicant tracking log and membership databases for purposes including, but not limited to:
- a. Conducting adverse impact analyses concerning the Local’s selection of African-American and Latino applicants for a given admissions cycle; and
  - b. Conducting utilization analyses to determine whether the Local’s representation of minority members is equivalent to the representation of those groups within relevant occupations in the regional labor pool.
46. Local 52 shall make all documents or records referred to in Paragraph 41 available for inspection and copying within ten (10) business days after the OAG so requests.
47. Should the OAG find a violation of any component of this Assurance, Local 52 will be notified of the violation in writing, after which the Local will have thirty (30) days to cure the violation and/or to object in writing to the OAG. Upon receipt of any objections, the OAG will make a final determination whether a material violation has occurred.

**V.**  
**PROHIBITION AGAINST RETALIATION**

48. Local 52 agrees that it shall not in any manner discriminate or retaliate against any individual who cooperated, or may be perceived to have cooperated, with the OAG’s investigation.

**VI.**  
**MONETARY RELIEF**

49. While Local 52 neither admits nor denies the findings set forth in this Assurance, and without admitting liability, the Local agrees to pay four hundred seventy-five thousand dollars (\$475,000.00) in restitution, costs, and fees to the OAG. All payment and correspondence related to this Assurance must reference AOD No. 14-054. Local 52 shall make payment on the Effective Date by certified or bank check payable to: "New York State Department of Law" and forwarded to:

Office of the New York State Attorney General  
Civil Rights Bureau  
120 Broadway  
New York, New York 10271  
Attn: Justin Deabler  
Assistant Attorney General

50. One hundred thousand dollars (\$100,000.00) shall be allocated to costs and fees. Three hundred seventy-five thousand dollars (\$375,000.00) ("Settlement Funds") shall be used by the OAG to establish a restitution fund for Complainants. The OAG shall have sole discretion and will be solely responsible for the evaluation and payment of any and all claims made by Complainants. Complainants will receive, via first-class mail, a Notice of Settlement issued by the OAG.
51. Receipt of funds for Complainants deemed eligible for restitution will be conditioned upon a notarized release ("Release") of all claims against Local 52, its officers, Executive Board members, representatives, employees, and agents, annexed hereto as Exhibit 6.

52. Following review of claims, and upon the OAG's receipt of a Complainant's Release, each eligible Complainant will receive, via first-class mail, a Notice of Claim Determination and corresponding restitution payment.
53. Following the Effective Date, in the event any person files a complaint in any court or with any federal, state, or local law enforcement agency against Local 52 and arising out of or relating to a claim of discrimination in admissions based on race, color, ethnicity, or national origin, the Local shall provide notice to the OAG of such a complaint. The OAG will inform the Local whether the person filing the complaint has received any monies from the Settlement Funds. In the event a person filing a complaint has received such monies, the OAG will provide a copy of the Release executed by such person within seven (7) days of a request from Local 52.

**VII.**  
**SCOPE OF THE ASSURANCE, JURISDICTION, AND**  
**ENFORCEMENT PROVISIONS**

54. This Assurance shall be effective on the date that it is signed by an authorized representative of the OAG ("Effective Date").
55. This Assurance shall expire three (3) years after the Effective Date.
56. Notwithstanding any provisions of this Assurance to the contrary, the OAG shall consider requests, when necessary, for reasonable extensions of time for Local 52 to perform any obligations required herein.
57. The signatories to this Assurance warrant and represent that they are duly authorized to execute this Assurance and that they have the authority to take all appropriate action required or permitted to be taken pursuant to the Assurance to

effectuate its terms. Local 52 shall not take any action or make any statement denying, directly or indirectly, the propriety of this Assurance or expressing the view that this Assurance is without factual basis. Nothing in this paragraph shall affect the Local's (i) testimonial obligations, or (ii) right to take legal or factual positions in defense of litigation or other legal proceedings to which the OAG is not a party. This Assurance is not intended for use by any third party in any other proceeding and is not intended, and should not be construed, as an admission of liability by Local 52.

58. The Parties may seek to enforce this Assurance through administrative or judicial enforcement proceedings, including a civil action in federal or state court, as appropriate, seeking specific performance of the provisions of this Assurance. Pursuant to New York State Executive Law § 63(15), evidence of a violation of this Assurance will constitute prima facie proof of a violation of New York State Executive Law §§ 63(12), 296(1)(c) and/or 42 U.S.C. § 2000e-2(c) and/or New York City Administrative Code § 8-107(1)(c) in any civil action or proceeding hereafter commenced by the OAG in connection with this Assurance. However, in the event of a dispute among the Parties regarding any issue arising hereunder, the Parties shall attempt in good faith to resolve the dispute before seeking administrative or judicial intervention.
59. The failure by the OAG to enforce this entire Assurance or any provision thereof with respect to any deadline or any other provision herein shall not be construed as a waiver of the OAG's right to enforce other deadlines and provisions of this Assurance.

60. If any provisions, terms, or clauses of this Assurance are declared illegal, unenforceable, or ineffective by a court of competent jurisdiction, those provisions, terms, and clauses shall be deemed severable, such that all other provisions, terms, and clauses of this Assurance shall remain valid and binding on the Parties.
61. This Assurance constitutes the entire agreement between the Parties, and no other statement, promise, or agreement, either written or oral, made by either Party or agents of either Party that is not contained in this Assurance shall be enforceable.
62. Nothing in this Assurance is intended to confer any right, remedy, obligation, or liability upon any person or entity other than the Parties.
63. Nothing in this Assurance is intended to, nor shall, limit the OAG's investigatory powers otherwise provided by law.
64. This Assurance is final and binding on Local 52, including principals, agents, representatives, successors in interest, assigns, and representatives thereof. No assignment shall operate to relieve Local 52 of its obligations herewith.
65. This Assurance may be executed in multiple counterparts, each of which shall be deemed to be an original, but all of which, taken together, shall constitute one and the same agreement.
66. All communications and notices regarding this Assurance shall be sent by first class mail and electronic mail, to:

Office of the Attorney General

Justin Deabler

Assistant Attorney General

Civil Rights Bureau

Office of the New York State Attorney General

120 Broadway, 23rd floor

New York, NY 10271

Tel.: (212) 416-8097

Fax: (212) 416-8074

Email: [Civil.Rights@ag.ny.gov](mailto:Civil.Rights@ag.ny.gov)

International Alliance of Theatrical and Stage Employees, Local 52

Dale W. Short

Short & Shepherd

24461 Detroit Road, Suite 340

Westlake, Ohio 44145

Tel.: (440) 899-9990

Fax: (440) 899-9907

Email: [daleshort@sbcglobal.net](mailto:daleshort@sbcglobal.net)

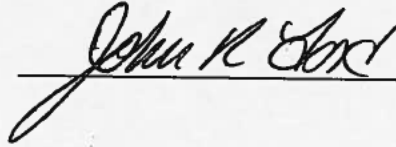


IN WITNESS THEREOF, the undersigned subscribe their names:

Dated: New York, New York  
June 19, 2014

**International Alliance of Theatrical and Stage  
Employees, Local 52**

By: \_\_\_\_\_

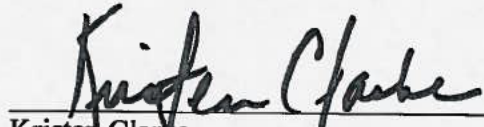


CONSENTED TO:

Dated: New York, New York  
June 20, 2014

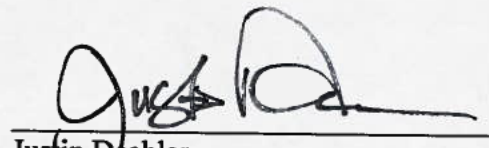
**ERIC T. SCHNEIDERMAN**  
Attorney General of the State of New York

By: \_\_\_\_\_



Kristen Clarke  
Bureau Chief

By: \_\_\_\_\_



Justin Deabler  
Assistant Attorney General

Dariely Rodriguez  
Assistant Attorney General

Office of the New York State Attorney General  
Civil Rights Bureau  
120 Broadway, 23rd Floor  
New York, New York 10271  
Tel. (212) 416-8250  
Fax (212) 416-8074

# **EXHIBIT 1**

**ACKNOWLEDGMENT FORM**

**I.A.T.S.E. Local 52**

On \_\_\_\_\_, 20\_\_\_, I received and fully read the Assurance of Discontinuance ("Assurance") entered into between the New York State Office of the Attorney General ("OAG") and the International Alliance of Theatrical & Stage Employees, Local 52 ("Local 52" or "Local") concerning the investigation conducted by the OAG into the Local's admissions process and whether the Local discriminated against African-American and Latino applicants in its admissions process. I understand that the Assurance places legal requirements upon Local 52, its officers, Executive Board members, and any employees or other individuals involved in the Local's admissions process on behalf of the Local. As an individual involved in admissions on behalf of the Local, I understand my responsibilities pursuant to the Assurance and will comply with those responsibilities.

I have been informed by Local 52 that I will not be retaliated against by the Local for providing information to the Local or to any federal, state, or local law enforcement agency (including the New York State Office of the Attorney General, Civil Rights Bureau, 120 Broadway, 23rd Floor, New York, NY 10271, telephone (800) 771-7755 or (212) 416-8250, [Civil.Rights@ag.ny.gov](mailto:Civil.Rights@ag.ny.gov)) regarding compliance with the terms of the Assurance by the Local, its officials, Executive Board members, or any employees or other individuals involved in admissions on behalf of the Local.

Print Name: \_\_\_\_\_

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

# **EXHIBIT 2**

**I.A.T.S.E., Local 52**  
**Non-Discrimination & Anti-Harassment Policy**

I.A.T.S.E., Local 52 ("Local 52") will not tolerate any form of discrimination, harassment, or retaliation against its members or applicants for membership with regard to race, color, ethnicity, national origin, or any other protected category covered by law. Consistent with Local 52's Constitution and By-Laws, should a Local member, officer, Executive Board member, or employee be found to have engaged in harassing, discriminatory, or retaliatory behavior in violation of this policy, such violation shall be referred to the Executive Board for appropriate action, up to and including a warning, fine, suspension, or expulsion from membership.

**POLICY: Discrimination:** Local 52 prohibits discrimination against its members or applicants for membership on the basis of race, color, ethnicity, national origin, or any other protected category covered by law. This prohibition against discrimination covers admissions, work referrals and assignments, and benefits, conditions, and privileges of membership.

**POLICY: Harassment:** Local 52 also prohibits harassment of its members or applicants for membership. Harassment is conduct that denigrates or shows hostility or aversion toward an individual on the basis of race, color, ethnicity, national origin, or any other protected category covered by law, that has the purpose or effect of creating a hostile work environment, or that unreasonably interferes with conditions and privileges of Local membership. Harassing conduct includes, but is not limited to:

- Epithets, slurs or negative stereotyping;
- Threatening, intimidating or hostile acts;
- Racial and ethnic jokes;
- Written or graphic material that denigrates or shows hostility toward an individual or group and that is placed in plain view of others, in the work environment; and
- Inappropriate touching

**COMPLAINT PROCEDURE**

**Reporting Discrimination and/or Harassment**

Local 52 encourages its members to oppose the practices forbidden by this policy and to file a complaint if they believe themselves to have been discriminated against or harassed, or if they witness behavior they believe to be in violation of this policy. If a member believes that he or she has been a victim of discrimination or harassment, the matter must be reported immediately to Local 52's Human Resources Director.

Local 52 understands that complaints of discrimination and/or harassment can be sensitive and, to the furthest extent possible, will keep confidential such complaints and communications concerning them. Local 52 requires that its members, board members, craft heads, and employees cooperate with the investigation of a reported incident.

Once a complaint is received, Local 52 will investigate the member's complaint promptly and thoroughly, and will inform the complainant of its findings in a timely fashion.

**Retaliation for Filing Discrimination and/or Harassment Complaints**

Local 52 will not tolerate retaliation against any member who has reported harassment or discrimination in violation of this policy, or who has assisted in or cooperated with the investigation of such reported incidents. Retaliation against a member for reporting or cooperating in the investigation of a reported incident is unlawful and strictly prohibited.

# **EXHIBIT 3**

**ACKNOWLEDGMENT FORM**

**I.A.T.S.E. Local 52**

On \_\_\_\_\_, 20\_\_, I received and fully read the equal employment, anti-discrimination, and anti-harassment policies (“EEO Policies”) adopted by and governing the International Alliance of Theatrical & Stage Employees, Local 52 (“Local 52” or “Local”). I understand my responsibilities pursuant to the EEO Policies and will comply with those responsibilities.

I have been informed by Local 52 that I will not be retaliated against by the Local for providing information to the Local or to any federal, state, or local law enforcement agency (including the New York State Office of the Attorney General, Civil Rights Bureau, 120 Broadway, 23rd Floor, New York, NY 10271, telephone (800) 771-7755 or (212) 416-8250, [Civil.Rights@ag.ny.gov](mailto:Civil.Rights@ag.ny.gov)) regarding compliance with the EEO Policies by the Local, its officials, Executive Board members, or other members or employees.

Print Name: \_\_\_\_\_

Signature: \_\_\_\_\_ Date: \_\_\_\_\_



# **EXHIBIT 4**

**NOTICE TO ALL APPLICANTS TO I.A.T.S.E., LOCAL 52**

This Notice is being posted pursuant to an Assurance of Discontinuance ("Assurance") resolving an investigation conducted by the New York State Office of the Attorney General ("OAG") of the International Alliance of Theatrical & Stage Employees, Local 52 ("Local 52" or "Local").

Title VII of the Civil Rights Act of 1964 ("Title VII"), the New York State Human Rights Law, and the New York City Human Rights Law prohibit labor organizations from unlawfully discriminating against applicants based on their real or perceived race, color, ethnicity, national origin, or any other legally protected characteristics. Local 52 is committed to equal opportunity in its application processes and compliance with all laws prohibiting discrimination. Local 52 also will not retaliate against any person who asserts his or her rights under, or complains of violations of, these laws by filing a complaint with the Office of the Attorney General.

Should you have any complaint of discrimination, you may contact the:

**Office of the New York State Attorney General  
Civil Rights Bureau  
120 Broadway, 23rd Floor  
New York, New York 10271  
Telephone: (212) 416-8250 or (800) 771-7755  
Fax: (212) 416-8074  
Civil.Rights@ag.ny.gov  
www.oag.state.ny.us**

**THIS IS AN OFFICIAL NOTICE AND MUST NOT BE DEFACED BY ANYONE.**  
This Notice must remain posted for three (3) years from the date below and must not be altered, defaced, or covered by any other material until \_\_\_\_\_, 2017.

Signed:

\_\_\_\_\_  
President, Local 52

# **EXHIBIT 5**

Dear Local 52 Member,

I.A.T.S.E., Local 52 is subject to certain governmental recordkeeping and reporting requirements for the administration of civil rights regulations and related compliance. In order to comply with these laws, the Local invites members to voluntarily self-identify their sex, race, color, and/or ethnicity.

Although the Local is asking you to complete this survey to assist us in complying with legal reporting requirements, doing so is completely voluntary. You will suffer no adverse consequences if you do not provide this information. The information will be kept confidential and will be used only in accordance with applicable laws and regulations.

### Member Self-Identification Form

As a labor organization, I.A.T.S.E., Local 52 is subject to certain governmental recordkeeping and reporting requirements for the administration of federal, state and local civil rights laws and regulations. In order to comply with these laws, the Local invites members to voluntarily self-identify their sex, race, color, and/or ethnicity. Although the Local is asking you to complete this survey to assist us in complying with legal reporting requirements, doing so is completely voluntary. You will suffer no adverse consequences if you do not provide this information. The information will be kept confidential and will be used only in accordance with applicable laws and regulations.

#### General Information

\_\_\_\_\_  
First Name

\_\_\_\_\_  
M.I.

\_\_\_\_\_  
Last Name

\_\_\_\_\_  
Craft/Department

\_\_\_\_\_  
Date

#### Sex Identification

Female     Male

#### Race/Ethnic Identification

*Please review and respond to both questions. The categories listed below are the only options available for federal reporting purposes.*

Do you consider yourself to be Hispanic/Latino? (A person of Cuban, Mexican, Puerto Rican, South or Central American descent, or other Spanish culture or origin, regardless of race).

Yes     No

*In addition to responding to the question above, select one or more of the following racial categories to describe yourself:*

**White (Not Hispanic or Latino)** - A person having origins in any of the original peoples of Europe, the Middle East, or North Africa.

**Black or African American (Not Hispanic or Latino)** - A person having origins in any of the black racial groups of Africa.

- Native Hawaiian or Other Pacific Islander (Not Hispanic or Latino)** - A person having origins in any of the peoples of Hawaii, Guam, Samoa, or other Pacific Islands.
- Asian (Not Hispanic or Latino)** - A person having origins in any of the original peoples of the Far East, Southeast Asia, or the Indian Subcontinent, including, for example, Cambodia, China, India, Japan, Korea, Malaysia, Pakistan, the Philippine Islands, Thailand, and Vietnam.
- American Indian or Alaska Native (Not Hispanic or Latino)** - A person having origins in any of the original peoples of North and South America (including Central America), and who maintain tribal affiliation or community attachment.
- Two or More Races (Not Hispanic or Latino)** - All persons who identify with more than one of the above five races.

## Applicant Self-Identification Form

As a labor organization, I.A.T.S.E., Local 52 is subject to certain governmental recordkeeping and reporting requirements for the administration of federal, state, and local civil rights laws and regulations. In order to comply with these laws, the Local invites applicants to voluntarily self-identify their sex, race, color, and/or ethnicity. Although the Local is asking you to complete this survey to assist us in complying with legal reporting requirements, doing so is completely voluntary. You will suffer no adverse consequences if you do not provide this information. The information will be kept confidential, will remain separate from your membership application, and will not be used in any way during the selection process.

### **General Information**

\_\_\_\_\_ M.I. \_\_\_\_\_  
First Name Last Name

\_\_\_\_\_ \_\_\_\_\_  
Craft Applied For Date

### **Sex Identification**

Female  Male

### **Race/Ethnic Identification**

*Please review and respond to both questions. The categories listed below are the only options available for federal reporting purposes.*

Do you consider yourself to be Hispanic/Latino? (A person of Cuban, Mexican, Puerto Rican, South or Central American descent, or other Spanish culture or origin, regardless of race).

Yes  No

*In addition to responding to the question above, select one or more of the following racial categories to describe yourself:*

- White (Not Hispanic or Latino)** - A person having origins in any of the original peoples of Europe, the Middle East, or North Africa.
- Black or African American (Not Hispanic or Latino)** - A person having origins in any of the black racial groups of Africa.

- Native Hawaiian or Other Pacific Islander (Not Hispanic or Latino)** - A person having origins in any of the peoples of Hawaii, Guam, Samoa, or other Pacific Islands.
- Asian (Not Hispanic or Latino)** - A person having origins in any of the original peoples of the Far East, Southeast Asia, or the Indian Subcontinent, including, for example, Cambodia, China, India, Japan, Korea, Malaysia, Pakistan, the Philippine Islands, Thailand, and Vietnam.
- American Indian or Alaska Native (Not Hispanic or Latino)** - A person having origins in any of the original peoples of North and South America (including Central America), and who maintain tribal affiliation or community attachment.
- Two or More Races (Not Hispanic or Latino)** - All persons who identify with more than one of the above five races.



# **EXHIBIT 6**

**ATTORNEY GENERAL OF THE STATE OF NEW YORK  
CIVIL RIGHTS BUREAU**

In the Matter of:

THE INVESTIGATION BY ERIC T. SCHNEIDERMAN,  
ATTORNEY GENERAL OF THE STATE OF NEW YORK,

OF

INTERNATIONAL ALLIANCE OF THEATRICAL &  
STAGE EMPLOYEES, LOCAL 52

**RELEASE**

CLAIMANT'S NAME: \_\_\_\_\_

In return for my receipt of payment(s) from the Office of the Attorney General ("OAG"), pursuant to the Assurance of Discontinuance dated June \_\_, 2014 between (1) the OAG, and (2) the INTERNATIONAL ALLIANCE OF THEATRICAL & STAGE EMPLOYEES, LOCAL 52 ("Local 52"), [\_\_\_\_\_] hereby provides a full, complete, unconditional, and irrevocable release and settlement of any causes of action or claims, whether known or unknown, of discrimination, retaliation, or harassment on the basis of race, color, ethnicity, or national origin in gaining admission to Local 52, arising prior to June [\_\_\_], 2014, as against Local 52, its past and present officers, directors, board members, predecessors, successors, employees, representatives, agents, and assigns, in any court, administrative tribunal, or governmental agency.

[\_\_\_\_\_] expressly waives claims, if any, (s)he might have for attorneys' fees.

[ ] further represents that (s)he understands the foregoing Release, and that the rights and claims hereby waived and released against Local 52 include, but are not limited to, any and all rights to sue or make claims for discrimination in gaining admission to the Local on the basis of race, color, ethnicity, or national origin under Title VII of the Civil Rights Act of 1964, 42 U.S.C. § 2000e, *et seq.*; New York State Human Rights Law, New York Executive Law §296, *et seq.*; New York City Human Rights Law, New York Administrative Code §8-101, *et seq.*; and any other federal, state, or local anti-discrimination laws or common law theory.

[ ] further agrees that (s)he is not releasing any rights or claims arising after June [ ], 2014.

I am voluntarily signing this statement of my own free will.

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date

Sworn to before me this  
\_\_\_ day of \_\_\_\_\_ 2014

\_\_\_\_\_  
NOTARY PUBLIC

# Exhibit C

**ATTORNEY GENERAL OF THE STATE OF NEW YORK  
CIVIL RIGHTS BUREAU**

---

IN THE MATTER OF THE INVESTIGATION BY  
ERIC T. SCHNEIDERMAN, ATTORNEY GENERAL  
OF THE STATE OF NEW YORK,

OF

INTERNATIONAL ALLIANCE OF THEATRICAL AND  
STAGE EMPLOYEES, LOCAL 52

---

**ADDENDUM TO  
ASSURANCE OF  
DISCONTINUANCE  
PURSUANT TO  
EXECUTIVE LAW 63(15)**

WHEREAS, In August 2012, the Office of the Attorney General of the State of New York ("OAG") began to investigate, pursuant to the provisions of Section 63(12) of the New York State Executive Law, the International Alliance of Theatrical and Stage Employees, Local 52 ("Local 52" or "Local"), a labor organization headquartered in New York City. Specifically, the investigation sought to determine whether Local 52 discriminated against qualified African-American and Latino applicants by failing to provide them an equal opportunity to gain admission to the Local; and whether the Local's adoption and maintenance of certain admissions policies had a discriminatory effect upon African-American and Latino applicants;

WHEREAS, on June 20, 2014, the OAG and Local 52 entered into an Assurance of Discontinuance ("AOD") to resolve the OAG's investigation;

WHEREAS, pursuant to Section III.F of the AOD, the Local submitted to the OAG application guidelines and procedures to govern its admissions process, which the OAG approved, and any subsequent changes to which are subject to written approval of the OAG; and

WHEREAS, pursuant to Section III.G of the AOD, the Local is required to solicit and retain certain information and records concerning, *inter alia*, its admissions process, applicants, and members;

WHEREAS, pursuant to Section IV of the AOD, the Local agreed to certain monitoring by the OAG and to provide certain reporting to the OAG;

WHEREAS, the AOD is scheduled to terminate on June 20, 2017;

IT IS HEREBY UNDERSTOOD AND AGREED, by and between Local 52 and the OAG, that certain provisions of the AOD shall be extended as set forth below. Beyond the provisions set forth below, this Addendum does not otherwise modify the agreement set forth between the OAG and Local 52 in the AOD, or the rights or obligations of the parties set forth therein.

**ADMISSIONS CYCLES:**

1. Following completion of the cycle of admissions currently pending at Local 52 ("First Cycle"), the Local shall conduct two additional admissions cycles ("Second" and "Third Cycles," respectively) and shall retain records and provide reporting to the OAG following each of those cycles as set forth more fully below.
2. For purposes of this Addendum, an admissions cycle shall mean and include, for each craft department represented in the Local, (i) an open period in which the Local accepts applications for admission from the public at large, (ii) for the Property, Electric, Grip, and Shop Craft, departments, training in preparation for a craft exam as required, and (iii) two opportunities for applicants to sit for a craft examination.
3. The First Cycle shall be deemed completed once all pending applicants identified by aggregate number in the August 22, 2016 letter from the Local's counsel to the OAG (at pp. 2-3) have had an opportunity to sit for two craft exams.
4. The Local may, in its discretion, limit the number of applications it accepts from the public at large in its Second Cycle to the numbers set forth on the "D Permit List" in the August 22, 2016 letter from the Local's counsel to the OAG (at pp. 2-3). The Local may also accept more applicants than the above referenced numbers for each Craft in its discretion.
5. The Local may, in its discretion limit the number of applications it accepts from the public at large in its Third Cycle, after evaluating the processes and outcomes from the First and Second Cycles and engaging in good faith negotiations with the OAG.
6. The OAG and Local 52 hereby extend paragraph 35 of the AOD, concerning written approval of future changes to the Local's admissions process. The parties expect to engage in ongoing good faith negotiations concerning improvements to the Local's admissions process for the Second and Third Cycles.


**RECORDKEEPING, MONITORING, AND REPORTING:**

7. The OAG and Local 52 hereby extend Section III.G of the AOD, concerning required recordkeeping by the Local.

8. The OAG and Local 52 hereby extend Section IV of the AOD, concerning required monitoring and reporting by and between the OAG and the Local.
9. This Addendum shall be deemed fulfilled, and shall expire, after Local 52 has provided all reporting, required under Section IV of the AOD, for the final Third Cycle of admissions, and after the OAG has provided written confirmation of receipt of such reporting.

IN WITNESS THEREOF, the undersigned subscribe their names:

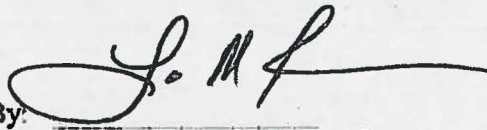
Dated: New York, New York  
September 6, 2016

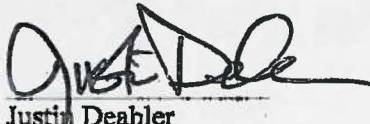
By:   
John Ford  
President  
International Alliance of Theatrical and Stage  
Employees, Local 52

CONSENTED TO:

Dated: New York, New York  
September 6, 2016

ERIC T. SCHNEIDERMAN  
Attorney General of the State of New York

By:   
Lourdes M. Rosado  
Bureau Chief

  
Justin Deabler  
Assistant Attorney General

Office of the New York State Attorney General  
120 Broadway, 23rd Floor  
New York, New York 10271  
Tel. (212) 416-8250  
Fax (212) 416-8074

# Exhibit D



|  |  |   |   |
|--|--|---|---|
| UNITED STATES OF AMERICA   |  | DO NOT WRITE IN THIS SPACE                          |   |
| NATIONAL LABOR RELATIONS BOARD   |  | Case  | Date filed                                |
| <b>CHARGE AGAINST LABOR ORGANIZATION OR ITS AGENTS</b>   |  | 29-CB-274902  | 03/25/2021                                |
| <b>INSTRUCTIONS: File an original of this charge with the NLRB Regional Director of the region in which the alleged unfair labor practice occurred or is occurring.</b>  |  |   |   |
| 1. LABOR ORGANIZATION OR ITS AGENTS AGAINST WHICH CHARGE IS BROUGHT  |  |   |   |
| a. Name<br>IATSE Local 52 Motion Picture Studio Mechanics  |  | b. Union Representative to Contact<br><b>6,7(C)</b> |   |
| c. Address<br>19-02 Steinway St,<br>Astoria, NY 11105  |  | d. Tel. No.<br>(718) 906-9440                       | e.e. Cell No.<br><b>6,7(C)</b>            |
|  |  | f. Fax No.<br>(718) 777-1820                        | g. e-Mail<br><b>6,7(C)</b> @ialocal52.org |
| h. The above-named labor organization or its agents have engaged in and are engaging in unfair labor practices within the meaning of section 8(b)(1)(A) of the National Labor Relations Act, and these unfair labor practices are unfair practices affecting commerce within the meaning of the Act, or are unfair practices affecting commerce within the meaning of the Act and the Postal Reorganization Act.   |  |   |   |
| 2. Basis of the Charge (set forth a clear and concise statement of the facts constituting the alleged unfair labor practices)  |  |   |   |
| Since about six (6) months from the filing of this charge, IATSE Local 52 received assistance and support from Employers - The Artists' Company, Arts and Sciences, Believe Media, Biscuit Filmworks, CMS Productions, M s s ng P eces, Morton Jankel Zander, Inc., O Positive LLC, Park Pictures LLC, Piro, Inc., Radical Media, LLC, Smuggler, Spare Parts, Inc c/o Moving Parts Inc. - by allowing the Employers' agents to establish policies and procedures and to participate in the affairs and meetings of IATSE Local 52. |  |   |   |

|   |   |   |                                |
|---|---|---|--------------------------------|
| 3. Name of Employer<br>SEE ATTACHED   |   | 4a. Tel. No.<br>SEE ATTACHED                          | 4b. Cell No.                   |
|   |   | 4c. Fax No.   | 4d. e-Mail<br>SEE ATTACHED     |
| 5. Location of Plant involved (street, city, state, and ZIP code)<br>SEE ATTACHED       |   | 6. Employer representative to contact<br>SEE ATTACHED |                                |
| 7. Type of Establishment (factory, mine, wholesaler)<br>Commercial Production Company   | 8. Principal product or service<br>Motion Picture Commercial Production | 9. Number of Workers employed<br>100                  |                                |
| 10. Full name of party filing charge<br><b>6,7(C)</b>                                   |   | 11a. Tel. No.<br><b>6,7(C)</b>                        | 11b. Cell No.<br><b>6,7(C)</b> |
|   |   | 11c. Fax No.  | 11d. e-Mail<br><b>6,7(C)</b>   |
| 11. Address of party filing charge (street, city, state, and ZIP code)<br><b>6,7(C)</b> |   |   |                                |

|   |                         |   |                           |
|---|-------------------------|---|---------------------------|
| <b>12. DECLARATION</b>  |                         |   |                           |
| <b>I declare that I have read the above charge and that the statements therein are true to the best of my knowledge and belief.</b> |                         |   |                           |
| By:<br><b>6,7(C)</b><br>(sign)  | <b>6,7(C)</b>           | Print/type name and title or office, if any | Tel. No.<br><b>6,7(C)</b> |
|   |                         |   | Cell No.<br><b>6,7(C)</b> |
| Address:<br><b>6,7(C)</b>   | Date:<br>March 25, 2021 | Fax No.                                     | e-Mail<br><b>6,7(C)</b>   |

**WILLFUL FALSE STATEMENTS ON THIS CHARGE CAN BE PUNISHED BY FINE AND IMPRISONMENT (U.S. CODE, TITLE 18, SECTION 1001) PRIVACY ACT STATEMENT**

Solicitation of the information on this form is authorized by the National Labor Relations Act (NLRA), 29 U.S.C. § 151 *et seq.* The principal use of the information is to assist the National Labor Relations Board (NLRB) in processing unfair labor practice and related proceedings or litigation. The routine uses for the information are fully set forth in the Federal Register, 71 Fed. Reg. 74942-43 (Dec. 13, 2006). The NLRB will further explain these uses upon request. Disclosure of this information to the NLRB is voluntary; however, failure to supply the information will cause the NLRB to decline to invoke its processes.

**6,7(C)**

- **Artists' Company, The**  
79 Mercer Street, 2nd Floor  
New York, NY 10012  
(212) 679-7199 main  
(212) 807-6167 fax  
6,7(C)@theartistscompany.com  
6,7(C)

- **Arts and Sciences**  
662 N. Robertson Blvd.  
West Hollywood, CA 90069  
(310) 432-1313 main  
6,7(C)@artsandsciences.com  
6,7(C)

- **Believe Media**  
1438 Gower Street, Bldg.43, Box 16  
Los Angeles, CA, 90028  
(323) 645-1000 main  
(323) 645-1001fax  
info@believestudio.com  
6,7(C)

- **Biscuit Filmworks**  
7026 Santa Monica Blvd.  
Los Angeles, CA 90038  
(323) 856-9200 main  
(323) 856-9300 fax  
6,7(C)@biscuitfilmworks.com  
6,7(C)

- **CMS Productions**  
4223 Glencoe Avenue  
Marina Del Rey, CA 90292  
(424) 228-4262 main  
(424) 228-4346 fax  
6,7(C)@cmsproductions.com  
6,7(C)

- **Missing Pieces [sic]**  
836 Manhattan Ave.  
Brooklyn, NY 11222  
646.290.7931 main
- **Morton Jankel Zander, Inc. (MJZ)**  
2201 Carmelina Ave.  
Los Angeles, CA 90064  
(310) 826-6200 main  
(310) 826-6219 fax  
info@miz.com

6,7(C)

- **O Positive, LLC**  
48 W 25th St, New York, NY 10010  
(212) 557-7000 main  
(212) 557-7070 fax

6,7(C) @o-pos.com

6,7(C)

- **Park Pictures, LLC**  
184 Fifth Avenue, 8th Flr.  
New York, NY 10010  
(212) 741-0288 main  
(212) 741-6462 fax

6,7(C) @parkpictures.com

6,7(C)

- **Piro, Inc.**  
170 Varick Street  
10th Floor, Suite 1002  
New York, NY 10013  
(212) 234-0600 main

6,7(C) @WeArePiro.com

6,7(C)

- **Radical Media, LLC**  
435 Hudson Street, 6th Floor  
New York, NY 10014  
(212) 462-1500 main

6,7(C) @radicalmedia.com

6,7(C)

- **Smuggler**  
38 W 21st Street, 12th Floor  
New York, NY 10010  
(212) 337-3327 main

6,7(C) @smugglersite.com

6,7(C)

- **Spare Parts, Inc. % Moving Parts, Inc.**  
4111 W. Alameda Avenue  
2nd Flr.  
Burbank, CA 91505  
(818) 557-0237

6,7(C)

|  |  |   |   |
|--|--|---|---|
| UNITED STATES OF AMERICA   |  | DO NOT WRITE IN THIS SPACE                          |   |
| NATIONAL LABOR RELATIONS BOARD   |  | Case  | Date filed                                |
| <b>CHARGE AGAINST LABOR ORGANIZATION OR ITS AGENTS</b>   |  | 29-CB-288742  | 1/10/2022                                 |
| <b>INSTRUCTIONS: File an original of this charge with the NLRB Regional Director of the region in which the alleged unfair labor practice occurred or is occurring.</b>  |  |   |   |
| 1. LABOR ORGANIZATION OR ITS AGENTS AGAINST WHICH CHARGE IS BROUGHT  |  |   |   |
| a. Name<br>IATSE Local 52 Motion Picture Studio Mechanics  |  | b. Union Representative to Contact<br><b>6,7(C)</b> |   |
| c. Address<br>19-02 Steinway St,<br>Astoria, NY 11105  |  | d. Tel. No.<br>(718) 906-9440                       | e.e. Cell No.<br><b>6,7(C)</b>            |
|  |  | f. Fax No.<br>(718) 777-1820                        | g. e-Mail<br><b>6,7(C)</b> @ialocal52.org |
| h. The above-named labor organization or its agents have engaged in and are engaging in unfair labor practices within the meaning of section 8(b)(1)(A) of the National Labor Relations Act, and these unfair labor practices are unfair practices affecting commerce within the meaning of the Act, or are unfair practices affecting commerce within the meaning of the Act and the Postal Reorganization Act. |  |   |   |
| 2. Basis of the Charge (set forth a clear and concise statement of the facts constituting the alleged unfair labor practices)  |  |   |   |
| Since about six (6) months from the filing of this charge, the Executive Board of Local 52, I.A.T.S.E., and individual union officials - including, but not limited to, <b>6,7(C)</b> have coerced employees by threatening to discipline union members who refuse to engage in unlawful or unprotected activity.  |  |   |   |

|   |                                 |   |                                |
|---|---------------------------------|---|--------------------------------|
| 3. Name of Employer<br>Not Applicable   |                                 | 4a. Tel. No.                                | 4b. Cell No.                   |
|   |                                 | 4c. Fax No.                                 | 4d. e-Mail                     |
| 5. Location of Plant involved (street, city, state, and ZIP code)   |                                 | 6. Employer representative to contact       |                                |
| 7. Type of Establishment (factory, mine, wholesaler)  | 8. Principal product or service | 9. Number of Workers employed               |                                |
| 10. Full name of party filing charge<br><b>6,7(C)</b>   |                                 | 11a. Tel. No.<br><b>6,7(C)</b>              | 11b. Cell No.<br><b>6,7(C)</b> |
|   |                                 | 11c. Fax No.                                | 11d. e-Mail<br><b>6,7(C)</b>   |
| 11. Address of party filing charge (street, city, state, and ZIP code)<br><b>6,7(C)</b>   |                                 |   |                                |
| <b>12. DECLARATION</b>  |                                 |   |                                |
| <b>I declare that I have read the above charge and that the statements therein are true to the best of my knowledge and belief.</b> |                                 |   |                                |
| By:   | <b>6,7(C)</b>                   | <b>6,7(C)</b>                               | Tel. No.<br><b>6,7(C)</b>      |
| (sign)  |                                 | Print/type name and title or office, if any | Cell No.<br><b>6,7(C)</b>      |
| Address:  | <b>6,7(C)</b>                   | Date:                                       | Fax No.                        |
|   |                                 | 01/10/2022                                  | e-Mail<br><b>6,7(C)</b>        |

**WILLFUL FALSE STATEMENTS ON THIS CHARGE CAN BE PUNISHED BY FINE AND IMPRISONMENT (U.S. CODE, TITLE 18, SECTION 1001) PRIVACY ACT STATEMENT**

Solicitation of the information on this form is authorized by the National Labor Relations Act (NLRA), 29 U.S.C. § 151 *et seq.* The principal use of the information is to assist the National Labor Relations Board (NLRB) in processing unfair labor practice and related proceedings or litigation. The routine uses for the information are fully set forth in the Federal Register, 71 Fed. Reg. 74942-43 (Dec. 13, 2006). The NLRB will further explain these uses upon request. Disclosure of this information to the NLRB is voluntary; however, failure to supply the information will cause the NLRB to decline to invoke its processes. 1-2864982391

**UNITED STATES OF AMERICA  
BEFORE THE NATIONAL LABOR RELATIONS BOARD  
REGION 29**

**MOTION PICTURE STUDIO MECHANICS,  
LOCAL 52, INTERNATIONAL ALLIANCE OF  
THEATRICAL STAGE EMPLOYEES**

**And**

**Case Nos. 29-CB-274175 and  
29-CB-288742**

**6,7(C)**

**an Individual**

**And**

**CMS PRODUCTIONS AND SMUGGLER, INC.**

**ORDER CONSOLIDATION CASES, CONSOLIDATED COMPLAINT  
AND NOTICE OF HEARING**

Pursuant to Section 102.33 of the Rules and Regulations of the National Labor Relations Board, (the Board), and to avoid unnecessary costs or delay, IT IS ORDERED THAT the charge filed in Case No. 29-CB-274175 filed by **6,7(C)** an individual (Charging Party) be consolidated with the charge the filed by the Charging Party in Case No. 29-CB-288742.

This Consolidated Complaint and Notice of Hearing is based on charges filed by the Charging Party. It is issued pursuant to Section 10(b) of the National Labor Relations Act (the Act), 29 U.S.C. § 151 et seq., and Section 102.15 of the Rules and Regulations of the National Labor Relations Board (the Board) and alleges that Motion Picture Studio Mechanics, Local 52, International Alliance of Theatrical Stage Employees (Respondent or Union) has violated the Act as described below.

1. The charge in Case No. 29-CB-274175 was filed by the Charging Party on March 15, 2021, and a copy was served on Respondent by U.S. mail on March 17, 2021.

2. The charge in Case No. 29-CB-288742 was filed by the Charging Party on January 10, 2022, and a copy was served on Respondent by U.S. mail on January 11, 2022.

3. At all material times, Respondent has been a labor organization within the meaning of Section 2(5) of the Act.

4. (a) At all material times, Corporate Management Solutions, Inc. a/k/a CMS Productions (Employer CMS) has been a corporation with an office and place of business located in Marina Del Ray, California, and has been engaged in the business of filmed entertainment production services.

(b) In conducting its operations during the 12-month period ending April 1, 2021, Employer CMS performed services valued in excess of \$50,000 directly for customers outside of the state of California, including for customers in the State of New York.

(c) At all material times, Employer CMS has been an employer engaged in commerce within the meaning of Section 2(2), (6), and (7) of the Act.

5. (a) At all material times, Smuggler, Inc., (Employer Smuggler) has been a corporation with an office and place of business located in New York, New York, and has been engaged in the business of film production and filmmaking.

(b) In conducting its operations during the 12-month period ending March 29, 2021, Employer Smuggler performed services valued in excess of \$50,000 directly for customers outside of the State of New York.

(c) At all material times, Employer Smuggler has been an employer engaged in commerce within the meaning of Section 2(2), (6), and (7) of the Act.

6. At all material times, the following named individuals held the positions opposite their names and have been agents of Respondent within the meaning of Section 2(13) of the Act:

# 6,7(C)

7. At all material times, Respondent has maintained and enforced the following unwritten rules with Employer CMS, Employer Smuggler, and other employers:

- (a) Employees who are members of Respondent may apply for work directly with employers or employers' hiring agents.
- (b) Employees who are not members of Respondent, also known as "permits" or "applicants," may not apply for work with Union-represented employers or employers' hiring agents, and instead must only obtain work on Union-represented productions through Respondent.
- (c) Respondent's members with hiring authority may not hire nonmember "permits" or "applicants" without the Union's approval.
- (d) Respondent's members with hiring authority must exhaust all possible members before hiring nonmembers through the Union.
- (e) Employers covered by Respondent's collective-bargaining agreements may not hire nonmember "permits" or "applicants" without Respondent's prior approval.
- (f) If a member of Respondent is available to work, that member may "bump" a nonmember "permit" or "applicant" off an employer's production because of the nonmember's lack of membership with Respondent.

8. On or about October 24, 2021, at a general membership meeting of Respondent's members, Respondent's **6,7(C)** threatened the membership with internal union discipline if they hire nonmembers without permission of the Union.



9. By the conduct described above in Paragraphs 7 and 8 Respondent has caused and attempted to cause employers to terminate and refuse to hire employees because of their status as non-Union members.

10. By the conduct described above in Paragraphs 7, 8, and 9, Respondent has been restraining and coercing employees in the exercise of the rights guaranteed in Section 7 of the Act, in violation of Section 8(b)(1)(A) of the Act.

11. By the conduct described above in Paragraphs 7, 8, and 9, Respondent has been attempting to cause and causing employers to discriminate against employees in violation of Section 8(a)(3) of the Act, in violation of Section 8(b)(2) of the Act.

12. Respondent's unfair labor practices described above affect commerce within the meaning of Section 2(6) and 2(7) of the Act.

13. As part of the remedy for the unfair labor practices described above, the General Counsel seeks an Order:

- (a) Requiring that the Notice be read to members by Respondent or a Board Agent during one of its regularly scheduled membership meetings;
- (b) Requiring that Respondent send the Notice to all members, nonmembers, and Union-represented employers by mail, email, and/or text message; and
- (c) Requiring that the Board conduct a training for Respondent's members about the provisions in the Notice.

### **ANSWER REQUIREMENT**

Respondent is notified that, pursuant to Sections 102.20 and 102.21 of the Board's Rules and Regulations, it must file an answer to the Consolidated Complaint. The answer must be

**received by this office on or before June 3, 2022, or postmarked on or before June 2, 2022.**

Respondent also must serve a copy of the answer on each of the other parties.

The answer must be filed electronically through the Agency's website. To file electronically, go to [www.nlrb.gov](http://www.nlrb.gov), click on **E-File Documents**, enter the NLRB Case Number, and follow the detailed instructions. Responsibility for the receipt and usability of the answer rests exclusively upon the sender. Unless notification on the Agency's website informs users that the Agency's E-Filing system is officially determined to be in technical failure because it is unable to receive documents for a continuous period of more than 2 hours after 12:00 noon (Eastern Time) on the due date for filing, a failure to timely file the answer will not be excused on the basis that the transmission could not be accomplished because the Agency's website was off-line or unavailable for some other reason. The Board's Rules and Regulations require that an answer be signed by counsel or non-attorney representative for represented parties or by the party if not represented. See Section 102.21. If the answer being filed electronically is a pdf document containing the required signature, no paper copies of the answer need to be transmitted to the Regional Office. However, if the electronic version of an answer to a complaint is not a pdf file containing the required signature, then the E-filing rules require that such answer containing the required signature continue to be submitted to the Regional Office by traditional means within three (3) business days after the date of electronic filing. Service of the answer on each of the other parties must still be accomplished by means allowed under the Board's Rules and Regulations. The answer may not be filed by facsimile transmission. If no answer is filed, or if an answer is filed untimely, the Board may find, pursuant to a Motion for Default Judgment, that the allegations in the Consolidated Complaint are true.

Any request for an extension of time to file an Answer must be filed by the close of

business on June 3, 2022. The request must be in writing and addressed to the Regional Director of Region 29.

**NOTICE OF HEARING**

**PLEASE TAKE NOTICE THAT on September 7, 2022**, and on consecutive days thereafter until concluded, at 10:00 a.m. at a fifth-floor hearing room at Two MetroTech Center, Brooklyn, NY, or via videoconference, to be determined by the Administrative Law Judge, a hearing will be conducted before an administrative law judge of the National Labor Relations Board. At the hearing, Respondent and any other party to this proceeding have the right to appear and present testimony regarding the allegations in this complaint. The procedures to be followed at the hearing are described in the attached Form NLRB-4668. The procedure to request a postponement of the hearing is described in the attached Form NLRB-4338.

Dated: May 20, 2022, at Brooklyn, New York



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KATHY DREW KING  
REGIONAL DIRECTOR  
NATIONAL LABOR RELATIONS BOARD  
REGION 29  
Two Metro Tech Center  
Suite 5100  
Brooklyn, NY 11201-3838

Attachments

UNITED STATES GOVERNMENT  
NATIONAL LABOR RELATIONS BOARD  
NOTICE

Case 29-CB-274175 and  
29-CB-288742

The issuance of the notice of formal hearing in this case does not mean that the matter cannot be disposed of by agreement of the parties. On the contrary, it is the policy of this office to encourage voluntary adjustments. The examiner or attorney assigned to the case will be pleased to receive and to act promptly upon your suggestions or comments to this end.

An agreement between the parties, approved by the Regional Director, would serve to cancel the hearing. However, unless otherwise specifically ordered, the hearing will be held at the date, hour, and place indicated. Postponements *will not be granted* unless good and sufficient grounds are shown *and* the following requirements are met:

- (1) The request must be in writing. An original and two copies must be filed with the Regional Director when appropriate under 29 CFR 102.16(a) or with the Division of Judges when appropriate under 29 CFR 102.16(b).
- (2) Grounds must be set forth in *detail*;
- (3) Alternative dates for any rescheduled hearing must be given;
- (4) The positions of all other parties must be ascertained in advance by the requesting party and set forth in the request; and
- (5) Copies must be simultaneously served on all other parties (listed below), and that fact must be noted on the request.

Except under the most extreme conditions, no request for postponement will be granted during the three days immediately preceding the date of hearing.

**6,7(C)**

IASTE Local 52 Motion Picture Studio  
Mechanics  
19-02 Steinway St  
Astoria, NY 11105

Nicholas J. Johnson , Esq.  
1700 Broadway  
21st Floor  
New York, NY 10019

**6,7(C)**

**6,7(C)**

CMS Productions  
4223 Glencoe Avenue  
Marina Del Rey, CA 90292

Robert L. Sacks , Esq.  
Ellenoff Grossman & Schole LLP  
1345 Avenue of the Americas  
11th Floor  
New York, NY 10105

M ss ng P eces [sic]  
836 Manhattan Avenue  
Brooklyn, NY 11222

**6,7(C)**

O Positive, LLC  
48 W 25th Street  
New York, NY 10010

**6,7(C)**

Piro, Inc.  
170 Varick Street  
10th Floor, Suite 1002  
New York, NY 10013

**6,7(C)**

Spare Parts, Inc. c/o Moving Parts, Inc.  
120 Bowen Loop\*  
Chandler, AZ 85226

## Procedures in NLRB Unfair Labor Practice Hearings

The attached complaint has scheduled a hearing that will be conducted by an administrative law judge (ALJ) of the National Labor Relations Board who will be an independent, impartial finder of facts and applicable law. **You may be represented at this hearing by an attorney or other representative.** If you are not currently represented by an attorney, and wish to have one represent you at the hearing, you should make such arrangements as soon as possible. A more complete description of the hearing process and the ALJ's role may be found at Sections 102.34, 102.35, and 102.45 of the Board's Rules and Regulations. The Board's Rules and regulations are available at the following link: [www.nlr.gov/sites/default/files/attachments/basic-page/node-1717/rules\\_and\\_regs\\_part\\_102.pdf](http://www.nlr.gov/sites/default/files/attachments/basic-page/node-1717/rules_and_regs_part_102.pdf).

The NLRB allows you to file certain documents electronically and you are encouraged to do so because it ensures that your government resources are used efficiently. To e-file go to the NLRB's website at [www.nlr.gov](http://www.nlr.gov), click on "e-file documents," enter the 10-digit case number on the complaint (the first number if there is more than one), and follow the prompts. You will receive a confirmation number and an e-mail notification that the documents were successfully filed.

**Although this matter is set for trial, this does not mean that this matter cannot be resolved through a settlement agreement.** The NLRB recognizes that adjustments or settlements consistent with the policies of the National Labor Relations Act reduce government expenditures and promote amity in labor relations and encourages the parties to engage in settlement efforts.

### I. BEFORE THE HEARING

The rules pertaining to the Board's pre-hearing procedures, including rules concerning filing an answer, requesting a postponement, filing other motions, and obtaining subpoenas to compel the attendance of witnesses and production of documents from other parties, may be found at Sections 102.20 through 102.32 of the Board's Rules and Regulations. In addition, you should be aware of the following:

- **Special Needs:** If you or any of the witnesses you wish to have testify at the hearing have special needs and require auxiliary aids to participate in the hearing, you should notify the Regional Director as soon as possible and request the necessary assistance. Assistance will be provided to persons who have handicaps falling within the provisions of Section 504 of the Rehabilitation Act of 1973, as amended, and 29 C.F.R. 100.603.
- **Pre-hearing Conference:** One or more weeks before the hearing, the ALJ may conduct a telephonic prehearing conference with the parties. During the conference, the ALJ will explore whether the case may be settled, discuss the issues to be litigated and any logistical issues related to the hearing, and attempt to resolve or narrow outstanding issues, such as disputes relating to subpoenaed witnesses and documents. This conference is usually not recorded, but during the hearing the ALJ or the parties sometimes refer to discussions at the pre-hearing conference. You do not have to wait until the prehearing conference to meet with the other parties to discuss settling this case or any other issues.

### II. DURING THE HEARING

The rules pertaining to the Board's hearing procedures are found at Sections 102.34 through 102.43 of the Board's Rules and Regulations. Please note in particular the following:

- **Witnesses and Evidence:** At the hearing, you will have the right to call, examine, and cross-examine witnesses and to introduce into the record documents and other evidence.
- **Exhibits:** Each exhibit offered in evidence must be provided in duplicate to the court reporter and a copy of each of each exhibit should be supplied to the ALJ and each party when the exhibit is offered

(OVER)

**in evidence.** If a copy of any exhibit is not available when the original is received, it will be the responsibility of the party offering such exhibit to submit the copy to the ALJ before the close of hearing. If a copy is not submitted, and the filing has not been waived by the ALJ, any ruling receiving the exhibit may be rescinded and the exhibit rejected.

- **Transcripts:** An official court reporter will make the only official transcript of the proceedings, and all citations in briefs and arguments must refer to the official record. The Board will not certify any transcript other than the official transcript for use in any court litigation. Proposed corrections of the transcript should be submitted, either by way of stipulation or motion, to the ALJ for approval. Everything said at the hearing while the hearing is in session will be recorded by the official reporter unless the ALJ specifically directs off-the-record discussion. If any party wishes to make off-the-record statements, a request to go off the record should be directed to the ALJ.
- **Oral Argument:** You are entitled, on request, to a reasonable period of time at the close of the hearing for oral argument, which shall be included in the transcript of the hearing. Alternatively, the ALJ may ask for oral argument if, at the close of the hearing, if it is believed that such argument would be beneficial to the understanding of the contentions of the parties and the factual issues involved.
- **Date for Filing Post-Hearing Brief:** Before the hearing closes, you may request to file a written brief or proposed findings and conclusions, or both, with the ALJ. The ALJ has the discretion to grant this request and to will set a deadline for filing, up to 35 days.

### III. AFTER THE HEARING

The Rules pertaining to filing post-hearing briefs and the procedures after the ALJ issues a decision are found at Sections 102.42 through 102.48 of the Board's Rules and Regulations. Please note in particular the following:

- **Extension of Time for Filing Brief with the ALJ:** If you need an extension of time to file a post-hearing brief, you must follow Section 102.42 of the Board's Rules and Regulations, which requires you to file a request with the appropriate chief or associate chief administrative law judge, depending on where the trial occurred. You must immediately serve a copy of any request for an extension of time on all other parties and furnish proof of that service with your request. You are encouraged to seek the agreement of the other parties and state their positions in your request.
- **ALJ's Decision:** In due course, the ALJ will prepare and file with the Board a decision in this matter. Upon receipt of this decision, the Board will enter an order transferring the case to the Board and specifying when exceptions are due to the ALJ's decision. The Board will serve copies of that order and the ALJ's decision on all parties.
- **Exceptions to the ALJ's Decision:** The procedure to be followed with respect to appealing all or any part of the ALJ's decision (by filing exceptions with the Board), submitting briefs, requests for oral argument before the Board, and related matters is set forth in the Board's Rules and Regulations, particularly in Section 102.46 and following sections. A summary of the more pertinent of these provisions will be provided to the parties with the order transferring the matter to the Board.

UNITED STATES GOVERNMENT  
NATIONAL LABOR RELATIONS BOARD  
SETTLEMENT AGREEMENT

IN THE MATTER OF  
IATSE Local 52 Motion Picture Studio Mechanics

Case Nos. 29-CB-274175  
and 29-CB-288742

Subject to the approval of the Regional Director for the National Labor Relations Board, IATSE Local 52 Motion Picture Studio Mechanics (“the Charged Party”) and **6,7(C)** An Individual (“the Charging Party”) **HEREBY AGREE TO SETTLE THE ABOVE MATTER AS FOLLOWS:**

**SIGNING AND POSTING OF NOTICE** — After the Regional Director has approved this Agreement, the Regional Office will send copies of the attached approved Notice to the Charged Party in English and in additional languages if the Regional Director decides it is appropriate to do so.

After receiving the Notice, a responsible official of the Charged Party will then sign and date the Notice and immediately post it in the public “Join Us” section of the Charged Party’s website and in the private “Members Area” section of the Charged Party’s website. The Charged Party will keep the Notice posted for 60 consecutive days after the initial posting. The Charged Party will send a link to the locations of the Notice posting to the Compliance Officer for Region 29.

**NOTICE READING** – After approval of this agreement by the Regional Director, a responsible official of the Charged Party will read the Notice to Members at the next regularly scheduled General Membership Meeting of the Charged Party’s membership, but not within 14 days of the settlement being approved, at which a Board Agent will be present to observe the Notice Reading portion of the meeting only. The Charged Party will inform the Regional Director of the date, time, and place of the meeting. If the meeting occurs over video conference, the Charged Party will send the link to the videoconference to the Compliance Officer and to the Board Agent who will attend the meeting.

**TEXTING OR EMAILING OF NOTICE TO MEMBERS** – A responsible official of the Charged Party will email the Notice to all members of the Charged Party who were members at any time since January 1, 2021, for whom the Charged Party has an email address. The Charged Party will send a text message of the Notice to all members whom the Charged Party does not have an email address. The Charged Party will forward a copy of all emails to the Compliance Officer for Region 29. The Charged Party will send a list of all members’ names, email addresses, and phone numbers to the Compliance Officer for Region 29.

**TEXTING OR EMAILING OF NOTICE TO NONMEMBERS** – A responsible official of the Charged Party will email all individuals who worked under the Charged Party’s contracts as “permits,” “applicants,” and/or “over hires” since September 15, 2020 for whom the Charged Party has an email address. The Charged Party will send a text message of the Notice to all nonmembers whom the Charged Party has a phone number but does not have an email address. The Charged Party will forward a copy of all emails to the Compliance Officer for Region 29. The Charged Party will send a list of all nonmembers’ names, email addresses, and phone numbers to the Compliance Officer for Region 29.

**MAILING OR EMAILING OF NOTICE TO PRODUCTION COMPANIES** – A responsible official of the Charged Party will email the Notice to all production companies who have employed employees covered by any of the Charged Party’s collective bargaining agreements since January 1, 2021, for whom the Charged Party has an email address. The Charged Party will forward a copy of all emails to the Compliance Officer for Region 29. The Charged Party will mail, at its own expense, a copy of the Notice to all production companies for whom it

Initials: \_\_\_\_\_



does not have an email address. The Charged Party will provide the Regional Director written confirmation of the date of mailing and a list of names and addresses of production companies to whom the Notices were mailed.

**PUBLISHING OF NOTICE IN UNION NEWSLETTERS** – The Charged Party will publish a copy of the Notice in a Union newsletter to be published within ninety days following the Regional Director’s approval of this agreement. The Charged Party will send a copy of the newsletter to the Compliance Officer for Region 29.

**VIDEOCONFERENCE TRAINING FOR UNION OFFICIALS, BUSINESS AGENTS AND MEMBERS** – The parties and the Regional Director agree that Charged Party officials and business agents will receive training on employee rights, hiring hall procedures, and the rights of nonmembers, to be conducted by an Agent of the National Labor Relations Board on a date, time and place in January 2023 to be decided by the Regional Director in consultation with the parties. The Charged Party will require all members of its Executive Board and all business agents to attend the training. The Union will invite all of its members, including department heads and “seconds,” to attend.

The Agent of the National Labor Relations Board will determine the date, time, and place of the training(s) in consultation with the Charged Party. Any disputes regarding the date, time, and place of the training(s) shall be resolved by the Regional Director. The training(s) will be conducted by videoconference and will be recorded. The Charged Party will email the recording to all members who did not attend the training. The Charged Party will forward all emails to the Compliance Officer of Region 29.

**COMPLIANCE WITH NOTICE** — The Charged Party will comply with all the terms and provisions of said Notice.

**SCOPE OF THE AGREEMENT** — This Agreement settles only the allegations in the above-captioned case(s), including all allegations covered by the attached Notice to Employees made part of this agreement, and does not settle any other case(s) or matters. It does not prevent persons from filing charges, the General Counsel from prosecuting complaints, or the Board and the courts from finding violations with respect to matters that happened before this Agreement was approved regardless of whether General Counsel knew of those matters or could have easily found them out. The General Counsel reserves the right to use the evidence obtained in the investigation and prosecution of the above-captioned case(s) for any relevant purpose in the litigation of this or any other case(s), and a judge, the Board and the courts may make findings of fact and/or conclusions of law with respect to said evidence.

**PARTIES TO THE AGREEMENT** — If the Charging Party fails or refuses to become a party to this Agreement and the Regional Director determines that it will promote the policies of the National Labor Relations Act, the Regional Director may approve the settlement agreement and decline to issue or reissue a Complaint in this matter. If that occurs, this Agreement shall be between the Charged Party and the undersigned Regional Director. In that case, a Charging Party may request review of the decision to approve the Agreement. If the General Counsel does not sustain the Regional Director's approval, this Agreement shall be null and void.

**AUTHORIZATION TO PROVIDE COMPLIANCE INFORMATION AND NOTICES DIRECTLY TO CHARGED PARTY** — Counsel for the Charged Party authorizes the Regional Office to forward the cover letter describing the general expectations and instructions to achieve compliance, a conformed settlement, original notices and a certification of posting directly to the Charged Party. If such authorization is granted, Counsel will be simultaneously served with a courtesy copy of these documents.

Yes N.J. \_\_\_\_\_          No \_\_\_\_\_  
Initials                                  Initials

Initials: \_\_\_\_\_

**PERFORMANCE** — Performance by the Charged Party with the terms and provisions of this Agreement shall commence immediately after the Agreement is approved by the Regional Director, or if the Charging Party does not enter into this Agreement, performance shall commence immediately upon receipt by the Charged Party of notice that no review has been requested or that the General Counsel has sustained the Regional Director.

The Charged Party agrees that in case of non-compliance with any of the terms of this Settlement Agreement by the Charged Party, and after 14 days notice from the Regional Director of the National Labor Relations Board of such non-compliance without remedy by the Charged Party, the Regional Director will issue a complaint alleging that the Respondent violated the Act as alleged in Case Nos. 29-CB-274175 and 29-CB-288742. Thereafter, the General Counsel may file a motion for summary judgment with the Board on the allegations of the complaint. The Charged Party understands and agrees that the allegations of the aforementioned will be deemed admitted and its Answer to such complaint will be considered withdrawn. The only issue that may be raised before the Board is whether the Charged Party defaulted on the terms of this Settlement Agreement. The Board may then, without necessity of trial or any other proceeding, find all allegations of the complaint to be true and make findings of fact and conclusions of law consistent with those allegations adverse to the Charged Party, on all issues raised by the pleadings. The Board may then issue an order providing a full remedy for the violations found as is customary to remedy such violations. The parties further agree that the U.S. Court of Appeals Judgment may be entered enforcing the Board order ex parte.

**NOTIFICATION OF COMPLIANCE** — Each party to this Agreement will notify the Regional Director in writing what steps the Charged Party has taken to comply with the Agreement. This notification shall be given within 5 days, and again after 60 days, from the date of the approval of this Agreement. If the Charging Party does not enter into this Agreement, initial notice shall be given within 5 days after notification from the Regional Director that the Charging Party did not request review or that the General Counsel sustained the Regional Director's approval of this agreement. No further action shall be taken in the above captioned case(s) provided that the Charged Party complies with the terms and conditions of this Settlement Agreement and Notice.

|   |                |          |   |                |          |
|---|----------------|----------|---|----------------|----------|
| <b>Charged Party</b><br>IASTE Local 52 Motion Picture Studio<br>Mechanics |                |          | <b>Charging Party</b><br>6,7(C) An Individual |                |          |
| By:   | Name and Title | Date     | By:   | Name and Title | Date     |
| /s/ Nicholas Johnson, Counsel   |                | 10/20/22 | /s/ 6,7(C)                                    |                | 10/20/22 |
| Print Name and Title below  |                |          | Print Name and Title below                    |                |          |
| Recommended By:   |                | Date     | Approved By:                                  |                | Date     |
| /s/ Brent Childerhose   |                | 10/21/22 | /s/ Teresa Poor                               |                | 10/22/21 |
| Brent Childerhose<br>Attorney   |                |          | Acting Regional Director, Region 29           |                |          |

Initials: \_\_\_\_\_

(To be printed and posted on official Board notice form)

**THE NATIONAL LABOR RELATIONS ACT GIVES YOU THE RIGHT TO:**

- Form, join, or assist a union;
- Choose a representative to bargain with us on your behalf;
- Act together with other employees for your benefit and protection;
- Choose not to engage in any of these protected activities.

**WE, WILL NOT** do anything to interfere with or prevent you from exercising the above rights.

**WE WILL NOT** require nonmember “permit” or “applicant” employees (“nonmembers”) to obtain work through the Union. **Nonmembers do not need to obtain the Union’s approval before applying for union-represented positions or accepting offers of employment.**

**WE WILL NOT** threaten union members with internal union discipline if they hire nonmembers without first obtaining approval from the Union.

**WE WILL** allow Union member department heads to staff their crews with nonmembers without first obtaining approval from the Union hall.

**WE WILL NOT** interfere with employers and their agents hiring nonmembers without first obtaining approval from the Union. **WE WILL NOT** require employers to allow members to bump nonmembers off of productions because of the nonmembers’ lack of membership with the Union. **Employers and their agents do not need to obtain the Union’s approval before hiring a nonmember.**

If you have any questions related to this Notice or your rights under the National Labor Relations Act, you may contact National Labor Relations Board Region 29 at 718-330-7713. More information about the NLRB is available at [www.nlrb.gov](http://www.nlrb.gov).

If you believe that the Union has discriminated against you based on your race, color, national origin, sex, religion, age, marital status, source of income, or disability, you may contact the New York Attorney General’s Office, Civil Rights Bureau at 212-416-8250. More information about the New York Attorney General’s Office is available at [www.ag.ny.gov](http://www.ag.ny.gov).

**IASTE Local 52 Motion Picture Studio Mechanics**

(Union)

**Dated:** \_\_\_\_\_

**By:** \_\_\_\_\_

(Representative)

(Title)

Initials: \_\_\_\_\_

*The National Labor Relations Board is an independent Federal agency created in 1935 to enforce the National Labor Relations Act. We conduct secret-ballot elections to determine whether employees want union representation and we investigate and remedy unfair labor practices by employers and unions. To find out more about your rights under the Act and how to file a charge or election petition, you may speak confidentially to any agent with the Board's Regional Office set forth below or you may call the Board's toll-free number 1-844-762-NLRB (1-844-762-6572). Hearing impaired callers who wish to speak to an Agency representative should contact the Federal Relay Service (link is external) by visiting its website at <https://www.federalrelay.us/tty> (link is external), calling one of its toll free numbers and asking its Communications Assistant to call our toll free number at 1-844-762-NLRB.*

Two Metro Tech Center  
Suite 5100  
Brooklyn, NY 11201-3838

**Telephone:** (718)330-7713  
**Hours of Operation:** 8:15 a.m. to 4:45 p.m.

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**THIS IS AN OFFICIAL NOTICE AND MUST NOT BE DEFACED BY ANYONE**

This notice must remain posted for 60 consecutive days from the date of posting and must not be altered, defaced or covered by any other material. Any questions concerning this notice or compliance with its provisions may be directed to the Centralized Compliance Unit at [complianceunit@nlrb.gov](mailto:complianceunit@nlrb.gov).

Initials: \_\_\_\_\_